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Polygram Trims Intl Operation

By MIKE HENNESSEY

LONDON—In a massive restructuring program, Polygram, the European conglomerate embracing the Polydor and Phonogram record labels, is streamlining its international operation in a bid to eliminate what Phonogram International president Piet Schellevis calls "unnecessary duplication of effort."

Explains Schellevis: "The restructuring of the Polygram Group record divisions will inevitably mean a reduction in the number of executives involved at various levels, but we hope this will be offset by the group's continuing growth and by normal attrition. It may be that

(Continued on page 130)

New Audio Technology Sizzles At CES

By STEPHEN TRAIMAN

LAS VEGAS—A seven-hour laser-pulse code modulation audio disk, expanded "super-fi" and direct-to-disk premium-priced releases, programmable record and tape playback equipment for home and auto, "highway hi fi" to boost rerecorded tape and the advent of digital recording and home video

programming—all these hints of the record industry's future were written at the Winter CES.

While the newest advances in home electronics were here in the West for the first time under a CES banner, there were relatively few record company executives or rack-

(Continued on page 55)

VENICE IN MAY

Advisors To 1978 IMIC Are Firmed

LOS ANGELES—The advisory board for IMIC '78 (International Music Industry Conference) has been firmed.

On the board from Europe are Geoffrey Bridge, director general, British Phonographic Industry (BPI), Leon Cabat, president, Vogue Pip, France; John Deacon, general manager, A&M, U.K.; Leslie Hill, managing director, EMI Records, U.K.; Peter Phillips, managing director, ATV Music, U.K.; Guido Rignano, managing director, G. Ricordi & Co., Italy.

Also: Piet Schellevis, president, Phonogram International BV, Neth-

(Continued on page 18)

Manila Meet Will Focus On Piracy Throughout Asia

Cayre Stabilizes Wholesale Prices

By AGUSTIN GURZA

LOS ANGELES—In a move that promises to bring much-needed stability to the U.S. Latin record industry's wobbly price structure, Cayre Industries has informed its distributors of new wholesale prices and has vowed that it will stick to

(Continued on page 128)

NEW YORK—A coordinated drive against rampant record/tape piracy in Asia will be mapped at a first-ever industry-wide conference to be held in Manila next month.

Staged by the Asian and Pacific regional office of FPI in conjunction with the Philippine Assn. of the Recording Industry and a UNESCO commission, the three-day event, Feb. 23-25, is expected to draw high-level attendance from manufacturers in Europe and the U.S.

Regional record associations from Asia and elsewhere in the world are

(Continued on page 120)

Handleman Picks Up 140 TG&Y Disk/Tape Outlets

By JOHN SIPPEL

LOS ANGELES—In one of the largest recent account shifts, the Handleman Company will soon be racking approximately 140 East and West Coast and Southeastern TG&Y record/tape/accessories departments. The departments were formerly serviced by ABC Record & Tape Sales.

TG&Y, a national variety store chain, is understood to have made the rackjobber switch because of the excellent service it had been receiving from Siebert's Inc., the Handleman affiliate located in Little Rock.

Dave Siebert, when contacted, indicates that he will continue to oversee the relationship between his own and the Handleman-racked TG&Y accounts. Siebert is now on a 10-day

(Continued on page 18)

MIDEM's Attendance Sparks Growth Plans

By PETER JONES

CANNES—As more than 5,000 music industry executives from some 50 countries arrive here this week for the largest MIDEM yet, plans are already well advanced for expanded facilities to accommodate still higher attendance in coming years.

Bernard Chevry, MIDEM commissaire-general, predicts future participation by major record dealers around the world, as the international event continues to attract ever wider segments of the industry.

Chevry is convinced that it will, one day, be as much a "must" for the record retailer as it is for the rest of

(Continued on page 102)



With the unqualified success of "Dance, Dance, Dance," as the season's smash disco-pop-R&B crossover single, CHIC spread its good time anthem from coast to coast. Now the magic is multiplied with the group's debut LP, "CHIC." Containing a half-dozen more tunes from the Bernard Edwards-Nile Rogers writing/performing/co-producing/co-arranging team, the album is already leaping up the pop and R&B charts. "Yow sah, Yow sah, Yow sah!" (Advertisement)



CRISTY LANE IS THE NAME is the long-awaited first album on LS RECORDS by the new star on the horizon CRISTY LANE, conclusive proof that masterpieces don't happen overnight. Highlights include the current hit single "SHAKE ME I RATTLE," "LET ME DOWN EASY," plus next single. A dynamic album of 12 great songs, on LS-GRT Records & Tapes #8027. (Advertisement)

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Billboard photo by Bonnie Tiegel

IN-PERSON SHOT—Robert Goulet autographs his first Orinda direct-to-disk LP during the Winter CES in Las Vegas.



Billboard photo by Stephen Traman

SOUND DEMO—Bonnie Ferguson records a performance to show off several Sansui high-end components at CES. Other show photos appear on pages 6, 48, 49.

Better Super-Fi Disk Promo Seen At CES

By ALAN PENCHANSKY

LAS VEGAS—Suppliers of audiophile recordings demonstrated a new promotional awareness here at the Winter CES, as more of them are seeking to function generally as record companies and not just as ordering houses for demonstration records.

Distribution of new promotional literature and catalogs, unveiling of point-of-purchase tools and fixtures designed for shelving disks in audio salons, talk about airplay of the "super-fi" pressings and a live personal appearance by a "name" direct disk artist, all contributed to the feeling of ever widening horizons for the di-

rect disks, the digitals and the "live stereo" recordings which are flowing to this market segment.

One key indicator of the shift in posture was the presence here of Sheffield Labs records, direct disk pioneer, in its first CES involvement.

According to Doug Sax, Sheffield co-principal, the emergence of 30 other direct disk manufacturers convinced the company it was time to depart from the passive marketing approach characteristic of Sheffield since it re-invented direct dishing half a decade ago.

At the label's hotel hospitality suite here, where test pressings of its L.A. Philharmonic recordings were

(Continued on page 47)

Ohio Portable Discos Thrive; Others Folding

By RADCLIFFE JOE

NEW YORK—The discotheque industry in Ohio is undergoing a number of curiously interesting changes which sees portable discos flourishing while conventional clubs are folding at an alarming rate.

The general consensus is that in the Ohio area most club owners and their doejays are industry neophytes with little, if any, expertise in the successful running of a club.

Lawrence Pim, head of the Fantastic Disco Machine, an Alliance, Ohio-based company which acts as consultant and designer on conventional discos, as well as operates a number of mobile operations, blames the problem facing conventional disco operators on:

- Inferior sound and lighting equipment.

(Continued on page 83)

Satellite Hookup By A&M Plugs Label's R&Bers

By ED HARRISON

LOS ANGELES—A&M Records recently completed what is believed to be the first nationwide radio hookup involving r&b artists.

Emanating from the Forum in Los Angeles Dec. 29, the two-hour live show featuring the Brothers Johnson and L.T.D., was beamed via satellite to five stations on Dec. 30 after it was remixed in the A&M studios.

Stations carrying the show were WDAS-FM, Philadelphia; WBMX-FM, Chicago; WXEL-FM, New Orleans; WGPR-FM, Detroit; and WOOK-FM, Washington, D.C.

(Continued on page 20)

CBS Labels Awaiting Meets

NEW YORK—CBS Records has scheduled its annual beginning-of-the-year national marketing meetings for New Orleans Jan. 25-29. Immediately preceding these gatherings, CBS International has set a meeting of its Latin American affiliates at the label's newly opened Coral Gables, Fla., offices, Saturday through Tuesday (21-24).

The CBS Records conclave will bring together label executives from New York, Los Angeles and Nashville along with members of all CBS Records branches.

Focus of the meet will be on sales, promotion, merchandising and a&r. New product presentations and four nights of live performances by CBS Records artists will also highlight the convention, set for New Orleans' Fairmont Hotel.

Co-chairmen for the event are (Continued on page 8)

MOSS RETURN TIED TO VOX

NEW YORK—Ira Moss, former president of Pickwick International, returns to an active role in the industry with the formation of Moss Musical Enterprises. Pending is implementation of a deal under which his company will acquire certain assets of Vox Productions.

Under an agreement reached between the negotiating parties, all Vox labels, masters and inventory will gradually be transferred to the Moss firm at a price said to be about \$3 million.

Vox Productions, however, will remain a corporation totally owned (Continued on page 138)

Eastern Blizzard Blow To Dealers

By HOWARD MANDEL

CHICAGO—Record retailers in Northern Indiana, Southern Michigan, Ohio and Western Pennsylvania took the chill on the chin last week, as blizzard conditions and sub-zero temperatures stopped shopping, froze shipping and closed retail outlets. A spot check of Midwest retailers determined that stores in the Cleveland area were particularly badly hit, as a combination of winds, cold and snow turning into ice closed roads.

Outlets located in shopping centers and malls were isolated in the storms, and some stores were forced to remain open without business due to agreements with their landlords and their malls' "big draw" department stores.

Disc Records employes in Cleveland Heights and Westgate malls awaited the closing of Higbees and Hallees, general merchandisers, before locking up shop and heading for warmth. Disc's headquarters and warehouse, in an industrial park, was closed Tuesday (10).

"We saw almost no business, certainly not enough to make keeping the store open worthwhile," recalls Sherri Spero, manager of the Westgate store. "If we lose our weekend sales, it will be hard to make up the loss in our January figures."

Stark Record Service, with 24 Camelot and leased departments in the winter-struck areas, closed in mid-afternoon both Monday and Tuesday.

"It was a calamity for all businesses," recalls Stark spokesman Joe Bressi. "But being down on a Monday and Tuesday is not so bad as if we had been shut on a weekend. It will affect our month 2% to 5%."

"In this kind of weather, who wants to go out?" asked Dave Schuller, in charge of buying and advertising for Modern Records, which

owns 12 Recordland stores in the Cleveland vicinity.

According to Schuller, most of the stores closed early Monday and Tuesday when the department stores in their malls closed. Some Recordlands were only open two to three hours.

"This is a slow time, anyway," he said. "All around, I think this might hurt us 2%-3% for the month. At the (Continued on page 146)

New Visa Label Forms 3-Pronged Jem Distribution

By ROMAN KOZAK

PISCATAWAY, N.J.—Jem Records has set up a three-pronged distribution system with the creation of Visa Records, an independently distributed label which will supersede Jem's Import Records label. The announcement was made at Jem/Passport/Visa's first national distributor conference here Thursday (12).

The conference attracted about 130 delegates representing the Jem company, independent distributors from around the country, major local retailers and delegations from Arista Records and GRT Tapes.

The realignment means that Jem will continue to service retailers directly with its imported product; Arista will continue to distribute Passport Records; while Visa goes independent.

Also announced was a deal with Bomp Records and Visa to create a new punk White Noise Records label, and a deal with producer Kim Fowley and Visa Records for a new Ego Records label.

The network of independent distributors was set up by Jem and Herb Goldfarb Associates. Marty Scott, president of Jem Records, explained that the reason for the change to Visa was because there was confusion previously as to whether a record was on Import Records or whether the item was an imported record.

(Continued on page 138)

Ronstadt, Eagles, Fleetwood Mac Top Grammy Names

By AGUSTIN GURZA

LOS ANGELES—As a reflection of this year's trend in pop music, soft rock and MOR recordings dominate nominations in the major categories of the 20th annual Grammy Awards with Linda Ronstadt, the Eagles and Fleetwood Mac emerging as the most nominated artists of the year.

The Eagles with its LP "Hotel California" garner the greatest number of nominations—six—including best album, best record and best song, the latter two for the album's title cut.

The highly acclaimed album by the Southern California group is the only work which captures nomi-

nations in all three of these major categories.

The best record nomination for "Hotel California" is for both the group and producer Bill Szymczyk, who also is named in the producer of the year category.

Members of the Eagles are also tapped in nominations for best pop vocal by a group, and best arrangement for voices on the LP track "New Kid In Town."

Ronstadt's "Blue Bayou" wins her a nomination for best pop female vocal as well as for record of the year.

She shares the latter nomination

with her producer, Peter Asher, who is also named in the producer of the year field for his work on Ronstadt's "Simple Dreams" LP and James Taylor's "JT" album.

Complete listing of all nominees appears on page 17.

Taylor's work is up for the album of the year award along with the Eagles, Fleetwood Mac's "Rumours," "Aja" by Steely Dan and the "Star Wars" album featuring the London Symphony Orchestra with John Williams conducting round out the category.

Rubinstein, Minor Bow Xeti Label Will Push Pop Talent

Executive Turntable

By JEAN WILLIAMS

LOS ANGELES—Jerry Rubinstein, former chairman of ABC Records, and Charlie Minor, former vice president of promotion at ABC, have gone into the new pop talent business with Xeti Records.

According to Rubinstein, the label is being financed through three sources: its own money, foreign funds and U.S. distribution financing.

"Here (U.S.) we're down to two deals and after I make the foreign deals over the next few weeks, we'll decide if we're going to branch or independent distribution," says Rubinstein.

Regardless of Xeti's distribution situation, the label will operate with a full staff, including its own national and regional marketing/merchandising/promotion team, says Minor.

The label will also have sales, advertising, creative service and publicity departments.

The only area Xeti will not initially deal with is in-house production. "I find that some of the best

(Continued on page 130)

Dr. Wolfgang Hix has been named executive vice president of the international record and leisure group Polygram B.V./GmbH; Dr. Verner Vogel-sang, president of the Polydor division, Hamburg, has been named vice president of Polygram; and J. Dieter Bliersbach is now president of the newly established Polygram Far East, located in Tokyo. Hix was previously a senior vice president of Polygram while Bliersbach recently held the position of senior vice president of the Polydor Division. Hix joined the company in 1962; Vogel-sang started his career with Polygram in 1968 as managing director of Phonogram Hamburg. Bliersbach launched his professional career with Siemens 26 years ago and has worked for the company in several foreign countries.

As first step in the restructuring of London Records, New York, Terry McEwen has been named executive vice president. He was vice president of the label's classical division. . . . At RCA Records, New York, Jack Chudnoff is made division vice president, creative services. He was director, creative services. . . . Steve Bedell named to vice president, publishing, for Casablanca Record and Filmworks in Los Angeles. He has been executive vice president and president of the Wes Farrell Organization and was previously with Grey Advertising in New York. . . . Rich Sargent is now national promotion director of Mushroom Records in Los Angeles. He comes from Roadshow Records where he was national promotion director. . . . Bill Arnovich joins DJM Records, New York, as national promotion manager, from a similar post at ASI Records, Minneapolis. . . . At CBS Records, New York, Mike Bernardo appointed Northeast regional promotion and marketing manager, black music marketing, and Garcia Tompkins named to a similar post in the Midwest. Bernardo was a local promotion manager for the label; Tompkins was a local promotion/marketing manager in Chicago. Also at CBS Records, Marie Sellers has been tabbed manager, promotional services, black music marketing. She was a promotion coordinator. . . . John Sturdivant, formerly vice president of Record World, based in Nashville, is now vice president of creative services for Tree International. . . . Emily Mitchell has been upped to a&R manager of CBS Records, Nashville. . . . Wayne Thomas takes over the position of Boston branch manager for WEA from Mike Fontecchio, who has been promoted to sales manager of WEA's new Hartford sales offices. Thomas has been a salesman for WEA since 1976. . . . Renee Manzo becomes national secondaries promotion manager at Bearsville Records in Los Angeles. Prior to that she held the same position at Janus. . . . Charlie Shaw appointed director of national sales for Marantha Music, Costa Mesa, Calif. A veteran of retail record marketing, Shaw worked with Tower Records in Los Angeles for 13 years, including six years as a store manager. . . . Murray Habbaz promoted to sales manager of the Nashville branch for MCA Records. He joined MCA in 1973 as salesman and held that position until the promotion. . . . Andrew Barnes, who joined AVI Records in Los Angeles two years ago in the production department, has been upped to West Coast promotions coordinator. . . . Earlean Fisher switches from ABC Records to become East Coast regional r&b promotion manager for the Mercury, Monument and De-Lite labels. Based in New York, Fisher will cover Boston, Philadelphia, Baltimore and Washington. . . . Marty Mack leaves RCA to join Phonogram/Mercury as West Coast regional r&b promotion manager, based in Los Angeles. . . . Barbara Borowski promoted to regional credit manager, West Coast, for Springboard International Records, Los Angeles, from regional credit rep. . . . At Atlantic Records, New York, Joanne Feltman Davidson named assistant to the director of business affairs. She'll retain her present position as manager, music publishing department. And Lorraine Verroche is the new Atlantic Records licensing manager, moving up from a post in the label's publishing department. . . . Rick Ambrose becomes director of national publicity for Chrysalis in Los Angeles. He has been manager of national publicity for the last 1 1/2 years. . . . Randall Davis now director, merchandising and advertising for Capitol Records in Los Angeles. He has been manager, press and editorial services since 1976. . . . Barbara Carr joins Champion Entertainment, New York, as director of public relations and special projects. She was formerly publicity director at Atlantic Records. . . . Artie Fisher named director of special projects at Polymusic, Inc., Great Neck, N.Y. He was executive assistant to Morris Levy at Roulette Records. . . . At TWM Management, New York, Daniel Gershon appointed to the newly created position of manager, promotion/artist services. He was a vice president of Elliott Randall Music, Inc. . . . Helene Barte promoted to account director at the Howard Bloom Organization, New York, from publicity coordinator. . . . Andrew Benson tapped as public relations director for the Hartford Symphony Orchestra, Hartford, Conn. He was classical manager at Richman Bros. Records, Philadelphia. . . . Lee Blumer exits as director of public relations at New Art Management/Chick Corea Productions, New York, with new plans due shortly. . . . Kathy Hooper appointed to the newly created position of special projects coordinator for Top Billing, Inc., Nashville.



Vogelsang



Hix



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Thomas



Piano Power: Vladimir Horowitz accepts audience acclaim after a Carnegie Hall appearance with the New York Philharmonic. Conductor Eugene Ormandy is at left. The event, a first concerto performance by the artist in 25 years, was taped live by RCA Records.

1st STEREO CONCERTO

RCA Rushing Out New Horowitz LP

By IS HOROWITZ

NEW YORK—RCA Records has set a super-rush February release goal for the first-ever stereo recording of a concerto by its superstar pianist Vladimir Horowitz.

The album will document the artist's first performance with an orchestra in the past 25 years, a concert Sunday (8) at Carnegie Hall with the New York Philharmonic conducted by Eugene Ormandy. RCA recorded his performance of the Rachmaninoff Third Piano Concerto live.

The event, admittedly the hottest-ticket classical attraction of this and many past seasons, packed the house, with the 2,600-seat house sold-out for months in advance. Bonus ticket prices brought in a record \$186,000 for the benefit of the Philharmonic. All participants contributed their services.

If the concert was a charitable endeavor, the album that will come out of it is seen shaping as one of the most potent commercial classical disk properties to hit the market with recording costs to match.

RCA engaged the orchestra, conductor and Carnegie Hall for a patching session the Wednesday following the concert to repair sections of the concerto that Horowitz wished adjusted. The 16 microphones onstage and in the hall were again positioned as they were during the concert taping to complete the "near-live" recording.

Clearance for use of the Philhar-

monic, a non-RCA disk property, had to be secured from Columbia Records. This is thought not to have presented a problem, since RCA could thereby collect on some past favors.

It had, in effect, "loaned" Horowitz to Columbia for the latter's "Concert Of The Century" album last year.

RCA also permitted Columbia to use the Philadelphia Orchestra for a recording of the Elgar Cello Concerto featuring Jacqueline DuPre, and conductor James Levine was freed to direct a recording of the Cilea opera "Adriana Lecouvreur" for Masterworks.

In return, RCA was promised three recordings with the Philharmonic. The two disks still owed are expected to feature RCA's Levine as conductor.

If the Horowitz recording with the Philharmonic had been stalled for any reason, RCA still had open a later opportunity. The pianist is shortly to perform the Rachmaninoff concerto with the Philadelphia Orchestra, for a combination of recording talent presenting no contractual conflicts.

Horowitz's recording of the concerto is his third of the Rachmaninoff work—first in 1930 and then in 1951. Both were in mono.

The Carnegie Hall concert also marked the 50th anniversary of Horowitz's American debut.

PLANS TO DIRECT OPERA

Sills May Continue Disking After She Retires In 1980

By ALAN PENCHANSKY

LOS ANGELES—Beverly Sills will continue to make recordings following her stage retirement—but only if it does not pose a conflict of interest with her duties as codirector of the New York City Opera, a source connected with her management says.

The singer, who has announced she will retire in 1980 to assume the administrative post, is determined to avoid all activities conflicting with her new role, the source informs.

Reportedly, Sills has determined that television appearances will not detract from the administrative functioning, but is not certain of the impact upon her position that record making would have.

"At least as it stands right now she

does not plan to do any recordings," says a spokesman at Edgar Vincent management, New York. "Her last available period for recordings would be the summer of 1980.

"Beverly feels that the moment she becomes codirector she has to be careful of not being accused of conflict of interest."

Sills' retirement date will coincide with expiration of her recording contract with EMI (Angel), to whom she has been committed since the early '70s. The soprano's management confirms that she will record at least three more complete operas for the company, including Donizetti's "Don Pasquale" and "Rigoletto."

(Continued on page 100)

KFMB-FM Hits No. 1 With Mobile Disco Tie

By CLAUDE HALL


LOS ANGELES—B-100, an FM rock station in San Diego officially known as KFMB-FM, has come up No. 1 in the market and one of the factors contributing to this success is the B-100 Boogie Machine, a mobile disco operation which prowls the area providing disco music.

The Boogie Machine is an operation owned by Dean Atkinson, a 28-year-old music aficionado who started providing music for dances in 1972 for KDEO in San Diego, now known as KMJC.

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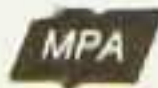
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Vol. 90 No. 3



TV STUDIO—JVC sets up a television studio with cameras and lights to show off its VHS videocassette system's capability at the Winter CES in Las Vegas.



ON CAMERA—Two models are used by JVC for CES attendees to videotape as part of a videocassette demonstration.

\$20 Mil Poured Into UA Group

By JOHN SIPPEL

PALM SPRINGS—United Artists Records president Arne Mogull disclosed that Transamerica, the parent firm, has poured \$20 million into the music group in the past year at the label's first national distributor meeting in several years.

Mogull's fiscal disclosure further supported the growing feeling on the part of approximately 110 distributor reps from continental U.S. and Hawaii that things are looking up for the recorded product division.

Mogull and his aide-de-camp Gordon Bossin reprised approximately 50 albums set to come during the label's three-day confab at the Canyon Hotel here. The event was aptly called "1st 1/2 Kickoff," with gridiron gimmicks throughout, culminating with the awarding of regu-

lation letter sweaters to distributors attending.

In addition to albums announced Friday (6), (Billboard, Jan. 14, 1978), an equal amount of releases slated for the first three months of 1978 were revealed Saturday. Mogull, through a filmed second-day continuing presentation, presented January through March UA releases by label veterans Crystal Gayle, Maxine Nightingale, Earl Klugh, moving to the parent label from Blue Note; Melba Montgomery, and Kenny Rogers, who will have both a duet country album with Dottie West and a "Ten Years Of Gold" anthology package.

Additional novice acts coming on the label include: Doctors of Madness, a new wave group from the

U.K.; Gringo, a new country rock group produced by Snuff Garrett; Barbara Pennington, who had a hit disco single in 1977; Glider, a new group headed by Ted Myers of Ultimate Spinach; and the Curtis Brothers, who wrote "Blue Letters," which is in the current Fleetwood Mac hit album.

New acts coming on custom labels distributed by UA include: Madeline Peters on Chi-Sound and Vehicle, a Canadian act on Roadshow; Fred Frank of Roadshow later told distributors he has signed Tina Turner, who is already recording an album for him.

He said the greatest hits black gospel series announced earlier by him from the Hob Records catalog which

(Continued on page 20)

DESERT DERVISH Hot Climate Spurs Growth For 4 Stores Of Stan Rice

LOS ANGELES—Stan Rice, founder/owner of the three Record Shops in the Colorado River Mojave Desert area and the new Earth Music Sales One-Stop near Santa Cruz, Calif., is typical of youthful entrepreneurs in the industry.

After floundering several years trying to find work he liked that blended with his collegiate chemistry major, he opened his first tiny record/tape shop, Isness, in the Del Mar sector north of San Diego. "The only thing I really liked was music," Rice recalls. Isness Records was successful. I sold it in 1971 two years after I started it."

After laying out of the industry a year, Rice opened a 250 square foot freestanding downtown store in El Centro near the Mexican border. "The area needed a record shop. I called it The Record Shop. I leased a part of a gift shop. I have since moved twice. Now our El Centro store is 2,500 square feet, also freestanding in the downtown area," Rice explains.

It has since been joined by two mall stores, a 1,200 location in Southgate Mall, Yuma, Ariz., and a similar sized shop in the Indio, Calif. mall.

Yuma hovers at the 30,000 population mark. El Centro is about 22,000 and Indio is about 20,000. None exactly your typical thriving metropolis. But Rice aims to do \$1.4 million during 1978 in his three stores by doing a maximum turn with minimum inventory.

The stores are doing well enough that Rice currently is solidifying Earth Music Sales in Scotts Valley, Calif., nearby Santa Cruz, which is more than 350 miles north of the northernmost Indio store.

The Scotts Valley operation is a one-stop completely independent of the stores which are administered by Bruce Craw who bases in the El Centro store.

Rice has taken over a 5,000 square foot location in Scotts Valley, half of

which he is utilizing as a one-stop. He says he already has 14 accounts.

The three stores in lower California-Arizona desert region buy direct, mostly from one-stops such as Eurpak and Brown Distributors, San Diego. Rice feels the one-stops can provide the overnight service best which enables him to work on his maximum turn theory.

The Record Shops are airy, with hit LPs and tapes openly displayed for easy self-service. Tape is open. The only accessories carried are record and tape care items.

Each store stocks about 200 current and recent pop singles in depth and about 25 top r&b titles. Rice and Craw are considering adding a top 25 c&w single selection in the future.

LP sales comprise 44% of his album sales, with 8-track doing 35%

and cassette 21%. He specials \$6.98 LPs at \$3.99 and shelves them at \$4.98. The \$7.98 disks are \$4.99 and \$5.98. Tape specials at \$5.66 and \$6.49 on the shelf.

The Record Shops are pop-oriented. Rice estimates each carries less than 100 classical titles. He does not have a fix on the number of other titles carried per store.

Store staff is encouraged to imaginatively create in-store merchandising. Rice says two of the stores placed one-two last year in an Atlantic contest and one store scored in a Warner Bros. point-of-purchase competition.

Craw is studying two locations for new stores. Neither is in the present geographical perimeter now covered by Record Shops. Both stores might be opened in 1978, Rice states.

SPONSORS MARKET STUDY

New Tape Packaging Test By NARM Due In Spring

By DICK NUSSER

NEW YORK—Test marketing of new package designs for tape cartridges and cassettes could get underway, via a NARM-sponsored study, as early as late spring.

Probable methodology to be used in the study was outlined here in a meeting Monday (9) involving representatives of leading package manufacturers, including AGI, Queens Litho, Shorewood, Capitol and Ivy Hill.

So far, plans call for testing three different box-type packages alongside conventionally wrapped and naked tape product. A new rack design, believed to be similar to one developed by Ivy Hill when the company was considering testing tape packs on its own, would be employed in the NARM project.

No cities, stores or rackjobbers

have been selected for the market test, with NARM executive vice president Joe Cohen reportedly awaiting feedback from throughout the industry before announcing further plans.

"The question we must answer is 'Have we exhausted all the ways of merchandising tape?'" asks Cohen. "Then we must see if the benefits of a new design cover its cost." Many tape packagers, he notes, see a need to open tape product to the public at point of sale, putting it on a par with disks, possibly displaying tapes in a manner similar to paperback book racks.

The cost of the study would be shared by NARM, the package suppliers and participating tape manufacturers. One report has the pack-

(Continued on page 146)

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REVENUES RISE 30%

Warner Record Group Posts \$528 Mil In Best Sales Year

LOS ANGELES—Topping all prior sales marks, the Warner Communications Inc. (WCI) record group saw revenues rise more than 30% in 1977 to an estimated \$528 million, from \$406 million in fiscal 1976 (Billboard, Feb. 26, 1977).

Domestic record/tape sales for the Warner Bros., Elektra/Asylum and Atlantic labels; WEA Corp., the distribution arm in the U.S., and overseas sales for WEA International also achieved solid fourth quarter results.

Domestic label revenues and those for WEA International each gained about 40% to an estimated \$187.5 million from \$133.9 million the prior year.

No profit figures for the division will be available until parent WCI corporate totals are released within the next few weeks for both the last quarter and full fiscal year. Separate

figures also are anticipated for Warner Bros. Music.

Putting the last two years back to back, the WCI record group has increased its revenues since 1975 by nearly 70%—including a gain of approximately 60% in domestic sales, and nearly doubled volume for WEA International.

"The numbers speak for themselves," comments WCI executive David Horowitz. "Although the entire industry clearly grew rapidly in 1977, WCI continued to outpace the industry, both here and abroad. All three of our domestic labels and every WEA company overseas achieved new highs in 1977."

He also cites the role of WEA Corp. in distribution and marketing, noting that the results obtained in 1977 "would not have been possible were it not for the organization created by the late Joel Friedman and ably carried on by the impres-

sive team of executives he assembled.

"The WEA branch organization handled the largest physical volume in the industry's history, with each branch, warehouse and district office playing a key role in the achievements," he said.

The banner year was reflected in the 71 RIAA gold and platinum awards in 1977, including 54 golds (40 albums and 40 singles) and 17 platinum (16 albums and one for Debby Boone's single, "You Light Up My Life").

Among the highlight groups were Fleetwood Mac, whose "Rumours" album headed Billboard's Top LP & Tapes chart a record 29 weeks and has a reported eight million unit sales here plus two million abroad; the Eagles, whose "Hotel California" has a reported nearly six million sales here and an estimated more than two million overseas; four debut albums that went platinum, including Foreigner and Shaun Cassidy both more than two million, Debby Boone and Rose Royce.

Established WCI artists reaching new platinum highs in 1977 include Linda Ronstadt with two albums; Rod Stewart, Crosby, Stills & Nash; Jackson Browne, Queen, George Benson, Foghat and Leo Sayer.

Apart from the four debut platinum artists noted earlier, other initial successes were scored by Firefall, Slave, Steve Martin, Alan O'Day on the Atlantic-distributed Pacific Records label, AC-DC, Cerrone, Chic, C.J. & Co., Detective, Jay

Market Quotations

As of closing, January 12, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	36	ABC	7	357	38%	37%	37%	+ 1/4
41%	35%	American Can	7	43	37%	36%	37	- 1/4
11%	7%	Ampex	10	489	10%	10%	10%	Unch.
5%	2%	Automatic Radio	9	12	2%	2%	2%	- 1/4
28%	22%	Beatrice Foods	10	199	23%	23%	23%	- 1/4
52%	46%	CBS	7	205	47%	47	47%	- 1/4
20%	7%	Columbia Pictures	5	228	15%	15%	15%	Unch.
15%	10%	Craig Corp.	3	54	10%	10%	10%	- 1/4
48%	32%	Disney, Walt	14	370	37	36%	36%	Unch.
4%	3	EMI	7	4	3%	3%	3%	Unch.
18%	10	Gulf + Western	4	629	11%	11%	11%	Unch.
11%	4%	Handleman	7	104	10%	9%	10	+ 1/4
5%	3	K-tel	7	12	3%	3%	3%	+ 1/4
9%	5	Lafayette Radio	58	11	5%	5%	5%	+ 1/4
26%	21%	Matsushita Electronics	9	85	23%	23%	23%	- 1/4
44%	31	MCA	8	48	35%	35%	35%	+ 1/4
57	45	3M	14	573	46%	46%	46%	+ 1/4
56%	33%	Motorola	10	86	36	35%	35%	- 1/4
36	26%	North American Philips	6	5	26%	26%	26%	Unch.
17%	9%	Pioneer Electronics	6	1	11%	11%	11%	Unch.
9%	5%	Playboy	15	24	7%	7%	7%	+ 1/4
32%	22%	RCA	7	721	23%	22%	23	+ 1/4
10%	6%	Sony	11	350	7%	7%	7%	+ 1/4
22%	12%	Superscope	7	13	12%	12%	12%	+ 1/4
42%	21	Tandy	7	247	30%	29%	30%	+ 1/4
7%	4%	Telecor	6	29	6	5%	6	+ 1/4
3%	1%	Telex	7	89	2%	2%	2%	Unch.
4%	1%	Tenna	10	68	2%	1%	2%	+ 1/4
16%	13%	Transamerica	6	393	13%	13%	13%	+ 1/4
26%	9%	20th Century	4	394	22%	21%	21%	+ 1/4
34	25%	Warner Communications	6	96	30%	29%	29%	- 1/4
28	12%	Zenith	17	648	13%	13%	13%	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc	54	-	3%	4	Koss Corp.	5	-	3%	3%
First Artists Prod	3	32	4%	5%	Kustom Elec.	7	-	2	2%
Gates Learjet	4	6	9	9%	M. Josephson	9	22	12%	13%
GRT	5	54	2	2%	Memorex	7	143	27%	27%
Goody Sam	3	3	5%	6	Orox Corp.	-	172	1/4	1
Integrity Ent.	3	38	1%	2%	Recoton	4	-	2%	2%
					Schwartz Bros.	10	-	1%	2%

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

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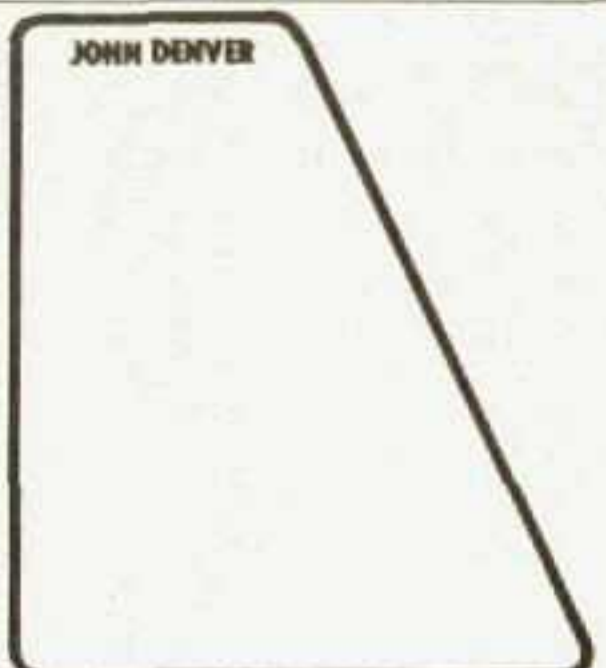
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Repeating past successes with gold albums last year were Abba, Average White Band, Bad Company, Bootsie's Rubber Band, Bread, George Carlin, Doobie Bros., Emerson, Lake & Palmer, Gordon Lightfoot, George Harrison, Manfred Mann's Earth Band, Montrose, Van Morrison, Rolling Stones, Marshall Tucker Band, Yes and Neil Young.

2 CBS Meetings

• Continued from page 3

Jack Craig, senior vice president and general manager, marketing and Paul Smith, vice president, marketing branch distribution.

The CBS International confab will be attended by representatives of affiliates in Argentina, Mexico, Costa Rica, Venezuela, Peru and Colombia, among others. All sessions will be conducted in Spanish, with English translations made available.

COTTON CLUB OPEN AGAIN

By ROBERT FORD JR.

NEW YORK—With the crumbling West Side highway towering over it on one side and the decrepit Broadway IRT looming above the other, a little splotch of elegance has come to Harlem in the reincarnation of the legendary Cotton Club.

The new club, which opened Thursday (12), is an attempt to bring back the glory days of Harlem. Cotton Club owners Geraldine Rhodes and Beatrice Dunbar are making every effort to recreate the ambience of the original night spot.

The original Cotton Club excluded blacks as it presented the best of Harlem's entertainers to the cream of Manhattan society back in the prohibition era.

(Continued on page 69)

Publisher Opens

LOS ANGELES—Mike Francis Music Publications has opened its new offices at 2276 Highbury Ave., Los Angeles 90032.

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Anaheim NAMM Blends Print Music And Audio Units Publishers Predicting Booming Sales

NASHVILLE—Preparing to show its wares at the NAMM convention in Anaheim, Friday (20), the print music industry, buoyed by impressive early first quarter success, predicts record-breaking sales and profits for 1978.

New promotions, new lines and increased market penetration will pave the way for the biggest year in the history of printed music, according to industry leaders.

"We hope to double our volume," says Joe Carlton, director of Almo Publications, Los Angeles, an affiliate of A&M Records. Carlton predicts a concurrent upsurge in international business which represents about 15% of the firm's \$4-\$5 million business at retail.

The firm has expanded to 22 employees from the two who were with it when it opened only 18 months ago. The sales staff recently boosted to a total of six.

"This is the hottest season we've ever had," exudes Carlton, pointing to some figures that would make many record company executives envious, especially considering the minuscule return rate in the printed music industry.

The "Kiss Alive, II" folio could be the biggest in Almo's history, selling

an estimated 30,000 copies within a one week period. Sheet music, long believed on the way out, is also showing remarkable resiliency, says Carlton. He points to Randy Newman's "Short People" and its sales of 20,000 sheets during the past two weeks.

Besides Newman, Almo exclusively represents Casablanca's roster and Earth, Wind & Fire, among other hot properties. With its band and choral line, Almo is breaking into the educational area with educational books "going rapid fire."

Jazz books and text books are another growing line, notes Carlton. Almo is presently selling its materials to more than 3,000 different accounts.

"This year has started off heavier than any other I can recall in eight years in this business," remarks Steve Spooner, director of sales, advertising and media for Warner Bros. Publications, New York.

WB's lead item for early 1978 looks like "Saturday Night Fever" reports Spooner. The 96-page songbook, retailing for \$7.95, contains 16 songs, all the music from the entire movie, along with eight pages of color photos from the show and 12 pages of black and white photos.

"It looks like one of the biggest books of the year," beams Spooner.

To boost the "Saturday Night Fever" songbook, Warner Bros. Publications is distributing 5,000 special four-color posters—the first time the firm has used four-color posters for promotion. "Saturday Night Fever Now A Songbook" proclaims the posters to be used for in-store advertising for dealers.

WB is also supplying distributors with 50,000 bulletins highlighting the songbook, and some 4,000 dealers in the U.S. are receiving special flyers advertising it.

Big 3 Music Corp., New York, reports its biggest year in history with 1977 sales exceeding \$6 million. Big

3 is looking for a 10%-15% increase this year, based on its track record and early first quarter sales.

"We're geared for expansion and are planning some acquisitions," advises Herman Steiger, vice president of the Big 3 print division. "The growth of the print business is breaking wide open."

Reasons for Steiger's optimism include the rising standard of living and the profile of the average American as a "highly cultured and well motivated individual with more leisure time." Another reason is the greater promotional effort to reach the consumer.

Steiger expects an increasing amount of firms to enter the print business because of its steady growth and he cites the recent entry of CBS into the print field through

its publishing operation April/Blackwood (Billboard, Jan. 7, 1978). Big 3 formerly handled the April/Blackwood catalog.

High prices of songbooks and low returns also draw favorable business attention to the print music field, says Steiger. "Our returns don't exceed 5% each year, and if a distributor returns near 10%, we quit doing business with him."

Indicative of the profit levels are Big 3's Jim Croce personality books, the firm's biggest seller at \$4, \$5 and \$7.95. The four-book series has sold more than 500,000 books, plus sheets, band and choral arrangements.

"The price of songbooks are almost to the price of record albums," notes Steiger.

With 1977 sales up 20% over the

year before, Big 3 paid royalties in excess of \$1,250,000. The royalty coffers should grow larger this year as Elvis Presley sales continue to skyrocket.

Big 3 just came out with a Presley inspirational book, "Elvis Presley Songs Of Inspiration." High sales are expected for "Elvis Presley In Concert," and final plans are being formulated for a television promotion package featuring 120 Presley songs. Big 3 hopes the tv-promoted item will go beyond 100,000 in sales.

The most impressive Presley package is a giant two volume Presley anthology with some 300 pages in each volume. The high quality, gold-embossed set is expected to include up to 90% of Presley's songs. The price will probably be \$14.95 for a volume, or \$29 for the two-package set.

An extensive campaign is planned for the ultimate Presley package which is expected to be ready within 90 days. It'll be made available to mail-order houses, the music trade and bookstores. The latter is a new sales frontier being exploited by an increasing amount of publishing companies.

The educational market has been a good one for Big 3. "Gonna Fly Now" from "Rocky" has generated some \$500,000 in sales, with equally high 1978 earnings expected on it from the educational market. For marching bands alone, the tune sold at a pace of 13,500 at \$10 each.

Though Big 3 has an 86,000 square foot warehouse in New Jersey, last year was the first time the company fell behind 30 days in orders. It's a happy problem to solve, believes Steiger.

Expansion into the gospel market, stronger country efforts and a new involvement with jazz are all on the agenda for Big 3. And, for the first time since increasing in price to \$1.50 a few years ago, sheets showed an increase in sales during 1977. "There'll be a revival in buying sheets," says Steiger, pointing to the higher costs of songbooks as a reason.

Top Big 3 sellers include Barry Manilow, Janis Ian, "Annie," Electric Light Orchestra, Paul McCartney, Queen, and Kris Kristofferson.

The Benson Publishing operation in Nashville has been concentrating on Christian retail bookstores for its contemporary artists such as Reba Rambo Gardner, Dallas Holmes and Lanny Wolfe.

"We're seeing real success in one new market we jumped into," comments Mike Cowart, comptroller of Benson. "We're combining 100 song titles, putting them in a spiral bound book, and selling them for \$7."

Four of the books are on the market, and all are expected to surpass 100,000 in sales. "100 Heartwarming Favorites" went over the 100,000 figure after selling more than 55,000 copies last year," Cowart claims.

Butterfly Blending Disco, Modern Pop

LOS ANGELES—Butterfly Records, eight months old, is seeking its niche in the market with a product blend of 50% disco and the remainder contemporary pop.

A. J. Cervantes is the company's 28-year-old president and his key acts are Saint Tropez, Cheryl Ditcher, P.J. & Bobby, THP Orchestra, Tuxedo Junction, Dick Saint Nicholas and Michael Cruz.

Working with Cervantes are Nancy Sam, label vice president and general manager and Fred Ruppert, promotion chieftain.

Electronics Field Blankets Pro & Semi-Pro Markets

By JIM McCULLAUGH

LOS ANGELES—Professional and semi-pro audio is expected to grab a huge spotlight with new and upgraded equipment and programs at the National Assn. of Music Merchants (NAMM) 1978 Western Market exposition beginning Friday (20) at the Disneyland Hotel and Convention Complex in suburban Anaheim.

One historic audio highlight will be the first-ever presentation by CAMEO (Creative Audio and Music Electronics Organization) at a special Friday luncheon inside the specially erected NAMM tent adjacent to the Convention Complex.

David Schulman of the Chicago law firm of Schulman, Silverman & Kreiter, Ltd., pro tem executive di-

rector of the newly formed trade association for the expanding pro and semi-pro audio and music communities (Billboard, Dec. 17, 1977), will talk to NAMM members and attendees.

Schulman's remarks come two days after a special CAMEO meeting where initial programs are expected to be enacted.

CAMEO pro tem board of directors—representing AKG, BGW, dbx, MXR, Phase Linear, Tapco and TEAC Tascam will also be in attendance.

The group was formed in Chicago with the original intention of developing participating programs for its members, dealers and consumers, to

(Continued on page 50)

PACT DUE SOON

Jimmy's And Creditors Near Financial Harmony

By ED KELLEHER

NEW YORK—Jimmy's Music World and its major creditors are reported close to a financial accord.

The pact, between the erstwhile lowballing record chain and its top dozen creditors, is expected during the next several weeks. It will include terms by which Jimmy's and its parent company, Sutton Distributors, can pay off a portion of the more than \$5 million debt incurred prior to the companies' filing for Chapter 11 bankruptcy status last August.

According to sources close to the negotiations, Jimmy's and its creditors committee are virtually in agreement regarding the number of cents on the dollar Jimmy's should pay as reparation for its total debts. Main stumbling block, at present, is said to be the time period over which the moneys will be reimbursed, with the creditors, as expected, pressing for a swifter timetable.

Once reached, the pact will then be subject to the approval of the remaining roster of creditors, numbering nearly 200. A majority vote is needed among these in order to ratify the terms of the agreement.

Next step in the Jimmy's saga could well be a Jan. 31 hearing before Judge John Galgay in U.S. District Court. At that time, Jimmy's and Sutton are required to present a

progress report on their financial status.

Almost overshadowed by the creditor negotiations is the fact that Jimmy's still operates three retail outlets: its flagship Fifth Ave. store; Hackensack, N.J. and Roosevelt Ave., Long Island. At present, it is not known how long these outlets will continue in business.

Apex-Martin To Retain Autonomy, Weiss Says

NEW YORK—Apex-Martin, the New Jersey distributor recently acquired by Sam Weiss of Wit Records here, will remain an autonomous operation geared to beefing up its role as a one-stop and rack operation in the Garden State, Weiss says.

Terms of the acquisition were not disclosed, although Weiss jokingly claims he "inherited it" from previous owners Jerry Cohen and Joe Martin. "I own all the stock," Weiss states. Sol Gleit, a business associate of Weiss', becomes Apex-Martin's new president. Cohen remains as an officer of the firm. Martin has reportedly retired to Florida.

Apex-Martin's clients include the Korvettes and Two Guys chains.

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C'right Tribunal Considers Adversary Type Hearings

By MILDRED HALL

WASHINGTON—The Copyright Royalty Tribunal hearings on compulsory licensing rates for music use by non-commercial broadcasters may launch a new adversary type of proceedings, startlingly new to copyright lobbyists accustomed to traditional Hill hearings.

The opening hearings have been postponed from Jan. 30 to March 7, 1978, at the request of ASCAP and the Public Broadcast Service (PBS), the only interests testifying on those days, and will probably run through March 10, Tribunal chairman Thomas Brennan believes.

Chairman Brennan says the commissioners are "considering an adversary approach" that will allow each side to select its own witnesses—and cross-examine witnesses of the opposition during hearing sessions.

If the commissioners decide to adopt this method, and it works, the Tribunal could use this procedure for all of its future hearings, chairman Brennan says.

It would be a revolutionary departure from the customary congressional committee style of having first one side, then the other, deliver oratory and make claims with questioning coming only from members of the hearing panel.

The Tribunal chairman expects the public broadcast licensing hearings to be lengthy. The commissioners must decide the statutory royalty rates for non-commercial broadcasters, under the new law, as well as review them periodically. Music licensors and non-commercial broadcasters can bypass the statutory rates by reaching voluntary negotiated agreements.

At present, licensors BMI and SESAC together with the Harry Fox office are reportedly "hoping" to reach such agreements with the public broadcasters. But as yet, there is nothing actually signed, Tribunal chairman Brennan points out. Failure to reach agreement could mean many more days of hearings for the Tribunal.

Also, many college radio stations are not represented by either PBS or the National Public Radio Service, which are programming entities for larger non-commercial tv and radio stations.

The campus stations have smaller budgets and staffs, and would want to be heard on rates. They are presently trying for voluntary agreements with the music licensors, which may or may not be reached.

Tribunal chairman Brennan sees as a "sleeper" the issue of record-keeping required of the public broadcasters to enable music copyright owners to see what use is being made of their materials.

It will be the Tribunal's job to provide regulations on this controversial aspect, the kind that has given the Copyright Office so many headaches in its past months of rulemaking on information required for its records (Billboard, Jan. 7, 1978).

Platinum Albums Increase 84% In '77; Gold LPs, 23%

By PAUL GREIN

LOS ANGELES—There was an 84% increase in the number of albums certified platinum in 1977 as compared with 1976, and a 23% increase in the number of gold LPs.

RIAA certified the same number of gold singles in 1977 as in the preceding year (55), and nearly as many platinum singles (three versus four in 1976).

There were 183 gold albums in 1977, up from 149 the previous year, and 68 platinum LPs, up from 37 the year before.

Some increase in the number of platinum albums was expected, as the first platinum LP wasn't certified until Feb. 24, 1976; whereas the

1977 certifications began at the beginning of January.

But most of this whopping 84% jump is due to the industry's dramatic sales spurt in the closing months of the year recently ended. Between Jan. 1 and Aug. 1, 1977, there were only 22 platinum LP certifications, with the final 46 coming in the last five months of the year. There were as many platinum LPs awarded between Nov. 21 and Dec. 28 as in the first seven months of the year.

Kiss and the late Elvis Presley earned the most platinum albums in 1977—three. Artists receiving two platinum LPs were Barry Manilow,

Linda Ronstadt, Barbra Streisand, Kansas, Ted Nugent, Shaun Cassidy, Neil Diamond, James Taylor and Bob Seger.

CBS emerged with 20 platinum LPs in 1977, including 11 on Columbia, four on Epic, two on Kirshner and one each on Philadelphia International, T-Neck and Portrait.

WEA had 16 LPs in 1977 which sold more than one million units, including five on Warner Bros., three on Warner-Curb, one each on Whitfield and Bearsville, one on Elektra, three on Asylum and two on Atlantic.

Capitol is next for 1977 with five platinum LPs, followed by A&M,

ABC and RCA, each with four, and Casablanca, MCA and United Artists, each with three (One of UA's platinum LPs was on UA/Jet.)

Arista and 20th Century had two platinum LPs, Janus and RSO each scored one.

Presley and Kiss—the top platinum recipients—also received more gold albums than any other artists last year, with seven and five citations, respectively.

Somewhat surprisingly, the Bay City Rollers are next with four gold LPs, followed by Waylon Jennings, Kansas and Rush, each with three.

Artists receiving two gold LPs in 1977 include the Beatles, the Black-

byrds, the Captain & Tennille, Shaun Cassidy, Natalie Cole, John Denver, Neil Diamond, Emerson, Lake & Palmer, the Emotions, George Harrison, Dan Fogelberg and Foghat.

The remaining acts to have two LPs reach the 500,000 sales mark were the Steve Miller Band, Queen, Kenny Rogers, Styx, Donna Summer, Supertramp, Marshall Tucker Band, War, Johnny "Guitar" Watson and Z.Z. Top.

While CBS edged WEA 20 to 16 in the number of platinum LP certifications, WEA beat CBS 40 to 38 in the number of gold album citations.

(Continued on page 22)

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WEA Intl Records Dutch Thrush For U.S.

By AGUSTIN GURZA

LOS ANGELES—Taking the unusual step of pre-planning the development of a foreign artist's career in the U.S., WEA International has brought Dutch vocalist Maggie MacNeil here to record an album here due for domestic release on Warner Bros.

The firm, which plans a major promotional effort behind the artist who sings in remarkably unaccented English, has rush released her first single, "The One And Only," which was recorded at the label's Burbank studios Jan. 7, and was scheduled to hit the streets by Thursday (12).

David Franco, WEA International's a&r director who is credited as executive producer of the MacNeil work, cites the cases of Shaun Cassidy and Debby Boone, both of whom he claims to have signed to the firm, as examples of the international division's rising impact on the domestic market.

Franco says Cassidy first garnered

success internationally (especially in Europe and Australia) before becoming a hit artist in the U.S.

He also claims to have signed Boone for WEA International worldwide before her domestic potential had been imagined.

In the case of MacNeil, Franco says WEA International's policy of developing its artists' careers in new territories has taken on the most challenging case—that of breaking an unknown foreign artist in the highly competitive and ethnocentric U.S. market.

There have been foreign artists, in recently growing numbers, who have had U.S. record successes. Witness the cases of Abba and Morris Albert.

The unusual aspect of Warner's effort with MacNeil, it seems, is the deliberate plan to forge her career in the U.S. from scratch, working her as the label would any of its other domestic artists.

Thus, Franco does not hesitate to compare MacNeil's single, the title theme to an upcoming new film starring Henry Winkler, to the No. 1 Boone hit which was also a popular movie theme.

The extraordinary five-day rush release was required so that the single's release would coincide with the early February issue by Paramount Pictures of the Winkler film.

Franco says the decision to work with MacNeil of all the WEA International artists in 14 nations was based on her "impeccable English" and her vocal style which is adaptable to American tastes.

Franco's next choice was to select a compatible producer, which turned out to be hit-maker Steve Barr, and to choose the suitable repertoire, which included the film theme penned by Pat Williams and Alan and Marilyn Bergman.

Having started WEA International's a&r department when he

joined the firm 2½ years ago, Franco says the American public often does not recognize that many popular hits in the U.S. ("It's Impossible," "My Way," "When You Need Me"), have boasted melodies written by French, Mexican or Argentinian composers.

When the American public's lack of receptivity to foreign cultures is pointed out, Franco does admit that success for MacNeil, and the finding of other international artists to break the U.S. market, will be the exception rather than the rule.

MacNeil's Dutch origin was a particular advantage since many pop artists there sing in English and imitate Western styles to begin with.

MacNeil's personal attitude was also an advantage, says Franco, in her willingness to be guided in her American venture by her American producer.

This meant conceding some artistic control since, for example, none



SPECIAL PUCKER—Anne Murray gives a congratulatory kiss to Don Zimmer of Capitol Records, backstage at the Aladdin Hotel in Las Vegas where she was playing.

of her own compositions are being used for her U.S. debut album.

Currently, WEA International is considering two other artists for possible U.S. marketability—Veronique Sanson from France and Jeff St. John from Australia.

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London Shakeup Made To Revitalize Label Operation

By ED KELLEHER

NEW YORK—A major shakeup is underway at London Records, with newly named executive vice president Terry McEwen vowing "to restructure from top to bottom, if necessary" to revitalize the label's operation.

Meanwhile, McEwen's appointment, announced Wednesday (11), touched off widespread industry speculation that London may be phasing out its pop music operation to concentrate fully on classical product.

This was prompted by the fact that McEwen's background is almost totally in the classical field. Most recently, he served as vice president of London's classical division.

Commenting on rumors that the label might spin off or retrench its pop division, D. H. Toller-Bond, company president, says: "There is absolutely no question of our dropping or curtailing London's pop division."

His remarks are echoed by McEwen who insists, "We're still a full-line company."

First priority in the new regime, according to McEwen is to reorganize the label's sales force.

Says McEwen: "My mandate is to streamline the company's operation. Some departments will be eliminated. Maybe new ones will be created. The aim is to make a leaner, more efficient operation. But it won't happen overnight."

Handleman Grab

• Continued from page 1

swing through the East and West Coasts, studying the newly acquired outlets.

Siebert says he will work through Arnie Gross, Handleman chief here; Hal Scovill, Miami Handleman boss, and George Rosenjack, Atlanta chief, in serving the additional TG&Y stores. Siebert's from Little Rock says approximately 350 TG&Y stores already.

First thrust of the Handleman/Siebert's marketing upgrading will be the inclusion of more record/tape/accessories advertising space in the regularly circulated radio supplements which the chain runs in daily newspapers. That increased advertising will begin Feb. 1 when the 140 outlets are fully zapped by Handleman.

During recent years, as London's share of the pop market has steadily waned, its classical division has remained strong, accounting for a growing percentage of the label's total sales revenues.

As chief of the domestic classical division, McEwen has had an influential voice in a&r planning and artist relations particularly in the field of opera.

IMIC Advisors

• Continued from page 1

erlands; Ron White, managing director, EMI Music Publishing, U.K., and Chris Wright, joint chairman, Chrysalis Records, U.K.

From North and South America are: Steve Diener, president, ABC Records, U.S.; Gil Friesen, president, A&M Records, U.S.; Andre Midani, managing director, WEA Discos Ltda., Brazil; Irwin Steinberg, president, Polygram Record Group, U.S.; Don Zimmermann, president, Capitol Records, U.S.; Heinz Klinekwort, president, FLAP, Mexican recording industry trade group, and Frederic N. Gaines, attorney, Bushkin, Kopelson, Gains & Gains, U.S.

On the board from the Far East and Australia are: Allan Hely, managing director, Festival Records, Australia; and Misa Watanabe, president, Watanabe Music, Japan.

Members of the advisory board will be meeting at MIDEM in Cannes this week (20-26) to establish the agenda.

IMIC will be held this year at the Excelsior Palace Hotel in Venice, Italy, May 1-4.

Smokie 'Hits' Gold

VIENNA—Smokie, the Rak-label U.K. group, distributed here by EMI Columbia, was presented with a gold disk during a concert in Linz. Frank W. Beh, EMI managing director, made the award for 25,000 unit sales of the group's "Greatest Hits" album.

Scholarship Firmed

NEW YORK—The Music and Performing Arts Lodge of B'nai B'rith has established a NARM scholarship. The lodge-sponsored award will be presented at this year's NARM convention, set for New Orleans in March. Copyrighted material

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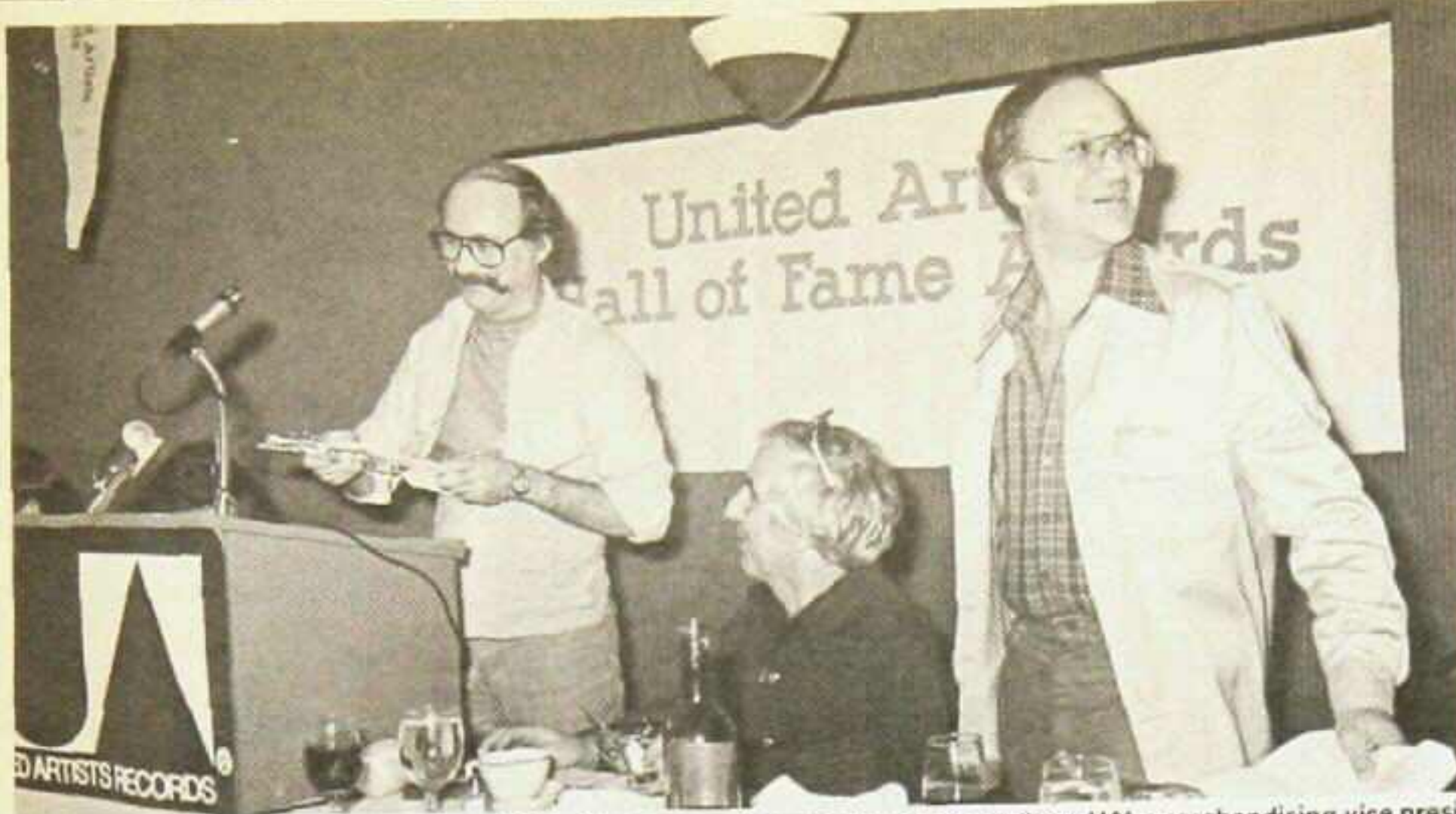
Now he's putting some feeling into places like Detroit (WDRO), Albany (WALG), Jackson (KJAS), Baton Rouge (WAIL), and Dallas (KLIF). Wherever the music of Chuck Mangione takes you and wherever it's being played, it's filled with enthusiasm, joy, and love. And that's what makes it feel so good.

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Kicking off UA's winter sales meeting in Palm Springs are: Larry Cohen at the podium, UA's merchandising vice president, president Artie Mogull and Gordon Bossin, marketing vice president.



Attending the meeting are from the left: Norma Goldstein, a&r administrator, standing Linda Clark, Jet Records promotion direction; Jeff Lynne of ELO, Ursula Nelmes, label UA's artist relations and Don Arden, ELO manager.

Says \$20 Million Poured Into UA Group

Continued from page 6
 he purchased in 1977 were being rerecorded for stereo and that the label will sign another big gospel name soon.
 Mogull said UA is preparing to cut a rock opera by Cat Stevens and his brother which will have recorded performances by Elton John, Stevie Wonder and Stevie Winwood among others.

He said he will also release Joann McKell and the Exploitations, a Detroit group, as quickly as he can get them recorded in 1978.
 After Danny Crystal explained UA's accelerated push behind soundtrack albums in 1978, Mogull said there would possibly be a soundtrack album from a remake of "The Invasion Of The Body Snatchers" and "The Raging Bull," a

biographical film about boxer Jake LaMotta.
 Blue Note will introduce Rico, a reggae jazz group which it obtained from Island Records.
 UA will release 14 reggae albums in 1978, with artists like Bob Marley & the Wailers, Burning Spear, Meditation, Dillinger and the Abasyians, marking a major commitment to that musical form, Mogull said.

A&M's Satellite Promotion

Continued from page 3
 According to Al Edmondson, director of r&b promotion, who set up the hookup with Harold Childs, vice president of promotion, the broadcast was originally slated for 10 stations but because of prior holiday packaging commitments, the other five were unable to join in.
 Why has there never been a radio hookup showcasing r&b artists previously when it's a common occurrence with pop acts?
 Opines Edmondson: "I don't think anyone took the time to research it and present the idea to program directors."
 A major advertising and promotion campaign supported the

hookup with flyers, ads and 2,000 posters billing the event as a "Christmas Party Live From The Los Angeles Forum" sent to retailers in each market.
 "The show was promoted as if it was the Carpenters or Captain & Tennille," says Edmondson.
 He adds that the broadcast was "something more than just listening to the radio" as it incorporated educational information such as what satellites are and how they work.
 The concert was recorded by the Record Plant and mixed by Edmondson and Childs, with Edmondson acting as chief engineer. He has production experience.
 While it is difficult to judge how many listeners tuned in, Ernest James, program director of WBMX, Chicago, reports "strong phone response from the 18-34 age bracket."
 Edmondson believes that such beamings are an effective way to showcase acts and economical, compared to the cost of promotional tours.

Assisting in the project were Bob Fead, senior vice president, marketing and distribution; Bob Reitman, director of advertising and merchandising; and Bob Garcia, director of artist relations with Childs conceiving the idea.
 Edmondson says a similar hookup will probably happen at a future date.

Canadian Network, Shaw Tie 5 Shows

LOS ANGELES—The Global Television Network of Canada and Toronto-based Mel Shaw Productions have agreed to produce five contemporary music specials for the Global Television Network, Canadian syndication and international distribution.
 The first special will be a one-hour program entitled "Rock Times Three" and will feature such artists as Rush, the Stampeders and the Ian Thomas Band. Airing date is projected for February in Canada.

3 ALREADY COMMITTED UA Seeking More Movie Soundtracks For Albums

PALM SPRINGS—United Artists film, record and music publishing divisions are so encouraged by their own and competitors' soundtrack successes in 1978 that Danny Crystal, vice president who coordinates the three divisions, promised the labels' distributors a stronger and larger flow of product in 1978.

Crystal supported his pledge during the label's national distributors' confab in Palm Springs by pointing out that of the 10 movies with soundtracks by eminent composers, three almost certainly will have album releases.
 Because of the more than one-million sales domestically on "Rocky," the two scores being penned by Bill Conti ("Rocky" composer), "F.I.S.T.," based on a Jimmy Hoffa-like labor leader; and "Slow Dancing In The Big City," are virtually set for album release. Crystal surmised that "Revenge Of The Pink Panther" in which Henry Mancini, composer for the series, is joined by lyricist

Leslie Bricusse, will also surely be recorded.
 Crystal said that UA's success with "The Spy Who Loves Me" and rivals' albums like "Saturday Night Fever," "A Star Is Born," "Star Wars" and "Close Encounters" have encouraged UA's film wing to slate scores from more important composers in 1978 than in his previous 11 years with the firm.
 Other films coming in 1978 and their score composers include: "The Betsy," John Barry; "Comes A Horseman," Michael Small; "Dog Soldiers," Laurence Rosenthal; "The End," Paul Williams; and a remake of "The Big Sleep," Jerry Fielding.
 Films set for this year without a designated score writer as yet include: "Black Stallion" and "Coming Home."
 All the UA film release tracks are published by UA Music. Crystal noted. In addition, UA has publishing rights for its 1978 film, "Hair," but album rights are held by RCA.

JOHN SIPPEN

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Gordon Bossin, left, and Artie Mogull present awards to staffers.

Margot Bows New Velvet Frog Label

LOS ANGELES—Velvet Frog Records has been launched as a division of Margot Enterprises. The new company's operations include a record label, publishing (M.E.L. Publishing, Inc.) and management (Magna Management).
 Andy DiMartino, who has been

named executive vice president of Velvet Frog, has produced releases on both of the initial artist signings: the Foreman Young Band, a Canadian act signed to Casino there, and Pat Upton, former lead singer of the Spiral Staircase.



EVERYBODY LOVES A RAIN SONG

A Great Hit Single For 1978 by

B. J. THOMAS

A great production by
CHIPS MOMAN

MCA RECORDS
MCA-40554
Personal Management: Don Perry Productions

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Armed Forces Attain \$47 Mil Volume Goal In Fiscal '77

By ROMAN KOZAK

NEW YORK—The world's largest worldwide retailer of records and tapes—the Army and Air Force Service Exchange—has reached its goal of \$47 million in retail volume for fiscal 1977, up from \$39 million the year before (Billboard, Aug. 27, 1977), says Jim Williams, director of the Eastern distribution center, central warehousing facility located at Ft. Gillem, outside Atlanta.

For the next year he is expecting further growth, with a target of \$53 million in sales. The center provides records and tapes for 618 PXs across the globe.

Despite his success in selling records and tapes, Williams has some criticisms about the \$7.98 price structure, about discounts record companies give him and about defective disks. The PX records divi-

(Continued on page 146)

RETAILERS' REACTION SPLIT

Are Label Catalogs, Pamphlets Still Viable Marketing Tool?

By JOHN SIPP

LOS ANGELES—Whether labels should resume their one-time practice of providing retail record/tape outlets with pamphlets, catalogs and bag-stuffers for customers has dealers split, a national canvass of chains indicates.

It's been a long dry spell for the flow of consistent point-of-purchase fliers, which causes most contacted to ponder why labels ever dropped this direct printed pitch to customers.

"I don't know how much it would cost today," Ben Karol of King Karol stores, New York, says. "How does one measure the impact of a pocket-size catalog with today's display material? There was always an awful lot of waste. Some dealers would dump hundreds of them as waste and never use them."

"We still use them as stuffers in all our direct mail. I'm sure it increases sales. Recently we got a beautiful Angel catalog, a great Odyssey piece and a CBS \$4.98 midrange LP catalog."

Roberta Fracchia of the three large Poplar Tunes stores in Memphis creates her own stuffers on 8 x 12-inch paper. "We have a list of 300 active classical buyers. They almost demand some kind of mailed notice on a regular basis. It sells a lot more product. We usually tell them of a discount provided for the 10 to 12 items we have on special."

Joe Bressi, vice president of marketing for the Camelot/Grapevine stores and leased departments served by Stark Record Service, creates his own bag-stuffers regularly.

"We have our own printing press. We take a page and print on both sides. Recently we conceived a record care accessories sheet. Then we did one on blank tape."

"Nonesuch used to put out great pocket catalogs. There was space for us to rubberstamp in our store name and address and phone number. Camelots carry a lot of catalog goods. Those consumer pieces help us move it."

Mike Spector, owner of Spec's, Florida's oldest and largest retail chain, says he hasn't given fliers and pamphlets any thought over a long time. But he feels that providing a customer with printed information helps sell merchandise.

"I remember how I would read liner notes on albums years back. It helped me interest myself and consequently customers in product I thought they would like. Now it's all expensive mobiles and in-store displays."

"I'd much rather have a 4x4" says Allen Rosen of Flipside stores, a western Texas and New Mexico chain operator. "Point-of-purchase material has supplanted the old customer throwaways. RCA put out a stuffer on a recent Elvis

concert release. It didn't do much."

Notes Lou Fogelman of Music Plus, 15-store local chain: "We can always use numerical catalogs that also contain alphabetical rosters by artist. This is especially good with specialized repertoire like jazz and classics. I'd like to see more jazz samplers come through, too."

A spokesperson for the Sound Warehouse chain in Texas and Oklahoma says they create their own 10 to 12-page stuffer, especially at Christmas, for the classical buyer.

The chain solicits about eight to 10 labels for participation. The pages contain reduced slicks, album titles, artist and content. This past Christmas it printed 3,500 which went to stores which have strong classical inventories. Some were inserted in a local Christmas choral program. Pop rock repertoire does not adapt to printed consumer fliers.

Carl Thom of the 10-store Harmony House chain in greater Detroit feels the throwaway is passe. Now his better customers shell out for a Schwann catalog, he says.

He feels that customers today spend more time browsing and reading publications which keep them aware of what is happening release-wise in the industry, thus slashing the need for consumer ad pieces.

Phonodisc Hits \$27.3 Mil Sales

NEW YORK—Phonodisc, Polygram Corp.'s distribution arm, broke its sales record for the third consecutive month in December, reporting sales of \$27.3 million.

Phonodisc president Jon Frisoli is predicting a banner year in 1978, based on the rapid growth of sales figures since October, when his firm established its record of \$10 million in sales. That figure was topped by December sales of \$27.3 million.

Lead selling artists on Phonodisc distributed labels include Con Funk Shun, Ohio Players, Bar Kays, and Jerry Lee Lewis on Mercury; Roy Ayers Ubiquity, Dave Grusin, Donny and Marie Osmond and C.W. McCall on Polydor; "Saturday Night Fever," the Bee Gees and Andy Gibb on RSO; Donna Summer, Meco, Parliament and Santa Esmeralda on Casablanca; Larry Gatlin on Monument, and Millie Jackson on Spring.

Platinum 84%

• Continued from page 12

WEA's 40 gold LPs include 11 on Warner Bros., four on Reprise, three on Warner-Curb, two on Bearsville and one each on Whitfield, Little David and Dark Horse; three on Elektra and two on Asylum; nine on Atlantic and one each on Swan Song, Rolling Stone and Cotillion.

The CBS pack of 38 gold albums includes 23 on Columbia, seven on Epic, three each on Kirshner and Philadelphia International and one each on T-Neck and Portrait.

The Phonodisc group accounted for 14 gold LPs, including six on Phonogram/Mercury, two on Polydor, three on RSO and one each on Spring, MGM and Deutsche Grammophon.

3 Acts Dominate Grammy Nominations

• Continued from page 3

nominees are by female artists—a rare Grammy outcome that has occurred only once before, in 1974.

Streisand's nomination is her third in the top single category and her first since "People" in 1964. Her "Evergreen" vocal has also won her a best pop female vocal performance nomination.

Gayle's "Don't It Make My Brown Eyes Blue" is also nominated for song of the year and best country song, honoring Richard Leigh as composer.

Her performance also wins her a nomination in the best country female vocal category.

The Gayle, Ronstadt and Boone records were all top five hits on the country charts in 1977 and the Eagles' "Hotel California" also made the country chart during the year, giving the pop record competition its strongest country flavor in NARAS history.

But unlike last year when George Benson and Stevie Wonder dominated the nominations, this year's list shows almost no link between the pop categories and either the r&b or jazz categories.

Benson, who took the record of the year award last time with "This Masquerade," shows up poorly this time around. His "In Flight" album yields only one nomination in the best arrangement accompanying vocalist category for Claus Ogerman's work on "Nature Boy."

Aside from the heavy country influence, music from motion pictures also had substantial impact on the Academy voters this year. This mirrors the strong popularity of film soundtracks in 1977.

Streisand's "Evergreen" and Boone's "You Light Up My Life," both best record nominees, also show up in the song of the year category which names composers Strei-

sand with Paul Williams, and Joe Brooks, respectively.

Boone's work on the title theme from the movie also wins her a nomination in the best new artist field, joined there by Stephen Bishop, Shaun Cassidy, Foreigner and Andy Gibb.

And Boone is competing with Ronstadt and Streisand for the best pop female vocal award.

Somewhat surprisingly, the "Star Wars" LP is named in the best album category while the Ronstadt LP is not.

Assistance in preparing this story provided by Paul Grein.

The popular science fiction film also accounts for two nominations in the best pop instrumental field which includes the London Symphony/John Williams work and the disco cut, "Star Wars Theme/Cantina Band," by Meco.

In that same category, the movie "Rocky" also yields two nominations—"Gonna Fly Now" by Bill Conti and the same theme by Maynard Ferguson.

The best instrumental composition category is also dominated by motion pictures. Along with Conti and Williams for "Gonna Fly Now" and "Star Wars," Marvin Hamlisch's "James Bond Theme" and a medley from the television film "Roots," composed by Quincy Jones and Gerald Fried, are also cited.

All those top films—"Rocky," "The Spy Who Loved Me," "A Star Is Born," "Star Wars" and "You Light Up My Life"—account for the nominations in the best original motion picture or tv special score field.

The awards will emanate live from the Shrine Auditorium here over CBS-TV Feb. 23 at 9 p.m.

A&M and RCA also had 14 gold LPs; followed by Capitol with 12, Arista with 10 and Casablanca with nine (including one on Millennium).

United Artists is next with seven gold LPs (including one on Jet and two on Blue Note), followed by ABC with six (including one on Blue Thumb) and MCA with five.

Only three artists achieved two million-selling singles in 1977: the Eagles, Shaun Cassidy and the Brothers Johnson.

Of the 55 gold singles of last year, 14 are on WEA-distributed labels, compared with seven on CBS.

The 14 WEA million-sellers include four on Warner Bros., three on Warner-Curb, one on Elektra, two on Asylum, one on Atlantic, two on Big Tree and one on Pacific.

CBS' seven gold singles include two on Columbia, four on Epic and one on Portrait.

Phonodisc had five gold hits, counting three on Polydor-distributed RSO and two on Phonogram/Mercury.

Also achieving five gold singles were A&M, Capitol (including one on Ariola America) and United Artists (including one on Jet and one on Imperial, Ricky Nelson's 1961 hit "Travelin' Man," which took 16 years to hit the million sales mark).

Achieving three million-selling singles in 1977 were 20th Century and Casablanca (including one on Millennium), RCA and GRT each had two gold hits last year; while MCA/Rocket, Private Stock, ABC and Arista each had one.

There were three platinum singles in 1977: Rose Royce's "Car Wash" on MCA, Debby Boone's "You Light Up My Life" on Warner-Curb and Heatwave's "Boogie Nights" on Epic.

CBS now can claim four of the seven singles to be officially certified two-million sellers by the RIAA.

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JANUARY 21, 1978, BILLBOARD

America's Great Musical Heritage Is Now Our New Musical Heritage Series!

Springboard

January 16, 1978

AN OPEN LETTER TO ALL RETAILERS:

First of all let me wish you a happy and prosperous 1978 - all of us at Springboard look forward to helping make it the best music year ever.

To put our product where our thoughts are, Springboard - America's fastest growing economy company - is pleased to introduce the first two albums in its new and specially conceived, MUSICAL HERITAGE series. Two-three record box sets (8-track tapes and cassettes also) featuring "FIFTY YEARS OF AMERICAN MOVIES MUSIC" featuring all the Academy Award winning songs and "FIFTY YEARS OF BROADWAY MUSIC" highlighting show stoppers from Berlin to Hamlisch.

Attractively priced to reach the mass market these albums will be backed by an extensive radio and T.V. advertising campaign in excess of \$350,000. In addition, this consumer promotion will be supplemented with posters, window displays, counter and floor dumps and all the other tools you need for sales.

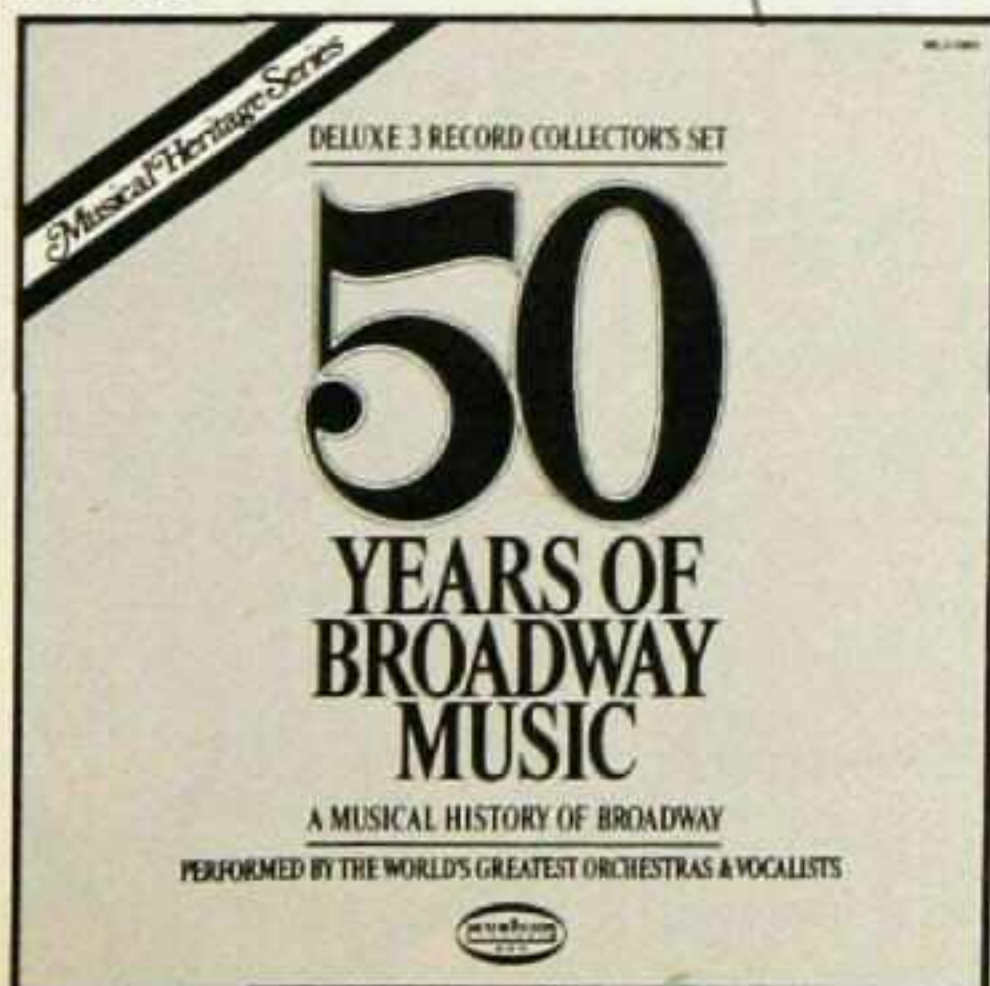
Don't just take my word for it - get all the details from your Springboard salesperson. If you can't wait and want to get a jump on your competition, just give me a call at the Springboard West Coast office (213) 654-6240.

Something new and exciting - from the new and exciting Springboard family of labels.

Sincerely,

Len Levy
Len Levy
Vice President, Marketing

3-LP SET



LP-MU3-3801

BT-MU3-3801

CA-MU3-3801

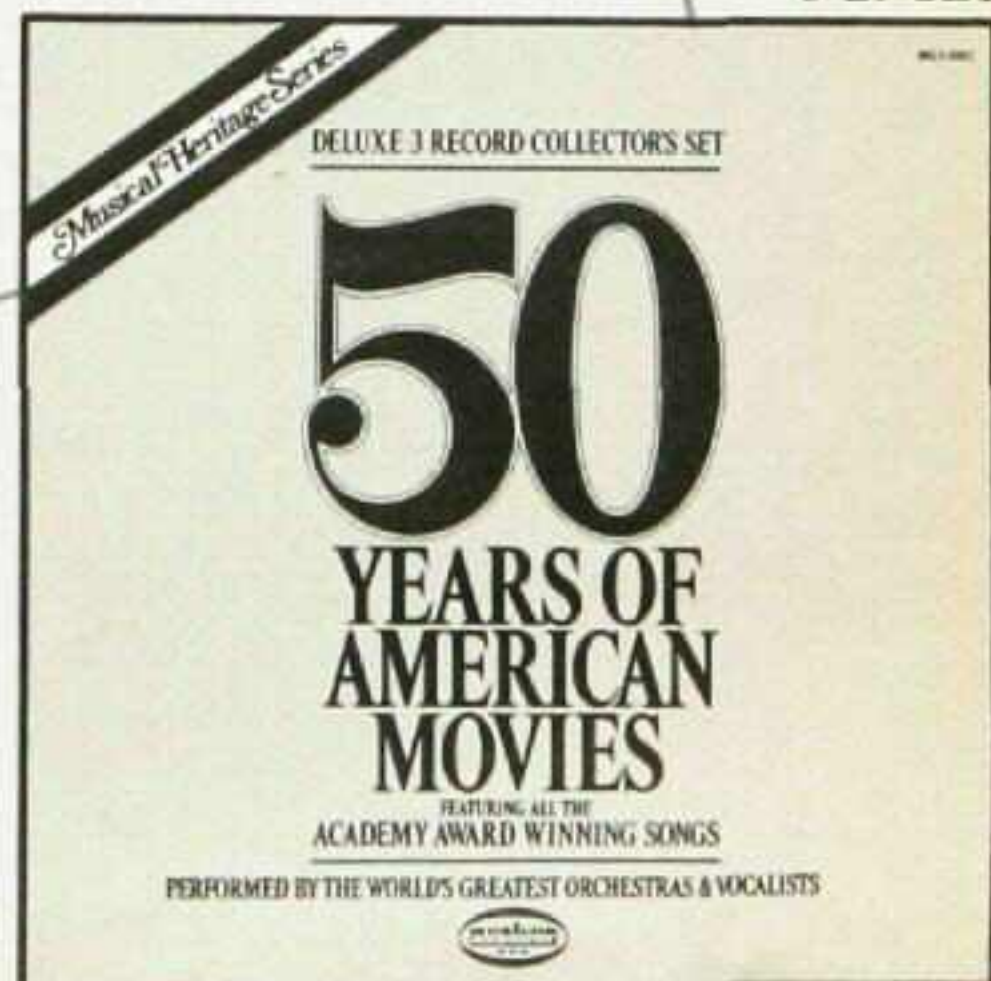


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3-LP SET



LP-MU3-3802

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20th Century's Calif. Sales Convention



Herb Eiseman, above, president, 20th Century-Fox Music, discusses new copyrights. Below: Lenny Beer, promotion vice president, left, Arnie Orleans, sales and marketing senior vice president, center and Harvey Cooper discuss new products.



Alan Livingston, president, 20th Century-Fox Entertainment Group, discusses the label's new releases during its sales meeting in Newport Beach, Calif.



Elmer Hill, left, director of r&b development with Maurice Watkins, r&b field promotion man.



Dennis Stanfill, chairman of the board, 20th Century-Fox Film Corp., left, chats with Harvey Cooper, 20th Century Records senior vice president for a&r at the label's Newport Beach, Calif., sales meeting.

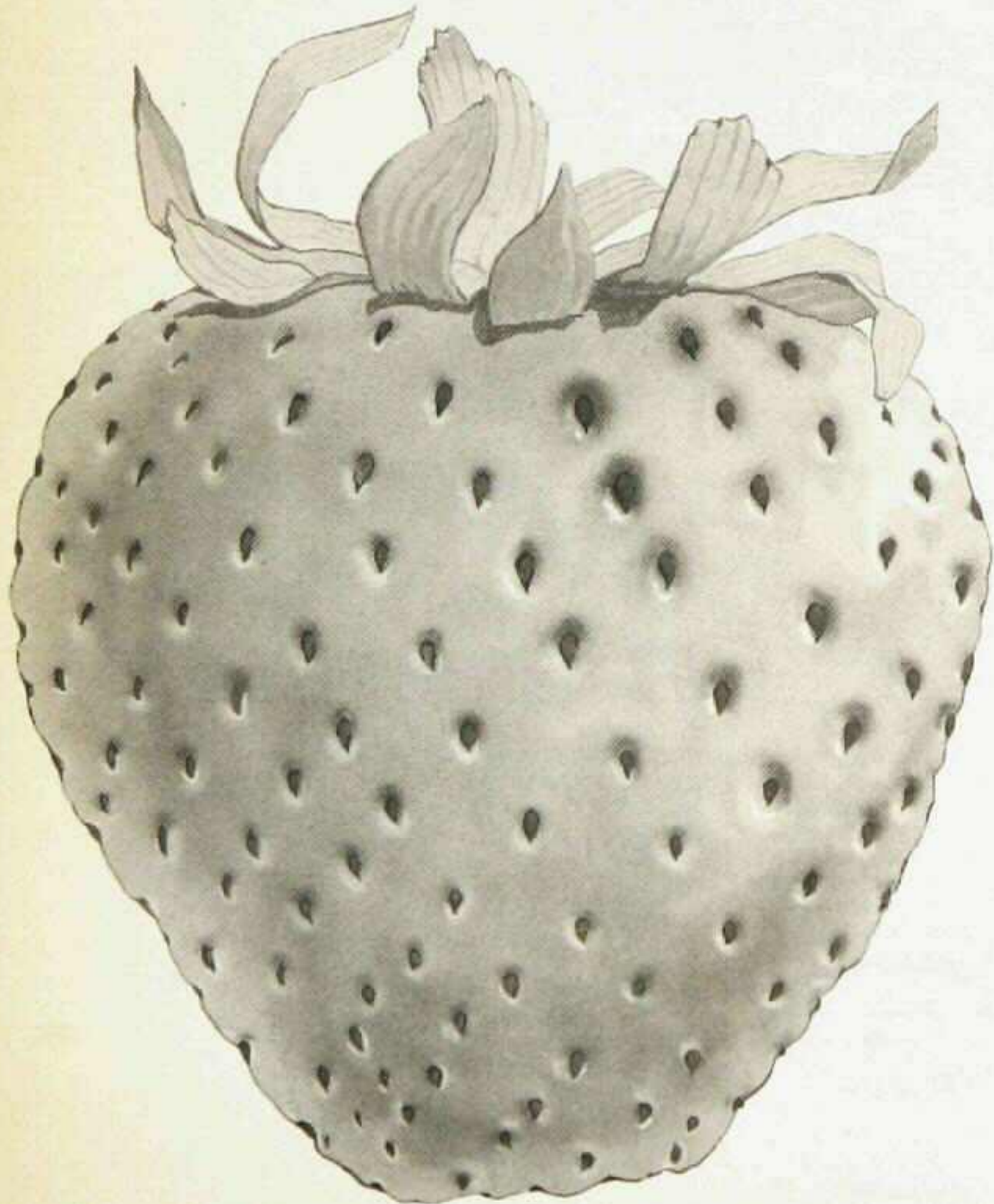


Rubicon, new Bay Area group entertains.



Newly signed Michelle Wiley shows her style.

JANUARY 21, 1978, BILLBOARD



Happy New Year!
 We're Nick Napolitano and
 Randy Irwin owners of
 Strawberry Records.
 We'll be checking into the
 Montfleury Hotel in Cannes
 on January 19th for Midem
 Let's get together...
 You'll find we're not
 Just another bowl
 of Cherries!



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Private Screening

Warner Bros. Records
invites you to a preview
of the next blockbuster
movie theme.

"The One And Only"
sung by Maggie MacNeal.

The main theme from the
Paramount motion picture
The One And Only.

Written by A. & M. Bergman / P. Williams
Produced by Steve Barri & Jay Graydon
Executive producer: David Franco
WBS 8524



Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/12/78)

TOP ADD ONS - NATIONAL

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- DAN HILL—Sometimes When We Touch (20th Century)

PRIME MOVERS - NATIONAL

- (D) BEE GEES—Stayin' Alive (RSO)
- BILLY JOEL—Just The Way You Are (Columbia)
- RANDY NEWMAN—Short People (W.B.)

BREAKOUTS - NATIONAL

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- B. J. THOMAS—Everybody Loves A Rain Song (MCA)
- LYNYRD SKYNYRD—What's Your Name (MCA)

D—Discotheque Crossover

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

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

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

KAFY—Bakersfield

- ERIC CLAPTON—Lay Down Sally (RSO)
- BILLY JOEL—Just The Way You Are (Columbia) 21-13
- SAMANTHA SANG—Emotion (Private Stock) 17-10

KRIZ—Phoenix

- SAMANTHA SANG—Emotion (Private Stock)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D BEE GEES—Stayin' Alive (RSO) 11-7
- BILLY JOEL—Just The Way You Are (Columbia) 16-12

KTKT—Tucson

- LYNYRD SKYNYRD—What's Your Name (MCA)
- GARFUNKEL, SIMON & TAYLOR—Wonderful World (Columbia)
- SAMANTHA SANG—Emotion (Private Stock) 21-15
- PAUL SIMON—Slip Slidin' Away (Columbia) 19-14

KQEO—Albuquerque

- FIREBALL—So Long (Arista)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- QUEEN—We Are The Champions (Elektra) 22-12
- BILLY JOEL—Just The Way You Are (Columbia) 18-10

KENO—Las Vegas

- STYX—Come Sail Away (A&M)
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy)
- QUEEN—We Will Rock You (Elektra) 33-23
- RANDY NEWMAN—Short People (W.B.) 29-20

Pacific Northwest Region

TOP ADD ONS:

- SAMANTHA SANG—Emotion (Private Stock)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- DAN HILL—Sometimes When We Touch (20th Century)

PRIME MOVERS:

- (D) BEE GEES—Stayin' Alive (RSO)
- BILLY JOEL—Just The Way You Are (Columbia)
- DOLLY PARTON—Here You Come Again (RCA)

BREAKOUTS:

- QUEEN—We Are The Champions (Elektra)
- (D) CHIC—Dance, Dance, Dance (Atlantic)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)

KFRC—San Francisco

- JOHNNY RIVERS—Curious Mind (Soul City)
- DONNA SUMMER—I Love You (Casablanca)
- BILLY JOEL—Just The Way You Are (Columbia) 26-18
- D BEE GEES—Stayin' Alive (RSO) 13-7

KYA—San Francisco

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- PAUL DAVIS—I Go Crazy (Bang)
- NONE

KLIV—San Jose

- CHIC—Dance, Dance, Dance (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century)
- QUEEN—We Are The Champions (Elektra) 22-4
- D BEE GEES—Stayin' Alive (RSO) 21-10

KNDE—Sacramento

- ERIC CLAPTON—Lay Down Sally (RSO)
- VAN HALEN—You Really Got Me (W.B.)
- D BEE GEES—Stayin' Alive (RSO) 28-4
- SHAUN CASSIDY—Hey Deanie (W.B./Curb) 16-8

KROY—Sacramento

- FOREIGNER—Long, Long Way From Home (Atlantic)
- STEELY DAN—Peg (ABC)
- RANDY NEWMAN—Short People (W.B.) 12-5
- BOB WELCH—Sentimental Lady (Capitol) 17-7

KYNO—Fresno

- JOHNNY RIVERS—Curious Mind (Soul City)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- D BEE GEES—Stayin' Alive (RSO) 14-4
- DOLLY PARTON—Here You Come Again (RCA) 15-8

KGW—Portland

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- ABBA—The Name Of The Game (Atlantic)
- PAUL SIMON—Slip Slidin' Away (Columbia) 17-8
- BILLY JOEL—Just The Way You Are (Columbia) 13-6

KING—Seattle

- SAMANTHA SANG—Emotion (Private Stock)
- QUEEN—We Are The Champions (Elektra)
- BILLY JOEL—Just The Way You Are (Columbia) 15-4
- DOLLY PARTON—Here You Come Again (RCA) 24-13

KJRB—Spokane

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- SAMANTHA SANG—Emotion (Private Stock) 10-4
- LTD—Back In Love Again (A&M) 13-7

KTAC—Tacoma

- BEE GEES—Stayin' Alive (RSO)
- QUEEN—We Are The Champions (Elektra)
- LINDA RONSTADT—It's So Easy (Asylum) 11-6
- RANDY NEWMAN—Short People (W.B.) 23-19

KCPX—Salt Lake City

- CHIC—Dance, Dance, Dance (Atlantic)
- KANSAS—Dust In The Wind (Krischner) (LP)
- D BEE GEES—Stayin' Alive (RSO) 15-9
- SAMANTHA SANG—Emotion (Private Stock) 30-24

KRSP—Salt Lake City

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D BEE GEES—Stayin' Alive (RSO) 16-10
- SAMANTHA SANG—Emotion (Private Stock) 15-11

KTLK—Denver

- SAMANTHA SANG—Emotion (Private Stock)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- PLAYER—Baby Come Back (RSO) 10-4
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 8-3

KIMN—Denver

- SAMANTHA SANG—Emotion (Private Stock)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- PLAYER—Baby Come Back (RSO) 10-5
- LEIF GARRETT—Runaround Sue (Atlantic) 18-13

North Central Region

TOP ADD ONS:

- MECO—Theme From "Close Encounters" (Millennium)
- ABBA—The Name Of The Game (Atlantic)
- ANDY GIBB—Love Is Thicker Than Water (RSO)

PRIME MOVERS:

- (D) BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.)
- BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS:

- ART GARFUNKEL WITH P. SIMON & L. TAYLOR—Wonderful World (Columbia)
- LE BLANC & CARR—Falling (Big Tree)
- ERIC CLAPTON—Lay Down Sally (RSO)

CKLW—Detroit

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- GARFUNKEL, SIMON & TAYLOR—Wonderful World (Columbia)
- D BEE GEES—Stayin' Alive (RSO) 18-3
- HEATWAVE—Always And Forever (Epic) 25-18

WDRQ—Detroit

- NATALIE COLE—Our Love (Capitol)
- MECO—Theme From "Close Encounters" (Millennium)
- D BEE GEES—Stayin' Alive (RSO) 15-3
- HEATWAVE—Always And Forever (Epic) 21-13

WTAC—Flint

- SAMANTHA SANG—Emotion (Private Stock)
- FOREIGNER—Long, Long Way From Home (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century) 20-11
- ANDY GIBB—Love Is Thicker Than Water (RSO) 23-14

Z 96 (WZZM-FM)—Grand Rapids

- FOREIGNER—Long, Long Way From Home (Atlantic)
- QUEEN—We Are The Champions (Elektra)
- RANDY NEWMAN—Short People (W.B.) 23-10
- BILLY JOEL—Just The Way You Are (Columbia) 28-22

WARY—Louisville

- LE BLANC & CARR—Falling (Big Tree)
- ERIC CLAPTON—Lay Down Sally (RSO)
- D BEE GEES—Stayin' Alive (RSO) 20-12
- BILLY JOEL—Just The Way You Are (Columbia) 15-9

WBCN—Bowling Green

- ABBA—The Name Of The Game (Atlantic)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- QUEEN—We Are The Champions (Elektra) 21-17
- D BEE GEES—Stayin' Alive (RSO) 24-21

WGCL—Cleveland

- MECO—Theme From "Close Encounters" (Millennium)
- NONE
- PAUL DAVIS—I Go Crazy (Bang)
- KANSAS—Point Of Know Return (Krischner)
- DAN HILL—Sometimes When We Touch (20th Century) 25-16
- RANDY NEWMAN—Short People (W.B.) 11-4

Q-102 (WKRQ-FM)—Cincinnati

- NONE
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 13-7
- STYX—Come Sail Away (A&M) 15-11

WCOL—Columbus

- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- RANDY NEWMAN—Short People (W.B.)
- D BEE GEES—Stayin' Alive (RSO) 30-20
- NEIL DIAMOND—Desiree (Columbia) 23-24

WNCI—Columbus

- STYX—Come Sail Away (A&M)
- D BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.) 14-4
- BILLY JOEL—Just The Way You Are (Columbia) 19-12

WCUE—Akron

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- GEORGE DUKE—Reach For It (Epic)
- DAN HILL—Sometimes When We Touch (20th Century) 28-21
- MECO—Theme From "Close Encounters" (Millennium) 38-31

13-Q (WKTQ)—Pittsburgh

- ABBA—The Name Of The Game (Atlantic)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) (LP)
- RANDY NEWMAN—Short People (W.B.) 26-18
- BILLY JOEL—Just The Way You Are (Columbia) 11-6

WPEZ—Pittsburgh

- PRISM—Take Me To The Captain (Arista)
- ABBA—The Name Of The Game (Atlantic)
- D BEE GEES—Stayin' Alive (RSO) 28-22
- BILLY JOEL—Just The Way You Are (Columbia) 20-15

KOMA—Oklahoma City

- JOHN DENVER—How Can I Leave You Again (RCA)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- LTD—Back In Love Again (A&M) 9-5
- ROD STEWART—You're In My Heart (W.B.) 4-1

KAKC—Tulsa

- HEATWAVE—Always And Forever (Epic)
- B. J. THOMAS—Everybody Loves A Rain Song (MCA)
- BILLY JOEL—Just The Way You Are (Columbia) 14-8
- LTD—Back In Love Again (A&M) 9-4

KELJ—Tulsa

- ABBA—The Name Of The Game (Atlantic)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D BEE GEES—Stayin' Alive (RSO) 17-10
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 22-15

WTIX—New Orleans

- MECO—Theme From "Close Encounters" (Millennium)
- JAY FERGUSON—Thunder Island (Asylum)
- D BEE GEES—Stayin' Alive (RSO) 23-10
- BILLY JOEL—Just The Way You Are (Columbia) 24-11

WNOE—New Orleans

- B. J. THOMAS—Everybody Loves A Rain Song (MCA)
- D BEE GEES—Night Fever (RSO) (LP)
- QUEEN—We Are The Champions (Elektra) 19-7
- K.C. & THE SUNSHINE BAND—Sogie Shoes (TK) (LP) 28-21

KEEL—Shreveport

- NATALIE COLE—Our Love (Capitol)
- PRISM—Take Me To The Captain (Arista)
- SAMANTHA SANG—Emotion (Private Stock) 24-16
- NEIL DIAMOND—Desiree (Columbia) 29-22

KILT—Houston

- STYX—Come Sail Away (A&M)
- CHIC—Dance, Dance, Dance (Atlantic)
- RAYDIO—Jack And Jill (Arista) 35-17
- BILLY JOEL—Just The Way You Are (Columbia) 20-9

KRBE—Houston

- NO LIST
- CHIC—Dance, Dance, Dance (Atlantic)
- STEELY DAN—Peg (ABC)
- BEE GEES—Stayin' Alive (RSO) 19-10
- RANDY NEWMAN—Short People (W.B.) 17-5

KNUS-FM—Dallas

- SAMANTHA SANG—Emotion (Private Stock)
- DAN HILL—Sometimes When We Touch (20th Century)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 34-9
- BILLY JOEL—Just The Way You Are (Columbia) 17-5

KFIZ-FM (2-97)—Fl. Worth

- BILLY JOEL—Just The Way You Are (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century)
- SAMANTHA SANG—Emotion (Private Stock) 17-9
- LYNYRD SKYNYRD—What's Your Name (MCA) 23-15

KINT—El Paso

- SAMANTHA SANG—Emotion (Private Stock)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- RANDY NEWMAN—Short People (W.B.) 19-5
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 15-7

WKY—Oklahoma City

- CHIC—Dance, Dance, Dance (Atlantic)
- STEELY DAN—Peg (ABC)
- BEE GEES—Stayin' Alive (RSO) 20-9
- QUEEN—We Are The Champions (Elektra) 15-6

Southwest Region

TOP ADD ONS:

- (D) CHIC—Dance, Dance, Dance (Atlantic)
- STEELY DAN—Peg (ABC)
- DAN HILL—Sometimes When We Touch (20th Century)

PRIME MOVERS:

- BILLY JOEL—Just The Way You Are (Columbia)
- (D) BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.)

BREAKOUTS:

- STYX—Come Sail Away (A&M)
- B. J. THOMAS—Everybody Loves A Rain Song (MCA)
- SAMANTHA SANG—Emotion (Private Stock)

Midwest Region

TOP ADD ONS:

- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- DAN HILL—Sometimes When We Touch (20th Century)
- FOREIGNER—Long, Long Way From Home (Atlantic)

PRIME MOVERS:

- (D) BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.)
- BILLY JOEL—Just The Way You Are (Columbia)

BREAKOUTS:

- LE BLANC & CARR—Falling (Big Tree)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- LYNYRD SKYNYRD—What's Your Name (MCA)

WLS—Chicago

- FOREIGNER—Long, Long Way From Home (Atlantic)
- D BEE GEES—Stayin' Alive (RSO)
- RANDY NEWMAN—Short People (W.B.) 16-5
- BILLY JOEL—Just The Way You Are (Columbia) 24-13

WMET—Chicago

- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- RANDY NEWMAN—Short People (W.B.) 23-5
- D BEE GEES—Stayin' Alive (RSO) 25-14

(Continued on page 28)

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**THE NEW SINGLE BY
AN IRATE EXPONENT OF
SOCIAL-CONSCIENCE ROCK**



**2 - 4 - 6 - 8
MOTORWAY**

**"THE MOST IMPORTANT
NEW BAND IN BRITAIN"**

—New Musical Express



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Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (1/12/78)

Continued from page 26

- WROK—Rockford**
- D+ CHIC—Dance, Dance, Dance (Atlantic)
 - KANSAS—Dust In The Wind (Kirshner) (LP)
 - D+ BEE GEES—Stayin' Alive (RSO) 30 20
 - LEIF GARBRETT—Runaround Sue (Atlantic) 15 8
- WIRL—Peoria**
- SHAUN CASSIDY—Hey Deame (Warner/Curb)
 - D+ BEE GEES—Stayin' Alive (RSO)
 - ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 12 16
 - NEIL DIAMOND—Desiree (Columbia) 17 11
- WNDE—Indianapolis**
- NEIL DIAMOND—Desiree (Columbia)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - QUEEN—We Are The Champions (Elektra) 9 1
 - STYX—Come Sail Away (A&M) 17 10
- WORY—Milwaukee**
- LE BLANC & CARR—Falling (Big Tree)
 - CARFUNKEL, SIMON & TAYLOR—Wonderful World (Columbia)
 - D+ BEE GEES—Stayin' Alive (RSO) 17 10
 - LYNYRD SKYNYRD—What's Your Name (MCA) 32 25
- WZUU—Milwaukee**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
 - BEE GEES—Stayin' Alive (RSO) 14 3
 - BILLY JOEL—Just The Way You Are (Columbia) 10 4
- KSLO—St. Louis**
- CON FUNK SHUN—Flun (Mercury)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - D+ BEE GEES—Stayin' Alive (RSO) 30 13
 - ROD STEWART—You're In My Heart (W.B.) 11 4
- KXOK—St. Louis**
- DAN HILL—Sometimes When We Touch (20th Century)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - ROD STEWART—You're In My Heart (W.B.) 22 11
 - D+ CHIC—Dance, Dance, Dance (Atlantic) 17 10
- KIQA—Des Moines**
- LINDA RONSTADT—Blue Bayou (Asylum)
 - ABBA—The Name Of The Game (Atlantic)
 - DAN HILL—Sometimes When We Touch (20th Century) 21 10
 - D+ BEE GEES—Stayin' Alive (RSO) 12 4
- KDWB—Minneapolis**
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
 - STEELY DAN—Peg (ABC)
 - D+ BEE GEES—Stayin' Alive (RSO) 30 12
 - RANDY NEWMAN—Short People (W.B.) 19 6
- KSTP—Minneapolis**
- LE BLANC & CARR—Falling (Big Tree)
 - WET WILLIE—Street Corner Serenade (Epic)
 - D+ BEE GEES—Stayin' Alive (RSO) 28 13
 - RANDY NEWMAN—Short People (W.B.) 11 5
- WHB—Kansas City**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
 - LTD—Back In Love Again (A&M) 40 20
 - LITTLE RIVER BAND—Happy Anniversary (Capitol) 38 26
- KBEQ—Kansas City**
- LYNYRD SKYNYRD—What's Your Name (MCA)
 - JACKSON BROWNE—Running On Empty (Elektra/Asylum) (LP)
 - D+ BEE GEES—Stayin' Alive (RSO) 19 2
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 18 8
- KKLS—Rapid City**
- LEO SAYER—Easy To Love (W.B.)
 - WET WILLIE—Street Corner Serenade (Epic)
 - QUEEN—We Are The Champions (Elektra) 22 17
 - DAN HILL—Sometimes When We Touch (20th Century) 17 13

- KQWB—Fargo**
- DAVID GATES—Goodbye Girl (Elektra)
 - FOREIGNER—Long, Long Way From Home (Atlantic)
 - D+ BEE GEES—Stayin' Alive (RSO) 40 15
 - BILLY JOEL—Just The Way You Are (Columbia) 21 14

Northeast Region

- TOP ADD ONS:**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - LITTLE RIVER BAND—Happy Anniversary (Capitol)
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista)

- PRIME MOVERS:**
- (D) BEE GEES—Stayin' Alive (RSO)
 - BILLY JOEL—Just The Way You Are (Columbia)
 - (D) CHIC—Dance, Dance, Dance (Atlantic)

- BREAKOUTS:**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - PAUL DAVIS—I Go Crazy (Bang)
 - ABBA—The Name Of The Game (Atlantic)

- WABC—New York**
- D+ BEE GEES—Stayin' Alive (RSO)
 - RANDY NEWMAN—Short People (W.B.) 14 5
 - STYX—Come Sail Away (A&M) 21 14

- 99 X—New York**
- CON FUNK SHUN—Flun (Mercury)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - D+ BEE GEES—Stayin' Alive (RSO) 30 15
 - BILLY JOEL—Just The Way You Are (Columbia) 19 7

- WPTR—Albany**
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 17 8
 - BILLY JOEL—Just The Way You Are (Columbia) 20 14

- WTRY—Albany**
- DONNA SUMMER—I Love You (Casablanca)
 - GARY WRIGHT—Touch And Gone (W.B.)
 - DAN HILL—Sometimes When We Touch (20th Century) 28 15
 - D+ BEE GEES—Stayin' Alive (RSO) 9 1

- WKBW—Buffalo**
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
 - MECO—Theme From "Close Encounters" (Millennium)
 - QUEEN—We Are The Champions (Elektra) 25 17
 - D+ BEE GEES—Stayin' Alive (RSO) 15 9

- WYSL—Buffalo**
- RUSH—Closer To The Heart (Mercury)
 - EDDIE MONEY—Baby Hold On (Columbia)
 - D+ CHIC—Dance, Dance, Dance (Atlantic) 27 15
 - QUEEN—We Are The Champions (Elektra) 17 8

- WBBF—Rochester**
- GARFUNKEL, SIMON, TAYLOR—Wonderful World (Columbia)
 - NONE

- WRKO—Boston**
- PAUL DAVIS—I Go Crazy (Bang)
 - ABBA—The Name Of The Game (Atlantic)
 - D+ BEE GEES—Stayin' Alive (RSO) 18 9
 - CHIC—Dance, Dance, Dance (Atlantic) 14 8

- WBZ-FM—Boston**
- PRISM—Take Me To The Captain (Arista)
 - MEAT LOAF—You Took The Words Right Out Of My Mind (Epic)
 - NONE

- F-105 (WVBF)—Boston**
- CHIC—Dance, Dance, Dance (Atlantic)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 18 9
 - BILLY JOEL—Just The Way You Are (Columbia) 6 5

- WDRS—Hartford**
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
 - D+ ODYSSEY—Native New Yorker (RCA) 16 5
 - BILLY JOEL—Just The Way You Are (Columbia) 14 4

- WPRO (AM)—Providence**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 19 12
 - STYX—Come Sail Away (A&M) 23 17

- WPRO-FM—Providence**
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - STYX—Come Sail Away (A&M) 11 7
 - NEIL DIAMOND—Desiree (Columbia) 16 12

- WICC—Bridgeport**
- HEATWAVE—Always And Forever (Epic)
 - JOHNNY RIVERS—Curious Mind (Soul City)
 - D+ BEE GEES—Stayin' Alive (RSO) 24 16
 - LTD—Back In Love Again (A&M) 14 8

Mid-Atlantic Region

- TOP ADD ONS:**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - LOU RAWLS—Lady Love (Phila. Int'l)
 - NATALIE COLE—Our Love (Capitol)

- PRIME MOVERS:**
- (D) BEE GEES—Stayin' Alive (RSO)
 - STYX—Come Sail Away (A&M)
 - PAUL SIMON—Slip Slidin' Away (Columbia)

- BREAKOUTS:**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - LYNYRD SKYNYRD—What's Your Name (MCA)

- WFIL—Philadelphia**
- LOU RAWLS—Lady Love (Phila. Int'l)
 - ANDY GIBB—Love Is Thicker Than Water (RSO)
 - BILLY JOEL—Just The Way You Are (Columbia) 8 3

- WZZD—Philadelphia**
- STYX—Come Sail Away (A&M)
 - PAUL DAVIS—I Go Crazy (Bang)
 - QUEEN—We Are The Champions (Elektra) 17 8
 - BOZ SCAGGS—Hard Times (Columbia) 23 19

- WIFI-FM—Philadelphia**
- SAMANTHA SANG—Emotion (Private Stock)
 - DOLLY PARTON—Here You Come Again (RCA)
 - PAUL SIMON—Slip Slidin' Away (Columbia) 27 19
 - BILLY JOEL—Just The Way You Are (Columbia) 9 3

- WPGC—Washington**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - NATALIE COLE—Our Love (Capitol)
 - DAN HILL—Sometimes When We Touch (20th Century) 28 19
 - CHIC—Dance, Dance, Dance (Atlantic) 22 17

- WGN—Norfolk**
- LE BLANC & CARR—Falling (Big Tree)
 - ANDY GIBB—Love Is Thicker Than Water (RSO)
 - LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum) (LP)
 - BRICK—Ain't Gonna Hurt (Bang) 31 21
 - HEATWAVE—Always And Forever (Epic) 4 1

- WCAO—Baltimore**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - LOU RAWLS—Lady Love (Phila. Int'l)
 - SAMANTHA SANG—Emotion (Private Stock) 26 7
 - STYX—Come Sail Away (A&M) 13 6

- WYRE—Annapolis**
- CHIC—Dance, Dance, Dance (Atlantic)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - D+ BEE GEES—Stayin' Alive (RSO) 13 7
 - HEATWAVE—Always And Forever (Epic) 18 26

- WLEE—Richmond**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 19 8
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 29 21

- WRVQ—Richmond**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - STYX—Come Sail Away (A&M) 16 6
 - D+ BEE GEES—Stayin' Alive (RSO) 17 8

Southeast Region

- TOP ADD ONS:**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - ERIC CLAPTON—Lay Down Sally (RSO)
 - LYNYRD SKYNYRD—What's Your Name (MCA)

- PRIME MOVERS:**
- (D) BEE GEES—Stayin' Alive (RSO)
 - DAN HILL—Sometimes When We Touch (20th Century)
 - QUEEN—We Are The Champions (Elektra)

- BREAKOUTS:**
- HEATWAVE—Always And Forever (Epic)
 - LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum) (LP)
 - B. J. THOMAS—Everybody Loves A Rain Song (MCA)

- WQXI—Atlanta**
- DAVID GATES—Goodbye Girl (Elektra)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - ERIC CLAPTON—Lay Down Sally (RSO) 20 8
 - LYNYRD SKYNYRD—What's Your Name (MCA) 10 6

- Z-93 (WZGC-FM)—Atlanta**
- COMMODORES—Too Hot To Trot (Motown)
 - LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum) (LP)
 - ERIC CLAPTON—Lay Down Sally (RSO) 30 20
 - DAN HILL—Sometimes When We Touch (20th Century) 22 13

- WBBQ—Augusta**
- HEATWAVE—Always And Forever (Epic)
 - B. J. THOMAS—Everybody Loves A Rain Song (MCA)
 - D+ BEE GEES—Stayin' Alive (RSO) 25 18
 - LE BLANC & CARR—Falling (Big Tree) 28 21

- WFOM—Atlanta**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - SANFORD & TOWNSEND—Paradise (W.B.) 14
 - ERIC CLAPTON—Lay Down Sally (RSO) 20 14
 - LITTLE RIVER BAND—Happy Anniversary (Capitol) 29 23

- WWSA—Savannah**
- CON FUNK SHUN—Flun (Mercury)
 - LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum) (LP)
 - DAN HILL—Sometimes When We Touch (20th Century) 19 7
 - D+ BEE GEES—Stayin' Alive (RSO) 11 3

- WFLB—Fayetteville**
- RAYDIO—Jack And Jill (Arista)
 - LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum) (LP)
 - BRICK—Ain't Gonna Hurt (Bang) 31 21
 - HEATWAVE—Always And Forever (Epic) 4 1

- WQAM—Miami**
- NONE
 - BILLY JOEL—Just The Way You Are (Columbia) 9 2
 - BOB WELCH—Sentimental Lady (Capitol) 12 7

- WMIX (96X)—Miami**
- DONNA SUMMER—I Love You (Casablanca)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 20 9
 - SAMANTHA SANG—Emotion (Private Stock) 10 2

- Y-100 (WHYI-FM)—Miami**
- STYX—Come Sail Away (A&M)
 - NEIL DIAMOND—Desiree (Columbia)
 - D+ BEE GEES—Stayin' Alive (RSO) 28 14
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 17 9

- WLDF—Orlando**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 15 2
 - BILLY JOEL—Just The Way You Are (Columbia) 14 3

- WRBQ-FM—Tampa**
- QUEEN—We Are The Champions (Elektra)
 - K.C. & THE SUNSHINE BAND—Wrap Your Arms Around Me (TK)
 - DAN HILL—Sometimes When We Touch (20th Century) 25 20
 - PAUL SIMON—Slip Slidin' Away (Columbia) 16 12

- BJ-105 (WBIW-FM)—Orlando**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - QUEEN—We Are The Champions (Elektra) 39 23
 - RANDY NEWMAN—Short People (W.B.) 8 5

- WQPD—Lakeland**
- BOZ SCAGGS—Hollywood (Columbia)
 - DR. HOOK—Making Love & Music (Capitol)
 - CON FUNK SHUN—Flun (Mercury) 21 12
 - D+ BEE GEES—Stayin' Alive (RSO) 15 9

- WMTJ—Daytona Beach**
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - DR. HOOK—Making Love & Music (Capitol)
 - LYNYRD SKYNYRD—What's Your Name (MCA) 16 6
 - JAY FERGUSON—Thunder Island (Asylum) 31 21

- WAPE—Jacksonville**
- STILLWATER—Mind Bender (Capricorn)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - DR. HOOK—Making Love & Music (Capitol)
 - LYNYRD SKYNYRD—What's Your Name (MCA) 16 6
 - JAY FERGUSON—Thunder Island (Asylum) 31 21

- WAYS—Charlotte**
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - D+ BEE GEES—Stayin' Alive (RSO) 25 10
 - RANDY NEWMAN—Short People (W.B.) 11 4

- WRX—Raleigh**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 25 11
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia) 26 12
 - LYNYRD SKYNYRD—What's Your Name (MCA)

- WTOB—Winston-Salem**
- ODYSSEY—Native New Yorker (RCA)
 - MECO—Theme From "Close Encounters" (Millennium)
 - D+ BEE GEES—Stayin' Alive (RSO) 23 15
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 26 19

- WTMA—Charleston**
- HEATWAVE—Always And Forever (Epic)
 - BILL WITHERS—Lovely Day (Columbia)
 - CARPENTERS—Calling Occupants (A&M) 24 15
 - D+ SANTA ESPERANZA—Don't Let Me Be Misunderstood (Casablanca) 18 10

- WORD—Spartanburg**
- DONNA SUMMER—I Love You (Casablanca)
 - B. J. THOMAS—Everybody Loves A Rain Song (MCA)
 - DAN HILL—Sometimes When We Touch (20th Century) 21 13
 - BILL WITHERS—Lovely Day (Columbia) 17 11

- WLAC—Nashville**
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - CON FUNK SHUN—Flun (Mercury) 18 5
 - NEIL DIAMOND—Desiree (Columbia) 26 15

- WMAK—Nashville**
- TOM PETTY & THE HEARTBREAKERS—Breakdown (Stellar)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - D+ BEE GEES—Stayin' Alive (RSO) 18 4
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia) 30 17

- WHBQ—Memphis**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet)
 - QUEEN—We Are The Champions (Elektra) 25 17
 - COMMODORES—Too Hot To Trot (Motown) 12 7

- WMPS—Memphis**
- DAVID GATES—Goodbye Girl (Elektra)
 - BOBBY ARVON—Until Now (First Artists)
 - BILLY JOEL—Just The Way You Are (Columbia) 17 9
 - JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 26 18

- WRJZ—Knoxville**
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
 - JAY FERGUSON—Thunder Island (Asylum)
 - DAN HILL—Sometimes When We Touch (20th Century) 21 8
 - RANDY NEWMAN—Short People (W.B.) 12 2

- WGOW—Chattanooga**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - ODYSSEY—Native New Yorker (RCA)
 - D+ BEE GEES—Stayin' Alive (RSO) 20 7
 - DAN HILL—Sometimes When We Touch (20th Century) 12 6

- WERC—Birmingham**
- HEATWAVE—Always And Forever (Epic)
 - CHIC—Dance, Dance, Dance (Atlantic)
 - D+ BEE GEES—Stayin' Alive (RSO) 19 11
 - QUEEN—We Are The Champions (Elektra) 22 15

- WSGN—Birmingham**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - D+ BEE GEES—Night Fever (RSO) (LP)
 - D+ BEE GEES—Stayin' Alive (RSO) 14 7
 - DAN HILL—Sometimes When We Touch (20th Century) 9 6

- WHYY—Montgomery**
- BILL WITHERS—Lovely Day (Columbia)
 - B. J. THOMAS—Everybody Loves A Rain Song (MCA)
 - WINGS—Mull O' Kintyre (Capitol) 21 13
 - LITTLE RIVER BAND—Happy Anniversary (Capitol) 15 10

- KAAY—Little Rock**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
 - D+ BEE GEES—Stayin' Alive (RSO) 15 6
 - QUEEN—We Are The Champions (Elektra) 17 12

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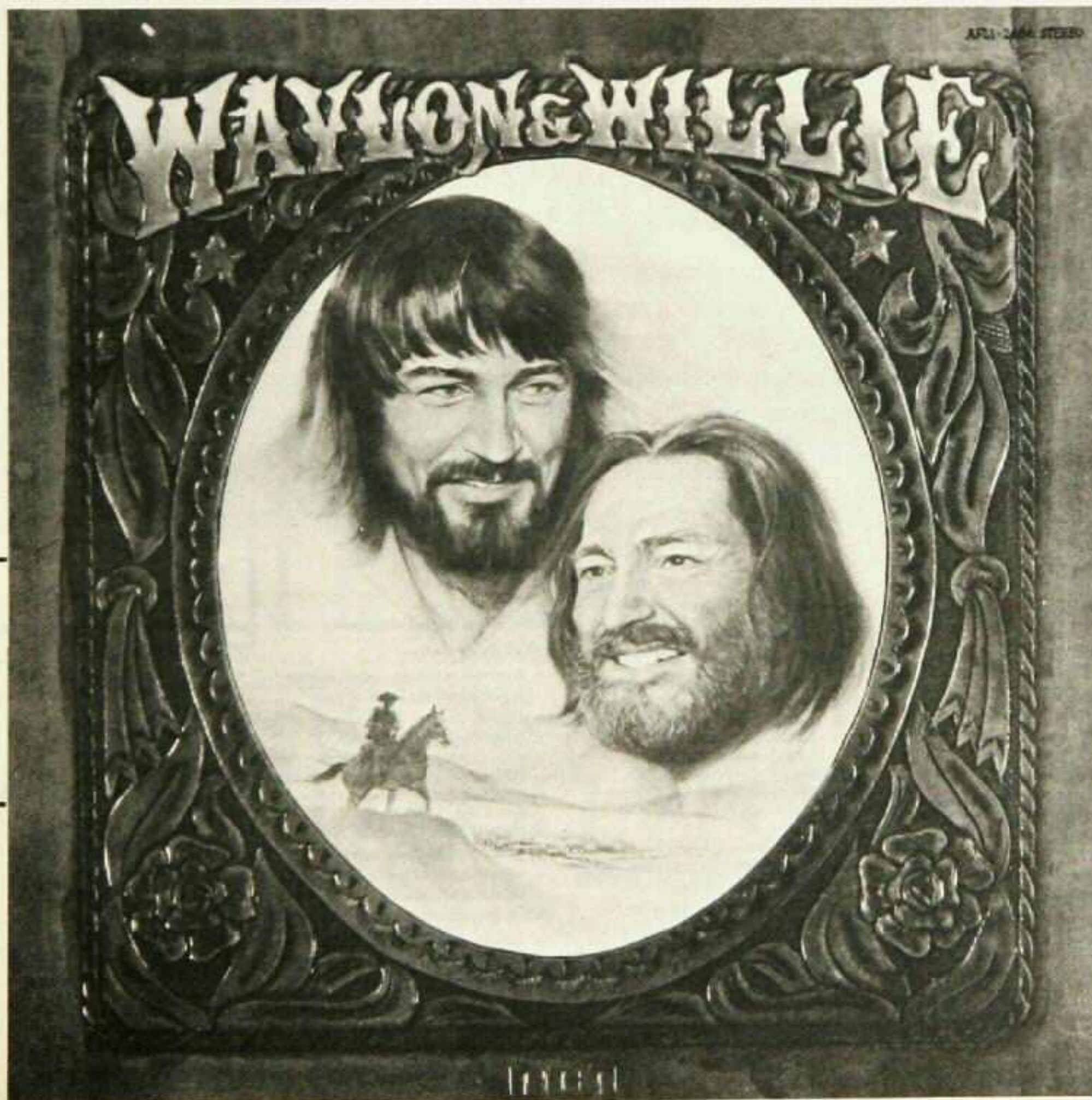
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WADO Retains Latin Hold Despite 'Obsolete' Format

By AGUSTIN GURZA

LOS ANGELES—"The record companies have always hated my guts, but I don't really care what they think. Because actually, music is a secondary thing to us."

If that statement by Nelson Laverne, program director and general manager of New York's WADO sounds defensive, there's good reason for it.

Laverne has been under considerable assault from Latin labels in New York for quite some time for what they see as an inflexible programming policy that is totally unresponsive to contemporary music, and thus to the needs of labels in getting their product exposed.

The station's format has been variously termed "obsolete" and "antiquated" and the station itself has been called a "Latin music graveyard" by indignant record executives who complain they have too much product and too few outlets for exposure.

The New York radio problem has been particularly severe as a flood of quality Latin product is being forced through a chronically bottle-necked three-station funnel.

In the face of all this, Laverne has stuck unflinchingly to a programming policy that tends to ignore new product for older material characterized by one executive as "20 years behind the times."

Laverne himself boasts that each Friday is devoted to a special format (dubbed "Viernes Para Recordar") which plays only pre-1950 music, with some of the cuts dating as far back as the 1930s.

But what labels see as a defect and counter-productive to their interests, Laverne sees as a positive quality beneficial to the interests of the only group he claims is important to him—his listeners.

And in the five years that he has programmed the station (his anniversary was last month) his listeners and the popularity of his consistently top ranked station have been his defense.

"We're responsible broadcasters," he boasts, "and we program for our people. If someday those people let me know that they want Chinese soul music, then that's what I'll play."

"In the meantime, I'm not going to fool around with a successful formula (Laverne says the station grossed more than \$3 million in 1977) just because the record companies want me to."

The first crack in WADO's "successful formula" coincided ironically with Laverne's fifth-year celebration when the Arbitron ratings book for October/November showed the station slipped slightly from its long-held number one Latin position for the first time.

And while record executives looked hopefully at the recent ratings as a sign that WADO would open its airwaves to modern Latin music, Laverne himself poo-pooed the results and stated even more firmly that he would stick to tried-and-true programming concepts.

He claims, to begin with, that the Pulse report has been historically more accurate in measuring the ethnic market and he adds that Arbitron had recently revised its methodology for ethnic research. Thus, he would "wait for at least another two or three books before even beginning to touch the programming."

"This (dropping from first place) happened once before and nobody gets excited," Laverne says. "I assure you that we are not concerned about this in any way, shape or form."

And he adds that he "doubts very much that the basic concept of our programming will be changed at all within the next five years."

"When you're in the Spanish radio market in New York, the ratings aren't as important as American radio simply because it is almost impossible to ignore any of the stations in the market."

From a musical point of view, Laverne is vague and imprecise when asked to define his "concept of programming." But from a demo-

graphic standpoint, he is clear, certain and decisive.

"We're not programming for the 18-25 year-old," he explains. "The second generation Latins in this age group have become so Americanized that they become more comfortable in English, and sooner or later tune into American stations."

"I'm concerned about the first generation Latins who have arrived recently that don't speak English at all, and don't even know how to get around in the subway."

"Don't forget, most of us are immigrants and it takes us a while to

(Continued on page 128)



HEARING RANGE—Harry Newman, afternoon drive personality at KLAC in Los Angeles, shows Susie Allanson how her hit "Baby, Last Night Made My Day" sounds on the country music station. Allanson visited the station to promote her Warner/Curb Records single.

Movie Built Of 'Rock History'

TORONTO—CHUM here has produced an educational film based on its syndicated 64-hour radio documentary, "The History Of Rock."

The film, which traces the roots, rise and resurgence of rock'n'roll and parallels the social and cultural upheavals which accompanied it, is specifically tailored to fit into one school period, beginning with a live introduction and followed by a question and answer period.

It began running in Canadian high schools Jan. 4 free of charge. Included in the film are vintage views of dozens of important artists including Elvis Presley and the Beatles, plus an overview of many significant events such as the assassination of President John F. Kennedy.

Parade Of Talent On Tap For Kraft Jan. 24 Special

NEW YORK—From Edgar Bergen to Roy Clark will be the scope of "The Kraft 75th Anniversary Special" on CBS-TV network Jan. 24 9:30-11 p.m. ET.

Singer Leslie Uggams, band-leader Bob Crosby, Hal Perry, the creator of the Great Gildersleeve; comedians Milton Berle and Alan King, and Donna McKechnie of Broadway's "A Chorus Line" are also in the show; each has been asso-

ciated with a Kraft-sponsored radio or tv show in the past 45 years.

Glen Campbell, Johnny Cash, Perry Como, Bing Crosby, Bobby Darn and Johnny Carson will be recaptured via tape and film performances from past shows, along with Al Jolson, Barry Manilow, Liza Minnelli, Ed Sullivan, Flip Wilson and Stevie Wonder.

Kraft, founded in 1902, began its association with the broadcasting industry via its sponsorship of Paul Whiteman's orchestra in 1933. That radio program eventually became "Kraft Music Hall" in 1934 and Al Jolson was its first permanent host. He was succeeded by Bing Crosby who headed the program 10 years. It went on tv in 1946.

Arnold's 'Backspin' Now In Syndication

DALLAS—Following a three-month test, Toby Arnold & Assoc. is launching the daily "Backspin" program into national syndication.

The show is a mini-feature hosted by Charlie Van Dyke, morning air personality and program director of KLIF in Dallas. Dick Starr is producer, Jim Ramsburg is writer.

Among the stations that aired the program in the test were KLIF, KDOK in Tyler, Tex.; WIBM in Jackson, Mich.; KLUE in Longview, Tex.; and WHNN in Saginaw, Mich. Free demos are available on request.

Hartford Station Switching To MOR

HARTFORD, Conn.—WMLB, a 1,000-watt station located at 1550 on the dial here, is dropping country music for a middle-of-the-road format.

Barry Chaiken, president of the daytime station, says that he will use the taped music programming service of Radio Arts, Los Angeles, but feature local live air personalities. The format is called "The Entertainers." Format change is Feb. 1.

San Juan's WKAQ Serves News & Rock

SAN JUAN—With WKAQ-AM here switching to all-news under programming consultant Mike Joseph, WKAQ-FM will take over alone the Top 40 format of the AM affiliate as of Jan. 16.

WKAQ-AM had been featuring a news block four hours each morning with considerable success. Recently, the AM station dropped to number two in Pulse. The FM station had been simulcasting the format of the AM station.

'XT-40' In N.Y.

WATKINS GLEN, N.Y.—WXY, an FM station here, is now airing the "XT-40" programming service produced and syndicated by Drake-Chenault Enterprises, Los Angeles.

TOO MUCH PRODUCT?

WICB in Ithaca 'Tests' New Disks

ITHACA, N.Y.—WICB, an FM station located at 92 on the dial, claims to have solved the problem of "too much album product" being released these days.

"With record companies releasing new material at an incredible rate," says program director Steve Goldstein, "I'm finding an increasing percentage of the album rock audience becoming confused and frustrated. There is simply too much product for the average listener to keep track of."

"At WICB, we've been dealing with the problem through a locally-produced weekly music on-air magazine called 'The Sampler'."

"Basically, the program serves as a clearing house for all notable new releases. Each is 'sampled' on the air. Major releases are played in their entirety while others are featured via selected cuts. The program is about a year old and has proven to be an excellent testing vehicle for new material while developing station credibility as 'Central New York's Finest Rock'."

In addition to the music, the hour is supplemented with light discussion and reviews by assistant program director John Peterson and music director Harry Weinger. Also included is a concert schedule and rock information such as expected album release dates."

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San Diego B-100 Boogie Machine

Continued from page 4

Atkinson believes he was the first mobile disco unit to work hand-in-hand with a radio station. Presently, there are others operating in the field. Jeff Salgo, program director of KFXM in San Bernardino near Los Angeles, is using a station-owned mobile disco unit for two to three dances a week hosted by KFXM air personalities who pocket the money. For the station, he considers it an excellent promotion. "For us, it's a cost-free promotion."

KCBQ in San Diego is now also promoting a mobile disco operation. But KCBQ is far behind the sophistication of the B-100 Boogie Machine, which helped raise "in excess of \$65,000 for the Muscular Dystrophy Assn.," according to MDA field service representative Michael B. Sayre.

Atkinson left KDEO, which was then an oldies format station, when B-100 went on the air as a rock station. Bobby Rich, program director, thought the disco concept a great idea. Last year, the Boogie Machine with two separate units operating in the field did 120 different dances for

65 different schools before more than 50,000 students.

"I now have five different units working Thursday, Friday and Saturday night," says Atkinson, "and in the four months of this school year we've appeared before 35,000 students." In addition, the Boogie Machine is always present at conventions and benefits and at various afternoon dances for junior high school students who aren't allowed to have evening dances.

Atkinson himself picks the music, but is careful to stick to records that B-100 has played on the air. For instance, B-100 plays only the "Walk This Way" cut by Aerosmith and that's the only Aerosmith tune you'll hear on the Boogie Machine. He also plays the top 10 soul tunes in the nation, feeling that San Diego is slow on soul music. "But it's all only the dance tunes."

The Boogie Machine comes in two sizes of speakers. For smaller dances, JBL studio monitors are used. For larger occasions, the JBL 825 speaker is used. The music is in stereo. Atkinson has designed a special disco console which he hopes to

market. The Boogie Machine also comes equipped with a light show and a display promoting B-100. Though Atkinson owns all the equipment and pays all the operators, he claims: "I am the Boogie Machine. It's like B-100 having its promotion free." But, in return, the station switches all requests for the Boogie Machine to his office, the station provides gifts for dance contests at the events, and also the disk jockeys of the station are onhand in tuxedos.

All of the B-100 disk jockeys work the dances. For a charity event, everyone of the disk jockeys will show up free. For the normal school dances, the B-100 disk jockeys earn \$25 an hour. Atkinson charges the school \$100 for the evening for the machine and an operator. "And, if it's a small school with a limited budget, the price may go down just for the sake of promoting the radio station."

Atkinson's firm is called the Sound Promotions Mobile Disco. He has two full-time employees and 10 part-time employees, mostly college students or friends. Normally, a dance requires an operator for the console, a helper to set it up (though one man can actually set it up himself) and "all the disk jockey has to do is walk in and pick up a mike and do a show."

New On The Charts



Ray Parker of Raydio

"Jack & Jill" - ☆

Raydio is a four-member band headed by Ray Parker, a top session guitarist and songwriter. Parker's biggest hit credit to date is "You Got The Love," Rufus' 1974 hit which he co-wrote with Chaka Khan.

Parker formed his first group 10 years ago with two Detroit friends, Nathan Watts and Ollie Brown; soon after he formed another group with Brown, Bohannon and Michael Henderson, which backed up such big-name acts as Gladys Knight, Stevie Wonder and the Temptations at the Twenty Grand, a top local club.

Parker then began his career as a session guitarist, first at Motown with Marvin Gaye and then at Invictus with Chairmen Of The Board and Freda Payne.

In 1972 Parker went on the road with Stevie Wonder in Wonder's opening slot on the Rolling Stones tour. His big break came in 1974 with the Rufus hit; a small acting role in the Bill Cosby-Sidney Poitier film "Uptown Saturday Night" and session work with Barry White and the Love Unlimited Orchestra.

He has since done session work with the Rolling Stones, LaBelle, Boz Scaggs, Helen Reddy and Seals & Crofts, and has written songs for White and the Love Unlimited Orchestra, Nancy Wilson, Bobby Womack and Herbie Hancock.

Raydio, which is rounded out by Arnell Carmichael on synthesizer, Jerry Knight on bass and Vincent Bonham on piano, was introduced in Clive Davis' product presentation at the Arista convention in San Diego last August. Its first single is described by the label as "an innocent but nasty song."

Raydio is managed by Cavallo-Ruffalo, (213) 274-8071 and booked by the Brighton Agency, (213) 273-6846. The same management and booking credits are shared by Earth, Wind & Fire, the Emotions, Deniece Williams, Weather Report and Pockets, which achieved its first chart single just last week.



Eloise Laws

"1,000 Laughs"-95

This ABC artist is the sister of two well-known jazz artists, Hubert Laws on Columbia and Ronnie Laws on Blue Note.

Her first chart hit is from her first album for the label, "Eloise," issued last November. Laws also had one LP on Invictus in 1976, "Ain't It Good Feeling Good."

The songs on her new album were written by Linda Creed, who co-wrote with Thom Bell innumerable hits for the Stylistics and the Spinners. Creed most recently co-wrote, with Michael Masser, George Benson's hit, "The Greatest Love Of All."

The LP was coproduced by Creed and Jerry Goldstein, who has helmed War's long string of hits.

Laws, a native of Houston, attended Texas Southern Univ. before going to New York to audition at the Improvisation, a showcase for new talent. After working the Playboy Club circuit and doing the rounds of talk shows, she moved to Los Angeles two years ago.

Laws is managed by Jeff Cheen of Far Out Productions in L.A., (213) 874-1300. She has no booking agent at present.

Buys 'Superstars'

PHOENIX—KDKB-FM here will be consulted by Kent Burkhart/Lee Abrams and Assoc. of Atlanta and will feature the "Superstars" format developed by Abrams effective Monday (16). The station has been an album rock station for some years.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Dave Donahue, who has built a string of successful country music properties and most recently has been national program director for Communications Properties, a nine-station chain with headquarters at KHAK in Cedar Rapids, Iowa, is looking for new ventures. He would prefer either a country music programming challenge in a decent-size market, or a station that needs consulting. You can reach him at 319-363-9237.

Bill Dalton has moved into the corporate structure of Metromedia Radio and Mel Karmazin, general manager of WNEW-FM, is tempo-

rarily managing WNEW-AM, New York, as well. . . . WNIC-FM, Detroit, needs a soft-rock communicator; talk to program director Paul Christy. . . . KBID in Wichita Falls, Tex., needs a couple of adult contemporary personalities.

From Larry Steve Shiver, WBOX, Bogalusa, La.: "We are one of the many small stations within the U.S. But we feel as we are a big part of radio just as much as the major markets, which boils down to what radio is all about: Pride in doing your job well. Our staff is small, but we do the job. Don Smith is our engineer, June

(Continued on page 38)

1960s Theme On NBC-TV

LOS ANGELES—Mary Travers, the Association, Jose Feliciano, Donovan, the Four Tops and Frankie Valli are among the performers taping here a two-hour music special called "Echoes Of The Sixties" to air on the NBC-TV network early this year.

The show, produced by ALA productions, has filmed segments in England with Mickey Dolenz, Gerry and the Pacemakers, Petula Clark, Marianne Faithfull, the Searchers, Alan Price and others.

The U.S. segment will also feature Bobby Sherman and Bob Crane. Executive producer William Allyn and producer Sandra Smith Allyn claim the show will feature 100 minutes of music, beginning with the arrival of the Beatles.

"It's kind of a musical review of the fashions, philosophy, politics and events of the decade," the producers say. Kevin Billington is director.

WHTT Subscribes

DAVENPORT, Iowa—WHTT is now using "Great American Country," a syndicated country music programming service produced by Drake-Chenault Enterprises, Los Angeles. It's an FM station.

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Mobile WMOB-AM
Montgomery WQTY-AM/WFMI-FM
Opelika WAOA-AM
Pell City WFHK-AM

ARIZONA

Flagstaff KCLS-AM
Phoenix KOOL-FM
Pendleton KUMA-AM
Tucson KIKX-AM

ARKANSAS

Augusta KMCW-AM
De Queen KDON-AM
Fayetteville KFAY-AM/KKEG-FM
Ft. Smith KFPW-AM
Hope KXAR-AM
Nashville KNAS-FM
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Paragould KHIG-FM
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Barstow KIQT-AM
Eureka KFMI-FM
Fresno KFIG-FM
King City KRKC-AM
Lompoc KBIK-AM
Los Angeles KFI-AM
American Forces Radio & TV
Napa KVON-AM
Oroville KORV-AM
Pasadena KPCS-FM
Paso Robles KPRL-AM
Petaluma KTOB-AM
Pismo Beach KPGA-FM
Redding KRDG-AM
Riverside KPRO-AM
Sacramento KCRA-AM
San Bernardino KOLA-FM
San Diego KPRI-FM
San Francisco KCBS-AM
San Jose KLOK-AM
Santa Barbara KIST-AM
Susanville KSUE-AM/FM
Vacaville KUIK-FM
Ventura KBBY-FM
Victorville KCIN-AM
Watsonville KOMY-AM

COLORADO

Boulder KBOL-AM
Colorado Springs KKFM-FM

Ft. Collins KCOL-AM
Grand Junction KEXO-AM
Greeley KFKA-AM
La Junta KBZZ-AM
Sterling KSTC-AM

CONNECTICUT

Bridgeport WNAB-AM
Danbury WINE-AM
Greenwich WGCH-AM
Hartford WTIC-FM
Manchester WINF-AM
Middletown WCNX-AM
New Haven WELI-AM
Waterbury WATR-AM
Waterford WNLC-AM
Willimantic WXL5-FM

DELAWARE

Wilmington WAMS-AM

DISTRICT OF COLUMBIA

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FLORIDA

Clearwater WDCL-AM
Cocoa Beach WRKT-AM/FM
Cypress Gardens WGTO-AM
Dade City WDCF-AM
Daytona Beach WDAT-AM
Ft. Lauderdale WFTL-AM
Ft. Myers WLEQ-FM
Ft. Pierce WLOQ-FM
Gainesville WRUF-AM
Gulf Breeze WAJB-FM
Homestead WQDI-AM
Jacksonville WQJK-FM
Lake Wales WIPC-AM
Miami WIOD-AM
Naples WNOG-AM
Okeechobee WOKC-AM
Orlando WFIV-AM
Panama City Beach WGNE-AM
Pensacola WPFA-AM
Sarasota WKXY-AM
Tampa-St. Petersburg WFLA-AM/FM
West Palm Beach WPBR-AM
Winter Haven WSIR-AM

GEORGIA

Albany WALG-AM/WWCW-FM
Athens WGAU-AM/WNGC-FM
Atlanta WPCO-AM
Blakely WBBK-AM
Cartersville WBHF-AM
Cleveland WRWH-AM
Gordon WKOG-AM/FM
Griffin WGRI-AM
Jesup WLOP-AM
La Grange WTRP-AM
Nashville WNGA-AM
Rome WLAO-AM
Savannah WQOT-AM/WSGA-FM
Tifton WWGS-AM

Toccoa WNEG-AM
Valdosta WGAF-AM
Warner Robins WRBN-FM

HAWAII

Honolulu KKUA-AM/KOMQ-FM
Waialuku, Maui KMVI-AM

IDAHO

Blackfoot KBLI-AM/FM
Boise KIDO-AM
Montpelier KVSJ-AM
Mountain Home KFLI-AM
Pocatello KSEI-AM
Rexburg KRXX-AM
Soda Springs KBRV-AM
Twin Falls KTLC-AM

ILLINOIS

Bloomington WJBC-AM
Canton WBYS-AM/FM
Carbondale WCIL-FM
Carthage WCAZ-AM
Charleston WELH-AM
Crystal Lake WIVS-AM
Dekalb WDEK-FM
E. Moline WEMO-FM
Effingham WCRC/WCRA-FM
Fairfield WFIW-AM/FM
Galesburg WAIC-AM
Harrisburg WEBQ-AM/FM
Herrin WHPI-AM
Highland Park WVVX-FM
Kankakee WBYG-FM
Morris WCSJ-AM
Monmouth WDRL-FM
Mt. Vernon WMIX-AM
Peoria WWCT-FM

INDIANA

Batesville WRBI-FM
Bedford WBIW-AM
Columbus WCSI-AM
Corydon WFDF-AM
Evansville WGBF-AM
Gary WLTH-AM
Goshen WKAM-AM
Hartford City WWHC-FM
Indianapolis WFMS-FM
La Porte WLOI-AM
Marion WGOM-AM
Michigan City WIMS-AM
Monticello WVTL-FM
Munice WLBC-AM/FM
Plymouth WTCA-AM/FM
Rensselaer WJCK-FM
Rochester WROI-FM
Rushville WRCR-FM
Scottsburg WMPJ-FM
Tell City WTCJ-AM

IOWA

Algona KLG-AM/FM
Boone KWBG-AM/FM
Cedar Rapids WMT-AM/FM
Clarinda KSWI-FM
Creston KSIB-AM/KITR-FM
Davenport KWNT-AM

Des Moines KIOA-AM
Ft. Madison KBKB-AM/FM
Independence KOUR-AM/FM
Muscatine KWPC-AM/FKMH-AM
Ottumwa KBIZ-AM
Pella KPLL-FM
Red Oak KOAK-AM
Webster City KQWC-AM/FM

KANSAS

Arkansas City KSOK-AM
Chanute KKOY-AM/FM
Coffeyville KGGF-AM
Dodge City KEDD-AM
Emporia KVOE-AM/KLRF-FM
Hutchinson KSKU-FM
Manhattan KMKF-FM
McPherson KNEK-AM/FM
Ottawa KOFO-AM/FM
Wichita KAKE-AM

KENTUCKY

Columbia WAIN-AM
Corbin WYGO-AM/FM
Frankfort WFKY/WKYW-FM
Hartford WLLS-AM/FM
Hindman WKCB-AM/FM
Hopkinsville WKOA/WKSD-FM
Louisville WHAS-AM
Madisonville WTTL-AM
Mayfield WYMC-AM
Middleboro WFXV-AM
Owensboro WVJS-AM
Providence WHRZ-FM
Richmond WCBR-AM
Russellville WAKQ-FM
Somerset WSFC-AM
Vanceburg WKKS-AM

LOUISIANA

Abbeville KROF-AM/FM
Baton Rouge WLCS-AM
Garyville WCKW-FM
Golden Meadow KLEB-AM/KZZQ-FM
Houma KHOM-FM
Lafayette KXKW-AM
Lake Charles KLOU-AM
Leesville KVVP-FM
Monroe KLIC-AM
New Orleans WGSO
New Iberia KANE-AM
New Roads KWRG-AM
Ville Platte KVPI-AM/FM

MAINE

Farmington WKTJ-AM/FM
Lewiston WBLM-FM
Norway WOXO-FM/WXIV
Orono WMEB-FM
Portland WCSH-AM
Presque Isle WAGM-AM

MARYLAND

Baltimore WBAL-AM/FM
Cumberland WCMD-AM
Frederick WZYQ-AM
Hagerstown WQCM-FM

La Plata WSMD-AM/WXTR-FM
Thurmont WTHU-AM

MASSACHUSETTS

Boston WEEL-FM
Brocton WBET-AM/WCAV-FM
Fitchburg WFGL-AM/WFMP-FM
Great Barrington WSBS-AM
Lowell WLLH-AM
New Bedford WBSM-AM
North Adams WMNB-AM
Orleans WVLC/WL M
Pittsfield WBEC-AM
Springfield WSPR-AM
Worcester WNEB-AM

MICHIGAN

Alpena WHSB-FM
Bad Ax WLEW-AM/FM
Benton Harbor WHFB-AM/FM
Big Rapids WBRN-AM
Coldwater WTVB-AM/WANG-FM
Detroit WCAR-AM/FM
East Lansing WMSN-AM/FM
Flint WFDF-AM
Gaylord WATC-AM
Hastings WBCH-AM/FM
Hillsdale WCSR-AM
Holland WHTC-AM/FM
Ironwood WJMS-AM
Jackson WJCO-AM
Mt. Clemens WBRB-AM/FM
Mt. Pleasant WCEN-FM
Port Huron WSGR-FM
Port Huron WHLS-AM
Rogers City WHAK-AM
Sandusky WMIC-AM/FM
Sault Ste. Marie WSMM-FM
Traverse City WTCM-FM

MINNESOTA

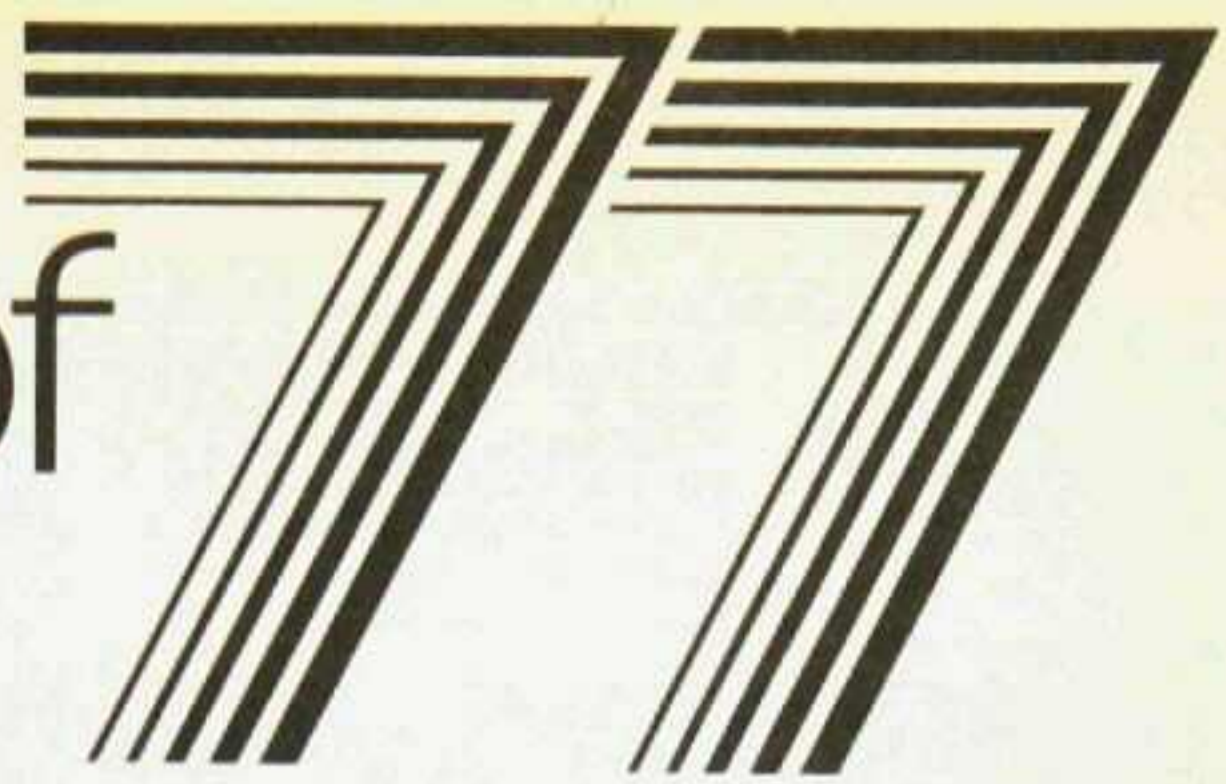
Alexandria KXRA-AM/FM
Austin KAUS-AM/FM
Crookston KROX-AM
Detroit Lakes KDLM-AM
Duluth KDAL-AM
Hastings KDWA-AM
International Falls CFOB-FM
Montevideo KDMA-AM
Moorhead KMSC
Northfield KSTO-AM
St. Cloud WVLA-AM
St. Paul WMIN-AM
Shakopee KSM-AM

MISSISSIPPI

Biloxi WQID-FM
Biloxi WVMI-AM
Gulfport WROA-AM/FM
Jackson WWUN-AM
Laurel WNSL-AM/FM
McComb WAKK-AM
Meridian WALT-FM
Meridian WOKK-AM
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Kansas City KAYQ-AM
Kennett KBOA-AM
Kirksville KIRX-AM
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Nevada KNEM-AM
Rollo KCLU-AM / FM
St. Joseph WBHS-FM
St. Louis KMOX-AM / FM
Salem KSMO-AM / FM
Sikeston KSIM-AM
Springfield KICK-AM

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Dillon KDBM-AM / FM
Havre KOJM-AM
Helena KBLL-AM
Miles City KATL-AM
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Shelby KSEN-AM
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Lincoln KLMS-AM
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North Platte KAHL-AM
Omaha KRCB-AM
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Plainfield WERA-AM
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Hobbes KCIA-AM
Las Cruces KOBE-AM
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Auburn WAUB-AM
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Henderson WZS-AM
Hendersonville WHKP-AM / WKIT-FM
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Lincolnton WLON-AM
Morganton WMNC-AM / FM
Mt. Airy WPAQ-AM
New Bern WSFL-FM
Newton WNNC-AM
Raleigh WPTF-AM
Roanoke Rapids WCBT-AM
Sanford WEYE-AM
Southern Pines WIOZ-FM
Statesville WSIC-AM
Taylorsville WSTH-AM
Wanchese WOBR-AM / FM
Whiteville WENC-FM
Wilkesboro WWWC-AM
Williamston WIAM-AM
Wilmington WGNI-AM
Wilson WGTM-AM
Winston-Salem WSJS-AM

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Grafton KXPO-AM
Langdon KNDK-AM
Mayville KMAV-AM
Tioga KTGO-AM

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Akron WCUE-AM
Alliance WFAH-AM
Ashland WNCO-AM / FM
Bryan WBNO-AM / FM
Canton WNYN-AM
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Cleveland WDMT-FM
Columbus WRMZ-FM
Dayton Z600
Delaware WDLR-AM
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Georgetown WURD-FM
Greenville WDRK-FM
Ironton WIRO-AM
Johnstown WWWJ-FM
Lima WCIT-AM
Mansfield WMAN-AM
Marietta WMOA-AM / FM
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Piqua WPTW-AM
Sandusky WLEC-AM / FM
Springfield WBLY-AM
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Warren WHHH-AM
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Elk City KADS-AM
Enid KCRC-FM
Hobart KTJS-AM
Lawton KRLG-AM
Lawton KCCO-AM
Norman KGOU-FM

Okmulgee KOKL-AM
Poteau KINB-FM
Ponca City KLOF-FM
Tulsa KRAV-FM

OREGON

Corvallis KFLY-AM / FM
Eugene KPNW-AM / FM
Hillsboro KUIK-AM
Hood River KIHR-AM
Pendleton KUMA-AM
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Beaver Falls WWKS-FM
Bedford WBFD-AM
Bethlehem WEZV-FM / WGPA-AM
Bloomsburg WHLM-AM / FM
Canonsburg WARO-AM
Chambersburg WCBG-AM
Clearfield WCPA-AM / FM
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State College WRSC-FM
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Chester WGCD-AM
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Cheraw WCRE-AM
Fountain Inn WFIS-AM
Gaffney WFGN-AM
Georgetown WGTN-AM
Georgetown WSHG-FM
Greer WEAB-AM
Hampton WSIB-AM
Kingstree WDKD-AM
Laurens WLBG-FM
Myrtle Beach WTGR-AM
Orangeburg WTND-AM
Spartanburg WKDY-AM
Sumter WFIG-FM
Union WBCU-AM
Winnsboro WCKM-AM
York WYCL-AM

SOUTH DAKOTA

Madison WJAM-AM / FM
Sioux Falls KSOO-AM
Yankton KYNT-AM

TENNESSEE

Athens WLAR-AM
Chattanooga WRIP-AM
Columbia WKOM-AM / FM
Cookeville WHUB-AM / FM

Elizabethton WIDD-AM / FM
Etowah WMCC-FM
Franklin WAGG-AM
Gallatin WHIN-FM
Knoxville WRJZ-AM
Lebanon WCOR-AM
Memphis WMC-AM
Nashville WLAC-AM / FM
Newport WLK-AM
Union City WENK-AM
Waverly WPHC-AM / WVRV-FM
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Atlanta KALT-AM
Austin KLBJ-AM
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Big Spring KBST-AM
Brenham KWHI-FM
Brownfield KKUB-AM
Brownwood KBWB-AM
Carthage KGAS-AM
Childress KCTX-AM
Coleman KSTA-AM / FM
Corpus Christi KSIX-FM
Corsicana KAND-AM / KXCL-FM
Dallas KKDA-AM
El Paso KPAS-FM
Fairbairns KPSS-AM
Houston KULF-AM
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Lubbock KFYO-AM
Lufkin KLUF-AM / FM
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Ozona KRCT-FM
Plainview KFLP-FM
Palestine KNET-AM
San Angelo KIXY-FM
San Antonio KZZY-FM
San Saba KBAL-AM
Texarkana KTFS-AM
Tyler KTYL-FM
Wichita Falls KLUR-FM
Woodville KVLL-AM

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Logan KBLW-AM
Price KOAL-AM
Provo KEYY-AM
Salt Lake City KALL-AM / FM

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Rutland WRUT-FM
Stowe WRFB-FM
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Charlottesville WCHV-AM
Christiansburg WJZZ-AM / WVVV-FM
Covington WKEY-AM
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Montgomery WMON-AM

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Dodgeville WDMP-AM / FM
Eau Claire WEAQ-AM
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Hayward WRLS-FM
La Crosse WIZM-AM / FM
Milwaukee WYLO-AM
Marquette WLST-FM
Oshkosh WAGO-AM
Park Falls WNBH-AM / FM
Reedsburg WRDB-AM / FM
Ripon WCWC-AM / FM
River Falls WRFW-FM
Tomahawk WJJO-AM
Two Rivers WQTC-AM / FM
Watertown WTTN-AM / FM
West Bend WBKV-AM / FM

WYOMING

Cody KYDZ-FM
Gillette KIML-AM
Green River KUGR-AM
New Castle KASL-AM
Torrington KGOS-AM

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Amherst, Nova Scotia CKDH-AM
New Brunswick, St. John CHSJ-AM
Sudbury, Ontario CKSO-AM
Calgary, Alberta CFCN-AM
Saskatoon, Sask. CFQC-AM

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Vox Jox

• Continued from page 34

Smith does traffic, Andrew Moses is general manager, Mel Hall is our morning man and I do afternoon drive."

Gary Berkowitz, program manager of WPRO-FM in Providence, R.I., has an opening for an afternoon drive personality. "I'm looking

Programming Meet By NAB

WASHINGTON—The NAB will conduct a radio programming conference Aug. 21-23 at the Hyatt Regency Hotel, Chicago, according to Charles T. Jones Jr., vice president for radio of the organization.

The conference will be tailored to program directors, operation managers, program syndicators and general managers. On the steering committee are Hal Neal Jr., president, ABC Radio, New York; Bruce Johnson, president, Starr Broadcasting Group, Westport, Conn.; Dwight Case, president, RKO Radio, Los Angeles; Len Hensel, general manager, WSM, Nashville; Rick Sklar, vice president of programming, ABC Radio, New York; David Moorhead, general manager, KMET, Los Angeles; Robert McKune, president, KTTR, Rolla, Mo., and William O'Shaughnessy, president WVOX, New Rochelle, N.Y.

for a high energy person with both on air and production experience."

J.R. Greeley, program director of KEWI in Topeka, Kan., 913-272-2122, is looking for two full-time announcers with third ticket and at least a year of experience.

Ted Brown, once of KCBQ in San Diego, is looking for Top 40 personality work; 714-292-7478. Bill Garcia has left the program director's position at WXLO in New York. Gerry Peterson has departed the programming slot at KCBQ in San Diego. Sean Conrad will be leaving his programming job of KSPX in San Francisco soon.

Meredith Wilson is leaving the music director's position at KTNQ in Los Angeles soon to live in Spain and live on goat milk cheese and bread and olives and other good things.

Bob Steele has been named vice president at WTIC-AM. As host of the 6-10 a.m. show, he becomes one of the extremely few air personalities to be so honored. He has been a member of the WTIC staff since 1936. Barbara Lorenz joins WFYR in Chicago as a research analyst. She was promotion director of the station.

For a free copy of the Fruitbowl, write Debbie Marcus, Linda Richardson or Jay Trachman at the magazine, Box 382, Fair Oaks, Calif. 95628. Trachman has authored a book called "Sharing—The Art Of

Personality Radio" and it's available for \$8.50.

Bob Ardrey, former FM Group vice president of Merv Griffin Radio, has joined the radio syndication firm of Drake-Chenault Enterprises, Los Angeles, as regional manager. He'll headquarter in Los Angeles.

Outlet Co., Providence, R.I., retailing firm, has announced intention to buy KIQQ, Los Angeles. Outlet, headed by Bruce G. Sundlun, is also planning to buy all-news station WTOP in Washington. WNAX in Yankston, S.D., has a new "Midwest In The Morning" trucker's show broadcast from the Rentchlers Truck Plaza in Sioux Falls, S.D., 90 miles from the main studios. Jay Jackson does the show and needs country music records sent to him at P.O. Box 1295, Sioux Falls, S.D. 57101. The lineup at the station now features operations manager Gary Edwards 6-10 a.m., Dennie Ray 10-11:30 a.m. and 1-5 p.m., music director Jefferson Red 6-midnight, Jay Jackson midnight-5 a.m., and Robert John does news and weather and a disk jockey show 5-6 a.m. Tracy Mullines does weekends.

Jan. 8-15, KSAN in San Francisco gave disk jockeys two hours each of commercial-free time to play their own favorites. Then, Jan. 21-22 from 2-6 p.m., the station invites promoter Bill Graham to play disk jockey. KSAN program director Bonnie Simmons will do the engineering

herself. Graham is going to talk about all of the artists he's known over the years and of those great Fillmore days.

Scott Henderson is leaving WLIP and WJZQ for a position in radio consulting at Frank N. Magid Assoc. Todd Scoot is the new program director of WJZQ, which recently changed calls from WLIP-FM.

Greg Crawford is now at WQUA in Moline, Ill.; he'd been programming KSTT in Davenport, Iowa. At KSWM, a country music daytime operation in Aurora, Mo., you'll find Randy Estes on the air 6-8 a.m. and noon-1 p.m., Mike Sweeney 8-noon and 1-5 p.m.; Jim Doss helps on weekends, along with R.D. Brannen. On KELE, an FM station, you'll find "The Entertainers," a syndicated format from Radio Arts in Los Angeles. But "The Entertainers" is only aired 8 a.m.-7 p.m., and after that the station rocks until 10-30 p.m.

Ira Lipson, program director for some while at KZEW in Dallas, has left the station and will be delving more and more into consulting. He has been consulting KATT in Oklahoma City. His phone is: 214-692-6519.

Bill O'Brian, morning man at KRKT in Willamette Valley, Ore., has been promoted to assistant program director. Larry Blair has been promoted to music director. The

lineup includes Bill O'Brian 6-10 a.m., H. David Allan 10 a.m.-3 p.m., Kirk Summers 3-8 p.m., Larry Blair 8-midnight, and Brian Wood mid-night-6 a.m. Paula Sanderson does weekends.

Paul Sherry, news director at KSTN in Stockton, Calif., says he's leaving the station and looking 209-948-5404. Luciano Alves, 4-7 a.m. air personality at Radio Globo, Rio de Janeiro, came by to visit. He also visited KMET and KLAC in Los Angeles and met such great air personalities as B. Mitchell Reed of KMET and Art Nelson and Harry Newman of KLAC. Alves, of course, works at one of the biggest radio stations in the world—Radio Globo. But can you guess who might be the most-on-air personality in the world? Harry Newman, who does a regular show on KLAC, a show heard around the world on AFRTS, a syndicated radio programming service now produced and marketed by Filmways Radio in Los Angeles, a monthly or so show on the airline programming division of Billboard Publications and another syndicated radio program.

Lars Hanson, otherwise known as Larry Hall of WELM in Elmira, N.Y., seconds the suggestion that Billboard write a feature story on Bob Savage, program director of 13-Q in Pittsburgh. "Back in the early '70s, Savage along with Joel Carson, Ron Ferro and Bob Scott made

(Continued on page 39)

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Vox Jox

• Continued from page 38

WELM one of the finest-sounding small market rockers in the East. At that time, down the road in Corning, I was learning the basics along with **Alexandra Hays** at WGLI. Alex, of course, is now at WPIX-FM in New York. We used to drive 20 miles down Route 17 just to pick up Savage's crazy signoff bits." Hanson is pulling down midnight-6 a.m. while handling also programming chores for the automated love rock format of WLWY, a sister station.

At almost the same time, **Jimi Fox** has left his programming position at KTNQ, Los Angeles. It was another challenging situation. And there will be many who feel that Fox was not given enough time to meet that challenge, which was not only defeating KHJ but also beating various FM rockers in the market. And one of the major competitors was an old pro who was quietly working away on the sidelines—**John Rook** at KFI. KFI just came up in the ratings. It's rocking. But not much hullabaloo was said about it. Incidentally, the station has just bought off **Hilly Rose's** contract and is now music around the clock.

Personally, I hated to see **Jimi Fox** lose out; he's an awful nice guy and, I think, a damned good program director.

Perhaps there's a deeper message to be acquired in all of the changes happening now in Los Angeles radio and especially in AM radio. If you look at the recent Arbitron ratings, you find that KHJ had 3.5 total persons for the week, 6 a.m.-midnight. KFI had 3.1 and KTNQ had 2.1. But when you broke down the ratings into 18-24 demographics, you found KFI had 4.4 in men and 1.8 in women. KHJ had 3.7 in men and 5.9 in women. KTNQ had 3.3 in men and 2.2 in women. Oddly, KMET

had 12.1 in men and 5.2 in women. KLOS had 10.8 in men, 7.8 in women. KNX-FM had 6.0 in men, 8.5 in women. So, if you add up all of the 18-24 men for KFI, KHJ and

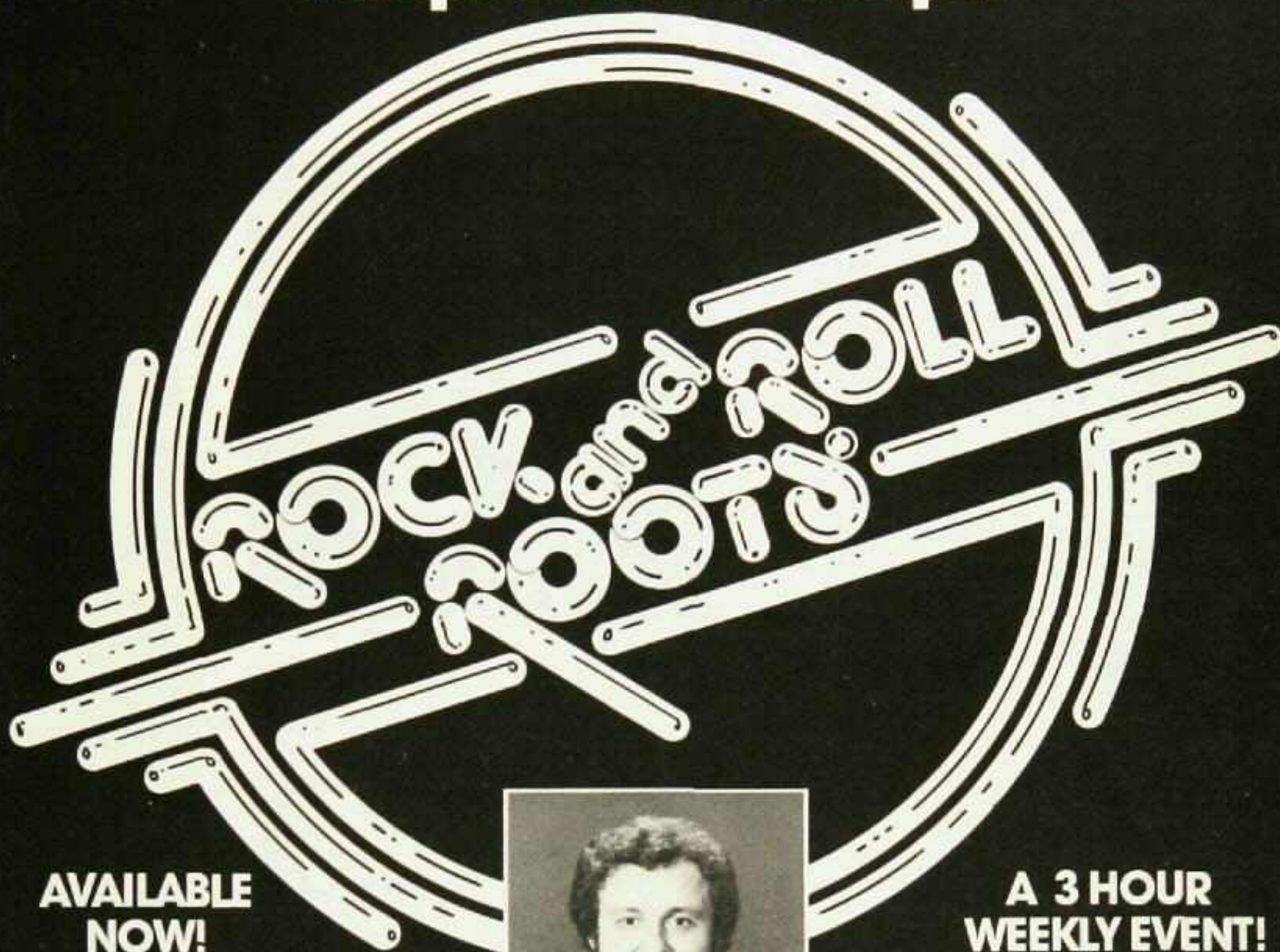
KTNQ, you don't get the men that KMET has. And, though you can get 9.9 in women 18-24 by buying those three AM rockers, KNX-FM will sell you 8.5 of them for what has

to be a hell of a lot less money and worry.

Now for the message. KLOS, KMET and KNX-FM all play much more music than the AM rockers.

Perhaps it's time for the AM rockers to get back to playing more. Perhaps listeners are signing off the tight-list AM rockers, seeking a
(Continued on page 42)

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- 102—SOMEBODYS GOTTA WIN, Controllers, Juana 3414
- 103—BOP GUN, Parliament, Casablanca 900
- 104—ON FIRE, T-Connection, Dash 5041 (TK)
- 105—WITH PEN IN HAND, Dorothy Moore, Malaco 1047 (TK)
- 106—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 107—SOFT & EASY, Blackbyrds, Fantasy 809
- 108—GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 109—OUT OF THE GHETTO, Isaac Hayes, Polydor 14446
- 110—LA VIE EN ROSE, Grace Jones, Island 098

Bubbling Under The Top LPs

- 201—LENNY WILLIAMS, Choosing You, ABC AB 1023
- 202—NILS LOFGREN, Night After Night, A&M 3707
- 203—BILLY PAUL, Only The Strong Survive, Philadelphia International PZ 34923 (Epic)
- 204—JOHNNY TAYLOR, Disco 9000, Columbia PS 35004
- 205—ELOISE LAWS, Eloise, ABC 1022
- 206—STARCASTLE, Citadel, Epic JE 34935
- 207—KELLEE PATTERSON, Be Happy, Shadybrook SB 33007
- 208—MARY KAY PLACE, Aimin' To Please, Columbia PC 34908
- 209—MARTIN MULL, No Hits, Four Errors, Capricorn 0195
- 210—ROXY MUSIC, Roxy Music Greatest Hits, Atlantic SD-38-103

icated Girls	Great American Groups	Great British Groups	Comparison	Number 1 Years Apart	Dance Hits	Baby Songs	L-O-V-E Hits	Rock Classics	Teen Idols
icated Boys	Dream Songs	Teen Idols	Male Stars	Singin' Duos	Movie Themes	Female Stars	Color Coded Hits	Great Rock Guitarists	The Nam Garr

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KENJI SAWADA

Japan has received many cultural influences from other Western countries. One of these was jazz, at that time the popular music. Consequently, jazz bands were formed one after another, performing actively throughout Japan. Among these groups, "Shin Watanabe & Six Joes" was especially outstanding. Though both Mr. Watanabe, the band leader, and Mrs. Watanabe, the manager, were students in those days, their refreshing performance won overwhelming success from the young generation. This success, however, did not provide complete satisfaction for Mr. and Mrs. Watanabe. Their aim was promoting and improving popular music in Japan, and to communicate to an international level of refinement. So high was the confidence placed in Mrs. Watanabe's management ability by members of other jazz bands that the couple soon found themselves surrounded by many capable jazz musicians. In 1956 Mr. and Mrs. Watanabe, while keeping the "Six Joes" at work, formed "Watanabe Productions Co., Ltd. (which now forms the core of the Watanabe Concept), marking the first step towards bringing the people of all nationalities through music together. Mr. and Mrs. Watanabe vigorously sought out theaters, halls, radio, and TV, which was then the beginning. They produced musical shows, organized programs and helped capable artists make their debuts one after another, each, without exception, a success. Now, they have established a firm foundation in the music industry, which is known as "Watanabe Productions."

Mrs. Watanabe was appointed as Exhibition Executive Producer by the Japanese government for EXPO '70, when music was entering a new phase of internationalization. With the strong backing available from her, the EXPO '70 popular music sector received a high evaluation both at home and abroad, helping the public need for music in Japan to grow to further heights. Her enthusiasm in the internationalization of music and her desire to create superior music, transcending the

boundaries between nations, are illustrated by the words of Marlene Dietrich: "Performing in Japan was a splendid event to me", which was produced by Mrs. Watanabe.

Presently, the Japanese music market ranks second in the world, in terms of size, after the U.S. Watanabe Productions is far ahead of other associates in this regard. The three hundred artists of Watanabe Productions take an active role in the TV music programs itself, with high ratings. For example, its weekly regular "All Together Now" and its year-end specials keep a majority of Japanese glued to their TV sets. One of the year-end specials it produced actually registered an astounding viewing rate of 45% which is over 50 million people. This fact attests to the magnitude of Watanabe Productions' capabilities, such as planning, management, reproduction and advertising and, above all, its commercial ability to organize these capabilities into one definite force, all attainable with a collection of stars. Without Mr. and Mrs. Watanabe's humane, warm-hearted attitude toward the development of music, such growth of Watanabe Productions would not have been possible. They review their attitude: "Our eyes are there to see external beauty, our minds are always there to see internal beauty of all worlds."

WATANABE PRODUCTIONS CO., LTD.

Forming the core of the Watanabe Concern, Watanabe Productions provides total management for 300 artists representative of Japan. These artists include Kenji Sawada (awarded the 1973 and 1978 Japan Popular Song Grand Prize), Shinichi Mori (1975 Japan Popular Song Grand Prize and Disc Grand Prize, Akira Fuse (1974 Japan Popular Song Grand Prize and Disc Grand Prize), and Nana Kinomi (1974 Nominated Popular Artists New Star). It also handles radio programs, stage reproductions, events, merchandizing and publishing services. It is active in discovering new artists and maintains the Tokyo Academy of Music (Tokyo, Osaka, Nagoya, Hiroshima and Fukuoka.



NANA KINOMI



SHIN WATANABE
President of
Watanabe Productions Co., Ltd.



MISA WATANABE
President of
Watanabe Music Publishing Corp.



WATANABE MUSIC PUBLISHING CORP.

"Boosting wide-ranging promotion capabilities"

One of the two major props for the Watanabe Concern, along with Watanabe Productions, is Watanabe Music Publishing Corp., headed by Mrs. Watanabe, which is responsible for controlling and developing copyrights.

The company controls copyrights on songs sung not only by Watanabe Productions' artists but by artists of other companies, and creates master records from its copyrights, which are then distributed to most Japanese recording companies and tape companies. It maintains such reputable composers and songwriters on the staff that master records produced by the company



AKIRA FUSE

seem almost predestined to become hits. For the past decade the Hit Chart 30 has invariably included many songs whose copyrights are held by Watanabe Music Publishing Corp; and it is common to see such songs in the "number one" position on the chart. The supremacy of the company's promoting activities, coupled with the superb quality of its master records, is the key to such success and hits. It has a staff of specialized promoters engaged actively in constant promotion of the records in television, radio, magazines and any other available media. Since establishment in 1962, its annual receipts of copyright royalties distributed through JASRAC have always ranked first. The international operations of Watanabe Music Publishing Corp. have two aspects: one concerns subpublishers for introducing and developing superior artists and songs from overseas. The company has signed contracts for "thousands" of songs with many different countries. In promoting these contracted songs the company has its specialized staff make routine tours of TV and radio stations and recording companies daily. It also produces cover records for supply to Japanese markets. To complement the work of regular promoters, the company is sponsoring some radio programs for advertising its contracted songs.



SHINICHI MORI

The other activity of the international operations is introducing Japanese artists and songs into overseas markets. Since its twin duet, The Peanuts, made their debut in West Germany 10 years ago, it has offered Akira Fuse shows in Paris and Shinichi Mori shows in Hawaii. More recently, it released Kenji Sawada's records in France and Germany. Also, a plan has been formulated to offer Kenji Sawada shows and Nana Kinomi shows at the 1978 MIDEM. The company is now geared to the future task of introducing Japanese songs and music to overseas audiences in the wake of these artists making entries into markets abroad. The overseas operations also include bridging the distance between foreign artists and their fans by forming fan clubs and promoting the foreign artists when they are not in Japan. One successful example is the fan club for "Queen". Several plans are being contemplated by Mrs. Watanabe to form fan clubs for other artists.

Thus, Watanabe Music Publishing Corp. is run by Mrs. Watanabe, with the aid of a capable, highly-qualified staff.

Under her supervision, they work day and night both at home and abroad in overseas offices in London (director: Mr. Akira

Nakamura) and Los Angeles (director: Mr. Hiroshi Kuwashima) to keep the position of the Japanese leading music publisher.

In other spheres of activity, the Watanabe Kikaku Co., Ltd., produce TV commercial films in the Japanese market. Also, in an effort to create excellent sound quality, the "Sound City" recording studio has been built with an investment of over ¥1 billion with five studios under one roof (three of which are provided with projection rooms), a mixing-down room, a dubbing room, a film developing room and an optical recording room with three 24-channel units and another three 16-channel units. The studio ranked among the five best such facilities in the world in terms of size and scale. Other members of the Watanabe Concern include Appollon which is the foremost Japanese music tape manufacturer and seller, and 11 other companies operating in each sector of the music industry. In addition, the Watanabe Foundation for Music and Cultural Exchange established to encourage cultural exchanges between East and West and to achieve better mutual understanding.

WATANABE PRODUCTIONS CO., LTD.
1-6-8, Yurakucho, Chiyoda-ku
Tokyo, Japan
Tel: (03) 502-0541 Telex: 2224387

WATANABE MUSIC PUBLISHING CORP.
1-6-8, Yurakucho, Chiyoda-ku
Tokyo, Japan
Tel: (03) 502-2571 Telex: 2224387

WATANABE PRODUCTIONS - EUROPE
185 Pavilion Road
London SW1, England
Tel: (01) 235-0525 Telex: 8812808

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14533 Valley Vista Boulevard
Sherman Oaks, California 91403
U.S.A.
Tel: (213) 990-4224 Telex: 651383

MIDEM STAND NO. A-137 TEL 485



SOUND CITY

Vox Jox

• Continued from page 39

broader diversity in their music on the FM stations.

Perhaps AM Top 40 radio could make a comeback if it returned to creative programming techniques and personality radio rather than the jukebox modus operandi it now employs.

In any case, unless something is done, Los Angeles may eventually be faced with the same situation that exists in other markets—no Top 40 at all on AM radio.

Jim Davis has left KLIF in Dallas as program director and Charlie Van Dyke, once a program director at KHJ in Los Angeles, has stepped into the programming position with Rick Vanderslice as music director. John Tyler has replaced Ed Routt as general manager. Station has been floundering for some while, the plight of more than one of the so-called legendary rockers of the '50s and '60s.

WYMQ, once a blockbuster

Miami station under then general manager Russ Whitberger and then program director Jack McCoy, is back. But those are, this time, the new call letters of WBKN and WGOT, the FM side, in Newton, Miss. The two operations are simulcasting a Top 40 format. Staff includes general manager Larry O'Neal, operations supervisor Charles McKinley, news director James Craft, sales director Jerry Davidson, sales manager Paula Tippy, office staff June Fuss and Vickie Watkins, part-timer Daniel Amis, morning man and salesperson David Skinner and chief engineer Herman Trotter.

Staff at WZZP in Cleveland now has Bobby Box 5-9 a.m., Kirk Russell 9-noon, Bob Payton noon-3 p.m., Skip O'Brien 3-6 p.m., the Smoker 6-9 p.m., Tom Jefferies 9-midnight, Kevin Coan midnight-5 a.m., with Cindy Taylor and Marco Spoon helping out on weekends. ... Ron Harper, program director of KRIG in Odessa, Tex., writes to complain that Billboard overlooked

KSAN To Carry Bay Awards

SAN FRANCISCO—KSAN here will broadcast live the first annual Bay Area Music Awards Tuesday (24), an event to be hosted by BAM Magazine in conjunction with public relations agency the Orsborn Group.

Nominees were selected by a panel of 30 Bay Area music journalists and radio personnel, and final choices will be made via printed ballots in BAM.

Nominees for best group are Jefferson Starship, Steve Miller Band, Santana, David Crisman Quintet and Hoodoo Rhythm Devils. Nominees for best record are "Lovin' In The Valley Of The Moon," Norton Buffalo; "Mink DeVille"; "Terrapin Station," Grateful Dead; "Greg Kihn Again"; and "Moonflower," Santana. Mink DeVille is now a New York band, but was considered for inclusion here be-

cause Willy DeVille first started his group in San Francisco.

There are 12 other categories, including best male vocalist, best female vocalist, best guitarist, best new group, best jazz record and best independently produced album.

The event will be held at the Japan Center here with sound and lighting setup by Bill Graham's FM Productions. Comic Terry McGovern and writer Ben Fong-Torres will co-host the event.

Proceeds from the evening will go toward establishment of a Bay Area music archives center, which BAM is founding in the hopes of maintaining a historical center for records and documents concerning the Bay Area pop music scene.

Several bands, including the Hoodoo Rhythm Devils, will play during the awards.

his station in a recent spotlight section on Texas. "KRIG has been steadily building its numbers in the past year to a healthy 38% share of the Odessa-Midland market. I wanted to give you a sequel to the paragraph on this market that your reporter might not have been able to find out: Odessa radio has now captured the Midland market in sales and listeners, and the stations that have the numbers are those with a playlist of 30 or less. Longer playlists just don't work here. I feel that KRIG has the pulse of the market and hope that next time you will see fit to include us in your market profile."

WHEB in Portsmouth, N.H., has reshuffled its lineup and when the switch is thrown on the new 31,000-watt FM transmitter, E.J. Crumney will do 6-10 a.m., Duncan Dewar 10 a.m.-2 p.m., Paul Johnson from WFEA in Manchester, N.H., 2-7 p.m., Mike O'Neil 7-midnight, and Ted Garland in the all night slot with Doug Brown, B. Kolhane and Rick Bean working weekends.

John M. Driscoll, 6-9 a.m. air personality at KTNQ, Los Angeles, has been promoted to program director. He'll continue his radio show as well.

In Australia the 2SM Group has just purchased 4IP radio station in Brisbane. So, the chain continues to grow and expand. Good friends Kevin O'Donohue and Peter Davidson report 2SM just achieved phenomenal ratings to make them even more No. 1 in Sydney. Davidson, incidentally, should be visiting the U.S. shortly after you read this to seek speakers for the next music and radio industry convention in Sydney. Such outstanding radio and music people as Clive Davis, president of Arista Records; Joe Smith, chairman of Elektra Records; George Duncan, president of Metro-media Radio; Jack G. Thayer, president of NBC Radio; L. David Moorhead, general manager of KMET in Los Angeles; Howard Kester, the sage of San Francisco radio; Jack McCoy, president of the research firm of DPS Inc. in San Diego, and Bruce Johnson, president of Starr Broadcasting, have spoken at various other meetings in Australia, all conducted by Pedlar Marketing, Promotion, a firm headed by Davidson.

Jeff Craig, former program director in Florida who has been involved in producing the "60-Second LP" syndicated radio feature, was badly injured in a car wreck two weeks ago and at this time is still in intensive care at Westlake Community Hospi-

tal, Westlake area, Los Angeles, Calif. 91361. ... Lee Smith of KJR in Seattle got that coveted 9 a.m.-noon job at KSFO in San Francisco. Smith's career includes stints at KRIZ in Phoenix, KTKT in Tucson, and KJRB in Spokane.

Ever wonder what happened to

Mitzi McCall and Charlie Brill, the disk jockey team that worked for a while at KFI in Los Angeles? Dec. 23-30, they worked with Ann Margaret at the Sahara Tahoe hotel and casino, Stateline, Nev. ... Terry Segal, a consultant and research analyst with Frank N. Magid Assoc., has joined Tuesday Productions, San Diego radio syndication firm.

JANUARY 21, 1978, BILLBOARD



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The small personal company that has the great company's possibilities

CHARLIE AINLEY

An open letter to Nemperor Records from CBS.

Congratulations. Good work. Etc. Etc.
The Charlie Ainley album we're releasing next week on Nemperor has everyone here excited and delighted.

True-blooded rock & rollers like Charlie Ainley are always a pleasure to discover. And we think that America will have as good a time discovering him as we had.

We like every track on "Too Much Is Not Enough." We even like the two separate feels of the two sides...side one rocks out, side two is blues-based, and delicious.

The album is too much. And not enough...we already look forward to more Charlie Ainley.

Next week we'll be proud to release "Too Much Is Not Enough" by Charlie Ainley. On Nemperor Records and Tapes. JZ 35080

Management/Direction:
Neil Aspinall and John Gilbert
for G and A Music Ltd.

Production:
John Porter, David Hentshel,
Charlie Ainley, John Gilbert

Distributed by CBS Records.

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TOO MUCH IS NOT ENOUGH



Toshio Watanabe of Sony shows how new remote control for components operates.



Fisher's Paul D'arcy demos wireless remote control deck.



First Winter CES in Las Vegas fills the Convention Center, nearby Hilton with exhibits, and a record 42,676 registrants.

WINTER CES

JANUARY 21, 1978, BILLBOARD



Sharp's Bob Miller, right, shows microprocessor-controlled cassette deck to Joe Olsen, Southwest Marketing rep firm.



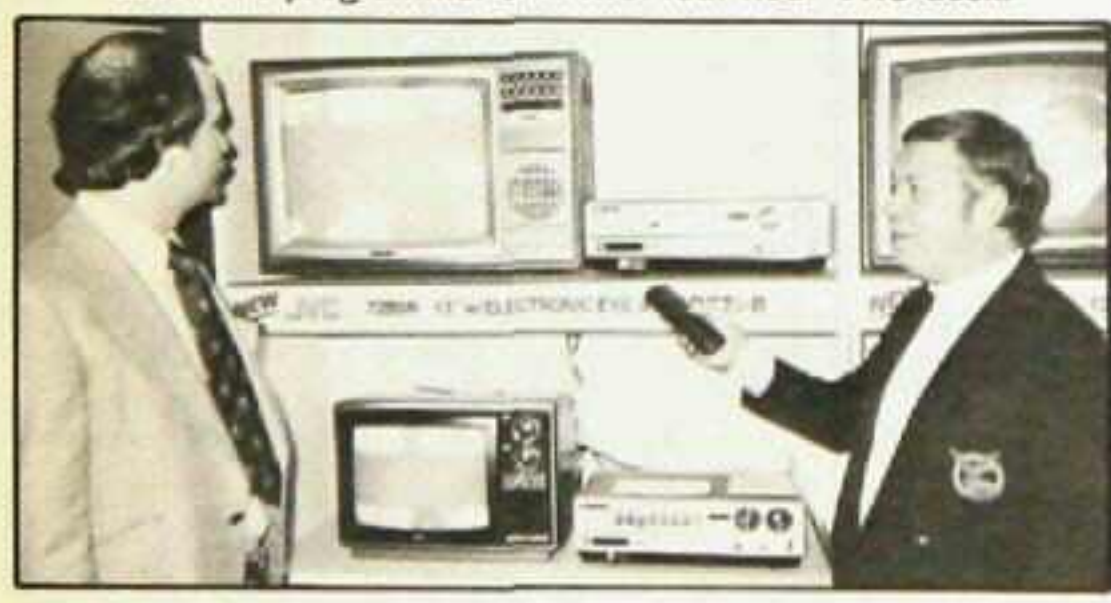
Muntz name is back in car stereo, licensed to Ed Samn of Samn Electronics, left, as Jim Muntz shows HiZ line.



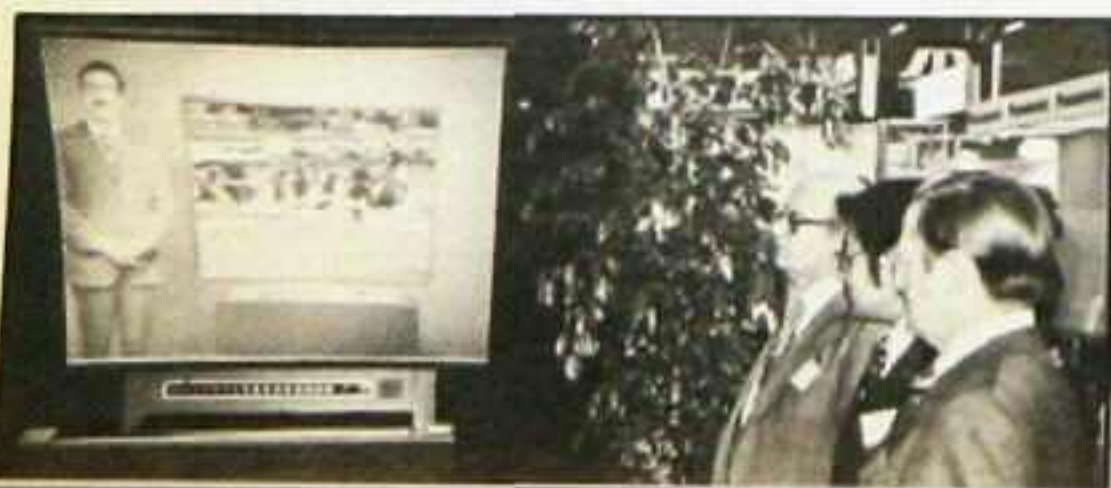
Bob Patterson, left, Panasonic auto products, demos in-van component setup for distributor Jay Jennis of J&J.



Quasar's Jerry Helman, left, and Tony Mirabelli, look over firm's automatic programmer and two/four-hour VHS deck.



Singer Mel Torme, above right, tries Vidstar remote panel for JVC's Ed Pessara. Checking Panasonic projection tv below, consultants Tom Lott, Oscar Kusisto flank JVC's Jim Kawada.



3M's Steve Frederickson, left, now handling racks, and Boyd Lester of new rep Marketing Plus, look over video-tapes.



First CES software/hardware panel, from left, has NARM's Joe Cohen, EIA/CEG audio chairman John Hollands, moderator Steve Traiman of Billboard, RIAA's Stan Gortikov.



Budget disks/tapes, above, are offered by Apex, General Music, J.S.R. Tape Distributors. In photo right Audio-Technica's Jon Kelly, left, checks Umbrella direct-disk line with Peter Clayton (RVC PCM disks are at right).



Copyrighted material



Bill Weismann, above left, and George Ziadeh, show new Ampex Grand Master. BASF's Glenn Hersh, left below, and Jack Dreyer, appear with Professional I & II 10-pack merchandiser.

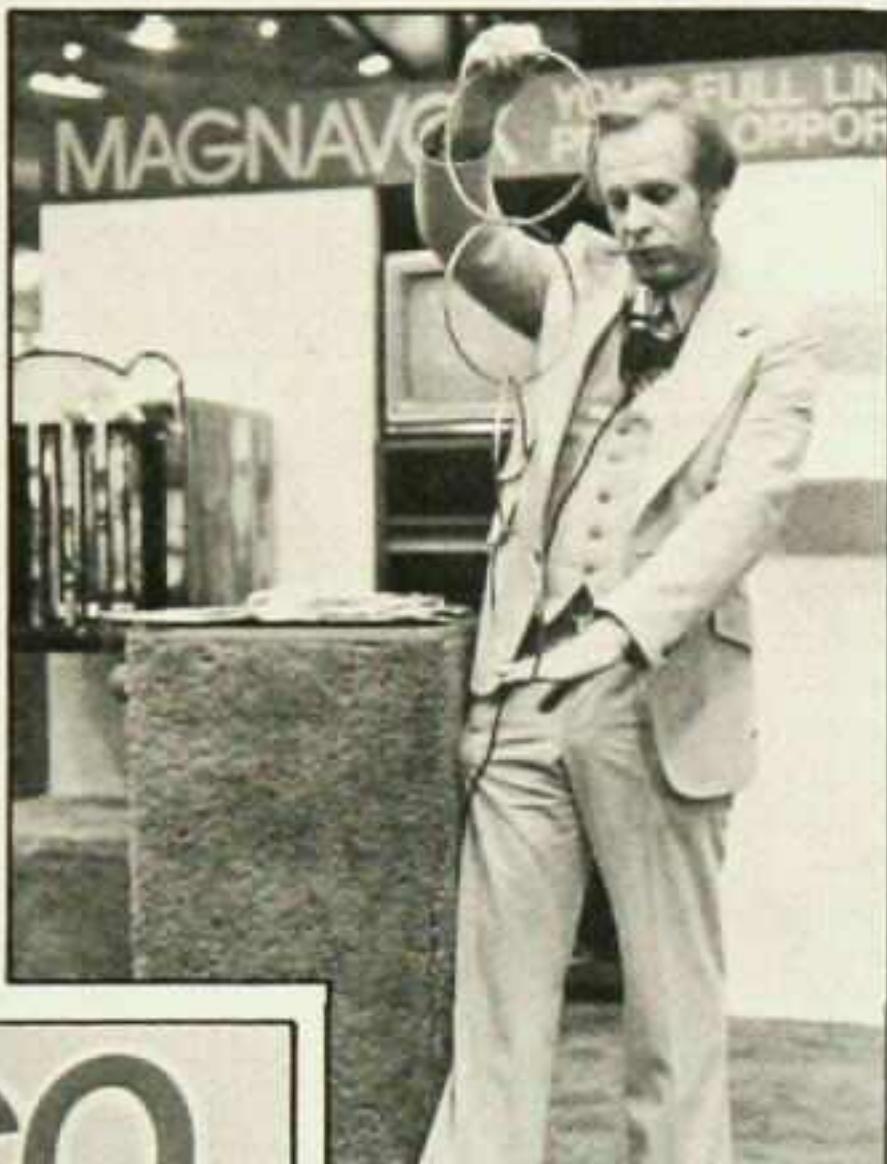


Maxell's Rick Beets, Gene LaBrie flank rep Bill Menezes, top; Sony rep Jack Grossman, son Steven, study blank line.



TDK features blank tape tests, top; Kirby Lindsey, John Tani, Ed Berris, John Humphreys show Memorex accessories.

HIGHLIGHTS



MagnaVox uses magician Dick Stoner, above right; Superscope's Jerry Epstein, rep Gerry Berberian, watch monkey, above left; and Le-Bo's Gary Schwartz, Al Alexander, right, offer new videocassette storage case.



Kraco parrot plus hi fi autosound line.



The Professional II cassette performance using the "CrO2" and associated 70 μs equalizer provides up to 10db more s/n/20,000Hz compared to "mnl" lowest noise cassette tape in

JANUARY 21, 1978, BILLBOARD



Billboard photos by Stephen Traiman & Bonnie Tiegel. Layout by Bernie Rollins.



Pickwick's Dan Mahoney, left, shows video-tape storage rack to rep Ted Smithers, Cali-West



Steve Nash of Speaker Uppers and Melody Bynon of Audio Works disk care both have new items.



Transcriber's John Sheasgreen, left, rep Leo Lennick check disk care line.



Jim Hall of the Discwasher group demos Stax Sigma electrostatic "earspeakers" listing for \$450.

Wet Disk Cleaning Setups Unveiled At Winter CES

LAS VEGAS—A new generation of wet record cleaning systems designed to overcome the problem of excess liquid deposits on the disk's surface were shown here at the Winter CES.

The new cleaners—less "wet" systems than "humid" systems—utilize a nylon pile brush similar to that found on most contemporary wet cleaners, but eliminate application of cleaning solution directly to the brush surface by including a fluid sump within the brush itself.

Application of the cleaning fluid to the brush surface is claimed to lead to excessive moisture and residue in the grooves, while the new cleaners reportedly lift dirt and de-sta-ticize through a "vaporizing" or "humidifying" effect.

Units of this design, being touted

as an advance over the reigning Discwasher direct application prototype, were displayed here by Bib Hi Fi Accessories (Record Valet, \$15 list) and Transcriber Co. Inc. (Sound Saver Classic, \$15), the latter firm making its first appearance as an own-branded supplier.

The Sound Saver Classic is one of a group of Transcriber cleaning accessories utilizing a fluid-trapping core of thousands of tiny glass beads to hold and transmit the cleaning solution. The firm, which had private labeled for Radio Shack, also introduced a record dry lubricant similar to Ball Corp.'s Sound Guard. Sound Saver Disc Shield will list at \$7.99.

According to Don Deluca, Transcriber development manager, the dry lubricant will be marketed as a
(Continued on page 34)

Tape Boosts Musart Profit For Mexico

By MARY FISHER

MEXICO CITY—Capitalizing on a virtual exclusivity in the market with "triplecassettes," Discos Musart has surged ahead in such sales in this market, reveals Eduardo Baptista Jr., attorney and administrative head of one of the two leading and oldest independent labels here.

"It's relatively common for the packaging of classical music in Europe," continues the youthful executive, "but it is not so here in Mexico." He states the importation of the equipment would be too prohibitively expensive for other companies now because of the floating devaluation of the peso (still at approximately 22.5 to the U.S. dollar).

"We went ahead and bought it a few years ago when the exchange rate was 12.5 pesos to the dollar," he recalls. "However, for anyone to go out and buy the same product now for importation would be in the neighborhood of around 15 million pesos."

Baptista notes that in this country cartridge sales, at least for Musart, comprise approximately 20% of the gross. "And even though cartridges are big along the border, cassette outsell them by five to one over-all."

Another factor which heightens Musart enthusiasm is that profits from such tape sales are much
(Continued on page 104)

Pro, Semi-pro Units To Highlight NAMM

• Continued from page 10

work in association with other trade groups and to gather recommendations for standardization; and to conduct market research and product safety programs as well as gather statistical data.

More than 200 exhibitors have been signed to the more than 40,000 square feet of space for NAMM, many of them musical instrument and equipment makers as well as semipro and pro audio manufacturers.

The expo will occupy space at the main Convention Complex, the lobby level of the Sierra Tower and the Embassy and Magnolia Rooms in the restaurant/shop facility at Disneyland.

And because all public space at Disneyland will be used for exhibits, NAMM has erected a walled tent adjacent to the Convention Center.

The tent will be used for a NAMM-sponsored education session on Friday morning prior to the luncheon as well as a bluegrass/country music concert that night.

The Friday two-hour session will be "Effective Creativity Within The Law," sponsored by the Advertising and Promotion Committee of the NAMM board of directors and is open to Market attendees.

Chairing the session will be Richard Gigax, Wilkins Music Co., Ind., and chairman of the NAMM advertising and promotion committee. Associate panelists include Robert

McDowell, Ludwig Music Co., St. Louis; G. Sid Gadsby, Gadsby's Music, Salinas, Calif., and Gerald Nagy, NAMM's director of government relations, Washington, D.C.

The panel will discuss the latest FTC regulations governing advertising in the music industry and give practical tips for more effective and positive advertising.

Equipment companies exhibiting include: AKG, Bose, Cerwin-Vega, Cetec Audio, J-D Electronics, James B. Lansing Sound, MXR Innovations, Peavey Electronics, Professional Audio Systems, Shure, Sunn Musical Equipment, Tangent, Tapco, TEAC, Uni-Sync and Yamaha, among others.

In addition to displaying a new model 15 mixer and 90-16 16-track recorder/reproducer, TEAC is unveiling two innovative programs.


One centers on a special 20-minute, 1/4-inch color videocassette entitled "Understanding The Multi-Channel Recording Studio," developed by the firm's Theo Mayer which examines multi-track recording from the standpoint of the musician and the engineer.

All Tascam reps around the country will receive a copy of the videocassette for in-store dealer use serving as both a promotional and education vehicle for consumers. Tascam dealers include both pro and musical instrument outlets.

The second program entails a spe-
(Continued on page 76)

Pfanstiehl is CARTRIDGES AND LOTS MORE!

PFANSTIEHL has all the popular ceramic and crystal replacement cartridges—AT EXTRA MARKUP PRICES... all the best selling MAGNETIC Cartridges by Empire, Shure, Pickering, etc. at competitive prices—and all from one convenient source—with no quantity requirements. PLUS, Pfanstiehl has THE ONLY CATALOG that gives you SET MODEL TO CARTRIDGE references!



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JANUARY 21, 1978, BILLBOARD

Anaheim Herald

EXTRA EXTRA EXTRA

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VOL. XCVII

JANUARY 20, 1978

UNI-SYNC SECRETS EXPOSED

WESTLAKE VILLAGE, CALIFORNIA:

Uni-Sync, Incorporated, well known manufacturer of the Trouper Series line of sound reinforcement equipment, secretly revealed today the production of several new products going on display at the NAMM Western Market, Disneyland. Included in the line-up is a stereo version of the highly touted Trouper I. The

Trouper 1 Stereo according to anonymous industry sources features both house and echo pan pots. Informers also reported the existence of three professional power amplifiers sized 50, 100, and 250 Watts. Sources confirm reports of the competition sweating heavily. Dealers have been told to sneak over to Booth 42 in the Embassy Room without being seen. Look for the following logo:



742 Hampshire Road • Westlake Village, CA 91361
Booth 42 • (805) 497-0766

Introducing the first 16 track 1" recorder/reproducer in the world. The new 90-16.



Now you can make money while you save money.

Let's face it. What you really want to do is sell your album. And the new affordable TASCAM Series 90-16 can help do just that. But at the same time, you can pick up cash to help you pay for it by recording other musicians' songs for them.

And here's how you save. You don't pay studio time. You don't pay for 2" equipment. And you don't pay the heavy hit of "outboard" DBX which usually cost about \$300 per channel. Our suggested retail price of just \$16,000* includes integral DBX interface.

If you're an engineer, the 90-16 Function

Select panel will make a lot of sense to you. One button operation simultaneously switches three interrelated functions: tape/source, playback/record, and DBX decode/encode thus eliminating the need for three arms. If you're a musician, this human engineering factor means you won't have to wait for the engineer and lose the spontaneity of your music in the process.

All of which means that if you need 16 tracks, you only have one choice: the new TASCAM Series 90-16. You'll find it exclusively at these TASCAM dealers.

DEALERS

Audio Concepts
7138 Santa Monica Blvd.
Hollywood, Ca. 90046
(213) 851-7172

The Express Sound
Co., Inc.
1833 Newport Blvd.
Costa Mesa, Ca. 92627
(714) 645-8501

Sound Genesis
2001 Bryant St.
San Francisco, Ca. 94110
(415) 285-8900

Nashville Studio Systems
16 Music Circle South
Nashville, Tenn. 32703
(615) 256-1650

Audio By Zimet, Inc.
1038 Northern Blvd.
Roslyn, New York 11576
(516) 621-0138

Lebow Labs
424 Cambridge St.
Boston, Mass. 02134
(617) 782-0600

SPECIFICATIONS

Tape Speed: 15 ips

Line Input: -10 dB (0.3V)
impedance: greater than 20K
Ohms, unbalanced*

Line Output: -10 dB (0.3V)
load impedance: greater
than 10K Ohms, unbalanced*

Record Level Calibration:
0 VU referenced to 3 dB
above 185nWb/m tape flux

Wow And Flutter
0.03% RMS (NAB), weighted

Overall Frequency
Response, Sync Mode
40 Hz - 18 KHz, ± 3 dB

Signal To Noise Ratio
(With DBX)
95 dB weighted, 90 dB
unweighted, referenced to
3% T.H.D. level (9 dB above
0 VU) at 1 KHz

Distortion
1% at 1KHz, 0 VU

Cross Talk
greater than 45 dB at 1000 Hz

Dimensions, Overall
24⁷/₈" (W) x 47¹/₄" (H) x 28⁵/₁₆"
(D) (Console included)
*optional + 4/600 ohm
balanced kit available

TASCAM SERIES BY TEAC

A new generation of recording instruments for a new generation of recording artists.

*Prices subject to dealer preparation charges where applicable.

Joint Software & Hardware Efforts Posed

• Continued from page 47

dio dealers and manufacturers. "But the equipment is only the means to the end. The end is entertainment.

"If you sell only the equipment, then you tap the consumer's desire for acquisition. But sell the music and you tap the emotions and feelings and other powerful motivations as well."

Gortikov urged the equipment industry to monitor musical trends and "sense out the ones worth adapting to your own merchandising opportunities.

"Today, the recording industry is merchandising harder than ever. You could choose to ignore what we do, but instead I hope you choose to piggyback and exploit and tie-in to what we do."

Gortikov suggested that joint projects should be aimed at two targets: "The unsophisticated and unsure buyer who is puzzled about recordings as well as equipment; the current non-buyer who might be persuaded into becoming an owner of equipment and user of recordings."

The one area in which the two industries stand far apart is in home copying, Gortikov emphasized. "Your equipment has a built-in capacity to steal... all the taping capacity you sell could take over so that all or most recordings are copied rather than purchased." Gortikov emphasized that "we have to work jointly to hold this within reasonable bounds."

Joe Cohen cited eight ideas for cross merchandising: the disk industry should focus more of its print ads on prerecorded tapes, with emphasis on auto use. Cross ads in print media could offer discounts on disks when the person bought stereo equipment totaling over a certain value, with discounts on stereo rigs also based on disk and tape purchases.

In-store playback equipment should be upgraded with the manufacturer's name tagged close to the equipment. Play new disks and tapes in the audio department with the jackets openly displayed.

"These proposed cross-merchandising techniques by selected retailers of audio equipment and prerecorded software are currently being explored by quite a few recording companies that have been contacted," Cohen said.

"The results of these experiments will hopefully be presented and discussed at NARM's annual convention March 20 in New Orleans, when for the first time, NARM will sponsor a joint EIA/NARM panel."

Cohen's fifth suggestion. More promotions are needed in the accessories field with free inspections of turntables (or needles) a good idea. Cohen further suggested an information packet be developed which provides best-selling software titles, a sample disk with hit singles on it, new artist development information and a "how to" take care of hardware and software booklet.

"I recommend that our industries begin sharing fundamental information which will help us understand each other's problems and opportunities better. Certainly the sharing of all relevant market research information and/or statistical industry sales data would be a step in that direction."

Finally, Cohen said the cross-pollination process is vital since people are now using prerecorded music differently as a result of new technological advances—like programmable turntables or tape decks—and the recording industry should know about new technological advances.

But in most cases it is not aware of these new achievements.

Hollands cited the two industries running down the "road of progress and expansion without talking to each other."

He emphasized the need for the exchange of technical and commercial information and the need to "find ways to encourage sales through common distribution channels."

Hollands pointed to the improvements in hardware as requiring corollary improvements in the disk and tape.

"My feelings are that as a cooperative venture we could provide information to dealers to merchandise both software and hardware. I hope for a display at the June CES encouraging the melding of software and hardware."

Traiman asked the panel for its comments on how both industries could reconcile the quality of records and tape to the new sensitivity of the playback equipment. Gortikov acknowledged there have been quality control problems for a num-

ber of reasons, but that "quality control has a price tag and perfect quality could create an untenable price."

Said Hollands: "We're producing more sensitivity and power today for less money than ever before. A \$300 system today is reproducing some pretty good sound."

Cohen answered that as pressing plant capacity increases, quality control problems will equally advance. "As volume grows, defectives will rise."

Responding to a question from the audience as to whether cassette is still the stepchild of the industry, Gortikov noted that its sales are growing. Hollands said the industry is making better quality blanks but "nobody is merchandising the quality of prerecorded cassettes."

Cohen cited the weakness of the cassette packaging, adding that representatives of five tape packaging companies and NARM's tape packaging committee were to meet in New York Monday (9) as a followup to the initial industry-wide meeting on the vital subject held there in December (Billboard, Dec. 24, 1977).

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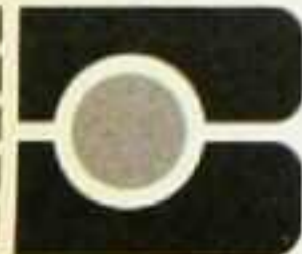


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Home Video: Programming, Accessories, Projection TV

By STEPHEN TRAIMAN

LAS VEGAS—Biggest reason for the renaissance of the Winter CES in its first appearance here was the focus on the rapidly accelerating home videocassette market—with attendant programming devices and prerecorded program availability, more blank tape sources, new accessories from cameras to storage units, and large-screen projection television.

While the forecast for U.S. sales this year ranges from 500,000 to 750,000 from at least 19 major suppliers (see separate story on Video Conference), the attendant sales in the over-all "accessory" area will bring the real profits to retailers.

Hardware already is being cut to the bone in price, a situation that has dealers, distributors and manufacturers moaning—but doing nothing to bolster the market.

Among the significant video highlights at CES:

• **Automatic Programmer**—As forecast when Quasar showed its first clock-timer with a 24-hour, one-channel auto-program feature at the last Winter CES, parent Matsushita had a microprocessor-controlled unit with memory to tape up to 10 tv program selections in any time, channel and day-of-week pattern.

Shown with both the Panasonic and Quasar VCRs, the unit got unanimous favorable comments, though there is no definite pricing or timetable for introduction. The Quasar unit is tied to its Audio Spectrum super tv sound. Also shown by Sharp was a microprocessor-controlled color tv that allows the viewer to preset up to eight programs for automatic play.

• **Blank Tape**—Fuji begins delivery on its branded VHS tape in the second quarter, initially with a straight two-hour cassette at suggested \$19.50, with one/two-hour and two/four-hour tapes by mid-year. TDK is test-marketing its branded two/four-hour VHS, with national rollout later this year.

Sanyo showed samples of the 90-minute/three-hour Beta-tape promised by Sony this spring. Maxell will have its VHS product here in 1979. 3M expects to get approval for its VHS by the end of March, and could have product in distribution by mid-year to complement its Beta-format tape, now available nationally. Ampex fully intends to have both formats available this year and Memorex executives are due in Japan soon for continuing talks that would result in product for both formats as well.

• **Accessories**—Storage modules were shown by Le-Bo, a unique 12-tape (VHS, Beta or V-Cord) model with ejector buttons, of high-impact crystalline plastic in smoke-gray at suggested \$34.95, with optional particle board/walnut veneer "bookcase" for total \$47.95 package, with a dropdown vinyl carry case later.

Pickwick Accessory Manufacturing has a new rack for 18 tapes at \$19.95 list, a simple stacking unit doubling for display or home, with a carousel version later this year. Service Manufacturing showed a wood-grained vinyl storage unit with smoke plastic cover for 14 cassettes at \$34.95 list, with April delivery.

Nortronics bowed the first Video Recorder Care Kit at \$11.95 list, with tape head cleaner, cellular tissues and foam swabs, and static-free cleaning cloth.

• **Cameras**—Both Quasar and Panasonic showed color cameras targeted at \$1,500 with power supply, plus optional electronic viewfinder, zoom and wide angle lenses from \$150 to \$350 extra. Toshiba's

low-light-level color unit at \$1,700, debuted earlier, was shown with the Sanyo Betacord system, and RCA reports a color unit has high priority in SelectaVision plans. GBS had a

prototype of a new black and white camera expected by year-end with optical viewfinder at suggested \$299.95, with electronic viewfinder and zoom lens at \$449.95.

Also shown to good advantage was the telecine attachment exclusive with the JVC Vidstar for transferring Super 8 or 16mm home movies to videocassettes.

• **Prerecorded Programs**—While the argument continues on the importance of programs to the home video mart, Magnetic Video is ex-
(Continued on page 56)

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Car Stereo Maturing Into High-End Audio

• Continued from page 47

CQ2520 8-track player with AM/FM stereo at under \$250, and model CQ6520 cassette player with AM/FM stereo at under \$250.

• Motorola introduced an in-dash multiplex entertainment center with CB and cassette which also includes, according to the firm, a unique "AutoCue" feature. Once activated, AutoCue electronically senses individual cassette selections within programs and advances the tape to the next selection in the fast forward

mode without waiting until the cassette program plays out or changes. Suggested list is under \$400.

• Shur-Lok introduced Star-Track, a sound conversion system applicable to the automobile. Resembling an 8-track cartridge, the unit can be plugged into a car cartridge player, allowing electrical instruments to be played through it as an amplifier system with four phono jacks provided.

• Muntz re-entered the car stereo business, licensing the name to

Samn Electronics, with in-dash units, speakers and amplifiers topped by model 2000 featuring an automatic electronic scan allowing the user to choose the radio station of his choice.

The scan system automatically stops at each station for four to five seconds and then goes onto the next. In addition, the unit features automatic-reverse cassette play capability.

• Clarion also bowed an automatic reverse cassette in-dash unit, model PE-663C with AM/FM/MPX radio, as well as several custom speaker enclosures for sports and import cars called Clarion/Clover.

• Craig introduced several new Powerplay amplifiers, one a 72-watt unit, as well as a new in-store speaker display unit handling 13 pairs.

• KLH, another hi fi speaker manufacturer, exhibited its model DMSC automotive loudspeaker, a three-way unit with a frequency response of 40 to 30,000 Hz as well as a two-way system and the Headliner series.

• Pioneer debuted what it claimed is a "super system" dubbed the KPH-9000 including an AM/FM stereo Supertuner and 20-watt main amplifier.

• Laser Acoustics, a new North Hollywood, Calif., firm introduced a new line of hi fi components and speakers for car and van use.

• Presage Corp., Nashua, N.H., previewed a line of automobile power amplifiers including Sonic Boom 90 delivering 90 watts.

JIM McCULLAUGH

Sophisticated Trend Seen In 'Highway Hi Fi' Growth

By JIM McCULLAUGH

LAS VEGAS—The autosound marketplace has reached the \$1 billion mark at wholesale and \$1.5 billion at retail, with a 20% growth rate anticipated for 1978.

These figures were given as an industry consensus here at the "Outlook '78 Auto Sound" conference at CES by a panel of industry manufacturers which included Jack Doyle, Pioneer Electronics of America; Don Coleman, Clarion Corp. of America; Jerry Kalov, Jensen Sound Laboratories; Larry Kraines, Kraco Enterprises, Inc.; John Shalom, Audiovox Corp., and Paul Stary, Audio Mobile, Inc.

In addition, panel members predict the emergence of what has become "highway hi fi"—enormously more sophisticated sound equipment for the car—will continue strongly as a trend within the industry, spurring additional consumer sales impetus.

Manufacturers also forecast that the cassette tape format would become more dominant in the future—eventually exceeding 50% of the market and perhaps reaching as high as 80%, and that audio salon specialists would become a larger factor in merchandising the new high-end equipment.

All manufacturers stress the necessity for more dealer and consumer education on all levels, as well as for more competent car stereo installers.

Doyle broke down autosound into four categories which included car stereo (any tape configuration with or without radio), radios, amplifiers and speakers.

The Pioneer president indicates that wholesale volume in 1977 for car stereo will be \$480 million growing to \$550 million in 1978; radio wholesale volume, from \$80 million in 1977 to \$87 million in 1978; amplifiers to \$55 million at wholesale in 1978, compared to \$40 million in 1977; speakers projected to go to

\$240 million at wholesale in 1978, compared to \$200 million in 1977.

Doyle underscores, also, that these figures are bringing autosound volume up to the levels of hi fi equipment volume, and that autosound remains one of the most stable price/profit items in consumer electronics today—with increasing potential for retailers of all kinds.

Kalov notes: "The growth is a natural adjunct to the hi fi business in general and it's appealing to the same type of buyer."

"People are spending more time in their automobile," stresses Coleman, "and they want the better sound that is available. They are also spending more money for entertainment in general."

Kraines emphasizes that cassette already accounts for 50% of his firm's business, while Shalom predicts that within a three to four-year period cassette will account for 75% to 80% of the over-all market.

Kalov forecasts that speaker trends will continue toward the multi-way unit as better sound emanates from separate woofer, tweeter and mid-range. The Jensen chief cautions, however, that speaker manufacturers would have to make their products compatible with improving electronics incorporated into source units.

"There's a definite trend to speaker upgrading," asserts Doyle, "and we've just introduced a multi-way pair with a suggested list of \$200. It's almost hard to believe that a few years ago you could buy an entire system for less than that."

Because of the increasing sophistication of car stereo units Kalov predicts that more expensive products will be sold as "systems" pre-matched by the retailer with distribution on the high end falling more in the domain of the "audio specialist."

Stary reiterates with other panel members that there is a definite place in the market today for very powerful car stereo amplifiers: "There's no reason why there can't be a 100-watt unit for the car with no distortion."

Shalom also emphasizes the growing popularity of such products as equalizers for the car: "They allow the consumer to adjust the sound to the environment of the automobile."

Commenting on the growing number of home speaker manufacturers which are adding a car stereo unit, Kalov points out, "There is a distinct difference between a home speaker, even if it is small enough to fit into the car. The main difference is the environments they will be used in."

All manufacturers stress the necessity of good operational displays for car stereo at both the specialty and mass merchandiser level. "Don't forget," says Kraines, "and lose sight of the \$100 to \$200 first-time system purchaser."

Doyle also feels there might be a danger for manufacturers to "over-complicate" their products and installation instructions. He maintains that the large majority of car stereo purchasers today—the 18 to 25 age group—is extremely "sharp" about equipment.

One sore point everyone agrees on is the scarcity of competently trained installers. Coleman suggests that perhaps the answer is to develop an industrywide trainer.

He also points out that a successful key for car stereo merchandising for retailers is to get themselves involved on the installation level.

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Bow Advanced Disk Care Units

• Continued from page 50

means of preserving recordings for use on sophisticated hardware, with advertising slanted at consumers planning eventually to tradeup their equipment.

Also making a CES debut was Audio Works, Santa Rosa, Calif., firm which introduced a line of Audio Aids cleaning accessories including two models of brush wet cleaners, cleaning solution applicator pump and cleaning solution refill.

Among accessory product bows taken at the show were Aspen Limited's new Plastic Wax for cleaning and polishing dust covers, Ball Corp.'s Record Care Work Pad, a non-slip work surface for inspection and cleaning of disks, and a line of tape cleaning accessories offered with merchandising display center by Fidelitone.

6 From MusiCues

NEW YORK—Six new background music recordings from the Josel Weinberger Background Music Library have been released by MusiCues Corp.

The new selections are titled "Guitar Break," "Flavor of the Month," "Flute Meets Harp," "More Power To Your Elbow" and "Melody All the Way."

Record Industry Sees Future In New CES Technology

• Continued from page 1

jobbers visible at the Winter CES, which counted a record 42,676 registrations—30% higher than the prior mark in Chicago last year.

With 550 companies taking nearly 350,000 square feet of space—50% more than in Chicago—the show was a solid success, and its implications for the music industry should attract a larger record/tape personnel turnout this June in Chicago.

• Mitsubishi, which began videodisk development nearly four years ago, shifted to an audio version for its laser/PCM turntable and disk debuted in a one-sided, 30-minute version at the November AES in New York.

The firm's Yoshinobu Ishida at CES here promised an hour-per-side disk by the fall AES this year, and a 7-hour disk—3½ hours of hi fi audio per side—perhaps by next year. An improved open-reel digital recorder/reproducer is expected for the May AES in Los Angeles, which will be loaned to a U.S. studio for test mastering.

• More than two dozen super fidelity, digital/PCM and direct disk labels were represented here, some in CES convention center exhibits by distributors, others in various hotel suites around town. All see a rapidly expanding network of hi fi outlets, and alert record/tape retailers who already are offering "Audiophile Records" bins for a growing list of titles.

Atlantic has one direct-disk on Finnadar, but Capitol will likely be the first major label with a full audiophile line when it begins importing Toshiba/EMI direct disks later this year. All are selling virtually at full list from \$12 to \$15 retail.

• Programmable turntables like the BSR/ADC Accutrae and its changer version, and microprocessor cassette decks for home by Sharp and its Optonica division, and for auto by Sharp and Motorola, forecast a new method of music listening—with obvious significance for the record industry.

The ability for a consumer to program only those selections on a record or tape album he or she wants to hear is a fact today, with equipment sure to expand.

• The discovery by the car stereo industry of the "highway hi fi" phenomenon—the willingness of consumers to pay a premium for sound as good as that in the home—has produced a flood of significant units for cassette and 8-track, with attendant power amplifiers and boosters, graphic equalizers and mini-speakers.

For the first time at any recent CES, tapes were in evidence in virtually every autosound booth to showcase the music reproduction quality. More merchandising of prerecorded tapes with players should be high on the list of every rackjobber.

• This cross-merchandising concept was the focus of the first joint CES appearance of record industry and hardware manufacturing executives. RIAA's Stan Gortikov and NARM's Joe Cohen, along with BSR's John Hollands, who is the EIA/CEG audio division chairman, spelled out some of the potential programs both industries will benefit from in the future cooperative environment, now that the lines of communication are finally open. Hardware executives will join a NARM panel in New Orleans and a prototype hardware/software merchandise display is anticipated for the Summer CES, June 10-13 in Chicago.

• The home taping situation, ex-

tending from the Universal/Disney suit versus Sony and its Betamax on alleged copyright infringement, is now getting the attention of the blank tape industry.

Recognizing that any videotape

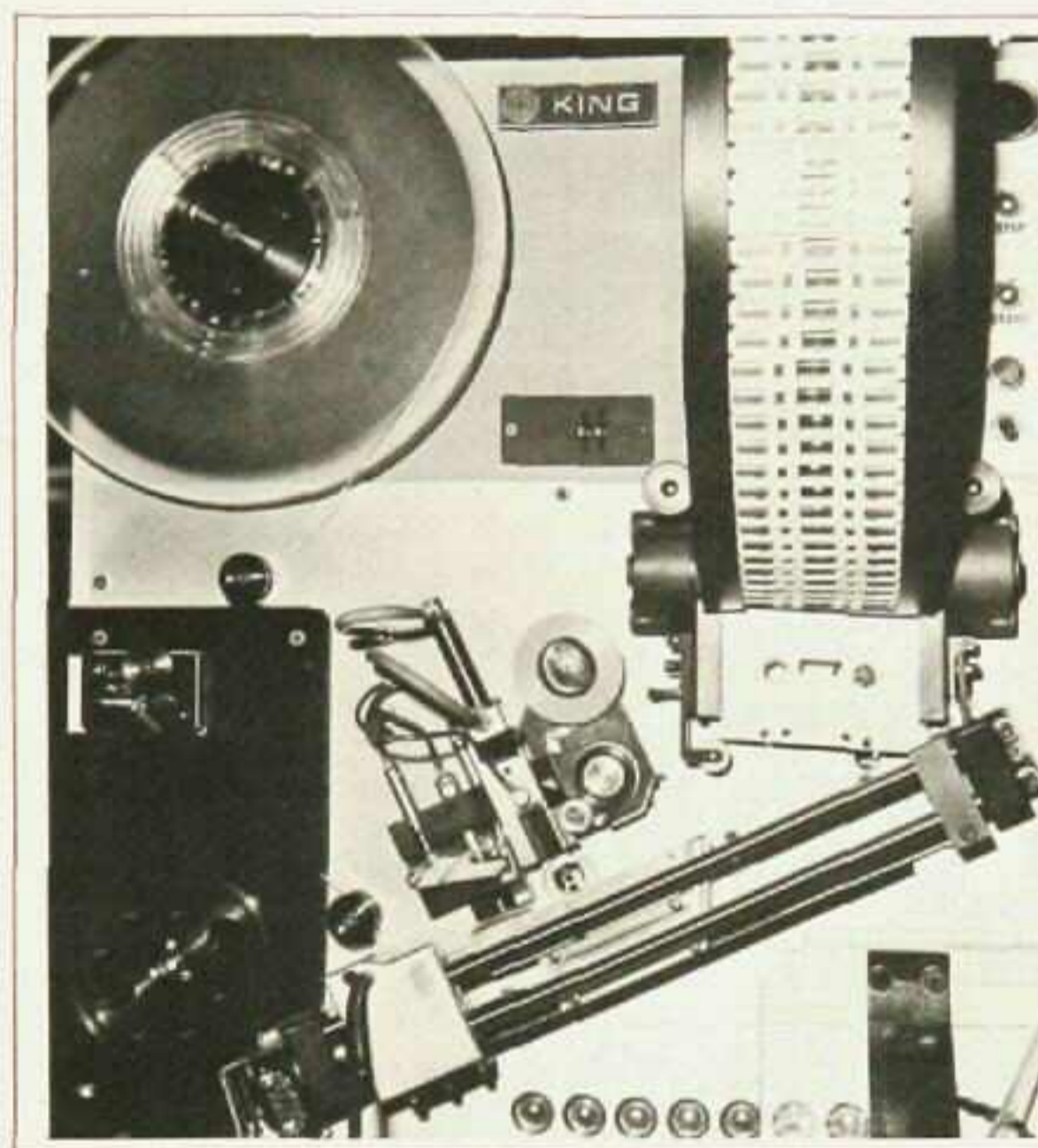
decision will affect audiotape as well, most executives feel that the U.S. Copyright Tribunal and Congress will take action—possibly on an audio recording equipment and/or blank tape tax—long before the final

court decree. Any levy's effect on pricing and consumer attitudes is uncertain, but certainly will provide a new marketing situation.

• The home video explosion which may see 500,000 to 750,000

units sold next year, and perhaps 10 to 20 blank tapes per machine—has record companies looking to merchandise their extensive videotape product used till now mostly in-house.

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More Opportunities In New Video Mart

• Continued from page 53

tending its initial catalog of 50 films licensed nonexclusively from 20th Century-Fox with seven Elvis Presley flicks from Viacom and another 50 from Fox in the initial 100-lot package acquired.

Its Video Club of America direct mail plan is still being tested, but all initial membership is being serviced, the firm says. Golden Tapes, only other formal CES exhibitor, has 2,000 to 5,000 titles available for "duplication on demand" in either

Beta or VHS format, says Bill Beck. Retail racks are being prepared to showcase 150 titles, with a goal of 4,200 outlets by year end.

Video Warehouse, at a Strip hotel, offered about 100 movies in its new catalog with Beta, VHS and U-Matic formats available. Included are a number of top rock tapes from Entertainment Video Releasing, with dealers getting a counter display with catalog, and an 800 hotline for instant order fulfillment. Also offering a catalog by mail is Public Domain Video Tapes of Kansas City,

claiming availability of "copyright-free" movies.

• **Projection TV**—A Matsushita-built self-contained system with a 60-inch diagonal screen was shown at both the Panasonic and Quasar displays, latter in conjunction with
(Continued on page 80)

Extend Audiophile Marketing

• Continued from page 47

American's sales network of 17 audio reps is finding success in selling to record stores, and even in the role of radio promotion men—a task Hess says the hi fi salesmen are assuming. "The reps are signing up quite a few record stores," explains Hess.

"We're teaching them to secure airplay. They walk in and say I'm not a promotion man but I have something for you, and it's proven advantageous."

Hess, whose label will release direct disks of combo jazz and pipe organ, says point of purchase materials including 18-inch-square album cover posters have been produced.

Also making aggressive showings at CES were record suppliers Audio-Technica, U.S. (handling the Umbrella, Sonic Arts, Telarc and RVC lines), Nautilus Recordings (Nautilus, Toshiba, East Winds, Sound 80 and ASI), Discwasher (Telarc, Denon, Labyrinth), and Orinda Records, which sponsored an appearance by Robert Goulet at its convention booth.

Including suppliers not officially exhibiting but orbiting the show, representatives of virtually all audiophile labels were present.

These also were key developments here in the audiophile recordings field:

• **Nautilus Recordings** (part of Orion Marketing) introduced a modular seven-foot-high redwood and plexiglass wall rack system, created expressly for displaying recordings in audio shops. Capacity ranges from 100 to 200 disks, with capability of add-on expansion and positioning flexibility (either flush, leaning against wall, or leaning against another rack to form an A-frame room divider). Nautilus also offers dealers a 23-page booklet, "Direct Mastered Recordings," combining informative essays and catalog of its product.

• **Ira Gale**, president of Gale Maximum Fidelity Recordings, announced that distribution of his tape recorded line would be taken away from Gale Electronics of America and given to a hi fi accessories or blank tape supplier with broad-based distribution.

Gale of America continues handling esoteric hardware bearing the Gale name, but the aim is to secure record distribution to at least 2,000 audio outlets, Gale says. For the present, he notes, the predominantly classical label will maintain its policy of distribution exclusively to hi fi stores. (For a report on Gale repertoire developments, see classical page, this issue.)

• Simultaneous introduction at the show of four new direct disks produced by Toronto's Umbrella Records marks the most substantial and possibly the most important single release in the modern history of direct disks.

The recordings, two featuring the Toronto Chamber Orchestra under conductor Boyd Neel, a second installment in the label's big band jazz series, and an album by the Toronto Brass Ensemble, will be followed by additional waxings with chamber orchestra, recordings by the Royal Canadian Mounted Police Band, and a solo album featuring violinist Ruggiero Ricci, among others.

Distribution is by Audio-Technica, which unveiled a new standing retail record fixture as well as introducing Japanese RVC direct disks here.

• **Discwasher** also significantly expanded its record product offering, introducing the first direct disk from Canadian Labyrinth Records. The recording, by the Climax Jazz Band, was widely used for demonstration purposes by show exhibitors. Also, Discwasher is importing an even greater number of Japanese Denon PCM titles and delivered a handsome loose-leaf catalog giving comprehensive information on all Denon releases.

A 'Home Use' Tape Tax?

• Continued from page 47

quality of out-of-distribution disks. Should we pay a penalty for providing that advantage?" he asks.

Dale acknowledges that any court decision on video recording will have an effect on audio as well, but he wouldn't like to see a tax that ultimately will be passed on to the consumer. "Congress undoubtedly will do something if the courts don't come up with an answer, and the only realistic approach unfortunately is a tax. But it will be a long time before it's resolved," he believes.

• At Columbia Magnetics, one of two blank tape suppliers owned by a record company (Capitol is the other), Glenn Hart can understand the composer's viewpoint on copyright and home taping since he formerly was a record producer. "But equally important is the right to do what you want in your own home for personal use, and the amount of tape used for non-music applications," he points out.

Hart emphasizes that CBS Records has been the industry leader in

the piracy battle, and on the professional side of the blank tape business the firm has taken great pains to check out clients and will turn down business if any suspicion on bootlegging or piracy is proved. "We sell to no known violators," he maintains, "but the home taping situation is different, with no official CBS policy statement as yet."

• The hardest line perhaps is taken by Jack Dreyer of BASF who feels that the freedom of the consumer in the home to use audio recorders must be protected.

"Any tax on home use is an infringement on consumer rights. The professional artist/composer must be protected from piracy, but to solve a problem of law enforcement doesn't justify creating a greater problem reflecting on the cornerstone of our nation—the Constitution and Bill of Rights. It's a matter of principle," he emphasizes.

• At Memorex, John Humphreys' feeling are akin to those of Dreyer. "I don't see legislation being successful when you're talking about consumer rights and not a pirate action for resale at a profit. In essence, any tax would be hurting consumer rights, and from the mood of the courts, Congress and consumer action groups, it just doesn't seem 'doable,' though it could certainly happen in a lot of other countries not as consumer oriented."

• **Bill Weismann**, who recently joined Ampex from 3M, feels that recording of home video, like audio, is really "in the public domain," with a personal belief that no legislation will be passed. "The rights of copyright owners vis-a-vis consumers to tape in their homes is an awkward subject, and we're addressing ourselves to the implications."

"I don't think a surtax on every blank tape sold necessarily would hurt the market, but it would be an administrative nightmare to allocate the copyright payments," he feels.

• **Jim Lantz** of AudioMagnetics believes that people will continue to tape in their home regardless of any court or congressional action. "It's a way of life," he notes, "and I can agree with the composer's point of view—but it's only fair if any such levy is equalized across-the-board. More people would like to play recording engineer at home."

"I really don't think an equitable tax will hurt sales of hi fi recording equipment or blank tape," he concludes.

Although Sony is perhaps most aware of the situation, given the pending lawsuit, Don England, who recently joined the new magnetic tape division from ABC Records, was understandably reluctant to give the company's point of view. "Everyone in the field knows that the ultimate video decision will affect audiotape as well," he observes.

(Sony chairman Harvey Schein, however, went on record at the ITA Seminar last April as not opposing some form of equitable levy on video recording hardware and/or software, with allocation to copyright owners. He anticipates some legislative action in this area long before the lawsuit is ultimately settled in the U.S. Supreme Court.)

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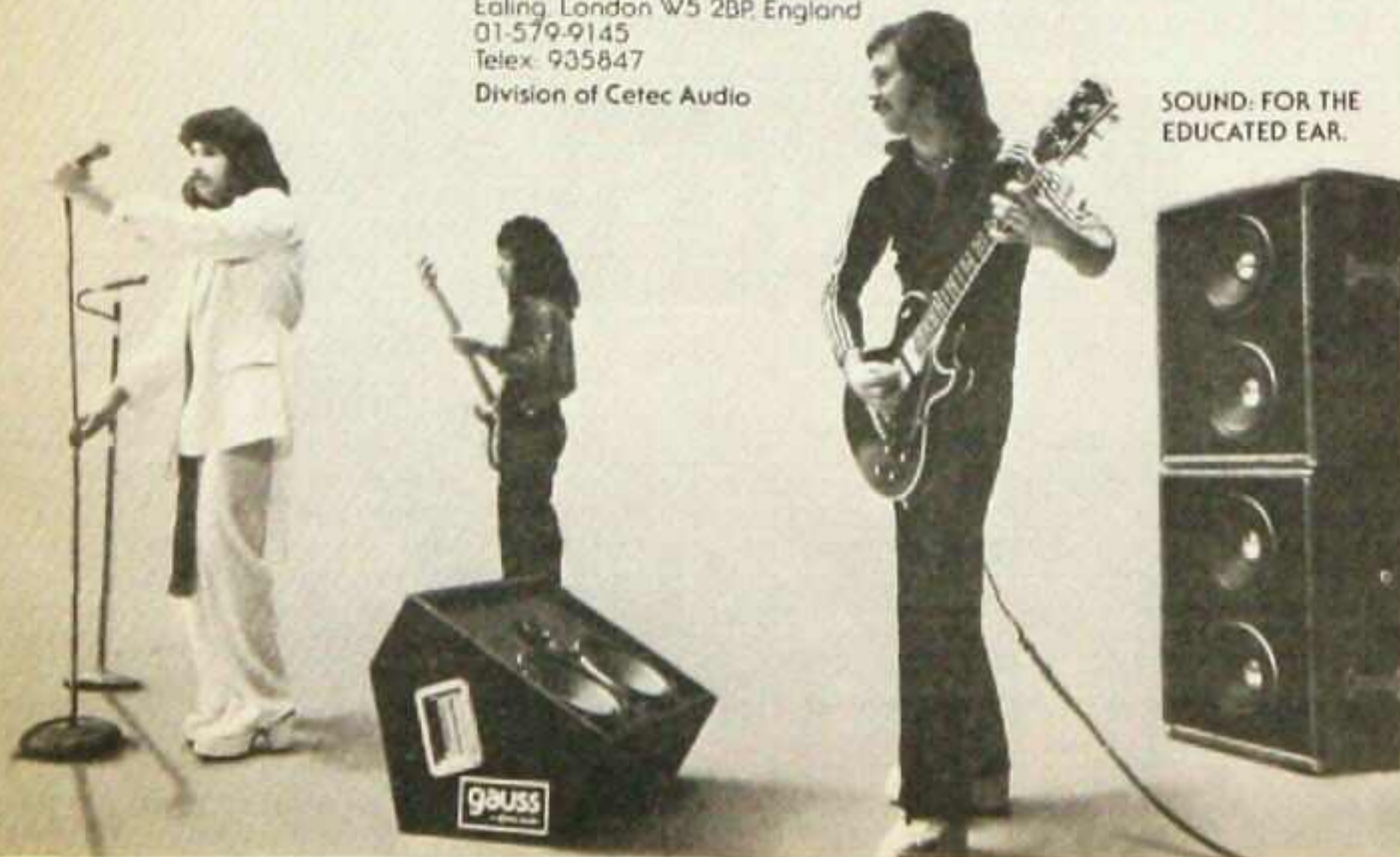
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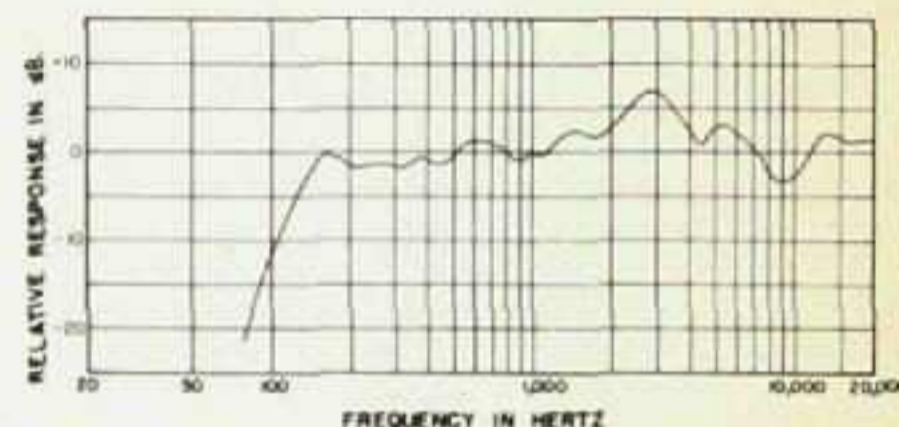
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Personal Mgrs. Protest Rule

By JEAN WILLIAMS

LOS ANGELES—The Conference of Personal Managers appears up in arms over the recent ruling by the California Labor Commission that managers who are not merely advisors to acts are subject to being licensed as artist managers.

Artist manager is the term used by the commission for booking agent.

The matter came before the commission about two months ago when a group called Burlesque asked the commission to void its agreement with its personal management firm Management Tree.

Burlesque believed its agreement with the management company included the firm obtaining a recording contract.

The commission ruled in favor of the group, and according to Larry Ball, attorney for the Labor Commission, a personal manager's role is only to advise and counsel. Any label dealing, and in particular seeking employment for acts is the duty of the artist's manager.

According to "Bullets" Durgom, national president of the Conference

of Personal Managers, his group has for the past 15 years sought legislation.

Durgom, who has managed such acts as Jackie Gleason, Dick Haymes, Jo Stafford, Trini Lopez and others, notes that his group is seeking to become licensed for "incidental booking."

Incidental booking, explains Betty Rosenthal, an officer in the conference, consists of all the things that must be done prior to getting an agent for an act.

Those things often include getting small jobs and a label deal.

"With a new act," says Durgom, "agents will tell personal managers to wait until something happens with the act. Well, the problem is, how do we get an act going? We put them on some of the television talk/variety shows, get them some kind of work, and get a record deal."

"We're seeking legislation where we will be recognized and licensed but without the same rules as agents."

"Agencies have a 10% commission problem. We can't exist on that be-

cause we don't have the number of clients that agencies have and our overhead won't permit us to work for 10%," says Durgom.

While it has been reported that personal managers are receiving between 25%-50% commission, both Rosenthal and Durgom say "No way."

However, Durgom admits there are personal managers who are getting such commissions but he adds that they do not belong to his group.

The 21-year-old conference has approximately 55 members on the West Coast and 100 on the East Coast. Rosenthal says her group is governed by a set of rules and standards which all must adhere to.

As for the agents Durgom says: "Agents need to find talent for them and to help them generally. But we need them to get better deals for us. We need each other but should not be subject to the same licensing."

In addition to the Burlesque case, another case recently taken to the California Labor Commission was by Mary Wilson of the group Supremes, who filed suit against Berry Gordy Jr., and Motown Record Corp.

According to Durgom, there has never been a personal manager brought before the commission who is a member of the Conference of Personal Managers.



Pedro Vargas: He treats the crowd to one of his many hit tunes during a recent trip to Spain.

Mexico Celebrating 50 Years Of Vargas

By MARV FISHER

MEXICO CITY—One of the great musical personalities of Latin America over the past half century, Pedro Vargas of Mexico, will be paid homage this weekend in what is expected to be the start of one of the biggest emotional events of the year.

The still bouncy and almost ageless troubadour will take to the stage of the Palacio De Belles Artes for a special concert on Friday (20) (his first time there for a solo performance). He will be backed by the 80-piece State of Mexico Symphony Orchestra.

Vargas, who has had a long, illustrious career in theatres, records, nightclubs, film and television, will appear at the Teatro De La Ciudad on Sunday (22). It is the very same location where he bowed on Jan. 22, 1928, at that time known as Esperanza Iris.

"There'll always be the Mexican music—and it will never lose its personality," says Don Pedro (as some refer to him.)

Shortly after his debut, Vargas, in the mid-1930s began to make quite a name for himself. He became one of the first official interpreters of Mexican music.

His initial recordings for RCA (where he still records, starting with the label long before it became established in Mexico) were those of the late composer Augustin Lara—"Impossible" and "Mujer."

Other hit product from Lara came along later for Vargas—"Noche De Ronda," "Solamente Una Vez," "Maria Bonita" and "Granada," among others.

One of the biggest tunes of Vargas' 50-year career was Alberto Dominguez's "Frenesi" in 1942. It was the first waxing ever of the long-time international standard, which subsequently was to be identified with the Artie Shaw orchestra.

There were many other milestone hits for Vargas. A few more were by Maria Grever, Gonzalo Curiel, Jose Alfredo Jimenez and Osvaldo Farres, one notable from the latter being "Quizas, Quizas." Most of the songs introduced by Vargas are still being played around the world.

"One of my greatest thrills," recalls Vargas, "was the first time I performed for a head of a foreign country. That was April 21, 1942 when I sang for President Franklin Delano Roosevelt in the White House." He proudly adds the other notables who shared the bill with him were Fritz Kreisler, Bob Hope and the NBC Symphony Orchestra.

"Although it was strictly a command performance," he notes, "it (the salute to Latin America) turned out to have many favorable repercussions for me."

Because of the restrictions of

World War II travel, the Roosevelt administration gave written orders for Vargas to continue his trips without interruption in the Latin American territory. His musical cavalcades were really in full swing, he says.

Since the Roosevelt era, Vargas, one of the few living non-U.S. citizens who can lay claim to such accomplishments, has performed for every American president. "No Carter yet," he informs in his best English.

Aside from making periodic, yet unpublicized, junkets to Washington, Vargas has sung for many other leaders in the world, most of them being in Latin America.

His list of pictures—both musical and dramatic number more than 70. He has had even more tv specials and series.

He has co-starred with the likes of Pedro Armendariz, Pedro Infante, Jorge Negrete and Libertad Lamarque. He recently recorded with Lamarque (who celebrated her 50th anniversary in show business last year) with a duet on "Somos Novios" ("It's Impossible"), the Armando Manzanero hit of the late 1960s.

"Mexican songs are romantic," he opines, "and it really would be difficult to ever digress totally from this type of melody in this country."

The peak of Vargas' hits were in the 1940s and 1950s. Among some others were "La Negra Woche" with Infante and Negrete and again with the latter on "Amor Con Amor Se Paga."

He has traveled millions of miles "and I don't intend to stop as long as there's someone out there who still wants me and cares to listen to me." He maintains that great confidence and ability—and his two hours of daily vocal practice is a big sign of his durability.

Events already scheduled to follow for him are at the Los Angeles Sports Arena, New York's Madison Square Garden (with Lamarque), in Spain, throughout every major city in the Mexican Republic. A tour, to commence in late summer throughout all of Latin America, is in negotiations.

3 Paul Anka Tunes On Country Chart

LOS ANGELES—Paul Anka, traditionally considered a pop/MOR singer/songwriter, currently has three songs which he wrote on Billboard's country chart.

The Anka penned tunes are headed by Elvis Presley's "My Way," Donna Fargo's "Do I Love You" and R.C. Bannon's "It Doesn't Matter Anymore."

SCHEDULES MONTHLY SHOWS

LA. Theatre Holds Showcase Series

LOS ANGELES—The Fox Venice Theatre here is instituting a series of monthly showcases as a means of introducing talented performers, some with labels and some without, to the industry and public.

The first was held Thursday (12) and featured Hirth Martinez, Warner Bros.; Jack Tempchin, Arista; Lisa MacGregor and Jack Williams, both of whom played at the Troubadour's Monday night hoots.

Concert coordinator Matt Kramer says that although the shows are to serve the music industry as a convenient professional showcase, they are being billed as public concerts.

According to Kramer, artists for the shows will be chosen on the basis of their performance skill, drawing power and the seriousness of their involvement in the industry.

Says Kramer: "There is a lot of really good talent around who deserve the recognition and work and will do a good job for the public."

Two years ago the Fox began presenting shows on an infrequent basis bringing in names like Bonnie Raitt, Tom Waits and Little Feat. Shows resumed this past November with informal blues nights featuring Ralph Stonely, John Hartford, Dillard and Larry Carlton.

Kramer is now lining up some jazz showcases for February and March that will take place on Monday evenings when all the other jazz clubs in the city are closed.

Meanwhile, Kramer reports that labels have exercised caution thus far, apparently waiting to see some results. Kramer has been dealing with agents and managers so far.

At this stage, Kramer's main concern is establishing the Fox as a credible concert venue. While the 800-seat theatre is a good room for sound, says Kramer, the fact that no shows have been presented in a year has hurt the theatre's viability.

"My primary function is to bring

(Continued on page 69)

Jazz Gets New Blood In Atlanta

NEW YORK—To help revitalize the jazz scene in the Southeastern area, Tropical Rush Productions in Atlanta is organizing a series of concerts and promotions for this musical art form.

The Let's Relive Jazz concert series is scheduled to open with a show by Stanley Turrentine Feb. 26 at Atlanta's Fox Theatre. The show will be dedicated to Mayor Maynard Jackson and the city of Atlanta. Other shows are planned with such acts as Chet Baker, Bob James, Les McCann, Lionel Hampton and others.

In addition, Tropical Rush is meeting with city officials to organize a "Jazz Month" in Atlanta possibly for August. This would involve free jazz concerts in parks and prisons, jazz exhibits, cultural study centers, as well as efforts through the local media to bring jazz and artists who play it closer to the people.

John Persico, president of Tropical Rush, says he is meeting with and getting help from record companies for help in mounting benefits during the upcoming proposed jazz month.

Atlanta is an active market for jazz, says Persico, with four local stations playing the music. However, he adds, until now live jazz shows in the city have been few and far between.

Duo Starts a Firm

LOS ANGELES—Weisner-Demann Entertainment has been formed to handle personal management. Firm is headed by veteran diskman Ron Demann and Ron Weisner. Weisner formerly headed his own personal management firm. First acts include Sha Na Na, Bill Withers, Tanya Welk, ZZ Hill, Adrienne Barbeau, Stephanie Edwards, Alison Steele and Bob Crewe.

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Chicago Booking War Erupting Over Venues

By HOWARD MANDEL

CHICAGO—A fierce booking war is being waged here between Jam Productions and Celebration/Flipside Productions, with each side prizing the two few venues appropriate for rock concerts drawing crowds in the thousands.

The battles are fought in much smaller clubs, where acts that each production company hopes will move onto bigger things might first perform.

Spokesmen for both Jam and Celebration/Flipside pay lip service to the maxim that Chicago is large enough for several promoters to work, and everyone is competing.

Each side denies the booking war is anything but a media creation.

But an air of defense and a tinge of antagonism surround the explanations and operations of Jerry Mickelson, a Jam principal along with Arny Granat, and Carl Rosenbaum, who owns the Flipside record store chain with his brother, Larry. Bruce Kapp, of Celebration, is the Rosenbaums' partner in Chicago, though he books rock into 23 Midwest markets on his own.

Both Jam and Celebration/Flipside have been manipulating for choice venues and hot attractions in a manner that signals a struggle to the bottom line for the money available from local audiences.

Several artists have jumped from venue to venue with their favorite promoters, but both production groups know that to have access to the biggest halls is to have a direct shot at booking rock's top acts.

Battle lines were drawn when Kapp and Jam broke up their Windy City concert company in 1976. The split was hardly amicable. Kapp was quick to join forces with the Rosenbaums, who had secured an exclusive contract to book rock into Chicago's major rock hall, the International Amphitheatre, which holds 11,500 fans.

Jam Productions is virtually excluded from halls serving more than 6,000. To schedule around this problem, Jam offers its most promising headliners multiple night engagements at the Aragon Ballroom (5,500-seats), or a nearby movie the-

ater, the Uptown (4,379-seats). Mickelson and Granat also book the Park West nightclub, the Riviera movie theatre (1,888-seats), and a small club the Phoenix.

"Chicago is really limited in its facilities," claims Rosenbaum, whose contract with the acoustically awful but commercially right Amphitheatre lasts two more years, with options.

He says that Celebration/Flipside does good business with the hall located near the now defunct Chicago Stockyards. He and Kapp are also booking the Ivanhoe theatre and the suburban Oak Brook Forum, and have rights to put on shows at several neighborhood movie theatres.

The Amphitheatre is almost a second prize. The largest hall open to rock shows in Chicago is the Stadium, with 19,500-seats. But the Stadium is the exclusive domain of Jerry Weintraub's Concerts West, which books it irregularly and does little other local promotion. The Auditorium theatre, Aire Crowne theatre in McCormick Place and the Chicago Opera House avoid booking rock acts.

Most recently, Jam and Celebration/Flipside clashed over the rock group Rush. Initially scheduled into the Amphitheatre for Celebration/Flipside, Rush reportedly changed its mind, and chose to play the Aragon for Jam, for three nights.

"The money was about the same," according to a record company source. "The guarantees were different, but percentages were similar.

Rush soldout the Aragon; it would have made only slightly less money if the band had soldout the Amphitheatre, playing only one night.

"In some cases this kind of bidding could drive a band's price up. Some managers and agents would play two promoters off each other to jack up their price."

Since not every group that tours could sell out even the smallest available concert hall, Jam and Celebration/Flipside skirmish most frequently in their smaller venues.

The Ivanhoe, a 600-seat room, was once Jam's territory, but was turned over to Celebration/Flipside by its owners, Gumdrops Productions, last year.

Jeffrey Grossman, chief shareholder of Gumdrops, reportedly was displeased with Jam breaking lesser known groups into his club, then promoting them into larger venues.

"Did Celebration/Flipside go after the Ivanhoe to knock us out of there, or to do a good job? Mickelson wonders. "Celebration has always followed what we've done. We've always been behind the small clubs, and then we went after the movie theatres. After they (Celebration) saw the value of the Riviera they went out and got a movie theatre, which they haven't done a show in yet. After they saw what we could do with the Ivanhoe, they went after that."

Rosenbaum declares: "The Ivanhoe came to us several times before we sat down to talk. We didn't go in there to kick Jam out. It was

out and announcing its association with Park West before we went in. The last thing we want is to get involved in legal hassles and infringe on anyone's contractual rights."

Celebration/Flipside is currently embroiled in a grand jury investigation regarding the three Superbowl of Rock shows it presented in conjunction with other promoters in the Chicago Park District's Soldier Field last summer. The Better Government Assn. charges that the Park District only granted concert dates to firms represented by a lawyer who employs the son of Park District Superintendent Edmund Kelly. Jam was denied a concert date, though it guaranteed the city a larger return on the prospective profit of the show.

"I don't know for sure if Jam talked to the association about the problems of booking Soldier Field," says Rosenbaum. "I hesitate to guess."

"I have no idea how the Better Government Assn. got the information to start investigating the tie-in between Celebration/Flipside, the lawyer and the park district," says Mickelson.

"We've been active trying to make Chicago a showcase city when it wasn't," Mickelson claims. "Arny (Granat) and I were involved in starting WXRT-FM. We're the only ones who have done reduced-price concerts, about 15 of them this year. We do grass roots promotion for some bands, introducing groups like

(Continued on page 69)

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1977
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High Prices Prevail, But Harlem Cotton Club Opens

• Continued from page 3

But while Rhodes and Dunbar, who are both black, have no plans to bring back segregation, their \$10 admission fee, \$10 music charge and \$5 per drink charge will do little to encourage patronage from residents of the housing project across from the club.

The club's management, however, does not seem to be worried about filling the 250-seat room. "We hope to draw people from all over the metropolitan area," says Rhodes. "We feel we have something to offer everyone."

And indeed the club does have a lot to offer, particularly in the way of entertainment. Harlem song and dance man Cab Calloway headlines the inaugural show, which also features Sister Sledge, Damita Jo and Billy Taylor. Following Calloway will be Billy Eckstine and Carmen McCrae.

Besides headline talent, club booker Honi Cole, a fine hooper in his own right, will showcase young talent like Broadway's Ken Page, vocalist Ramona Brooks and dancer Mercedes Ellington, the Duke's granddaughter. The club's hostess, Pamela Poirier, is the actor's daughter.

Interior design freaks will enjoy the club's lavish art decor. Gourmets will be interested in the Cotton Club's menu which, like the original speakeasy, features everything from choice steaks to hot Harlem chili.

Dancers will be provided with recorded music between sets and there

is a tiny dance floor in front of the stage. The club management says the music provided will be in keeping with the ambience of the club and will not be standard disco fare.

Rhodes feels the club's 12th Ave. and 125th St. location is ideal. "The highway nearby makes it a perfect place to get to and from," Rhodes says. To make it even easier for drivers, the spot provides valet parking and to make it easier for those who would rather leave the driving to others the club offers limousine service.

And, if after an evening at the Cotton Club anyone fed up with elegance can walk to the subway and pass one of Manhattan's most blighted and desolate areas.

L.A. Theatre Showcases Acts

• Continued from page 58

major talent into the Fox," he says. "We can't compete with the Santa Monica Civic in terms of seats, or the centrally-located Roxy. However, we want to show that the Fox is also a viable place."

Tickets for last week's show were \$3.25 in advance and \$3.75 at the door. The event was promoted in conjunction with McCabes, a local blues/folk club.

Kramer has been working at the Troubadour for seven years now and has worked for Bill Graham in the past. **ED HARRISON**

Chicago Booking Conflict

• Continued from page 64

Boston and Foreigner to this market. Nobody had done an 1,800-seat hall until we opened the Riviera. We've been active trying to make Chicago better for the artist and the audience."

Describing the loss of the hotly contested Ivanhoe, he maintains:

"We made the Ivanhoe what it is today. At the Ivanhoe we negotiated a deal in which we took the door and Bob Briggs (departed owner) got the bar. That's more or less the deal we have at Park West, though we have expenses there, too."

"It wasn't equitable at the Ivanhoe, where there are so few seats, so we renegotiated, while Briggs was still there, and got a flat rate that about covered our telephone expenses."

"The same fee basis applied when Gumdrops took over. We struck that deal based on Briggs not caring what happened to an act after it left the Ivanhoe. Gumdrops was aware of what it means for an act to make it big, and wanted a piece of the money when the act moved out from their club."

"They were not dissatisfied with our performance, but it was worried about the percentage of the other rooms. When we booked acts into both the Ivanhoe and B'Ginnings (a suburban rock bar) we lost money. There was really no conflict between the clubs."

We were looking for the future of our acts, and trying to book so as to make money for the Ivanhoe while we were there. Gumdrops finally realized that, and it was after us until

the point we said forget it, because we were offended by things said about us in print and privately."

Jam's wounded pride was soon assuaged by a contract with Park West, a nightclub serving 750 per show.

"Park West is a great facility," Mickelson enthuses. "We're not booking on a fee; it's our money that we're playing with there. It took us a while to get Park West going because it couldn't compete with us when we were at the Ivanhoe."

Signings

Paul Williams to Portrait, the CBS distributed label. He has been on A&M since the early '70s, but last year he switched his publishing from A&M's in-house Irving/Almo company to 20th Century Music. No producer or release date has been set.

Ron Wood, formerly of the Faces and now a member of the Rolling Stones, to Columbia Records. He will still remain a member of the Stones. Debut Columbia release expected in a few months.

The Osmonds (Alan, Wayne, Merrill and Jay) switch to Mercury Records from Polydor. Donny and Marie, both solo and as a duo, will remain with Polydor. The first Mercury Osmonds single and LP due soon.

Trumpet player Woody Shaw to Columbia with LP, produced by Michael Cuscuna, scheduled for release next month.

1994 to A&M with debut LP to be produced by Jack Douglas. Franklin Micare to Private Stock. Debut LP, coproduced with Joel Dorn, will be out shortly. It features 50 musicians in a "wall of sound."

Ingram, five brothers and a sister, to H&L Records. Also to H&L is jazz-pop artist Patti Rice.

Axis to Hologram Records; cutting LP with Andy Johns. Ronnie Milsap to William Morris Agency for booking. Platinum Hook to Jo-Ann Geffen at

(Continued on page 70)

Talent Talk

Michael Jeffries is the new lead singer of Columbia's Tower of Power. Robin Zander, lead singer for Cheap Trick, beat out Al Pacino, David Soul and Rod Stewart to be named "world's sexiest man" by the Paterson, N.J., Women's Club. "Sexy is in the body of the beholder," commented Zander.

A while ago we wrote here about the Bags, a punk rock outfit that appears with bags over their faces. It sparked some very strange phone calls to the Bags, a disco-funk band in New Jersey. The Jersey Bags are an established group having backed such acts as Adam Wade, the Manhattans, and Faith, Hope & Charity. Incidentally there are two punk rock bands with the name, the Pigs, one in Detroit, the other in England. Looks like you can't keep a good name down.

They ran out of champagne at Giorgio's in New York at 4:30 a.m. when the disco hosted a New Year's Eve Party for Stevie Wonder and friends. Chips Mamon, who wrote "Somebody Done Somebody Wrong Song" with B.J. Thomas, has now come up with "Everybody Loves A Rain Song."

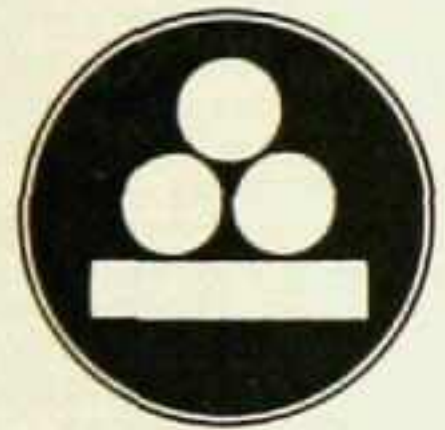
WNEW-AM in New York reportedly received 200 calls in half an hour when it aired the Spanish version of Cy Coleman's "I Love My Wife." They liked it. Not so "Short People" by Randy Newman, which is banned by that and a couple of other New York stations. Nothing like courage in radio.

Pamela Meyers, who plays Ginger on the Sha Na Na television program, is doing a three-week stint at the Ballroom in New York. In last week's issue it was intimated that the Damned no longer existed. That is not true. There have been some personnel changes, but the band is back with a new LP, available on import.

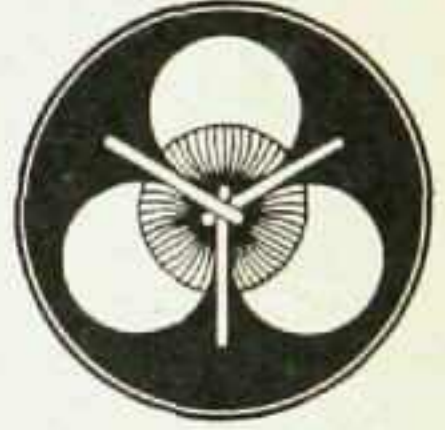
The Sic F-ks headlined at CBGB's over the

(Continued on page 71)

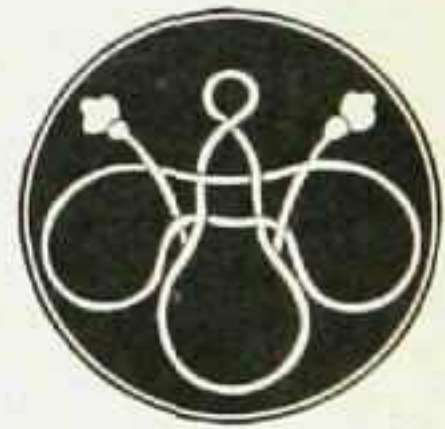
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Talent In Action

SEX PISTOLS

Great Southeast Music Hall,
Atlanta

For something which had grown into a full-blown international media event, the American

debut of the Pistols Jan. 5 proved to be somewhat anti-climatic.

But while Britain's most notorious punk rock band was not as good as its fans would have you believe, it was not all that terrible, either.

It's just that after all of the media hype that

preceded their appearance here, it was a bit of a letdown to see how musically mediocre Johnny Rotten, Sid Vicious, Steve Jones and Paul Cook actually were.

Their music was, as their album had previously shown, extremely basic and repetitive.

Vicious and Jones played what sounded like the same three chords over and over on guitar while Cook pounded out the same, rapid-fire rhythm on drums. Only the lyrics changed and much of the time Rotten's singing was drowned out by the instruments.

The biggest disappointment, though, was not in the music but in the Pistols' failure to live up to the wild and woolly image their publicity machine has given them.

Perhaps it was because only a few in the crowd packed into the 500-seat capacity Music Hall resembled their normal punk fans back in Britain or maybe it was because this was their carefully watched American debut with police vice squads from Atlanta and Memphis (the next date on their tour) present, but the Pistols' performance seemed rather subdued.

Known in the past for such tricks as spitting and vomiting on the audience, they confined themselves mostly to jumping around onstage and shaking their fists. Fans located up front later testified that, much to their delight, there was some spitting on the part of Rotten and pals, but the vulgar habit was much more in evidence in a punk takeoff performed by Atlanta satirist Darryl Rhoades, who guested with the warmup act.

The hall was packed to overflowing, with some sitting in the aisles, and more were turned away. The line of people waiting to get in started around 4 p.m. the afternoon of the show, some five hours before the opening act. An Atlanta oldies/punk group called Cruiseomatic, took the stage an hour late.

From an audience viewpoint, it was not a well put-together show. The opening act played a full hour, and the Pistols did not take the stage for what would be a 45-minute, about eight-tune, set until 10:30 p.m.

"My name's John and this is the Sex Pistols," Rotten said by way of introduction, and then the band launched into their best-known song, "God Save The Queen," which brought the crowd to its feet.

The wild-eyed Rotten stalked the stage in a crouch when he wasn't grasping the mike stand with both hands and leaning forward. Sometimes he bent down and sang directly into the faces of those standing on the front row.

He has a certain stage charisma, with his main handicaps being the lack of a singing voice and a heavy accent.

The songs, all of which were relatively brief, seemed to blend together, growing more and more repetitious as the show went on.

For the most part, everyone went home happy. Shouted one sweat-soaked young lady as she departed her position in front of the stage, "That was great—I got kissed and spat on and all kind of things." Oh well, to each her own.

BILL KING

KENNY RANKIN

McCabe's, Santa Monica, Calif.

Rankin worked with a jammed thumb to a janked house on Jan. 7 in this 150-seat room and, because of the hand condition, couldn't play the piano.

Even so, he pleased the predominately college-aged crowd for more than an hour and approximately 10 tunes with his silken-smooth voice, his folksy-earthly patter, his variegated repertoire, his impeccable guitar work and his overall laid-back easy style.

Accompanied on standup bass by his long-time associate Peter Marshall, Rankin opened the early set with the title tune from his latest Little David LP, "Like A Seed," evincing his penchant for falsetto and jazz-flavored scatting.

The veteran performer served up polished renderings of such songs as the Beatles' "Penny Lane," Frankie Lyman's "Why Does A Fool Fall In Love?" Stevie Wonder's "You Are The Sunshine Of My Life," Bob Dylan's evergreen "Mr. Tambourine Man" and mixed it all up with some of his own, including "You Always Creep In My Dreams," "The Eye Of The Eagle" and the charming "Cotton Candy Parade."

Marshall's basswork, particularly on the latter-named tune as well as on "Do It In The Name Of Love" was outstanding.

(Continued on page 71)

Billboard
Chic

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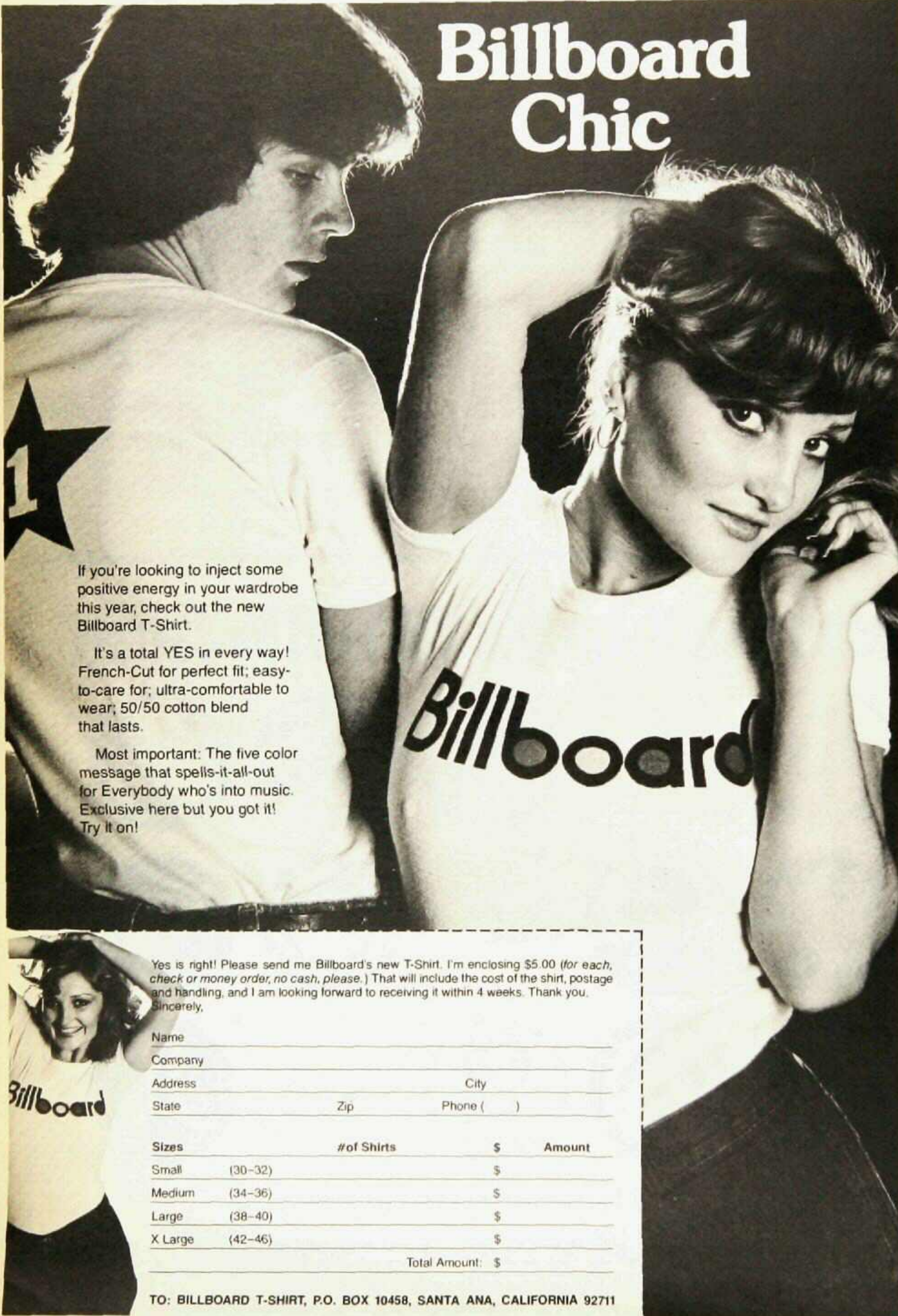
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Signings

• Continued from page 69

Benjamin Ashburn Assoc. for public relations. Singer/songwriter **Bob McBride** to MCA Records. McBride, former lead singer of the Canadian group Bridgeway, will release his debut product, "Here To Sing" next month with **Jack Richardson** producing. . . **Snail** to Cream Records. The four-piece rock 'n' roll band is in Los Angeles recording its first album at United/Western studios.



Talent In Action

• Continued from page 70

Here he proved that he knows how to stay out of the way and, when appropriate, to come up front with his lightning light touch plucking.

JOE X. PRICE

MARTY ROBBINS

Palomino, Los Angeles

Robbins, in a conversational hour and 20-minute show Jan. 6, sang every song with enormous emotion, as if it was going to be his last and he wanted to go out in a blaze of glory.

He roamed on the small stage from his midged-sized guitar to the piano and his 12 tunes included his new Columbia Records hit "Don't Let Me Touch You." He went back to the piano for "My Woman, My Wife" and then into a thank-you audience tune with his eight-piece band called "The Performer." Without waiting for the applause to die he launched into his closing number, "El Paso."

Earlier, local KLAC air personality Sammy Jackson had introduced several other disk jockeys and movie stars in the audience, including Monte Hale, the actor; Chris Lane of KGBS; Sonny Melindrez of KMPC; and Chuck Sullivan. During his show, Robbins also paid tribute to Sullivan and Lane from the stage. Throughout the evening, Robbins chatted casually with people from the stage, it was as if they were all friends.

And, to demonstrate the enormous popularity of the artist, around 100 persons paid to sit outside the Tommy Thomas club in the backyard and listen to him on speakers, occasionally catching glimpses of Robbins through the window.

Robbins started his show with a bit of "Singing The Blues," his first hit, then went into "Devil Woman" and out of that into "White Sports Coat." It was hit after hit after hit and the only break came when Don Winters of his group did some yodeling on "Jambolaya" and "Cattle Call" about midway in the show.

Winters and Bob Sikes later joined Robbins for harmony on tunes like "City Of El Paso," which is sort of a reincarnation view of his original "El Paso" hit.

CLAUDE HALL

FREDA PAYNE

Lanie's Room

Playboy Club, Los Angeles

Although Payne could not get a firm grip on the audience, possibly due to an abundance of unfamiliar contemporary material, the singer appeared to be giving all that she had.

Backed by a mediocre quartet, Payne offered a performance that was so diverse in structure it would be difficult to beat.

She moved from ballads to midtempo to high energy without losing her jazz overtones. Even her most contemporary pop material was jazz flavored.

Payne made a dramatic entrance belting "Love Magnel" as she sashayed through the audience to the stage.

The nearly full house Jan. 9 gave the singer a lukewarm reception as she slid gracefully into "Master Of Love."

Her repertoire was predominately pure energy as she worked each number to its fullest. "The Lady Is A Tramp" was given a special seductive treatment by Payne and was easily one of the best tunes of her set.

She took on the highly complex "Carousel," which offered her a chance to fully explore her vocal range.

"Little Girl Blue," a super torch ditty, was where Payne seemed to belong. It received the greatest response from the audience.

She tossed in some impressive impersonations of women who are obviously her favorites: Lena Horne, Ella Fitzgerald, Eartha Kitt and Judy Garland. In her hour long, dozen tune set, she exhibited her ability to take on both the old and new, blending them for what was a well-

rounded, complete show.

Payne is best however, when singing ballads as evidenced by her exceptional rendition of "Evergreen." But she is capable of putting over a hard driving number as she proved with her 1970 hit "Band Of Gold."

JEAN WILLIAMS

STAN GETZ

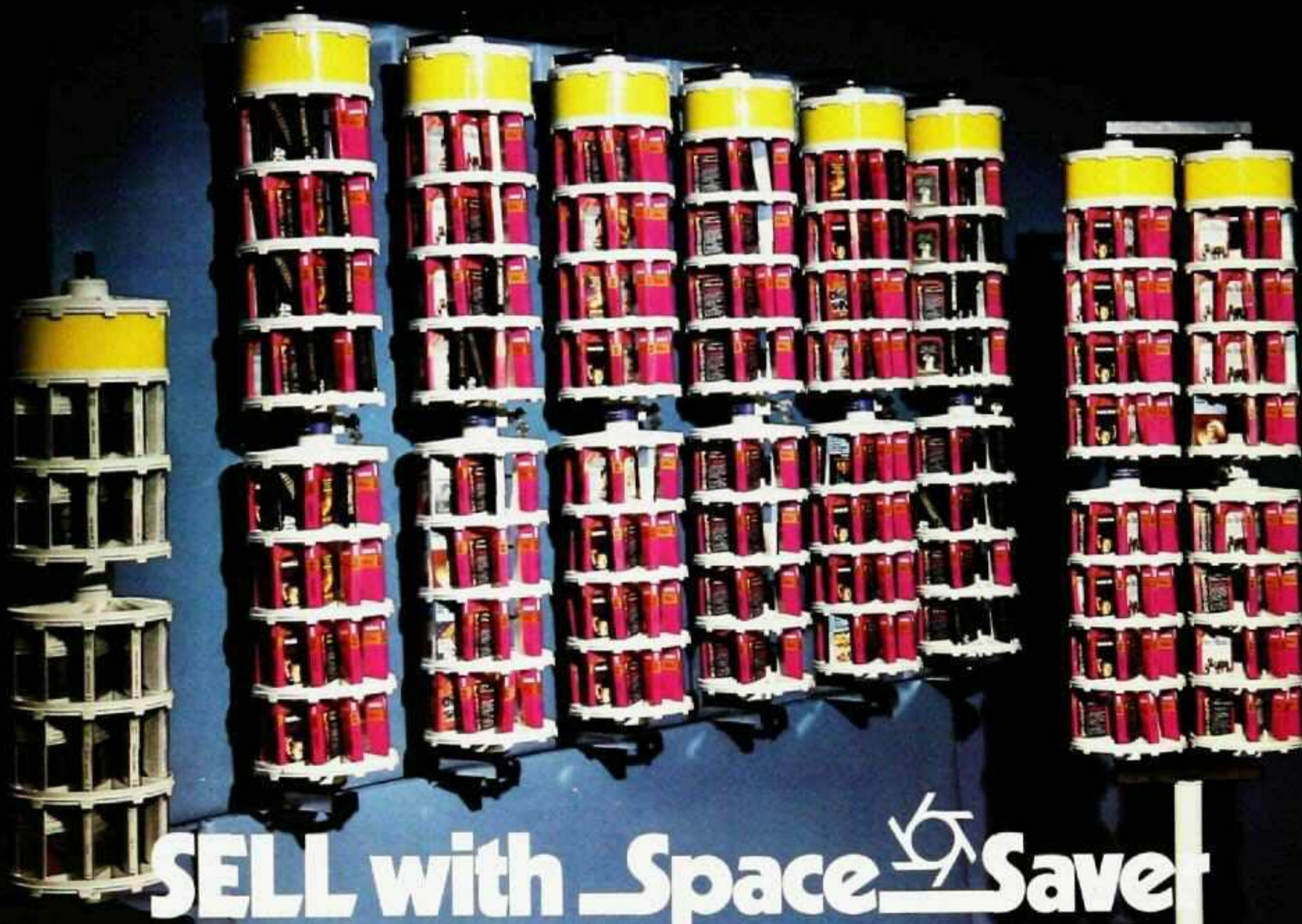
Hoppers, New York

This post holiday two week stand reintroduced one of jazz's most enduring tenor men and his fine new five-piece band.

Getz's career has been comparatively free of types of misadventure that have plagued many of his contemporaries and he has been able to give exposure to some of the jazz world's brightest new talents.

(Continued on page 72)

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Talent Talk

• Continued from page 69

weekend recently, charging \$4 at the door and playing for only 25 minutes per set. Asked about this, the lead singer replied, "So what, Billboard doesn't have the guts to write about us anyway."

Oh yes, Gregg and Cher have split up again, but Rod and Britt are back together. . . . It was reported that Randy Mason is producing Foreigner's LP. Mason is not handling that chore; it is being done by Keith Olson in Atlantic Records' studio in New York. David Devore is engineering the sessions.

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Talent

Talent In Action

• Continued from page 74

Getz's current band is one of his best ever with bassist Mike Richmond meriting special praise for his crafty acoustic work. Keyboardist Andy Laverne is a talented composer and an excellent soloist and percussionist Efrim Toro helps Getz satisfy his penchant for fast-paced Latin rhythms. Anchoring the group is veteran drummer Billy Hart, who is one of the most consistent and professional timekeepers in all of jazz.

Highlights of the Jan. 3 set included a bluesy rendition of the chestnut, "Willow Weep For Me," and two fine Laverne compositions, "Jet Lag" and "Pretty City." The SRO crowd seemed to love every minute of the one hour, five song set.

ROBERT FORD JR.

**JOE FARRELL
 MICHAL URBANIAK &
 URSULA DUDZIAK**

Bottom Line, New York

Farrell is one of the jazz world's most unappreciated talents. For many years he has been one of the most imaginative and entertaining reed men around. Yet his work has never met with overwhelming commercial or critical success. Much of his acclaim has come for his work behind other performers.

For his Jan. 6 date Farrell was backed by a tight four piece group which featured the impressive talents of guitarist Paul Metzke and drummer Joe LaBarber. Farrell was in fine form as he displayed his skills at flute, soprano saxophone and tenor saxophone in a set that was flawed only by its brevity.

The four-song, 40-minute set was climaxed by two excellent tunes from Farrell's new Warner Bros. album, "Promise Me Your Love" and "Imagine Me." The SRO crowd asked for more but Farrell, not much on showmanship, did not deliver.

Violinist Michal Urbanak and his wife, vocalist Ursula Dudziak, opened the show with a nine-song, 65-minute set that ranged from pleasantly diverting to agonizingly dull. Urbanak is a fine musician but his music provides little room for creativity or energy and his three backing musicians offered little support. Dudziak is not so much a vocalist as she is a sound effects machine and her noises tend to be distracting.

Midway through the set Urbanak was joined by Zbigniew Mamyslawski, who was making his American debut. Mamyslawski is reportedly the best jazz saxophonist in Poland but apparently that distinction means as much as being the best ice hockey player in Kenya as Mamyslawski displayed little to recommend him to American jazz buffs.

ROBERT FORD JR.

JEAN PAUL VIGNON & FRIENDS

Emerald Lounge, Americana Hotel, Bal Harbour, Fla.

Jean Paul Vignon & Friends certainly deserved a better setting than the Emerald Lounge.

The resonant Gallic baritone, his excellent singing partner, Pamela Feener and fine five-man backup band assembled a slick, highly polished show.

They worked at a definite disadvantage on Dec. 27 in a lounge with a noisy bar in front of a notoriously impolite, nearly full house.

However, the charming Frenchman made the best of a bad situation presenting a well-paced hour-long, dozen tune show with song selections and sound which appealed to everyone listening.

Vignon and Feener began with an uptempo version of an old standard "The Way You Look Tonight," followed by their rendition of Neil Diamond's "Play Me."

Vignon's humor came forth when he introduced his own composition, "You Don't Have To Be From Nashville," a foot stomping country tune followed by the dramatic "Iach'Allah," an old French song.

Vignon discussed his single "You" ("Toi") recorded three years ago with the then unknown Farrah Fawcett Majors. The song was chosen by Vignon shortly after it won the 1974 annual Eurovision Song Festival.

Vignon's version with Fawcett Majors was released last month by TR Productions. Feener took the Fawcett Majors part, singing the lyrics in English behind Vignon's French lyrics.

SARA LANE

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BOB SEGER & THE SILVER BULLET BAND/ ROCKETS—Contemporary Prod., Kiel Aud., St. Louis, Mo., Jan. 2, 3 (2)	21,172	\$5.50-\$7.50	\$143,971*
2	BOB SEGER & THE SILVER BULLET BAND/WINTER BROS. BAND—Sunshine Promotions, Freedom Hall, Louisville, Ky., Jan. 3	15,380	\$6.50-\$7.50	\$110,119*
3	EARTH, WIND & FIRE—Entertainment Amusement Co. (Entam), Col. Greensboro, N.C., Jan. 6	14,531	\$7-\$8	\$106,460*
4	KANSAS/CHEAP TRICK—John Bauer Concerts, Col., Portland, Ore., Jan. 2	10,934	\$7.50	\$82,373*
5	KANSAS/CHEAP TRICK—John Bauer Concerts, Col., Seattle, Washington, Jan. 3	10,437	\$7.50-\$8	\$79,640
6	KANSAS/CHEAP TRICK—Contemporary/Chris Fritz Prod., Henry Levitt Arena, Wichita, Kansas, Jan. 7	10,000	\$7	\$70,000*
7	BOB SEGER & THE SILVER BULLET BAND/ ROCKETS—Contemporary/Chris Fritz Prod., Municipal Aud., Kansas City, Mo., Jan. 4	9,911	\$7	\$69,377
8	BOB SEGER & THE SILVER BULLET BAND/WINTER BROS. BAND—Sunshine Promotions, Roberts Stadium, Evansville, Ind., Jan. 5	9,203	\$7-\$8	\$67,392*
9	KANSAS/CHEAP TRICK—Contemporary/Chris Fritz Prod., Fairgrounds Arena, Tulsa, Okla., Jan. 8	8,500	\$7	\$59,500*
10	BOB SEGER & THE SILVER BULLET BAND/WINTER BROS. BAND—Sunshine Promotions, Col., Ft. Wayne, Ind., Jan. 4	8,692	\$6.50-\$7.50	\$56,498*
11	TED NUGENT/GOLDEN EARRING/POINT BLANK—Entertainment Amusement Co. (Entam), Col., Richmond, Va., Jan. 6	8,168	\$6.50-\$7.50	\$52,909
12	HEART/PLAYER—Papa Prod., Aud., Bakersfield, Calif., Jan. 2	5,892	\$7.50-\$8	\$45,363*
13	CHARLIE DANIELS BAND/WET WILLIE—Sound 70 Prod., Jefferson Civic Center, Birmingham, Ala., Jan. 7	6,965	\$6-\$7	\$43,295
14	BLUE OYSTER CULT/BLACK OAK ARKANSAS—Contemporary/Chris Fritz Prod., Municipal Aud., Kansas City, Mo., Jan. 6	5,900	\$7-\$8	\$42,758
15	BLUE OYSTER CULT/BLACK OAK ARKANSAS/ GIBRALTER—Contemporary Prod., Kiel Aud., St. Louis, Mo., Jan. 8	4,973	\$5-\$7	\$33,339
Auditoriums (Under 6,000)				
1	RUSH/APRIL WINE—Jam Prod., Aragon Ballroom, Chicago, Ill., Jan. 6, 7, 8 (3)	16,500	\$8	\$130,800*
2	GRATEFUL DEAD—Bill Graham/Calif. Concerts, Golden Hall, San Diego, Calif., Jan. 7-8 (2)	7,766	\$6.50-\$7.50	\$56,326*
3	BLUE OYSTER CULT/BLACK OAK ARKANSAS—Contemporary/Chris Fritz Prod., Century II, Wichita, Kansas, Jan. 5	3,440	\$7-\$8	\$24,925
4	RAMONES/RUNAWAYS—Ron Delsener, Palladium, N.Y., N.Y., Jan. 7	3,300	\$6.50-\$7.50	\$23,200
5	SEX PISTOLS—Mid South Concerts, Taliesyn Ballroom, Memphis, Tenn., Jan. 6	650	\$3.50	\$3,100*
6	SEX PISTOLS—Alex Colley Inc., Music Hall, Atlanta, Ga., Jan. 5	640	\$3.50	\$2,240*

Valley Forge Fair Giving Rock Talent Big Welcome

By MAURIE ORODENKER

PHILADELPHIA—Lee Guber and Shelly Gross' Valley Forge Music Fair will shift to more contemporary and rock-oriented attractions for its new season which kicks off March 3-4 with Leon & Mary Russell.

The new season will also mark the first appearance at the suburban concert hall for Diana Ross, who will come in May 22-29.

The switch away from names like Tote Fields, Danny Thomas and Mitz Gaynor that characterized the Music Fair calendar until now is seen as a move to keep from being ensnared in a bidding bind for these acts.

It is expected that with the coming of casino gambling to Atlantic City, only an hour away from here, the resort hotels will be offering acts at Las Vegas salaries, creating tremendous competition for name performers.

The 3,000-seat hardtop theatre-in-the-round has yet to complete its spring season bookings. Acts already

lined up are Sha-Na-Na and comedian Franklyn Ajaye, March 17-19; Rufus featuring Chaka Kahn, April 6-9; David Bromberg Band with Maria Muldaur, April 10; Ben Vereen, April 11-15; Sarah Vaughan and the Maynard Ferguson band, May 16-21; and Mac Davis, June 6-11.

Late summer bookings include Chuck Mangione and his quartet, Aug. 6-7; Leo Sayer, Aug. 22-27; and Lou Rawls, Sept. 12-17.

The 2,000-seat Latin Casino in nearby Cherry Hill, N.J., will bring back some of the biggest names in the industry with Frank Sinatra topping the list, May 23-29.

The Latin's new season kicks off with Natalie Cole, March 17-26, followed by Tom Jones, March 30-April 9; Tony Orlando, April 10-16; the Spinners and Nancy Wilson, April 21-30; Don Rickles, May 1-7; Steve Martin, May 8-14; Lou Rawls, May 15-21; and Dionne Warwick and Ray Charles, May 30-June 4.

NW Norman Winter / Associates / Public Relations

MEMORANDUM

TO: MIDEM Registrants
FR: Norman Winter

SUBJECT: MIDEM '78
DATE: January 16, 1978

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Norm Winter

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VIC LANZA

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PIERRE MAGET

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DAVID CAVANAUGH



NACH DER KUERZLICHEN VERTRAGSVERLAENGERUNG WERDEN DIE NAECHSTEN VEROEFFENTLICHUNGEN DURCH PROMOTION AKTIONEN GEZIELT UNTERSTUETZT. AUSSERDEM WERDEN WIR 1978 SPEZIELL AUF DIE SERIE ADV UNSER AUGENMERK LEGEN. WIR SIND SICHER, DIE BISHERIGEN ERFOLGE ZU UEBERTREFFEN UND SIND STOLZ FRANCK POURCEL FUER DEUTSCHLAND UNTER VERTRAG ZU HABEN.

GRUSS - EMI ELECTROLA PROD.-POP, JEAN COISY **

FRANCK

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NUMBER ONE

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FRANCE...

音の魔術師—これが常に素晴らしいアレンジと洒落た演奏を聞かせるフランク・プウルセルに日本で与えられているニック・ネームです。

彼のレコードが日本で最初にリリースされたのは1955年。以来、プウルセルは「急流」、「ミスター・ロンリー」、「アドロ」、「哀しみのソレアード」、「夢の飛行」等のヒットを放ち、日本のイージー・リスニング・ファンにはなくてはならない存在です。

1977年9月吉日

永田文夫

Le public belge tant en Flandres qu'en Wallonie ou à Bruxelles a adopté Franck Pourcel d'emblée, dès le premier volume des "Amour, Danse et Violons". Quant aux "pages célèbres", tout en séduisant les amateurs de Pourcel, elles lui ont amené de nouveaux admirateurs qui, depuis lors, lui sont restés fidèles sans compter tous ceux auxquels ces "Pages" ont fait découvrir et aimer l'univers de la musique classique.

EMILE GAPIN, EMI BELGIQUE.

MA

HE TENIDO OCASION DE VER FRENTE A DIVERSAS ORQUESTAS DE TODO EL MUNDO A POURCEL.

HE DISFRUTADO CON SU ELEGANTE SOBRIEDAD DE DIRECTOR Y CON SUS ARREGLOS MAGNIFICOS QUE LE DISTINGUEN CON UN SONIDO CARACTERISTICO.

MR URIBARRI DIRECTEUR DU FESTIVAL DE MAJORQUE.

FRANCK POURCEL.

I FIRST MET FRANCK POURCEL IN PERSON IN MEXICO CITY ON ONE OF HIS VISIT FOR A FESTIVAL. EVER THE COMPLETE PROFESSIONAL, NOT ONLY IN THE RECORDING ARRANGEMENT AND PERFORMANCE ON HIS MANY RECORDS BUT IN EVERY DETAIL OF PROMOTION AND MARKETING, FRANCK IS ALSO THE MOST GENEROUS AND WARM HEARTED PERSON TO KNTW PERSONALLY.

AMONG THE CURIOUS TRIBAL RITES OF THE BRITISH - ESPECIALLY THOSE LIVING ABROAD - IS THE GAME OF CRICKET. THAT AFTERNOON I WAS COMMITTED TO PLAY. EVER COURTEOUS, FRANCK WOULD NOT HEAR OF GOING BACK TO TOWN BUT, CONFRONTED WITH THE INTRICATE MANOEUVRES OF THIS ANGLO SAXON MYSTERY AND WITH TRUE FRENCH APLOMB, HE SLEPT SEREMEEEEEE SERENELY THROUGH THE GAME.

ON HIS MANY TRAVELS FRANCK NEVER SLEEPS IN THE PROFESSIONAL SENSE. HE IS ALWAYS ALERT TO NEW SOUNDS, NEW SONGS, A SNATCH OF MUSIC, A NEW ARTIST. THAT IS WHY, AFTER SUCH A LONG AND DISTINGUISHED RECORDING CAREER, EVERY NEW ALBUM IS LIKE A NEWLY MINTED COIN, FRESH AND SPARKLING NAD FASHIONED WITH THE SKILL OF A MASTER MUSICIAN.

FRANCK AND ODETTE - YOUR FRIENDS IN ITALY SEND THEIR WARMEST CONGRATULATIONS - AS DO DIANA AND I. WE DO NOT FORGET YOUR MANY AGEEEEEEE ACTS OF GREAT PERSONAL KINDNESS AND WE WISH UOUVEEE YOU BOTH VELL FOR THE FUTURE. YOU ARE ALWAYS WELCOME WHEREVER WE ARE.

JOHN BUSH EMI ITALIE.

Franck Pourcel est devenu non seulement un artiste Pathé-Marconi EMI, mais aussi un ami très cher. Le coup de coeur que j'avais eu pour le travail et le talent du musicien s'était enrichi d'une amitié solide, vite devenue réciproque, dont la chaleur n'a jamais cessé au fil des années...

FRANCOIS MINCHIN PRESIDENT DE PATHE MARCONI EMI FRANCE

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dbx little mother



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HOT STUFF—Larry Jaffe, center, of BSR, gets the feel of a new portable mixing board from Uni-Sync, a BSR company during the Winter CES in Las Vegas.

Pro, Semi-pro Units To Highlight NAMM

Continued from page 50
 special financing plan for consumers who wish to buy Tascam multi-track equipment.

Set up through Bank of America's FinanceAmerica, the program will include a specially tailored credit form geared toward the professional and amateur musician. In addition to the normal credit form, the finance company will now be appraised of such items as the aspiring musician's union card number, agent's name and booking potential.

Uni-Sync will be exhibiting its entire lineup of live music mixing equipment, including three new power amplifiers introduced at the recently concluded CES in Las Vegas.

Cetec Audio will be exhibiting several new lead guitar speakers as well as p.a. systems for small rooms, according to the firm's Ken McKenzie.

The Cetec booth will feature continuous live demonstrations.

JBL will be debuting the 4662 and 4663 sound reinforcement systems, the 4662 a two-way system with the 4663 a three-way system. Both will be suitable for portable or fixed installation use.

The company will also be exhibiting the 4682 portable sound reinforcement system as well as a 300 watt power amplifier called the "Ice Cube," model 6233. On hand, also, will be JBL's K Series of loudspeakers for guitar amplifiers.

Cerwin-Vega will be showing its complete line of sound reinforcement and disco related speakers and electronics.

dbx will be exhibiting its noise reduction electronics and may introduce a new product, according to the company's Larry Blakely.

MXR will show its lineup of stereo graphic equalizers, noise reducing companders and dynamic processors.

AKG Acoustics will be displaying its lineup of microphones and related equipment.

Shure will be exhibiting sound reinforcement equipment as well as microphones, while Yamaha will be showing its lineup of semi-pro and pro mixing consoles.

"Audio keeps growing every year as a part of show," according to NAMM's Mary Jeanne Carlson who indicates that out of the 222 exhibitors, 10 are recording equipment related while 88 are sound equipment related.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Kim Fowley producing the new Helen Reddy LP for Capitol at Larrabee, Tavi Mote and Sherry Klein handling the engineering duties. In other activity there, Chuck Mangione mixing his upcoming LP with engineering help from Mike Guzausky and Betsy Banghart; Bob Stone producing D.C. LaRue and Roberta Kelly for Casablanca, and Fowley, himself, mixing his own album scheduled to be released on Phonogram.

Bill Schnee producing Kiki Dee at Cherokee while mixing takes place on both Allan Toussaint and Etta James projects. Dynamic 5 cutting tracks at Golden West Sound Studios, Joe Reed producing with engineering help from Richard Tilles. Nite City set to go into Davlen to begin work on a second 20th Century album with Leonard Kovner producing.

Dirk Hamilton producing himself at Clover Studios. Ted Macero and Jim DiPasquale at the Record Plant mixing a new Auracle album for ATV Productions and Chrysalis.

In Kendun activity: Journey cut laquers on its new Columbia LP with George Massenberg coordinating with engineer Mark Linett and band members Gregg Rolie and Steve Perry with Kendun's John Golden and Terry More.

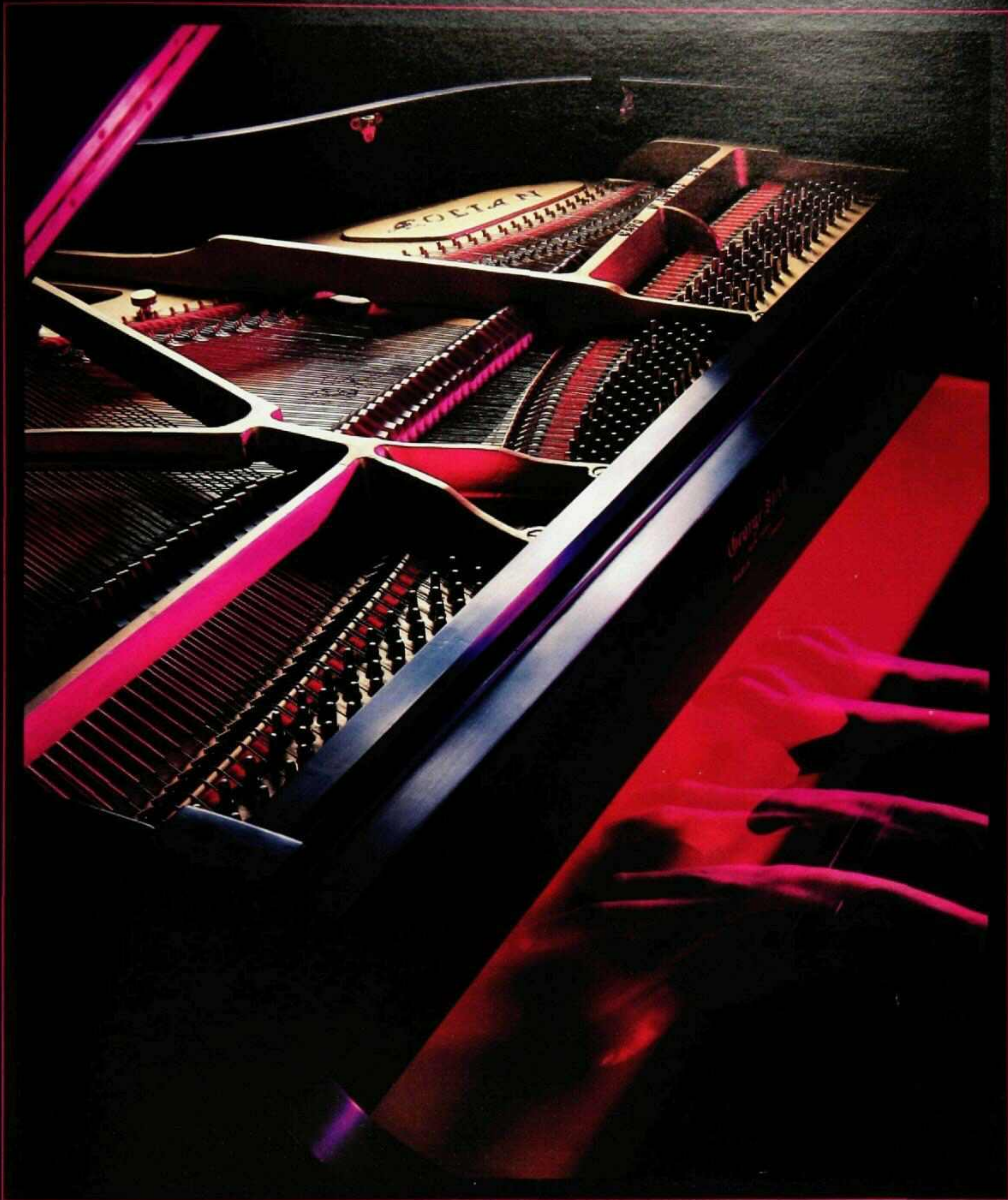
In other Kendun action: Chick Corea's quartet including Joe Farrell, Steve Gadd and Eddie Gomez cutting tracks with Bernie Kirsch engi-

neering along with Stillman Kelly; Phonogram/Mercury artists BTO cutting a new LP with John Golden who also cut Flora Purim's upcoming Fantasy LP.

Stanley Clarke continuing his album project at Chateau producing himself with engineering by Ed E. Thacker. Jeff Beck is contributing to that Nempor project.

In recently at UMS rehearsal studios: Legs Diamond, Richard Torrance, Quiet Riot and Manhattan Transfer.

In recent Record Plant activity: Terry Powell producing a new Columbia group called Hounds, Steve D. and Rick Smith engineering; Bernard St. Paul producing E/A artist Veronique Sanson, Mike Braunstein engineering; Lee DeCarlo, assisted by Mike Beiriger, mixing tracks for Sky Hooks album. Eddie Leonetti producing Lee Hazelwood producing Duane Eddy, Deni King at the board, Mike Stone, assisted by Cary Pritikin, engineering UA artist Stephen Sinclair, Joe Fabisia producing; and Steve Hackett from Genesis using the studio's pipe organ for an upcoming LP. At the Sausalito, Calif., Plant, Warner Bros. group Prince tracking with Tom Vicarri at the board, Johnny Sandlin producing Capricorn artist Delbert McClinton, Tom Flye engineering, and Jerry Goldstein producing Aalon for Far Out Productions.



Without music life would be a mistake.
Friedrich Nietzsche (1844-1900)



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AN ART IN ITSELF

Brown, Blume Push College Promotion

By ED HARRISON

LOS ANGELES—Independent college radio promotion is alive and well in the hands of two industry veterans—Paul Brown and Augie Blume, although each tackles the collegiate market in different ways.

New York-based Brown services approximately 600 schools nationwide with product from DJM, Amherst, United Artists and Pablo Records.

Brown enjoys dealing with college music directors on a personal basis and sends out personalized handwritten mailers requesting feedback on the records he's promoting. He insists that only if the feedback slackens will the school be removed from his mailing list.

He adds that school enrollment is not a factor in determining whether a school will be serviced. All that is required is feedback and cooperation.

In addition to record reaction in terms of light, medium or heavy airplay on playlists Brown also seeks sales feedback which he then relays to the label.

When the situation arises, Brown coordinates tie-ins to coincide with concert appearances and sets up interviews with all interested schools in the area.

As a member of the Intercollegiate Broadcasting System (IBS) board of directors for eight years now, Brown attends as many regional confabs as possible and assists in getting manufacturers to attend and display at the IBS national.

"College radio is an important part of the business," says Brown, "and it doesn't get enough credit for it. With tighter playlists, college radio is needed to get records started. More labels are finally realizing they need this outlet."

Brown began dealing with college radio in the 1940s. However, he was then met with response which was less than enthusiastic. "I told record companies about college radio and they said 'forget it'."

Brown's staff is comprised of one full-time person, one part-time and three or four additional people involved in shipping. The record companies pay for all postage and shipping.

What consumes a good portion of Brown's time is the agonizing chore of keeping mailing lists up to date. "Stations should automatically send me the names of new people," he states. "I want my mailers to go to a person, not a title."

Blume, based in San Francisco, works the 11 Western states and does not restrict himself to college radio. In fact, emphasis is placed on album-oriented rock and Top 40 stations with as many college stations included in that total as possible.

Among Blume's steady clients are A&M, United Artists and Mushroom Records, although he works product by other labels on special projects. For example, he worked Starwood's album and single for CBS and Dan Hill for 20th Century.

Because Blume is product-conscious, he is selective in the records he chooses to promote. The amount of product he undertakes also fluctuates. "It depends on the time of year and how well the record sounds," says Blume. "I stay away if I don't like the record."

Contact with key stations is made every week while secondary stations and college stations are contacted every few weeks. When Blume does

speak to college music directors he makes sure they are being serviced by the manufacturer and if not he sees to it the station is added to its mailing list.

Helping Blume keep on top of the 73 country, 61 adult contemporary, 107 Top 40 and 99 AOR stations he works is a modest staff. While Augie personally deals with the bulk of the Top 40 stations, his wife Nancy taps the adult contemporary and country formats. Rosemary Levar handles all formats within Northern California and Denise St. Louis (who recently left to join Ariola Records in Los Angeles doing national secondary promotion) formerly worked album promotion on all stations outside the Bay Area.

As in the case of Brown, the labels Blume works for take care of all mailings and postage, which saves Blume time. There are instances, though, when Blume will do his own complete mailing.

And like Brown, his feelings towards college radio counter the rather negative attitude labels have taken towards it over the years.

"Labels don't pay enough attention to college radio," he says. "And probably because the problem with it has not gone away. Because most stations have small signals like 10 watts, the attitude is why cover them? Yet every 10 watts add up."

Continues Blume: "The turnover in college radio doesn't allow stations a chance to keep the communication going. But college radio is where the seed gets planted and new music has a chance to get heard."

Membership In NECAA Spurts

LOS ANGELES—The number of NECAA member schools and associate members continues to increase. Since the October/November figures, school membership increased by 45, bringing the total to 905.

An additional 25 firms have joined as associate members, raising the total to 600. Two affiliate members and 57 individual members bring total membership to 1,562.

At this time last year, school membership totaled 871 or 32 less than this year. Associate membership is growing at a slower rate compared to last year's 652 firms.

Supersax Appears

LOS ANGELES—Supersax, nine-piece jazz ensemble, appeared as guest artists at Sacramento City College's annual three-day jazzfest Friday (13). Six of the group's members also judged the performances of some 50 school bands that played between the 11-13.

As part of the final day's program, all nine players conducted a jazz clinic utilizing its newly-published charts. Supersax now records for MPS Records.

Shure Ups Trio

CHICAGO—Three Shure Bros. engineering department executives have been promoted. Bill Bevan is now chief development engineer/electronics; Bob Schulein is named chief development engineer/acoustics, and Doug Smith is the new manager, technical planning.



Billboard photo by Harris Berkowitz

HOT PLACE—Los Angeles firemen pump water into the Record Plant's second story to squelch an electrical fire which did \$1 million damage.

Home Video

Continued from page 56

its Audio Spectrum hi fi tv line. Each has its own features, but delivery and pricing are uncertain. Mitsubishi had its Video Scan unit, seen as VideoBeam with its six-foot diagonal screen, two-piece model, listing at \$3,200 with delivery very soon.

Many independent firms were showing units, many with commercial overhead-mount versions for discos. Included were Magna-Vision with four models up to 80-inch diameter from \$1,995 to \$2,795; Century Projection Systems' all-in-one-cabinet 50 and 66-inch diagonal units using 15-inch Sony tvs at \$1,995 and \$2,195, with four overhead systems in Los Angeles discos already; Muntz Electronics with seven models ranging up to a 67-inch diagonal ceiling-mount unit with remote control and digital readout at \$1,895; and Cinema Systems International's Dynabeam units at \$1,295 and \$1,895 respectively for 53 or 67-inch diagonal models.

• **Game Cartridges**—Perhaps the most rapidly expanding unit with potential profit to the record/tape dealer via the rackjobber is the video game cartridge being offered by the extended number of programmable games now available. Listing from \$19.95 to \$59.95, the "carts" as they are called were shown for Fairchild's Channel F, Atari's Game Brain, Coleco's Telstar Arcade, Bally's Arcade, RCA's Studio II and the new VideoBrain, among others.

Euro Comm '78 Focus On Video

COPENHAGEN—The ever-expanding communications industry, with special emphasis on video-cassette recorders and teletext/view-data news and feature services, is to be looked at in depth at the three-day Euro Comm '78 conference here, May 30-June 1.

Involved will be a general session, plus four specialist meetings: international video '78; computers and the media; video technology '78; and mediapolis, which covers the effect on urban planning on cities and citizens of increased electronic contact from improved electronic links.

Contributions are coming from Japan, the U.S. and European territories. The U.S. side will concentrate on the growth of consumer video. Also covered will be the optical communication and video disks, electronic publishing and electronic distribution and computer aided instruction digital video.

L.A. Record Plant Blaze Doesn't Halt Its Sessions

By JIM McCULLAUGH

LOS ANGELES—A fire stemming from an electrical short Sunday (8) destroyed Studio C of the Record Plant studio complex here, causing an estimated \$1 million in damages.

The facility's three other 24-track rooms, A, B and D, were unaffected and were operational Monday, according to owner Chris Stone.

No one was injured in the fire, which broke out at approximately 11:30 a.m.

"Fortunately," says Stone, "the fire department was able to break into the roof over Studio C, forcing the heat upward. If it wasn't for that, the heat would have spread horizontally and in all likelihood the entire complex would have been wiped out."

The fire department was on the scene for 13 hours.

The main equipment loss, adds

Stone, was an API custom console, recently installed.

"We still have the sustaining walls around Studio C," says Stone, "and it will be a matter of having a structural engineer determine exactly what has to be done."

"I anticipate that the room will be completely operational within 90 days and we are insured for all damages," Stone adds.

In addition, no masters were lost in the blaze.

"That would have been extremely unfortunate," underscores Stone, "since our master tape library reads like a who's who in rock."

Artist Stephen Stills was in the 3rd St. and La Cienega complex at the time of the fire, finishing up mixing an upcoming album.

One of Stills' 15 guitars was destroyed.

Sophisticated Electronics In Winter CES Spotlight

Continued from page 47

Betamax or other American standard video recorder

• Audionics of Oregon introduced a new 4-channel "super matrix" decoder incorporating the Tate system which decodes SQ program material from disks, tapes and live encoded stereo broadcasts. The projected retail price for the Audionics of Oregon Tate System SQ Decoder will be \$300.

• Shure displayed its line of professional sound reinforcement equipment including mixing consoles, amplifiers and electronic crossovers, as well as speakers and microphones.

• Mitsubishi exhibited its PCM laser disk playback system as well as a PCM cassette recorder which uses the VHF format.

• JVC introduced three new racks called the JVC MusicTowers for stacking complete component systems, model LX-3000 at \$299.95, model LK-905 at \$179.95 and model LK-33/MK-33 at \$179.95. The firm also introduced a digital frequency synthesizer FM stereo tuner.

• Technics, by Panasonic, debuted a lower priced version of its recently introduced linear phase two-way speaker system, model SB-4500 at a suggested list of \$149.95.

The firm also bowed a stereo-integrated amplifier, model SU-7100, at a suggested \$169.95 and a front-

loading cassette deck featuring memory rewind automatic play. Suggested list is \$300, and the memory feature incorporates three possible rewind modes: rewind auto-play, memory rewind and automatic stop, ready for replay.

• GLI exhibited its lineup of speakers and disco electronics including a mixer/preamplifier, and signal processor/equalizer. Introduced was a new "dwarf speaker" for disco applications called the FRA-1.

• MXR displayed its lineup of professional and semi-pro products with audiophile application including a noise reducing compander, stereo graphic equalizer and dynamic signal processor.

• American Acoustic Labs exhibited a lineup of disco speakers including the disco one, disco tower and disco monster.

• Garrard showed its new music recovery module, an accessory device that eliminates clicks, pops and scratches when interfaced with an audio system, model MRM101.

• Telec of Canada introduced four stereo mixing pannels for discos audio/visual and home use, models MX1, MX2, MX3 and MX4.

• Cerwin-Vega introduced several new power amplifiers including the M-200 at a suggested \$550 and the A-4000 power amp at a suggested \$1,200.

Discos

MONTREAL FIRM BRANCHES OUT

Disco Spec Looking Overseas

By DAVID FARRELL

MONTREAL—With more than 60 discotheques across the continent under contract for sound and lighting equipment, Disco Spec based here has begun developing marketing campaign in a move aimed at extending the company's base to Europe and South America.

Mark Richer, marketing director for Disco Spec, claims that the company is now as big as Juliana's of London, long considered to be one of the largest in the industry.

However, Richer stresses that one of the basic differences between Disco Spec and Juliana's is the customized work offered by Disco Spec. He states that the Juliana disco package includes the same equipment and design features in every club; and comes complete with disk jockey and record library selected and supplied directly from London.

"On the other hand," he states, "our company offers customized interior designs and sound equipment on two-year rental contracts. The package does not come with a deejay, but we do offer round-the-clock service on equipment."

Disco Spec was founded five years ago by Paul Sicotte. It functioned first as an electronic alarm company before expanding its operations to a portable disco service with an estimated 40 units. As the disco boom gathered momentum, the company shifted emphasis from its involve-

ment with mobile operations to installation and rental service.

Placing emphasis on expertise in this new and highly technical area, Sicotte retained the services of three specialists in the fields of architectural and audio design. Richer was assigned to marketing.

According to Richer, among the factors playing a role in the company's decision to spread its operation farther afield is the fact that Montreal, in which Disco Spec first got its start, is not considered to be a saturated disco market by company officials.

Further, other Canadian provinces like Ontario, which are nearby and wealthy, have stringent bar

regulations which are said to hamper the development of discos. There is also the problem of a lack of radio airplay of disco disks and problems with the musicians union.

Disco Spec has 40 clubs under contract at present in the Montreal market, with the rest spread out through Ontario and across the U.S., including such discos as the Lime-light in Miami and the Galaxy 7 in Memphis.

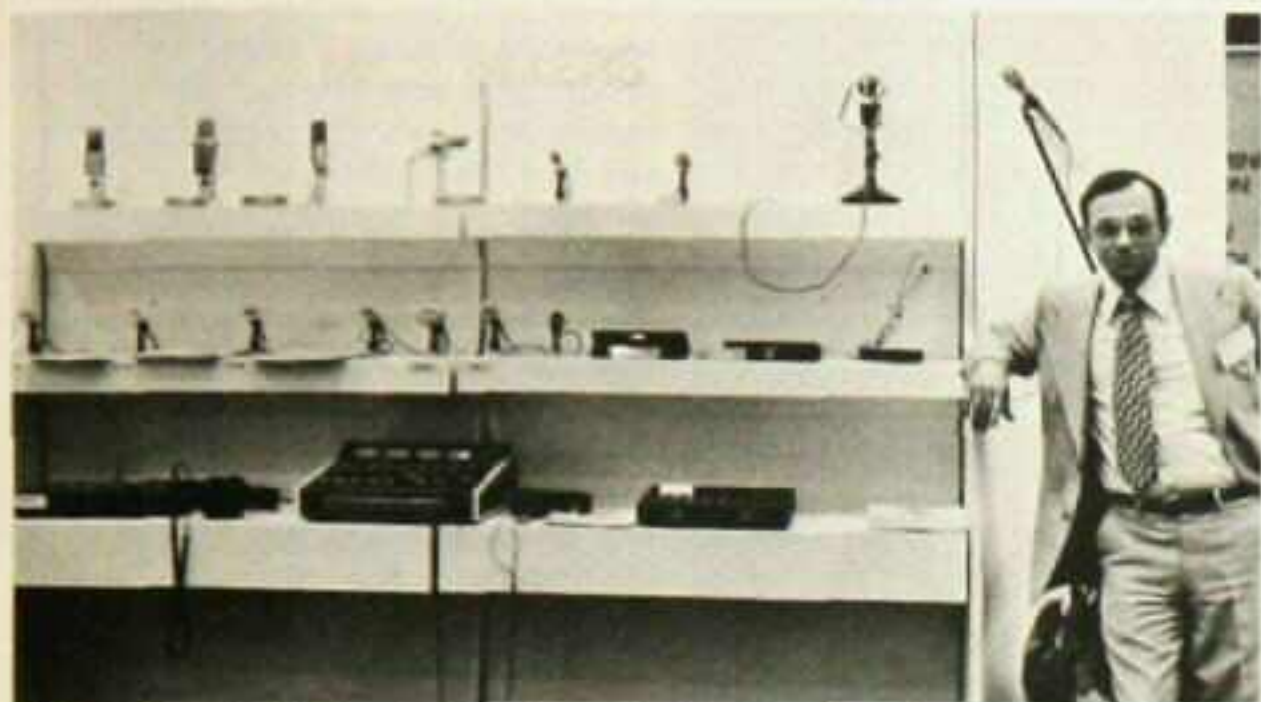
With servicemen employed on retainers in every market, club owners holding contracts with Disco Spec are assured of immediate service when required, Richer claims. Disco Spec also provides advertising

(Continued on page 82)



Billboard photos by Bonnie Tiegel

CES SHOWING—Parentian Industries Phil Vaughan, right, explains his portable sound mixing panel, the Sultan 2000 to an interested E. Thurston Gainor at the Winter show in Las Vegas.



CLUB UNITS—Nick Morris, Sony's marketing head for its professional audio line, shows off the firm's line of mikes and mixers at the Winter CES.

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Kiddies Frolic At Chicago Club Every Saturday

By HOWARD MANDEL

CHICAGO—"Some discos stagnate after five years, but we're up to par, even advanced, because of our clientele," says Terri Aronson, dance instructor at Dingbats, which recently served its 30,000 pre-teen child and celebrated the second anniversary of Saturday afternoon kiddie disco.

Dingbats, located on the fashionable Near North Side, hosts 3 to 12-year-olds from 11:30 a.m. to 3:30 p.m. every Saturday, charging \$5 per child, tax and tip included. The fee includes an afternoon of dancing and lessons, an entree from the 12-item salad and sandwich menu, a beverage and ice cream. Evenings, Dingbats welcomes adults for drinking and disco.

On Saturdays, some parents use the kiddie disco as a day care center of the dance, confident that the staff of 13 can respond to emergencies. Other parents are drawn to the dance floor even as their children pogo and spank.

"Nobody can do the dances the kids do here, because they make them up," explains Aronson. "A kid can do something with his arms, feet, and hands, which will become a new dance. A kid can say something, rather innocently, which might become a new slang disco term."

"The kids are really advanced," she continues. "They've known the spank for six months. When they hear a new record they take to it immediately. The kids were dancing to Grace Jones before anyone else ever heard of her." In contrast, she says the disco's evening adult crowd prefers five or six songs already on the charts.

Frank Lipomi has been spinning the records for both of Dingbats' au-
(Continued on page 82)

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ASCAP And BMI Eye Studio 54 Say Music License Fees Unpaid By N.Y. Discotheque

By ROBERT ROTH

NEW YORK—ASCAP and BMI have launched a concerted effort to secure royalties on music played by the Studio 54 discotheque here, and

the result is expected to pave the way for these music licensing organizations to collect long outstanding fees from discos across the nation which have been avoiding payment ever since the disco boom blossomed.

It was recently disclosed that Studio 54, one of the country's most successful and controversial clubs, pays no royalties on the music it plays.

ASCAP officials here confirm that they have requested \$1,200 in annual licensing fees from the disco's owners, based on the standard formula used to compute such charges. So far they have been unable to reach an agreement.

According to Bernard Korman, ASCAP's general counsel, registered letters containing the request for payment were sent to Studio 54's co-owners, Ian Schrager and Steve Rubell. Korman stresses the mail was sent to Rubell's and Schrager's attention both at their homes and business addresses, and that to date there has been no acknowledgment.

However, Rubell claims he has never heard of either ASCAP or BMI, and does not consider a \$1,200 annual fee to be reasonable. Referring to the proposed ASCAP rate as "price fixing," Rubell declares, "We are not going to pay a flat fee."

Although ASCAP is still debating its next move in its efforts to amicably extricate its royalty fees from the recalcitrant disco, BMI officials state flatly: "We will take appropriate steps to protect our members."

According to Gene Colton, BMI's regional director in New York, members of the society's staff visited Studio 54 and personally spoke with Rubell and Schrager about paying their royalty fees.

He continues, "They left licensing forms to be completed, and when those forms were not returned we sent them a Mailgram demanding that they cease and desist from playing BMI music."

Still, Studio 54 has failed to pay up. Rubell is defensive when he states, "How do I know that we play any of their music? I have never seen a list of their songs."

Meanwhile in Delaware, the federal courts have been called upon to decide whether ASCAP can base its performing license fees for area clubs and ballrooms on the basis of cover charge fees collected by the clubs. The question is particularly intriguing in view of the fact that the state law prohibits the charging of a cover.

The question is expected to be decided in a test case filed recently in U.S. federal court, Newark, Del., by ASCAP attorneys on behalf of Sweet City Records and four other music publishers. The defendants, the Stone Balloon—a popular disco/rock nite—and its operator, William Stevenson, are being accused of public performance for profit of plaintiffs' copyright music without payment of royalties.

The plaintiffs are claiming that last April 15, the Stone Balloon infringed the copyrights of "Play That Funky Music," "Love Of My Life," "Love Is Alive," and two oldies, "Baby Face" and "Happy Days Are Here Again." The suit, which was filed in November 1977, will be governed by provisions of the 1909 Copyright Act and not by the new law.

Plaintiffs are asking for a permanent restraining order forbidding the performance of unlicensed music, \$1,250 in statutory charges, attorneys' fees and other equitable relief.

In its response filed before Chief Judge James Lachum, the defendants deny any infringement of copyright, and assert their defense that musicians are independent contractors.

However, an ASCAP attorney states that for many years the law has been clear that the owner of an establishment may not avoid payment of licensing fees with this defense.

Stevenson is claiming that he originally had an ASCAP license, but allowed it to lapse in July 1975 when the society asked for a \$1,500 yearly fee, which he argues was nearly double what he paid the previous year.

In response to this the ASCAP lawyer notes that rates are adjusted once every 10 years and that the previous hike had been in 1964. He also discloses that the increase had been applied across the country to all licensees.

The lawyer further notes that if users of ASCAP music dispute the rate charged, they are able to apply to the U.S. District Court for the Southern District of New York for an adjustment, but that refusal to pay anything is not a defense.

Like Studio 54, Stevenson disagrees with the society's rate structure, but he stresses that he is not trying to avoid paying a licensing fee.

He charges that ASCAP is trying to classify his club for license fee purposes as if it had a cover charge. However, he points to the fact that cover charges are illegal in Delaware, and that a \$2 charge collected at the door by the Stone Balloon, is in fact a drink charge which can be redeemed by patrons for liquor.

The defendants further insist that ASCAP should recognize this fact, and that its fee schedule should reflect this.

However, the society's lawyer responds that the club's patrons pay for the drink whether or not they consume it, and adds, that the door charge is just one of several "objective factors" ASCAP uses to determine rates. He also notes that Stevenson had not asserted his drink charge claim in court.

The case is still in preliminary proceedings.

Montreal Firm

• Continued from page 81

and promotional programs aimed at exposure for its clients as well as for itself.

Richer's marketing policy is geared toward channeling promotional funds into print advertising. He avoids radio because he feels it is a useful tool only in regional promotions. In turning to print advertising, Richer selects publications with international appeal, or those that are readily available to people traveling on the international circuit.

While the majority of clubs working with Disco Spec operate on a rental system, there are a few with which the company has worked out a franchise rental rate. Under terms of this agreement, Disco Spec takes a percentage of the gross and the bar. Rental rates are based on a weekly rate that runs well above the \$1,200 figure.

The equipment provided runs from customized lighting and sound systems, to fixed lighting, metallic ceilings with a 95% reflective surface and dance floors. The package can also include furniture designs along with a total environmental concept featuring a variety of rooms designed for maximum patron comfort.

Music Gains Airplay On Minneapolis FM

NEW YORK—After close to three years of non-stop battering, disco has finally broken the great Minneapolis radio barrier with an unprecedented 12 hours of non-stop disco music on KFMX-FM last New Year's Eve.

The show, aired in a 6 p.m. to 6 a.m. time slot with the blessings of station manager M. Solan, was jointly hosted by program directors Gary Demaroney, Randall Krandall, local disco deejay, and David Piska of Wide Angle Communications. Programming assistance was supplied by Krandall and Piska.

According to Krandall, the show played 56 minutes of non-stop disco music per hour and audience response "was overwhelming."

Disco operators in Minneapolis plan to use the KFMX breakthrough as leverage to get more disco music played on local radio stations. Krandall is also hoping to sell the station on the idea of a weekly disco show.

The operators and deejays of the more than 50 discotheques in the

Minneapolis/St. Paul area are also contributing toward the cost of running a regular spot on local radio stations, in the hope that the promotion will help maintain the momentum gained through the New Year's Eve show.

Meanwhile, another group of disco lovers who have earned them-

(Continued on page 130)

Disco For Kiddies

• Continued from page 81

dencies for six months. Aronson claims the kids are "gassed by the strobe lights and mirrors." She says the children are well mixed, racially, and half boys, half girls.

"If the guys are a little shy about dancing at first, we have a game room where they can shoot pinball until they feel comfortable," she says. "We average 250 to 300 children each kiddie disco day, and I love working with them. The kids help us advance and stay fresh as a discoteque."

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Ohio Conventional Clubs Folding; Portable Rigs Grow

Continued from page 3

- Amateur spinners who know little and care less about programming records in such a way as to excite and sustain the interest of audiences.
- Bigoted disco operators who insist on sticking to a rock music format, fearful that if they program disco sounds their clubs will be flooded by blacks and other minorities.
- A growing awareness by disco music lovers in the state that portable operators often offer a better package of superior sound and light shows, flexible and sophisticated programming, game shows, dance instructions, and a personalized overall service at a more competitive price than conventional discotheques.

Stating that gay clubs are the only ones in the area which continue to thrive, largely because of the fierce loyalty of their patrons, Pim says his firm is often called in by conventional club operators as a sort of trouble-shooter when business begins to fall off.

"However," he states, "after our consultants have pointed out existing problems, and offered possible solutions, they (the club operators) invariably balk at making the changes, often because of the cost factor involved, or paying our bill or both."

Pim also states that in many instances club operators used out-of-state (usually New York or Los Angeles-based firms) designers, consultants and suppliers to outfit their rooms, only to discover that servicing becomes a major hassle.

Pim, who is also a unionized musician, says that as a last resort a growing number of clubs are beginning to book live acts, in an effort to draw their lost clientele back to the fold.

He feels that in cases like these the stop gap may only work for a while, and as the novelty wears off, the patrons will again begin to wander away. However, he states that the move has been instrumental in keeping the musicians union from taking steps to curb the proliferating of discos offering a program of all-recorded music.

Endorsing Pim's observations is James Fravel of SWB Electronics, a Canton, Ohio-based disco equipment company which has enjoyed so much success in the past year with the operation of portable disco systems, it is now moving to franchise the operation.

Fravel states that he is sad to see the continuing demise of conventional or stationary clubs because their passing hurts one aspect of his business.

"However," he adds, "it has also resulted in a boom in our portable business."

Fravel adds that the shift in emphasis to portable discos in Ohio has been so significant that his company is now concentrating on the development of sophisticated portable disco packages for consumption by schools, churches, weddings, bar mitzvahs and other private parties.

These packages include a "superior" sound system, a sophisticated light show, party games, disco dancers and dance instructions and other aids designed to make an evening of disco partying a success.

Unlike Pim who insists on being a disco purist and programs "disco" music exclusively, Fravel's shift has been toward a Top 40 oriented format. He states that this is in keeping with the wishes of his audiences, and has so far worked very well for SWB Electronics.

Both Pim and Fravel agree that one major advantage the portable

operator has over the stationary club owner is a more personalized relationship with his audience. Adds Fravel: "When we are asked to do a job, we sit down with the party organizer to determine the age group-

ing of our audiences, their music preferences, and other points of interest that could help us in the creation of a customized package."

Fravel has also added such equipment as wireless mikes, cartridges by

Stanton, Cerwin-Vega speakers built into a special mobile SWB console, Crown amplifiers, Technics 1500 direct drive turntables, Russco stereo mixers.

Fravel states that the entire pack-

age complete with light show weighs less than 200 pounds, is constructed on wheels, and can be made job-ready in under 10 minutes. The package is being offered to inter-

(Continued on page 99)



Billboard Chic

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JANUARY 21, 1978, BILLBOARD

Billboard's Disco Action

National Disco Action Top 40

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- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- 2 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
- 6 ON FIRE (Getting Higher)—T Connection—TK (12-inch)
- 7 LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 8 SHAME—Evelyn King—RCA (12-inch remix)
- 9 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12-inch)
- 10 MOON BOOTS—O.R.S.—Salsoul (12-inch)
- 11 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
- 12 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
- 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- 14 WHICH WAY IS UP—Stargard—MCA (LP)
- 15 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
- 16 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- 17 MOONLIGHT LOVIN' (Ménage à Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
- 18 L.A. BOUND (all cuts)—King Errisson—Westbound (LP)
- 19 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
- 20 GIVE ME SOME LOVIN'/AFRICANISM—Kongus—Crocus (LP import)
- 21 DO YOU WANNA GET FUNKY WITH ME? DANCE WITH ME—Peter Brown—Drive (LP)
- 22 DANCE A LITTLE BIT CLOSER—Chico—Salsoul (LP/12-inch)
- 23 KISS ME (The Way I Like It)—George McGee—TK (12-inch)
- 24 GALAXY—War—(LP/12-inch remix)
- 25 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12-inch)
- 26 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
- 27 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
- 28 LOVE MAGNET—Freda Payne—Capitol (12-inch)
- 29 STANDING IN THE RAIN—John Paul Young—Midsong International (LP)
- 30 I FEEL GOOD—Al Green—Hi (LP)
- 31 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- 32 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
- 33 LE SPANK—Le Pamplemousse—AVI (12-inch)
- 34 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- 35 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
- 36 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
- 37 BABY LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—ibach (LP)
- 38 LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12-inch)
- 39 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12-inch)
- 40 FROM NOW ON/YOU CAN DO IT—Linda Clifford—Curton (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists. Copyrighted material

PITTSBURGH

- This Week
- 1 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 5 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
 - 7 ON FIRE—T Connection—TK (12-inch)
 - 8 MOON BOOTS—ORS—Salsoul (12-inch)
 - 9 DANCE WITH ME—Peter Brown—Drive (LP)
 - 10 I'M MAD AS HELL—El Coco—AVI (12-inch remix)
 - 11 WHAT I DID FOR LOVE/LA VE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - 12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 13 LE SPANK—Le Pamplemousse—AVI (12-inch)
 - 14 DISCO DANCE/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - 15 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)

SAN FRANCISCO

- This Week
- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 4 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 5 SHAME—Evelyn King—RCA (12-inch remix)
 - 6 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
 - 7 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 8 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 9 MOONLIGHT LOVIN' (Ménage à Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - 10 WHICH WAY IS UP—Stargard—MCA (LP)
 - 11 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)
 - 12 ON FIRE—T Connection—TK (12-inch)
 - 13 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 14 MASTER BOOTY—Fatback Band—Spring (LP)
 - 15 DANCE, DANCE, DANCE/EVERYBODY DANCE/SAO PAULO—Chic—Atlantic (12-inch/LP)

SEATTLE/PORTLAND

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 ON FIRE—T Connection—TK (12-inch)
 - 3 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
 - 4 SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 5 MOON BOOTS—ORS—Salsoul (12-inch)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 9 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12-inch)
 - 10 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 11 JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 12 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 13 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 14 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - 15 I WOULDN'T GIVE YOU UP—Goldie Alexander—Amour (12-inch import)

MONTREAL

- This Week
- 1 DANCE, DANCE, DANCE—Chic—WEA, Quality (12-inch)
 - 2 I WOULDN'T GIVE YOU UP—Goldie Alexander—TC (12-inch)
 - 3 LE SPANK—Pamplemousse—Quality (12-inch)
 - 4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TC
 - 5 DISCO BEATLEMANIA—ORUM—London (12-inch)
 - 6 L'ANIMAL—Raquel Welch—TC
 - 7 YOU'RE SO RIGHT FOR ME—Eastside Connection—TC (12-inch)
 - 8 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12-inch)
 - 9 LOSING YOU—Hearts Of Stone—TC (12-inch)
 - 10 BOLERA—Rebekka Strik—Polydor (LP)
 - 11 ONCE UPON A TIME (entire LP)—Donna Summer—Polydor (LP)
 - 12 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 13 THE GIRL MOST LIKELY—Claudia Barry—London (LP)
 - 14 CERRONE III—Cerrone—WEA (LP)
 - 15 CONQUEST OF THE STARS—Space Project—RCA (12-inch)

NEW ORLEANS

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 3 ON FIRE—T Connection—TK (12-inch)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - 6 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 7 DANCE A LITTLE BIT CLOSER/CUCHI-CUCHI—Chico—Salsoul (12-inch)
 - 8 MOON BOOTS—ORS—Salsoul (12-inch)
 - 9 SAL SOUL SISTER/L.A. BOUND—King Errisson—Westbound (LP)
 - 10 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 11 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (LP)
 - 12 SHAME—Evelyn King—RCA (12-inch remix)
 - 13 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 14 RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - 15 JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE—Claudia Barry—Salsoul (LP)

NEW YORK

- This Week
- 1 SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
 - 2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 7 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - 8 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 9 MOON BOOTS—ORS—Salsoul (12-inch)
 - 10 GIVE ME SOME LOVIN'/AFRICANISM/DR. DO DO—Kongus—Crocus (LP import)
 - 11 WHICH WAY IS UP—Stargard—MCA (LP)
 - 12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 13 WHAT I DID FOR LOVE—Inner City Jam Band—Bareback (LP)
 - 14 SHAME—Evelyn King—RCA (12-inch remix)
 - 15 KISS ME (The Way I Like It)—George McGee—TK (12-inch)

PHILADELPHIA

- This Week
- 1 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 5 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 7 DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - 8 MOON BOOTS—ORS—Salsoul (12-inch)
 - 9 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 10 NOBODY LOVES A COMPUTER BECAUSE A COMPUTER CAN'T DANCE—Gumpster—ABD (LP import)
 - 11 I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (12-inch/LP)
 - 12 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 13 SHAME—Evelyn King—RCA (12-inch remix)
 - 14 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 15 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

PHOENIX

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 ON FIRE—T Connection—Buddah (12-inch)
 - 3 SUPERNATURE/GIVE ME LOVE/SWEET DRUMS/LOVE IS HERE—Cerrone—Cotillion (LP)
 - 4 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 6 MOONLIGHT LOVIN' (Ménage à Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - 7 MOON BOOTS—ORS—Salsoul (12-inch)
 - 8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12-inch)
 - 9 LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - 10 MANHATTAN LOVE SONG/SAL SOUL SISTER/DISCO CONGO—King Errisson—Westbound (LP)
 - 11 DISCO DANCE/HOLD ME, SQUEEZE ME/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - 12 SHAME—Evelyn King—RCA (12-inch remix)
 - 13 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
 - 14 KISS ME (The Way I Like It)—George McGee—TK (12-inch)
 - 15 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY/DANCIN' FEVER—Claudia Barry—Salsoul (LP)

DALLAS/HOUSTON

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 DISCO DANCE—Michele—West End (LP)
 - 4 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - 5 ON FIRE—T Connection—TK (12-inch)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 8 RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 10 KISS ME (The Way I Like It)—George McGee—TK (12-inch)
 - 11 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 12 MOON BOOTS—ORS—Salsoul (12-inch)
 - 13 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 14 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 15 IF YOU FEEL LIKE DANCIN'—N Hudson—ASC (LP)

DETROIT

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 BIONIC BOOGIE (LP all cuts)—MFPolydor (LP)
 - 3 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 5 SHAME—Evelyn King—RCA (12-inch remix)
 - 6 DANCE, DANCE, DANCE/EVERYBODY DANCE/YOU CAN GET BY/EST CE QUE CEST CHIC—Chic—Atlantic (LP/12-inch)
 - 7 MOON BOOTS—ORS—Salsoul (12-inch)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 WELL, HAVE A NICE DAY/DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - 10 DANCE WITH ME—Peter Brown—Drive (LP)
 - 11 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 12 LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 13 HARLEM NOCTURNE—Withflower—TK (12-inch)
 - 14 MOONLIGHT LOVIN' (Ménage à Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - 15 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)

LOS ANGELES/SAN DIEGO

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 6 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 7 ON FIRE (Getting Higher)—T Connection—TK (12-inch)
 - 8 MOON BOOTS—ORS—Salsoul (12-inch)
 - 9 WE MUST BELIEVE IN MAGIC/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 10 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 11 SHAME—Evelyn King—RCA (12-inch remix)
 - 12 BACK IN LOVE AGAIN—L.T.D.—A&M (12-inch)
 - 13 KISS ME (The Way I Like It)—George McGee—TK (12-inch)
 - 14 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - 15 THE OTHER SIDE OF MIDNIGHT—Marcia Hunt—Aves (LP import)

MIAMI

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
 - 3 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 6 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 7 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 8 CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE—Michele—West End (LP)
 - 9 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 10 ON FIRE—T Connection—Buddah (12-inch)
 - 11 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 12 DANCE A LITTLE BIT CLOSER—Chico—Salsoul (LP/12-inch)
 - 13 DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - 14 KISS ME (The Way I Like It)—George McGee—TK (12-inch)
 - 15 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)

ATLANTA

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 4 MOON BOOTS—ORS—Salsoul (12-inch)
 - 5 L.A. BOUND/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 7 DANCE A LITTLE BIT CLOSER/CUCHI-CUCHI—Chico—Salsoul (LP)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - 10 PHILADELPHIA CLASSICS (LP)—Various Artists—Philadelphia International (LP)
 - 11 SHAME—Evelyn King—RCA (12-inch remix)
 - 12 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 13 KING OF CLUBS—Chocolat—Salsoul (LP)
 - 14 THE BULL—Mike Theodore Orchestra—Westbound (12-inch)
 - 15 ON FIRE—T Connection—TK (12-inch)

BALT./WASHINGTON, D.C.

- This Week
- 1 RISKY CHANGES/WE MUST BELIEVE IN MAGIC/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 6 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 7 ON FIRE—T Connection—TK (12-inch)
 - 8 MOON BOOTS—ORS—Salsoul (12-inch)
 - 9 WHICH WAY IS UP—Stargard—MCA (LP)
 - 10 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 11 KISS ME (The Way I Like It)—George McGee—TK (12-inch)
 - 12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 13 SHAME—Evelyn King—RCA (12-inch remix)
 - 14 CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - 15 MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)

BOSTON

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12-inch)
 - 3 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 4 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 5 SHAME—Evelyn King—RCA (12-inch remix)
 - 6 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 7 DANCE A LITTLE BIT CLOSER—Chico—Salsoul (LP)
 - 8 DANCE, DANCE, DANCE/EVERYBODY DANCE/EST CE QUE CEST CHIC—Chic—Atlantic (12-inch/LP)
 - 9 GALAXY—War—MCA (LP)
 - 10 COME GO WITH ME—Pockets—Columbia (LP)
 - 11 FROM NOW ON—Linda Clifford—Curton (LP)
 - 12 CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (LP)
 - 13 LOSING YOU—Hearts Of Stone—Doco One (12-inch import)
 - 14 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 15 SOONER OR LATER/ONLY THE STRONG SURVIVE—Billy Paul—Columbia (LP)

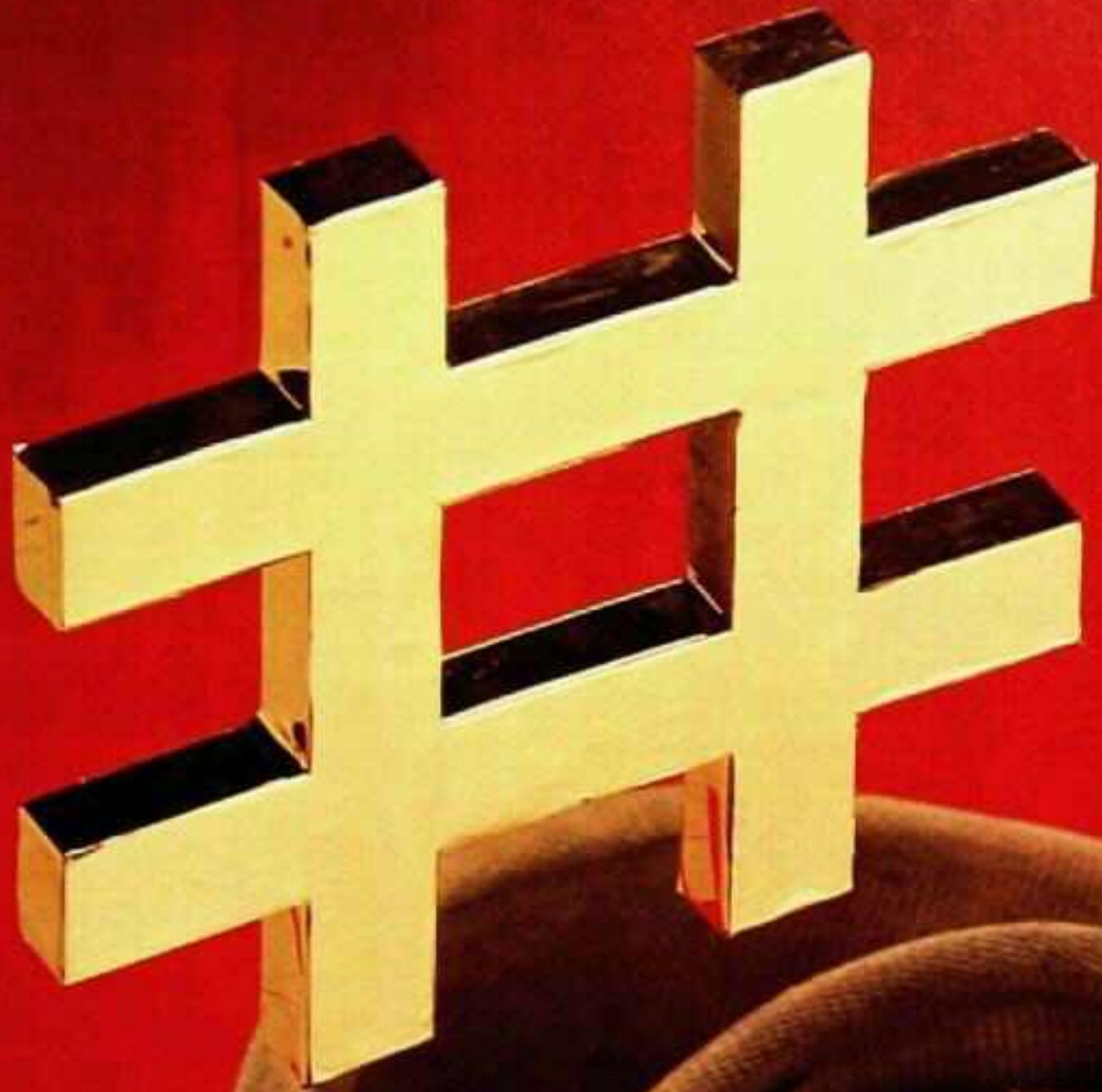
CHICAGO

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 4 ON FIRE—T Connection—TK (12-inch)
 - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 6 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 7 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 9 MOON BOOTS—ORS—Salsoul (12-inch)
 - 10 MANHATTAN LOVE SONG/L.A. BOUND—King Errisson—Westbound (LP)
 - 11 MOONLIGHT LOVIN' (Ménage à Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12-inch)
 - 12 WHICH WAY IS UP—Stargard—MCA (LP)
 - 13 LE SPANK/MONKEY SEE, MONKEY DO—Le Pamplemousse—AVI (12-inch/LP)
 - 14 DANCIN' FEVER/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 15 LOVE MAGNET—Freda Payne—Capitol (12-inch)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

**TWO
HOT
FOR
LOVE**

FLY 005



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Soul Sauce

Billboard Hot Soul Singles

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Philadelphia Oldies Click At Concerts

By JEAN WILLIAMS
LOS ANGELES—An experiment with oldies concerts at Philadelphia's prestigious Shubert Theatre has proven so successful...

Table with 12 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST. Contains 100 rows of chart data.

JANUARY 21, 1978, BILLBOARD

\$350 DUES POSE A PROBLEM?

NARM Woos Black Retailers

By JEAN WILLIAMS

LOS ANGELES—NARM has scheduled its first West Coast luncheon/meeting with black dealers for Tuesday (17) at the Roger Young Center here.

The meeting, the second of a series to be held around the country (the first was held in Chicago last year), is NARM's effort to bring black dealers into its fold.

The group, which has invited 60 local dealers will, in addition to speakers, have a visual presentation.

Joe Cohen, NARM's executive vice president, will speak to the dealers along with Lincoln Zonn, a security control expert who speaks at NARM's regional meetings.

NARM's visual presentation will include a showing of a seminar at last year's convention titled "Merchandising Seminar—

Unique Ideas That Work." The slides are of different merchandising ideas which are being used throughout the country mostly in smaller type operations.

While actively seeking black membership in NARM, the question arises, will the small black dealers be able to financially afford NARM's membership? The organization's dues are \$350 and registration to its upcoming convention slated for New Orleans March 18-22 is about \$250.

According to Mickey Granberg, executive director of the organization, "The problem is that a very small dealer of any kind can't afford a trade association. But there are black dealers who are certainly in the category where they can afford to belong and should belong to NARM."

"The thing is that we have never actively pursued that area and we're now doing just that." She cites as an example of the type of operation that should belong to NARM, the VIP retail record chain in Los Angeles. Cletus Anderson, owner of the VIP chain, is scheduled to participate in the convention as a panelist on merchandising.

There are a few black firms that are members of the organization such as Ernie's One-stop in Chicago which has belonged for nearly 15 years, Metro Music Distributing in Chicago and Simtributing in Chicago and Simpson's Wholesale in Detroit, long to NARM," says Granberg, "but we also feel that there are any number of dealers who would join if we go after them."

Beefs Won't Halt Robeson Show

Prominent Blacks Protest Gregory Broadway Production

By RADCLIFFE JOE

NEW YORK—"Paul Robeson," a theatrical production based on the life of the late singer/political activist, will open on Broadway Thursday (19) as scheduled in spite of objections by several influential members of the black community who brand it as "a pernicious perversion of the essence of Paul Robeson."

Don Gregory, the show's producer, also plans to open the show on twofers (two tickets for the price of one)—a Broadway first, "so that a broad cross-section of the theater-going public will be able to afford to see the show, and decide for themselves whether it is exploitation by the white establishment."

Among the top black leaders who have lent their names to a two-page "statement of conscience" in a num-

ber of publications are Coretta Scott King, Sen. Julian Bond, Congressmen Charles Rangel and John Conyers Jr., Mayor Coleman Young, Detroit; Vinette Carroll, theatrical director; author James Baldwin, author/actress Maya Angelou; Alvin Ailey, choreographer; and Prof. Jewell Handy Gresham, Coalition of Concerned Black Americans.

Gregory claims that 95% of the people who have lent their names to the "statement of conscience" have not seen the show, and are basing their opinions on a six-month-old script which Paul Robeson Jr., the entertainer's son, is using to "discredit" the production.

Gregory argues that both he and other persons associated with the show tried to work with Robeson Jr.,

by trying to get him to afford them access to the entertainer's archives, but that Robeson refused.

"As a result," he adds, "all material used was retrieved from public domain, as Robeson was a public domain figure."

Gregory sees the outcry as "censorship before the fact," and brands it as "a form of fascism—the very thing the elder Robeson spent his life trying to fight."

According to Gregory, although the show may have taken some minor liberties in trying to condense a lifetime into two hours of theater, it "has not distorted facts, and is only trying to present an honest piece of theater in the hope of rectifying some of the wrongs done by America to Robeson."

Soul Sauce

Continued from page 86
make a good living and they understand their position and don't do any new material.

"On the other hand," he continues, "there are other acts that don't mind doing oldies but they want the audience to realize they are still contemporary performers and attempt to inject new things. But the audience isn't responsive to that."

George Benson is set to perform two shows to close MIDEM at the Casino Municipal in Cannes Jan. 25.

While in Europe, Benson will perform a midnight concert at Drury Lane in London Jan. 27. Other performances include an appearance on "Rendezvous de La Mache," a French television show which tapes in Paris Jan. 28; and an appearance at the Solan de Champs Elysees, Jan. 29.

Benson will return to Europe in the spring to begin a major tour which will include Japan and Australia.

James Brown hosts NBC-TV's "20th Anniversary Special" airing Friday (20). Brown's guests include Elton John, Kiki Dee, Peter Frampton, Rhythm Heritage, Seals & Crofts and a special salute to Alice Cooper.

The Crusaders' keyboardist Joe Sample will release his first solo LP this month on ABC Records titled "Rainbow Seeker."

The LP, written and arranged by Sample, has production assistance from fellow Crusaders Stix Hooper and Wilton Felder.

Other musicians contributing are Robert "Pops" Popwell, Billy Rogers, Dean Parks, David T. Walker and Garnett Brown.

ABC's B.B. King is in the studio with the Crusaders producing. The LP features seven new tunes especially written for King by the Crusaders. The LP will be released later this year.

"What's Happening," the black-oriented situation comedy on ABC-TV, will have the Doobie Brothers for a two-part episode to air on two consecutive Saturdays, Jan. 28 and Feb. 4.

The script, written especially for the Doobie Brothers by Sally Wade, is believed to be the first time a two-part episode has been written around a rock band on a black situation comedy series.

The show, directed by Mark Warren, features the Doobies performing six tunes including "Takin' It To

The Streets," "Little Darlin'," "Echoes Of Love," "Black Water," "I Cheat The Hangman" and "Take Me In Your Arms (Rock Me)."

Following five nights at the Mark Hellinger Theatre in New York, Al Green takes his show into L.A.'s Dorothy Chandler Pavilion for three nights Feb. 13-15.

Remember... we're in communications, so let's communicate.

Mancini Scores 2

LOS ANGELES—Oscar winners Henry Mancini and Leslie Bricusse are collaborating on "Mov'Em Out" from "Revenge Of The Pink Panther," starring Peter Sellers, and "It's All In The Mind" from "House Calls," starring Walter Matthau, Glenda Jackson, Art Carney and Richard Benjamin. Both films are being scored by Mancini.

2 Films Star Acts

NEW YORK—Polydor's Atlanta Rhythm Section and Casablanca's Village People will star in two separate "short subjects" to be filmed by Productions Two.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	31	31	15	SENT IT Ashford & Simpson, Warner Bros. WS3088
2	2	10	LIVE Commodores, Motown M94	32	29	5	THE BELLE ALBUM Al Green, Hi HLP6004
★	4	5	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	33	30	10	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H
4	3	22	IN FULL BLOOM Rose Royce, Whitfield WH 3074	34	32	30	REJOICE Emotions, Columbia PC 34762
5	5	13	REACH FOR IT George Duke, Epic JE 34883	35	37	5	THE HARDNESS OF THE WORLD Slave, Cotillion S05201 (Atlantic)
6	6	7	GALAXY War, MCA MCA 3030	36	36	4	ONLY THE STRONG SURVIVE Billy Paul, Columbia 34923
★	10	6	THANKFUL Natalie Cole, Capitol SW 11708	37	35	19	PATTI LABELLE Epic PE 34847 (Columbia)
8	7	18	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	38	34	6	SPINNERS 8 Spinners, Atlantic SD 19146
★	17	10	FLYING HIGH ON YOUR LOVE Bar Kays, Mercury SRM 11181 (Polydor)	39	39	8	SUNSHINE Emotions, Stax 4100 (Fantasy)
★	12	5	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DILPAT14	40	40	7	HERE TO TEMPT YOU Temptations, Atlantic SD 19143
★	13	4	MR. MEAN Ohio Players, Mercury SRM 13707	41	41	7	NEW HORIZONS Isaac Hayes, Polydor PD 16120
12	9	20	BRICK Black, Bang BLP 409 (WEBl)	42	42	16	BABY IT'S ME Diana Ross, Motown M7 890R1
13	8	20	FEELIN' BITCHY Millie Jackson, Spring SPJG6715 (Polydor)	★	NEW ENTRY		THE FORCE Kool & the Gang, De Lite DRS 9501
14	11	17	SECRETS Con Funk Shun, Mercury SRM 1-1180	44	44	12	COCOMOTION El Coco, A&I 6012
★	19	4	SATURDAY NIGHT FEVER Various Artists, RSO RS 2 4001	★	NEW ENTRY		ENCOUNTERS OF EVERY KIND Meco Millennium, MNL P8004 (Casablanca)
16	16	12	MENAGERIE Bill Withers, Columbia JC 34903	46	46	10	WE ARE ONE Mandilli, Arista AB 4144
17	15	27	TOO HOT TO HANDLE Heatwave, Epic PE 34761	★	NEW ENTRY		LIVE AT THE BIJOU Grover Washington, Jr., Ruda RUX 3637 (Motown)
★	24	4	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	★	NEW ENTRY		LOVE CONNECTION The Delta, Mercury SRM 13711
19	14	26	SOMETHING TO LOVE LTD, A&M SP 4646	49	49	4	THE BITCH IS BAD Denise La Salle, ABC AB1027
20	21	6	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	50	43	12	GOIN' PLACES Jackson, Epic PE 34835
★	27	4	LOOKING BACK Steve Wonder, Motown M804LP3	51	51	7	TRAMMPS III Trammps, Atlantic SD 19148
22	20	14	TURNIN' ON High Energy, Gordy G 978	52	45	12	BEHOLD THE MIGHTY ARMY New Birth, Warner Bros. BS 3071
23	23	9	SONGBIRD Deniece Williams, Columbia JC 34911	53	53	5	NOW IS THE TIME Harold Melvin and the Blue Notes, AEC AA1041
24	18	9	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078.2	54	54	2	GOIN' BANANAS Side Effect, Fantasy F 9537
25	25	8	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080	55	50	7	GOT TO GIVE IT UP Most Requested Rhythm Band, Magic Disc MD 114
26	26	13	TRUE TO LIFE Ray Charles, Atlantic SD 19142	56	56	14	BE HAPPY Kellie Patterson, Shadybrook SB 33-007
27	33	15	COME GO WITH US Pockets, Columbia PC34879	57	57	11	NEVER LETTING GO Phoebe Snow, Columbia JC 34875
28	28	15	ODYSSEY Odyssey, RCA APL1 2104	58	52	24	SHAKE IT WELL Dramatics, ABC AB 1019
29	22	15	ACTION Blackbyrds, Fantasy F9535	59	48	42	COMMODORES Motown M7 884R1
★	38	5	CHIC Chic, Atlantic SD 19153	60	55	9	NEW HORIZONS Silvers, Crystal ST 11785

Rack Singles Best Sellers

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As Of 1/9/78

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

1	HOW DEEP IS YOUR LOVE —Bee Gees—RSO 882	21	SWINGTOWN —Steve Miller, Capitol 4496
2	COME SAIL AWAY —Styx, A&M 1977	22	MY WAY —Elvis Presley, RCA 11165
3	YOU LIGHT UP MY LIFE —Debby Boone, Warner/Curb 8446	23	DESIREE —Neil Diamond, Columbia 3 10657
4	WE ARE THE CHAMPIONS —Queen, Elektra 45441	24	DON'T LET ME BE MISUNDERSTOOD —Santa Esmeralda, Casablanca 902
5	DON'T IT MAKE MY BROWN EYES BLUE —Crystal Gayle—United Artists 1016	25	JUST THE WAY YOU ARE —Billy Joel, Columbia 3 10646
6	BABY COME BACK —Player, RSO 879	26	YOUR SMILING FACE —James Taylor, Columbia 3 10602
7	HEY DEANNIE —Shaun Cassidy, Warner/Curb 8488	27	STAYIN' ALIVE —Bee Gees, RSO 885
8	SHORT PEOPLE —Randy Newman, Warner Bros. 8492	28	GIRLS SCHOOL —Wings, Capitol 4504
9	STAR WARS —Meco—Millennium 604 (Casablanca)	29	NOBODY DOES IT BETTER —Carly Simon—Elektra 45413
10	HEAVEN ON THE 7TH FLOOR —Paul Nicholas—RSO 978 (Polydor)	30	BABY, WHAT A BIG SURPRISE —Chicago—Columbia 3 10620
11	SLIP SLIDIN' AWAY —Paul Simon, Columbia 3 10630	31	KEEP IT COMING —K.C. & the Sunshine Band—TK 1023
12	BLUE BAYOU —Linda Ronstadt—Asylum 45431	32	LOVE IS THICKER THAN WATER —Andy Gibb, RSO 883
13	HERE YOU COME AGAIN —Dolly Parton, RCA 11123	33	THAT'S ROCK-N-ROLL —Shaun Cassidy—Warner/Curb 8423
14	TURN TO STONE —Electric Light Orchestra, Jet 1099	34	BRICK HOUSE —Commodores, Motown 1425
15	SOMETIMES WHEN WE TOUCH —Dan Hill, 20th Century 2355	35	I GO CRAZY —Paul Davis, Bang 733 (Web IV)
16	THE WAY I FEEL TONIGHT —The Bay City Rollers, Arista 0272	36	IT'S SO EASY —Linda Ronstadt, Asylum 45438
17	CALLING OCCUPANTS OF INTERPLANETARY CRAFT —Carpenters—A&M 1978	37	WE'RE ALL ALONE —Rita Coolidge—A&M 1965
18	THEME FROM CLOSE ENCOUNTERS —John Williams, Millennium 008	38	JUST REMEMBER I LOVE YOU —Firefall, Atlantic 3420
19	RUNAROUND SUE —Leif Garrett, Atlantic 3440	39	EASY TO LOVE —Leo Sayer, Warner Bros. 8502
20	YOU'RE MY HEART —Rod Stewart, Warner Bros. 8475	40	SHE DID IT —Eric Carmen, Arista 0266

Rack LP Best Sellers

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As Of 1/9/78

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

1	RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010	21	I'M GLAD YOU'RE HERE WITH ME TONIGHT —Neil Diamond, Columbia JC 34900
2	SIMPLE DREAMS —Linda Ronstadt—Asylum 6E 104	22	OUT OF THE BLUE —Electric Light Orchestra, Jet JTLA 823 (United Artist)
3	SHAUN CASSIDY —Shaun Cassidy—Warner/Curb BS 3067	23	GREATEST HITS —Olivia Newton-John, MCA 3028
4	BORN LATE —Shaun Cassidy, Warner/Curb BSK 3126	24	GREATEST HITS VOLUME II —Elton John—MCA 3027
5	ALIVE II —Kiss—NBLP 7076	25	FOOT LOOSE & FANCY FREE —Rod Stewart—Warner Bros. BSK 3092
6	STAR WARS/SOUNDTRACK —20th Century 2T 541	26	STREET SURVIVORS —Lynyrd Skynyrd, MCA 3029
7	BOOK OF DREAMS —Steve Miller Band—Capitol SO 11630	27	I'M IN YOU —Peter Frampton, A&M 4704
8	SATURDAY NIGHT FEVER —Soundtrack, RSO RS 2-4001	28	LOVE GUN —Kiss, Casablanca NBLP 7057
9	FOREIGNER —Foreigner—Atlantic SD 18215	29	DOWN TWO THEN LEFT —Boyz n the City, Columbia JC 34729
10	LIVE —Barry Manilow—Arista AL 8500	30	ALL N' ALL —Earth, Wind & Fire, Columbia JC 34905
11	BOSTON —Epic PE 34188	31	GREATEST HITS, ETC. —Paul Simon, Columbia JC 35032
12	ELVIS IN CONCERT —Elvis Presley—APL 2587	32	LIVE —Foghat, Bearsville BRK 6971 (WB)
13	YOU LIGHT UP MY LIFE —Debby Boone—Warner/Curb WBS 8455	33	THE STORY OF STAR WARS —Soundtrack, 20th Century T 550
14	THE GRAND ILLUSION —Styx, A&M SP 4637	34	MOODY BLUE —Elvis Presley—RCA AFL 1-2428
15	NEWS OF THE WORLD —Queen, Elektra 6E 112	35	AJA —Steely Dan—ABC AB 1006
16	GREATEST HITS —Bay City Rollers, Arista AB 4158	36	HERE AT LAST... LIVE —Bee Gees, RSO RS 2-3901 (Polydor)
17	HOTEL CALIFORNIA —Eagles—Asylum 7E 1084	37	PART III —K.C. & The Sunshine Band, TK 605
18	THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E 1052	38	CAT SCRATCH FEVER —Ted Nugent, Epic PE 34700
19	DRAW THE LINE —Aerosmith, Columbia JC 3 4856	39	ANYTIME... ANYWHERE —Rita Coolidge, A&M SP 4616
20	POINT OF KNOW RETURN —Kansas, Kirshner JJ 34929 (Epic)	40	LET'S GET SMALL —Steve Martin, Warner Bros. BSK 3090

Strawberry Singer Gets TV Campaign

NEW YORK—Strawberry Records plans to launch a new MOR male voice with a reported \$85,000 spot television campaign on major New York outlets.

WNEW-FM DJ Allison Steele introduces the 30-second spots followed by singer Don Grayson singing parts of songs from the LP "Let Me In."

Visuals feature the LP cover, which is a portrait of Grayson, said to have potential appeal with MOR femme fans. A crawl list of retail outlets follows that. Spot was produced by Production Two Studios here, with Manhattan Advertising assigned to buy the time.

Spots are slated for local NBC, ABC and CBS outlets.

General News

TPI Label Signs Acts

NEW YORK—TPI Records, a new independent label, has been formed here by Terry Philips. The label, to be distributed by independents like Pickwick, Apex, Aquarius, Chips, M.S., and Zamoiski, will target r&b, jazz and fusion markets.

Among the first acts signed to the label are "Both Worlds," a fusion/jazz group from Baltimore; Orchestra Julian, a Latin Disco group from Venezuela; a five-piece group called Sinbad, organist Larry Young, and a vocalist named Jennie Brittan.

First releases from the label include "Latin Fire," by Orchestra Julian, and an album and single by Both Worlds titled, "Don't You Hide It." The label plans releasing at least 10 albums this year.

Philips formerly headed Perception Records, now defunct. More recently he has produced acts for Arista and BASF. He has also worked with such artists as the Fatback Band, Dizzy Gillespie, Grady Tate, Golden Earrings, Black Ivory, King Harvey and Wanda Robinson.

Personnel at TPI Records include Brian MacDonald, a&r director; Jennie Brittan, national promotion director; Stephen Baron, West Coast promotions; Greg Herman, Midwest promotions, based in Detroit; Scott Johnson, promotions, Baltimore/Washington; and Harry T., based in Miami.

A feature of the label, according to Philips is that most of the acts signed also have some experience with production, and can either produce or co-produce their own records.

Campbell Shows For Cable TV

NEW YORK—Six Glen Campbell specials have been added to a series of programs aimed exclusively at cable systems.

International Home Entertainment Inc. is acquiring the shows, and 18 others, in a deal with Ember Enterprises Inc. of London. The Campbell shows are 50 minutes long, and feature one guest each show. Signed are Helen Reddy, Jim Webb, Anne Murray, Wayne Newton, Seals & Crofts and David Gates of the group Bread. They are U.K.-produced.

Other shows acquired through the deal will feature Reddy, George Burns, Frank Gorshin, Charley Pride, Charlie Rich, Dionne Warwick, Trini Lopez, Buddy Greco, Anne Murray, the Drifters, the Stylistics, Marty Allen and Teresa Brewer.

Manson At UCLA

LOS ANGELES—Composer/arranger Eddy Lawrence Manson will again teach the course "Scoring Music To Film" at UCLA Extension beginning Monday (9). The class meets for 12 consecutive Monday evenings from 7 p.m.-10 p.m. in Schoenberg Hall.

The course explores film and television music, animation, commercials, budgets, recording techniques, spotting and click tracks. Four units of academic credit will be offered.

Dr. Rock To MCA

LOS ANGELES—Dr. Rock Productions has signed a multi-album agreement with MCA Records. The first product under the deal, due in February, is Stargard's followup to its current MCA release, "Which Way Is Up."

Billboard Top 50

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelongs, BMI)
2	2	10	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
3	3	8	DESIREE Neil Diamond, Columbia 3 10657 (Stonebridge, ASCAP)
4	4	14	HERE YOU COME AGAIN Dolly Parton, RCA 11123
5	5	17	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
6	6	8	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
7	7	15	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
8	9	11	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
9	11	7	LADY LOVE Lou Rawls, Philadelphia International 8 3634 (CBS), (Mighty Three, BMI)
10	17	5	CURIOUS MINDS (UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
11	15	7	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
12	12	20	BLUE BAYOU Linda Ronstadt, Asylum 45431 (A&M, BMI)
13	14	6	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (McCauley/Wolbeck, CAPAC/ASCAP/Algee, BMI)
14	8	12	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Bramtree/Snow/Golde's Gold, BMI)
15	10	12	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
16	18	12	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
17	21	9	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
18	13	11	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
19	29	4	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
20	23	13	BABY COME BACK Player, RSO 879 (Polydor)
21	20	9	YOU'RE MY SOUL AND INSPIRATION Dorsey & Marie Osmond, Polydor 14439 (Screen Gems/EMI, BMI)
22	30	4	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
23	24	9	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joey/Hugh & Barbara Gibb/Unichappell, BMI)
24	16	16	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
25	25	9	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
26	39	4	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
27	19	12	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
28	27	20	YOU LIGHT UP MY LIFE Debby Boone, Warner Brothers 8446 (Big Hill, ASCAP)
29	28	23	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
30	32	6	UNTIL NOW Bobby Aron, First Artists 41000 (Photogram) (Colgems/EMI/First Artists, ASCAP)
31	22	18	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
32	35	5	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
33	33	8	NEVER MY LOVE Addis Brothers, Buddah 587 (Not Listed)
34	NEW ENTRY		THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004 (Jobete, ASCAP)
35	34	10	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
36	NEW ENTRY		BEFORE MY HEART FINDS OUT Gene Colton, Arista America 7675 (Sailmaker/Chappel, ASCAP)
37	26	17	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
38	37	15	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16107 (Dawnbreaker/Cold Zinc, BMI)
39	NEW ENTRY		EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085 (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
40	31	8	25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)
41	40	12	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
42	44	4	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Withers/Chappell, BMI)
43	49	2	THEME FROM CLOSE ENCOUNTERS Meco, Millennium 008 (Gold Horizon, BMI)
44	NEW ENTRY		WALK RIGHT BACK Anne Murray, Capitol 4527 (Warner-Tamerlane/BMI)
45	46	8	RUN TO ME Flower, United Artists 1092 (Casseroles/Front Wheel, BMI)
46	48	2	SWEET SWEET SMILE Carpenters, A&M (not available)
47	47	4	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
48	NEW ENTRY		MY REASON TO BE IS YOU Marilyn McCoo & Billy Davis Jr., ABC 12324 (Screen Gems/EMI/Traco, BMI) (Colgems/EMI/Spec-o-lite, ASCAP)
49	50	2	NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)
50	45	5	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)

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Clive Davis


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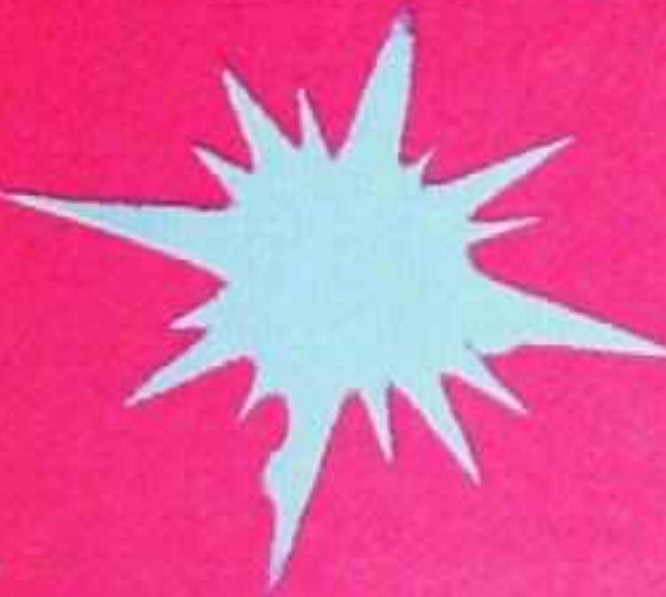
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42

CREME OF NASHVILLE

43

10 Of The Tops In Country

43

TENNESSEE PRIDE

43

10 FROM TENNESSEE

43

COUNTRY CLASSIC

43

LEGENDS OF COUNTRY

43 SP 101

COUNTRY LOVE

43 SP 102

Nashville Clubs Suffering Winter Doldrums

• Continued from page 63

While Robby Borchers' Western Room and the Embers offer solely country music, the Carousel alternates between '50s entertainment and country acts. Ronnie Prophet performs at the Carousel approximately 20 weeks per year.

The Western Room has recently contracted to use Bobby Borchers' name as endorsement, and Ellis says Borchers is expected to appear there 30-35 weeks per year.

The Embers, most recently known as Johnny Paycheck's Country Showcase, plans to have Polydor Records' group Billy Thundercloud and the Chieftones performing there as often as possible. The agreement between Paycheck and the club expired in late 1977 and, because of Paycheck's increasing commitment to his recording and touring career, was not renewed.

Ellis chimes the opinion of Harmony House management that the tour season seemed to run longer this year than previous years and cites December and January as the slowest months. Estimating that the tourist/resident ratio is 65% to 35%, Ellis opines that "Nashville residents are more inclined to operate within their own social circles rather than go out to nightclubs."



Packed House: George Jones' Possum Holler enjoys on SRO crowd—frequent during the summer tourist season.

He also feels that club patrons are often disappointed when they find an artist is not performing at a club that carries his name.

"Although they might be upset at first, they're usually satisfied when they come in and find out there is quality entertainment," Ellis says.

Ellis notes he would like to see more cooper-

ation and coordination between the clubs and music industry executives in Nashville such as record companies, booking agents and personal managers.

"If we all work together," he points out, "we could provide Nashville residents and tourists with more name entertainment."

Quinnie Acuff, vice president of George

Jones Enterprises notes that "business at George Jones' Possum Holler drops more than one-half in the non-tourist season although weekend business maintains itself fairly well throughout the year."

Jones, who is also part owner in the club, performs there approximately 20 times a year. His road band, the Jones Boys, appears when not working with Jones on the road.

"If someone is really upset when they find out George isn't there, we will return their cover charge, Acuff says, "but they're usually happy if they stay."

Noting an "excellent tourist season trade," Acuff points out that the club is open seven nights during the busy months and cuts down to five nights a week during the winter months. "We're considering only staying open four nights a week for a while after New Year's," she adds.

Agreeing with the lack of local support, Acuff cites the "large number of industry-related residents who are surrounded by music all the time" as a possible reason.

Possum Holler has a strong working relationship with the Nashville music community, housing such functions as the NARAS showcases and Nashville Songwriters Assn. International affairs.

Mathes Buys Piece

NASHVILLE — Col. Dave Mathes, president of Songs of David, Inc., is purchasing half interest in Jimmy Pepper's Music. The new ownership will consist of Songs of David, Inc., Faron Young and Billy Deaton.

Mathes notes that Peppers has also signed an exclusive writer agreement with Songs of David, Inc.

Earwood Shipped

NASHVILLE—Country tracking stations and distributors are now being shipped the new Mundo Earwood LP, "Mundo Earwood Chapter One." The Earwood LP is the fourth album to be released by True Records in the past nine months. It marks the first time the label is making its product also available on 8-track.

Gospelers Elect Shea

NASHVILLE—With John T. Benson III, president, and Hal Spencer, executive vice president, presiding, the Gospel Music Assn. has elected its new board of directors for 1978.

Ed Shea was re-elected chairman of the board. Lou Hildreth was named treasurer and Norman Odum, secretary.

Elected to one-year terms as vice presidents were Aaron Brown, Ron Coker, Frances Preston, J.C. Whittfield, Herman Harper, Maurice LeFevre, Stephen Speer, Carrol Stout, Paul Olson, Wendy Bagwell and Charlie Monk.

Newly elected board members are Terry Blackwood, artists and musicians division; Jesse Peterson, record companies; Pat Zondervan, publishers; Paul Stevens, radio and television; Paul Paino, talent agency artists' management; Jim Black, performing rights organizations; T. O. Tollett, merchandisers; Monte Nichols, and Larry Beisel, church staff musicians; Eric Aucoin, broadcast media; Larry Orrell, promoters; John Sturdivant, trade papers.

DRAKE'S DOOR OPEN

Old Giants Are Label Specialty

By SALLY HINKLE

NASHVILLE—Interested in joining the roster of Nashville's newest record label? The only requirement is being a legend in country music.

"This label is here not to break new artists, but to try and keep traditional country alive," claims Pete Drake, owner of First Generation Records, a division of Pete Drake Productions.

The fledgling firm has signed its first artist, Ernest Tubb, and he fits the legendary qualification.

"I started this label mainly for Ernest," says Drake, "because it really bothered me to see a man like him, who is such a legend and who has done so much for the business, without a label. And there are other artists I'm talking with, in the same predicament, who will probably join us."

To bring traditional country music back to life, Drake hopes to break the ice with Tubb both in country markets and college market areas, as well as in foreign markets. So far, he's been able to tap the country market, with Tubb's first release in three years and his first chart record in 10 years, entitled "Sometimes I Do/Half My Heart's In Texas."

"The main thing is backing up the stations with product," says Drake. "We're covering all of the country stations and even some college stations, and anybody that goes out on a limb for us, we're going to make sure that product is available in that area."

Drake would like to ensure that the public gets the product it is looking for, and is willing to go to a mail-order system if the distributors and stores won't work with the artists.

"When our artists are playing dates, I'd like to see them take a minute to ask the audience about availability of their product, and if the stores don't have it, ask them to write their name and address down and send it to us," says Drake.

"That way we can build up a mail-

ing list to keep the consumer posted on all our product, or they will know that mail-order is available if it comes down to it. I'd rather go through distributors and stores. But if we can't get the cooperation we need, then we'll go mail-order.

"Our operation is going to have to move slowly to be effective," adds Drake. "I've got a man coming in from England who will be responsible for handling our merchandising and marketing and with his help, we're also going to make deals with individual record companies abroad which are wanting Tubb product."

Locally, we have two people working on the phone to stations and a small staff of field personnel that I'd like to work up to eight or 10. But that will come with the addition of acts.

"The 'legend' himself is 63-years-old and singing better than he ever has. He still believes that you have to go out and play for your fans, and he still works some 200 dates a year, selling out every night."

"The college kids have discovered Ernest now, just as they discovered Willie Nelson," says Drake, "and when he plays a city now, close to a college, his fans can't get in to see him for the college kids."

Tubb also had a lot to do with the building of Nashville and some of its better known country stars.

"He was a first," says Drake. "He was the first to use an electric guitar on the 'Grand Ole Opry,' he was a first with his style of music, and he has sold some 30 million records. He also brought in such names as Hank Williams and George Jones and had a lot to do with the careers of such people as Loretta Lynn, Marty Robbins and Willie Nelson, among others."

For Drake, having Ernest Tubb on First Generation and producing him as well is a labor of love.

"I produced Ringo Starr, worked

(Continued on page 97)

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Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	WHAT A DIFFERENCE YOU MADE IN MY LIFE—Ronnie Milsap (A. Jordan, RCA 11146 (Chess, ASCAP))	41	7	7	ANGEL OF THE MORNING—Mabo Montgomery (C. Taylor, United Artists 1115 (Blackwood, BMI))	68	52	15	DON'T LET ME TOUCH YOU—Marty Robbins (M. Robbins, B. Sherrill, Columbia 3-10629 (Meriposa, BMI))
2	3	10	MY WAY—Ezra Presley (Anka, Revaux, Francis, RCA 11165 (Spanka, BMI))	38	NEW ENTRY	6	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie (E. Bruce, P. Bruce, RCA 11198 (Tree, BMI))	69	69	6	ANGELINE—Mando Earwood (M. Earwood, D. Heard, True III (World Wide) (Music Of The Times, BMI))
3	5	8	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn (P. Fortman, MCA 40832 (Holla Darlin', SESAC))	46	5	5	YOU KNOW WHAT—Jerry Reed & Seidna (J. Hubbard, RCA 11164 (Vector, BMI))	70	80	4	YOU READ BETWEEN THE LINES—Billy Parker (R. McCown, Sawgrass, BMI, SCR 153)
4	4	13	MIDDLE AGE CRAZY—Jerry Lee Lewis (G. Throckmorton, Mercury 35011 (Tree, BMI))	38	42	7	ALWAYS LOVIN' HER MAN—Dale McBride (H. Kinman, Con Bro 127 (NSD) (Coe Bros, BMI))	71	77	4	MOUNTAIN MUSIC—Parter Wagner (D. Parton, Dweper, BMI, RCA 11196)
5	1	12	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (D. Cox, Epic 8-50469 (Warner-Tamerlane, BMI))	39	7	13	I'M KNEE DEEP IN LOVING YOU—Dave & Sugar (S. Throckmorton, RCA 11141 (Tree, BMI))	72	82	4	IF IF EVER COME BACK—Pat Rakes (P. Rakes, R. Faith, (Dusty Roads/Gallico, BMI) Warner Bros. 2506)
6	11	8	TO DADDY—Emmylou Harris (D. Parton, Warner Bros. 845R (Dweper, BMI))	61	4	4	BARTENDER BLUES—George Jones (J. Taylor, Dcountry Road, BMI, Epic 8-50495)	73	53	14	YOU LIGHT UP MY LIFE—Dobby Dixon (J. Brooks, Warner/Curb 8446 (Big Hit, ASCAP))
7	12	8	YOU'RE THE ONE—Oakridge Boys (B. Morrison, ABC/Dot 17732 (Glenwood/Arcahe, ASCAP))	51	5	5	I'VE BEEN LOVED—Cates Sisters (R. Lewis, Caprice 2041 (Sound, ASCAP))	74	63	19	BLUE BAYOU—Linda Ronstadt (R. Orkoon, J. Nelson, Asylum 45431 (Elektra) (Acuff-Rose, BMI))
8	9	11	LONELY STREET—Rex Allen Jr. (K. Sawyer, C. Bolow, W. Stevenson, Warner Bros. 8482 (Four Star, BMI))	42	45	7	I'VE CRIED (The Blues Right Out Of My Eyes)—Crystal Gayle (L. Lynn, MCA 40837 (Sure Fire, BMI))	75	75	7	MISSISSIPPI—Jack Parn (J. Phillips, 50 States 57 (NSD) (Bookers, ASCAP))
9	14	7	I JUST WISH YOU WERE SOMEONE I LOVE—Larry Gatlin (L. Gatlin, Monument 234 (Phonogram) (First Generation, BMI))	43	24	11	MISTER D.J.—T. G. Sheppard (G. Francis, B. Hunter, Warner/Curb 58490 (Painted Star, BMI/Pop, ASCAP))	76	76	7	THE WRONG SIDE OF THE RAINBOW—Jim Chestnut (S. Shaler, ABC/Hickory 54021 (Acuff-Rose, BMI))
10	10	11	THE FIRST TIME—Billy "Crash" Craddock (J. Arians, ABC/Dot 17725 (Pick A Hit, BMI))	44	47	7	WHAT KIND OF FOOL (Do You Think I Am)—Eddie Middleton (R. Whitley, Cleveland International 8 50481 (Epic) (Low Tw, BMI))	77	83	4	DOWN THE ROADS OF DADDY'S DREAMS—Barrell McCall (M. Sherrill, D. Goodman, (High Ball, BMI), Columbia 10653)
11	15	10	SOMETHING TO BRAG ABOUT—Mary Kay Place (B. Braddock, Columbia 3-10644 (Tree, BMI))	45	20	12	BABY, LAST NIGHT MADE MY DAY—Susie Allison (B. Springfield, Warner/Curb 8473 (House of Gold, BMI))	78	88	2	CARLENA AND JOSE GOMEZ—Billy Walker (J. Jackson, B. Damon, MRC 1009 (Metamor, BMI))
12	6	13	COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Frickey) (Boyer, Hart, Farrell, Columbia 310634 (Merri, BMI))	56	5	5	THE LONGEST WALK—Mary K. Miller (E. Polop, F. Spielman, Inevp 304 (NSD) (Advanced, ASCAP))	79	79	6	SOMETIMES I DO/HALF MY HEART'S IN TEXAS—Ernest Tubb (J. Seely/L. Hargrove, First Generation 901 (Tree, BMI/Window/Beachwood, BMI))
13	21	6	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Murry, Warner Bros. 850R (Gyro, ASCAP))	47	13	12	CHAINS OF LOVE—Mickey Gilley (A. Nugent, Playboy 8581 (Belinda-Unchappell, BMI))	80	90	2	CRY, CRY DARLING—Glen Barber (J. Newman, J. D. Miller, Groovy 103 (NSD) (Acuff-Rose, BMI))
14	16	11	STANDARD LIE NUMBER ONE—Stella Parton (D. Wilson, Elektra 45437 (Tree, BMI))	48	32	12	I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Gibb, Monument 45231 (Sligwood, BMI))	81	81	5	SOMETHING'S BURNING—Lutty Barnes (M. Davis, Republic 812 (Screen Gems-BMI, BMI))
15	19	8	MAY THE FORCE BE WITH YOU—Tom T. Hall (T.T. Hall, RCA 11158 (Haltone, BMI))	49	39	8	GOD MUST HAVE BLESSED AMERICA—Glen Campbell (A. Toussaint, Capitol 4515 (Warner-Tamerlane/Marsaint, BMI))	82	55	14	AGREE TO DISAGREE—Little David Wilkins (R. Hughes, T. Vernon, Playboy 85822 (Epic) (Little David, BMI))
16	17	16	COME TO ME—Roy Head (G. Price, ABC/Dot 17722 (Acoustic/Longstreet, BMI))	50	33	13	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty (D. Wilkins, T. Marshall, MCA 40805 (Emerald Isle/Battleground, BMI))	83	54	13	IT SHOULD HAVE BEEN EASY—Denny (B. McDill, RCA 11138 (Hall-Clament, BMI))
17	28	5	WHAT DID I PROMISE HER LAST NIGHT—Mai Tillis (R. McCown, W. Walker, MCA 40836 (Sawgrass, BMI))	51	36	11	I'LL PROMISE YOU TOMORROW—Jerry Wallace (F. Stanton, S. Shugler, A. Badale, BMA 7005 (Edwin R. Morris/Chip 'n' Dale, ASCAP))	84	66	10	STAR-STUDDEN NIGHTS—Ed Bruce (S. Throckmorton, Epic 8-50475 (Tree, BMI))
18	31	5	WOMAN TO WOMAN—Barbara Mandrell (J. Banks, E. Marion, H. Thigpen, ABC/Dot 17736 (East Memphis, BMI))	52	58	6	THROWIN' MEMORIES ON THE FIRE—Cal Smith (B. Bond, MCA 40839 (Stone Porch, BMI))	85	NEW ENTRY	2	IT STARTED ALL OVER AGAIN—Vern Gosdin (S. Milete, G. Paxton, K. Lusk, Elektra 4541 (Garpis, ASCAP/Kaysee, SESAC))
19	19	8	SOME I WROTE—Stuller Brothers (D. Reid, H. Redd, Mercury 55013 (Cowboy, BMI))	53	44	12	I'LL GET OVER YOU—Wack Nason (B. Peters, Mercury 55010 (Shelby Singleton, BMI))	86	NEW ENTRY	6	WALK RIGHT BACK—Anne Murray (S. Curtis, Capitol 4527 (Warner-Tamerlane, BMI))
20	27	8	I DON'T NEED A THING AT ALL—Gene Watson (J. Allen, Capitol 4513 (Joe Allen))	54	49	12	SAVIN' THIS LOVE FOR YOU—Johnny Rodriguez (L. Hargrove, Mercury 55012 (Window, BMI))	87	NEW ENTRY	5	SO GOOD, SO RARE, SO FINE—Freddie Hart (S. Stone, H. Shannon, Capitol 4530 (ATV/Welbeck, ASCAP))
21	34	4	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Pocat, Y. Dezza, A. LeGovic, M. Paley, (Spanka, ASCAP, Warner Bros. 8509)	55	59	5	IT DOESN'T MATTER ANYMORE—R.C. Bannon (P. Anka, Columbia 3-10655 (Spanka, BMI))	88	NEW ENTRY	10	RED HOT MEMORY—Kenny Dale (W. W. Wimberly, Capitol 4529 (Publicize, ASCAP))
22	23	9	HOW CAN I LEAVE YOU AGAIN—John Denver (J. Denver, RCA 11076 (Cherry Lane, ASCAP))	57	57	7	I LIKE TO BE WITH YOU—Ronnie Sessions (B. Wood, J. Christopher, MCA 40831 (Unchappell/Christwood, BMI))	89	NEW ENTRY	2	SWEET COUNTRY GIRL—Wack Sanders (M. Sanders, Pilot 101 (Stema, ASCAP))
23	29	7	I PROMISED HER A RAINBOW—Bobby Borchers (K. Bourke, Playboy 85823 (Epic) (Chappell, ASCAP))	58	85	2	RUNNING KIND—Merle Haggard (M. Haggard, Capitol 4575 (Shadtree, BMI))	90	100	2	HONKY TONK TOYS—A. L. "Doodle" Owens (A. L. "Doodle" Owens, J. Yowell, Raindrop 10 (Unchappell, BMI))
24	25	9	YOU AND ME ALONE—David Rogers (K. Klang, D. Pfimmer, Republic 011 (Singletree, BMI))	59	70	5	AFRAID YOU'D COME BACK—Kenny Price (D. Kirby, MRC 1007 (Tree, BMI))	91	60	11	GET DOWN COUNTRY MUSIC—Brush Arber (J. A. Rice, Monument 45236 (Combine, BMI))
25	26	10	HOLD TIGHT—Kenny Starr (B. Galt, MCA 40817 (Ripahulu, ASCAP))	60	71	4	IT STARTED ALL OVER AGAIN—David Houston (S. Milete, G. Paxton, K. Lusk, Starkey 172 (Gusta) (Garpis, ASCAP/Kaysee, SESAC))	92	NEW ENTRY	4	DEEPER WATER—Brenda Kay Perry (Not Available, MRC (Not Available))
26	30	8	WE GOT LOVE—Lynn Anderson (L. Reid, S. Fippit, H. Fenez, R. Gilbertson, Columbia 3-10650 (Tree, BMI))	61	78	2	BEDROOM EYES—Don Drumme (R. Hillborn, Churchill 7704 (Zeebe, ASCAP))	93	93	4	JAMBALAYA (On The Bayou)—Sanku & Serge (H. Williams, Ross, BMI, ABC/Hickory 54020)
27	18	9	THINK ABOUT ME—Freddie Fender (G. Labmas, ABC/Dot 17730 (Exxy Gaps, BMI))	62	73	5	FEEL'N BETTER—Hank Williams Jr. (H. Williams Jr., (Bocephus, BMI), Warner Bros. 8507)	94	97	4	I LOVE HOW YOU LOVE ME—Joni Leo (B. Mann, L. Huber, (Screen Gems-EMI, BMI), MCA 40826)
28	8	15	HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Wolf, RCA 11123 (Screen Gems-EMI) (Sommehil Songs, BMI))	63	70	5	I'VE GOT A FEELIN' (Somebody's Stealin')—John Anderson (J. Anderson, M. Garvin, E. James, Warner Brothers 8480 (A. Gallico, BMI/Easy Listening, ASCAP))	95	98	2	DON'T LET THE FLAME BURN OUT—Rita Remington (J. DeShannon, Plantation 167 (Halwell/Plain And Simple, ASCAP))
29	35	6	SHAKE ME I RATTLE—Cristy Lane (H. Hackady, C. Napier, LS 148 (GRT) (Regent, BMI))	64	65	7	LEONA—Johnny Russell (J. Hall, J. Hall, RCA 11160 (No Exit, BMI))	96	99	4	DON'T WORRY ('Bout Me)—Glenia Griffith (M. Robbins, (Doma/Presley, BMI), Avila America 7680)
30	37	5	SHINE ON ME (The Sun Still Shines When It Rains)—John Wesley Ryles (T. Skinner, J. Wallace, ABC/Dot 17731 (Navel The Marvel, BMI))	65	84	2	LONELY HEARTS CLUB—Billie Jo Spears (Butler, Bowling, Simmons, United Artists 1127 (Blackwood, BMI))	97	NEW ENTRY	7	TENNESSEE—Ray Sanders (K. Klang, D. Pfimmer, Republic 013 (Singletree, BMI))
31	43	5	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (R. McDowell, Suspicion 149 (GRT) (Blvin, SESAC))	66	84	2	YES MA'AM—Tammy Overtstreet (S. Throckmorton, ABC/Dot 17737 (Tree, BMI))	98	64	16	THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Emmons, C. Moman/W. Jennings, RCA 11118 (Baby Chick, BMI/Waylon Jennings, BMI))
32	40	6	GOD MADE LOVE—Mel McDaniel (McDaniel, Lunde, MacRae, Pollard, Capitol 4520 (Combine, BMI/Music City, ASCAP))	67	50	14	SWEET MUSIC MAN—Kenny Rogers (K. Rogers, United Artists 1095 (Jolly Rogers, ASCAP))	99	74	7	HE PICKED ME UP WHEN YOU LET ME DOWN—Mary Lou Turner (B. Braddock, T. Casassa, MCA 40828 (Tree, BMI))
33	48	6	TWO DOORS DOWN—Zella Lehr (D. Parton, RCA 11174 (Dweper, BMI))	67	50	14		100	67	16	THE PAY PHONE—Bob Luman (G. Martin, Polydor 14431 (Tree, BMI))
34	38	8	PLEASE/BLUE DARLIN'—Narvel Felts (T. Skinnery, K. Bell, L. Lykes, ABC/Dot 17731 (Navel The Marvel/Acuff-Rose, BMI))								

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PB-11164

37 Billboard 37 Record World 34 Cashbox



Zella Lehr "TWO DOORS DOWN"

PB-11174

33 Billboard 44 Record World 33 Cashbox

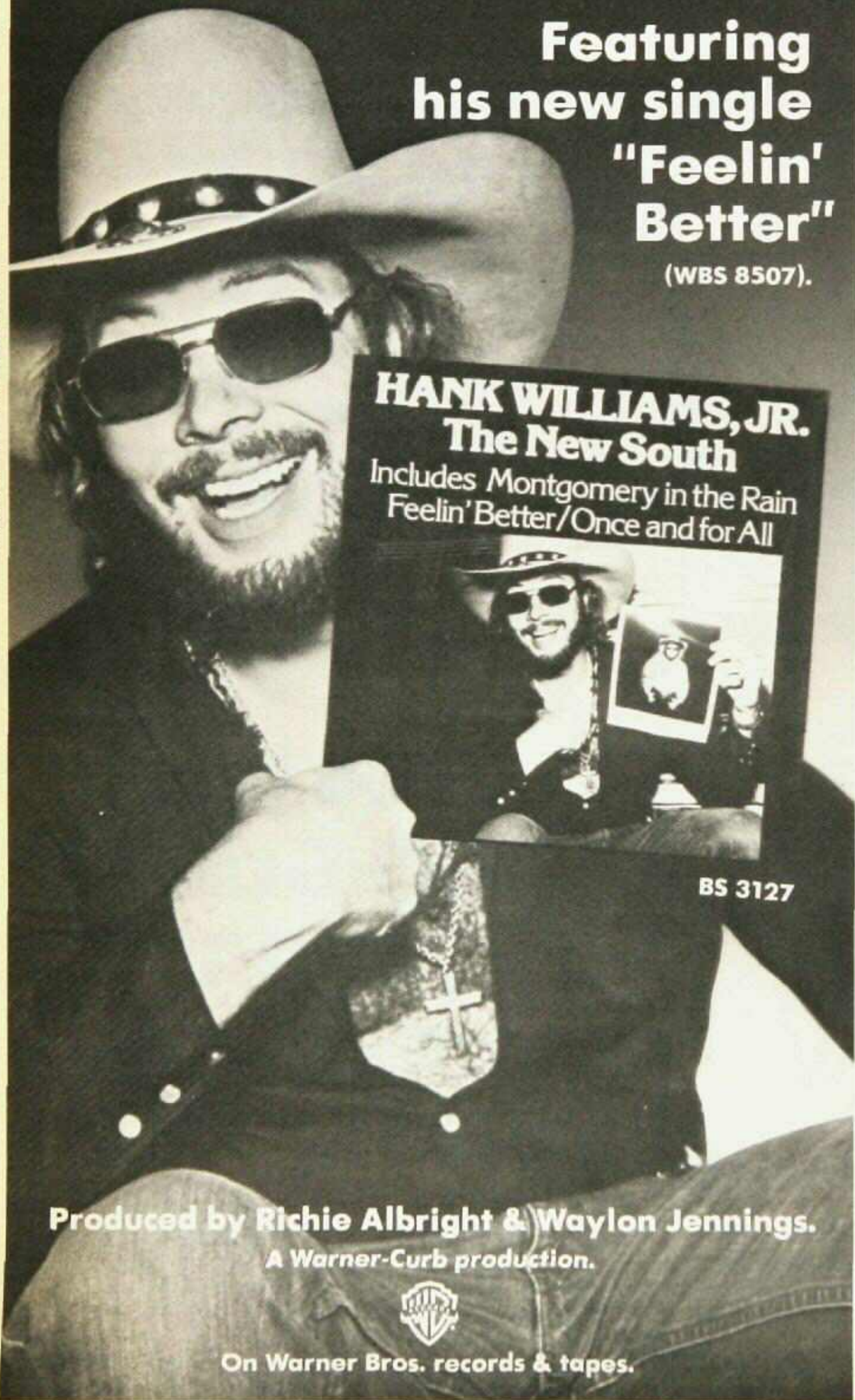
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JANUARY 21, 1978, BILLBOARD

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 1/21/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	3	15	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
3	4	13	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
4	2	27	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★	9	8	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
6	6	20	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2439
7	5	23	DAYTIME FRIENDS—Kenny Rogers, United Artists UALR 754G
8	8	10	GREATEST HITS—Olivia Newton-John, MCA 3028
9	7	12	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
10	11	20	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1 2477
11	10	10	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
12	12	7	I WANT TO LIVE—John Denver, RCA AFL12521
13	16	40	KENNY ROGERS, United Artists UA-LA895-G
14	15	19	HEAVEN'S JUST A SIN AWAY—The Kendalls, Division OV 1719
★	22	21	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
16	17	28	MOODY BLUE—Elvis Presley, RCA APL 1 2478
17	18	72	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
18	19	15	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
19	21	10	LOVES TROUBLED WATERS—Mel Tillis, MCA 2788
20	20	36	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
21	14	55	GREATEST HITS—Linda Ronstadt, Asylum 7E 1052
22	25	17	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
23	23	6	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11370
★	31	8	GREATEST HITS—George Jones & Tammy Wynette, Epic KE-34716
25	28	4	ROSES FOR MAMA—C.W. McCall, Polydyr (not listed)
26	24	15	COUNTRY BOY—Don Williams, ABC/Dot DD2988
★	35	6	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
28	26	4	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
29	27	12	SHAME ON ME—Donna Fargo, Warner Bros. BS 2055
30	29	20	HIS HAND IN MINE—Elvis Presley, RCA ANL1 1319
31	32	5	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
★	NEW ENTRY		THE BEST OF THE STATLER BROTHERS, Mercury SAM 1 1027 (Phonogram)
★	43	9	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
34	30	19	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
35	39	21	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
36	36	6	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PC 34687
37	37	5	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DD 2097
38	33	20	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
39	34	20	TODAY—Elvis Presley, RCA APL1 1039
40	45	5	AIMIN' TO PLEASE—Mary Kay Place, Columbia PC 34908
41	41	20	PURE GOLD—Elvis Presley, RCA ANL1-0571
42	42	20	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
43	44	9	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
44	40	7	GREATEST HITS, Vol. 2—Mickey Gilley, Playboy KZ34881
45	NEW ENTRY		BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
46	47	2	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DD 2098
47	38	4	IF YOU DON'T LOVE ME—Freddie Fender, ABC/Dot DD2090
48	48	2	THE BEST OF FREDDY FENDER—Freddie Fender, ABC/Dot DD 2079
49	49	2	ROAD SONGS—Hoyt Axton, SAM 8869
50	50	2	DENIM AND RHINESTONES—Bobby Borchers, Playboy KZ 35077 (Epic)

Mandy-Kaye Ties With World Intl

NASHVILLE — Mandy-Kaye Records has signed a promotion and distribution contract with World International Group, a Nashville-based promotion/distribution firm. President of the latter company, Gene Kennedy, notes the first single to be released under the new pact is "My Doll And I" by Sandra Kaye. Kennedy reports the new Peggy Sue release on Door Knob Records has been shipped. It's titled "To Be Loved."

Buy Two Outlets In Tulsa

By PAT NELSON

NASHVILLE—Jim Halsey, Hank Thompson and Roy Clark have purchased Mack Sanders' interest in radio stations KTOW-AM and KGOW-FM in Tulsa. A division of the American Entertainment Corp., the stations had been jointly owned by the four business partners.

John Randolph, formerly sales manager and program director of WAKY in Louisville, will join the Tulsa broadcasting firm as president and general manager.

"Although both stations will maintain their 24-hour country music programming policy, the sound will be more contemporary than it has been in the past," Halsey states.

Sanders has recently purchased WJRB Radio, previously WENO, in Nashville and exits the Tulsa firm to more fully concentrate on his Nashville interests.

The seventh annual KTOW promotional concert will also experience changes this year.

Previously a one-show event featuring Hank Thompson, Roy Clark and Buck Trent, the April 2 concert will include a matinee performance this year. And, negotiations are underway for Crystal Gayle to perform, marking the first time an outside guest star has been featured on the radio station's sponsored event hosted by Thompson, Clark and Halsey.

Historically the concert, being held at the 9,500-seat Tulsa Assembly Center, is a promotional means of increasing the station's visibility in Tulsa and the surrounding area.

Nashville Scene

By PAT NELSON

Following a successful European tour, Katy Moffatt teams with Tennessee Pulleybone to join Willie Nelson and Jerry Jeff Walker for a mid-America 19-city tour launched Friday (13) in Norman, Okla. and winding Feb. 10 in Boulder, Colo.

Roy Orbison has been working on his next Monument album with Fred Foster producing. He'll be touring Canada for 20 days in April and a spring tour of Australia is in the works. Linda Ronstadt's "Blue Bayou" single is an original from Orbison's catalog.

A major image change is slated for the career of Polydor artist Billy Thundercloud. After 15 years in the music business, Thundercloud, a full-blooded Indian, plans to de-emphasize the Indian aspect by having his braids cut and emerging with a new hairstyle.

Mel Tillis has been signed to guest on ABC's "Donny & Marie" variety show slated for taping at the Osmond television center in Drem, Utah, Jan. 30-Feb. 2. True Records shipped Mundo Earwood's first album for the label Monday (9). "Mundo Earwood Chapter One" contains Earwood's three chart singles, "Angeline," "Behind Blue Eyes" and "I Can Give You Love."

Ernest Tubb started 1978 with the NBC Big Event taping of "Fifty Years Of Country Music." Tubb, who worked 229 days on the road in 1977, left Nashville Saturday (7) for a 40-day tour of the West Coast.

Don Williams headlines the Ivanhoe Theatre in Chicago, Thursday (19), before going to Washington, D.C. for a Jan. 23 concert at the Cellar Door.

Jerry Lee Lewis tapes the Captain & Tenille television special in New Orleans in February. The Killer was also there for Super Bowl week-end for an appearance at Rosy's. He's been in the studio with producer Jerry Kennedy, who's also been working with Phonogram/Mercury acts the Statler Brothers and Nick Nixon.



PRESIDENTIAL SHORTENING—Steve Diener, president of ABC Records, removes the Dot from the name ABC Dot Records with help from Jim Fogle-song, president, Nashville operations, ABC Records. The action highlighted a "shortening" party thrown for the Nashville music industry by ABC Records, noting the shortening of the ABC/Dot name to ABC and other related changes.

Old Giants Are Label Specialty

Continued from page 92
with George Harrison and Elvis Presley, but this was the biggest thrill of my career to be able to work with Ernest Tubb."

Drake would like to help keep country music's identity and Nashville's identity as the No. 1 country music center of the world.

"I don't want what happened to folk music, for example, to happen to country. The folk music of the sixties died because it became watered down, and when we get to where country music stations won't play Loretta Lynn, Ernest Tubb, Porter Wagoner or George Jones, then we're hurting."

10 Presley LPs On Single & LP Charts

NASHVILLE—Five months after the death of Elvis Presley, the RCA artist continues to hold down 10 chart positions on the Billboard single and LP charts.

"My Way" by Presley climbs to number two on the Billboard Hot Country singles chart.

Meanwhile, nine Presley LPs remain on the Billboard Hot Country LPs chart, including "Elvis In Concert" which hits number three this week. Others are "Moody Blue," "How Great Thou Art," "His Hand In Mine," "Welcome To My World," "Today," "Pure Gold" and "Legendary Performer," both volume 1 and volume 2.

The Presley product, plus six other RCA LPs, gives the label 30% of the chart action on the LP chart. Besides the No. 1 album by Dolly Parton, RCA is enjoying LP chart success by Ronnie Milsap, Dave & Sugar, John Denver and Waylon Jennings.

CMA Hails 3 Stations

NASHVILLE—The CMA has recognized three radio stations for their outstanding promotions of "October Is Country Music Month" at the local level.

Winners were selected by a panel of judges after reviewing special programs, contests and other promotions sponsored by stations calling attention to Country Music Month.

Winners, chosen in three categories according to market area populations, included WJIL of Jacksonville, Ill., in the market area of 50,000 or less; KSSS in Colorado Springs, in the market area of 50,000 to 500,000.

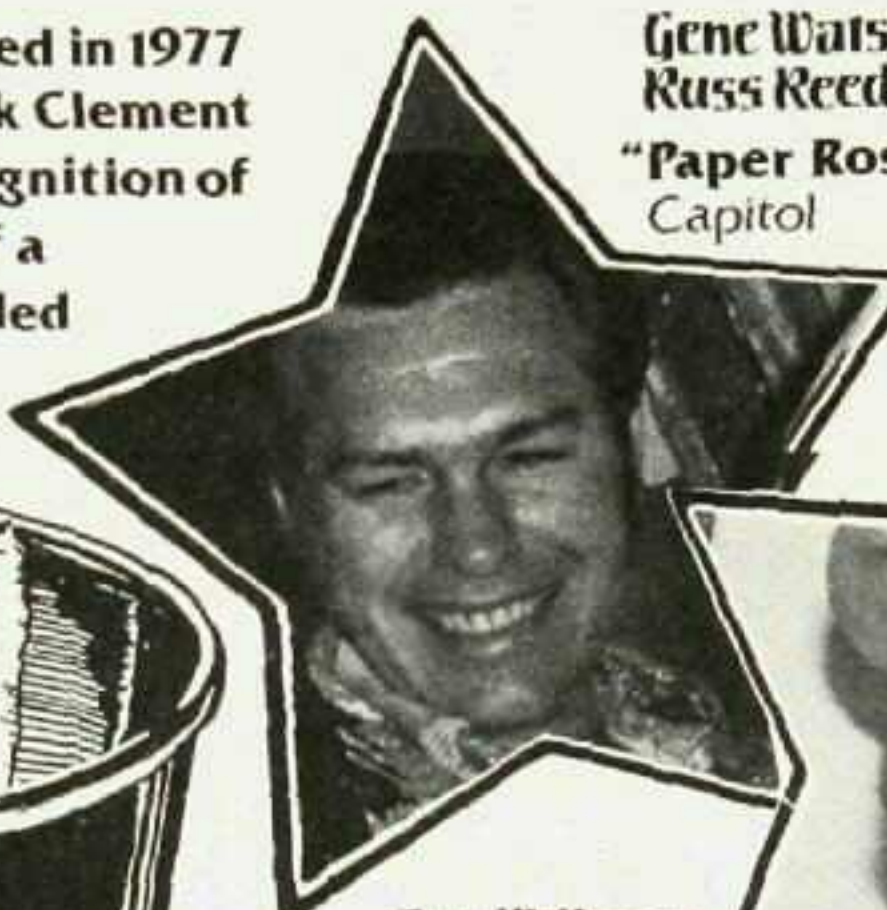
Each station was also asked to submit a joke, which will be presented on an upcoming "Hee Haw" segment by a station representative.

Winners will receive transportation to Nashville and accommodations for three days during October, and will attend the taping of "Hee Haw."

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General News
Ohio Regular Disco Clubs Folding

Continued from page 83
sted operators and distributors for \$6,000 plus 10% of the franchisee's annual gross.
Meanwhile, in spite of the misfortunes which seem to have befallen operators of stationary discos in the area, Pim discloses that there are still some diehards who, convinced that they can make a go of it, are scheduling new rooms. Among them is Ron Hamo who plans on opening the sixth disco in an expanding

chain in Fairlawn, Ohio, next month.
The room will cater to an audience in the 30 to 60 age group, and will feature sound components from such manufacturers as Yamaha, Technics and Meteor.

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Advertising Brings Results



FOOD BREAK—Joan Sutherland stops by Tower Records in Seattle to share a birthday cake with admirers. She was in Seattle to star in Massenet's "Le Roi de Lahore," which she will record for London Records in the spring. Awaiting slices of cake are, from left, Ray Edwards and Gary Howe of Tower; Linda Score, of Sound Records & Tapes, Seattle distributor; and John Harper, London sales exec.

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Sills Still May Record

• Continued from page 4

In February, excerpts from the New York City Opera's production of "Merry Widow," featuring Sills, will be taped.

Reportedly two solo albums also are committed to the label, and Sills' management says "at least five other projects have been discussed," including a third Sills/Kostelanetz collaboration.

News of the soprano's intention to retire from performing at age 50 came Jan. 9, when the New York City Opera board of directors announced she will share the company's directorship with conductor Julius Rudel. City Opera is the company Sills has been most closely associated with throughout her career, having debuted there in 1955.

Said Sills: "This was no sudden decision. I have been thinking about it for a long time. I have no regrets about giving up the stage. I would rather have people remember me at my best than have to make excuses."

The singer, the most popular American opera star of the '70s, is expected to make her farewell appearance with the City Opera in the spring of 1979, and is scheduled to sing with the San Diego Opera in October 1980—the latter expected to be her final operatic engagement.

Suskind Named Advisor To the Cincy Symphony

CINCINNATI—Walter Suskind will serve as music advisor to the Cincinnati Symphony Orchestra throughout the 1978-79 season.

He made his debut with the CSO last September. In his new post, Suskind will conduct eight pairs of subscription concerts, will direct a week-long area artist tour of the tri-state region and will serve as primary artistic advisor on matters concerning auditions, repertoire and guest artists.

For seven years, Suskind toiled as music director of the St. Louis Symphony and last season he conducted 14 concerts with the London Philharmonic, with which he recorded several LPs.

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	102	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
2	2	10	GREATEST HITS OF 1720 (Kapp) Columbia 34544
3	3	10	RACHMANINOFF: Concerto #3 (Berman) (Abbado) Columbia 34540
4	1	10	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyng) London 13124
5	NEW ENTRY		BACH: Brandenburg Concertos (Leonhardt). ABC AB67020/2
6	NEW ENTRY		TCHAIKOVSKY: Symphony #6, Pathetique, Chicago Symphony Orchestra (Solti). London CS 7034
7	NEW ENTRY		VERDI: Simon Boccanegra (Freni, Cappuccini). La Scala (Abbado) DG 2709071
8	NEW ENTRY		BEETHOVEN/SCHUMANN: Sonata And Fantasiestucke (Rubinstein). RCA ARL1-2397
9	NEW ENTRY		MUSSORGSKY: Boris Gudonov (Talvela). Angel SCLX-3844
10	5	48	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre). RCA FRL1-5468
11	11	6	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
12	10	27	GRANADOS: GOYASCAS De Larrocha, London CS 7009
13	NEW ENTRY		GERSHWIN & RUSSO: An American in Paris & Street Music (Siegel). San Francisco Symphony Orchestra (Ozawa). DG 2530 788
14	14	21	CHOPIN POLONAISES Pollini, DGG 2530 659 (Polydor)
15	12	17	ALBINONI: Adagio in G Minor St. Martin in the Fields Orch. (Marriner). Angel 37044 (Capitol)
16	16	31	GERSHWIN: Porgy & Bess Houston Opera Company. RCA Red Seal ARL3-2109
17	15	21	VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
18	18	6	SIBELIUS: Symphonies # 3 & 6 Boston Symph. Orch. (Davis). Philips 9500.142
19	19	35	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini). DDG 2707.097 (Polydor)
20	8	10	JANACEK: Katya Kabanova (Soderstrom) Vienna Phil. Orch. (Mackerras) London 12109
21	21	17	ROMANTIC VIOLIN, Fodor RCA ARL1 2365
22	22	6	VIVALDI: Four Seasons (Koto Ensemble). Angel S-37450
23	13	44	THE GREAT PAVAROTTI London OS 26510
24	7	116	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
25	25	6	BEVERLY SILLS, Opera Arias Angel 37255
26	17	13	CARRERAS: Opera Arias Philips 9500.203
27	9	13	MAHLER: Symphony #2 (Abbado). DG 2707.094
28	28	6	CHOPIN: Waltzes (Rubinstein). RCA LSC 2726
29	29	6	GOUNOD: Faust (Lombard). RCA FRL4-2493
30	30	6	GIACOMO ARAGALL, Italian Opera Arias London OS 26499
31	20	35	RAVEL: Bolero Chicago Symphony Orchestra (Solti). London CS 7033
32	31	52	HOLST: The Planets Tomita. RCA Red Seal APL1-1919
33	33	6	DVORAK: Piano Quintet in A Columbia M 34515
34	34	6	BLOCH: Schelomo (Bernstein). Angel 37256
35	6	31	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis). Philips 9500.141 (Phonogram)
36	36	6	RESPIGHI: Birds (Marriner). Angel 37252
37	37	6	MICHAEL ASPINALL, The Surprising Soprano London OS 26537
38	38	31	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow). Angel SB2-3810 (Capitol)
39	23	70	GO FOR BAROQUE Paillard Chamber Orchestra. RCA Victorola AVM 1-1687
40	40	13	DVORAK: Piano Concerto in G Minor (Richler). Angel 37239

ASHKENAZY *Renowned Russian Pianist Will Soon Record Album Series As a Conductor*

By ALAN PENCHANSKY

LAS VEGAS—A major series of recordings to feature pianist Vladimir Ashkenazy in the role of conductor is being undertaken by Gale Maximum Fidelity Recordings, a new British label in which Ashkenazy is a principal investor.

First disk in the series, a Tchaikovsky program to include "Romeo And Juliet," "Capriccio Italien" and two short orchestral works never before recorded, will be

taped this June with London's Philharmonia Orchestra, reports Ira Gale, label president.

Gale, here at the recent Consumer Electronics Show to negotiate new distribution for his year-old label, says Ashkenazy will tape nine disks for the company over the next two years.

The Russian-born musician, who is committed exclusively to Decca (London Records) for his recordings

as a pianist, made his recording bow as a conductor on a Decca album featuring music of Prokofiev.

Both the Philharmonia and chamber orchestras will be conducted by Ashkenazy in repertoire ranging from Mozart symphonies and serenades to the Shostakovich Fifth Symphony and Rimsky-Korsakov's "Scherzade."

Both Tchaikovsky concerts also are planned for the recording series, with soloists yet to be selected.

The disks will be produced with the live stereo "direct to tape" technique espoused by Ira Gale. Product on the label, listing at \$12.95, comes lavishly packaged and is available only through hi fi stores.

The label's first five releases, including performances by pianist Peter Frankl and soprano Shelia Armstrong, and a modern percussion music LP, have been distributed by Gale Electronics of America, a company also supplying esoteric hardware bearing the Gale name.

According to Gale, the hardware and software companies are to be separated, with the disk line turned over to a large, existing hi fi distributor with broad market penetration.

The aim is to reach 2,000 audio shops with the disks, instead of the 60 or 70 exclusive salons which had carried the line. Distribution will remain exclusive to hi fi stores for the present time, Gale says.

The 35-year-old musician and audio designer says he intends for the deluxe label to occupy a position here "one notch above Deutsche Grammophon."

AND 25 MORE NEXT APRIL

Orion Issues 60 Cassettes

By DAVE DEXTER JR.

LOS ANGELES—Ten years ago, Marion and Giveton Cornfield released 14 classical cassettes on their Orion label here.

"We couldn't give them away," Giveton Cornfield says. "We were convinced that the cassette was practical and that its future was enormous in the sound reproduction market but the truth is, we were a decade ahead of time."

Last week, from their headquarters in suburban Malibu, the Cornfields were shipping 60 different cassettes to Orion distributors in lucrative quantities. And in April, Orion will release an additional 25.

"The industry has changed," says the man who with his wife has patiently built Orion into an internationally respected label. "We offer two full LPs or more on every cassette we issue. All are in stereo. All are Dolbyized."

high energy, high output tapes of greatest tensile strength—every test we've ever made indicate that ours give unusually high fidelity of music reproduction."

The January release stresses large orchestra works. All nine Beethoven symphonies are included along with the four Brahms symphonies and other standard classics. All are Dolby B-encoded.

"We have just contracted with the Classical Cassette Co. of Upper Saddle River, N.J., to set up our new CCC-Orion cassette catalog. CCC does the manufacturing from our master tapes. It means that Orion is broadening its market penetration substantially," the Cornfields assert.

The cassette line, the Cornfields say, lists at \$7.98 even though most of the cassettes contain about twice as much music as other classical cassette packages. Orion LPs also list at \$7.98.



ROOTS MUSIC—Hawaii's Beamer Brothers perform for a "Sesame Street" videotaping in Kauai, Hawaii. The children's television show spotlights contemporary Hawaiian music for airing this month. Assisting Keola, left, and Kapono is Oscar (the grouch).

BOOK REVIEW

Newport Fest 'Illustrated' Provides Fuzzy Portraits

"Newport Jazz Festival: The Illustrated History," pictures and text by Burt Goldblatt, published by Dial Press, 287 pages, \$14.95.

NEW YORK—This is an attractive 9x10 1/2 volume which any dedicated fan of the Newport Jazz Festival will want to own. But despite the plethora of musical details, anecdotes, review excerpts, backstage chatter, etc., it is hardly the definitive work on the subject.

The biggest problem concerns the 300 or more photographs. With the exception of the cover pictures, they are all in black and white and many are of the snapshot variety, fuzzy and just not up to the standard one expects from this type of coffee table book.

This could have been remedied, had Goldblatt turned to the portfolios of other photographers. Instead, he furnished all the pictures himself, thereby making the subtitle "The Illustrated History" a shade presumptuous, to say the least.

Fortunately, he has captured some of the greats of jazz at off-guard moments and these candid pictures are truly fascinating: Billie Holiday, smoking nervously before a performance; Clark Terry and Zoot Sims, cheerfully playing baseball between sets in 1954; Miles Davis and Lester Young, stalking each other on the Newport lawn, al-

most like gunslingers in a Western movie.

As for the text, there's a little too much first person narrative for historical comfort. Everything is told from Goldblatt's point of view. His critical judgments are continually creeping into the proceedings, giving an extremely subjective coloring to this supposedly authoritative work.

The chapters are broken down conveniently into yearly segments. This allows the casual reader the opportunity to jump around indiscriminately from year to year, and perhaps that's the best way to absorb the book. But it also leads to a certain sameness of approach and leaves one missing the overview so important in explaining a phenomenon like the Newport Festival.

The most valuable information in the book is contained in the last 30 pages. Goldblatt has done jazz fans a genuine service by providing a discography of Newport recordings, followed by a minutely detailed listing of performers and programs at every Newport Festival, from 1954 to the present.

These 30 pages, plus the candid photos, will be the items most often returned to by the Newport aficionado who adds this book to his jazz library.

ED KELLEHER

BOOK REVIEW

Hoosier Profiles Indiana's Jazz Era

"The Jazz State Of Indiana" by Duncan P. Schiedt, 265 pages, published by the author, \$9.95 paperback only.

LOS ANGELES—Many excellent musicians emanated from the Hoosier state. Hoagy Carmichael, Claude Thornhill, Big Sid Catlett, Sidney and Wilbur DeParis, Pete Daily, Eddie Condon, Danny Polo and Perry Botkin among them.

Indianan Schiedt spent 20 years assembling material on the state's popular musicians and the music they created—with emphasis on jazz—and this superbly illustrated tome is the result.

The text is authoritatively written and is pleasantly literate. The narrative starts at the turn of the century and attains a climax in the 1930s and '40s when the big bands reigned su-

preme in Hoosierland as well as in every other state of the union.

Carmichael emerges as the most engaging and productive character in Schiedt's story, not only for his composing skills but as a catalyst in the big band scene. And few of us in the trade are aware that Claude Thornhill pumped a calliope on a riverboat while still a child. There were, of course, hundreds of others active in music, many of them making records for the once-famed Genett label operated by the Starr Piano Co. in Richmond.

The author stirs up a lot of fond memories for the older generation and his efforts open the door for similar books covering other musically fruitful states.

DAVE DEXTER JR.

12 NEW ANGELS

<p>PUCCINI IL TRITICO IL TABARRO Gobbi - Mas - Prandelli SUOR ANGELICA De los Angeles - Barbieri GIANNI SCHICCHI Gobbi - De los Angeles Del Monte Soloists, Chorus and Orchestra of the Opera House Rome BELLEZZA, SERAFIN & SANTI</p>	<p>ELGAR SYMPHONY NO. 1 London Philharmonic Orchestra BOULT</p>	<p>JAMES McCracken Irish & Scottish Songs & Ballads ATKINS (arranged)</p>	<p>BEETHOVEN "EROICA" Symphony No. 3 OVERTURE TO EGMONT London Symphony Orchestra JOCHUM</p>
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Brahms: Clarinet Sonatas Nos. 1 & 2. De Peyer, Barenboim. S: 60302
Chabrier: Piano Music (Pièces pittoresques, Feuillet d'album, España, Bourrée fantasque) Ciccolini. S: 60303

A SUPER DOZEN FOR JANUARY '78

Major Growth For MIDEM Seen By Chevy

• Continued from page 1

the industry. He expects department stores, those with important music and record divisions, to show increased interest. There is already interest being shown by the super-market chains.

He accepts that, as yet, the record stores take only a passing mild interest in MIDEM, with relatively few taking time out to visit Cannes. "But I have complete faith that the day will come when the High St. dealers will come to MIDEM to see for themselves what is going on and to meet all the people with whom they do business.

"We started with publishers and record companies," Chevy says. "The independent producers did not have to be persuaded to come to MIDEM. They were interested from the outset and wanted to be a part of the event. And it did not take long for the international market to show enthusiasm. Today, 50 countries are taking part. One day the developing countries, perhaps not now in a position to take part, will come to the South of France.

"Artists, composers and lyricists are now interested in MIDEM. Tomorrow, the doors will be open for the entire video software range. We expect the producers of pop video films to take an interest, not just those employed by the important companies but also the independents."

Chevy refuses to accept that there is any limit to the eventual development of MIDEM. He is convinced it will grow in size and importance year by year.

He says: "I was told, when I started MIDEM some 12 years ago, that it would not work. Today, they tell me that if MIDEM did not exist it would have to be invented. Take this year. One month before the opening, we had considerably improved on last year's figures.

"The world of music itself widens year by year. MIDEM is not open to the public, so any form of music-

making which is professional has its place. In particular, I'm talking about the gradual growth of electronic instruments now moving into the commercial field.

"We can talk about the economic ups and downs of what is essentially a kaleidoscopic world, but there is always one word I can give by way of reply. And that is 'leisure'."

"Probably there are more economic crises ahead, but experience has taught this industry that when the wind blows that hard, the public takes shelter in leisure activities. Music represents leisure and leisure is a form of escape."

Proud that MIDEM so strongly represents all developments within the industry, Chevy insists that the only way to keep up standards of ever-growing achievements is by hard and careful planning. While the 1978 MIDEM is underway, he has plans for 1979 and 1980 already on the drawing board.

Visitors to MIDEM notice structural changes and modifications within the exhibition space. Those planned for 1979 are past the blueprint stage. But 1980 will be a landmark year, for the program for building a new Palais des Festivals on the site of the Municipal Casino is already complete. The program was planned by a body of experts of which one was inevitably Bernard Chevy.

The new palais will be tailored to meet all demands of the many fairs, salons and exhibitions staged in Cannes, but specially so for MIDEM.

Chevy is sure the new building will permit a far "tidier" MIDEM than at present. There will be three vast space levels of stand sites, and means of communication will be more simple and more direct. For Chevy, detailed plans for 1980 MIDEM are already in the think tank.

But he admits he does not know how long even the new building will meet the increasing demands made by MIDEM participants. "If I have

to put a time on it, then I would say it will suffice for 15 years, but that is only a guess."

In 1980, galas at MIDEM will be planned to fit the building. It will have a 2,700-seat auditorium which can readily be transformed into five separate units. That is, four small halls seating between 200 and 700, leaving a large main hall with around 1,000 seats available.

In this way it will be much easier to hold different-style galas, the

grand affairs in the main hall and the more specialist presentations in the smaller rooms.

The great key to MIDEM, Chevy emphasizes, "is that it is one great industry get-together. People ask why it should be MIDEM and why it should be Cannes, but the answer in all modesty is that there can be only one real get-together for the industry in a year.

"There are other fairs and exhibitions, but world trade does not need

a string of fairs. People want just one where they know they will meet everyone they want to meet, all at the same time. It really can happen only once a year.

"Other shows may be admirable but they can't fulfill this once-a-year need. And Cannes is an ideal location. The film people found that out. There are dozens of film festivals, but there is only one Cannes Festival where everyone involved can get together."



Bernard Chevy, just right of center, surrounded by his administrative staff at last year's MIDEM.

Cannes Meet To Echo Impact Of German Music On World Scene

By WOLFGANG SPAHR

HAMBURG—This year's MIDEM takes on a special significance for the West German music industry because of the international success recently of so much of its product. Artists such as Donna Summer, Silver Convention, Lake, Bacara and Boney M. have taken German studio sounds into the world charts and there are growing sales in the U.S. for acts ranging from German rock bands to James Last and the Fischer Choir.

German industry leaders look for many new and important deals. There is a whole atmosphere of confidence among them.

Wolf Bruemmel, general manager of Magazine Music in Hamburg, says: "In MIDEM we'll find the real truth about the depth of German penetration and reputation in the world scene. We have to show people that we're not creating a one-day sensation but that we are essentially the new generation creating international musical trends and taste."

Most German companies will be at MIDEM, some for the whole event, others there for just a few days

offering information and news. Firms like Polydor, RCA, EMI and so on are having general meetings with international affiliate companies.

Rainer Schmidt-Walk, international product chief of Deutsche Grammophon Gesellschaft, says: "My summing up is that it is not so important to create deals in Cannes. What is more important is to indulge in a little brainstorming among people from other shores. Telephone acquaintances become face-to-face contacts. I don't make big decisions at MIDEM, but I do take back many demo tapes to talk over with my team in Hamburg."

And Volker Spielberg, of April Music, says: "German publishers will be loaded with local copyrights. We think our foreign partners will be astonished at the new and tremendous creativity of German writers."

Gerd Mueller, assistant general manager of Francis Day and Hunter in Hamburg, says: "There is a theory that deals were not actually negotiated at MIDEM but worked out before or after and that the event is

more a kind of propaganda exercise. But my view is that this has changed. Many international companies have an annual meeting at MIDEM and use it to shape the next year's policy.

"We sign new writers for subpublishing and we push our own product to an international audience. MIDEM is more important now than ever before."

Rolf Budde, of Budde Music in Berlin, is another West German industry leader who believes 1978 will be the big year for his country's music because of its surge of international hits. And Lilo Bornemann, also of FD & H in Hamburg, adds: "We've never had better chances for German writers and publishers."

MIDEM as a springboard to "enliven business talks already begun" and to build its market position is the aim of Teldec, according to Heidi Muench. Hans-Georg Baum, of RCA Hamburg, says: "We will be holding our traditional internal international meetings in Cannes. But we're especially proud that German product has hit top international standards and requirements. Our

(Continued on page 129)

WEA Acquires U.K. Pressing Plant

LONDON—Industry speculation has been confirmed here with the takeover by WEA of Island Records' West Drayton record pressing plant.

John Fruin, WEA managing director, says his company will take over the lease and all plant and machinery. Existing staff will be asked to carry on working for the new owners.

The acquisition of its own manufacturing plant does not affect WEA's contract to manufacture with CBS, which still has 16 months to run. During this period the Island factory will continue to service its third party customers, overflow

work from WEA, and export requirements from WEA and Island.

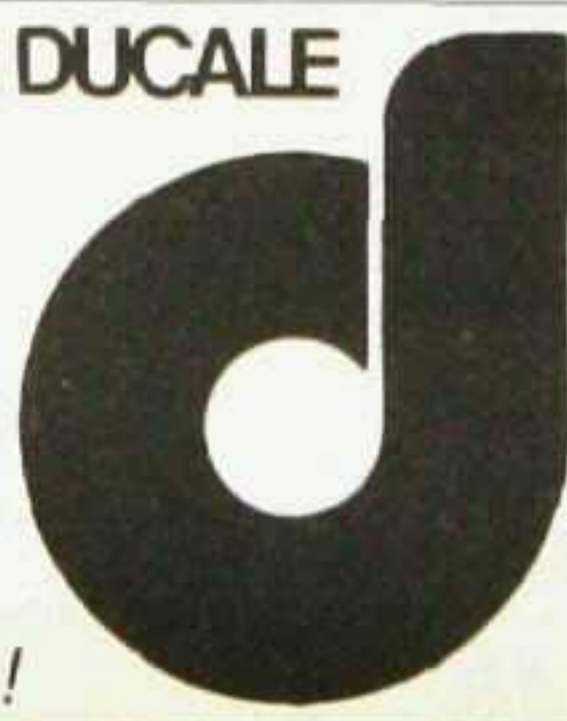
But at the same time, WEA intends to expand the available manufacturing capacity so that it will meet the company's requirements for 1979.

Fruin adds: WEA has now reached such a size that it needs its own manufacturing facilities. In April 1977 we opened our distribution and warehousing complex which has reduced costs and expanded our market share. The next logical step was obviously to establish our own manufacturing facilities."



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U.K. Firms Seek To Strengthen Old Alliances & Forge New Ties

By PETER JONES

LONDON—The emphasis on MIDEM as a get-together meeting-place rather than necessarily a place for actually finalizing new deals is underlined in a Billboard sampling of participants from the U.K., as usual providing one of the biggest contingents.

Dick James, head of the DJM organization in London and a key figure in the annual International Publishers meeting held during MIDEM, says: "We always go with high expectations of holding very good meetings with people we already do business with and of creating new contacts and finding new acquaintances, and I must say we've never yet been disappointed."

"In an almost indefinable way, MIDEM does have the right kind of contact and effect for our kind of operation."

"This year DJM has a bigger stand than ever before, 13 units to be precise, and we're out to make it interesting and dress it well. And we are holding a DJM Day, as we have done on alternative years in Cannes, when our international family of licensees meet in the Carlton."

"Additionally, we plan to have as our special guest Johnny 'Guitar' Watson, who is flying in for MIDEM before recording an album in our new studio in London."

"Some people believe MIDEM is more valuable to publishers than to record companies and it may be that for some of the smaller independents it is not really profitable enough, but I believe that DJM is of a size where MIDEM is equally beneficial to both the publishing and the record company sides."

Lawrence Myers, of Arcade, London, says: "It would maybe seem flip to say that the main point is that

Comeback Try Slated For Boy Edgar Band

AMSTERDAM—Boy Edgar's Big Band makes a comeback here Jan. 30 with a concert at the Amsterdam Carre Theater, its program including "Music Was His Mistress," specially written by Edgar as a tribute to the late Duke Ellington.

If the comeback bid is successful, the Big Band, featuring Edgar's wife Gerrie van der Klei as solo singer, will give further concerts in February and March. It will settle as a permanent group, given financial support from the minister of cultural affairs here.

Czechs Hear Foreign Acts 1st On Cassette

PRAGUE—Sixty-minute cassettes by Hank Williams Jr. (Polydor) and Grand Funk Railroad (EMI), and 40-minute cassettes by WEA act the Eagles, and Elton John (EMI) are scheduled for release in Czechoslovakia on the Supraphon label in 1978. The artists are being introduced to local audiences for the first time.

Cassettes, though still sold here in smaller quantities than records, are gradually opening a new outlet for foreign recordings.

Among other titles to be released in cassette form are recordings by Czech and Hungarian rock groups, Karel Gott, and material from the second album of Paris Grand Prix de la Chanson winner Jiri Korn, and the third album by saxophonist Felix Slovacek.

you get the best fish soup in the world at Cannes. But it does stress the meeting place aspect, the opportunity to exchange news and views with associates. You don't actually finish deals there. But you do set them up."

Attending MIDEM in a new role is Robert Kingston, for years managing director of Southern Music in London but now in charge of his own entertainment complex. He says: "Having set up a company wholly owned by myself and financed by Boosey and Hawkes, MIDEM is even more vitally important. We have our own studio, our own production company and our own RK Records label, distributed by Pye."

"We got going in October and have released three singles and one album, having signed our own acts, including Tommy Hunt and new wave band the Spitfire Boys. We've picked up some interesting U.S. repertoire, too."

"It all represents progress but naturally we have many territories to develop as far as representation is concerned, both for publishing and recording, so my main aim at MIDEM is to appoint sub-licensees. At the same time we're looking to pick up product for ourselves. I did set some deals at MUSEXPO, but we have areas to settle. Anyway

Virgin Out In Britain With EPs & 10-Inch LP Product

LONDON—Virgin Records here enters the marketplace with two new lines, both controversial. One is a series of 12-inch EPs and the other a revival of the 10-inch LP.

The 45 r.p.m. EPs will specialize in reggae, carrying the prefix VOLE, retailing at around \$2.80, the first featuring Dr. Alimontado on a 7½-minute track "Slavery Let I Go."

The 10-inch albums will sell at around \$5.60 and the first, "Guillotine," includes eight tracks, with 20 minutes playing time, of 1976 one-off Virgin singles, including product by the Table, Roky Erikson and Penetration.

Mexico's Musart Thriving

• Continued from page 50
higher than disks. In money, it comes to around 30% of over-all income.

In other outlooks for Musart, according to Baptista, "Despite the fact we lost within one year two top international lines—MCA and Ariola—we are rolling along considerably well with such imported product as ABC, Buddah, Vogue, Ramey and Top Hits, among 38 licensed companies."

Coverage for Musart's publishing rights is reportedly in good hands outside Mexico with Piramide (Spain), Tequendama (Colombia), Maya (Guatemala), Vander Music and Golden Sands (U.S.).

Apart from international involvement both at home and abroad, Musart is making good strides with Los Graduados, Macombo, Gildardo Montoya, Alci Acosta, Combo Nutibara and Rossi, among others. Chelo, who has been around for some years, recently started to make huge breakthroughs not only here but in the U.S. A big past seller from Spanish-language international was Eumir Boscan (Top Hits, Vene-

MIDEM is more of an international get-together of publishers and record companies."

For Tony Johnson, of K-tel in London, MIDEM is rather a "flying the flag" operation but he adds: "We have always managed to set up a lot of business in Cannes. Don Reedman, our repertoire manager, will be there, meeting up with European staff and developing 1978 plans which, for the time being, have to remain secret."

Steve Gottlieb, Chappell International vice-chairman, says: "There's no argument that MIDEM is a vitally important annual event. Particularly so for publishers, because they can pick up songs there, but we're going in strength on the record side, too. We're holding international meetings of both Intersong and Chappell."

"It has become an invaluable meeting place. For instance you have many U.S. attorneys there, and you would not otherwise have the chance to see them all in one place. For record companies I suppose people do go to London but for publishers it is different because many of the smaller writers never do make London."

Michael Freegard, general manager of the Performing Right Society, sees MIDEM as an easy way

(Continued on page 122)

Simon Draper, Virgin director, says: "We started doing 12-inch singles along with everybody else as a means to get singles into the chart, but in the reggae field they seem to be selling reasonably well on a permanent basis. We sold them cheap, but now we are on a more realistic basis."

"With the 10-inch albums, we saw there was a great all-round loosening of the accepted record formats in 1977, such as the 12-inch single and the 45 r.p.m. album. We seem to have a lot of projects suited to the 20-minute playing time and we'll release them in the 10-inch format."

zuela) who sold more than a half-million singles via "Carmenza."

The old standbys of Musart are still "consistent good sellers," emphasizes Baptista. Among these are, Lucha Villa, Juan Torres, Mike Laurie, Los Fellinos, Los Joao and Tony Aquilar.

Advances to foreign labels have been tough to come by for Musart, as well as other local companies, "but we don't talk about it—we just do it," says the administrative topper.

One of the best numbers for Musart in the last quarter of 1977 was Mecedades, according to international head Frank Segura. He attributes their success in records and tapes to an extended personal appearance tour throughout the nation and in California promoted by Bob Lerner.

Due to a 15% hike in prices, an 84% devaluation and a 20% increase in sales, Baptista concludes: "We still haven't been doing too badly in comparison with our competition. Musart's gross increase within the past three years has been 60% overall."



YES INDEED—WEA Germany executives review some of the display and other promotional material used in support of a recent Yes tour, organized by the label together with Mama Concerts and Atlantic Records of London. More than a million units were reported sold in Germany during the drive. Seen are Killy Kumberger, label manager, left, and Klaus Egetmeyer, merchandising director.

Music Business Attorneys To Probe Intl C'right Rules

LONDON—Main topic for discussion at the regular MIDEM international meeting of lawyers and other industry leaders this year is: "a comparative study of copyright regulations existing in the main countries of the world, with emphasis on practical legal problems arising in show business generally."

Lawyers representing eight different territories will present reports on this subject. The U.S. has three representatives, J.L. Cooper, A.W. Schlesinger and M.F. Sukin. Representing the U.K. is R. Abrahams, and other delegates are: E. Kakhian (Belgium), H. Gandelman (Brazil), B. Solomon (Canada), D. Gaudel (France), A. Schenz (West Germany), and D. Peepkorn (Netherlands).

The meeting, Jan. 21 at the Majestic Hotel, Cannes, and split into morning and afternoon sessions, will give an opportunity for all MIDEM participants to discuss legal problems with highly specialized lawyers. Chairman of the meeting is Frederic Chartier, from Paris.

Each year the lawyers' executive committee picks out topics of practical interest for discussion. MIDEM '77 provided a showcase for 40 specialist lawyers from nine countries, plus 30 professionals from all branches of the entertainment business, to exchange views on: the legal aspects of problems related to videograms; and the negotiation of main terms of contracts within the record industry.

From The Music Capitals Of The World

LONDON

Robin Taylor, general manager of Pye for the past year, has resigned and leaves the company after this year's MIDEM, no replacement currently planned for the position. Polydor here signed long-term deal with Spencer Proffer's Pasha Music for services of Hollies' lead singer Allen Clarke for the world excluding the U.S. and his first single "I Don't Know When I'm Beat," featuring Steely Dan guitarist Jay Graydon is out (Jan. 20).

Substantial record price increases announced by CBS, following recent increases by Polydor and Island. Unicorn Records has taken over full responsibility for its future sales and distribution to U.K. dealers, with all product mastered and manufactured by Phonogram, Holland.

Peter Cornish appointed managing director of Island Music here, and Billy Lawrie, previously general manager and one-time singing brother of Lulu, is now a director of the publishing outfit. New Virgin signing is new Manchester outfit Magazine, led by former Buzzcocks member Howard DeVoto. Songs from the children's independent TV series "Animal Kwackers" now available on an album on Side-walk, the label owned by producer and publisher Peter Eden.

RCA here planning intensive promotion and marketing campaign to break Italian artist Lucio Battisti in the U.K., the launch coming through a single "To Feel In Love." He has sold six million album units in Italy. The Flys, Midland-based, now signed to EMI with a maxi single debut disk centered on "Love And A Molotov Cocktail."

Ivan Berg Cassettes signed a distribution deal with Precision Tapes and it is the first time the company's 63 dramatized biographies and documentaries have been available nationally through retail outlets. New sales director of E. Hannibal and Co., one of the U.K.'s biggest

printers of cassette inlay cards and record and tape labels, is Derek Deighton.

Pye set up exclusive licensing agreement here with Electric and Cube, the labels of the Essex Music Group. Group Reflections (EMI) has new singer in Edwina Lawrie, 18-year-old sister of Lulu. Kid Jensen quizmaster on Radio 1's fourth series of "Quiz Kid," to find the most knowledgeable pop fan in the U.K.

Benny Gallagher and Graham Lyle to the local concert circuit in February and March with new band including Billy Livesey on keyboards and drummer Ray Duffy. Eagerly awaited return of Frankie Laine here at the beginning of March for 17-date tour for Derek Block, including 2 London Palladium gigs.

Dates for the reinstated Gramophone Record Retailers' Committee conference set (March 6-8) at the Cumberland Hotel, Marble Arch and it will be tagged Discatec '78, or the Disk and Tape Exhibition and Conference. New editor of Music Week here is Rodney Burbeck, formerly press and public relations manager of RCA here, who replaces Brian Mulligan off on a new publishing venture.

Some \$15 million worth of record tokens in process of being redeemed here, lending weight to a general record sales splurge. Eric Clapton off with his regular band (George Terry, Carl Radle, Jamie Oldaker, Dick Sims and Marcy Levy) on his most extensive tour since 1968 through U.S. and Canada (ending April 9), with new RSD group Player in support.

Specialist electronics company AKG now known as AKG Acoustics Ltd., still operating from 182/4, Campden Hill Road, London, W.8.

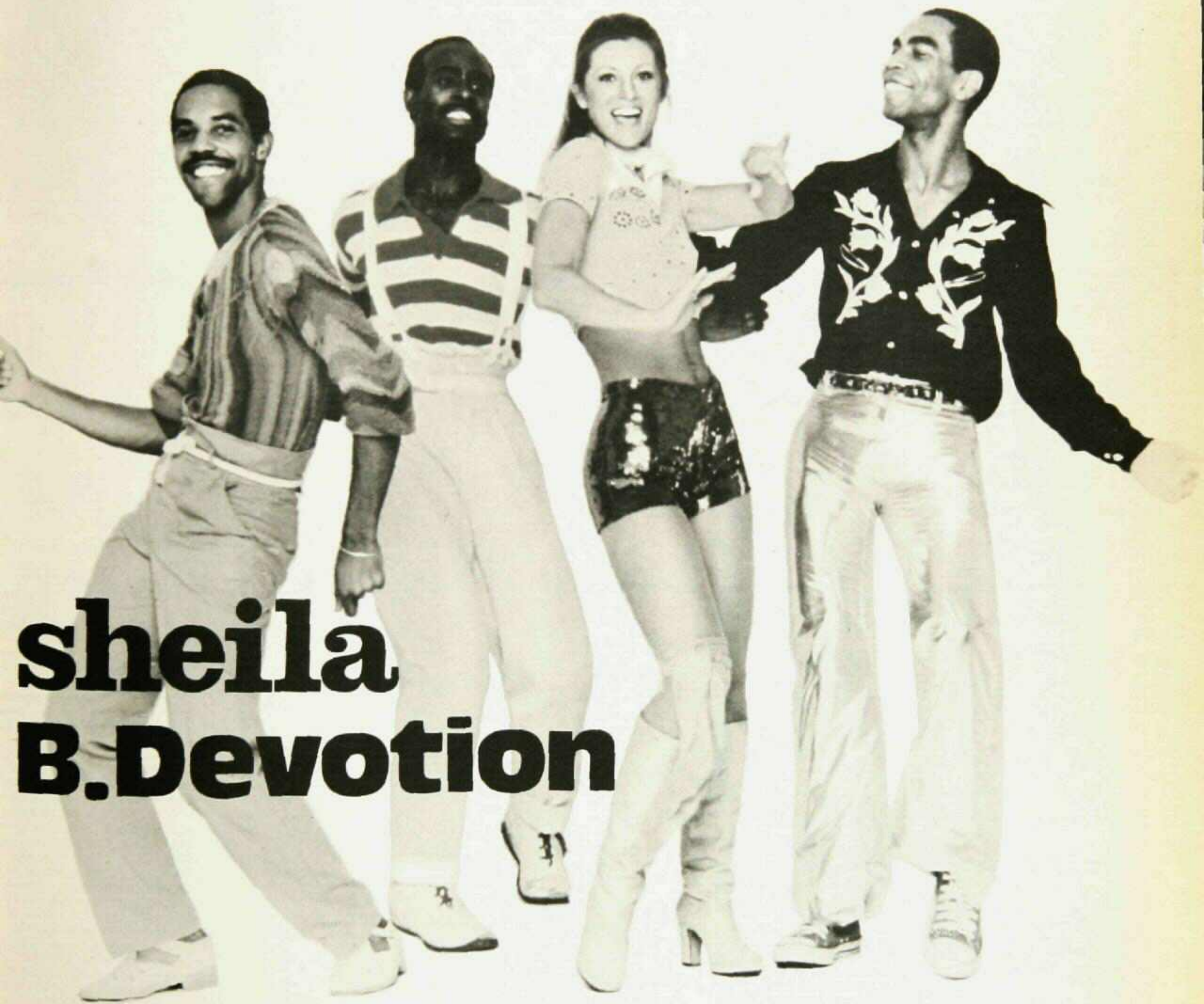
Irish singer-comedian Brenda Grace now signed to CBS here as solo artist. Annual Music Therapy charity fund Christmas raffle raised nearly \$1,500 this year for the Goldie Leigh Hospital and the annual British Phonographic Industry dinner raised nearly \$5,000 for the same fund.

(Continued on page 106)

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French Records Go Underground

PARIS—Disco Metro, which runs disk shops on subway platforms, here, is adding more underground retail outlets.

Over the past year or so, the Paris Subway has modified its operational systems. Previously each platform had a station official installed in a cabin. No longer needed, their "office" space is free for other use.

Disco Metro took up five of the best sites. The Trocadero, Invalides and Reaumur-Sebastopol are all first-class areas and Miromesnil and Villiers, though not quite so busy, are important junctions. Two new stations will be included soon.

At present, subway retailing is restricted to pop singles and albums. Though classical records are not on show, they can be ordered specially. The new retail chain is supplied by COGEDEP, a wholesale group which supplies supermarkets.

Dave Berry On Comeback Trail

AMSTERDAM — U.K. singer Dave Berry, very popular in the mid-1960s in Europe with songs like "This Strange Effect" and "Mama," is working on a comeback bid.

He has signed a long-term worldwide contract with Southern Star, the recently formed label of Dutch production company J.R. Productions, owned by local chart artist Jack Jersey.

First release is a maxi-single, out through Benelux. Berry is promoting the disk with a series of 10 concerts in Holland.

A second single is scheduled for March and Berry visits Holland in the spring to record an album, to be produced by U.K. producer Bobby Graham.

Southern Star has also signed U.S. soul singer Donna Lynton, who sang for a while with the Ronettes in the 1960s and now lives and works in Holland.

International

EVENTS AROUND

Intl Talent Splurge At MIDEM Galas

CANNES—A starry string of gala performances and productions has been arranged for the run of MIDEM this year, starting with a welcome-to-Cannes "Disco" reception at the Casino, Jan. 20, 10 p.m.

On the following evening, in the hall of the Casino, there is an Italian gala, starring Angelo Branduardi and Maurizio Fabrizio, organized by David Zard. On the same evening, kick-off time to be finalized, is the FIDOF gala, staged in the Theatre du Casino.

Claude Carrere is organizing a Blood, Sweat and Tears concert in the Casino hall Jan. 22, 8:30 p.m. and two hours later there is a concert by Lionel Hampton, organized by the Gateway agency, at the Theatre du Casino.

A Japanese gala is being staged at the Theatre du Casino Jan. 23, organized by Watanabe of Tokyo, and featuring Kenji Sawada, Nana Kinomi and the Inoui Band. On the evening of Jan. 23 there will also be a presentation of the film "Abba—The Movie" with time and location to be arranged.

A third attraction for Jan. 23 is the Europe No. 1 gala, which is to in-

corporate the presentation of the network's top awards for 1977. Included in the artist roster: Nicolas Peyrac, Laurent Voulzy, Jean-Michel Jarre, Carlos, France Gall, Jennifer, Patrick Juvet, Michel Delpach, Santa Esmeralda, Jane Monson, Space, La Bande a Basile and U.K. group the Rubettes.

The Russian gala is arranged for Jan. 24 in the Theatre du Casino, and features the VR 75 group and Robert Bardzimashvili. On the same evening at the Salle Miramar is the European premiere of the RSO production "Saturday Night Fever," with John Travolta.

Also on Jan. 24 is the French Variety Club gala at the Salle des Ambassadeurs, in the Casino. This takes the form of the Michel Legrand Show, with U.S. comedian Jerry Lewis, Paul Kuhn and the SFB Big Band.

Arranged for Jan. 25 in the Theatre du Casino is the German gala, featuring Die Drei, Vince Webber, Vil Harmonika, the Charter Sisters and the Beatles Revival Band, time to be arranged. Additionally WEA is staging two concerts by George Benson on the same evening.

Abba Film To Be Shown In Cannes

By LEIF SCHULMAN

STOCKHOLM—For the Swedish industry, MIDEM remains a "must," and Stig Anderson, mastermind of the international chart group Abba, is heading up a team of nine, his biggest-yet delegation from Polar Music International.

He says: "We've been invited to put on our own Abba evening, to include a special screening of the production 'Abba—The Movie.' We also understand that we are to receive a special MIDEM trophy from Bernard Chevry."

Swedish "veterans" of the MIDEM get-together include AIR Music, headed up by Sture Borge-dahl, and Sonet, which has a delegation from both its record and publishing arms.

Newcomers to MIDEM include the Bohus Studio and Bohus Grammofoon AB, along with Mariann Records, Sweden's top label in the developing dance band music trend, represented by artist Paul Pallietto and producer Lars Carlsson.

From The Music Capitals Of The World

• Continued from page 104

Steve Ellis, former lead singer of chart-topping band Love Affair, signed to Ariola via David Courtney and ex Shadow Tony Meehan, who have a worldwide production deal with the company. Much national newspaper coverage here for the deeds and misdeeds of the Sex Pistols on its debut U.S. tour. PETER JONES

MOSCOW

The Zagreb Symphony Orchestra of Radio and TV, under Uros Lajovic, has completed its Russian tour with performances in Leningrad and Tallin. The Boguslav Martinu Chamber Orchestra from Czechoslovakia played December concerts in Russia.

Folk rock group Ariel has released its second album on the Melodiya label, its repertoire based on original Russian folklore material but interpreted in contemporary style. The Academic Choir Festival Singers Of Canada completed a two-week tour here with a Riga concert.

Recent Melodiya jazz releases included an album by the Collage vocal ensemble, led by Arne Vahuri, the group including Estonian singers, using original Estonian material for vocal jazz performances. Another Melodiya jazz release is by noted Soviet pianist Leonid Tchizhik, with guitarist Alexei Kuznetsov and bassist Alexei Isplavsky on a program of George Gershwin songs.

The male chorus of Helsinki University visited Leningrad, Estonia and Latvia recently. Pedro Ignacio Calderon (Argentina) and Lamberto Gordelli conducted Russian symphony orchestras as guests in several Russian cities. Finnish vocalist Martti Talvela (bass) featured

in Leningrad operatic productions "Don Carlos" and "Boris Godunov."

A roster of Melodiya pop releases shows product from Spanish singer Michel; the Latvian Modo group, led by pianist-songwriter Raimond Pauls; and a two-album set featuring young talents, winners at the 1977 "Song Thru Life" pop contest run by the Central Television network, and including Roza Rymbayeva, Albert Assadulin, the rock group Verasy, Alexander Troitsky, M. Viltane and the Ojay Grinbergs Duo.

A national jazz festival, featuring top national groups, scheduled for March in Tbilisi, Georgia.

Another upcoming mid-March jazz event is a Mid Asian festival in Tashkent. "The Art Of Fritz Kreisler" is the title of a rechanneled mono recording recently out on Melodiya.

Melodiya has released Shostakovich's "Sonata For Violin And Piano, Op. 134," interpreted by Gidon Kremer and A. Gavrilov; and Alfred Shnitke's recent work "In Memoriam of Dmitri Shostakovich: Preludes for Two Violins," with Gidon Kremer playing both main parts.

VADIM YURCHENKOV

OSLO

To link with the 100th anniversary of the discovery of recorded sound, member companies of the Norwegian industry organization IFP have produced a double album "Seen From The Sound Side," not for sale, but for media folk.

Inger Lise Rypdal, married to guitarist Terje Rypdal, won silver disk for sales of "Tider Kommer—Tider Gar." Talent Production producing a series of children's song disks linked with books, through Gyldendahl Edition. Success for Talent acts Stein Engebretsen (chart-topping with "Rock 'n' Roll Marionette") and Stein Ove Berg.

Sales in excess of 7,000 for Julie Felix and "Hota Chocolata" by Jan Høiland, for years resident in Sweden, now a producer for Arne Bendiksen, but as a singer has cut an album for the Swedish market. Bendiksen presenting "Brand New Day" by Blood, Sweat & Tears here, the group expected in Oslo Jan. 12. Much promotion here for Uriah Heep's "Free Me" single, with the first release batch sent out in colored bags.

Best sellers for EMI Odeon include new product from Stevie Wonder, Vera Lynn, Olivia Newton-John, Donovan and the "20 Golden Greats" package from Diana Ross and the Supremes. Special promotion on behalf of U.K. group Queen. And for Patsy Gallant with "From New York To L.A."

Beatles' album "Love Songs" released here. Donna Summer selling big with "Once Upon A Time." EMI presenting popular choir Sandefjord Jentekor, recent tourists of the U.S., with an album "From Sandefjord To Carnegie Hall."

Jazz product from EMI includes Cal Tjader's "Guarabe," Stanley Turrentine's "Nightwings" and Kenny Burrell's "Ellington Is Forever," along with the Ellington Carnegie Hall concert series covering 1943 to 1947.

Abba film shown in Oslo and received strong critical acclaim. Bing Crosby's "White Christmas" strong-selling festive season single and MCA worked on promoting his "Golden Favorites" and "Best Of Bing" albums. And Crosby's last tv show shown here and in other Scandinavian countries.

From Polydor, a classical package of the Beethoven symphonies, featuring eight LPs, by Karajan and the Berlin Philharmonic. Warner Bros. promotional activity for Randy Newman's

(Continued on page 110)

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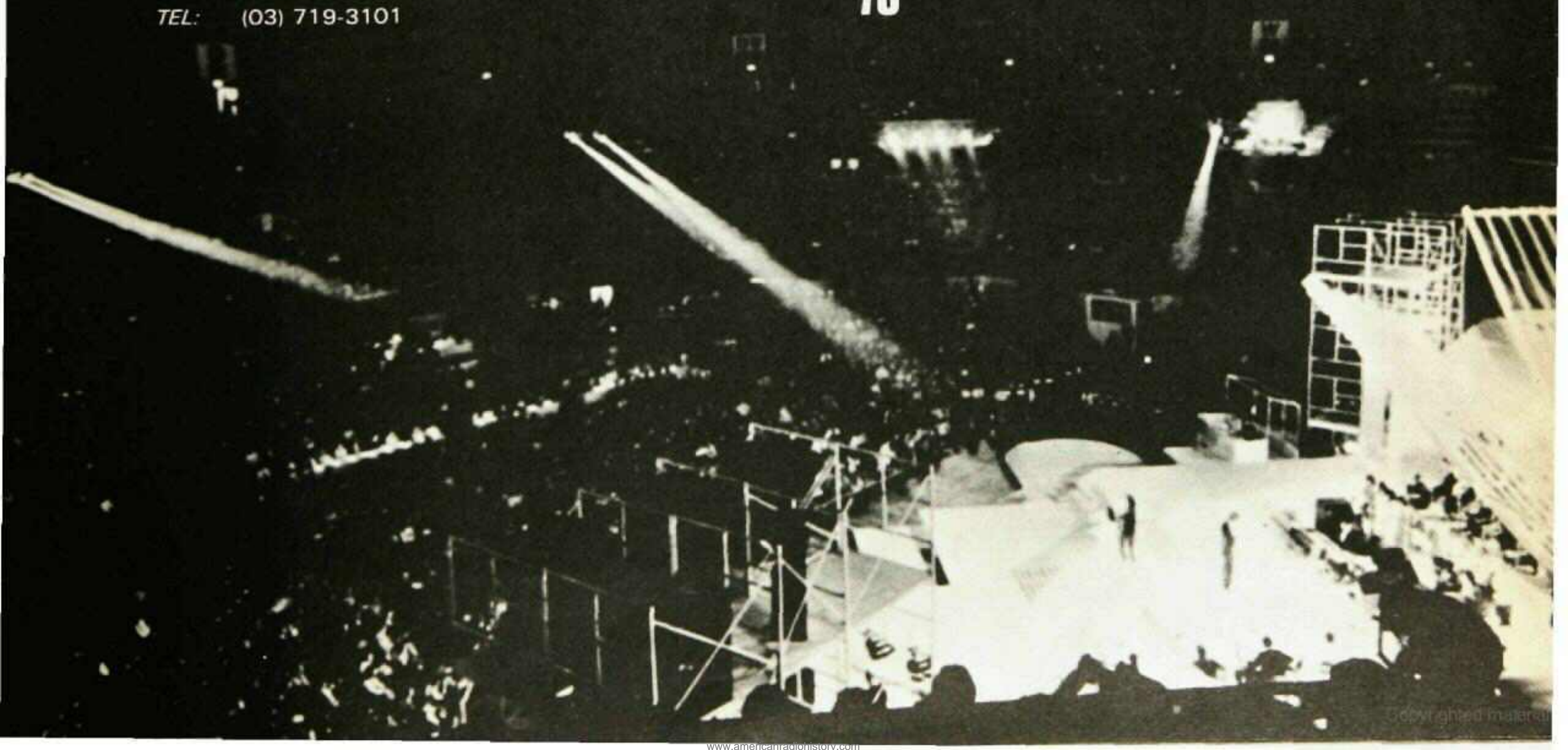
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Put yourself in the spotlight in November. Your best deserves to shine!

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Intl Music Marts Eyed By Italians

See Surge Of Interest Abroad In Domestic Product

By DANIELE CAROLI

MILAN—Though Italy is still faced with a very tough economic crisis which certainly affects the music industry, Italian record companies attending this year's MIDEM are showing a new, self-confident approach.

In fact, 1977 resulted in a good year's trading for Italian recording artists and repertoire abroad. A remarkable number of hits registered all over the world, especially in continental Europe and South America, and the feeling is that 1978 promises even more success.

Promotion of local product at MIDEM will be boosted by the real-

ization that there is renewed international interest in music emanating from the "home of melody and bel canto."

Ri-Fi international manager Gianfranco Finamore says: "This is our 10th time at MIDEM, but this year we have not taken stand space. We do not need a display booth filled with useless people. We prefer to move around easily and fast, so we can set up instant informal meetings with our international representatives."

"And we're looking for quick trade results. We are seeking new records and catalogs and new licensees for our domestic product. We feel it will soon be Italy's turn, producing its own pop sound. Obviously the Italian industry faces aggressive international competition but we are not short of good ideas."

"What we do miss in Italy is availability of capital and up-to-date organization. As to foreign product, Ri-Fi is not seeking any specific kind of music, but we are interested in French and Canadian productions in particular. Small labels and independent producers are particularly welcome with us."

Giuseppe Giannini, CGD vice president of international operations, says: "I attend MIDEM today with the same enthusiasm and confidence as I had 11 years ago. MIDEM has consistently grown, but CGD, following the split with CBS, is just newly born, though with a 25-year experience behind it for all that."

"Last November I went to the U.S. and arranged several new deals there. Others were merely started and will be finalized at MIDEM. I go to Cannes full of confidence, because Italian music is now proving highly successful the whole world over and most of the artists contributing to that, such as Adriano Celentano, Fausto Leali, Umberto Tozzi, Marcella, Gigliola Cinquetti, belong to our roster—or used to, as in the case of Raffaella Carrà."

"Continental Europe and South America have shown keen interest in our talent. Disco music, with some space/science fiction influences, will still be important on the Italian market in 1978 but there will be a French sound besides the U.S. and German-produced disco music."

According to Luigi Mantovani, Ricordi's international manager, MIDEM is still a vital meeting point in a favorable environment. "In just a few days we can see all our international licensors and will take part in meetings with United Artists, Bronze, Island and Pye. As for domestic repertoire, there will be special promotion for Edoardo Bennato as we feel he is right for international audiences."

"This year MIDEM is followed fast by the San Remo Song Festival and we hope this will also help focus attention on Italian music which now really deserves acclaim. Apart from the established artists, not all of whom are right for foreign markets because of the language barrier, there is a wealth of unknown talent in Italy."

"Up to now, Italy has mainly exported songs. Now we have to concentrate on the composers and recording artists themselves, and also promote the progressive, often highly original, musicians we have."

Mario Rapallo, general manager of Carosello, says his main MIDEM aim is to sell its records. "Artists of ours, like Domenico Modugno, Nicola di Bari, Memo Remigi, Tony Santagata, Astor Piazzolla, Momo Yang and the group Albatross are already established abroad."

"Last December I visited South America and deals started there will be polished off in Cannes. We're also on the lookout for good foreign catalogs, but only if offered on reasonable terms. We've lately had hits in France, Spain, Mexico, Turkey

(Continued on page 116)

Austrians Seek MIDEM Deals

By MANFRED SCHREIBER

VIENNA—As in previous years, the Austrian record companies will not take individual stands at MIDEM but some general managers will attend the event, including Dominic Dauphin-Meunier, general manager of Amadeo, Gerhard David (Bellaphon) and Franz J. Wallner (Musica).

Record distribution company Musica will be included in the stands of Decca/Telefunken and RCA. Wallner looks to buy masters and sign up new labels.

On the "Musik der Welt" stand will be Thomas Albrecht, general manager, and his assistant Hans Granzer, representing the publishing organization of Wiener Musikproduktion and Josef Weinberger.

General manager Gottfried Indra will head an individual stand for the Denubius publishing company, with video displays of product for which his company has the rights.

Country Acts Slated For Major Rotterdam Concert

By WILLIAM HOOS

AMSTERDAM—Several acts signed for the 10th International Festival of Country Music to be held at London's Wembley Empire Pool (March 25-27) are to perform (March 28) at the Ahoy Hall in Rotterdam, Holland.

Performances will be given by Merle Haggard, Don Williams, Ronnie Milsap, Kenny Rogers, Dave and Sugar, Jody Miller, George Hamilton IV, Carl Perkins, Donna Fargo, Skeeter Davis, Barbara Fairchild, Freddie Heart and Joe Ely.

There will be additional performances by Dutch country acts, notably Saskia and Serge. The Rotterdam event will be filmed by Dutch tv company TROS and transmitted later this year, and there will be various radio program spin-offs.

Linked with the event will be a country exhibition, involving most Dutch record companies. It will include country records, country musical instruments and country clothing fashions. London-based Mervyn Conn, promoter of the international

festival, says he is investing some \$100,000 in the Rotterdam festival and there is additional financial support from local companies Inelco, Ariola and EMI-Bovema.

With Dutch promotion company Mojo helping out, the Rotterdam event is to be heavily promoted in the Dutch media. In March, a few weeks before the festival, Carl Perkins and George Hamilton IV will be here on promotional work.

Assuming the Dutch end of the festival is successful, the event is likely to spread to other European territories, notably West Germany and Belgium, in 1979. It is already being staged for the first time in Oslo, Norway (April 1 and 2). It will also be held in Helsinki and Gothenburg for the second and third times respectively.



STOLZ AWARD—Monti Leuftner, managing director of Ariola, Germany and chairman of the Robert Stolz Society, right, presents an award to Marcel Prawy in recognition of efforts on behalf of the composer's works. In the center is the composer's widow, Einzi Stolz.

Billboard Sets MIDEM Rerun Of 'No. 1' TVer

CANNES—Billboard will present a tape of its recent television special the "Billboard No. 1 Awards" show at its booth at MIDEM.

The 90-minute program, telecast over NBC-TV last December, will be shown on a continuous basis over Sony equipment, providing a first viewing for those overseas persons who have not yet had the opportunity to view the program based around the magazine's year-end award compilations.

'LISTEN FOR PLEASURE' Spoken-Word Tapes Exceed Goals

LONDON—Listen For Pleasure, the tape-only spoken word series launched by budget record company Music For Pleasure in October, is already 20% above its original sales target, claims Richard Baldwin, managing director.

In the first two months a total of 75,000 two-cassette packs were sold, as against the original budgeted figure of 60,000.

The series was the first attempt by a record company here to mass market spoken-word product, and Baldwin said then that it was the aim to make spoken-word cassettes a legitimate part of the record market.

He says now: "Both dealer and consumer reaction to the series has been tremendous. The main problem has been distribution. As with

all our other budget product there has been a slight bottleneck in the system and some orders have been up to four weeks behind."

Among the Listen For Pleasure best-sellers have been David Niven's "The Moon Is A Balloon," "The Hound Of The Baskervilles," "Upstairs Downstairs" and the plays "The Importance Of Being Ernest" and "Hamlet."

A new batch of six cassettes comes in February and Baldwin now expects a further 18 to 24 titles added to the catalog in the next year.

Baldwin says: "It is always difficult to get shop space for new product, but the signs are really encouraging and we're getting in a lot of orders from abroad."

EBU Producing 5 Music Programs

COPENHAGEN—The European Broadcasting Union is currently producing five music programs to be networked through Swedish, Belgian, Dutch, Finnish, Austrian and Danish tv channels.

First in the series (Jan 20) features Swedish singer Lill Lindfors, U.K. vocal team Brotherhood of Man, Charles Aznavour, and Danish bass player Niels Henning Orsted Pederson with rhythm section backing pianist Eugen Cicero on classical works.

For Feb. 3, jazz tenorist Stan Getz plays with back-up musicians and

also featured is Astrud Gilberto and Gilbert O'Sullivan. The Feb. 17 show includes Swedish singer Silvia Vrethammar who had a big hit with "Y Viva Espana" and flautist Herbie Mann, along with Gerry Mulligan.

Roger Whittaker (March 3) tops the next in the series, with Donna Lynton and the ORF Big Band. And the last session again features Pedersen, with Clark Terry, the Four Tops, Chi Coltrane and Marilyn McCoo and Billy Davis. Each show runs 50 minutes and all are being produced in Saarbrücken.

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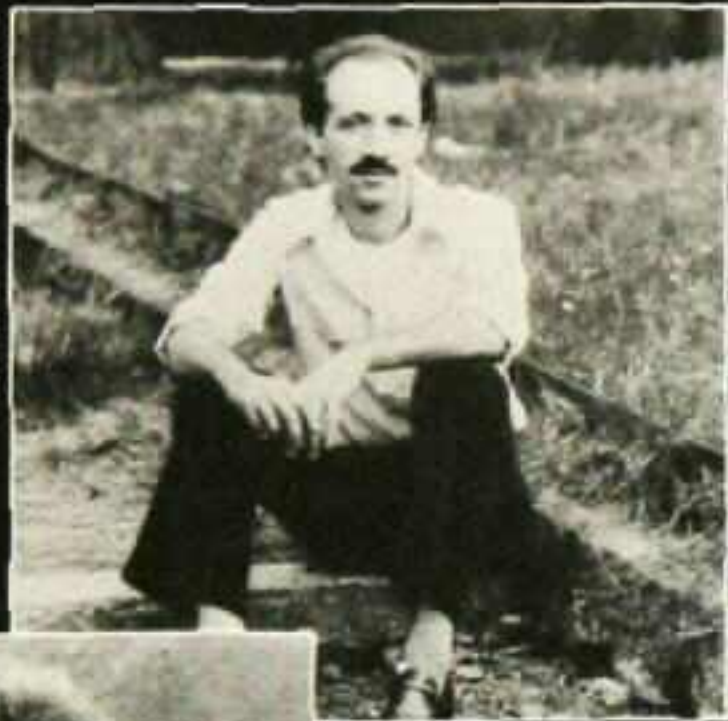
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Polydor Test Will Weigh New Numbering System

LONDON—Polydor is to introduce letter instead of number prefixes for selected single, album and tape product.

This is an attempt to ease criticism of the present all-number system, which Phonogram also uses, aired by retailers ever since the system was introduced with the Phonodisc computer.

The trial run began Jan. 6 with the release of Sweet's Polydor debut "Love Is Like Oxygen," designated POSP 001. Later the group's album "Level Headed" comes out as POLD 5001, with POLC the letters for cassette configuration.

Polydor is to monitor the scheme via its telephone and mobile sales forces, checking with retailers about improvements they think the new system offers. The test will run for at least three months.

Polydor uses the all-number system for virtually everything it releases, except product from CTI/Kudu whose licensing deal with the company stipulates letter prefixes. If alpha-numeric numbering is judged acceptable to the trade, Polydor will consider its total use.

Phonogram is also considering a change but it is likely to be delayed.

The company's managing director Ken Maliphant said recently: "The original Polydor/Phonogram numbering system was devised by people whose objective was to make sure the Phonodisc computer understood it, rather than retailers."

His view is that while the numbering system should be simple in theory, where computers are concerned it does not usually work out that way.

Metrosound Named Crystal Clear Agent For Direct-To-Disk

LONDON—Metrosound Audio Products here has been appointed U.K. distributors for direct-to-disk titles produced by Crystal Clear Records of San Francisco.

Apart from the four records already in limited circulation, by Laurindo Almeida, Charlie Byrd, Direct Disco and San Francisco Ltd., two new releases are on the way.

One is a Peter Nero 45 of "The Wiz" and the other an organ recital by Virgil Fox. The latter is the first Crystal Clear record issued at 33 1/3 r.p.m. and also the first to be produced on location away from the studios.

Metrosound intends pushing the records through hi fi outlets and specialist record shops and will promote the series in the U.K. through audio magazines and with point-of-sale displays.

THE MIDEM STORY

A 12-Year Intl Saga

The Marche Internationale du Disque et de L'Édition Musicale has changed substantially in format and size over the past 12 years.

When MIDEM began in 1967, the whole emphasis was upon areas of music publishing. What started out as an annual convention of publishing houses, a marketplace for the selling of songs and making local territory deals for catalog material has now become the world's most comprehensive music industry meeting.

At first, MIDEM was attended by only 900 participants and there were 179 exhibition stands.

By 1977 the number of participants had risen to 4,673, with 564 stands and representation of 47 different countries by 1,054 companies and organizations.

For this, the 12th MIDEM, the total floor space has been increased by a further 11%. The

number of participants has passed well beyond the 5,000 mark and there are now 52 countries represented by 1,150 companies.

More significant even than mere statistics is the actual nature of the expansion which has taken place. Today almost every aspect of the international music business features strongly at MIDEM.

While music publishers continue to treat MIDEM with respect in terms of being a "specialist trade fair," the occasion is of equal trading importance to hardware and software manufacturers and those involved in providing the industry with the many supporting services it needs both directly and indirectly.

These range from the organizers of international song festivals to the providers of cassette duplication facilities.

From The Music Capitals Of The World

• Continued from page 108

"Little Criminals" ... Polydor chart hits include "Arriverci Marie" with Katho, and Benny Borg's "Vaar Sommermelodi." Pablo out with new "jazz giants" series featuring Art Tatum, Benny Carter, Roy Eldridge, Red Callander and Buddy de Franco.

Kirsti Sparboe, talented Norwegian commercial singer, out with "Serenade," a new album with the Monn Iversen orchestra. "Black Violin," an interesting Stuff Smith presentation on MPS which also provides Joe Pass with "Intercontinental." Baden Powell on "Canto on Guitar" and Singers Unlimited with "Four Of Us."

ECM/Polygram now distributing Watt product in Norway and first releases are Michael Mantler's "Silence" and Carla Bley's "Dinner Music." Baccara success here for Disco at diamond and platinum level and the company has a representative collection of Norwegian folk music of some 50 albums through RCA catalog.

Disco releasing Noregs Punklag, four-strong band into local punk rock. And the company is promoting 18 Elvis Presley movie albums.

Ray Conniff still a big seller on CBS. From CBS "The Peacocks," with Stan Getz and visiting artists such as Jimmy Rowles, Elvin Jones, Buster Williams, Jon Hendricks and Getz' daughter Beverly, the record produced by Getz a couple of years back.

Graham Parker very popular here since his visit to the Club 7 some months back and he now has three Phonogram albums out here. Nostalgic material from Phonogram's Focus series includes Vera Lynn and Charlie Kunz, the old time pianist. "Jazz In The Church" album features Arne Domnerud, Bengt Hallberg, Rune Gustafsson, Georg Riedel and Gustaf Sjøkvist, Swedish musicians very popular here.

RANDI HULTIN

PARIS

Despite the decision of Pathe Marconi, Barclay, CBS and Phonogram to withdraw support, the national chart from SNEPA, the French industry organization has since been published, though it cannot be regarded as representative. With Barclay omitted, it does not even record the remarkable sales of Jacques Brel's recent album.

For the first time an international competition of song has been held in Paris, organized by Maria Braneze, singer and professor at the Conservatoire of Music. It is aimed at boosting French songs and new singers and writers and it is planned to be held every other year.

Jean-Michel Jarre awarded seven gold disks for sales of "Oxygène" on French tv program "Musique and Music." "Top Music" is a new monthly magazine here devoted to the disco scene. Carrere has acquired "Hit," a fan magazine, and it will be used mostly for promoting the company's recording acts.

Charles Aznavour's \$2 million fine for alleged tax frauds shocked the French music industry

and the severity of the sentence contributed to his vow that he would quit France for good, though he is expected to visit soon for an Olympia show. Johnny Mathis to give 16 shows in 14 days at the Olympia, March-April, a season believed to be the longest ever for a U.S. artist in France.

Aretha Franklin disappointed here at a show at the Palais des Sports, after an absence of 10 years. Though the hall is not ideal for this kind of soul concert, critics and audience felt she paid more attention to the television cameras than to the paying audience. HENRY KAHN

AMSTERDAM

Twenty-one Dutch pop critics have named "My Aim Is True" by U.K. new wave singer-guitarist Elvis Costello as best album of 1977, the poll results in full being published in leading music magazine *Oor*. Pasadena Roof Orchestra performed in Rotterdam to promote Dutch travel organization Economic Travel Service.

U.S. company of Morton D. Waz setting up big promotion campaign for Dutch group the Classics. Export Prize '77 has gone from Dutch Conamus Foundation to group Champagne, which sold more than 1.5 million singles last year. After a period of heavy speculation Andre van Duin, Holland's most popular comedy singer, has renewed his contract with record company CNR.

Twin brothers Rene and Willy van de Kerckhof, of Dutch soccer team PSV, cut a single "Laat Me As Het Effe Kan" and first copy was presented to Bobby Farrell of German based disco group Bonney M. J.R. Productions, owned by Dutch singer Jack Jersey, signed new country-rock group Exodus, the debut single to be produced by Graham Dee, who produces U.K. punk group the Stranglers.

The internationally known Amsterdam youth center Paradijs, now a notorious punk-rock

(Continued on page 122)

CBS Leaves Swiss Record Organization

ZURICH—CBS Switzerland is no longer affiliated with the national record industry organization VSSL.

Norman Block, an American citizen and recently appointed head of the company, says he is still willing to cooperate with VSSL but basically needs more general freedom to act on the marketing side.

But he stresses he is not planning to cut prices or hand out special deals to retailers. In fact, CBS and VSSL will exchange figures and statistics in the future. CBS is now the only major company not represented within VSSL.

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"Giro di valzer per domani" (Cramps CRSLP5502)

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"Electric Frankenstein" (Cramps CRSLP2001)

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"Miradas" (Cramps CRSLP5551)

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"Cenerentola e il pane quotidiano" (Cramps CRSLP5501)
"Gelato metropolitano" (Cramps CRSLP5502)

Claudio Rocchi
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Pino Hasi
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"Tamaran" (Cramps CRSLP6102)
n.3 Robert Ashley
"In Sara, Hencken, Christ and Beethoven there were man and woman" (Cramps CRSLP6103)
n.4 Walter Marchetti
"La caccia" (Cramps CRSLP6104)
n.5 Paolo Castaldi
"Ysnale" (Cramps CRSLP6105)

n.6 Cornelius Cardew
"Four principles on Ireland and other pieces" (Cramps CRSLP6106)
n.7 Costin Mieranu
"Luna cinese" (Cramps CRSLP6107)

n.8 Martin Davorin Jagodic
"Tempo furioso" (Cramps CRSLP6108)
n.9 Nuova Consonanza
"Musica su schemi" (Cramps CRSLP6109)

n.10 Miguel Angel Coria
"En rouge et noir" (Cramps CRSLP6110)
n.11 Alvin Lucier
"Bird and person dining" (Cramps CRSLP6111)

n.12 Juan Hidalgo
"Brose selavy" (Cramps CRSLP6112)
n.13 Peter Kotik
"First record" (Cramps CRSLP6114)

n.14 Walter Marchetti
"In terram utopicam" (Cramps CRSLP6113)
n.15 David Tudor
"Microphone" (CRSLP6118)

n.16 John Cage
"Chuan intarction" (Cramps CRSLP6117)
n.17 Horacio Yagelton
"Ma mequina da cantar" (Cramps CRSLP6118)

collana DiVerso

n.1 Arza Anafak
"Tzalaparta 75 traila" (Cramps CRSLP6201)
n.2 Derk Bayley
"Improvisation" (Cramps CRSLP6202)
n.3 Fernando Orillo
"Pluvine" (Cramps CRSLP6203)

n.4 Jesus Villa Rojo
"Clarinetissimo" (Cramps CRSLP6204)
n.5 Demetrio Stratos
"Metrodora" (Cramps CRSLP6205)
n.6 Steve Lacy
"Straws" (Cramps CRSLP6206)

n.7 Patrizio Faiselli
"Antropologia" (Cramps CRSLP6207)
n.8 Paolo Tufani
"Indicazioni" (Cramps CRSLP6208)

collana Futura

n.1 Il Futurismo italiano
F.T. Marinetti, F. Carriglio, G. Balla, F. Dupero, Parfa. (Cramps CRSLP6301)
n.2 Zauzismo e Futurismo cussio
V. Majakovskij, V. Chlebnikov, V. Kamenskij, A. Krucenyh, Il'ja Zdanevic, P. Albert-Biroc, A. Pecronio. (Cramps CRSLP6302)

n.3 Dadatismo
G. Hergenstern, P. Scheerhart, H. Ball, T. Tsara, Janco, Huelsenbeck, K. Schwitters, R. Hausmann (Cramps CRSLP6303)
n.4 L'urlo
Antonin Artaud, F. Dufreux, H. Chopin (Cramps CRSLP6304)

n.5 I contemporanei
H. Heidegger, F. Hon, G. Rum, N. Einhorn, L. Novak, C. Claus (Cramps CRSLP6305)

n.6 I contemporanei
H. Gysin, P. de Vree, B. Gobbing, M. Lemalere, J. Isou, A. Cagor, P. Vacinelli, A. Spatola (Cramps CRSLP6306)
n.7 I contemporanei
D. Stratos, A. L. Totino, Il gruppo "concento prosedico" (Cramps CRSLP6307)

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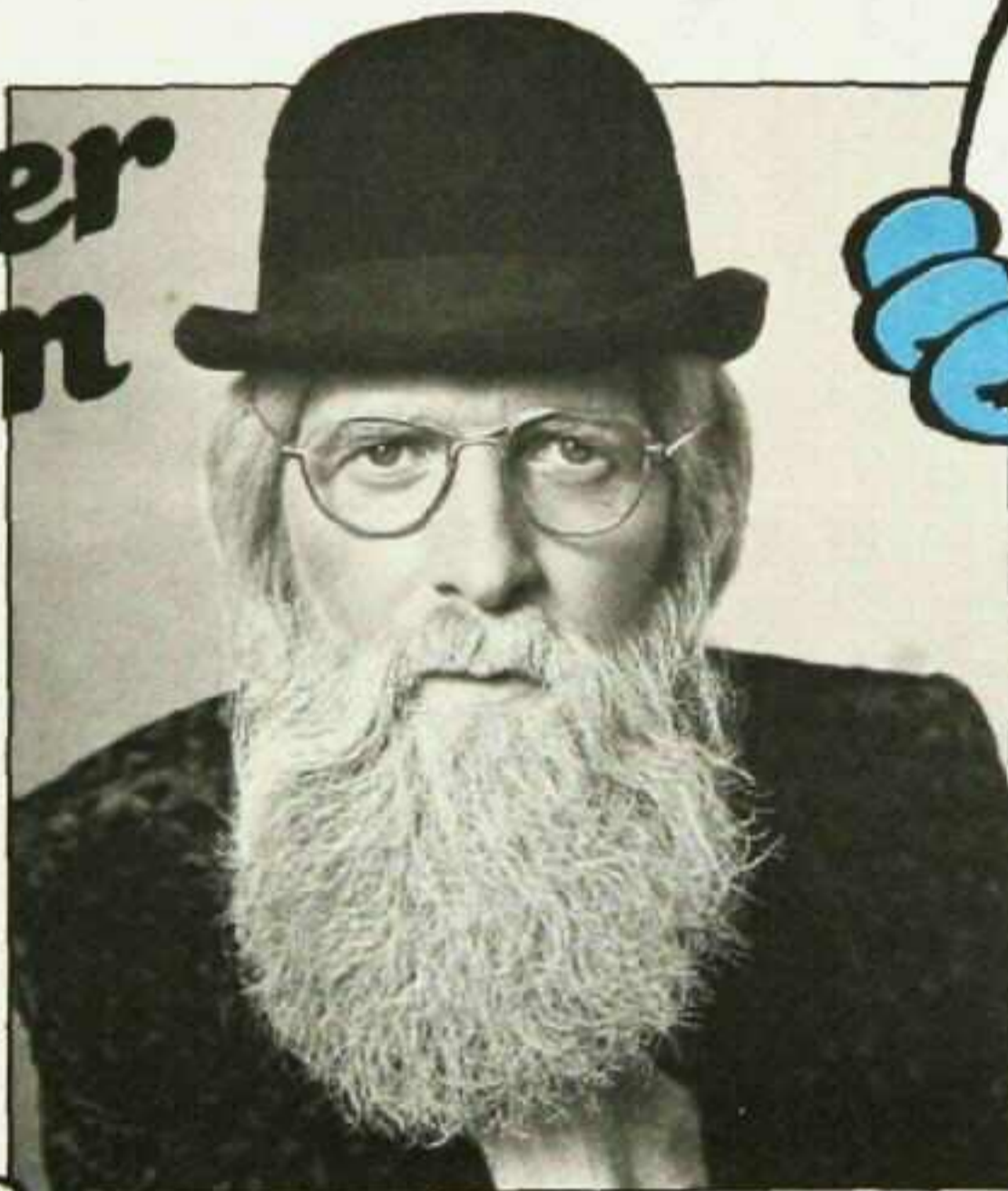
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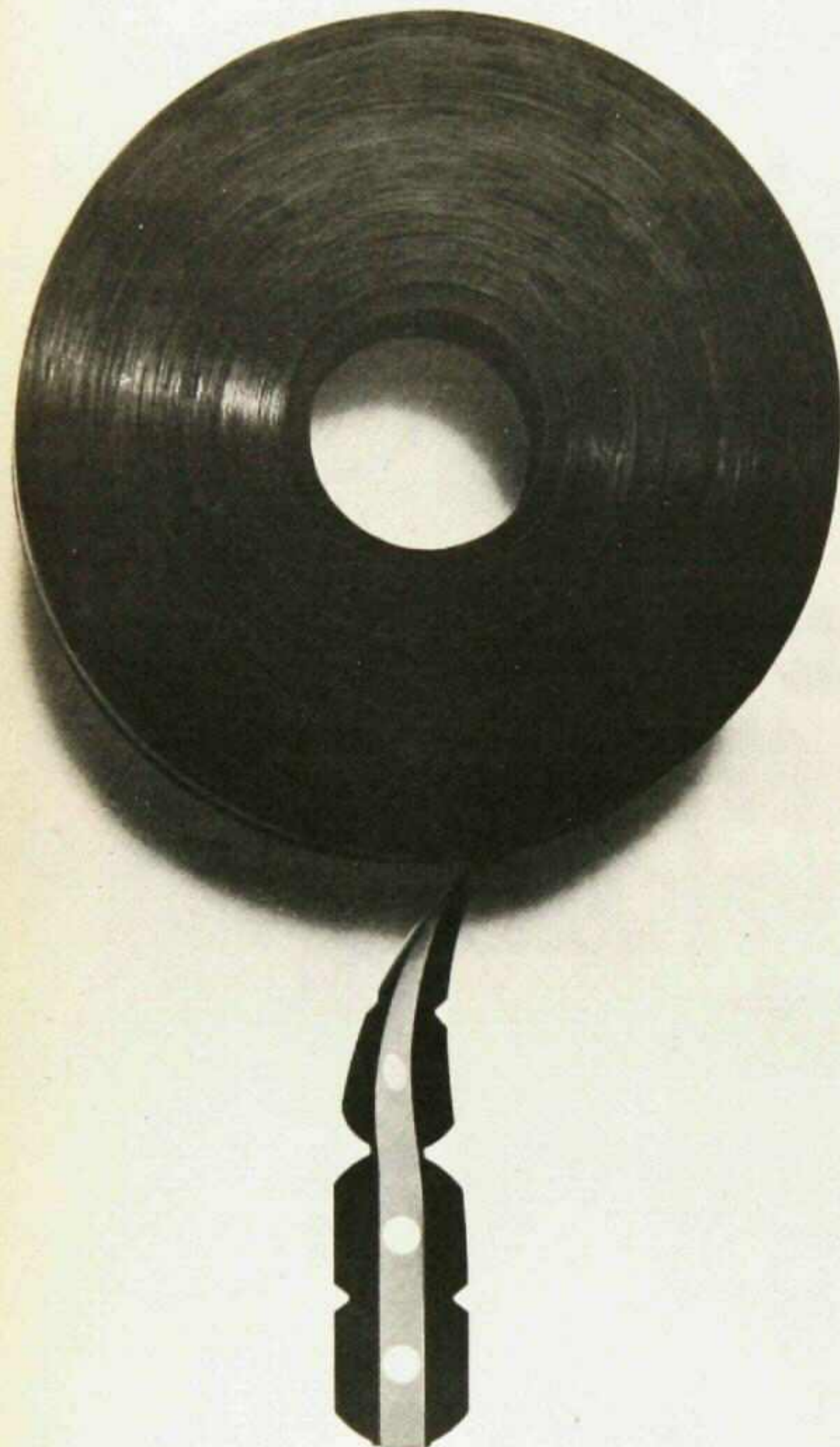


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International

Polish Industry Grooms To Improve Image At MIDEM

By ROMAN WASCHKO

WARSAW—The Polish record industry, represented at MIDEM from the second year of the event, has made careful preparations for this year's assembly. The authorities decided that previous activities in Cannes were not satisfactory so the industry has learned from past mistakes and now offers a new image.

Much hard work has gone to make the Polish Radio and Television stand interesting. The organization's team is headed by Zbigniew Liszyk, general director, and a "veteran" of two previous MIDEMs.

Representatives of a range of companies such as Wifon, Artel, Poltel and the Concert Bureau will be at Cannes, all belonging to Polish Radio and TV. Artel, which specializes in highest quality advertising films, looks to set up deals to produce films for foreign companies. Poltel also produces films of all kinds for Polish and foreign organizations and hopes to widen its area of activity.

Polish Radio and TV organizes the international song festivals in Sopot, the first taking place in 1977, and representatives of the festival organizing committee will also be at MIDEM.

ZAIKS, the Polish copyright society, headed by director Wladys-

law Jakubowski, will be in the Palais des Festivals to offer Polish songs and compositions of all kinds. The agency has a success story at MIDEM. In 1974, it sold 70 copyrights during MIDEM but by 1977 the figure had grown to more than 500. This year ZAIKS brings more than 100 songs to offer to foreign publishers and it aims to buy many foreign copyrights.

Also from the Polish industry, the artist agency Pagart and PWM Editions will seek to import and export records and tapes.

Sire Seeks European Subpublishing Deals

NEW YORK—Subpublishing deals for new wave product released here by Sire Records will be solicited by label president Seymour Stein during a two-week visit to Europe beginning Thursday (19).

After six days at MIDEM, Stein and his colleagues will make stopovers in Paris, Amsterdam, Baarn, Hamburg, London and Milan. Artist tour arrangements will also be made. With Stein are Sire international manager Ellen Zucker, and artist development chief Ken Kushnick.

MART SHARE TOPS 18%

Classical Sales Tempo In Italy Is 'Accelerando'

By DANIELE CAROLI

MILAN—Most record company executives and experts here are convinced the classical music market in Italy will expand further in 1978.

The trend started around 1974, and since then classical sales have steadily grown to an extent that several companies have in recent years struck out energetically in this field. Those which already had strong catalogs expanded them, using powerful promotional campaigns as backup.

Unofficial data concerning 1976 show classical music record sales here represented then some 18% of the national record market and it is certain the figure increased through 1977.

A survey published by Milan trade magazine *Musica e Dischi* states the record industry income from classical sales in 1977 was equal to four times the amount registered in 1970. That, even allowing for record price increases over the past seven years, adds up to a spectacular growth rate.

According to observers, such growth is due to wide interest from Italian young adults, to the boom in sales of hi fi home equipment over the past three years and to the appearance on the market of a number of mid-price and budget classical lines.

It is stressed that classical music buyers go for records, while in the prerecorded (mainly cassette) field in Italy classical music has a mere 8% of the market.

While the traditional Italian interest in opera and symphonic music is still alive, there is growing attention given to chamber music, to contemporary composers and the sounds of the Middle Ages, the Renaissance and baroque styles.

Phonogram is the leading Italian

company in the classical field, claiming a 60% share of the market. Alain Trossat, managing director, is confident classical sales will be boosted further. Franco Cabrini, Phonogram assistant marketing manager, says that in 1977 classical music sales in Italy came to an estimated figure of 4 million units of records, while cassettes did not top the half-million figure.

Cabrini says that such sales are divided among a high number of new releases from the Italian industry, in which more than 800 new titles come out annually.

Guido Rignano, Ricordi managing director, also convinced sales will expand fast this year, says his company recently started its own "I Classici" line featuring top Italian performers, and Ricordi has a number of important historical albums included on its mid-price line *Orizzonte*.

Editoriale Sciascia, Italy's top record company in the folk and ethnic music field, has increased output on the *Ars Nova* label, which is entirely devoted to classical music. Lately, several classical titles have been included in the *Quadrifoglio* budget line.

Armando Sciascia, president, feels the classical buildup is due to greater exposure on national radio and television, such as RAI's Rete 3 radio channel, which has recently increased its audience share.

J.R. Inks Dutch Band

AMSTERDAM—Dutch company J.R. Productions, owned by chart singer Jack Jersey, has signed the Freddy Golden Orchestra. The band was formed 10 years ago, has 10 musicians and is based in Enschede, a city in the east of Holland near the German border.

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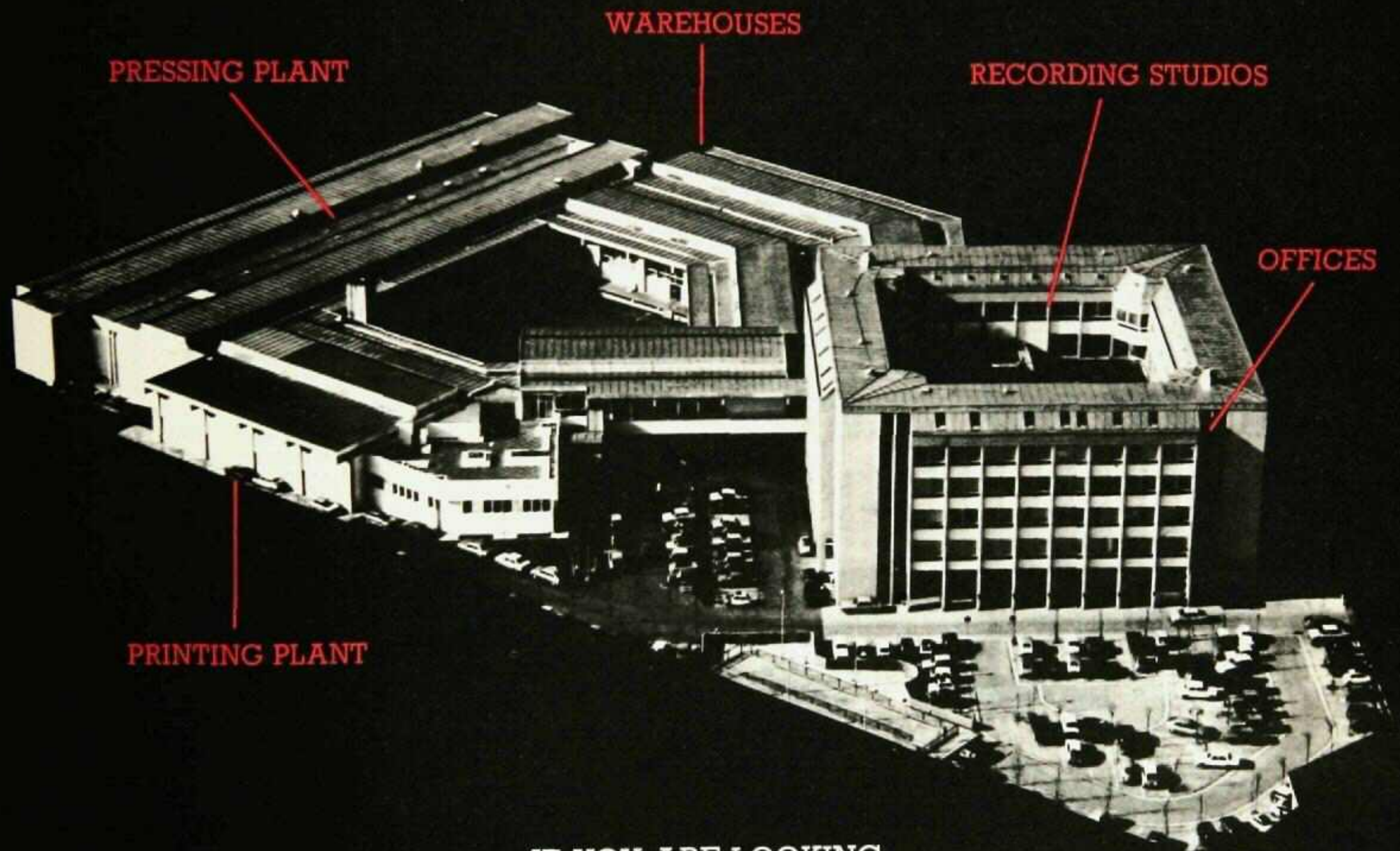


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U.S. Firms Bound For MIDEM Rise By 15%

By IS HOROWITZ

NEW YORK—More than 200 U.S. companies will attend MIDEM this year, up about 15% from 1977 and bringing to the international event a still wider representation of the diverse Stateside music scene.

Among attendees are a significant number of first-time companies, says John Nathan, MIDEM agent in the U.S. Past registrant falloff is only about 5%, he says.

Nathan notes an increase in the number of tape duplicator firms and purveyors of audio hardware. Also increasing are the number of recording studios sending delegates to

Cannes, as well as "fringe" companies supplying the music industry with assorted accessories and marketing aids.

With publishers remaining a traditional base of the U.S. contingent, much in the way of new subpublishing deals may be anticipated at the international conclave. Record properties, too, will find new backers and licensees as independent producers rub elbows with manufacturers, always heavily represented.

But substantial business is also expected to be accomplished by television direct-mail packagers, one-stops, sound-alike producers, cutout and front-line importers and exporters, again accounting for a significant share of total U.S. representation at the event.

Licensing organizations, both for performance and mechanical royalties, will take the opportunity to confer with sister organizations, and MIDEM this year is expected to be the scene of the formal launch of the new International Federation of Popular Music Publishers (Billboard, Dec. 17, 1977).

Meteors Is Formed

AMSTERDAM—Guitarist Ferdinand Bakker and drummer Job Tarensteen, both formerly with the Dutch pop band Alquin which broke up a few months ago, have formed a new group, the Meteors.

U.K. Honors EMI's Wood

LONDON—Leonard G. Wood, EMI Group Director music and a member of the EMI main board, was awarded a CBE (Companion of the British Empire) in the U.K. New



Leonard G. Wood.

Year's Honors List. It was given for his long service to the British record industry.

He is chairman of EMI Records Ltd., chairman of EMI Music Publishing and chairman of Rosetti (EMI) Ltd., as well as being a director of Phonographic Performance Ltd., and chairman of Record Merchandisers Ltd.

Wood is also chairman of British Phonographic Industry, a governor of the British Institute of Recorded Sound and recently ended a three-year term as president of IFPI.

Phonogram College Drive To Be Expanded In U.K.

LONDON—Phonogram U.K. is to expand its program to promote disk sales through college campuses.

The idea was launched last September, through the cooperation of 12 university and polytechnic social secretaries who pledged to work closely with the company on five college-orientated acts—Clover, City Boy, Boomtown Rats, Graham Parker and the Rumour and Thin Lizzy.

These acts were given wide exposure in college discos, radio stations, newspapers and record stores. Phonogram provided the campuses

with review copies of the albums, plus promotional aides, and students received an exclusive discount of some \$1.30 on promoted product.

The list of colleges taking part has now doubled and includes 30 universities nationwide. Phonogram sees the scheme as helping sales but also forging a close relationship with colleges so as to gain more and more information from the student world, which in turn helps national talent-spotting.

Albums soon to be promoted are by Bethnal, East Coast and Dusty Springfield.

Tonpress Production Link With Supraphon Tightens

PRAGUE—Production links between Austrian company Supraphon and new Polish record company Tonpress, which started in 1977, are developing fast.

In 1977, Tonpress brought out 16 titles, selected from the biggest Czech pop hits and sung by the original artists, in single form. They sold some 20,000 each.

This year the number of titles should increase to 24, in addition to 12 phono-cards, one for each month. The latter configuration is very popular in Poland.

As the production capacity of

Tonpress, using new Western-made presses, will increase some 800%, sales should rise considerably because previously lack of production capacity, rather than actual demand, has held trading back.

The developments are followed closely by ZAIKS, the Polish copyright society, which last year started buying up subpublishing rights to Czech titles, something which rarely happened before. As there are similarities between the Czech and Polish languages, it is possible for Tonpress to release original Supraphon recordings sung in Czech.

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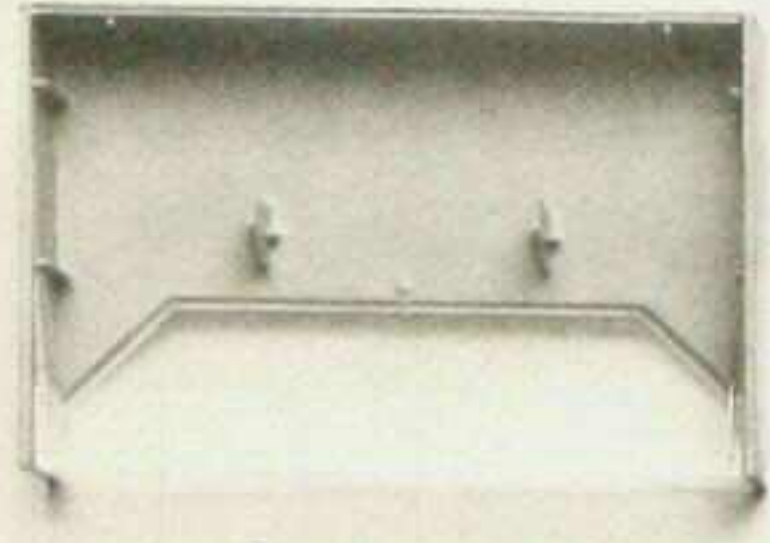
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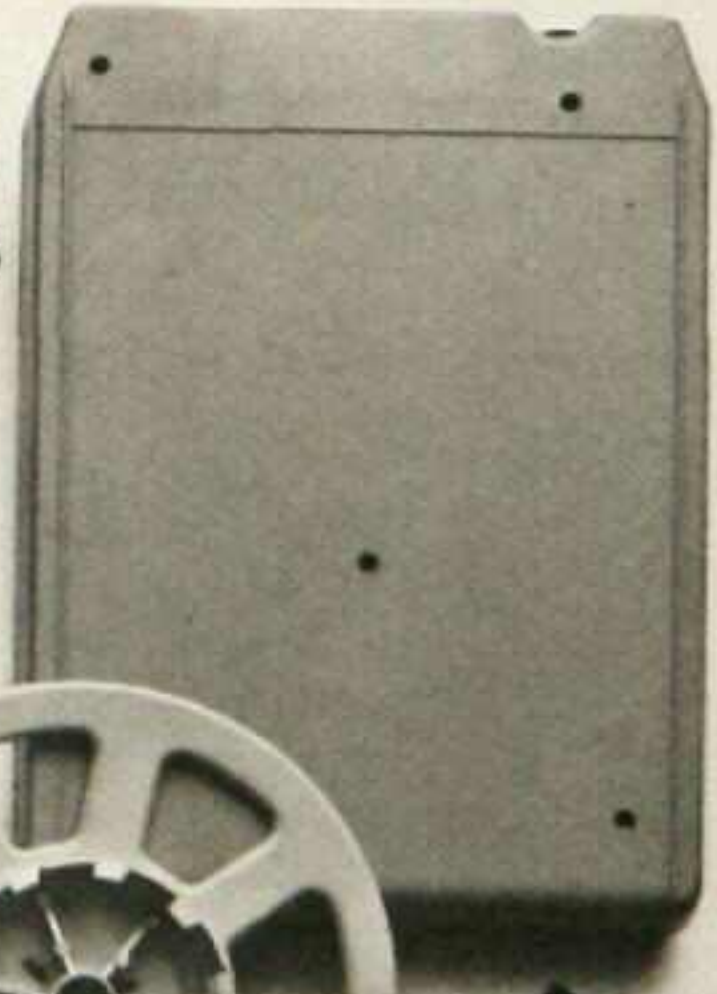
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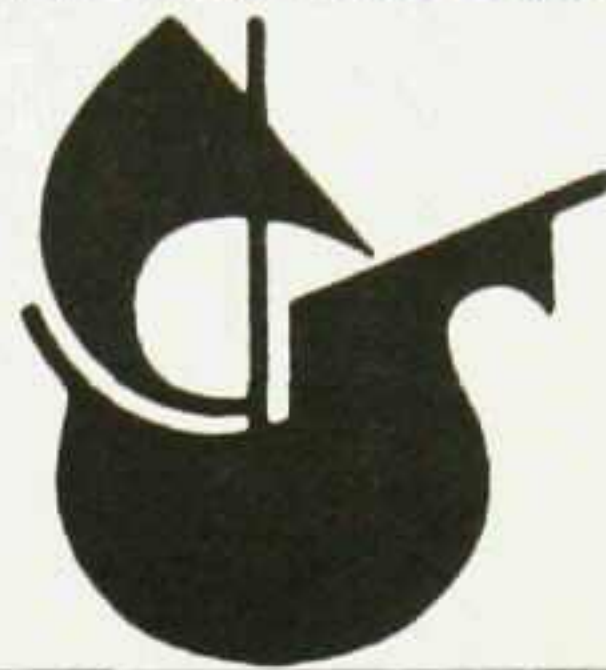


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Dutch Firms Prime Promotional Guns For Major MIDEM Attack

By WILLEM HOOS

AMSTERDAM—All the main Dutch companies are represented again this year at MIDEM, the biggest, such as EMI, Phonogram, Polydor, Ariola and WEA, set within the framework of international mother companies. Others have individual stands or are represented through CONAMUS, the organization which promotes Dutch product.

The CONAMUS stand will be sizable, also representing Basart, CNR and Johnny Hoes, and publishing firms Intersong, Nada/New Day-glow, Home Music and Universal Song. Also represented on this stand: Dutch copyright societies BUMA and STEMRA.

A CONAMUS executive says: "We feel this year's MIDEM will prove again that Holland has become a strong music exporting country. An analysis during MIDEM two years ago showed that we are third

behind the U.S. and U.K. in the export league table."

As in previous years, CONAMUS is presenting a double album of Dutch music in Cannes. Called "Music From Holland, With Love, Volume 8," it features material from 17 acts: the Classics, Match, Jack Jersey, Lucifer, Mandy, Gruppo Sportivo, Oscar Harris, Maggie McNeal, BZN, Airbubble, Conny Vandenberg, the Dizzy Man's Band, Saskia and Serge, Rick van der Linden, Mock Turtle, Kayak and Champagne.

The last-named group has won the CONAMUS export prize for 1977 for selling more than 1.5 million units outside Holland during the year, the presentation being made at an early-January party in Amsterdam.

Champagne is also featured on a special double album "What's Happening With Ariola International," also for distribution at MIDEM. It also features three other Ariola-Holland acts, singer Shirley, jazz-rock group Spin and blues-rock band Livin' Blues.

Also at MIDEM, Rod Buckle, managing director of Sonet U.K., will present a silver disk to Dutch singer-producer Eddy Owens who, as Danny Mirror, had a top 10 U.K. hit with "I Remember Elvis Presley," a tribute single to the singer which sold more than 300,000 copies in Britain.

Dutch company Dureco is using MIDEM to pump a lot of promotion into the "Smurf" craze. Singer Pierre Kartner, better known as Father Abraham because he works disguised as an old man, had a huge Dutch hit with a single dedicated to the Smurf cartoon character. It topped the chart for seven weeks, sold more than 200,000 copies in Belgium as well as 300,000 in Holland, and the Smurf album by Kartner hit the 200,000 unit mark inside a month.

Kartner has since recorded covers of the hit in both German and French and coming up are versions in English, Spanish and Italian. There is even a Surinam version under the title "Smoerfoe."

So, in Cannes, people disguised as Smurfs will be strolling round the Dureco stand in the Palais des Festivals. Videotapes of a Dutch "Smurf" television special will be shown.

Dutch record company Munich Records will represent the U.K. (Continued on page 129)

'Ma Baker' Top Dutch Single In '77 Chart Tally

AMSTERDAM—"Ma Baker," by German-based disco group Boney M, was the biggest-selling single in Holland in 1977. It topped the charts here for six weeks and sold more than 250,000 units.

Second in the big-seller list was for "T Smurfenlied," by local artist Vader Abraham, a novelty single based on the cartoon character "Smurf," and this also sold more than a quarter of a million.

Next in the list were "Give A Little Bit," by U.K. group Supertramp; "You're My World," by U.K. vocal team Guys 'n' Dolls; and "Do You Remember," by Dutch rock band Long Tall Ernie and the Shakers.

Top-selling album in Holland: "Hotel California," by the Eagles, a chart-topper for eight weeks and it sold more than 275,000 copies. Next came Fleetwood Mac's "Rumours," a number one for 10 weeks, selling in excess of 165,000 copies.

Italians Eye Intl Markets

Continued from page 108
and South America, so we know Italy has tremendous prospects for selling its music abroad. Not just songs, but records by established artists and new talent.

"In South America, I'd say Italy is now probably the number one music exporter, though competition from the U.S. is tough. But Italian companies should improve sales and promotion activities. Carosello's Piazzolla, from Argentina, is recorded and produced in Italy and he is well-known around the world, notably in Italy. Our 'Jazz From Italy' line is licensed now to Classic Jazz in the U.S. and is appreciated as much as if it were a locally produced LP series."

While Fonit-Cetra also exudes confidence about increasing sales of domestic product abroad, Graham Johnson, international manager of Ariston, specifies: "We believe most of all in our chart-topping group Matia Bazar. But we have others with international appeal, such as Giovanni Fenati, who records in Munich and has a record out in the U.S. on Salsoul, or Rocky Roberts, or rock group Kim and the Cadillacs. We are now able to produce an original and attractive kind of disco music."

"Furthermore we are arranging negotiations with foreign companies. MIDEM is a very important week. You just have to attend because of the contacts available there. But this year it is more important than ever, because we know what we are offering is vital at world levels.

FIRST OF ITS KIND

Jewish Musical Theater Troupe Formed In Russia

By VADIM YURCHENKOV

MOSCOW—The Chamber Jewish Musical Theater has been set up here under the auspices of RSFSR, the Russian federation ministry of culture. Though it will tour most of the time, the company is officially based at Birobidzhan, the central city of the Jewish Autonomous Region in the far eastern section of Russia.

Selection of actors and musicians to make up the company has been completed and this is the first-ever Jewish musical theater to operate in the U.S.S.R.

Yuri Sherling, 33, appointed chief stage director of the theater and also acting as general manager, is a noted Moscow director who has staged many important productions in theaters here, and is also known for his works in cinema and television.

Sherling, a multi-talented artist, former professional ballet dancer and choreographer, graduated from the Central Music School in Moscow and studied composition at the conservatory here, leaving to become a stage director.

In an exclusive Billboard interview, Sherling said the company will have about 60 artists, including 37 actors, plus 18 musicians who will form various musical groups, including one for rock and roll.

"My creed is that the members of the company should be versatile, capable of tackling acting, singing, dancing and mime," he said. "We're

GEMA Meeting Set

MUNICH—GEMA, the German copyright association, is having its general meeting here (July 3-5) with a full program of problems facing German composers and publishers.

looking to mix in drama, dance, vocals, plus essential elements of folk or rock opera and contemporary music."

The new company starts full production in the spring. Three projects are in the pipeline. One is a musical, based on the original Jewish literary and musical folklore of pre-Revolution Russian Jews then living in the western part of Russia.

Another is an opera "Anne Frank's Diary," currently being written by Leningrad-based composer Romuald Greenblat, with a scenario by Roman Sess and Victor Lui.

The third is a folk-rock opera, tentatively called "Neunyvayushchie," roughly translated as "Not Dejected," or "Not Losing Heart." The plot for this comes from tales by Sholom Aleichem. Songwriter Ilya Reznik is handling the musical side.

Sherling would also like to stage "Fiddler On The Roof," never before presented in Russia.

Electric & Cube Licensed To Pye

LONDON—Electric and Cube, labels of the Essex Music Group in London, are now with Pye Records on a two-year licensing deal. Previously the labels went through Decca. Main active product includes a single and album by Gordon Giltrap.

Decca has a non-exclusive sell-off period for the two labels for six months, from Jan. 1. Pye will make available selected priority items from the labels, such as "Visionary," Giltrap's first album, and the Procol Harum "Whiter Shade Of Pale" single, as soon as possible. Balance of the catalog should be available in March.

Label repertoire for the two outfits includes Quantum Jump, Rupert Hine, John Williams, Marion Montgomery and Richard Rodney Bennett, plus vintage material from Joe Cocker, Procol Harum, T. Rex and Joan Armatrading.

Palman Dureco Boss

WEESP, HOLLAND—Following the departure of Dureco managing director Robert Aardse to set up his own record company, A.E.E.J. Palmans has been appointed to take over.

Other appointments: studio manager, D. Bakker; adviser, A.M. Esveld; manager, commercial department, J.P. Gouweloos; manager, marketing, A.C.J. van Nijnatten; manager, a&r, M.A.C. de Raaff; manager, factory, H. Ridderikhoff; manager, administration and financial, G.H. Verenhorst.

Cyrano Is Subject Of New Czech Musical

PRAGUE—Marian Varga, organist and leader of the Slovak group Collegium Musicum, has composed a musical based on the life of Cyrano de Bergerac. Co-author is Slovak singer Peter Hammel, musical director of the concert agency Slovkoncert.

First production, at the Musical Theater in Bratislava, will be followed by an album of the songs from the play, due out via Opus in 1978.

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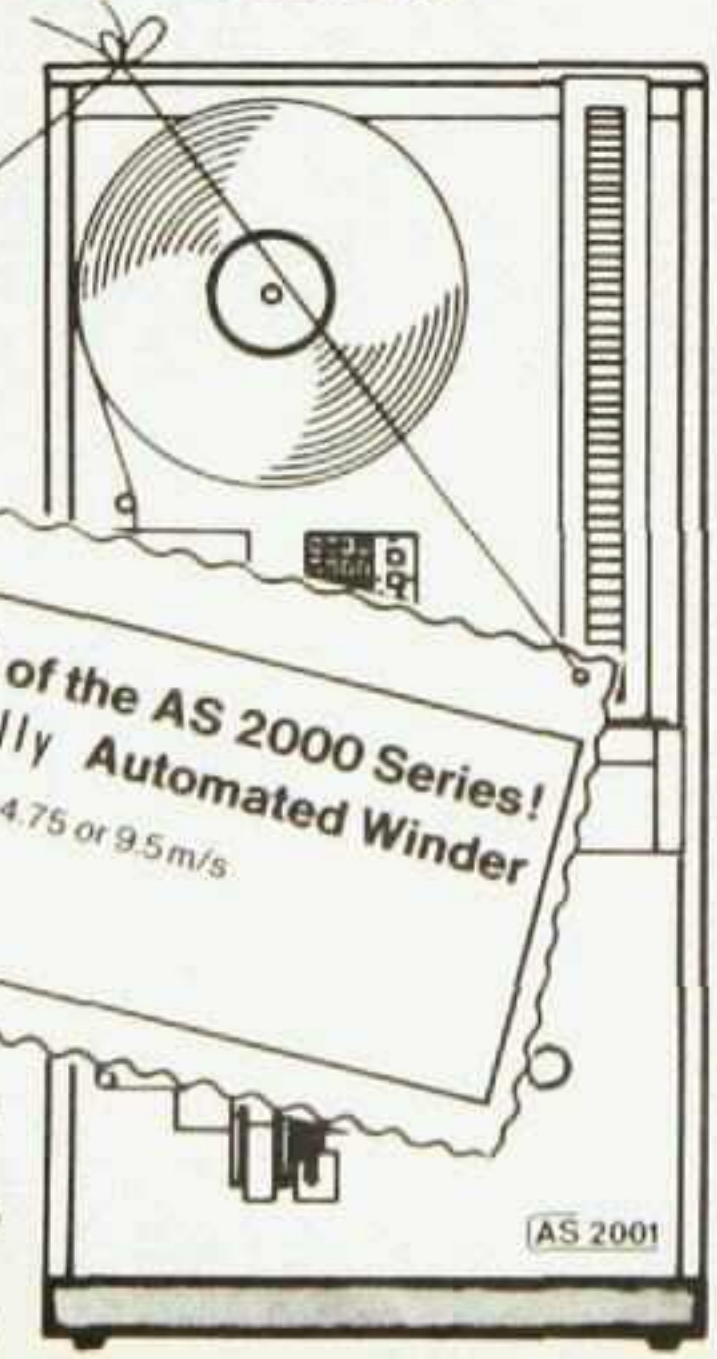
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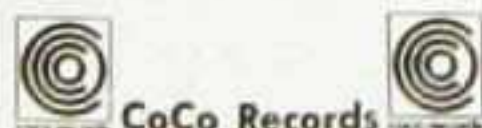
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MIDEM - JAN. 19-26, 1978
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Sam Goff
General Managing Partner



JAPANESE LAUNCH — Wolfgang Arming, Deutsche Grammophon deputy managing director, right, welcomes Misa Watanabe and Japanese pop singer Kenji Sawada to Hamburg. Sawada has recorded for DG in English and will spend three months of the year in Germany pushing the product.

Scott Jazz Club Sets Own Label, Pye Distribution

LONDON—The Ronnie Scott jazz club, top venue in its field in the U.K. and one of the longest established in Europe, is to launch its own record label and a distribution deal has been fixed with Pye.

First releases will be albums by Carmen McCrae, Sarah Vaughan and Scott's own jazz quintet.

Pete King, Scott's co-director in the record company, says: "We've had some remarkable talents at the club and many have been free to record. Now when we feel the artist is right, we can make approaches."

The venture has been planned for some time. The launch through Pye was negotiated with a&r director Peter Prince and his deputy Mike Everett.

Scott opened his first jazz club on Garrard Street in 1959 and moved to its present premises on Frith Street, also in London's Soho, in 1966, where it continues to act as a magnet to top jazz performers from both sides of the Atlantic.

East Berlin Fest Adds Jazz For The First Time

EAST BERLIN—Berliner Festtage, the biggest music festival in the German Democratic Republic, normally dedicated entirely to classical music, this time included four international jazz concerts in the main auditorium of Humboldt University.

The performances included traditional jazz, blues, adaptations of classical themes and avant-garde music. Topping the bill was trombonist/singer Gene "Mighty Flea" Conners, from Birmingham, Ala., in the blues section and Cooper Terry, guitarist-singer and harmonica player from Texas.

Another visitor was Piano Red (William Lee Perryman), 66-year-old representative of the older generation. Also there was singer Eva Svobodova with the Prague-based Classic Jazz Collegium; bassist Aladar Pege from Hungary; Polish drummer Janus Stefanski; and saxist Hanns Killer, from Austria.

Western jazzmen used to visit East Berlin fairly regularly for jam sessions in the clubs and in the "Jazz In Der Kammer" series of concerts, but this was the first time jazz has been made part of a top-level official music festival here.

International

Czechs & Slovaks Solicit Export & Licensing Deals

By LUBOMIR DORUZKA

PRAGUE—There will once again be a common stand in the Palais des Festivals representing both Czech and Slovak companies.

Supraphon's delegation includes Jiri Vinaricky, head of the international relations division, and his deputy, Pavel Smola, manager of the license department, and also present is Lubomir Doruzka, Billboard's Czechoslovakia correspondent.

Smola joined Supraphon in 1977 after working for several years as Artia's representative in Cairo and the 1978 MIDEM will give him a chance to meet Supraphon affiliates, though many know him personally through his work with Artia. As usual, Supraphon is concentrating on new license deals, publishing contracts and background music tapes, but new emphasis is being put on possibilities of co-productions and custom recordings in the Supraphon studios.

Following the success of Karel Gott at the Tokyo International Pop Festival, Supraphon expects a surge of new interest in his product which already, along with classical recordings, is a big part of the company catalog.

Artia, the Czech export and import company, is represented in Cannes by Jaroslav Svoboda, deputy general director, by records manager Jim Paulu and by Jirina Koncelikova, deputy director, records. Meetings with overseas partners, rarely seen during the working

year, are high on the agenda as is the search for Artia representation in Australia.

Panton's representative is Jana Jirousova, record export manager, making a first visit to MIDEM. Panton, now reliant on outstanding results in Cannes, will be very active this year. It was at previous MIDEMs that the company linked first with present partners Edixa Barcelona, Harmonia Mundi (France), Apon Records (U.S.) and EMI Electrola, Cologne, West Germany.

Opus, from Bratislava, sends its regular MIDEM team: Ivan Stanislav, managing director; Alex Aust, deputy managing director, and Oldrich Horak, export and import manager.

Talks between Opus and Peter International from the U.S. will center on plans to release some 15-20 Opus albums in America each year, the first large-scale representation of Opus catalog there.

Slovart, the Slovak export/import company, is using MIDEM to improve export figures of Opus finished product. For the first time the company will be represented there by Vladimir Micuta, general director, accompanied by Peter Hrozienek, record division manager. So far Opus product is exported to the U.S., U.K. and Benelux territories but the hope is that MIDEM will help it to reach other parts of the world.

Demographic Study Limns Cultural Habits In France

By HENRY KAHN

PARIS—The Ministry of Cultural Affairs here has published an analytical survey comparing the purchase of records and books with theater and concert attendances in villages, small towns and big cities.

It shows that in villages only 3% attend classical concerts and only 2% go to jazz or pop concerts. The cinema claims 33%, sport 22% and dances 29%. Also revealed is that 38% buy at least five books a year and 36% listen to records at least once a month.

For towns of under 20,000 population, 5% visit jazz and pop concerts, but 47% listen regularly to records. Classical concerts attract only 7%, but television interests 68%.

Even in towns of 20,000-100,000, only 4% go to pop or jazz concerts, with 48% regularly buying and lis-

tening to records. Only 6% go to classical concerts, but 60% buy at least five books a year.

Statistics for towns of more than 100,000 show 54% regularly buy records, 8% go to jazz or pop concerts, 10% go to classical concerts, and both the cinema and television claim 62% addiction.

Paris is treated separately in the survey, which shows 61% buying and listening to disks, 16% attending classical concerts, 18% pop or jazz shows and 77% buying at least five books a year. This section shows 83% preferring the cinema to television.

For the record industry, the figures underline that France is still a long way from a saturation point in disk-buying habits and that there is still plenty of longterm room for expansion in sales.

6 Finn Companies Form Alliance

By KARI HELOPALTIO

HELSINKI—A group of Finnish music companies switched to joint organization on Jan. 1, all linked by the newly formed Finnscandia Musiikki Oy. Involved are Finnlevy, Scandia Musiikki, Finndisc, Fazerin Musiikkikerho, Finlandia Musiikkikerho and Levypiste.

The new company takes over a number of key functions, ranging from top management to financing, budgeting, ADP-service, wholesale and distribution. Companies in the new concern form separate trading units and have their own governing bodies, in turn looked after by the administrative company.

Chairman of Finnscandia Musiikki's board of directors is Roger Lindberg. Managing director is

John-Eric Westoe, who also acts as chairman of the board of sister companies in the concern. Kai Arhipainen is economic director and Leif Lindbland is responsible for company planning.

New appointments have also been made within Finnscandia's sister companies. Hannu Stroem, formerly with Musiikki Fazer as director of the electronic department, is named Finnlevy's managing director. The company's marketing director is Osmo Ruuskanen, and Kim Kuusi is responsible for domestic production.

Gugi Kokljuschkin is the new managing director of Scandia Musiikki and Jaakko Salo fills a similar position in Finndisc.

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Intersong Group of Companies.

WORLD
WIDE
INTERSONG
INTERNATIONAL

Piracy Is Focus Of First Industry-Wide Asian Meet

• Continued from page 1

planning to send delegates, with Stan Gortikov, president of the RIAA, scheduled to attend from the U.S., as well as headquarter IFPI staff from the U.K.

In addition to the pressing piracy question the conference will examine a host of issues relating to the music/record business in the Far East.

D.J. Young, director of IFPI's Asian and South Pacific regional office, based in Hong Kong, says an important aim of the conference is to demonstrate the "enormous potential" of the area as a market for international companies, and as a potentially "major source of talent worldwide."

It is felt that development of the area is largely dependent on the success of the fight against piracy. Legitimate industry expansion has been held back by the abundance of illicit product easily available in the territories. And manufacturers have been hesitant to commit financial and other resources in view of competition from illegitimate entrepreneurs.

Among areas particularly hit by the pirate wave are Hong Kong, Malaysia and Taiwan, where the vast majority of all recorded product sold is unauthorized.

IFPI aims to secure the cooperation of government in achieving more effective antipiracy laws, and a firmer stance on enforcement where such laws already exist.

The first session of the conference the morning of Feb. 23 will be devoted to a discussion of the potential in the region, trading practices (both pirate and legitimate), demographics and economic factors.

On the afternoon of the first day, a second session will trace musical trends and the relative strengths of foreign and domestically owned companies.

The extent of piracy and its cost to all facets of the music industry make up the conference agenda of the second day. The attitudes of regional governments will be discussed, as well as ways the industry can help influence positive action.

Talent development and the potential of local artists and composers on the world scene has been tagged as the topic for the morning of the conference's last day, Feb. 25.

A final session that afternoon will take up the working relationship between international companies and their Asian counterparts.

Practical elements of the seminar will probe the value of joint ventures, the desirability of establishing local companies, the case for and against guarantees, and the need for a better flow of information among industry segments.

Guest of honor at the closing dinner of the conference will be Carlos Romulo, foreign minister of the Philippines.

International

U.K. Price War Fueled By Chain

LONDON—The discounting battle in the record retail trade is clearly going to reach new levels of ferocity here with the giant Littlewoods chain throwing in all possible resources in that direction.

Information gained is that from early February all albums at the basic popular, big-seller pricing of just under \$8 will be sold by Littlewoods at around \$1.90 off. And it is believed this is not a temporary offer, or a promotional exercise, but will be settled Littlewoods policy for at least a six-month period.

This price-cutting move marks the start of the multiple's final stage of expansion into record retailing. Record departments were installed into 19 Littlewood stores last year up to August and were so successful that a further 20 were set up between September and November.

Now it is known that in the next three months a further 58 Littlewood centers will open record counters for a total of nearly 100.

SONOPRESSE PROMOTES VIA DISCOS

PARIS—Sonopresse has started a series of "Sonoshows" in French discotheques. Main reason is that radio time here is now so limited that there are enormous difficulties in the projection of new acts and disks by record companies.

The Sonopresse schedule takes in artists who generally fail to get airtime and the shows are held all over France. The company claims that the scheme is proving economically viable.

Another promotion angle here is to stage shows in supermarkets and hypermarkets. These are proving successful both in attracting big crowds and in actual record sales.

Rossi's 'Petit Papa'; 30 Years Of Sales

PARIS—Pathe Marconi has celebrated the 30th anniversary of the release here of Tino Rossi's "Petit Papa Noel" with special promotion and the reissue of several of his albums.

Over three decades, the recording has sold 25 million units. It has provided composer Henry Martinet with a minimum of \$15,000 a year in royalties, or a total of around \$500,000.

'MAJOR STEP' Stereo Reaches Kenya

NAIROBI—Domestic recordings are now being produced in stereo here with the opening of the first stereo cutting center in Kenya by Phonogram.

The move is described by J. R. Kinzl, managing director of E.A. Records/Phonogram Ltd., as a major step in modernizing East African record production facilities.

He also sees the development

as making local product more competitive in export markets.

Kenya's 14th anniversary was marked by the label with presentation to the government of a silver record featuring a performance of the Kenya national anthem, sung in Swahili by the Vienna Boys Choir. The other side of the disk carries a performance by the St. Stephens Choir, one of the major choruses in East Africa.



J.H. Kinzl, managing director of E.A. Records/Phonogram in Nairobi, right, presents a memento marking the opening of the label's new stereo transcription center to E.T. Mwamunga, Kenya minister of commerce and industry. At left are company executives De Cruz and Mumbasa.

POLITICAL CASUALTY

PARIS—The French general election is just three months away and already politics is spilling over into the world of music.

The mayor of Mulhouse in eastern France canceled a concert by Maxime le Forestier purely on political grounds. The French singer, whose views are expressed in his songs, takes with him on tour a newspaper kiosk which sells magazines dealing with ecology and pacifism.

Forestier claims this is the first time he has been prevented from giving a show, having in the past appeared in nearly 40 French cities. He feels the election has much to do with the ban.

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Albeniz Opus Ruled P.D. In France

PARIS—The French Court of Appeal has confirmed the finding of a lower court early in 1977 that "Suite Espana," by Albeniz, first performed in the U.K. in 1890, is now public property.

The ruling means that the composer's granddaughter, who claimed royalties from SACEM, has finally lost her case.

The court pointed out that when the copyright law of the country in which the composition was written differs from other countries in which the composition might be performed after the writer's death, the shortest period always obtains.

In the U.K. the period is 50 years after death and in this case an extra 14 years were claimed, plus 274 days, to cover the two world war periods. The plaintiff argued there was an agreement with Spain, via diplomatic channels, allowing Spanish composers to benefit from the extra years covered in France.

But the French court said it could not accept that royalties could be paid in France when the composition had passed into the public domain in its country of origin.

Intersong Plans 'Working Week'

CANNES—Intersong is to make MIDEM this year a special "working week." Attending will be Georges Meyerstein Maigret, president of the publishing division of Polygram; Heinz Voigt, president of Intersong International; Jean Jacques Tilche, president of Intersong Paris.

Among representatives of various Intersong worldwide groups will be Petra Gehrmann, Nick Firth, and Ton Smiths, along with special representatives from Germany, Belgium, the U.S., Spain, U.K., Holland, Italy, Japan and Scandinavia.

Rock Movie Set For April Filming

LONDON—Sylvia Anderson, one-time producer of sci-fi television series such as "Thunderbirds," "U.F.O." and "Space 1999," is setting up a roster of big-name rock groups to star in a \$4.8 million full-length movie, "Rock On."

Having set her own production company after splitting with her husband Gerry Anderson, she decided on a project to feature 14 international bands filmed on location in different parts of the world.

Filming starts in April and it is expected that each group will be involved for about a week. David Bowie has already signed and other names under consideration are 10cc, Alice Cooper, Bryan Ferry, Thin Lizzy, the Rolling Stones and Status Quo. Working with Sylvia Anderson as coordinator on the casting side is Harvey Goldsmith, one of the top U.K. rock promoters.

Anderson says: "When the idea of a full-scale rock movie was put to me, I had doubts because I saw rock as an instant happening, an on-stage event involving group, audience and atmosphere."

She had previously been involved with director Tony Klinger in making rock promotional films.

Radio Lux Gains 16%

LONDON—Radio Luxembourg claims it has made around a 16% gain in audience over the past year, but results of November's Gallup Poll survey were distorted by an unofficial power strike.

For that reason, the station will be unable to revise its advertising rates as planned until the next Gallup survey in the spring. And no detailed audience figures will be released until then.

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MUSIKMARKT SURVEY

Label 'Hit-Quotient' Bared By German Chart Recap

By WOLFGANG SPAHR

MUNICH—A statistical recap shows that 10.73% of the single releases in West Germany last year and 5.07% of the albums made the Top 50 charts of local trade magazine Musikmarkt.

In all, the German record industry released a 1977 total of 2,340 singles and 3,948 albums. Nearly 60% were from foreign sources, notably the U.S. and the U.K.

WEA had most single hits, with a 22.2% ratio from 117 releases, leading EMI-Electrola (16.16% from 314 releases) and CBS (15.92% from 201 releases). Next came Phonogram (11.96% from 184 singles), Deutsche Grammophon Gesellschaft (11.16% from 242 releases), Ariola (11.37% from 510 releases).

Musikmarkt devised a points system for singles, which took into account both placings and weeks actually in the chart. Figures in this section: 1) Ariola, 24% of the singles chart; 2) EMI-Electrola, 20.55%; 3) CBS, 11.87%; 4) DGG 11.67%; 5) RCA, 9.74%; 6) Phonogram, 8.2% and WEA, 7.69%.

Of the singles entries, 65.76% were international productions.

Best performances in the section analyzing album releases and album entries predictably went to two tv merchandisers—Arcade (72.73% from 11 releases) and K-tel, which had a remarkable 137.5%, the figure

boosted by the three releases of the 11 counting "hang-overs" from 1976.

Of the traditional record industry, EMI Electrola topped the chart with 12.97% from 293 releases. Then came CBS (9.08% from 276 releases), followed by RCA (8.45%, 142 releases), Phonogram (7.80% from 184), and DGG (4.82% from 477 titles). Average hit quotient for the companies was 5.07%.

Most successful artists on chart analysis for 1977:

Males singers: Frank Zander (Hansa); Cat Stevens (Ariola); Elvis Presley (RCA); Neil Diamond (CBS); Roger Whittaker (Metronome); and Peter Maffay (Teldec).

Female singers: Donna Summer (Global); Vicky Leandros (CBS); Amanda Lear (Ariola); Marianne Rosenberg (Philips); Bonnie Tyler (RCA) and Julie Covington (Metronome).

Groups: Abba (Polydor); Smokie (EMI); Boney M (Hansa); Pink Floyd (EMI); Bay City Rollers (EMI); and the Beatles (EMI).

Top three best-sellers among the singles: "Don't Cry For Me Argentina" by Julie Covington (Metronome); "Ma Baker," by Boney M (Hansa); and "Yes Sir I Can Boogie" by Baccara (RCA). Top Albums: "Arrival," Abba (Polydor); "Wish You Were Here" Pink Floyd (EMI); "Take The Heat Off Me" Boney M (Hansa).

MIDEM GOALS

U.K. Looks To MIDEM

• Continued from page 104

to talk to members and offer help and advice. "Curiously enough, although most of our active members are centered in London, it is easier to meet with them in Cannes because there they have leisure time to do so, instead of tackling normal daily business. Our sole purpose in being there is to make ourselves available to the members."

Last year, Lightning Records of London made just a token appearance at MIDEM, director Alan Davison being present on the stand occupied by B&C/Trojan, then handling Lightning's distribution. But for 1978, the company will be there in force.

Since concluding a distribution deal through WEA for its record label, Lightning has scored U.K. chart successes with Althia and Donna's "Uptown Top Ranking" and Jet Bronx's "Ain't Doin' Nothin'."

Though the company produces much of its output in-house at the recently-acquired Berry Street Studios in London, these first releases came from outside sources, the Al-

thia and Donna single via an exclusive deal with Jamaican producer Joe Gibbs and the other with two expatriate brothers who head up the punk-orientated group.

Davison is joined in MIDEM this year by fellow director Ray Laren, along with Brian Hutch and Bill Marley of Berry Street Studios and Oonagh Karanjia, who handles Lightning publishing.

They look for further deals with outside producers on the one hand, and aim to place their own product with outside licensees. Says Davison: "We can do this because of a non-exclusive aspect of our deal with WEA. The major has first refusal on our records but if they don't want to release them, we can place product elsewhere. Sheer volume of current output means we have some exciting items WEA can't handle, so we'll put them up for grabs at MIDEM."

The Lightning setup is unique among U.K. record companies. The solid base is a one-stop distribution operation and the affiliated Laren for Music Ltd., which supplies records to jukebox operations. A special service to dealers is Lightning's 4,000-title catalog of in-stock "golden oldies," drawn from worldwide sources.

This led to Lightning launching a second label, Old Gold, devoted to re-releasing oldie classics. First product is the Troggs' "Wild Thing" and Mr. Bloe's "Groovin' With Mr. Bloe," leased from DJM. Company representatives hope to add to the output through MIDEM.

Lightning is also deep into the punk rock field, offering a distribution service to the myriad small specialist companies which have sprung up in the U.K. over the past couple of years to service the needs of this kind of music.

Barclay Gears To Break EGG With Heavy \$\$

PARIS—Barclay Records here is about to spend a great deal of money on promotion for its EGG label, which has been set up to give opportunities to new and original talent. This year's MIDEM will be a launching pad, backed by advertising in the various media.

There is an emphasis on electronic music in the EGG catalog. The roster includes Tim Blake, ex-keyboard man with the group Gong and an expert on synthesizer, and Vangelis Papatianassiou. Another artist is Alain Markusfield, guitarist who also writes and arranges his material for albums on which he is backed by just piano and percussion.

EGG act Patrick Vian mixes both electronic and traditional instruments and is also an electronics engineer.

Early exposure of EGG product on U.S. campus radio networks has produced considerable interest, it is said.

\$4 MIL PROJECT

Film Traces Who Career

LONDON—The Who is working on a \$4 million movie, "The Kids Are All Right," which traces the success of the band over the past 13 years. They have already contributed a special live performance for the film at their newly acquired \$700,000 film complex in Shepperton.

The group members—Pete Townshend (guitar), Roger Daltrey (vocals), John Entwistle (bass), and Keith Moon (drums)—are helping in the massive compilation of film, tapes and video clips from earlier days. The movie is directed by Jeff Stein and produced by Sydney Rose and Tony Klinger for Sydney Rose Productions.

It is to be a rock comedy, taking in gigs by the group ranging from early dates at the Railway Tavern in suburban London to the concert before 500,000 at Woodstock.

Klinger says: "There is more than rock involved, though. The Who epitomizes an entire generation growing up, with the revolution in attitudes of thought in regard to institutional authority. The way we look at past values and each other all have been transformed in the years since the Who got together in 1964."

The film is the first of a series of projects planned by the Who for the new Shepperton film unit.

Service Plugs Paris Concerts

PARIS—Spectator Service is a new organization here aimed at promoting entertainment in Paris, including pop and jazz concerts by visiting artists.

It is felt that because most visits are limited to three or four days at most, a large section of the public remains unaware that concerts are even being held. This is particularly true of young U.S. artists booked into halls such as the Elysees Montmartre. The few posters on display are missed by thousands who might be interested.

Spectator Service, a bulletin, lists and describes the entertainment available on a week-to-week basis. The service includes seat and ticket reservations, often with discounts for subscribers.

From The Music Capitals Of The World

• Continued from page 110

venue, has been put on the official list of national monuments, so ending talk that it might be demolished. Holland-based U.S. funk group **American Gypsy** switched labels from Basart to Negram. As a follow up to peace talks of Egyptian President **Sadat** and Israeli prime minister **Begin**, Dutch Jewish singer **Kenny Kuhr** has offered to perform for Egyptian soldiers. In recent years she has played several concerts for Israeli troops.

Disk jockey **Stan Haag** has stopped working for Belgian pirate radio station **Mi Amigo** and is now working for Dutch broadcasting network **Veronica**. WEA Holland started the New Year with a party at the Amsterdam Prive Club, where new singles by **Maggie McNeal**, **Corrie Van Gorp** and the **Cocktail Trio** were launched. Two gold disks for guitarist **Harry Sacksioni**, whose solo albums have sold very well.

Group **Carboon** received a gold disk for an album of mine workers' songs in Limburgian dialect, first time in Dutch record history that a regional disk went gold. New single of U.K. singer guitarist **Kevin Coyne** is a tribute to the Dutch capital and is called "Amsterdam." Dutch Ivory Tower label signed two punk groups, **Noald 'n' Droad** and **Virgin's Victory**.

Another punk group, **Ivy Green**, signed up by WEA. The **House Band**, Holland's most prominent funk band starting a South American promotional tour on Feb. 1, giving 30 concerts in Argentina, Brazil, Paraguay and Uruguay.

Record product of German vocal duo **Baccara** now distributed here by Inelco. U.K. country artist **Keith Manifold** making a Dutch tour (Feb. 8-13). Phonogram released a special promotional album to link with the first Dutch tour of noted **Beaux Arts Trio**.

New album of **Kayak** is "Starlight Dancer," same title as its recent hit single. Jazz flautist **Chris Hinze**, who moved to the U.S. around a year ago, starts a series of 25 Dutch concerts (Jan. 25). **Addy Kleingeld**, the man behind the career of singer **Heintje**, died of a heart attack, aged 54. **WILLEM HOOS**

STOCKHOLM

Polar artist **Ted Gardestad** is currently completing a new album, started in December in Los Angeles. It is produced by **Eric Weinburg** and is his first recorded in the English language, though he has four diamond disks to his credit. Polar looks for worldwide release with this LP, and other acts being recorded by the company are **Svenne and Lotta**, and **Lasse Wellander** and **Mats Ronnander**, two guitarists previously in the group **Nature**.

Swedish guitarist **George Wadenius**, once with **Blood, Sweat & Tears**, is recording a solo album. The only Swedish radio show which regularly featured country music, "Howdy," has been remodelled and named "Jukebox" and will now feature less country product.

Leonard Cohen's latest album "Death Of A Ladies Man" and produced by **Phil Spector** is his biggest seller here. Gold disks (for sales of 100,000 units) to **Magnus Uggla** (CBS) for his album "Va Ska Man Ta Livet Av Sig For," and **Jan Lindblad** (RCA) for the LP "Nara Naturen."

YTF released an album with **Benkt Sandh** and **Finn Zetterholm** singing old Swedish risque songs, but it was banned by the KF central wholesaler because of alleged obscenities on the album sleeve. However, the LP moved into the Top 10 and now is YTF's biggest ever seller.

Bjorn Skifs (EMI), with a new album in February, stars in his first cabaret show at Hamburger Boers here in March. **LEIF SCHULMAN**

LISBON

"Hot Club," the old Lisbon haunt for jazzmen is to reopen as a center of amateur musicians, and another jazz club reopening is "O Lusiana" in Cascais, prompted by manager **Luis Villas Boas**, founder member of both places.

Traditional record shops here facing strong competition from new shopping centers such as Terminal Rossio and Imaviz, both of which close late at night. **Jose Niza**, director of tv programming, reveals that RTP here is to export co-productions to compensate for at least a percentage of import costs. The first in the move is a program topped by Brazilian singer **Chico Buarque** (Philips) and Portuguese guitarist **Carlos Paredes** (Columbia).

Composers **Joao Freitas Branco** and **Vitorino de Almeida** invited by tv here to produce new programs. Record company **Radio Triunfo** to manufacture more classical product, regarded

as good for Portuguese cultural areas because importations of classics are very expensive here. Cultural action group **Trovante** (Diapasao) invited to perform in East Berlin and in Sokolov, Czechoslovakia.

The Gulbenkian Foundation promoting a series of concerts comprising all Schubert sonatas to mark the 150th anniversary of the composer's death, and the first performer was pianist **Noel Lee**. The daily **O Diario** organized a festival of social song in Oporto to celebrate its second anniversary, the bill topped by **Carlos do Carmo** (Moveplay), a fado singer, and **Carlos Paredes**, the show pulling a full-house audience.

Cafe Creme (Pathe) single "Unlimited Citations" featuring songs by **Beatles' Lennon** and **McCartney** went straight to number four in the chart of music paper **Musica and Som**. For **Orfeu**, **Jose Cid** has two hit singles in the Top 10 "Junto A Lareira" and "Tia Anita."

The **Rossil** label has a big hit with a single by **Danny Mirror** "I Remember **Elvis Presley**." **John Miles** (Decca) has a new hit single here with "Slow Down." Brazilian singer **Maria Bethania** (Philips) high in the charts with "Coracao Ateu." Big sales also for the albums "Oxygene" by **Jene-Michel Jarre** (Philips); "Works," **Emerson Lake and Palmer** (Ariola); "Magic Fly," **Space** (Vogue); and "Going For The One," by **Yes** (Atlantic). **FERNANDO TENENTE**

Oporto

Best-selling albums recently released here include: "Don't Let Me Be Misunderstood," **Santa Esmeralda** (Philips); "Time Robber," **Omega** (Imaviz); "22a Racoita," **Fausto Papetti** (Dunium); "Estamos Vivos," **Fernando Tordo** (TLD); "Cantigas Antiga," **Amalia Rodrigues** (Columbia); "Eito Fora," **Brigada Victor Jara** (Mundo Novo); and "Rock 'n' Roll," by the **Giants** (Orfeu).

Predicted upcoming big selling LPs: "Enquanto Ha Forca," by **Jose Afonso** (Orfeu); "Oxygene," **Jene-Michel Jarre** (Philips); "Going For The One," **Yes** (Atlantic); "Tejas," **ZZ Top** (London); and "Seconds Out," by **Genesis** (Chrysm). Recent tv highlight was the Tchaikovsky work "Casse-Noisette" performed by Russia's Bolshoi Ballet.

Jury set up by Portuguese television has picked out 12 songs as finalist selections to find a Eurovision Song Contest entry and they will be performed in a national contest by **Gemini** (Philips); **Jose Cid** (Orfeu) and **Tonicha** (Polydor). **Gulbenkian Orchestra**, conducted by **Juan Pablo Izquierdo** and with pianist **Sequeira Costa** played a concert at the Grande Auditorio, including music by Mozart and Portuguese avant-garde writer **Emanuel Nunes**.

Top-selling singles here include: "Verde Vinho," **Paulo Alexandre** (Rossil); "Tia Anita," **Jose Cid** (Orfeu); "Unlimited Citations," **Cafe Creme** (Pathe M); "Rockollection," **Laurent Voulzy** (RCA); "Ferro Bico," **Carlos Mendes** (TLD); "Don't Let Me Be Misunderstood," **Santa Esmeralda** (Philips); "Gabriola," **Jaguncos De Ritmo** (Mundo Novo).

Valentim de Carvalho particularly pleased with fast sales of the **Cafe Creme** single, which includes several old hits by **Lennon and McCartney**. His new product includes an album by Canadian rock group **Offenbach** (A&M), one from Brazilian singer **Luiz Gonzaga Jr.** (EMI) and one from Cataluna singer **Pi De La Serra** (EMI), his first concert in Madrid after the dictatorship fell.

Manufacturer **Radio Triunfo** has released the soundtrack of United Artists movie "New York." (Continued on page 129)

PRINCE CUTS SOLO ALBUM

AMSTERDAM—In February, Dutch piano player and real life prince **Pieter von Vollenhoven** is to record a solo album of easy listening music, accompanied by the **Harry van Hoof Orchestra**.

The album, produced by **Will Hoebeek** of **Born Free Productions**, which works within Phonogram Holland, will contain some compositions by the prince, along with four jazz-orientated classical pieces.

Profits of the LP go to the Dutch foundation which supports handicapped sportsmen.

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A Day In The Life Of Wilfried Jung

EMI's European Music Operations Director Controls 14 Firms With Unhurried Authority

Wilfried Jung, the head of EMI Europa, presently operates out of Zug, Switzerland, where the continent is his responsibility. Via telephone, automobile and jet plane, he directs 14 companies in 12 territories. But Zug may not continue to be the home for this vital EMI executive. Mike Hennessey, Billboard's London-based European editorial director, traversed hundreds of miles with Jung via car and jet to provide this report:

It is precisely 15 minutes after 7 a.m. on a brisk December morning as Wilfried Jung rises and surveys the local landscape through the window of his hilltop home on the outskirts of Zug in Northern Switzerland.

7:15 precisely. Precision is a Swiss virtue which finds a ready advocate in Jung, who has developed a facility for delicately poised diplomacy since he took on the responsibility of EMI's director of music operations in Europe 18 months ago.

From the window of his apartment, Jung looks at the broad expanse of the Zugersee and reflects, not for the first time, that Zug, for all its picturesque scenery, its champagne air and its geographical convenience as a jumping-off point for the EEC countries, is not perhaps the ideal location for EMI Europa, the nerve center of EMI's mainland European operation which administers and coordinates the activities of 14 companies in 12 territories.

The morning is crisp and clear. A highly suitable morning, Jung feels, to put his Porsche through its paces around the hairpin curves. Today, the Mercedes will stay in the garage.

As he eats a light breakfast Jung ponders on a possible al-



Jung climbs into his Porsche outside his hilltop home overlooking the lake at Zug, Switzerland.

ternative location for his headquarters. It is no easy decision. His office colleague, Oscar Hamilton, EMI's resident director in Europe, is a seasoned campaigner in the field of international inter-company politics and Oscar's answer is that Switzerland seems to be the one country accepted by all the other European companies as being neutral.

But for a man who prefers the musical thick of things to the somewhat rarefied atmosphere of an isolated administration building in the town of Zug (population 23,000), the environment is a little less than stimulating.

Jung is conscious of the importance of contact with the creative sources of the industry and he spends as much time as his administrative duties permit listening wherever he can to the contemporary sound of music, something, he says smilingly, with which the hills of the canton of Zug are not particularly alive.

As he guns the Porsche along a fast straight past the St. Verena Chapel—like a toy building amid the spiky winter trees—Jung acknowledges to himself the compensations of commuting so effortlessly between home and office through such agreeable scenery.

He swings the car into Loretohohe and garages it, then climbs the steps to the main entrance. It is 8:30 a.m., and, as usual, he is the first to arrive at the office.

At 8:33, Jung is behind his desk putting finishing touches to some letters he has drafted the previous day. Jung's mother tongue is, of course, German, but all his correspondence has to be in English and he takes a justifiable pride in his mastery of English colloquialisms.

It is 9:15 when Oscar Hamilton arrives and joins Jung in his office for their customary morning chat about the previous day's events. One of the prime topics of conversation is the recent inaugural meeting of EMI Music's world record policy committee, a body which has been set up to give direction and

substance to EMI's 1978 campaign to boost its image as a music company.

Jung and Hamilton, both committed music men at heart, are in total agreement that the initials EMI should instantly and universally suggest music—not hotels, nor bingo halls, nor scanners—but music, music, music.

The inaugural meeting in London, with John Kuypers, managing director of EMI Limited, in the chair; Bhaskar Menon representing North America and Japan, Jung representing Europe, EMI Records managing director Leslie Hill representing the U.K. and Ramon Lopez representing the rest of the world, was a promising beginning. Jung tells Hamilton that the next quarterly meeting may well be in Palm Springs in the spring.

Meantime, they agree that a major public relations operation must be undertaken to emphasize EMI's predominant and authoritative position in the world of music.

After Hamilton and Jung sort through and discuss samples of recent local album productions from various European EMI companies, Jung's secretary Sheena Socha comes in with the day's mail. Jung hands her a sheaf of draft letters and dictates a few short replies to some of the day's correspondence. It is a matter of principle to him to reply to letters on the day they are received whenever possible.

As he sits behind the desk from which he, assisted by a staff of 14 persons, controls the destinies of 14 companies with 6,000 employees and an annual turnover approaching \$500 million, Jung has an air of quiet, unhurried authority and determination.

The determination is resolute enough to verge on obduracy if it were not leavened with an intelligent capacity for flexibility and compromise developed over 27 years in the record business. In his position, Jung is frequently called upon to mediate in delicate negotiations and an attitude of unyielding intractability on these occasions would be wholly destructive.

Among the day's mail is a letter from Anders Holmsted, head of the Scandinavian group of EMI companies, who enthuses about the proposed campaign to bring further luster to EMI's international image as a music company but suggests that an advertising campaign extolling the charisma and dynamism of EMI's top executives would be of little value. Better to concentrate on EMI's top artists.

In another letter, from EMI-Electrola in Cologne, there are suggestions as to the form EMI's international publicity campaign might take. The remainder of the mail includes sample albums, artist itineraries, release sheets and various promotional material. There is a regular record sample service from EMI U.K., from EMI-Bovema (including productions under the banner of EAR, the European a&r division based in Haarlem) and EMI-Electrola. Jung listens to some of the material as he goes through the mail; the rest he puts aside for weekend listening.

The mail, of course, is always substantial, but it is the telephone which is the main lifeline between Zug and the other EMI companies in Europe. The Swiss telephone system works well and it needs to.

Ron Caves calls from the EMI office in Duke St., London,



Billboard photos by Aug Kohn
Wilfried Jung chats in his Zug office with Oscar Hamilton, EMI's resident director in Europe over some recent LP releases.



A historic phonograph adds to the musical theme of Jung's office, one wall which is lined with hit plaques. Oscar Hamilton and Jung check some new titles.

with a query on an international contract. Duke St. is the relay station for all international contracts and as deals become more and more complex, regular communication about the crossing of the "t's" and the dotting of the "i's" is indispensable.

Peter Andry of the international classical department calls to discuss the next meeting of the music festival committee to prepare plans for Bayreuth, Lucerne, Salzburg. He wants to consider budgets for display material and artist promotion.

From Stockholm comes a call from Rolf Nygren, managing director of EMI Sweden. He needs Jung's support to persuade group management to allow him to make the Beatles' Hollywood Bowl album available to a record club in Sweden. "It's not a special coupling and they will pay normal royalties," says Nygren. Jung promises to take the matter up with Len Wood, EMI group director, music.

From EMI-Bovema in Holland comes a call from managing director Roel Kruize. Kruize, as well as heading the EMI company, is also in charge of the EAR operation. He has finance problems and Jung explains that there have been some exchange control difficulties recently when it comes to transferring money from one EMI company to another. It will have to be done through London. He agrees with Kruize to discuss EAR's teething troubles when they meet at MIDEM.

Jung looks at his watch. It is 10:50 and he still has several calls to make before he can get away for the main business of the day, a meeting of EMI's European committee on third party repertoire which is being held in the Zurich Airport Hilton. The meeting is already underway by now, with Jung's assistant, Max Brunner, in the chair.

While he waits for his secretary to put through his remaining calls, Jung plays a track from "La Fete Est Finie," a new album by Nicolas Peyrac produced by Pathe-Marconi, the EMI company in France.

He is interrupted by an incoming call from Jochen Frese, as-

assistant to EMI's European financial controller, Geriard Hundertmark, based in Cologne. Frese says he must go to London to discuss the operation of the new Motown contract with Brian Roots, finance and administration manager of the London Motown office. The new deal calls for direct accounting and sales and royalty reports by local operating companies. Jung agrees that Frese should make the trip as soon as possible.

Jung's call to Len Wood in London comes through and after a brief discussion of policy matters, Jung persuades Wood to okay the release of the Hollywood Bowl album to the Swedish record club. He then transfers to Leslie Hill to discuss an Engelbert Humperdinck show which the German company wants to record in mid-1978.

Finally, Jung takes a call from Mickie Most in London. Most is unhappy about a special Smokie coupling the French company wants to release. Jung listens sympathetically, then explains the special reasons why the new coupling is needed for France. There are always special reasons for France. Most agrees to the project "as a personal favor." The rest of the conversation is devoted to a discussion of the merits of the lat-

Jung discusses an Arista program with his staffers below.



Jung's professionalism enables him to hook into a global operation.



Jung attends a meeting of EMI Europe's committee on third party repertoire to discuss a Motown contract (center shot). Above: he meets with singer Howard Cependale, left, and Triumvirate leader Juergen Fritz in EMI Electrola's new recording studio complex.

The phone is Jung's main lifeline to EMI companies from Zug.

est Porsche; both Jung and Most are fanatical Porsche enthusiasts.

But time presses and Jung reluctantly has to ring off, remembering at the last minute to remind Most that they must soon discuss details for the proposed 1978 European tour by Donovan.

It is 11:25 when Jung steers the Porsche out of the garage and sets off on the 40-minute drive to Zurich.

As Jung enters the conference room, the delegates are discussing the new Motown contract and coordination of Motown marketing and promotion throughout Europe. The international committee, which includes EMI Austria managing director Frank Bey, a&r manager Marco Bignotti from EMI Rome, EMI Holland marketing man Klik Klimbie, sales manager Emile Garin from EMI Belgium, and artist promotion man Helmut Fest from EMI-Electrola, was set up a year ago as a kind of expert assembly to draft policy for the exploitation of third party repertoire in Europe.

The pros and cons of the new Motown guarantee are discussed and there are plans debated for the launch of the Stevie Wonder triple album set. Jung announces that two additional staff men, one in Holland and one in Scandinavia, have been engaged to give support to the Motown label managers in the operating companies. "This means we now have

12 people in continental Europe working exclusively for the Motown label," he says.

Klimbie asks: "Do we have the same exploitation budgets as with the old contract?"

"No," says Jung. "There will be a new system introduced and we shall have to have a promotion budget and tour support budget under the control of Zug. If you give a certain budget to a label manager, he will spend it all without reserve; then, if an important project comes up unexpectedly, there is no money left in the kitty. We must have control of the budgets, but we will invite the operating companies to say what kind of money they plan to set aside."

The meeting breaks for lunch and as the delegates wander toward the restaurant Jung reminds Max Brunner of the time when they needed to find an additional \$25,000 for a European tour by Smokey Robinson. "It was only because the German company had that much still in its promotion budget that we were able to produce the money. But it should really have come from all the companies which were benefitting from the tour. We must avoid this situation in the future."

It is a light lunch for Jung who enjoys his food but is less enthusiastic about his 198 pounds. A small steak, a green salad, a glass of red wine and coffee. No hors d'oeuvres, no sweets. "I try to lose weight, but it is not easy in this business," he says, echoing the hearty of 10,000 music industry executives. He's a non-smoker and a circumspect drinker. "I follow the old Prussian rule of no alcohol during working hours," he says with a characteristic smile.

The meeting resumes and there is discussion of the Arista program. Jung is called out to take an urgent call from Len Wood in London. Wood is about to sign the new Motown deal on behalf of EMI Ltd. and is calling as a final check that the

direct accounting provision and the royalty rate are totally acceptable. Jung confirms that they are and that Wood can sign the check for the guarantee.

Another urgent call is from Mark Abbott, general manager of Sonopresse in France, the EMI company which has had personnel problems because of a relocation of headquarters. Jung tells Abbott that John Cooper, who has hitherto headed EMI's retail operation in Europe, is being sent to Paris to trouble-shoot the Sonopresse situation.

After a brief further appearance at the third party meeting, Jung must leave to go to EMI Electrola in Cologne. It is 4:30 p.m. and he has time before catching Lufthansa flight 239 from Zurich (6:25 p.m.) to make a detour into Zurich to call on Hoffmann & Reinhardt, firearm dealers.

For years Jung has been a collector of firearms, especially American hand guns, and he has a collection of 35. His current preoccupation is a rare Colt model for which he has been searching for years, a sheriff's or storekeeper model made in 1890 in very small numbers. Recently Jung had managed to locate one and had bought it from American collector Richard Atkinson. Now he learns at Hoffmann and Reinhardt the good news that the Colt has arrived. Jung inspects it with undisguised delight and jubilantly notes the signature of Emmett Dalton etched into the grip.

But time is short and he must leave the Colt in safe keeping with the dealer and head back to the Zurich airport.

On the short flight to Cologne Jung reflects once again on relocating the EMI Europa office. Hamburg? Amsterdam? Is it just loyalty to his own home environment that makes him prefer Frankfurt?

Friederich Wottawa, managing director of EMI-Electrola, the position that Jung himself had from July 1973 to July 1976, is at the airport to meet his former boss. They drive to Electrola headquarters in Maarweg and Jung shows obvious pleasure in being back on familiar ground.

His pleasure is enhanced when he is shown over the newly completed recording studio where he renews the acquaintance of Electrola artists Howard Cependale and Juergen Fritz.

Cependale, a singer from South Africa, has lived in Cologne for more than 10 years. He is one of Electrola's top singers and Jung congratulates him on his new No. 1 hit, "Ti Amo" which has sold 250,000 copies in six weeks. Jung also congratulates Fritz, leader of Triumvirat, on the band's success in the American charts. Then Wottawa takes Jung on a quick tour of the Electrola complex.

It is now nearly 9 p.m. and Jung has to abandon plans for a dinner at his favorite Cologne restaurant, the Red Roof, and opts instead for a quick snack in Electrola's executive dining room. Then it's off to his hotel for an early night and eight hours of much-needed sleep.

But a call from Max Brunner in Zurich gives Jung a problem to take to bed with him. Leslie Hill has telephoned to ask for Jung's view on an independent U.K. label which has been offered to EMI. The question is, should EMI spend 50,000 pounds financing the product of an independent producer or would the company be better off investing the money in its own product, for which it would retain the masters?

Jung resolves that tomorrow he would put it to the points-system test, an operation evolved by the late Frank Chalmers of EMI International. The system is to allocate points to the European operating companies according to market size; he then asks each company to vote on whether or not to accept the new label, and if a majority are in favor, then Jung will recommend proceeding with the deal.

However, there is a slight complication in this case because of uncertainty as to whether the independent producer can produce sufficient viable repertoire. That's a complication, Jung says to himself as he prepares for bed, that must wait until tomorrow.

And what's more, it will wait until after he has collected that precious storekeeper model Colt with the Emmett Dalton signature on the grip.

Billboard Hits Of The World

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BRITAIN		SINGLES	
This Week	Last Week	(Courtesy Music Week)	
1	1	MULL OF KINTYRE/GIRLS SCHOOL—Wings (Parlophone)—McCartney/ATV (Paul McCartney)	
2	2	FLORAL DANCE—Brighthouse & Rastrick Band (Transatlantic)—Chappell (Ivor Raymonde)	
3	4	LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Belotte)	
4	6	IT'S A HEARTACHE—Bonnie Tyler (RCA)—Mighty Music/RAK (Macay/Scott/Wolfe)	
5	8	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds)	
6	10	DANCE, DANCE, DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers, Lehman, Edwards)	
7	3	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees/Richardson/Galuten)	
8	13	LET'S HAVE A QUIET NIGHT IN—David Soul (Private Stock)—Macaulay (T. Macaulay)	
9	5	I WILL—Ruby Winters (Creole)—April (S.J. Prod/Keyseven Music)	
10	30	I LOVE YOU—Donna Summer (Casablanca)—Heath Levy	
11	11	WHO PAYS THE FERRY MAN—Yannis Markopoulos (BBC)—BBC (Y. Markopoulos)	
12	7	DADDY COOL/THE GIRL CAN'T HELP IT—Darts (Magnet)—Jewel/Big 3 (T. Boyce/R. Hartley)	
13	18	UP TOWN TOP RANKING—Altha & Denna—Lightning Lig 506	
14	19	ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros. (Joe Boyd/John Wood)	
15	—	AS TIME GOES BY—Dooley Wilson—United Artists—Chappells Alan Warner (Herman Humphield)	
16	9	MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein)	
17	23	JAMMING/PUNKY REGGAE PARTY—Bob Marley And The Wailers (Island)—Bob Marley/Rondor	
18	14	PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate/Rak (M. Most)	
19	—	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH—Muppets—Pye—Various—(Various)	
20	22	NATIVE NEW YORKER—Odyssey—RCA PC 1129	
21	—	ON FIRE—T-Connection—Sunbury—T-Connection/A. Sadkin/C. Wade (T. Oakley)	
22	12	BELFAST—Boney M (Atlantic/Hansa)—ATV/Hansa (Frank Farian)	
23	17	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	
24	16	WHITE CHRISTMAS—Bing Crosby (MCA)—Chappells (—)	
25	26	RUN BACK—Carl Douglas (Pye)—ERM Int. (K. Rossiter/S. Elson)	
26	15	DANCIN' PARTY—Showaddywaddy (Arista)—Carlin (Showaddywaddy)	
27	24	EGYPTIAN REGGAE—J. Richman & The Modern Lovers (Beserkley)—Modern Love Song/WB (Kaufman/Kolotkin)	
28	28	THE FLORAL DANCE—Terry Wogan Philips 6006592 Chappells (Mike Redway)	
29	25	TURN TO STONE—Electric Light Orchestra (Jet)—VA/Jet (Jeff Lynne)	
30	—	LOVELY DAY—Bill Withers—CBS—Copyright Control/Chappell Bill Withers/Clarence McDonald (Bill Withers/Skip Scarborough)	
31	—	IF I HAD WORDS—Scott Fitzgerald/Yvonne Keely—Pepper—B.U. Music Jonathan Hodge (Saint Saens)	
32	27	REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett)	
33	—	GALAXY—War—MCA—Carlin/Jerry Goldstein (Various)	
34	—	THE GROOVE LINE—Heatwave—GTO—Rondor/Tincabell—Barry Blue (KROD Tamperton)	
35	—	WATCHIN' THE DETECTIVES—Elvis Costello—Stiff—Street Nick Lowe (Elvis Costello)	
36	21	MARY OF THE FOURTH FORM—Boombtown Rats (Ensign)—Sewer Fair Hits (Robert John Lange)	
37	20	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)—Intersong (Pip Williams)	
38	—	WHO'S GONNA LOVE ME—Imperials—Power Exchange—Gunga Din/April—Tony 'Champagne' Sylvester (A. Davison)	
39	—	BENNY'S THEME—Orch—Heath/ Mayson Glen/Drach—Pye—ATV Music—Barry Leng (Simon May)	
40	—	I DON'T WANT TO LOSE YOUR LOVE—Emotions—CBS—Carlin, M. White/C. Steppay (W. Hutchinson/J. Hawes)	

41	—	HOLLYWOOD—Boz Scaggs—Epic—Heath Levy—Joe Wissert (Boz Scaggs/M. Osmartian)
42	—	LAY DOWN SALLY—Eric Clapton—RSO—Throat Music—Glyn Johns (Levy/Clapton/Terry)
43	—	LITTLE GIRL—The Banned—Harvest—KPMore and Keating (Gonzalez/Bskin)
44	—	WISHING ON A STAR—Rose Royce—Warner Bros.—Warner Bros.—Norman Whitfield (Norman Whitfield)
45	—	FIGARO—Brotherhood Of Man—Pye—ATV Music—Tony Hiller (Lee Sheridan/Tony Hiller/Martin Lee)
46	—	COCOMOTION—El Coco—Pye—Equinox Music—W. Michaels Lewis/Laurin Rinder (Lewis/Riner/Ross)
47	—	DESIREE—Neil Diamond—CBS—ATV Music—Bob Gaudio (Neil Diamond)
48	—	HEARTSONG—Gordon Giltrap—Electric
49	—	UP WITH THE COCK—Judge Dread—Cactus—Alded/Warner Bros.—Alded Prod. (Lemmon/Hughes)
50	—	SORRY I'M A LADY—Baccara—RCA—Luisignymarquee—Roif Soja (Soja/Dostral)

BRITAIN

(Courtesy: Music Week) LPs

This Week	Last Week		
1	1	DISCO FEVER—Various (K-Tel)	
2	2	THE SOUND OF BREAD—Bread—(Elektra)	
3	5	20 COUNTRY CLASSICS—Tammy Wynette (CBS)	
4	4	30 GREATEST—Gladys Knight & The Pips (K-Tel)	
5	7	RUMOURS—Fleetwood Mac (Warner Bros.)	
6	10	FOOT LOOSE & FANCY FREE—Rod Stewart (Riva)	
7	3	FEELINGS—Various (K-Tel)	
8	9	20 GOLDEN GREATS—Diana Ross & The Supremes (Motown)	
9	29	GREATEST HITS—Donna Summer (GTO)	
10	12	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols—(Virgin)	
11	30	GREATEST HITS VOL. 2—Elton John (DJM)	
12	17	OUT OF THE BLUE—Electric Light Orchestra (United Artists)	
13	13	NEWS OF THE WORLD—Queen (EMI)	
14	14	LIVE AND LET LIVE—10 cc (Mercury)	
15	19	GREATEST HITS—Abba (Epic)	
16	11	40 GOLDEN GREATS—Cliff Richard (EMI)	
17	15	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)	
18	6	GREATEST HITS—Paul Simon (CBS)	
19	8	GET STONED—Rolling Stones (Arcade)	
20	18	MOONFLOWER—Santana (CBS)	
21	20	ARRIVAL—Abba (Epic)	
22	45	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	
23	16	BY REQUEST—Salvation Army (Warwick)	
24	39	HEROES—David Bowie (RCA)	
25	43	SECONDS OUT—Genesis (Charisma)	
26	35	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	
27	34	ROXY MUSIC GREATEST HITS—Roxy Music (Polydor)	
28	32	RED STAR—Showaddywaddy (Arista)	
29	25	COME AGAIN—Derek & Clive (Virgin)	
30	40	A STAR IS BORN—Soundtrack (CBS)	

WEST GERMANY

(Courtesy Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control) SINGLES

This Week	Last Week		
1	—	DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Phonogram/Philips)—Intersong/Intro	
2	—	TI AMO—Howard Carpendale (EMI Electrola)—Melodi/Sugar	
3	—	BLACK IS BLACK—Belle Epoque (Carrere/Polydor)—Melin/Siegel	
4	—	MULL OF KINTYRE—Wings (Capitol/EMI Electrola)—Melodie der Welt	
5	—	LADY IN BLACK—Uriah Heep (Bronco/Ariola)—Global	
6	—	TI AMO—Umberto Tozzi (CBS)—Melodi/Sugar	
7	—	QUEEN OF CHINA TOWN—Amanda Lear (Ariola)—Arabella	
8	—	SURFIN' USA—Leif Garrett (Atlantic)—Arc	
9	—	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)—Belver	
10	—	NEEDLES AND PINS—Smokie (Rak/EMI Electrola)—JA Music	
11	—	BELFAST—Boney M (Hansa Inti/Ariola)—Far/Intro/Goldy/Sikorski	

12	—	LOVE ME BABY—Sheila B. Devotion (Carrere/Polydor)—Magazine/Roba
13	—	MISS BROADWAY—Belle Epoque (Carrere/Polydor)—Roba
14	—	TANZE SAMBA MIT MIR—Tony Holiday (Polydor/DGG)—A.B.R./Sugar
15	—	LOVE IS IN THE AIR—John Paul Young (Ariola)—FD and H LPs

FRANCE

(Courtesy of RTL Hit Parade) As Of 12/28/77 SINGLES

This Week	Last Week		
1	—	20 TRAUM MELODIEN—Orchester Anthony Ventura (K-tel)	
2	—	SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram)	
3	—	SEINE 20 GROSSEN HITS—Harry Belafonte (Arcade)	
4	—	AUF LAST GENT'S LOS—James Last (Polydor/DGG)	
5	—	HEIMAT DEINE LIEDER—Various Artists (K-tel)	
6	—	SUPER 20 INTERNATIONAL—Various Artists (Ariola)	
7	—	DIE NEUE SUPER 20—Various Artists (Ariola)	
8	—	BRIGHT LIGHTS AND BACK ALLEYS—Smokie (Rak/EMI Electrola)	
9	—	HIGH LIFE—Various Artists (Polydor/DGG)	
10	—	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)	

ITALY

(Courtesy Germano Ruscitto) As Of 1/3/78 LPs

This Week	Last Week		
1	—	SHEILA & BLACK DEVOTION—Singin' In The Rain—Carrere	
2	—	JOHNNY HALLYDAY—J'ai oublié de vivre (Philips/Polygram)	
3	—	GILBERT BECAUD—On a besoin d'un ideal (Pathe Marconi)	
4	—	BONEY M—Belfast (Hansa/Carrere)	
5	—	JACQUES BREL—Les remparts de Varsovie (Barclay)	
6	—	MICHEL DELPECH—Fais un bebe (Barclay)	
7	—	VERONIQUE SANSON—Bernard's song (Elektra/WEA)	
8	—	DAVE—Plus ca va plus je t'aime (CBS)	
9	—	JAIRO—Es la nostalgia (JMB/Polydor)	
10	—	SYLVIE VARTON—Georges (RCA)	

HOLLAND

(Courtesy of Production Hugo Van Gelderen) As Of 1-12-78 SINGLES

This Week	Last Week		
1	—	ONCE UPON A TIME—Donna Summer (Durium)	
2	—	BURATTINO SENZA FILI—Eduardo Bennato (Ricordi)	
3	—	MOONFLOWER—Santana (CBS-MM)	
4	—	ROTLANDO RESPIRANDO—I Pooh (CGD-MM)	
5	—	DON'T LET ME BE—Santa Esmeralda (Phonogram)	
6	—	SECONDS OUT—Genesis (Charisma—Phonogram)	
7	—	MINA CON BIGNE—Mina (PDU-EMI)	
8	—	SAMARCANDA—Roberto Vecchioni (Phonogram)	
9	—	STAR WARS—Sound Track (20th Century—Phonogram)	
10	—	IO DENTRO, IO FUORI—Ornella Vanoni (Vanilla—Fonti/Cetra)	

MEXICO

(Courtesy of Ortiz Mexico) As Of 12/22/77

This Week	Last Week		
1	—	MA BAKER—Benny M. (RCA)—El Tren (Orfeon)	
2	—	SON TUS PERJUNES MUJER—Los Alvarado (Ariola)	
3	—	TARDE—Rocio Durcal (Ariola)	
4	—	YES SIR, I CAN BOOGIE—Baccara (RCA)	

5	—	YOU'RE MY WORLD—Helen Reddy (Capitol)
6	—	PAJARILLO—Napoleon (Raff)
7	—	HOMBRE—Napoleon (Raff)
8	—	ERES TODA UNA MUJER—Raul Vale (Melody)
9	—	STAR WARS TITLE THEME—Meco (RCA)
10	—	AMIGO—Roberto Carlos (CBS)

GREECE

(Courtesy Lefty Kongalides and compiled from charts in the publications Optikoakoustiki, Stop and Hellinikos Vorras) LPs

This Week	Last Week		
1	—	HOTEL CALIFORNIA—The Eagles (Asylum)	
2	—	I REMEMBER YESTERDAY—Donna Summer (Casablanca)	
3	—	LOVE FOR SALE—Boney M (Music Box)	
4	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)	
5	—	BOOK OF DREAMS—Steve Miller Band (Mercury)	
6	—	ANIMALS—Pink Floyd (Harvest)	
7	—	MAGIC FLY—Space (Music Box)	
8	—	LE JARDIN DU LUXEMBOURG—Joe Dassin (CBS)	
9	—	FORTE FORTE FORTE—Raffaella Carra (CBS)	
10	—	RUMOURS—Fleetwood Mac (Warner Bros.)	

PORTUGAL

(Courtesy Musica & Som) SINGLES

This Week	Last Week		
1	—	VERDE VINHO—Paulo Alexandre (Rossif)	
2	—	I REMEMBER ELVIS PRESLEY—Danny Mirror (Rossif)	
3	—	MA BAKER—Boney M (Ariola)	
4	—	UNLIMITED CITATIONS—Cafe Creme (Pathe)	
5	—	NINGUEM TAMBEM SONHA—Clarisse & To (Rossif)	
6	—	JUNTO A LAREIRA—Jose Cid (Orfeu)	
7	—	O QUE PASSOU PASSOU—Cocktail (Polydor)	
8	—	TIA ANITA—Jose Cid (Orfeu)	
9	—	FIRST EP—Queen (EMI)	
10	—	MARCO—TV Series (Vnars)	

This Week	Last Week		
1	—	FESTIVAL POLYSTAR 77—Various Artists (Polystar)	
2	—	17 SUPER EXITOS—Various Artists (Imvax)	
3	—	19 ZECHINO D'ORO—Various Artists (RRI)	
4	—	DISCO REI 77—Various Artists (Movieplay)	
5	—	CANTIGAS NUMA LINGUA ANTIGA—Amalia Rodrigues (Columbia)	
6	—	RAIN DANCES—Camel (Decca)	
7	—	OXYGENE—Jean-Michel Jarre (Polydor)	
8	—	WORKS—Emerson, Lake & Palmer (Ariola)	
9	—	MAGIC FLY—Space (Vogue)	
10	—	GOING FOR THE ONE—Yes (Atlantic)	

ARGENTINA

(Courtesy Prensario) As Of 12/29/77 SINGLES

This Week	Last Week		
1	—	CARA DE GITANA—Daniel Magal (CBS)	
2	—	UNA LAGRIMA Y UN RECUERDO—Grupo Miramar (Microfon)	
3	—	POR MUCHAS RAZONES TE QUIERO—Palito Ortega (RCA)	
4	—	MORIR AL LADO DE MI AMOR—Demis Roussos (Philips)	
5	—	AZUCAR PIMENTA Y SAL—Hector Varela (Microfon)	
6	—	FIESTA—Rafaela Carra (CBS)	
7	—	MORENA DE 15 AÑOS—Adolfo (TK)	
8	—	VESTIDA DE NOVIA—Ponsada (RCA)	
9	—	MA BAKER—Boney M. (RCA)	
10	—	ELLA—Miguel Gallardo (EMI)	

GERMANY

(Courtesy Prensario) As Of 12/29/77 SINGLES

This Week	Last Week		
1	—	LOS CONSAGRADOS—Selection (RCA)	
2	—	FESTIVAL DE EXITOS 78—Selection (RCA)	
3	—	EN CASTELLANO—Roberto Carlos (CBS)	
4	—	UNLIMITED CITATIONS—Cafe Creme (EMI)	
5	—	I REMEMBER YESTERDAY—Donna Summer (Microfon)	
6	—	PARA BAILAR EN JEANS—Selection (EMI)	
7	—	40 MINUTOS VOL. 2—Pepe Galan (TK)	
8	—	UNO, DOS, TRES—Cuarteto Imperial (CBS)	
9	—	RUIDOS EN ESPANOL—Selection (Philips)	
10	—	SEPRENTINA 78—Conjunto Serpentina (RCA)	

German Brain To Dureco In Holland

AMSTERDAM—Dutch company Dureco has signed a three-year pact to distribute product of the German Brain label in Holland. Brain is a sub-label of the Metronome concern and specializes in progressive German rock music.

Before the end of January, Dureco will push out 25 Brain albums, seven by the group Jane: "Jane," "Lady"; "Fire, Water, Earth And Air"; "Here We Are," "III," "Between Heaven and Hell," and "At Home." Five come from the group Novalis: "Novalis," "Konzerte," "Brandung," "Sommerabend" and "Banished Bridge."

There are four releases from the group Guru: "Globetrotter," "Tango Fango," "Kanguru" and "Eektrolurch"; and four more from the band Grobschnitt: "Grobschnitt," "Rockpommel's Land," "Jumbo" and "Baller Mann."

Three are by Neu: "Neu I," "Neu II" and "Neu III." Two are from Birth Control: "Increase" and "Backdoor Possibilities."

Dureco is to mass promote the Brain product through various Dutch music magazines. In the spring, Guru Guru is to visit Holland on a tour.

Capitol Puts Promo Push On Welch

TORONTO—Capitol-EMI of Canada is mounting an aggressive marketing push on the Bob Welch album, "French Kiss," in the hopes of obtaining gold certification in time for his tour in Canada this spring.

According to a Capitol spokesman, the album has not reached the same level of acceptance here as in the U.S., and for this reason the album is being reserved to the media nationally. The marketing department, meanwhile, has established an instore display contest to boost sales. Among the prizes for the contest are Toshiba color television sets and electric cigaret lighters.

Key media persons are also to be serviced with a limited number of U.S. pressings of the album which incorporates the album's cover artwork into the vinyl. The "Sentimental Lady" single has also been released to radio stations in Canada on similar red vinyl which was pressed in Canada.

Tour dates have not been confirmed as yet, but Welch's manage-

ment says the artist will be on tour in the U.S. by February, according to the Capitol source.

Joni's Release Date Provokes FM Race

TORONTO—Two major FM stations fought neck and neck to be first on the air with the latest Joni Mitchell album, "Don Juan's Reckless Daughter."

Classified as a Canadian content singer, Mitchell has a hard-core legion of fans in this city and both CHUM-FM and CILQ-FM had been giving the LP a fair bit of promotion prior to the actual release date.

On the New Year weekend, a CILQ-FM staffer obtained a copy of the album in New York, which could have given the station a scoop had not CHUM-FM been tipped off somehow. CHUM quickly contacted WEA in Canada and obtained a U.S. label copy, resulting in both stations broadcasting the work on Jan. 3.

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Cayre's New Prices Slanted To Ensure Stability With Retailers

• Continued from page 1
the prices in all cases and in all regions, which did not involve any increase in suggested list prices, the firm also restated its 10% return policy and stressed to its customers that there would be no exceptions to this limit. The new price list, along with a cover letter dated Dec. 23 and signed by Cayre vice president Lee Schapiro, was mailed to subdistributors before the new year. Though there were no major changes in pricing and though the 10% return policy has been in effect quite some time, the significance of the firm's move resides in its resolve to make its policy a working reality rather than just a paper one. "Starting Jan. 1 of this year," says Schapiro, "everyone knows what they have to pay. . . . (And) we intend to be more firm on the 10% allowance." The Latin industry, especially in California, has had a price structure which Schapiro calls "non-existent." Latin companies have been

known to sell product at one price in New York and at another price in Miami. And even within regions, certain customers have received special deals which have given them an advantage not offered to competitors. This has not only created pricing chaos, but has fostered deep-seated resentments among distributors when one learns that the other got an exclusive pricing advantage. In relation to returns, most companies have had a 10% ceiling that has never been enforced, and Schapiro himself admits that "we have never been really strict about enforcing it." He explains that certain customers have gotten used to the practice of abusing return privileges which they use to pay their bills when found in a financial squeeze. Several sources in the Latin market here have accused Caytronics of contributing substantially to the very pricing problems it is now trying to rectify. The firm's former methods have

been described as "wheeling and dealing" and as "lowballing." But Schapiro flatly denies the charges. "We were the first company to establish a price structure (in the Latin business) eight years ago," he claims, "and we have stuck to the prices. We have been pretty damn consistent with our policies." As to the new price list, Schapiro explains that "it is just time to restate our prices" because the firm hasn't had a price change since October 1976. Whatever the case, the confusion regarding prices can be clearly seen by comparing Cayre's new price list and an older one which is marked effective March 1, 1976. The older list states the firm's sub-distributor price on front-line \$5.98 list product as \$2.70. This year's price on the same product is listed as \$2.57 in what seems to be a price decrease. But Schapiro explains that \$2.57 has always been the going price and the discrepancy is a reflection of the convoluted nature of the pricing situation in the Latin market. Regardless of past problems and allegations, the point remains that Caytronics has made a positive move to solidify its pricing policy. And since the firm is the undisputed leader in the Latin U.S. industry, the action may have wide-reaching effect. Already, Valentin Velasco, Los Angeles branch manager of the second-ranked Musart/Peerless line, is hailing the Caytronics move as beneficial to the entire industry.

AMOUNTS TO PRICE INCREASE

Caytronics Eliminates Silver Series Of Disks

LOS ANGELES—Caytronics Corp. has eliminated its Silver Series from its Caytronics, Arcano, Caliente, Carino and Salsoul-Salsa lines, a move which in effect means a price increase for that product. Certain numbers from each of those catalogs had been designated in the Silver Series category about three years ago, giving the product a \$4.98 instead of \$5.98 list price, and allowing the firm to move out excessive inventory on that product. Cayre vice president Lee Schapiro says the good of the special series has been accomplished, so all the product will be reintegrated to the regular catalog, raising the list price back to \$5.98. All Silver Series product was formerly designated by the letter X in the prefix of the catalog enumeration. The converted product will now adopt the regular prefixes for each respective line. Aside from the series change, the firm plans no further price increases in the near future. Schapiro says he expects the firm's top line product to hold its \$5.98 list price through 1978. Though he concedes costs justify an increase to \$6.98 list, the serious import flow from Mexico has prevented the move.

part in the Los Angeles Caytronics branch, says that when attempting to enforce a return limit in the past, "we got so much static that it created a public relations problem." Addressing the pricing question, Ramirez says: "In the Latin industry, it seems that someone always feels that an exception to the rule can be found when you lay the buck on the table. The problem is that many people in the Latin business think they are entitled to special concessions. "We're tired of people coming to us and saying, 'Here's cash; what can you do for me?' "And I think what we're trying to say now is that come hell or high water, these are our prices and there will be no exceptions."

Velasco says he attempted to stick to a 10% return limit, for example, when he sent his customers a similar flyer three years ago. "But when you're the only one trying to do it," he says, "the customers just laugh at you." He says that if Caytronics indeed sticks by its return policy, he in turn can be more strict in enforcing the policy with Musart customers. He does warn that a company that intends to enforce a return limit must refrain "from forcing product on customers" and from shipping product which hasn't been ordered. He does admit that Musart has not stuck to a fixed return percentage, but he says that if one of his customers consistently goes beyond 20%-30%, he refuses to continue selling. Joe Ramirez, Velasco's counter-

part in the Los Angeles Caytronics branch, says that when attempting to enforce a return limit in the past, "we got so much static that it created a public relations problem." Addressing the pricing question, Ramirez says: "In the Latin industry, it seems that someone always feels that an exception to the rule can be found when you lay the buck on the table. The problem is that many people in the Latin business think they are entitled to special concessions. "We're tired of people coming to us and saying, 'Here's cash; what can you do for me?' "And I think what we're trying to say now is that come hell or high water, these are our prices and there will be no exceptions."

Billboard SPECIAL SURVEY For Week Ending 1/21/78

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)

NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	CHELO La Voz Ranchera, Musart 10638	2	ISMAEL MIRANDA No Voy Al Festival, Fania 508
3	RIGO TOVAR Des Tardes De Mi Vida, Mercana/Melody 5610	3	ORQUESTA BROADWAY Pasaporte, Coco 126
4	NAPOLEON Hombre, Raff 9066	4	LA DIMENSION LATINA Presentando A Andy Montanez, Top Hits 2018
5	AMALIA MENDOZA Con Mariachi, Gas 4151	5	LOS HIJOS DEL REY Los Hijos Del Rey, Karen 30
6	NAPOLEON Pajarillo, Raff 5065	6	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57
7	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	7	JOHNNY PACHECO The Artist, Fania 503
8	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	8	TOMMY OLIVENCIA El Negro Chombo, Inca 1055
9	JUAN GABRIEL Con Mariachi, Arcano 3282	9	LA SONORA PONCENA El Gigante Del Sur, Inca 1054
10	NAPOLEON Vive, Raff 9055	10	VARIOUS ARTISTS Salsa Disco Party, TR 130
11	COSTA CHICA Tapame, Fania 549	11	ISMAEL RIVERA De Todas Maneras Resas, Tico 1415
12	AGUSTIN RAMIREZ Que Chulita Estas, Freddie 1066	12	WILFRIDO VARGAS Wilfrido Vargas & Sus Indios, Karen 28
13	CORNELIO REYNA Te Vas, Angel Mio, CR 5052	13	VARIOUS ARTISTS Super Salsa Singers, Fania 509
14	LOS TIGRES DEL NORTE Vivan Los Mojados, Fania 554	14	EL GRAN COMBO 15vo Aniversario, EGC 014
15	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	15	PUERTO RICO ALL STARS Los Profesionales, Fania 1001
16	AGUSTIN RAMIREZ Damele, Freddie 1047	16	FANIA ALL STARS Rhythm Machine, Columbia 34711
17	RIGO TOVAR El Triunfador Internacional, NovaVox 318	17	ORQUESTA SUBLIME Sublime, TR 131
18	ROBERTO PULIDO & LOS CLASICOS Copa Tras Copa, ARV 1041	18	HECTOR LAVOE De Ti Depende, Fania 492
19	RENACIMIENTO 74 Perdido Para Siempre, Ramex 1015	19	ROBERTO ROENA Number 9, International 924
20	CHELO Con Mariachi, Musart 10585	20	YAMBU Yambu, Discalando 8372
21	JOSE-JOSE Reencuentro, Pronto 1026	21	MACHITO/LALO RODRIGUEZ Fireworks, Coco 131
22	AGUSTIN RAMIREZ No T Otra Vez, Freddie 1056	22	WILLIE COLON/RUBEN BLADES Meviendo Mano, Fania 500
23	RENACIMIENTO 74 Viajando, Ramex 1009	23	ANGEL CANALES Con Sabor, TR 125
24	LOS UNIDOS Que Me Entierren Cantando, Perez 501	24	RALPHY SANTI Ralphy Santi & Su Conjunto, TR 132
25	LITTLE JOE & LA FAMILIA La Voz De Arlan, Leona 007	25	JUNIOR GONZALEZ Tiempos Buenos/Good Times, Fania 510

DECRIES 'OBSOLETE' TAG

N.Y. WADO Fights Format Shift

• Continued from page 32
settle in. There's a shakedown period, you might call it, during which the immigrant is adapting to his new world. "I don't say that any group is unimportant, and those people who want a young, contemporary sound have got the other station (WJIT-AM)."
Laverne estimates that his targeted listener accounts for some 1.5-1.7 million of the estimated (by him) 2.3 million Hispanic residents of the New York metropolitan area. Laverne stresses his "music-is-secondary" viewpoint, noting that the older, less assimilated group he is after needs a great deal of public service programming. Indeed, he claims the station "came into being as a Spanish format during the New York blackout of 1965 when it was pressed into service as an official emergency information outlet. "The response was so tremendous," he says, "we have been full-time Spanish ever since. We just found a need and filled it." As far as the music is concerned, Laverne ignores (with no remorse) the young record-buying public which is (like himself) mostly Puerto Rican. He claims many of the new immigrants are from different countries in Latin America and he even aims a program, "Canto A Las Americas," at the non-Caribbean population. In regard to his penchant for dusty old-time music, Laverne proudly declares that every Friday is christened "Viernes Para Recordar"

(or "Friday To Remember") and is devoted to pre-1950 recordings. "And that's our biggest day of all," he exclaims. In response to the "antiquated" charge, Laverne says that music the rest of the week is no more than 12 months old (label executives dispute this) and that the "music is upgraded all along." Says Laverne: "At one point we played no balladeers, and now we're playing Julio Iglesias. Nothing ever stops here, it's a day-to-day process." When it comes down to putting that music selection process into words, Laverne has a tough time. He says he personally listens to all product received (all active Latin labels service him), and he decides "on what I think people will like. "I listen for a sound," he says. "It's a very personal thing . . . how the hell can I explain it. There's no way to put it into words. "I listen for I guess what you would call a pure Latin sound," he gropes, admitting preference for native folkloric music from Central and South America. "There's nothing that's excluded arbitrarily. I will program any record as long as it falls within a program that exists in my mind." Radio executives, no doubt, would love to crawl inside Laverne's mind and make a few changes. They would certainly point out that the young Latin New Yorker (like Latins in most parts of the U.S.), are no longer so Americanized as he believes, and that they do enjoy modern Latin as well as American music. But while the labels keep a vigil

waiting for further slips in WADO's position, Laverne remains staunchly behind his "money-making" programming. "A man who runs a radio station has to decide who he will serve," he concludes. "I certainly am not in business to sell records, to serve the record companies. I intend to serve my people and to give them what they need and what they want. "I try conscientiously to do what I believe is right, always keeping in mind that a friend to everybody is a friend to nobody." **Salmi Is Behind New Finn Label**
HELSINKI—Veksi Salmi, well-known Finnish pop producer and lyricist, is a driving force behind a new local record company, Levytuottajat Oy, started here a few weeks ago. Also involved is Paul Fagerlund, a top arranger, and Dennis Livson, publisher of TV-AV Uutiset, who is the managing director. The company has emerged at what seems an unlikely time, since music sales have been badly affected of late by the general economic depression in Finland. But Salmi says he is not particularly worried. First product includes albums by Kai Hyttinen, Gossi Harma and Hanne, released on the company's Gold Disc label, with Discophon handling distribution.

From The Music Capitals Of The World

• Continued from page 122

New York," and other new product from the company includes two from the New York Philharmonic (CBS) including works from the "Concert Of The Century" at the Carnegie Hall.

FERNANDO TENENTE

BARCELONA

Big promotion for Latin American hit "Llamarada" here a big hit by Spanish singer **Lorenzo Santamaria** (EMI) ... Also a strong promotional campaign for "Love Songs" by the **Beatles** (EMI), together with the book by **Joaquin Luzui**, "Los Beatles Que Amo," the author taking part in media interviews as well as bookshop autograph signings.

Delta here looking to make a hit of "Summer Of My Life" by **Simon May**. ... Arrangements in progress for **Paul Anka** (Ariola) to perform here soon. ... The song "Suena El Piano," composed and produced by **Fernando Arbex**, new theme for **Micky** (Ariola) to follow up his Eurovision Song Contest number "Ensename a Cantar."

Long and outstanding tour by **Dr. Feelgood** (Ariola) through Bilbao, San Sebastian, Madrid and Barcelona, with backup promotion for record product. ... **Sex Pistols** (Ariola) and **Lou Reed** (EMI) due here next March. ... Actress **Victoria Abril** has signed with EMI, hoping for a new career as a singer.

Visit coming by French quartet **Cafe Creme** (EMI) to promote huge-selling "Unlimited Citations" single. ... EMI has released a double album and cassette "Los 24 Mejores," selling at around \$8, and including hits of most important artists of the company. **FERNANDO SALAVERRI**

ATHENS

Composer **Makis Theodorakis** now touring Europe, giving a total of 110 concerts in a few months, accompanying artists including **Petros Pandis**, **Margarita Zorbala**, **Sophia Mihailidou** and **Yannis Thomopoulos**. ... Minos artist **Mariz Farantouri** back here following concert tour of Australia.

First volume of the "Rebetika Anthology" by **Tzas Schorelis** just published, the work including lyrics and biographies of composers, lyricists and performers of rebetika songs, and the set will run to four volumes. ... Gold disk award for **Yannis Pouloupoulos** for his best-seller album "Aghapa Me" (Minos) and awards also went to **Yannis Spanos** and **Yiorgos Krimizskis**, who wrote songs for the LP.

Final court decision about copyright of lyrics of songs such as "Synefiasmeni Kyriaki" went in favor of veteran writer/singer **Vassilis Tsitsanis**. The case was brought by lyricist **N. Routsos** but he failed to convince the court that he had provided the words.

The Union of Greek Composers, which recently celebrated its 20th anniversary, claims that over the past three years the promotion of its members' songs through radio, tv, concerts and so on has been drastically cut back, and it is asking for government support to improve the situation.

Phonogram artist **Mort Shuman** flew to Athens to tape a special show for ERT-TV. ... Special showings of the films "The Deep," "Car Wash" and "Star Wars" organized here for

German Impact

• Continued from page 102

success with Baccara and the Scorpions stresses we at RCA Schallplatten have something to offer the world market."

Gaby Richt, of United Artists Music in Muenchen, says: "Personal contact is much more important than telexes, letters or phone calls. And this year our foreign partners will be much more responsive to German product following our international hits."

Major MIDEM Attack

• Continued from page 116

Plant Life label, featuring folk and easy listening music, and the German Ornament label, specializing in blues music, at MIDEM. And "Release Info," a weekly magazine on the Dutch music industry, will profile Dutch record and publishing companies in a special 80-page issue.

press, radio and tv people and record retailers from Athens and Thessaloniki. ... Former EMI artist **Vicky Moskoiou** has signed a new contract with **Lyra Records** and first LP under the deal is "Vicky Moskoiou Sings Spanos." Most popular Greek album over the New Year

period has been **Dionyssis Sayopoulos'** "Aristophanes Pou Ghyrise Apo Ta Thymaraka" (Lyra), a musical version of the Aristophanes play "Acharnes." ... EMI repertoire promoted through slides and films to retailers at a party here, staged by **Theodoros Sarantis**, EMI in-

ternational repertoire manager, and **Vassilis Apostolidis**, public relations manager. Phonogram released a new album of Greek songs by **Vicky Leandros**, made just before she joined CBS. ... Music Box artist **John Tikis** currently appearing in a Greek nightclub in Chi-

cago. ... Radio France honored composer **Yannis Spanos** for his arrangement of "Colors Of Greece," rated one of the best foreign records of the past year. ... Composer **Manos Hadjidakis** resigned from the National Lyric Theater, where he was an executive council member.

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Canada Depressed New Year For Ontario's Clubs

By DAVID FARRELL

TORONTO—Club owners in Ontario are suffering badly for lack of patrons, with bad news turning for the worse for many on the traditionally thriving New Year's Eve show-and-drinks package.

Three major rock haunts in Toronto, which normally host full houses on the New Year's Eve night, suffered severely this time with seats galore untouched for the entire evening.

Al Demers, club attractions agent for Music Shoppe, figures outdoor sports are attracting people away from the clubs, but also cites the shortage of disposable income in the 19-25 bracket as being another strong reason for the slump in club business.

Mike Lyons, owner of the Colonial Tavern in this city, confirms that his club hasn't been pulling in crowds as expected and also sees the money supply as being a possible cause for the bar slump. Recently booking in Stan Getz for a week, the Colonial was expecting fairly brisk business, Lyons says, but on the average only 50% of the club was filled, even with a short television news clip on Getz' appearance on one of the local news programs.

A lack of innovative and exciting talent is also cited as a probable cause for the club business tailing off. Chris Somerton from The Agency says "punk was a good shot in the arm but it just didn't catch on."

Boredom within the music scene has been pinpointed as one cause for the talent slump by a number of people in the business, including Donald Tarlton, key Montreal concert promoter. Added to this, some say too many groups are content to keep touring the same grounds on a more or less continual basis with the

eventual outcome being that the acts become overexposed and lose their drawing power.

Both Somerton and Demers, from the agency vantage point, predict a rash of new acts moving in to create a new level of excitement at the club level in the next six to eight months. But neither foresees a return to the overflow capacity crowds at the major clubs on a continual basis for a long time to come.

Says Demers: "I think more and more people are getting tuned to outdoor sports, whether it be skiing, skating, tennis, hockey, or whatever. At one time they were willing to go and spend this available money in a club but they have moved on to other things. Prices in clubs have increased over the past year as well."

Says Somerton at The Agency, "a year ago a relatively new band was asking for \$1,000-\$1,200 a week, and today it's up to around \$1,500-\$1,750. Clubs are having to charge admission today; the price of liquor has gone up and advertising budgets have had to increase. All this makes the club a high-priced entertainment form."

For the time being then, club owners are making do with local talent bought at modest prices and carefully selecting higher-priced "outside" talent on a less frequent basis.

Following a heavy lineup of concert attractions in this city at Maple Leaf Gardens, Massey Hall and the Seneca Fieldhouse, CPI is running approximately four to five shows over the January-February period, marking a slowdown in its own production business.

As for the future, says one luckless club owner—"perhaps when the tax refunds are returned the clubs will start to fill up again, I hope."

CBS Tops 1977 CRIA Certificates

TORONTO—CBS Records is the clear winner in the CRIA 1977 certifications listing with 58 titles to its credit. It is also the first label to achieve quadruple and triple platinum sales certifications, for "Boston" and "A Star Is Born" respectively.

A total of 216 titles were certified by the CRIA in 1977, compared to 187 in 1976. Of this total, 64 album titles were submitted for platinum certification, an increase of 14 over previous year figures, and 115 gold albums certified, an increase of 30 over 1976 figures.

Only two singles achieved platinum status in the past year, however, down five over 1976. The singles were "I Feel Love" by Donna Summer, certified for Quality Records, and "You Light Up My Life" by Debby Boone for WEA. A total of 26 singles were certified gold in 1977, down 19 over 1976.

A breakdown of the certification listings for 1977 shows that CBS held the highest number of sales plaques with a total of 58 certifications, which break down into 26 platinum and 29 gold LPs and 3 gold singles. WEA came in second with a total of 32, broken down into 15 platinum and 12 gold LPs, 1 platinum and 4 gold singles. GRT Records came in third place with 19 certifications, broken down into 3 platinum and 14 gold LPs and 2 gold singles.

Capitol and RCA tied for fourth place with 16 certifications per company; A&M in fifth place with a total of 14; MCA and United Artists tied in sixth place with 13 per company; Polydor in seventh with 10; Quality, London and Trans-Canada in eighth place with 6 per company, followed by Mushroom, Aquarius and Attic Records with one certification per company.

Platinum album certifications represent sales in excess of 100,000 units, and for singles, in excess of 150,000 units.

Morning Music Sees Copyright Violations

TORONTO—Morning Music Ltd. has placed all chain stores and rack jobbers in Canada on notice advising them that they are marketing merchandise which contains works which are infringing copyright.

Morning Music says this could lead to the racks and stores being joined in action against the manufacturers of the product and the distributors.

The publisher claims that three of their copyrights ("My Melody Of Love," "Dearly Beloved" and "A Lovely Way To Spend An Evening") are contained on packages by Bobby Vinton, Max Bygraves and "The Magic Organ," which AHED is marketing and promoting without having obtained the proper licenses.

London Distributing W.A.M. Music Corp.

MONTREAL—The W.A.M. Music Corp. Ltd. has signed a distribution deal with London Records in Canada.

Leon Aronson and Dixon Van Winkle announced the agreement with London, which includes national distribution for their artists' Basic Black & Pearl, Carlyle Miller, Birds Of A Feather and Sonara.

Polygram Trimming Intl Operational Setup

• Continued from page 1

where there is an overlap of jobs some executives will retire early."

It has been no secret to the international industry that Polygram president Coen Solleveld has been very much preoccupied with the problem of escalating costs in the record industry. And although it has long been the policy of the group to eliminate competition from those areas of activity where no benefit accrues from competitiveness—i.e., pressing, administration, distribution—this new move is an indication that the Polygram Group is suffering currently from the kind of top heaviness which is working against profitability in many major record companies.

In a statement issued Thursday (12), Solleveld announced that the purpose of the restructuring plan was, "to strengthen the creative potential of the division."

The commercial, administrative and technical functions at headquarters level will be concentrated in Baarn, Holland, and Hamburg, Germany, as joint departments of the central Polygram record services. Until now, these functions have been handled individually by the two record divisions.

The Polygram communique states: "Through this move Phonogram International and Polydor International under the management of Pieter R. Schellevis and Werner Vogelsang will form the management of the newly created unit, Polygram Record Operations."

The realignment also means that

Polydor or Phonogram companies in 19 countries will now be renamed Polygram. Countries concerned are: Argentina, Australia, Brazil, Canada, Denmark, Ghana, Greece, Hong Kong, India, Ireland, Italy, Kenya, Mexico, New Zealand, Nigeria, Portugal, Singapore, Spain and Venezuela.

Says Solleveld: "These measures are an important step towards an artist-oriented organization, geared to promote our evergrowing artist roster internationally to the fullest possible extent."

Polygram, which has affiliates in 31 countries and manufacturing plants in 21 countries, employs 13,000 people and had a global turnover last year of \$850 million.

Says Schellevis: "We still remain two separate record companies completely independent as far as finding talent and marketing are concerned. But in the long run we have found that there are certain services which can be successfully combined, such as pressing and market research. In the United States, we have even had classical repertoire on Phonogram and Deutsche Grammophon sold by the same salesman, and it works."

"This has led to the definite conclusion that it makes sense to have competition in the field of a&r and marketing, but not in non-competitive areas."

"In one sentence what this re-orientation adds up to is that we are maintaining competitiveness where it matters and eliminating it where it hurts."

Music Gains Airplay

• Continued from page 82

selves the title the Sutton Place Dancers, because of their loyalty to the Minneapolis-based Sutton Place discotheque, are helping to proliferate the disco concept through free dance lessons.

According to operators of Sutton Place, the group has remained faithful to disco and the club from its inception 18 months ago as a gay disco, through its several changes including straight and black.

Jim Wessels, head deejay at the club, describes the loosely knit group of about 100 dancers as the true stars of Sutton Place. "Many faces have come and gone," he states, "but this group of regulars de-

votes many of its evenings each week to dancing, teaching and generally entertaining other patrons, all without pay."

According to Wessels, none of the dancers started as professionals, but over the years they have honed their hobby to a fine art. "They do it," he states, "because they love the lights, the music and the crowds and above all they love dancing."

Wessels feels the presence of the dancers has helped boost patronage, and has helped draw other performers out of their otherwise shy shells. "We would like to have a group of them in every club in this city; it would be fantastic for business," he states.

Rubinstein & Minor's Xeti

• Continued from page 4

producers around are free to do projects for anyone," says Rubinstein.

"While it may be costly to hire the producer of my choice per project, I believe I will get the best match of producer to artist," he adds.

Minor, who has been traveling throughout the country pulling together a regional staff, says within the next few weeks this staff will be firm up in New York, Los Angeles, Cleveland, Atlanta, Baltimore/Washington and Chicago. He notes that he is talking to five regional persons for the positions.

Rubinstein says he will maintain a low artist roster level. He notes that although the label will be basically in the new talent business, he is also looking at midrange acts.

"We're interested in acts that have

had hits but are not superstars and acts that still need development. "We're also looking at acts that have been around and found a marketplace following of 100,000-200,000 LPs which I believe can be broken into the 500,000-one million range," says Rubinstein.

"Before an act goes on my label, I want to know who is going to manage him. On the other hand, I will manage an act I believe in until I find the right manager for him or until I have the act at the place to where I can interest a good manager."

Rubinstein says another requirement is that his acts must be working. "They must be well matched with their producers."

He is negotiating to sign two established acts and will bring about eight new acts to the label, he says.

From The Music Capitals Of The World

TORONTO

Christopher Ward's next WEA single is titled "Maybe Your Heart," produced from the upcoming "Spark Of Desire" LP, produced by Jack Richardson. ... Al Martino is playing five cities in central Canada in support of his latest Capitol LP titled "The Next One Hundred Years" ... March is the month for the next Ian Thomas album with simultaneous U.S. release on Atlantic, titled "Still Here." ... Punk outfit, the Poles, returned from New York's CBGB's with an El Mocambo date lined up in town and steady airplay on their "CN Tower" signal on CILQ-FM and CFNY-FM. The band is recording the follow up disk at Soundstage.

The Diodes tour plans have not come through as planned but an Aragon date is firm in Chicago, Jan. 20, with the Ramones and Runaways. ... Sweeney Todd vocalist Brian Guy Adams has left the band. ... David Bradstreet is recording his second A&M album at Manta Sound. ... A mass exodus of staffers at CBS witnessed for the New Orleans convention, Jan. 25-28.

New album from CBS by Zon expected in late February, to be followed by intensive tour schedule across country. ... Peter All returns to city for an El Mocambo date, Jan. 15-16. ... A&M reports the "Crime Of The Century" LP to be up to 590,000 unit mark. Label has released "Dreamer" from the disk with strong national reaction. ... Levon Helm & the RCO All Stars cancelled western Canada tour, to be produced by Perryscope Prod.

"Like I've Never Been Free Before" by Fran McKendree on Arista is billed two parts Canadian content since the former McKendree Spring vocalist has been residing in Toronto for past couple of years, and employed local producers Fred Molin and Mat McCauley. No al-

bum scheduled as yet. ... Another Canadian content billing goes to Rick Danko for all tracks on his current Arista solo project, save "Sip the Wine."

April Wine has what promises to be another smash hit at home with "Rock 'n' Roll Is A Vicious Game," culled from the upcoming Aquarius studio LP.

CBS act the Diodes have embarked on a 24-city, North America tour to support their debut album, self-titled. ... Year end album picks by leading daily rock writers included Sex Pistols, Elvis Costello, Cheap Trick ("In Color") and Bruce Cockburn ("Circles In the Stream").

Jug band group the Dirty Shames made a rare appearance on CBC-TV's 90 Minutes Live over the Christmas period, plus a two-night stint at the Riverboat with David Wiffen sitting in on stage. Wiffen, meantime, is planning to record a collection of his out-of-print songs at the Belfry in Victoria this spring.

The original Thundermug is back on the road playing dates, under management to Martin Melhuish. Lisa Hartt Band off Rising Records and negotiating now with several labels. ... Punk club David's recently burnt down, without injuries, leaving the city without a venue for the genre's music. ... Nick Panaseiko has left Quality Records as central Canada promotion manager to join WEA in Ontario promotions.

Garfield is confirmed on a 60 city tour in the U.S. with Seals and Crofts, according to Polydor here. The act's second album has just been released in the U.S. on the Capricorn label. ... Former April Wine bassist Jim Clench is reportedly joining BTO, with Fred Turner moving over from bass to lead guitar. The band has been rehearsing and recording its first album without Randy at Little Mountain Sound in Vancouver.

DAVID FARRELL

THE CATALOG

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/21/78

Number of LPs reviewed this week **54** Last week **20**



DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Meets King Penett, RCA AFU12402. Produced by Stony Browder Jr. Though working in a disco vein, the Savannah Band is among the top stylists in the pop field. The disco beat is there, but so is a lot more as the band weaves a tapestry of sounds and styles, using just about every musical form in the last 40 years. This LP, dedicated to the "king of rock 'n' roll," is based around a loose concept of a film soundtrack LP of a film musical of the '40s. The lyrics by August Darnell are sophisticated while the music of Stony Browder does them justice.

Best cuts: "I'll Always Have A Smile For You," "Mister Love," "Transistor Madness/Future DJ."

Dealers: This is lavishly produced, both the cover and the content. Stock this soul, disco and pop.

KENNY ROGERS—Ten Years Of Gold, United Artists UAL835H. Co-produced by Larry Butler, Kenny Rogers. With assistance from some of Nashville's finest musicians and backup vocalists, Rogers has recreated his 10 year span of gold successes stemming from his First Edition days with "Ruby Don't Take Your Love To Town" and "Reuben James" to current country oriented releases, "Lucille" and "Daytime Friends," that have found their way into the cross over market. Production is clean and brilliant with able accompaniment supplied by strings, guitars, steel, keyboards and arp synthesizer.

Best cuts: All cuts.

Dealers: Because of Rogers' success in both pop and country fields, stock in both pop and country bins.

STATUS QUO—Rockin' All Over The World, Capitol ST11749. Produced by Pip Williams. Four piece English hard rockers use John Fogerty's "Rockin' All Over The World" as its title and theme. While Status Quo's version of it is a far cry from Fogerty's, it is nonetheless a driving rocker filled with some powerful riffs and a catchy hook. The rest of the material is mostly disciplined heavy rock that manages to sustain momentum. The lead vocals are very similar sounding to Steve Tyler of Aerosmith but don't be quick to consider this group a copy. There's something stands out among the decibels.

Best cuts: "Hard Time," "Can't Give You More," "Rockin' All Over The World," "Too Far Gone."

Dealers: Group has a modest following here.

ART GARFUNKEL—Watermark, Columbia JC34975. Produced by Art Garfunkel. This album has been in the works for more than a year and the result justifies the time. The album is sort of a tribute to songwriter Jimmy Webb as 10 of the songs were penned by him. The orchestration is extensive as the Muscle Shoals Rhythm Section, the Chieftains, David Crosby, Stephen Bishop, Webb on keyboards, and a host of other first rate talent helps out. A highlight is a crafty version of Sam Cook's "What A Wonderful World" as Paul Simon and James Taylor add vocals.

Best cuts: "What A Wonderful World," "Crying In My Sleep," "Saturday Surt," "Mr. Shuck 'N' Jive."

Dealers: Garfunkel is a strong solo artist in his own right.

SEA LEVEL—Cats On The Coast, Capricorn CPN 0198. Produced by Stewart Levine. This second album by Sea Level sees the group expand from four to seven members. Good lead vocals from Chuck Leavell on what is basically a set of well-crafted Southern boogie rock. Sea Level's music recalls the solid down-home approach of the Allman Bros., while still creating its own identity. Excellent use of the Muscle Shoals horns and a string quartet.

Best cuts: "That's Your Secret," "Had To Fall," "Song For Amy."

Dealers: The group made the top 50 with its first LP in 1977.

SWEET—Till Headed, Capitol SKA011744. Produced by Sweet. This may well be the album that will launch Sweet in the U.S. From the opening goodtime rocker to the end, this album is well crafted, energetic, free-wheeling rock. The four-man English rockers alternate lead vocalists so that the chances for vocal repetition are slim. Even the lengthy instrumental breaks are fluid and maintains a feverent drive that gains in power more than it slackens. Many tunes are reflective of Pink Floyd with its eery textures and ethereal rock sound. The generous but not excessive synthesizer interplay among guitars, bass, keyboards, horns and strings keeps the instrumentals as vibrant as the vocals.

Best cuts: "California Nights," "Love Is Like Oxygen," "Dream On," "Air On 'A' Tape Loop."

Dealers: Inside jacket reveals what the front cover drawing is.

LONNIE JORDAN—Different Moods Of Me, MCA MCA2329. Produced by Lonnie Jordan. This is the first solo project by a member of War since the group switched labels from UA to MCA. Jordan co wrote all of the eight cuts here and also plays keyboards, bass, guitar, drums and all percussion. The styles range from funky rockers to sleek, soulful ballads. Good instrumental support from a basic five-piece band while the songs also benefit from strong female vocal backup.

Best cuts: "Grey Rainy Days," "Discoland," "Nasty," "He Used To Be A Friend Of Mine," "Different Moods Of Me."

Dealers: Stock with War and Lee Oskar product.

ANGEL—White Hot, Casablanca NBLP7085. Produced by Eddie Leonetti. This five man flash heavy metal group comes up with some tasty surprises here. Most of the tunes are class rockers as the playing is more cohesive, especially the guitar riffs of Punky Meadows and an ever present synthesizer.

Spotlight



GORDON LIGHTFOOT—Endless Wire, Warner Bros. BSK3149. Produced by Lenny Waronker, Gordon Lightfoot. Lightfoot fans won't be disappointed with his newest collection of romantic ballads, and country tinged midtempo rockers. Much of the material leans more away from the country influence although there is enough boogie to satisfy his country following. His evocative lyrics, always his stronghold, rate among his most powerful and are accompanied by more orchestration than usual, including an entire string section. Included is a reworked version of "The Circle Is Small."

Best cuts: "Endless Wire," "Songs The Minstrel Sang," "Daylight Katy," "The Circle Is Small."

Dealers: Lightfoot is a perennial favorite.

EMMYLOUS HARRIS—Quarter Moon In A Ten Cent Town, Warner Bros. BSK3141. Produced by Brian Ahern. Like Linda Ronstadt and Crystal Gayle, Emmylou Harris has all the vocal tools to appeal in large fashion to both country and pop audiences. In this, her latest effort, she seems to have crystallized that elusive bridge once and for all. With sharply written material from a number of authors, Harris' evocatively sweet and high pitched voice sweeps majestically through bittersweet ballads, up-tempo numbers with country and Cajun flavorings, and straight ahead pop. Her backup band is as tight as it's ever been and a real joy is ex-Band member Rick Danko and Willie Nelson who contribute supporting and harmony vocals on two tracks.

Best cuts: "Easy From Now On," "Two More Bottles Of Wine," "To Daddy," "Leaving Louisiana In The Broad Daylight," "One Paper Kid."

Dealers: Harris gets stronger each outing.

Lead vocalist Frank DiMino propels the gut and drive of the band with his dynamic vocal renditions. Apparently the band's music can now complement its stage performances.

Best cuts: "Winter Song," "Don't Leave Me Lonely," "Ain't Gonna Eat Out My Heart Anymore," "Stick Like Glue."

Dealers: Angel is a label priority.

AZTEC TWO-STEP—Adjoining Suites, RCA APL12453. Produced by Vini Poncia. Neal Shulman and Rex Fowler are the nucleus for this group whose material has been on the esoteric side. But now under the guidance of producer Poncia, Aztec Two Step seems to have combined the proper elements to make its music more commercially accessible. However, artistic integrity is not sacrificed as evidenced in Fowler's evocative lyrics and the easy flowing yet rhythmically complex arrangements. The soft backing of the band rounds out these poignant melodies.

Best cuts: "I Wonder If We Tried," "One Thing I Forgot To Tell You," "John Gary," "Looking Glass," "Up In Lilly's Room."

Dealers: Group's modest cult following could reach new heights should this catch on.

LONNIE DONEGAN—Puttin' On The Style, United Artists UAL827H. Produced by Adam Faith. The man credited as being the first to bring American jazz, folk and blues influences to England in the 60s is paid back by all the musicians who acknowledge their debt to him. Those appearing here read like a who's who and include the likes of Elton John, Leo Sayer, Rory Gallagher, Nicky Hopkins and the list continues. Donegan's vocals fit right in with the sizzling instrumentals.

Best cuts: "Have A Drink On Me," "Puttin' On The Style," "I Wanna Go Home," "Frankie And Johnny."

Dealers: Kind of a longshot but a classic nonetheless.



MAZE FEATURING FRANKIE BEVERLY—Golden Time Of Day, Capitol ST11710. Produced by Frankie Beverly. Seven piece self contained r&b outfit led by the talented writer/singer Beverly again makes funky music that should cross



over into pop. This second outing however is more sophisticated, with its breezy yet funky orchestrations and the smooth, restrained vocals of Beverly. Emphasis is on percussion with congas standing out. Beverly's vocals remains the band's strongpoint.

Best cuts: "Travelin' Man," "Workin' Together," "Golden Time Of Day," "I Wish You Well."

Dealers: Group scored big twice last year on the soul chart.

FOSTER SYLVERS—Capitol ST11716. Produced by The Sylvers, Al Ross, Bob Cullen. This young singer had a sizable hit five years ago with "Misdemeanor," and that was before the Sylvers family group inherited the Jackson Five's crown as kings of teenage pop soul disco. Included here are lots of happy, peppy songs like a fun remake of Frankie Lyman & the Teenagers' "Goody, Goody" and a few ballads, like a slowed down version of Elvis' "Don't Be Cruel." Eight of the 10 songs are Sylvers' originals, and all feature strong orchestral backdrops, with good use of strings, and, one cut, flute.

Best cuts: "Goody, Goody," "Happy," "Super Scoop," "I'll See You In My Dreams."

Dealers: Stock with Sylvers' product.



WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie, RCA AFL12686. No producer listed. After the impressive success of "Wanted: The Outlaws" featuring primarily Jennings and Nelson, RCA would be wise to press a platinum supply of the popular duo's new release. Five of the songs are duets, while both artists render three songs each in solo fashion. The hard driving bass line that indelibly marks each Jennings number permeates the LP, even the Nelson cuts to a lesser degree. There's a blend of polished, smooth guitars and some crafty steel work. A well produced, handsomely packaged LP, this contains 11 songs—any of which could be singles.

Best cuts: Try them all, there are no weak cuts here.

Dealers: Order in large quantities and prepare for reorders, both pop and country.

CONWAY TWITTY—Georgia Keeps Pulling On My Ring, MCA MCA2328. Produced by Owen Bradley. Twitty offers a varied set of ballads, rockers and midtempo selections influenced primarily with steel and solid bass lines in this LP titled after his latest hit single. Harmonica and piano change the instrumental pace in "Honky Tonk Song" while strings, banjo and harmonica blend with Twitty's smooth, pure country delivery for a tribute to the "Grand Ole Opry" titled "The Grandest Lady Of Them All," and electric guitars step in to bring out the best in the Chuck Berry classic, "Mabelene." Background vocals heard throughout range from accompaniment by the Nashville Sounds to L.E. White and Carol Lee Cooper to Joe E. Lewis.

Best cuts: "Georgia Keeps Pulling On My Ring," "Honky Tonk Song," "Let It Ring," "I've Never Loved You More."

Dealers: Twitty's product always goes to the top.



HERB ALPERT/HUGH MASEKELA—Horizon (A&M) SP728. Produced by Stewart Levine, Herb Alpert, Caiphus Semenya, Hugh Masekela. In this rather unexpected but welcome collaboration, Alpert and Masekela offer a set of well-crafted jazz instrumentals sparked with spontaneity and Afro/Latin-derived vigor. The excellent musicians gathered for this LP are given ample room for improvisation within interesting structures constructed by the four co-producers also credited as arrangers. Production excellence gives the work a bright and polished finish. Strings and background vocals, used sparingly, add to the LP's rich texture.

Best cuts: "Skokiaan," "Moonza," "Happy Hanna," "Lobo."

Dealers: Plenty of crossover possibilities here.



ROBERTO CARLOS—Roberto Carlos, Caytronics CYS1505. No producer listed. Next to Julio Iglesias, Brazilian vocalist/composer Carlos is perhaps the most widely accepted artist in the pop Latin field. With this LP, he shows again that pop acceptance does not require a bland, homogenized approach. The varied cuts on this LP, revealing rock and even jazz influences, are of varied tempo and mood and the lyrics are always affective and intelligent. Carlos, whose original vocal style is rough-edged and sincere, is at his best in the heart-wrenching ballads that reflect unconsolable but resigned sadness and loss.

Best cuts: "Amigo," "Hablando En Seno," "Siento Mucho Amiga Mia," "Aquellas Tardes De Domingo."

Dealers: Carlos is popular in every region of the U.S. Latin market.

LOLITA—Mi Carta, Caytronics CYS1506. Produced by Jose Luis De Carlos. This is the third U.S. release for the young Spanish vocalist whose previous LP was a substantial hit on the East Coast. Lolita returns with a well-balanced set of ballads and lightly rhythmic numbers including her own title composition and the Spanish version of Albert Hammond's "When I Need You." Lolita's vocals are intense and emotional but avoid melodramatic excesses. The tasteful, elegant arrangements are by R. Perez Botija who also contributes three compositions.

Best cuts: "Cancion A Cancion," "Te Quiero Todo," "Te Quiero Y Basta," "Si Me Amaras."

Dealers: This is a superior LP that should extend the artist's popularity westward.

YOLANDITA MONGE—Soy Ante Todo Mujer, Coco CLPX139. Produced by Enrique Mendez. Puerto Rican vocalist Monge, in her third LP for the label, offers a highly accessible set of pop music featuring pleasant melodies and varied tempos including a modernized tango. The orchestration, arranged by Raul Parentella, is subtle and controlled, never overblown. Monge's voice is pure, gentle but expressive, and the instrumentation is interesting and unusual, providing unexpected and arresting touches. The excellent recording was done at Ion Studios in Buenos Aires, Argentina.

Best cuts: "De Igual A Igual," "Yo Soy Una Mas," "Ahora Que El Tiempo Ha Pasado."

Dealers: Attractive album cover makes for excellent display.

(Continued on page 137)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

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Anne Murray

Let's Keep It That Way



An exceptional new album with Anne Murray performing songs written by Jackie DeShannon, Kenny Rogers, Kim Carnes, Johnny Nash and others. Includes her new single, "Walk Right Back" written by Sonny Curtis.



Album ST-11743/Single 4527

Produced by Jim Ed Norman

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MAY 1-4, 1978 / VENICE, ITALY
The Excelsior Palace Hotel

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MILLIE JACKSON

"FEELIN' BITCHY" GOLD. DECEMBER 19, 1977. ON SPRING RECORDS & TAPES.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/21/78

Number of singles reviewed
this week **51** Last week **64**

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KANSAS—Dust In The Wind (3:36); producer: Jeff Glikman, writer: K. Livgren, publisher: Don Kirshner, BMI, Kirshner ZS84274. Second single from this avant garde rock group's "Point Of Know Return" LP is a poignant ballad that features evocative lyrics, a catchy melody and a strong lead vocal. The band's use of strings sets a chilling mood and blends well with the flowing rhythms.

ART GARFUNKEL—(What A) Wonderful World (3:30); producer: Arthur Garfunkel; writers: Adler/Alpert/Cooke; publisher: Kags, BMI, Columbia 310676. Garfunkel's crafty reworking of this Sam Cooke oldie results in a refreshing mid-tempo tune that is graced with vocals by James Taylor and Paul Simon. The light and breezy tone is supported by excellent guitar piano and string backing.

recommended

GEILS—I Do (3:06); producer: J. Geils Band; writers: J. & F. Paden, Smith Stephenson & Mason; publisher: ABC/Dunhill, Yvonne, BMI, Atlantic STA33658MO.

RANDY EDELMAN—Take My Hand (3:44); producer: Bill Schnee; writer: Randy Edelman; publisher: Piano Picker/Unart, BMI, Arista AS0309.

HUDSON BROTHERS—I Don't Wanna Be Lonely (3:16); producer: Tony Macaulay; writer: Robbie Patton; publisher: Rocket, BMI, Arista AS0286.

FANDANGO—Headliner (3:40); producer: Neil Portnow; writers: D. LaRue, R. Blakemore; publisher: Life and Times, Live, BMI, RCA JH11194.

BILL QUATEMAN—Wait Until Tomorrow (3:22); producer: Barry Mraz; writer: Jimi Hendrix; publisher: Sea Lark Enterprises, Yameta, BMI.

DARTS—Daddy Cool/The Girl Can't Help It (2:28); producers: Richard Hartley & Tommy Boyce; writers: F. Slay, Jr., B. Crewe, B. Troup; publishers: Regent, BMI, Robbins, ASCAP, United Artists UAXW1125.

FRANKLIN MICARE—Delectable Love (3:15); producer: Joel Dorn; writers: Franklin Micare; publisher: Maverick, ASCAP, Private Stock PS45182.

DAISY DILLMAN BAND—Border Bound (3:55); producer: John Pete & Northern Star Artists; writers: M. Krueger, S. Becker; publisher: Druva Loka Music/Zib Music, BMI, United Artists UAXW1128.

NANCY SHANX—Ready To Fall In Love Again (3:06); producer: Michael Stewart; writers: N. Shanx, A. Pitts, W. Smith; publisher: Macomb Music, Patramani, BMI, United Artists UAXW1135.

DON BROWN—Sitting In Limbo (3:17); producer: Don Brown; writers: Cliff, Bright, Plummer; publisher: Island, BMI, First American 45FA102AS.

KATHY BARNES—Something's Burning (3:46); producer: Dave Burgess; writer: Mac Davis; publisher: Screen Gems, BMI, Republic REP012A.



PARLIAMENT—Flash Light (4:08); producer: George Clinton; writers: G. Clinton, B. Worrell, W. Collins; publisher: Rick's Music/Malbiz, BMI, Casablanca NB909DJ. This funky r&b number features garbled vocal snatches, weird sound effects and lots of synthesizer, which could help it tie into the galactic craze. The ending has a nice sax break and a vocal phrase which repeats as the record fades.

recommended

JOHNNY GUITAR WATSON—Love That Will Not Die (3:43); producer: Johnny Guitar Watson; writers: Johnny Guitar Watson; publisher: Vir-Jon, BMI, DJM DJUS1034.

MANDRILL—Can You Get It (Suze Caesar) (3:29); producer: Jeff Lane; writers: C. Wilson, L. Silson, R. Wilson MD, C. Cave II, J. Jessup, N. Santiago, W. Wilson; publisher: Mandrill, ASCAP, Arista AS0304.

LINDA LEWIS—Can't We Just Sit Down And Talk It Over (4:15); producer: Tony Macaulay; writer: Tony Macaulay; publisher: Macaulay/Almo, ASCAP, Arista AS0307.



MOE BANDY—Soft Lights And Hard Country Music (2:50); producer: Ray Baker; writer: S.D. Shafer; publisher: Acuff-Rose, BMI, Columbia 310671. Bandy is out of the shoots again with a midtempo hurting song that finds a relief in honky tonks and hard country music. Bandy's delivery works well with the tune which is highlighted by piano, fiddles, steel and lead guitar.

BILL ANDERSON & MARY LOU TURNER—I'm Way Ahead Of You (3:04); producer: Buddy Killen; writers: Curly Putnam, Sonny Throckmorton; publisher: Tree, BMI, MCA

MCA40852. A soft spoken, mellow production features both Anderson and Turner as lead vocalists in an almost narrative exchange of lyrics. Instrumentation relies mainly upon strings and steel.

FREDDIE HART—So Good, So Rare, So Fine (3:47); producer: Steve Stone; writers: S. Stone, H. Shannon; publishers: ATV/Welbeck, BMI/ASCAP, Capitol P4530. Hart matches a love ballad with the thought of temptation that builds in production from simple beginnings to a large orchestral ending. Hart's easy delivery and convincing interpretation blends well with the instrumental building.

DUGG COLLINS—Someday I'd Like To Love You When You're Mine (2:46); producer: The General; writers: Leslee Barnhill, Joe Bob Barnhill; publisher: Songmaker, ASCAP, SCR SC154. A gentle musical backdrop enhanced by strings and steel provides a strong foundation for Collins' smooth lead vocal. Sensitive and romantic lyrics coupled with crisp production gives Collins his strongest effort to date.

recommended

PEGGY SUE—To Be Loved (2:16); producer: Gene Kennedy; writers: Barry Gordy, Jr./Tyran Carlo; publisher: Not available. Door Knob WIGDK804SA.

JIM REEVES—You're The Only Good Thing (That's Happened To Me) (2:12); producer: Bud Logan; writer: Jack Toombs; publisher: Golden West Melodies, BMI, RCA JH11187.

DON KING—Music Is My Woman (2:59); producer: Bill Walker; writer: Scott Summer; publisher: Con Brio, BMI, Con Brio CBK129A.

B.J. THOMAS—Everybody Loves A Rain Song (2:33); producer: Chips Moman; writers: Mark James, Chips Moman; publishers: Screen Gems/EMI/Baby Chick/Stratton House, BMI, MCA MCA40854.

MARK JAMES—Everybody Loves A Rain Song (3:01); producer: Mark James; writers: Mark James, Chips Moman; publishers: Screen Gems/EMI/Stratton House/Baby Chick, BMI, Private Stock PS45179.

LINDA CASSADY—Little Teardrops (Are Smarter Than You Think) (2:36); producer: Jim Foster; writer: Aaron Allan; publishers: Electric Mule/Sheri Kay, EMI, Cin Kay AA026CK127.

RED SOVINE—Farmers And The Miners (2:09); producer: Tommy Hill; writers: J. Lockwood, F. Carlo; publishers: Power Play/Back Pocket, BMI, Gusto-Starday SD58201.

BOBBY HOOD—Come On In (2:32); producer: Bobby Hood, Sr.; writer: Bobby Hood, Jr.; publishers: Prize Music/Starcast Music, ASCAP, Plantation PL169.

J.R. WILLIAMS—Twilight Time (2:49); producers: Bernie Vaughn, Billy Hall; writers: Buck Ram, Morty Nevins, Al Nevins, Artie Dunn; publisher: Porgie Music, BMI, Boll Weevil BW117.



AMANDA LEAR—Blood and Honey (7:14); producer: Anthony Moon; writers: A. Moon, A. Lear; publisher: Arabella (no U.S. pub.) Chrysalis CDS2197. The hook here is Lear's deep throated, mysterious vocals shrouded in a hypnotic, throbbing backbeat. Lots of horns, percussion, keyboards and synthesizer provide highly danceable interludes.



Easy Listening

recommended

GERI CAMACHO—Long Before He Flies (3:43); producers: John Laccinole & Frank Jones; writers: Dan Foliant, Tom Shapiro; publishers: ATV/Toucan Music/Music Co. II/Folshap Songs, BMI, Good Company GC102.



RICK DANKO—What A Town (3:24); producers: Rick Danko, Rob Fraboni; writers: Rick Danko, Bobby Charles; publishers: Myomy Music/Rice & Gravy, BMI, Arista AS0306. Ex-Band member Danko presents a Band-like sound since he sang lead vocals on many of the group's songs. This solo effort features that deep, identifiable voice over a fiery rhythm section that has a country rock feel to it.

F.D.R.—Candy (3:10); producers: Lorne Saefer, Vinny Albano; writer: F. Rain; publisher: April, ASCAP, Portrait 670012. This is the type of perky commercial pop single that Top 40 radio does on. It is fast and busy, but melodic, with the jazzy combo sound of Hamilton, Joe Frank & Reynolds' "Winners & Losers." Keyboards dominate the full orchestral backing.

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 LPs

• Continued from page 132

LEO DAN—Leo Dan, Caytronics CYS1504. Produced by Pablo Ramirez. Though South American in origin, vocalist Dan has had his greatest U.S. success in the Mexican mariachi idiom. He returns here with another set of stylized mariachi tunes, nine of which he has composed himself or in collaboration. The LP's greatest assets are clean and original arrangements (by Pedro Ramirez) and a well-balanced variety of selections from the standard ranchera ballad to a bouncy, accordion-spiced norteno tune, to a lovely flute-adorned number.

Best cuts: "Ausencia," "De Que Me Sirve," "La Mariana," "Que Me Van A Hablar De Amor."
Dealers: Dan still has catalog albums that sell strong.



JERICHO HARP—United Artists UAL812G. Produced by Peter Yarrow. An excellent first time effort by this Midwestern duo consisting of Tom Schmidt and Jim Thomas who prove themselves top form singer/songwriters. Lovely, melodic ballads focusing on love abound throughout highlighted by the team's gentle but effective harmonizing. A stellar Nashville group of musicians provide the background strength and Yarrow, whose touch is very professional, adds strings here and there for an even greater feeling of tranquility.

Best cuts: "Is It Really Love At All," "Oh Sarah," "Old Enough, Young Enough," "Sanctuary," "She Even Woke Me Up To Say Goodbye."
Dealers: Several potential singles.

WILLIE ALEXANDER AND THE BOOM BOOM BAND, MCA MCA2323. Produced by Craig Leon. This production captures the raw, spontaneous excitement of a group that excels in new wave intensity without the reckless or excessive pitfalls. The slight pop flavor of Alexander's vocals and keyboards weaves with a solid guitar, bass and drums in slight echoes of Ray Davies and Mott The Hoople on both a harder and more romantic level. The variety, control and rhythmic playing throughout makes for a refreshing addition to the new wave movement.

Best cuts: "You've Lost That Lovin' Feelin'," "Radio Heart," "You Beat Me To It."
Dealers: Group is big on the East Coast.

THE BILLIE HAYS BAND, MCA MCA2324. Produced by Pardo Jones. Hays is a dynamic female vocalist with a stylistic blues/rock voice. The material is mostly uptempo or driving rock fronted by the gutsy but controlled vocals of Hays. While the driving beat clearly puts this in the rock bag, there are subtle traces of r&b and blues that comes across in Hays' vocal delivery. There is some sparkling band accompaniment, primarily the guitar riffs of Lyle Annis and Bob Duke's keyboards. Half of the album's 10 cuts are co-written by Hays and Annis and shows that the pretty singer has a flair for lyrics.

Best cuts: "Leggo My Ego," "You Don't Need My Love," "Me & Johnny Were Lovers," "Gimme Your Lovin'."
Dealers: Airplay could draw attention to this.

DENNE AND GOLD, MCA MCA2303. Produced by Ken Gold. Britishers Ken Gold and Micky Denne until now have spent a good deal of time behind the scenes as songwriters with Gold trying his hand at production also. Gold, in fact, was a backing vocalist for Elton John on a recent tour of England and the U.S. The pairing of the two results in some tasty soft rock almost in the England Dan & John Ford Coley tradition. The ballads are well paced with interesting lyrics while the alternating lead vocals and harmonies effectively changes pace. Denne's guitar and Gold's guitar and bass are backed by a rather low-key seven-piece outfit.

Best cuts: "Let's Put Our Love Back Together," "Midnight Creeper," "We've Got It Jumpin' Now," "Uncertain."
Dealers: Radio action crucial.

CRANE, Capitol ST11742. Produced by Chuck Crane. Chuck Crane handles lead vocals and guitars, bass and keyboards. The backing is solid as Crane alternates from mid-temp ballads to driving rockers, effectively and without restraint. All but one tune, Eric Clapton's "Why Does Love Have To Be So Sad," were penned by Crane and displays a flair for rock'n'roll lyrics and melodies. The lengthy songs allow the band to showcase on some tight jams.

Best cuts: "Oh Dancer," "Can't Run Away," "Now You Know Just How It Feels," "Lady In Love."
Dealers: Label is pushing Crane.



pop

ANNE MURRAY—Let's Keep It That Way, Capitol ST11743. Produced by Jim Ed Norman. Good mix of new songs by Jackie DeShannon, Kenny Rogers and Kim Carnes with oldies like "Tennessee Waltz," "Walk Right Back" and "Hold Me Tight." Solid instrumental support from a seven-member backup band, with added strings bringing a graceful touch to the ballads. **Best cuts:** "Walk Right Back," "You're A Part Of Me," "There's Always A Goodbye."

HORSLIPS—Aliens, DJM DJLFA16 (Amherst). Produced by Alan O'Duffy, Horslips. The foremost exponents of Irish rock return with an album which may be their most accessible to date. Irish mythology and the potato famine of the 1840s set the musical stage but what it all comes down to is hard, aggressive rock'n'roll and it is here that Horslips delivers the goods. **Best cuts:** "Speed The Plough," "Sure The Boy Was Green," "New York Wakes," "Ghosts."

ALESSI—All For A Reason, A&M SP4657. Produced by David Lucas. The second album from Billy and Bobby Alessi is another set of light, pretty pop tunes written by the duo. Good slick orchestral charts on the songs, which are programmable for pop, rock and MOR radio. **Best cuts:** "All For A Reason," "Farewell," "London," "Make It Last."

ROSALIE SORRELS—Moments Of Happiness, Philo 1033. Produced by Rosalie Sorrells, Mitch Greenhill. This time out, the Sorrells touch is applied mostly to the material of other songwriters, though for admirers of this lady's composing talents, there are a couple of her own tunes included. Over the past decade, Sorrells, with her beautiful whiskey-voiced style has been carving out an impressive body of work and this LP is among her finest achievements. **Best cuts:** "Ain't Nobody Got The Blues Like Me," "High Flyin' Wonder," "See You Stand That Way," "Truth Is On The Streets."

ALEXANDER HARVEY—Purple Crush, Buddah, BDS5696. Produced by Lewis Merenstein, Ron Frangipane. Harvey has found some with his new swinging, bouncy style balanced with meaningful ballads and enjoyable uptempo numbers. Instrumental accompaniment includes some of the best of the other first for Harvey. An excellent writer with co-writers like "Delta Dawn," Harvey wrote all of the material on the LP. **Best cuts:** "Every Now & Then I Have To Cry," "Hotlanta Lady," "The Stars On The Ripplin' Water," "Mama Didn't Raise No Fool."

THE SCRATCH BAND—Big Sound BP1009. No producer listed. This record actually falls in the middle between being a single and an album. It's called a "big play." The songs are straight forward pop, with a back of rock rhythm. Lead singer Christine Thomas is a very good singer and the band has a kind of funk sound. **Best cuts:** "I'm Gonna Be Strong," "I'm Gonna Be Strong," "I'm Gonna Be Strong." Copyrighted material

Closeup

SEX PISTOLS—Never Mind The Bollocks, Warner Bros. BSK3147. Produced by Chris Thomas, Bill Price.

This unrelenting musical tantrum epitomizes the attitude of a significant portion of working class Britons, who according to news reports, are largely unemployed, second generation welfare recipients. If not, they're doomed to dull factory jobs.

From the opening cut, the tone is raw, oozing sarcasm, punctuated by gasps of grim, working class humor. "Seventeen" opens the LP with the quartet shouting "I'm a lazy sod... I'm a lazy sod" over and over, but delivered at peak energy. Certainly not a lazy performance, indicating that the lads are willing to work, if the job means something to them. And so the issue of meaningful

presumably, its mother, becomes poignant the third time around. As the music bubbles and roils in the background, the singer mimics the murderer's state of mind ("who wants a brat like that...") then the public's state of mind ("she's an animal...") until finally, the chorus concludes "I'm an animal."

Not exactly a bleeding heart attitude toward unwanted children, but any policeman can attest it to be an accurate reflection of the response of the neighbors talking about a child slayer in retrospect, after the reporters have left the scene. When truth hurts, it's either shouted in anger or anguish. The Sex Pistols manage both. This is not easy listening music.

"Holidays In The Sun" seems inspired by street corner bemusement over the fact that the land of the former enemy, Germany, has become a tourist mecca, with jaded Britons who can afford to travel opting for a sight seeing tour of the Berlin Wall or Belsen.

It is no surprise this album is banned in many U.K. retail outlets and radio stations, but not because it is anti-British. On the contrary, when one listens carefully to the lyrics and the singer's inflections, a shred of patriotism can be heard. "Anarchy In The U.K." and the cynical "God Save The Queen" are, in fact, swagging complaints about the hypocrisy of lofty visions of democracy.

The Pistols ask, quite clearly, "Is this what's become of us?" and at one point following the shouted chorus of "God Save The Queen," one of the group yells "really!"

When one takes into account the fact that pop music has, for many people, particularly the young, become an outlet for complex states of mind, rather than mere entertainment, the Sex Pistols' debut LP shines with a malevolent luster, much like an allegorical horror story would have been received in times when people read books.

For that reason, and that reason alone, it is a brilliant piece of folk art, indigenous to the British Isles.

DICK NUSSER



Sex Pistols

They are, however, able to perceive the world around them. Hence, the lyrical sentiments on this album, as they apply to conditions in the U.K., accurately ape more polished, less politically neutral commentary on the same subjects.

It is as if the chorus and verse of these bleak, vitriolic cantatas were being sung by psychedelized versions of Leo Gorcey and the Dead End Kids, in a revved up scene from a 1930s social drama movie that shows the eternal "wise guys" hurling jibes at swells alighting from limousines.

In that sense, the Sex Pistols' debut LP ranks as a milestone in rock music's journey from blue lament to a force for cultural change.

work, currently a hot topic of professional seminars, enters the world of pop music.

"New York" is a put-down of suburban teens who flock to the Bowery and the other Gotham punk venues to stare at the freaks and "real" punks, while dressed in gaudy, expensive glitter fashion.

Throughout these bitter, snarling diatribes the music remains incessantly thunderous, guitars slashing, drums foreboding, bass booming, while the vocal choruses echo lead singer Johnny Rotten's sarcasm.

Repeated listening prompts some startling discoveries. A song called "Bodies," which recounts the abortion and/or murder of an infant, by,

three years, Tubb has assembled a now and then collection of songs with backup provided by his Texas Troubadours and long-time friend Owen Bradley on piano. Highlighting the LP are self-penned tunes previously out of catalog included on the "then" side. **Best cuts:** "Soldier's Last Letter," "Jealous Loving Heart," "Sometimes I Do."

disco

SINE—Happy Is The Only Way, Prelude PRL12151. Produced by Patnick Adams. This is decent formula disco with heavy use of the ARP 2600 synthesizer. The rest is the usual female choruses and the endless metronomic beat. That no strings are used gives the whole a more metallic, Munich feel than is the New York norm. **Best cuts:** All about the same, can be segued anywhere.

jazz

CHARLES MINGUS—Jazz Workshop, Savoy 1113 (Arista). Produced by Ozzie Cadena, Bob Porter. These sessions, recorded in 1954 and 1955, have not been available on record for many years. It's good to have them back on the market, since they feature Mingus as he was during one of his most productive periods. Side one features a three-reed, three-rhythm group, while the flip find Charles backed by tenor sax, piano and drums. **Best cuts:** "Purple Heart," "Eulogy For Rudy Williams," "Sinog L.A.," "Rose Geranium."

DEXTER GORDON & WARDELL GRAY—The Hunt, Savoy SJL2222 (Arista). Produced by Ralph Bass, Bob Porter. This freewheeling jam session was recorded at an Elk's Club in Los Angeles 31 years ago. Though the sound is understandably far from perfect, the energy of the music more than makes up for it. Jazz audiences at the time considered the matchup of tenor sax greats Gordon and Gray to be a major faceoff. **Best cuts:** "Disorder At The Border," "Cherokee," "The Hunt"

Visa Label Bows At Jem

• Continued from page 3

Scott told the delegates that Passport would work to break its acts, such as Good Rats, the Pez Band, Brand X and others, while Visa would be more involved in various one-time deals, and would buy masters of popular import items for manufacture here.

He said that Jem would also continue to work with the various new punk labels, who, he said come to him "in hordes." He said "you wouldn't believe if I told you how many of these singles we sell." A source at Jem says that a good punk single will sell about 1,500 units, while sales for the Sex Pistols imports here reportedly run into the five figures.

The convention opened with an open house at Jem headquarters in

Pipe Dreams In Wis. Enlarging

LOS ANGELES—Pipe Dreams, the three-store Wisconsin chain out of Green Bay, is moving into a 10,000 square foot combination central warehousing/retail store location in the next 60 days.

Steve Cook and Tom Morgans of the four-year-old upper Wisconsin web will open a 4,000 square foot street level location about a block away from their present Dousman Street site which today houses a 1,000 square foot store.

By April 1, they will have outfitted a basement 6,000 square foot warehouse area into a combination one-stop/warehouse.

The 4,000 square foot store will undergo about a \$20,000 facelift before opening. That store will be the largest in the northern half of the state.

Diamond Produces

LOS ANGELES—Eddy Arnold's next RCA album will be produced by Joel Diamond, who handled Engelbert Humperdinck's "After The Lovin'."

South Plainfield, N.J. Wednesday (11), then moved to a cocktail party and dinner at the Piscataway Sheraton Motor Inn, where the business meetings were held the next day. Wednesday night was spent at Zaffy's, a local club where the Nation Lampoon show and Passport artists Pez Band and Good Rats performed.

Thursday morning was devoted to a product presentation by Passport and Visa. In the next couple of months Visa plans releases by Iggy Pop and James Williamson, Judas Priest, Nektar, Peter Hammill, Galaxy and Shirley Collins.

Coming from Passport will be "Heartbreaker," a new single off the "Intergalactic Touring Band LP," as well as new mobiles and posters to help merchandise the sci-fi concept LP. Also on the way soon will be a new LP by the Good Rats to be promoted via in-store merchandising aids.

Further in the pipeline are some re-releases of product that were originally distributed through ABC, as well as new product from the Pez Band, Anthony Phillips and "Synergy III" by Larry Fast.

Ira Moss-Vox Deal

• Continued from page 3

by its founder president George Mendelsohn, who will continue to make all a&r decisions. Under the deal, full creative control rests with Mendelsohn, while Moss Enterprises will take over distribution, billing and other business facets of the operation, it is understood.

Sales direction will continue under Tom DiVita, long-time Vox executive.

Vox was formed more than 30 years ago, prior to the LP era, and is one of the few remaining (some say the only) companies to have weathered all economic storms and retained its classical identity unbroken through the years.

Labels owned are Candido, Turnabout, Vox and VoxBox. Last-named is a multi-disk, budget package usually devoted to single composers.

Billboard's Recommended LPs

soul

BIG JOE TURNER—Have No Fear, Big Joe Turner Is Here; Roots Of Rock'n'Roll Vol. 2; Savoy 2223 (Arista). Reissue produced by Bob Porter. This lavish two-record set with exhaustive liner notes explores the music of the '40s bluesman whose ideas were incorporated into what later became rock'n'roll. Recorded over 30 years ago, the sessions feature 31 songs performed by up to eight musicians. The recording quality is pretty good. **Best cuts:** "Howlin' Winds," "Low Down Dog," "Corrine, Corrina."

country

JERRY CLOWER—On The Road, MCA MCA2281. Produced by Snuffy Miller. Clower, who has sold more than a million LPs of his Southern stories, is back with a new batch of tall and humorous tales. Some are gleaned from his recent travels across the country and aided by a generous dash of exaggeration. Most of the material hails from Clower's time-tested formula of using yarns from his early Mississippi days, including his favorite family, the Ledbetters. **Best cuts:** "Airport Good-bye's," "The Hot Hotel," "Steel Marbles," "My First Banana," "My Katy Burns."

TOMMY OVERSTREET AND THE NASHVILLE EXPRESS—There'll Never Be Another First Time, Pinnacle RDS2006. Produced by Tommy Overstreet. Recorded before his signing with ABC, nine of the 10 songs are a collaboration between Overstreet and Dale Vest for a concept LP dedicated to the lives and scenes behind the music industry. From musicians, deejays and songwriters to women in their lives. Production is clean throughout with instrumentation complemented by piano, clavinet, dobro, steel, organ and fiddle. **Best cuts:** "To Know Love's There," "Country Song And You," "It Wasn't All That Bad."

ERNEST TUBB—The Living Legend, First Generation FGLP001. Produced by Pete Drake. With a new label, formed just for "legends" such as Tubb, and his first LP in almost

ART BLAKEY—Mirage, Arista SJL1112. Original producer Jac Holzman. This reissue from the Savoy label features Blakey & the Jazz Messengers in six tunes that capture the quintet's drive. It also provides a nice peek at Jackie McLean's tenor sax style, before he moved to a more progressive stance. Trumpet, piano and bass work well with Blakey's drumming also. **Best cuts:** Your choice.

KENNY CLARKE—Kenny Clarke Meets The Detroit Jazzmen, Savoy 1111 (Arista). Reissue produced by Bob Porter. The Detroit jazzmen on this are Pepper Adams, Tommy Flanagan and Paul Chambers. These sessions were originally recorded in mid 1956. There is some fine bebop blowing here, with some interesting and energetic solos. The order of the solos is not the same on any two tracks. **Best cuts:** "Cottontail," "Tribalism," "Your Host."

RED NICHOLS & HIS PENNIES—Class Of '39, Blue Lantern LP1000. Producer unlisted. Taken from radio airings almost 40 years ago, this was a listenable Pennies aggregation but the recording is dreadful throughout the 15 cloying tracks. Nichols' cornet, Bill Maxted's piano and Ray Kemmerer's tenor pipe deserve a better memorial. But the LP will appeal to the memory seekers. **Best cuts:** "Wail Of The Winds," "What's New," "I Cried For You."

BUDDY RICH—Class Of '78, Great American Gramophone GADD1030. Produced by Norman Schwartz. Superbly recorded via direct-to-disk technique, Rich and his big, spectacular band purvey five exceptionally brilliant tracks. The tunes are recent jazz standards but in Rich's book they acquire a fresh and moving dimension. No vocals. **Best cuts:** "Badland," "Fiesta," "Bouncin' With Bud," "Cape Verdean Blues."

VARIOUS ARTISTS—The Changing Face Of Harlem, Vol. II, Arista SJL2224. Original sessions produced by Buck, Ram, Herb Abramson, Teddy Reig. A collection of 32 tunes from the vaults of Savoy Records, most of them released for the first time, featuring the likes of Stuff Smith, early Nat "King" Cole, Pete Brown, Emmet Berry, and others, playing the sort of

boogie woogie/swing that grew into r&b and influenced jazz on the way. Recording quality is good. **Best cuts:** Your choice.

BOTH WORLDS—Don'tcha Hide It, TPI TPI004. Produced by Both Worlds. Both Worlds is an eight-man fusion jazz-rock band which also uses female background vocals. The group plays some excellent jazz funk, very tight, with no unnecessary frills. Leader of the group appears to be drummer Ralph Fisher. Most of the tunes are instrumentals. **Best cuts:** "Get Up," "Don'tcha Hide It," "Coming On Strong."

latin

PAUL MARRERO—Romantico Y Salsero, Mericana XMX149. Produced by Joe Cain, Rene Lopez, Andy Kaufman. As the title implies, one side of this LP is devoted to romantic, orchestrated ballads, the other to punchy salsa. As a vocalist, Marrero does far better on the ballads than on the salsa, though musically the salsa is powerful and accomplished. **Best cuts:** "Amigo," "Quiero Volver A Mi Tierra," "Tenias Que Tocarme A Mi."

LOU PEREZ—De Todo Un Poco/A Little Bit Of Everything, Tico JMTS1418. Produced by Lou Perez. The veteran arranger/conductor Perez is back with another set of uninspired but festive salsa that features his excellent flute work. The album introduces a new rhythm, the "Bom Bon," which is probably doomed as a dance craze. **Best cuts:** "Bom Bon Bata," "Tumba, Bongos Y Claves."

RAY CONNIFF—Exitos Latinos/Latin Hits, Caytronics CYS1502. Produced by Ray Conniff. The veteran orchestra leader and arranger has selected recent Latin hits and rendered them instrumentally for this LP. The arrangements are lively and excellent, with Conniff nicely avoiding the pitfall of making the music become Muzak. Melody lines are handled by instrumental soloists, including Conniff on trombone. A vocal chorus is used to good effect on some numbers. **Best cuts:** "Abrazame," "Dama Latina," "Janitas."

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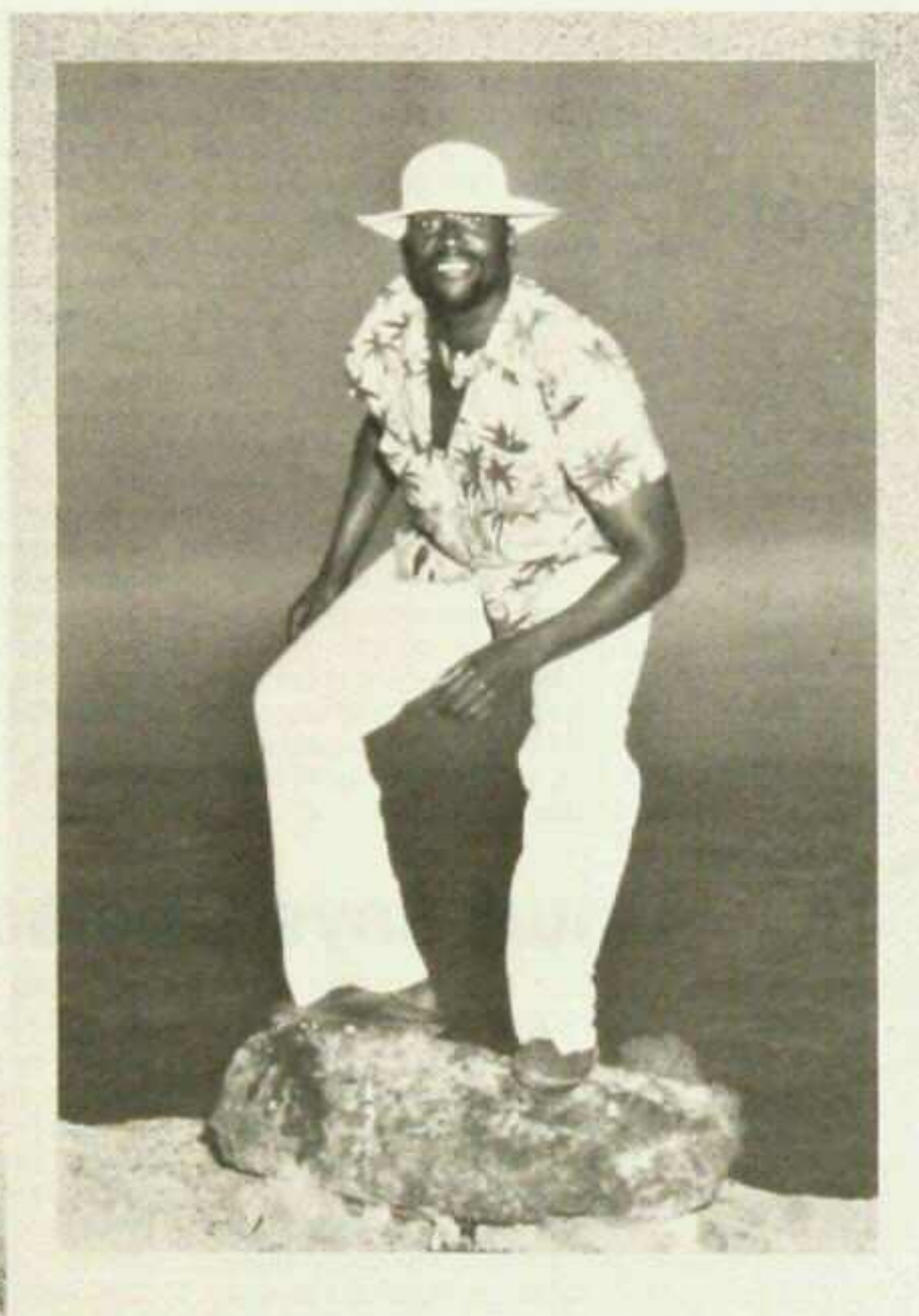
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Lifelines

Births

A boy, Sean, to Don and Yvonne Rice, Dec. 26 in Denver. The father is a salesman for Lieberman Enterprises in Denver and the mother is a salesperson at the WEA office there.

Marriages

Don Brewer, formerly with Grand Funk Railroad, to Janice Jamerson, Dec. 31 in Marco Island, Fla.

Deaths

Don Gillis, 65, composer and radio producer, Jan. 10, at his home in Columbia, S.C., of a heart attack. For 10 years, Gillis produced the radio broadcasts of Arturo Toscanini and the NBC Symphony Orchestra.

Dick Porter, 46, a member of the Ink Spots singing group and its lead singer for the last nine years, Jan. 6 in Sedalia, Mo. Cause of death was a heart attack.

Thornel Schwartz Jr., 50, jazz guitarist, Dec. 30 at his home in Philadelphia. Schwartz, who was also a composer, began his professional career in 1952 with pianist/singer Freddy Cole, Nat "King" Cole's brother, and had played with combos led by Jimmy Smith, Richard "Groove" Holmes and Jimmy McGriff, among others.



Hal C. Davis

AFM President Hal Davis Dies

NEW YORK—Hal C. Davis, AFM International president, died Wednesday (11) here, apparently of a heart attack. He was 63.

Davis was president of the musicians' union since July 1970. An election for his successor has not yet been set.

Prior to assuming the helm of the 335,000-member union, Davis was the organization's vice president for six years. He had been the president of his local union in Pittsburgh.

Davis started his career as a percussionist, and for 11 years was staff musician at Pittsburgh radio stations KDKA and WCAE.

Armed Forces Attain Goal

• Continued from page 22

sion makes a profit, which is recycled back into the military and used for leisure facilities and decorations.

Williams says he is "not pleased" with the \$7.98 price structure. These LPs retail at the PXs at \$5.25 which in many places in the U.S. is comparable to civilian retail prices.

"This is the military and I can't play games with the prices," says Williams. "But the way it is going is more toward home taping. We saw that in the 'Star Wars' release where we had more returns than usual. We checked them and they were not all defective."

He says there has also been a proportionate increase in the sale of blank tapes. He notes return policy is "very liberal" in the PXs, with cash refunds available, though, he says, "we are getting stricter."

Williams says that 60% of his sales are overseas, with no limit to the number of units anyone can buy, except in Korea, where there is a problem with a black market. He adds that the recent weakness of the

U.S. dollar overseas has hurt record sales, especially in Germany.

In several months the Japanese yen, the German mark and other currencies, which means that the dollars with which American GIs are paid are worth less in countries for servicemen stationed there.

"The military has no more of a discount than anyone else in buying records wholesale," complains Williams. "Somebody can open a small distribution operation with one warehouse and he will get the same price as me. This is something I am going to take up at NARM."

(Williams has joined NARM this year, and schedule permitting hopes to attend this year's meeting.)

Williams says his is the only operation of comparable size where there is only one shipping area. Every record and tape sold in every PX in every Army or Air Force base in the world is shipped to the Georgia base. Accessories are bought more locally and distributed through five regions in the U.S. and three abroad. Williams says he is hoping to centralize this as well.

Blizzard Snows Business

• Continued from page 3

end of January and beginning of February we do intensive newspaper advertising to bring people back into the stores.

"Some stores did \$40 days when they usually do \$800 days. But for a couple of days, it's not so bad. A week like that could kill us."

The 25 national Record Mart stores within a 40-mile radius of Pittsburgh, were open but did "disastrous business," according to Jim Grimes, vice president of sales.

"We did 20% to 25% of what we would do on a normal day in January," he says. "January is usually a decent month for us, about 1/2 of what we do in December. Our warehouse operations were interrupted, but we haven't been processing many orders now, anyway, since our stores still have Christmas overstock."

Though about 40 of national's 55 stores were affected by the inclement weather, Grimes estimates that four bad days out of January's 28 selling days would dent overall sales less than 15%.

Boogie Records near South Bend, Ind., reported less than 50% of its usual traffic for Monday, when it closed two hours early, and Tuesday, when it was open all day.

"Indiana & Michigan Electricity was asking all big businesses to close down, because they were afraid there might be a power failure," says Mike De Winter, a Boogie spokesman. "So there were messages on tv every 15 minutes not to go out unless it was absolutely necessary. Business was really slow. We might make it up this weekend, though. Things have picked up quite a bit this afternoon (Wednesday)."

Inside Track

Coinciding with the worldwide Polygram shakeup (see page one story, this issue), rumors are flying regarding the company's U.S. operations. RSO's Al Coury has reportedly been offered the top Polydor spot in New York, amid speculation that Irwin Steinberg may be centering his future activities in Chicago with Phonogram. Meanwhile, Lou Simon, who reportedly signed a one-year extension of his contract recently, is rumored to be out as far as the New York Polydor operation is concerned.

Will Coen Solleveld be spending more time in the U.S. as part of the restructuring of the Polygram Group globally? ... Lou Klayman, national accounts executive with ABC Records out of New York, back to work after successful optical surgery. ... Columbia Pictures has sewed up distribution on "The Buddy Holly Story," which was just completed recently. ... Stuart Hamblen is trying to sell his Hollywood abode, the one-time abode of Errol Flynn, for \$1.9 million. ... Were Henry Droz, WEA major domo, and his chief minions discussing their rumored new restructured pricing categories at their Hawaiian meetings over last weekend? ... Neil Sedaka gets the 1694th brass star in the sidewalk of Hollywood Blvd. Jan. 18. ... Did Bob Dylan turn down a \$2 million offer from CBS Records for the track to his "Reynaldo & Clara" movie? The track is available.

Leftovers from the UA national distributors convention: Iris Zurwain, ad chief and artist campaigns director, was absent fighting a bout of hepatitis. ... Dennis Armond, New York City merchandising rep for the label, is the son of Gotham industry veteran Gene, who heads the UA office there. ... The convention was the most laid-back ever, with fewer than six hours of work sessions.

Danny Alvino handed out the allocations in envelopes. ... Artie Mogull wants to limit the introduction of new acts by UA and custom labels to two per month. The UA president broke up the convention with some extemporaneous awards to distributors: best dressed, Harry Korman, Pika, Cleveland; fastest rise and most imaginative chargebacks: John Salstone, MS, Chicago and California; for convincing American Can he was not Jewish, Jack Bernstein, Pickwick's national distribution chief; best loved, Stan Lewis, Shreveport; best elocutionists, Jack Messler, Pickwick, Atlanta, and Irv Gomprecht, Zamolski, Baltimore; and most gold jewelry, Jerry Winston, Malverne, New York. ... Jet Records' Trickster will play all the ELO U.S. gigs in 1978 as opening act. ... Gus Dudgeon is producing Chris Rea, UA newcomer, in his first album. ... British pop ace Adam Faith is producing the Lonnie Donegan album due shortly Ringo Starr, Leo Sayer, Elton John, Rosy Gallagher, Peter Jameson, Nicky Hopkins, John Bonham and Peter Banks are back-ups. ... Madeline Peters, who has a debut album coming on Chi-Sound, is the wife of Eddie Levine, Blue Note boss. ... Dutch Robinson, noted last week as another first timer album on UA, is lead singer with the Ohio Players. ... Approximately 240 attended representing an even split between label and distributors. But where was Joe Bos, Transamerica's link with UA Music Group?

Court Says Chelsea, Farrell Insolvent

By JOHN SIPPEL

LOS ANGELES—A local Superior Court has been notified that Chelsea Records, Roxbury Records and Wes Farrell are insolvent and principle officers are evading and are said to be in Palm Springs.

This information provided by attorney's for Berthco, major album cover maker, prompted the court to issue a temporary protective order Jan. 3 on all assets of the defendant's firms. The court specifies that at a future date litigants in the case will be heard.

The order specified that all royal-

ties payable now and in the future, present bank accounts and all other assets be attached.

Court Records disclose that Berthco and Ultracolor attempted to reach the defendants by phone in late November but found the offices closed. Ed Walker, label national sales chief, told a Berthco representative early in December that a creditors' meeting would be held in mid-December.

Berthco is suing for \$13,202.51 in delinquency plus \$2,358.20 attorney's fees.

In an action filed in local Superior Court early in January, Monarch Record manufacturing here is suing the same defendants for \$49,878.29. This suit alleges that Wes Farrell and the defendant firms sold "considerable assets" in January 1977, thus making it possible for them to pay creditors.

Berthco testified that in early December a check at City National Bank here indicated Chelsea had a low four-figure balance and Roxbury had a low five-figure balance.

NARM Packaging Test Due In Spring

• Continued from page 6

agers paying for the filling, shrink wrap, containers and racks, with the labels footing the bill for graphic film reduction and tape housing.

Another source hints that CBS is the most likely label to participate in the study, since its duplication facilities are among the industry's most sophisticated.

No cost estimate of the NARM study has been projected, although it could exceed \$100,000, based on estimates offered to Ivy Hill by the research firm of Lionetti & Myers when Ivy Hill was considering an in-

dependent test of new designs.

At that time, under terms of a much smaller test market pattern, the cost was estimated at approximately \$50,000. The same firm will handle the NARM study.

One aspect of the market research would attempt to track the sales of records in the test and control stores to ascertain if tape sales were "cannibalizing" disk sales, or adding to the store's overall gross.

Still to be worked out is the final design of the test packs. Three designs are being considered and all three may be employed in the test.

Another factor under consideration is how to differentiate between cartridges and cassettes at the point of sale. Suggestions advanced so far include tinting the shrink wrap film in different colors to distinguish cartridges from cassettes or employ an overall imprint identifying 8-tracks or cassettes on the shrink wrap.

A summary of the objectives and proposed research techniques developed in the course of several meetings between suppliers, labels and NARM officials is to be sent out to NARM members within the next two weeks.

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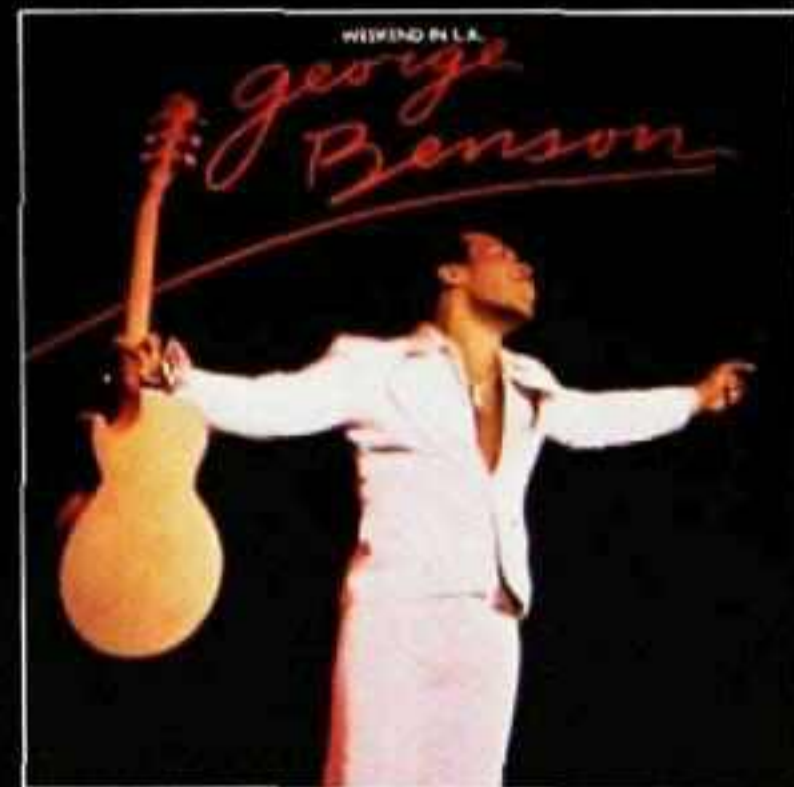


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