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# Billboard

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June 17, 1978

## U.S. Musician Wages For Disks: \$33.9 Mil

By IS HOROWITZ

NEW YORK—Union musicians were paid \$33,531,557 in session wages by record manufacturers for the year ending March 31, a whopping gain of more than 18% over the prior fiscal year.

With their take from the American Federation of Musicians special payment fund for the same period topping \$15 million (Billboard, June 5, 1978), earnings by sidemen from session work totaled about \$49 million, a far greater amount than in any previous 12-month period.

Although wages to U.S. musicians showed substantial gains for the year, session players in Canada, also under AFM jurisdiction, suffered a decline.

Calendar year earnings by Canadian musicians...

(Continued on page 91)

## TV Specials Set For Disco Forum

NEW YORK—Billboard Magazine has concluded a multi-year contract with JWT Productions, the production arm of the J. Walter Thompson advertising agency, to televise the entertainment portions of Billboard's Disco Forums starting with Disco IV, to be held here June 22-25.

The shows this year will emanate from this city's new high-voltage disco Xenon, with John H.P. Davis as executive producer.

Davis, vice president in charge of Eastern programming for J. Walter Thompson...

(Continued on page 99)

## BPI PROGRESS British See Gains Over Bootleggers

By PETER JONES & NICK ROBERTSHAW

LONDON—Signs are that the British record industry has finally gained the upper hand in the battle against bootleggers, counterfeiters and pirates.

With the British Phonographic Industry's anti-bootlegging campaign reaching a new pitch, hopes are high that even if piracy can never be stamped out entirely, at least this year will see the back of the illegal trade broken.

Several factors contribute to the present mood of optimism. Firstly, the number of offenders brought to court...

(Continued on page 84)

## Big Chains Profit From Price Hikes

### REVAMP 1934 B'CAST LAW

By MILDRED HALL

WASHINGTON—The music and recording industries, as well as broadcasters, could reap a bonanza from the total freedom from regulation that would be given to radio programming under a new communications law proposed Wednesday (7).

The wholesale replacement of the old 1934 Communications Act was unveiled before a packed committee hearing room by its author, Commu-

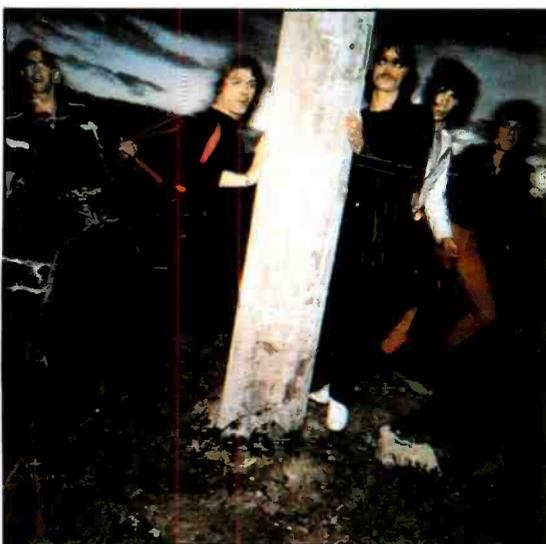
(Continued on page 99)

NEW YORK—With RCA joining the parade of major U.S. manufacturers who have raised their prices in six months, reaction from rackjobbers, one-stops, and retailers around the country indicates that the increases tend to benefit the large chain operations at the expense of small independent dealers.

In addition, the complexities of some of the tiered price structures are causing bookkeeping hassles for some dealers. While the wholesale increases have in many cases driven up the price of recorded product on the retail level, few in the industry believe that the recent spate of price hikes will result in long-term price stabilization.

RCA's anticipated wholesale price increases...

(Continued on page 94)



All they need are a few brakes. See page 11. (Advertisement)

## Recording Industry Making Heaviest Impact At CES

By STEPHEN TRAIMAN

CHICAGO—The recording industry is making its biggest impact ever—long overdue—at the International Summer Consumer Electronics Show which opened its 12th run here Sunday (11).

Not only is traditional audio software the focus of a 600 square foot registration area display, but audiophile disks and videotapes also are playing a far more "visible" role here than at any prior event.

The marriage of "razors and blades" in the joint exhibit of the National Assn. of Recording Merchandisers and the EIA/Consumer Electronics Group, CES sponsor, involves audio disks and tapes, home videocassette movies, electronic car-

(Continued on page 62)

## Chicago's Disco DJs Organizing 1st Union

By ALAN PENCHANSKY

CHICAGO—A new trade union of discotheque deejays began recruiting members here last week and announced plans to extend its organizing drive throughout the nation.

Groundwork for the new labor organization, which expects to affiliate itself with the AFL-CIO, was unveiled at a Tuesday (6) meeting.

Rocky Jones, who runs the Audio Talent record service, is one of the organizers of the new union and its acting president. The labor organization...

(Continued on page 55)



THE ROLLING STONES new album, "SOME GIRLS." On Rolling Stones Records & Tapes. THE ROLLING STONES ON TOUR: June 10, Lakeland, Fla.; June 12, Atlanta, GA; June 17, Philadelphia; June 29, Lexington, KY; July 1, Cleveland; July 4, Buffalo, NY; July 8, Chicago; July 10, St. Paul, MN; July 13, New Orleans; July 16, Boulder, CO; July 19, Houston, TX; July 23, Anaheim, CA. (Advertisement)

(Advertisement)

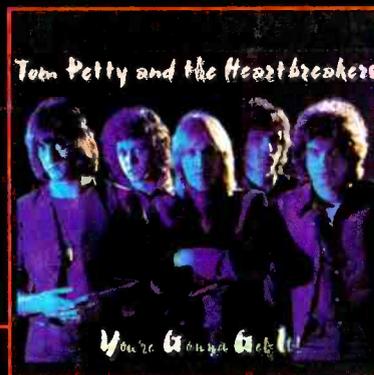
**WATCH IT.  
You're Gonna Get It!**

the riveting rock 'n roll album by Tom Petty and the Heartbreakers is out. It's tough, tender, brash, buoyant. It whacks the slack out of mundane music; painlessly. So does the single: "I Need To Know." SR-62016

Tom Petty and the Heartbreakers. Pumping hard on ABC/Shelter Records and GRT Tapes



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Keep Me From You”**

NB929

Produced by: Barry Gibb,  
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**on Casablanca Record and FilmWorks**



# ASCAP Music Royalty Rate Set At \$1.25 Mil

## Flat Schedule Is Decided For NPR, PBS-TV Usage

By MILDRED HALL

WASHINGTON—A flat annual royalty of \$1,250,000 for ASCAP music used by public broadcasting's television and radio networks is the final figure reached by the Copyright Royalty Tribunal at last week's hearing. The total will be increased each year by an annual inflation adjustment, based on the government's cost-of-living consumer price index.

The effective date of the start of the royalty obligation by the non-commercial tv and radio networks (PBS and NPR) was Thursday (8)—the date the rate was published in the Federal Register.

PBS attorneys tried for an additional 30-day comment period (in which no royalties would accrue), but yielded to Tribunal chairman Tom Brennan's argument that the agency was acting in accordance with the wording of the Copyright

Act's public broadcast compulsory licensing Sec. 118.

This was only one of a number of times that the public broadcasters strongly indicated they would go to court if the Tribunal's rate-making decision appeared not to carry out the exact letter of the law and/or congressional intent.

Although the final Tribunal rates and opinion were unanimously adapted, there were painful disagreements among the five commissioners over different proposed formulas along the way. All formulas were dropped in favor of the blanket fee.

The \$1,250,000 licensing fee for ASCAP music is close to the total that would have resulted in formulas proposed by commissioners Mary Lou Burg, Douglas Coulter and Frances Garcia, which ranged from about \$1 million to \$1,224,000.

ASCAP's total royalty is more

(Continued on page 99)

## U.K. Cassette Slump; Home Taping Blamed

By NICK ROBERTSHAW

LONDON—An industrywide slump in prerecorded cassette sales is reported by U.K. manufacturers, with illegal home taping cited as the chief cause. Upcoming sales figures are expected to show the ratio between albums and cassettes widening for the first time in the history of the configuration.

This news is particularly disappointing in the light of the British Phonographic Industry's recently published results for 1977, which showed cassette unit sales 12.3% up from 1976.

On the other hand, it confirms BPI director general Geoffrey Bridge's stark warning that the industry's entire future is in danger from domestic misuse, and matches the picture painted by a recent BPI/Mechanical Copyright Protection Society survey, which estimated annual losses from home taping at \$140,000,000.

Most industry leaders reconcile these various figures by attributing last year's healthy cassette sales to the growth in the market for quality tape and music center hardware. Now, they say, the tape equipment boom is stimulating even more home taping at \$140 million.

Suggested remedies include more consistency in simultaneous release. Tv albums, aimed at an impulse market, nearly always achieve good album/tape ratios.

Major artist product that does not manage simultaneous cassette release, on the other hand, tends to result in disappointing tape sales.

Increased marketing effort is also

(Continued on page 86)

## Fan Fair Draws Record Throngs

NASHVILLE—The annual trip to country music's Mecca drew a record breaking amount of 13,500 pilgrims for the seventh annual Country Music Fan Fair, Monday (5)-Sunday (11).

Co-sponsored by the Country Music Assn. and the "Grand Ole Opry," and seasoned with balmy weather, the event features shows, exhibits, sports, peripheral activities and star autograph sessions.

Municipal Auditorium served as the shrine for most of the action with other events taking place at Opryland U.S.A. and the Grand Ole Opry House.

The label shows and autograph booths proved again to be the most popular aspects of the giant conclave that drew registrants from Jersey to Japan. CBS Records, Capitol, RCA, Hickory, ABC, RCA and Mercury showcased artists ranging from newcomers to established veterans.

Spotlights also focused on a fixed label show, bluegrass show, square dance, cajun show, songwriter's showcase, reunion show, fiddling championship and various other shows.



**A NOSH GESTURE**—A portion of an estimated crowd of 5,000 that turned out to buy tickets to an extra Barry Manilow concert at the Rhode Island Civic Center holds aloft, or chomps, part of a shipment of 3,000 bagels the Arista recording artist had shipped to the site in gratitude for setting new boxoffice records there.

## 'SOUTHERN NIGHTS' CHAMP

# 100 Of Most Played BMI Songs Lauded

NEW YORK—"Southern Nights" won top honors at ceremonies here Tuesday (6) citing the 100 songs in the BMI repertoire that received most performances in 1977.

More than 300 persons attended the dinner-dance at the Americana Hotel at which Allen Toussaint, writer of "Southern Nights," and its publishers, Marsaint Music and Warner-Tamerlane Publishing, were singled out for special kudos.

Ed Cramer, BMI president, and Theodora Zavin, senior vice president, handed out citations in fast-paced presentations to representatives of the 140 writers and 95 publishers whose product achieved the coveted most performed status.

Writers who won two awards each included Stig Anderson, Benny Anderson, Stephen Bishop, Jimmy Buffett, Harry Casey, Alice Cooper, Richard Finch, Kenny Gamble, Barry Gibb, Roger Greenaway, Wayland Holyfield, Leon Huff, Jeff Lynne, Barry Manilow, Barry Mann, Christine McVie, Kenny Nolan, Carole Bayer Sager, Bjorn Ulvaeus, Dick Wagner and Norman Whitfield.

Publishers whose copyrights won multiple recognition for BMI performances in 1977 were led by Unart Music, which received six separate citations.

The group winning four each comprised Duchess Music, Gentoo Music, Screen Gems-EMI Music, and Unichappell Music. Three awards each were handed out to Irving Music, Stigwood Music, and Warner-Tamerlane Publishing.

Two awards each went to a larger group, including Braintree Music, (Continued on page 83)

## INTL PEAK FOR COUNTRY

By GERRY WOOD

NASHVILLE—Major new breakthroughs for country music in the international marketplace are predicted by some of the top record label and publishing executives.

Increased tour support, expanded merchandising and promotion efforts, and erosion of language barriers are cited as reasons behind the dramatic international growth of country music.

Most are bullish on the future penetration of country music into markets that once were severe problem areas for the acceptance of (Continued on page 39)

## Young Publishers Emphasized In New Trade Body

By IS HOROWITZ

NEW YORK—Younger publishers are expected to play a more significant industry role via a new organization formed here last week.

At least that is the aim of veteran musicman Sal Chiantia at whose suggestion some 20 youthful publishing executives convened at the Plaza Hotel Wednesday (7) in a formative conclave.

In a free-wheeling give and take session, problems emerged, including the eroding function of the independent music publisher, the pending impact of videocassettes and disks, and proper credit for publishers on record labels.

Arthur Braun, general manager of Dick James Music, was named chairman of the group, still to be named. Host of the luncheon meeting was the National Music Publishers Assn., which through its president Leonard Feist offered the association's facilities for future get-togethers.

Chiantia, president of MCA Music and former NMPA board chairman, says he has felt for a long time that greater participation by younger publishers in industry affairs should be encouraged.

"The future of the business belongs to them and they should have (Continued on page 99)

## Western Realigns For 50% Growth

By JOHN SIPPEN

AMARILLO, Tex.—Sam H. Maraduke, president and founder of Western Merchandisers, has realigned his rackjobbing/retail organization into four basic units to support his projected 50% increase volumewise over last year.

Simultaneous with the establishment of more corporate autonomy, the veteran seven-state operation, based here, is introducing on-line computerization which immediately links the major three of its five warehousing facilities at a time when the home office here and several of the satellites are expanding physically. These development emerged at the firm's 10th annual convention here at the Hilton Inn last week.

R.C. "Bob" Schneider, executive vice president, predicts gross volume for the record/tape/accessories/book wholesaler/retailer in excess of \$30 million. A goodly portion of the volume boost is attributed to Western Merchandising Distributing and (Continued on page 12)

## GEORGE WEIN SHAPING 'CAPSULE FESTIVAL'

# 50 Noted Jazzmen To Appear At White House Event

BY ELIOT TIEGEL

LOS ANGELES—Fifty performers in various unique combinations will perform on the south lawn of the White House Sunday evening (18) in what producer George Wein calls a "capsule jazz festival."

Wein, who is the producer of the 90-minute jazz spectacular before 600 invited guests, is presently working out the musical combinations for the concert called "A Tribute To Jazz."

"Everyone comes alone," he says in New York while still getting over jet lag after being in Europe on con-

cert business. "They don't bring their groups."

The concert is in actuality a salute to the 25th anniversary of the Newport Jazz Festival and the most involved of any jazz performance ever given at the White House.

Scheduled to perform are Eubie Blake, Earl "Fatha" Hines, Dizzy Gillespie, Lionel Hampton, Illinois Jacquet, Herbie Hancock, Cecil Taylor, George Benson, Dick Hyman, Doc Cheatham, Teddy Wilson, Buddy Rich, Ray Brown, Roy Eldridge, Dexter Gordon, Stan Getz,

Charles Mingus, the Young Tuxedo Brass Band, Sonny Rollins, McCoy Tyner, Tony Williams, Ron Carter, Mary Lou Williams, Stanley Clarke, Milt Hinton, Zoot Sims and Benny Carter.

Among the guests in the audience will be Gil Evans, Gerry Mulligan, Ornette Coleman, Billy Taylor, Mercer Ellington, John Lewis, Sam Rivers, George Russell and Joe Newman.

Wein says he got the idea for the concert/Newport tribute and "wrote some letters" to officials at the White

House and bang... 90 minutes of jazz covering the spectrum of the music as seen by Wein.

The concert marks the first all-jazz evening since April 29, 1970, the night Duke Ellington celebrated his 70th birthday with a governmental toast in the White House. The performers that evening included several who will be performing or attending in this newest venture: Earl Hines, Gerry Mulligan and Billy Taylor. Others on that historic evening included Dave Brubeck, the (Continued on page 45)

JUNE 17, 1978, BILLBOARD



**FLOATING BAND**—The Average White Band celebrates its move to RCA Records International for all territories except the U.S. and Canada, at a floating party hosted by the company. The vessel *Polaris*, anchored off New York City, belongs to Kelli Ross, RCA division vice president, international creative affairs. Topping here are, from left, AWB manager David Mintz, Ross, group members Hamish Stuart, Alan Gorrie and Onnie McIntyre, RCA Records president Bob Summer, Arthur Martinez, division vice president, RCA Records International, and AWB's Roger Ball, Steve Ferrone and Molly Duncan.

## COLUMBIA SHOWS Jo Greenfield Garners 5 LPs From Broadway

By ROMAN KOZAK

NEW YORK—"Unlike years past, CBS does not look to Broadway as a monetary investment. If we go into a show it is purely for the original cast album," declares Jo Greenfield, manager, original cast acquisitions, Columbia Records. "Any investment we make is minimum, about \$50,000."

Greenfield, who only a few years ago was Bruce Lundvall's secretary, brought to the company the smash "Annie," lobbying CBS execs until they "saw the light" on the musical. She also brought CBS "On The 20th Century," winner of five Tony Awards, "Runaways," and "Working."

Together with "A Chorus Line" that accounts for five Broadway shows with which CBS is involved. According to company oldtimers, even in the heyday of Broadway CBS never had that many shows on the Great White Way.

CBS was also an investor in "Beatlemania," but has since sold out its interest in the production reportedly so as not to offend Paul McCartney, an artist the company has long been

interested in acquiring. Greenfield does not talk about "Beatlemania."

Considering the failure rate of Broadway shows, Greenfield's most remarkable achievement to date may be that in two years on the job she has never committed CBS to a flop.

"Working" may be having some problems, but I haven't given up on it yet," says Greenfield. CBS has had good success in selling its original cast albums, moving a reported 600,000 copies of "Chorus Line" and 300,000 copies of "Annie."

For "On The 20th Century," CBS is doing a print ad campaign in major markets, and store displays.

## RCA Recording Waller Musical

NEW YORK—RCA Records is recording the original cast LP of "Ain't Misbehavin'," following its winning the Tony Award as best musical Sunday (4). First recording session is set for Monday (12) at the label's studios here.

RCA already has an original cast album out for "The Act," for which Liza Minnelli was named best actress in a musical, and will promote the album accordingly.

Following "On The Twentieth Century's" capture of five trophies in the musical categories, CBS Records unveiled a big label promotion for the original cast recording of the show. Special marketing aids are being sent to dealers and full page ads run in 11 magazines and five newspapers in major markets.

Including the Lawrence Langner Memorial Award to Irving Berlin, and the Fats Waller compositions of "Ain't Misbehavin'." all Tony music awards went to ASCAP members.

Though the recent CBS strike in Pitman, N.J., delayed release of the LP, CBS did manage to print up and deliver to the 600 electors voting for the Tony Awards advance copies of the LP so they could have a chance to hear the music again before casting their votes. It won the best musical score award.

Profits for the sale of original cast LPs go to the producers of the shows, says Greenfield. The cast is paid a week's salary or more to perform the show songs at CBS's New York studios. It's usually a day's work and if sometimes little mistakes crop up, Greenfield says, it's because it is pretty much a live-in-the-studio effort.

Greenfield says to find her future hits, in a week she has to listen to about three or four tapes and read the scripts, and go to an almost equal number of backers auditions.

## Benson Wins Point

NEW YORK—The temporary restraining order against distribution and advertising of the "Erotic Moods" album was continued in effect last week by a federal judge at the request of George Benson.

U.S. District Judge Richard Owen had been requested to issue a preliminary injunction pending Benson's suit against Paul Winley, but the judge reserved decision after the hearing Thursday (8) stating that he would listen to the recording.

Benson was present in court but did not take the stand.

## 'DANCE' IS KEY TO HOT 100

LOS ANGELES—Eight records on the Hot 100 this week have a dance theme and the word "dance" in their titles, including the No. 1 single, Andy Gibb's "Shadow Dancing."

Other "dance" hits on the chart are Peter Brown's "Dance With Me" at number 11, Donna Summer's "Last Dance" at 23, Barry White's "Oh What A Night For Dancing" at 25, Chic's "Everybody Dance" at 38, Jimmy "Bo" Horne's "Dance Across

The Floor" at 41, England Dan & John Ford Coley's "You Can't Dance" at 68 and Samantha Sang's "You Keep Me Dancing" at 97.

The first six of these records are also on the soul chart, along with two more "dance" hits which have not yet crossed to pop: Johnnie Taylor's "Keep On Dancing" at number 57 soul and the Saturday Night Band's "Come On And Dance, Dance" at 70.

## Executive Turntable

Michael Leon named executive assistant to president Gil Friesen, A&M Records in Los Angeles. He was most recently New York promotion representative for the label and had previously worked for Arista Records and Bell Records. . . . Barry Jay Reiss appointed senior vice president, administration and business affairs, for the new MCA Inc. label headquartered in New York.



Leon

He leaves his position as administrative vice president with Arista Records, a post he held since the label's formation in 1975. Prior to that, he was vice president of talent contracts at CBS Records. . . . At Warner Bros., Ted Cohen assumes the post of national artist development manager at the label's Burbank home office. Cohen had formerly been East Coast director of special projects for the artist development department and local promotion manager in Cincinnati.



Cohen

In concurrent moves, Ellen Darst replaces Cohen as Northeastern artist development manager. Darst had been WEA marketing coordinator for New England. George Calagna becomes the label's national college artist development manager based in Burbank, leaving his most recent post as West Coast merchandising field coordinator. Frank Turner, formerly WEA promotion man, becomes Warner Bros. Southern artist development manager based in Atlanta.

At CBS Records, New York, Joan Griewank appointed vice president, marketing planning, moving up from director, marketing planning. And Thomas McGuiness becomes vice president, sales, branch distribution switching from



Griewank

director, sales and administration. Rosalind Blanch named managing director, marketing administration, moving over from director of merchandising, planning and administration. Phil Alexander becomes manager, artists marketing, for the Columbia label, joining from ABC, where he was assistant to the president, international division, and project manager, creative and marketing services. At CBS Associated Labels, Wendy Goidell



McGuiness

named manager, a&r services, from an assistant in a&r administration.

Eddie Holland named vice president and director of special markets at Atlantic Records, New York. Formerly executive vice president at Cotillion, Holland replaces Hillery Johnson who joins Tom Takayoshi, former president of Playboy Records, as principals of Hilltak Records, newly formed r&b label with distribution handled by Atlantic. Hilltak is based in Los Angeles.

Richard Sonnenfeldt named vice president, RCA SelectaVision videodisk project, based in New York. He was a staff RCA vice president. . . . Larry Douglas takes over as director, national promotion, for Portrait Records, New York, moving from vice president of promotion at Management III/Windsong



Holland

Records. . . . George Sherlock appointed national promotion director of AVI Records, having joined the label in Los Angeles last year. Sherlock had previously served as national merchandising manager for Capitol Records, national album promotion manager for MGM Records and assistant promotion manager for Tower Records, among other posts. . . . Roberta Skopp named director of press and creative projects for the New



Douglas

York office of Casablanca Records, a newly created post. She moves to Casablanca from Aucoin Management where she was special projects writer and press office account executive. Prior to that, Skopp directed publicity and artist relations for the Kirshner Entertainment Corp.

Leon Graifer now comptroller for Salsoul Records, New York, switching from assistant comptroller and director of contract accounts at RSO Records.

. . . Peter Pallas named assistant production and inventory manager for Phonogram/Mercury. Based in Chicago, Pallas was the label's national singles sales/advertising coordinator. . . . James Urie and Nathan Wolk are sales managers for CBS Records covering the Chicago/Milwaukee and New York mar-



Sherlock

kets, respectively. Urie was an account executive with the company, handling the Lieberman and Pickwick accounts; Wolk was a Manhattan salesman for the firm. . . . At Capricorn Records, Lynn Adam joins as national singles director, based in the label's Burbank offices. She was formerly with Rocket Records. Adam succeeds Bill Davis who leaves that post to become Southeast regional promotion manager based in Macon,



Skopp

Ga. In other promotion department changes at the label, John Ferrer, formerly St. Louis area promotion manager, relocates to New York as Northeast regional promotion manager. Replacing Ferrer in St. Louis is David Kragoskow, previously with Warner Bros. Joining as Midwest regional promotion manager, Chicago, is Mike Shavelson, also formerly of Warner Bros. Joining Capricorn as area promotion managers are Joe Carroll, Cleveland; David St. John, Miami. . . . Laurie Spoon named field director of California promotion for Ariola Records. Spoon most recently worked at MCA Records in local promotion. She had also worked for Buddah Records in Los Angeles. . . . At Captiol Records, Morris Rogers promoted to Southeast regional promotion manager, soul division, replacing Bob Riley and operating out of Atlanta. Rogers joined Capitol in 1977 as a customer service representative in the Southeast region.

Kathy Acquaviva assumes the post of West Coast publicity manager for Atlantic Records, Los Angeles, joining from administrative assistant with the Starwood Club. . . . Susan Dempsey is coordinator, radio advertising, with CBS in-house advertising agency, Gotham. Based in New York, she is upped from broadcast assistant with the agency. . . . Linda Gerrity named director of a&r administration for the Entertainment Co., New York, augmenting her current duties as special assistant to president Charles Koppelman. . . . Sharon McClenton and Kathy Brisker both named general publicist, West Coast. ABC Records in Los Angeles. Former has been with ABC four years, most recently in the special markets division; latter joined the label two years ago and was former office manager of the publicity department. . . . John Velasco appointed director of the U.K. operation of Interworld Music. He was formerly general manager of United Artists Music prior to working as an independent.

## In This Issue

CAMPUS.....	51
CLASSICAL.....	38
COUNTRY.....	39
DISCOS.....	52
INTERNATIONAL.....	84
LATIN.....	89
MARKETPLACE.....	82, 83
RADIO.....	16
SOUL.....	80
SOUND BUSINESS.....	51
TALENT.....	44
TAPE/AUDIO/VIDEO.....	62

## FEATURES

A Day In The Life Of: Don Ellis.....	36, 37
Disco Action.....	54
Inside Track.....	106
Lifelines.....	94
Stock Market Quotations.....	8
Studio Track.....	51
Vox Jox.....	22

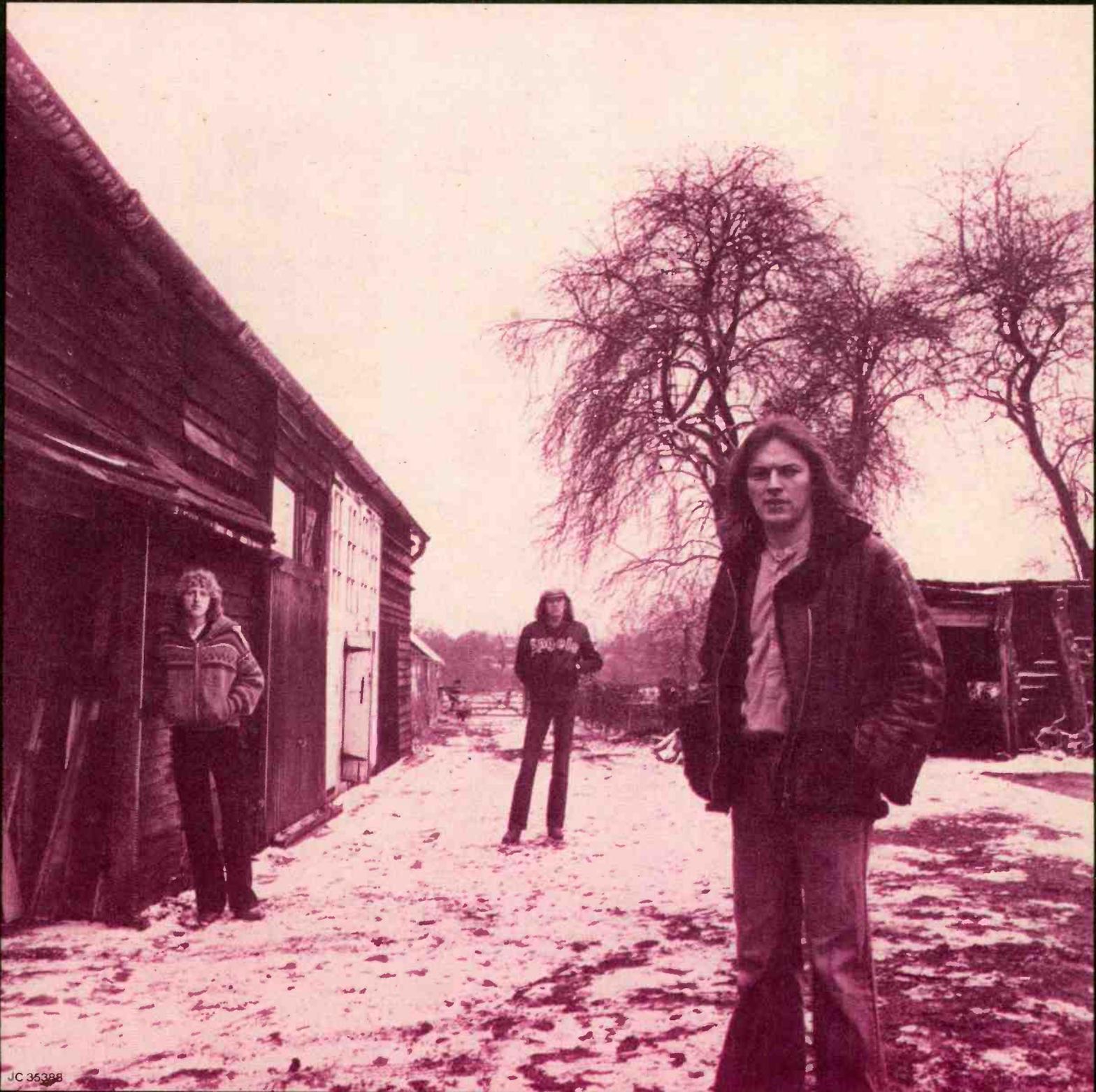
## CHARTS

Top LPs.....	102, 104
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	46
Bubbling Under Hot 100/Top LPs.....	35
Classical LPs.....	38
Latin LPs.....	89
Hits Of The World.....	90
Hot Soul Singles.....	80
Soul LPs.....	81
Hot Country Singles.....	40
Hot Country LPs.....	42
Hot 100.....	100
Top 50 Easy Listening.....	35
Rack Singles/LPs Best Sellers.....	35

## RECORD REVIEWS

Album Reviews.....	92
Singles Reviews.....	96
Closeup Column.....	94

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Vol. 90 No. 24

# Tappan Zee Looking Into Rock Bob James Label Enters 2nd Year With New Approach

By ELIOT TIEGEL

LOS ANGELES—Tappan Zee Records, the Bob James-headed jazz label funded and distributed by CBS, enters its second year of operation with new repertoire ideas.

These include producing a rock band and getting back into some pure jazz basics as adjuncts to the label's crossover specialty.

But don't write off crossover music, for there will still be plenty of that, James admits. But now the idea is for broader reaching projects.

Certainly James' own upcoming second LP for Tappan Zee is one: he goes into the studio in New York Monday (19) to try for smaller, ensemble improvised music.

Previously, the pianist's LPs have featured large orchestras and plenty of arrangements. "I'm planning a lot of live improvisation with a group ranging from six to seven musicians," James confides from his Westchester County, N.Y., home where he does his writing.

James says he's planning more acoustic piano for himself "to keep myself fresh." Among the players he's going to use are Hubert Laws, Earl Klugh, Ron Carter (the latter two never working on a James date before), David Sanborn and Steve Gadd "with other players filtering in."

James' rock group is the Allen Harris band, a self-contained sextet which James says he heard in Woodstock, N.Y. He produced its debut LP, "Oceans Between Us," which is slated for an August release.

"This band," James notes, "takes a different direction for us and is indicative of my desire not to be typecast as only a jazz label."

Another new signee to the roster is Richard Tee, pianist with the studio band calling itself Stuff. Tappan Zee's remaining artists include Mark Colby, a saxophonist who was the first act signed one year ago and Wilbert Longmire, a guitarist from

Cincinnati who came to James as a George Benson recommendation.

Colby's "Serpentine Fire" was Tappan Zee's first LP and James claims it has sold in the 35,000-40,000 range. An LP by guitarist

James in CBS' progressive jazz department.

The two of them, in fact, still do projects for CBS in the jazz and pop veins. And for the Longmire LP they cowrote the tunes.



Bob James: He's getting back to acoustic piano playing and more improvisation.

Steve Kahn, "Tight Rope," sold around 75,000 units, James says. Kahn, in an unusual twist, remains a Columbia artist despite his LP coming out on James' logo.

Tappan Zee's biggest seller is the boss' own "Heads" which is in excess of 350,000 units, according to James.

The James and the Kahn packages both hit the Billboard jazz chart.

Guitarist Longmire's upcoming LP, "Sunny Side Up," was co-produced by James and Jay Chattaway, Tappan Zee producer and will be out shortly. Colby, first heard by James in the Maynard Ferguson band, has been produced by Chattaway who formerly worked with

James points to Tee's following as a very busy studio cat on both coasts as a bonus for his own efforts as a solo pianist. James will produce the LP later this summer.

During his first year as head of his own label, James was only able to cut one LP, explaining that health reasons, CBS projects and touring last fall cut into his own studio time. He traveled with eight pieces (including himself) and plans taking this same ensemble with him on his first tour of Japan in July.

Musicians touring with him to the Orient include Mark Colby, Hiram Bullock, Andy Newmark, Gary King, Ron Tully and Mike Law-  
(Continued on page 83)

## Letters To The Editor

Dear Sir:

I must take exception to the scathing review of "Thank God It's Friday," that appeared in this magazine.

The critics have conveniently forgotten what it is like to be an average man. The characters in the film were stereotyped for a reason—these are people all of us have known at one time and we can identify with them.

The movie was well-crafted in the script, direction and acting departments. Since I eventually wish to get in the "business," I feel qualified to make these points.

"TGIF" has not been given a fair chance by the critics. The film is a well-made, entertaining experience.

Jeffrey M. Eletto  
Falls Church, Va.

Dear Sir:

I am shocked and deeply hurt to see that the management of radio station WYNY in New York has been permitted, for a second time, to use the pages of Billboard to "knock" Bonneville Broadcast Consultants.

Bonneville Broadcast Consultants is being used as scapegoat and the negative statements made by WYNY about our soft rock format has a serious negative impact on this organization and its format. Having these "untruths" perpetrated by Bill-

board has damaged us economically.

This article in the June 3 issue sounds like a press release issued by WYNY in an attempt to cover the failure of the station to "get its act together." The "false start" that WYNY made when it went on the air Jan. 1, 1977 with Bonneville Broadcast Consultant's "soft rock" format was due to the inability of the station's management and staff to follow and implement the extensive guidance and recommendations provided from here in Tenafly.

The change from our resources to doing their own programming has done nothing to correct the major deficiencies embodied within that radio station.

Our concepts are right, our format and its music are on target, we deliver tapes and get new cuts on the air on a timely basis. As the months pass, the industry will see that Bonneville Broadcast Consultant's "soft rock" format as the next big radio format success.

Marlin R. Taylor  
President,  
Bonneville Broadcast Consultants,  
Tenafly, N.J.

Dear Sir:

The Billboard report of the Chicago NARAS discussion of artist-for-hire provisions (Billboard, June

3, 1978) has a typographical error which should be corrected.

The new copyright statute allows termination after 35 (not five) years, where the work originates other than under a "for-hire" relationship. This obviously is a quite remote point of time, but it creates an immediate dilemma in current industry practices. Only motion picture soundtracks or various translations and other inapplicable specified works are permitted to be treated "as if" employed for hire.

Nevertheless, as discussed in the NARAS session, many record companies and publishers are mistakenly registering copyrights as employer for hire of artists or writers without actual employment as recognized by the law, but rather in reliance upon fictitious employment contracts that do not have the required supervision, control or compensation that employment signifies.

In addition to confusion when the 35-year right of termination arises, a more immediate confusion is the efficacy and need to correct copyright notices in company name where the record or printing use has a notice in company name without prior registration and assignment from the originating author, artist or producer.

M. William Krasilovsky  
Feinman and Krasilovsky,  
New York



# WINGS

## "I'VE HAD ENOUGH"<sup>4594</sup>

The Second Hit Single From The Platinum-Plus Album

SW-11777



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4 TERRITORIES CONTRACTED

# Cream/Hi Adds Intl Licensees

By AGUSTIN GURZA

LOS ANGELES—Cream/Hi Records has firmed new licensing deals in four international territories.

Representing both the Cream and Hi Records lines in Greece will be Minos Matsas & Son, Co. of Athens. Both lines also went to Discos Belter, S.A. in Barcelona, Spain, and Rondo, S.A. for Argentina and Uruguay.

In South Africa, Gallo, Ltd. of Johannesburg will represent the two labels along with the East Memphis, Churn, Butter, Jec and Fi catalogs of the Cream Publishing Group.

All of the newly signed licensing contracts are for three-year terms and call for the release of all product on the Cream logo with the Hi material carrying series identification.

Bobby Weiss, the label's vice president and director of international division for both records and publishing, says the greatest inter-

national interest has been for Cream/Hi artists Al Green, O.V. Wright, Snail, Ann Peebles, Ace Cannon, Ian Tamlyn and Brenton Wood.

The "breakout of the new Snail LP," Weiss notes, has "sparked renewed interest" for licensing of the lines.

## Supreme Court Refuses Pirate

By ROBERT ROTH

NEW YORK—Convicted tape pirate Richard Taxe ran out of courts to which to appeal last week when the U.S. Supreme Court refused to review his case.

The High Court's denial of Taxe's petition for certiorari means that there were not the minimum of four justices required willing to review the proceedings.

Taxe appealed his four-year sentence and \$26,000 fine on the grounds that the penalty imposed constituted "cruel and unusual punishment" in violation of his rights under the Eighth Amendment.

The former head of Gault Industries of Bel Air, Calif., had previously appealed his conviction on 20 counts of willful infringement of copyrighted works, one count of conspiracy and five counts of mail fraud to the U.S. Court of Appeals for the Ninth Circuit.

But that tribunal unanimously rejected his contention that his "series of discrete violations" should be treated as a course of conduct, and therefore as a single offense.

To do so, the court held would be "to vitiate the deterrent effect of" the Copyright Act's prohibition against willful infringement.

Much of the current international activity comes as a result of a recent European trip taken by Weiss and Cream/Hi president Al Bennett.

The pair visited London, Frankfurt, Hamburg and Copenhagen at the end of April.

Negotiations are proceeding, Weiss reports, with firms in England, the Benelux countries, France, Scandinavia, Germany, Austria and Switzerland.

In addition, Weiss has scheduled a trip next month to the Far East to explore licensing possibilities in Singapore, Bangkok, Manila and Taiwan.

The firm is considering the option of opening its own office in Taiwan, says Weiss, "as a protection against piracy" in that region.

Weiss says the firm projects itself internationally as one with "across-the-board" appeal in its catalog that now includes the Xanadu jazz line which is being negotiated separately.

## Symphonies Seek More U.S. Help

By ALAN PENCHANSKY

CHICAGO—Livingston Biddle Jr., chairman of the National Endowment for the Arts, was serenaded here last week by representatives of the nation's symphony orchestras who are seeking \$1.4 million more from the federal agency in fiscal 1979.

Biddle, speaking before the annual conference of the American Symphony Orchestra League, got the group's message in music Thursday (8) as the organization staged a giant songfest with lyrics stressing the need for greater funding.

Composer/conductor Morton Gould, a League board member, led the singing to the tune of Beethoven's Sixth Symphony.

The demonstration, at the conference's luncheon, climaxed the League's push here for increased federal funding in 1979, perhaps the central theme of this year's gathering.

National Endowment funds to ballet, opera, museums and other art forms have grown much more rapidly than funding to symphony orchestras, the League stressed here. Group wants \$10 million from the federal agency in 1979, instead of the \$8.6 million already penciled in.

Biddle, who addressed the luncheon, pointed out that the \$8.6 million for 1979 was up from \$6.4 million the previous year. This jump, he said, was a 200% increase over the previous year's growth in funding.

## RCA Sets '78 Action For R&B

NEW YORK—Plans for RCA's r&b department for the rest of the year were formulated at a recent Los Angeles conference held at the Biltmore Hotel.

Chairing the conclave was Ray Harris, r&b merchandising director for RCA.

At the meetings, which took place on May 31 and June 1, were Bill Staton, national r&b promotion manager; Walter Johnson, r&b product merchandising manager; David Todd, national disco coordinator, and 12 regional promotion managers for the label.

# Market Quotations

As of closing, June 8 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
53	34%	ABC	8	550	52%	51%	52%	+ 7/8
41 1/2	34%	American Can	7	41	41	40%	41	+ 1/8
17 1/2	9%	Amplex	15	428	17	16%	16%	- 1/8
4 1/4	2 1/2	Automatic Radio	—	—	—	—	41%	Unch.
26%	22	Beatrice Foods	11	632	26	25%	25%	Unch.
58 1/4	43 1/4	CBS	9	270	58 1/4	57 1/2	57 1/2	+ 1/8
21 1/4	13%	Columbia Pictures	5	2016	21 1/4	20%	20%	+ 1/8
14%	8%	Craig Corp.	5	134	13 1/2	13	13%	- 1/8
45 1/4	31 1/2	Disney, Walt	16	1094	45 1/4	44	44 1/4	+ 1/8
3%	2%	EMI	6	95	2%	2%	2%	Unch.
17%	8%	Gates Learjet	8	171	17%	17	17%	+ 3/8
15%	11	Gulf + Western	5	2580	15%	14 1/2	15%	+ 7/8
15%	9%	Handleman	9	72	15%	14 1/2	15	Unch.
5%	3	K-tel	14	68	5%	5%	5%	+ 1/8
6 1/2	4%	Lafayette Radio	—	89	4%	4%	4%	+ 1/8
35	22%	Matsushita Electronics	10	4	32%	32%	32%	- 1/8
56 1/2	32 1/4	MCA	10	181	54%	53	53 1/2	+ 1/8
49%	26 1/4	Memorex	9	288	49%	47%	48 1/2	+ 1 1/8
58	43	3M	15	611	57%	56 1/2	56 1/2	- 1/8
51 1/4	35	Motorola	14	559	50%	49 1/4	49%	- 1/8
29 1/2	24%	North American Philips	6	15	28%	28 1/2	28 1/2	- 1/8
16%	10	Pioneer Electronics	12	12	16%	16%	16%	+ 1/8
17%	6%	Playboy	30	246	15	14 1/4	14%	+ 1/8
30%	22%	RCA	9	1290	30%	29%	30%	+ 1/8
8%	6%	Sony	14	902	8	7%	7%	Unch.
13 1/2	9%	Superscope	—	47	11%	11 1/4	11 1/4	- 1/8
48	29%	Tandy	9	518	48	45%	47%	+ 1 3/8
9 1/2	5%	Telecor	7	36	8%	8%	8%	- 1/8
6%	2%	Telex	14	579	6%	5%	6%	+ 3/8
2%	1%	Tenna	—	35	2%	2%	2%	- 1/8
16%	12%	Transamerica	6	528	16%	16%	16%	+ 1/8
38	20%	20th Century	4	767	38	37	38	+ 2
45	29%	Warner Communications	8	105	45	44 1/2	45	Unch.
17 1/4	11%	Zenith	—	320	16%	16%	16%	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	1	3 1/2	4 1/2	Integrity Ent.	9	102	4	4 1/4
Electrosound Group	—	—	—	—	Koss Corp.	15	2	4 1/2	5 1/4
First Artists	—	—	—	—	Kustom Elec.	—	4	3	3 1/2
Prod.	7	75	6%	6%	M. Josephson	9	45	16%	17 1/2
GRT	—	14	2	2 1/2	Orox Corp.	—	50	3%	4
Goody Sam	8	—	6%	7%	Recoton	15	3	4%	5 1/4
					Schwartz Bros	4	—	3%	4 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, Vice President, Investment, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Ste. 100, Toluca Lake, Calif. 91505 (213) 841-3761.

## New Grusin, Rosen Label Goes To Arista

NEW YORK—Producers Dave Grusin and Larry Rosen have formed a jazz-oriented label to be distributed by Arista Records, with initial releases set for September.

Grusin and Rosen have been active in the field for some time, producing guitarist Earl Klugh, violinist Noel Pointer and others, including Lee Ritenour, Patti Austin and Dave Valentin.

In addition to his production skills, Grusin is a keyboard player, an arranger and has written scores for such movies as "The Graduate," "The Goodbye Girl" and "Three Days Of The Condor," as well as scoring themes for television's "Barretta," "Maude" and "Good Times." Rosen, who began his professional career as a drummer, has worked as an engineer and produced two CBS-TV specials.



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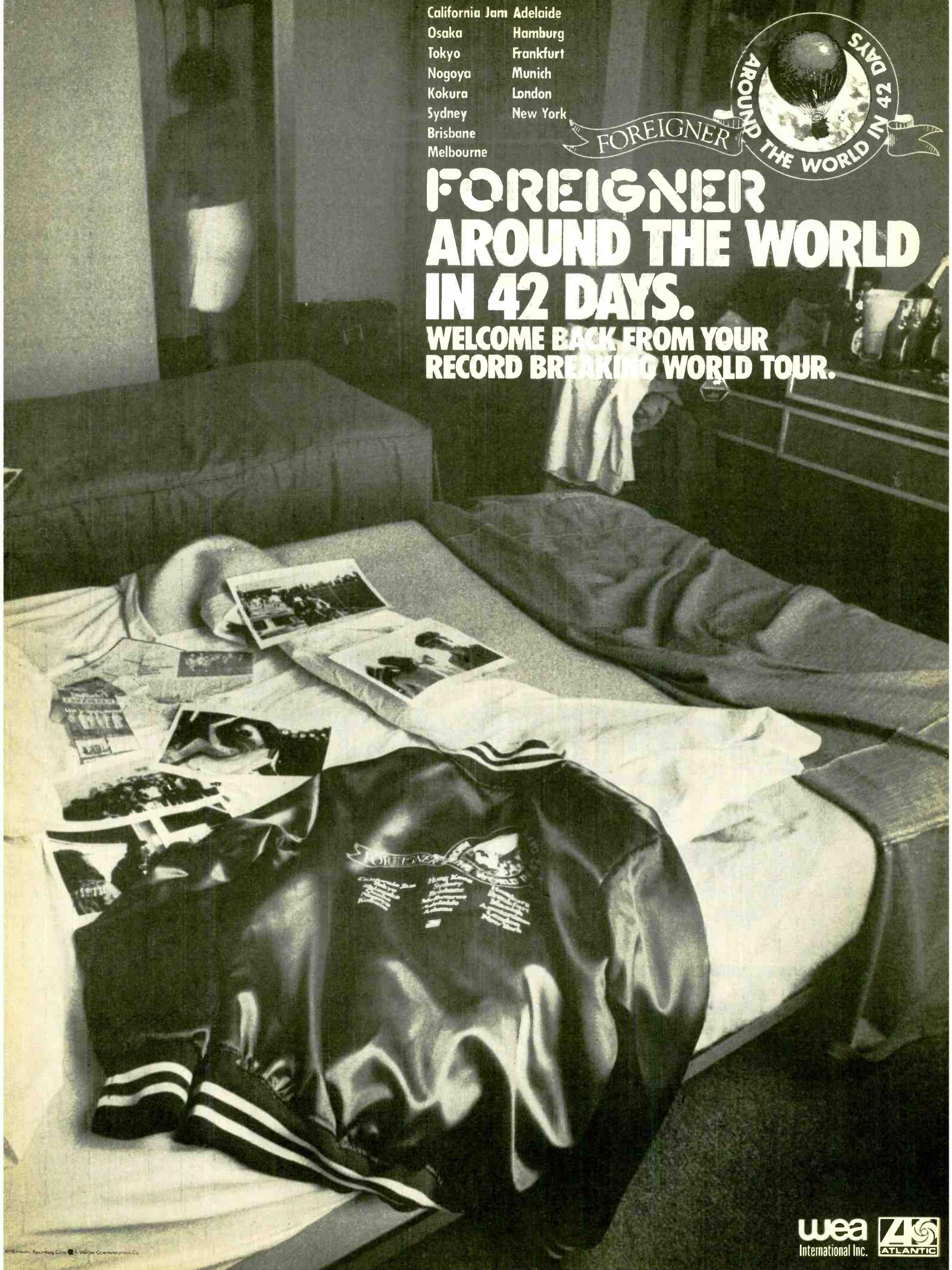
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## Tape & Accessories Get Managers' Ears

LUBBOCK, Tex.—The 12 Flipside stores emphasized blank tape and a high-end accessories line at its convention at the Hilton Inn here.

Representatives of Capitol Magnetics, Scotch and Maxell Tape vied for the attention of the 12 store managers in half-hour presentations Wednesday (7).

In an introductory session, 3M tape representative Mike Murray explained that in starting to sell his line, clerks must carefully question customers as to what they will use the tape for.

Scotch makes a tape specifically for each of the three positions on an average over-\$300 tape deck. Murray explained that Master I type is especially for normal bias, Master II is "our answer to chrome," and Master III is ferri-chrome. He singled out Master III as being especially suited to stereo car tape playbacks.

Murray claimed that 3M sells more tapes than three or four of its

closest competitors sell collectively in the U.S.

Memorex is continuing to build its position in consumer awareness, Larry Bowman stated. The firm expects to introduce home videocassette products to complement a recently introduced tape and disk care series around Christmas time 1978. Memorex introduces a high bias blank cassette at year's end, too, he added.

Leo Burnett, the ad agency which catapulted Memorex from a 1970 unknown to a major force in blanks, introduces its 1978-79 radio print campaign in July with an August tv campaign also slated.

Bowman, celebrating three years with the firm, stated his own volume has increased from \$200,000 the first year to \$2 million in the past 12 months.

John Randolph of Capitol Magnetics said 8-track is drying up except in the South. He claimed Capitol is the world's largest 8-track tape manufacturer.

## T-Shirt Profits Ranging 15%-25%

LUBBOCK, Tex.—T-shirts can provide a profit center ranging from 15%-25%, Gene Goodwin, general manager of the Flipside Store Chains told his managers at their convention here last week.

Goodwin and Cara Hewitt of Roach Perma-Trans Products, Inc., encouraged managers to constantly introduce new T-shirts and full color transfers. Hewitt said that Roach, believed to be the largest manufacturer nationally, is providing more and more licensed designs. The overall impact of "Saturday Night Fever" was felt as strongly in this field as it was in the record industry.

Among new designs which Roach offers are a set of four transfers from "Jaws II," a Leif Garrett series from his skateboard film and a nine glitter and regular "Pink Panther" set. Managers indicated that "Saturday Night Fever" transfers continue as sales leaders.

All Flipside stores carry plain T-  
(Continued on page 12)

## PLANS TOLD AT CONFAB

# Flipside Envisions 35 Stores By 1980

By JOHN SIPPEL

LUBBOCK, Tex.—The 12 Flipside stores may grow to as many as 35 locations in a four-state area by 1980, but founder/president Allen Rosen warned his managers last week that he would sacrifice neither customer relations nor profitability.

And his chief lieutenants reiterated the boss' stand at their Tuesday and Wednesday (6-7) second annual Recordland USA Convention here at the Hilton Inn.

One-time rackjobber Rosen and his long-time general manager Gene Goodwin opened the first Flipside store in Hobbs, N.M., in June 1972.

Rosen, like so many of his chain contemporaries, visualizes a possible 20 to 30 location acquisitions through 1983. "Our convention will never again be as intimate as this one," Rosen said. "Well be 16 or 17 by June 1979. It's likely that from

July through September 1978 we will open anywhere from seven to nine stores.

"It is imperative that you managers train your assistants to take over those stores. Our expansion will be tight, remaining in Texas, New Mexico, Oklahoma and Colorado."

Both Rosen and Goodwin envision a new IBM computer in operation by the early holiday season this year. The computer will concern itself in the beginning with inventory control, both say.

Carl Keel, chief buyer, is working with managers of all stores to create both a basic and a core catalog system. Rosen emphasizes that it is not the intention of the parent company, Recordland, to inhibit customer buying by seriously depleting album titles or inventory.

But by creating a basic catalog decided upon by homeoffice and store management, the most facile type of inventory will be assembled.

Flipside hopes to maintain the prime part of the basic catalog at the individual store level with the new computer and store staff maintaining proper stock controls.

Keel feels the total units shipped to individual stores on new releases, too, must be slashed. Store managers resultantly must reorder more quickly and carefully in cases where new releases take off.

Keel and newly appointed singles buyer, Biff Wright, require more feedback from the field. They also want more rapid reaction on tardy backorders. Wright cautioned managers to be careful about possible overbuys when 45s cross over. Both Goodwin and Wright urged that phone orders be placed as early as possible before noon daily to enable warehousing to fill orders prior to afternoon truck pickup times.

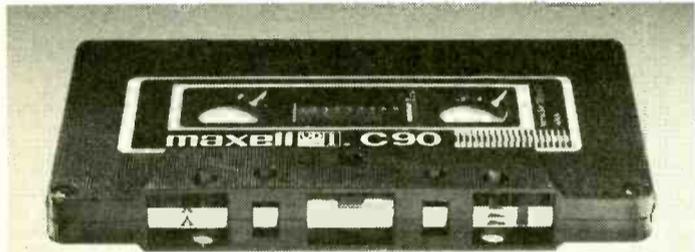
Rosen recommends discretion in taking special orders. A patron should be told candidly that a special order will require at least three weeks. "I'd rather tell a customer to go and search for a special order in other stores, being sure to recommend the customer return to Flipside to institute that special order if it can't be found elsewhere," Rosen explains.

Keel is presently building cassette title coverage in Flipsides. He pledges 200 to 300 more titles "in the near future." Rosen canvassed managers at the convention so that he could order additional cassette cases.

He also warned managers to be wary in opening a tape case. A clerk must remain with a customer who has multiple tapes in his hands. Rosen favors offering to take the multiple tapes off the customer's hands directly to the cash register.

In discussing pilferage, Rosen also told the convention that he was initiating a regular plastic Flipside carrying bag, which would be heat-sealed, at the register sometime prior to Oct. 15.

Barry Rosen and Goodwin require store management to play a great role in the future stock control. Rosen forecasts that individual stores will play a greater role in tracking both core and basic catalog product. To insure sufficient inventory space, Recordland will have to shrink catalog inventory. Quantity of a title carried in the store will be more and more determined by the individual store, he forecasts.



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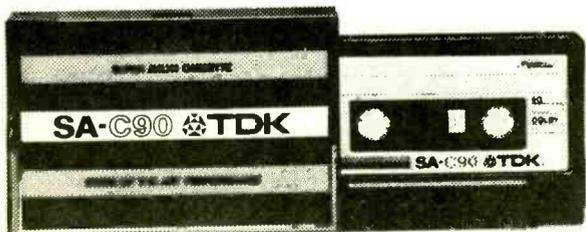
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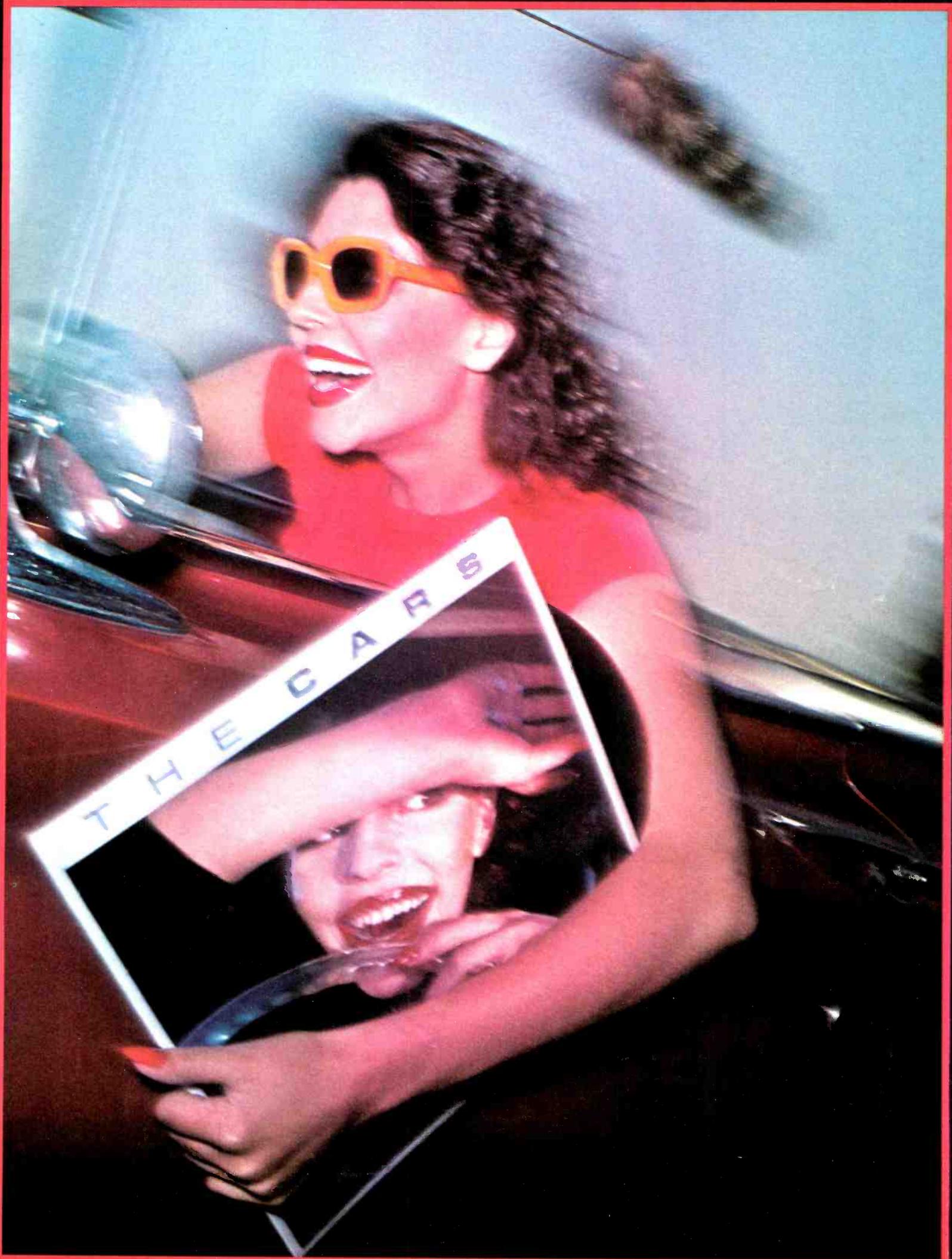
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## FOR RETAIL, TV USE

## Arista Steps Up Videotape Pace

NEW YORK—Arista Records is stepping up production of videotapes of its artists for distribution to retail outlets and television news and feature sources.

The label's artist development department is in charge of tape production, processing and duplicating the tapes, which are mostly 15 to 30-minute clips of concert footage involving a dozen of the label's acts. Tapes are being distributed through field marketing staffs and, in some cases, directly to potential users.

Marilyn Lipsius, associate direc-

tor of special projects for Arista, says she is encouraging inquiries from retail store managers "so that we may prepare tapes as specifically as possible for their needs."

At least one television station, WFAA in Dallas, has utilized the tapes as a visual background for a news segment that features reviews of pop albums.

Interest in using the tapes in-store has already come from the Nickleodeon chain in California. AMI Distributors in Detroit and the Strawberries chain in Boston.



**DIVINE DOLL**—Stiv Bators of punk band, the Dead Boys, and underground movie personality, Divine, get together onstage at New York's CBGB's during a benefit show there for Boys drummer, Johnny Blitz. Blitz, meanwhile, is recuperating from his near-fatal stabbing earlier this year.

## Western Realigns For 50% Anticipated Growth Spurt

• Continued from page 3

One-Stop, the firm's newest wing, in Denver, an independent label distribution point which serves the Mountain States and West Texas.

Schneider cites records and tapes for a preponderant part of the skyrocketing growth.

"We are realigning our company to properly maintain control, apportion profit centers and pinpoint authority," Marmaduke explains. "W.M. Rack Service, our largest division, services more than 1,000 accounts. It will be headed by Dick

Williamson as president; Jerry Hopkins, vice president/sales manager; and Junior Baldwin, vice president/major accounts.

"W.M. Retail, which encompasses 11 Hastings Books and Records stores, will be led by John Marmaduke, president and Walter McNeer, vice president. The retail division expects to double its size in the coming year.

"W.M. Distributing and One-Stop will be overseen by Nevin St. Romain; Bob Krug, assistant manager; Jim Raymond, buyer and Gil Allen, manager of the One-Stop."

Assisting Schneider in corporate affairs will be Ed Perry, vice president/administration; Steve Marmaduke, vice president/purchasing; and Tom Parker, secretary/treasurer. All executive promotions become effective July 1. Sam Marmaduke told more than 500 company employees and vendor representatives.

A new NCR 8450 computer bank will initially be applied to warehouse inventory control, Schneider explains. The local homebase, Denver and Houston will be linked at the start with Dallas and Tulsa in some near future time.

Within 60 days between 10,000 and 12,000 album titles will be in-

(Continued on page 106)

## 50 In Maui At RSO Powwow

LOS ANGELES—RSO Records held its first international convention Wednesday-Sunday (7-11) at the Hyatt Intercontinental House in Maui, Hawaii.

The meetings were headed by label president Al Coury and attended by some 50 promotion and marketing executives including spouses.

Department heads in attendance were Bob Edson, director of East Coast operations; Mike Hutson, director of RSO international; Brian O'Donoghue, managing director, RSO Records, London; Rich Fitzgerald, vice president promotion; Janis Lundy, executive assistant to the president; Bob Smith, national director of promotion; Mitch Huffman, national sales manager; Mel DaKrob, West Coast regional marketing; Peter Fassler, comptroller; Ronnie Lippin, national director of publicity and Glen Ross, art director.

Members of each department's field staffs were also represented.

Topics of discussion evolved around this year's unprecedented accomplishments and strategies for the following year.

A highlight of the confab was a slide show presentation narrated by Coury of all the label's artists.

## T-shirts

• Continued from page 10

shirts in a variety of colors, sleeve-lengths and different neck styles.

Hewitt demonstrated a new Swiss embroidered-type lettering which Roach is introducing. She also showed a new long-sleeved woman's polyester/cotton scoop-neck shirt.

Goodwin urged managers to order T-shirt designs with greater care and earlier seasonally to insure that the requested designs will be in stock.

At the present time Flipside carries the plain T-shirts produced by Gulf Coast and will now additionally carry Roach shirts.

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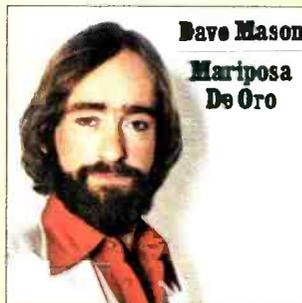
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Now Dave Mason has recorded his best album to date. "Mariposa De Oro" was a year in the making, and it was recorded during the most musically active period in Dave's career.

It's sharp and right. Like Dave Mason himself.



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# Heavily Historical: A&M Label Headquarters

By ED HARRISON

*"At the end of the Mutual contract I was anxious to get started with First National, but we had no studio. I decided to buy land in Hollywood and build one. The site was the corner of*

*Sunset and La Brea and had a very fine 10-room house and five acres of lemon, orange and peach trees. We built a perfect unit, complete with developing plant, cutting rooms and of-*

*fices."*—From "Charles Chaplin: My Autobiography," Simon & Schuster, 1964.

LOS ANGELES—The A&M Records lot is not your conventional

brick and plaster office structure. It's a chunk of Hollywood memorabilia—the original Charlie Chaplin Movie Studio erected in 1917.

In fact, the site is held in such high

esteem that in 1969, the city of Los Angeles declared it an historic cultural monument, placing it in good company with other landmarks such as the Hollywood sign and the Chinese Theatre.

And while the interior of the lot has undergone facial revamping since 1966 when A&M purchased it from CBS, to suit the label's day to day functions as a record company, the La Brea Ave. side has remained and will remain intact.

To envision the lot as headquarters of one of the biggest record companies, its history must be placed in perspective.

When Charlie Chaplin built his home on La Brea in 1919, the offices now located there were used as his guest house while his stables were located north of the present gate.

In 1942, the property was sold to Safeway, which built its market where the tennis courts formerly were located. The soundstage, perhaps the lot's most historic-laden fixture, was used for the filming of the "Superman" series from 1952 until 1957 and was purchased by comedian Red Skelton a year later for filming of his weekly network show. Skelton reportedly invested some \$2 million in improvements before he sold it to CBS.

When CBS occupied the lot beginning in 1962, more improvements were made for the "Perry Mason" tv series.

Before A&M purchased the studio in November 1966, its offices were located on Sunset Blvd. where Casablanca Records now makes its home. When the label was initially launched in 1962, Herb Alpert's garage served as an office.

"The company started growing and Herb and Jerry began thinking of buying a building. But they wanted a more friendly environment and atmosphere, a place with a low profile," recounts Dave Alpert, vice president of financial affairs and a former building contractor who with a small crew "tore out the unneeded stuff and made offices."

So, when the Perry Mason series ceased filming, the studio was put on the sales block. With Television City and Studio City quarters, CBS no longer had need for it. It was then that it caught the attention of Moss and Alpert.

When A&M moved in, the soundstage (then comprised of one large one which still remains and two smaller ones which have since become recording studios) contained permanent Perry Mason sets such as the jail, courtroom and judges' benches.

What is now the publicity department was formerly Barbara Hale's (Della Reese) dressing room, while the artist relations department was Raymond Burr's apartment and the artist development department was the film cutting room.

"Everyone thought it was nuts for a record company to take over a movie studio," remembers Alpert, whose own office was formerly the studio infirmary.

The soundstage is constantly being utilized for various in-house and promotional functions. In addition to the site of its yearly Christmas bash, the soundstage was used for filmings of Tijuana Brass television specials, recording sessions, A&M artists rehearsals, artist showcases and annual meeting functions. The Carpenters cut one track from its last album there with the 105-piece Los Angeles Philharmonic.

Two weeks ago (May 31), the soundstage was transformed into the

(Continued on page 91)



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# Gabbert Grabs 12 To Plan Billboard's Forum

NEW YORK—National Radio Broadcasting Assn. president Jim Gabbert, advisory committee chairman of this year's Billboard International Radio Programming Forum, has appointed 12 members to his committee to work on Forum plans.

Named to the committee are consultant Paul Drew; Charter Broadcasting (formerly Bartell Broadcasters) national program director Charley Lake; WNEW-AM New York program director Dean Tyler; Greater Media radio programming general manager Julian Breen; WNBC-AM New York program director Bob Pittman; KXN-FM Los Angeles program director Steve Marshall; WBLS New York program director Hal Jackson; Bonneville Broadcast Consultants president Marlin Taylor; Storer national program director Ed Salamon; WDVR Philadelphia operations manager Don Le Brecht, and WNCN New York general manager Bob Richer. Burkhart/Abrams & Associates president Kent Burkhart is also a member of the committee, as previously announced.

This year's Forum, the 11th annual, will be held at New York's Americana Hotel Aug. 9-13. The committee is putting together an agenda that will cover all aspects of music programming including the exploration of formats of the future.

Drew, who formerly oversaw the programming of RKO stations as an executive of that company and still consults RKO, will be a key speaker. Drew also writes a column called PD to PD in the radio pages of Billboard.

Lake, who has been national program director of Charter for a little over a year, has been program director of WYRE Annapolis, Md.; WJBO-AM-FM Portland, Me.; WPEZ Pittsburgh; and KSLQ St. Louis.

Tyler came to WNEW-AM in May of this year from sister Metro-media station WIP Philadelphia. In the three years he directed programming at WIP he won seven major radio awards including Billboard program director of the year. Previously, he programmed WILM and WAMS Wilmington, WIBG Philadelphia in its heyday, WHN New York, and WJBK Detroit.



Jim Gabbert



Julian Breen



Paul Drew



Charley Lake



Bob Pittman



Bob Richer



Ed Salamon



Dean Tyler

Breen, who has helped create Greater Media's Magic mellow sound, has previously served as KYA San Francisco program director and WABC New York assistant program manager.

Pittman, who was voted program director of the year last year by readers of The Hall Radio Report, a member of the Billboard family of publications, was called in from NBC's Chicago stations a year ago to revamp the contemporary format on the New York NBC flagship. He previously programmed WPEZ Pittsburgh, WMAQ Chicago, and WKQX Chicago.

Salamon, who is newly appointed as Storer national program director, is also program director of Storer's

(Continued on page 22)

## WSM's 'Waking Crew' In Nashville Exits Knob Hill

By SALLY HINKLE

NASHVILLE—WSM Radio's early morning "Waking Crew"—perhaps the last of the daily radio studio bands in the country—ushered in a new age June 5 as the 27-year-old program made a move from its Knob Hill studio facilities to Nashville's Opryland Hotel.

Broadcasting live from the hotel's Stagedoor Lounge, Monday-Friday, 7:45-9 a.m., the move marks the second time in the show's history that its location has allowed audience attendance.

The "Waking Crew" had its beginnings in 1951 when WSM launched "8 O'Clock Time." The program was emceed by Ralph Christian and featured a live studio band in an age when every major radio station had at least one orchestra.

In 1952, Dave Overton took over the show, moved it back to 7:45 a.m., and renamed it the "Waking Crew." Studio C in Nashville's downtown National Life Building provided

ample room for guests to view the broadcast.

Then in 1966, WSM left its downtown studios for the Knob Hill facility. The move didn't reflect in the "Waking Crew's" format but room for an audience was not available.

In 1972, Overton retired as host of the program, and Teddy Bart, who joined the crew as a singer in 1966, assumed emcee duties.

Members of the original band who continue as regulars on the show include Jack Gregory, Jack Shook, Bill McIlheney, Beverly Le-Croy and Clarence Gorton.

The format—a throwback to the 1940's style of radio—offers a leisurely mixture of mellow music, sometimes rambling discussions, information and humor.

Other members of the "Waking Crew" band are Doug Kirkham, H.B. Johnson, Joe Layne, Rex North and Norm Ray. Paul Eells reports on sports and Aaron Mermelstein provides national and local news.

## WRCQ FUNFEST Conn. Outlet Pops With New Personality-Oriented Format

By MIKE ADASKAVEG

HARTFORD—Radio which is fun to listen to is alive and doing well in this central Connecticut market via WRCQ, a former beautiful music station which is now airing a pop all-hit format that is also entertaining.

Known as 91Q, the station adapted its new format in 1975, but has recently blossomed in programming under the direction of new owners Dick Robinson and Enzon DiDominics.

Robinson is a veteran New England broadcaster, once having legions of fans on Hartford's WDRC. He left that station in 1976, ending a 12-year association with the Buckley Broadcasting chain's Connecticut outpost.

Robinson's dream was to own a station of his own, but his dream never counted on that station being in his own back yard.

"I searched from California to Florida and north for a suitable station," explains Robinson. "I never dreamed I'd find one literally in my back yard."

One of the towers of WRCQ and sister station WRCH-FM actually sets in the lot behind Robinson's home.

"My idea was to once again have fun in radio. Broadcasting in Hartford had gotten into the time and temperature routine," says Robinson. "I felt there was a generation of listeners that had not experienced this fun kind of entertainment. Yet, the generation that grew up with it was still out there."

"To put my ideas to work, I had to come up with some of my old pals," he continues. "We got things together last December when the station was licensed."

Some of the old pals that Robinson got back into Hartford radio were the station's personality Ken



Billboard photo by Mike Adaskaveg

Soap Time: Rick O'Connor, left, WRCQ's afternoon personality and John Flemming, the station's program director, record a portion of a radio soap opera while Ken Griffen, morningman, runs the board.

Griffen, operations manager, John Flemming and sales director Bill Hennessy.

"We put together a personality-oriented format, playing all-hit music," says Robinson. "Our basic concept is to entertain and to help people escape from the stresses of everyday life."

Program director Flemming sees the station as something extra added to the lives of listeners which enables them to cope with life as a whole.

"There are too many scientists in the world today," he reasons. "We're talking entertainment, information and service. The pressures of living will take all a person has got just to make it through the day. We give people information, plus something more—entertainment."

The entertainment goes around the clock at 91Q, but starts in the morning on the Griffen show. In-

cluded is a radio soap opera entitled "Life Is A Big Cookie." Most of the station's personnel participate in the taping of the daily serial, which takes the listener into an imaginary town called Maple Valley. In Maple Valley children are forbidden, birds talk, flying saucers land, frozen french fried frogs are eaten and the show is sponsored by an imaginary product called "Drill, a combination breakfast food and all-purpose household cleaner."

The soap opera has grown rapidly in popularity, and is now aired three times on the Griffen show.

"Maple Valley is the ideal escape," says Flemming. "It's not sophomoric silliness, not blue, not bubblegum . . . it's just funny, like the kind of stuff Steve Martin does."

Griffen still works with his famous sidekick personality, Phats

(Continued on page 20)

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*Some Girls* **Some Girls**

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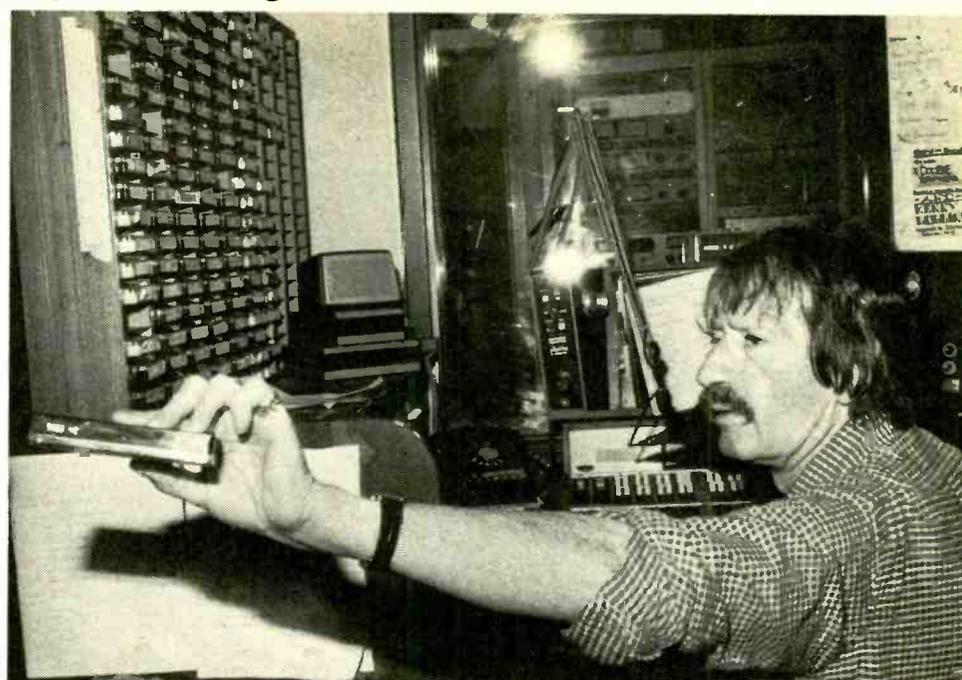
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**Pencil Time:** B. Mitch Reed fills in his log while the music rocks in the background.



**Cart Time:** Reed is handed Bruce Springsteen's new single on a cartridge in advance of receiving the actual LP for airing.

Billboard photos by Bonnie Tiegler

## Reed's Career Parallels Rock Radio Evolution

By RAY HERBECK JR.

LOS ANGELES—When B. Mitchell Reed strings three, four or five cuts together any hour of his 10 a.m.-2 p.m. shift on rocker KMET-FM here, chances are he created the set on the spot.

But chances are equally good that every cut will match in theme, lyric or historical importance musically.

After all, "the Beemer" has more than 22 years' radio experience on which to draw—exciting years in which he successfully survived a forced transition from jazz to infant Top 40 rock, rode that format to number one ratings in his native New York and L.A., and then teamed with Tom Donahue to forge and promote an FM album-oriented rock concept.

Back-announcing as usual, Reed automatically injects musical insight: "And there you had Manfred Mann doing Springsteen in 'Blinded By The Light,' and Springsteen doing Springsteen with his latest, 'Pour It All Night Long.'"

As a carted commercial plays, Reed dashes madly for the wall behind his console where literally thousands of albums lurk in a virtual honeycomb of music. Each LP jacket is tagged with exactly which selections are approved by p.d. Sam Bellamy or music director Jack Snyder. Usually, four or five cuts are listed.

Reed points out that the albums on the back wall are categorized as "E" selections. Beside the console are three racked bins, each containing 10 to 20 LPs. The bins are tagged "A," "B" and "C."

According to differing dayparts, DJs are required to air a certain number of cuts from each "currents" bin—"A" for hits, "B" for cuts either going up to "A" or down, and "C" for new arrivals. Reed's hourly formula is two from "A," two from "B" and one from "C."

"But on each of those LPs, we have four, five or six cuts from which to choose," he adds. "So, combined with our almost complete freedom in which 'E' or oldie cuts to play, we practically have free form here."

Since his program is completely oldout, Reed usually manages to air 10 or 11 cuts per hour. The station averages about 12.

After each cut is played, whether current or "E," Reed places the LP on a stack on the floor. The DJ following him will have to sort and replace the LPs, just as Reed must with the substantial pile beside his own

"It's another check," he explains. "We log each cut when we play it because no cut aired can be repeated by the following DJ ... to keep a four-hour separation. The LP stacking is just insurance."

Although Reed's musical knowledge is legendary, new album releases are as foreign to him as any-



**Reed goes through KMET-FM's library for inspiration while a photo of David Bowie observes the library scene through a window.**

one else. He keeps abreast by playing two or three LPs on his car cassette system while commuting one hour each way daily.

"Every DJ here is on top of what's happening musically out there," he explains. "And we provide input to Sam and Jack as to which cuts we think we should be on."

Reed is convinced the freedom to create on the air, which he says is encouraged by Bellamy, Snyder and Metromedia's general manager of KMET, L. David Moorhead, is the "X factor" in the station's rise to the top in the past three years.

"George Wilson says there's an unknown, almost undefinable 'X factor' for any successful station," Reed explains. "You can hear it by going up and down the dial—it jumps out at you. Right now, we've got it ... and I think it's because we've been allowed to keep our personality and creativity."

For instance, Reed always pays attention to listeners, who write about 50 letters per week. One girl recently suggested a tribute to "that great American rock institution, the 'one-night stand,'" Reed says.

He had just finished airing an hour's uninterrupted music comprised of odes such as "Let's Spend The Night Together," "Lay Down

Sally," "Someone To Lay Down Beside Me," "Just One Man," etc.

Reed recalls a time when such freedom was not available. But he's not so sure he was all that ready for it back then, anyway.

Reed entered radio following a decision at the Univ. of Illinois to forsake a career teaching political science "for the boogie and the glamor" of broadcasting. After a few months doing late nights on a Baltimore station, he landed the all-night "Birdland Jazz Show" in 1956 in his hometown of New York on WOR-AM.

"I felt I'd become an artist in my own right doing jazz," he recalls, noting that he moved after one year to Los Angeles and KFWB. Reed rode the all-night jazz slot there as well.

Then 1958 arrived and with it new management, which changed KFWB to "Channel 98" and threatened to rock L.A. to its roots with something called Top 40.

"What is Top 40?" he asks, recanting with a grin the staff's initial reaction. "I mean, who knew? It had evolved in the Midwest and this was the first any of us had heard of it."

Reed was chosen to remain with four of the prior format's DJs. Three Top 40 jocks from Texas were added—and the original four went back to school.

"For every hour on the air, we had an hour of Top 40 schooling," he says, pointing out that the earliest form of that style demanded "drive, drive, drive."

"It was tight, fast," he says. "It meant knowing exactly what you were going to say over an intro or the outro into your spots. And we used the Robert Orbin jokebook a lot for one-liners."

They were schooled to become "craftsmen" as opposed to Reed's self-image as an artist, he adds. "But, gradually, over a four-year period here, I became enthralled with the music—which initially I did not understand."

"But then my consciousness expanded and I realized that the roots of the stuff I was playing—the rock—had come from the jazz and blues I'd been playing before."

By this time, Reed had developed a zany on-air style in keeping with the high energy format using horns, bells, buzzers, etc. ... and what became known as "the fastest tongue in the West."

Within three months of the shift,

KFWB shot to number one in L.A., where it remained dominant for five years. But in 1963, Reed was wooed back to his hometown by prospects of bringing a personal vendetta to fruition.

In his four years as L.A.'s most-listened-to nighttime DJ, Reed had

with Brian Epstein, Derek Taylor and the Beatles.

From 1963 through 1965, Reed became inextricably entwined in the breaking of the Beatles in the New York area. He would bring back exclusive interviews and advance pressings from his trips. Often, he



**Hunt Time:** As an LP selection nears its end, Reed looks for the next to be cued up.

adopted New York's Alan Freed as his idol. When Freed left the air in 1961 under a cloud of payola charges, and Murray the K's star subsequently began its ascendancy there, Reed became rankled.

"You see, when WMCA offered me the night slot—opposite the number one Murray over at WINS—I felt that position rightfully still belonged to Freed," he explains. "So, I decided to go back and knock off Murray ... plus, I wanted to be number one in my hometown."

Within three months, he'd reversed the K's 25 share at night and WMCA's 7s, 8s and 9s. He'd also beaten competing WABC's "Cousin Brucey" in the same slot. Once his revenge had been taken, as it were, Reed began to miss California.

"I'd grown to love the sun and the ocean," he says. "In New York, the sun was 40 stories above you and the water was over at the East River."

But WMCA wasn't about to let him out of his two-year contract. However, after much pleading "using every scam I could come up with," Reed landed a rewritten contract which gave him one week off for every six he worked, ostensibly to visit L.A. Instead, he spent a lot of time in London developing contacts

competed for interviews in New York with Murray the K.

"It was great times," he says. "But when 1965 rolled around, I had to go back home to L.A." For his final New York show, as a going away present to his legion of followers (4,000 usually mobbed the airport for his arrivals and departures at the height of his Beatle activity), Reed revealed that the "B." in his name stood for "Burton."

"After that, my eyes welled up in tears and I had to leave the air," he recalls.

In Los Angeles, KFWB had been pushed off the mountain by KRLA. And KHJ was beginning to enter the fray. But something inside Reed was changing in 1966-67: the bells, buzzers and bongos seemed irrelevant.

"Something else was happening out there," he explains, citing the Byrds, Jefferson Airplane and Grateful Dead. "I'd been talking with musicians like David Crosby. They said they were tired of making 2½-minute records just so we could squeeze in four minutes of commercials."

Reed recognized a music explosion was beginning, initially with Dylan's six-minute "Like A Rolling Stone" (Continued on page 22)



**ISLAND GIVEAWAY**—Epic recording artist, Dave Loggins, center draws winning name in "Cayman Island Giveaway." More than 8,000 entries were filed in the WSM Nashville contest. On hand for the ceremonies are, left to right, Terry Brandon, J.J. Morley, p.d. John Young, Nick Archer, and Wes Green.

## WRCQ FUNFEST Conn. Outlet Pops With New Personality-Oriented Format

• Continued from page 16

Foon. But, the Phats at 91Q is not the same Phats that was in Hartford when Griffen was the number one nighttime personality on WDRC and Hartford's former top station, WPOP. The new Phats has grown from a silly tennager to a liberated woman. Though she still eats pizza for breakfast and leads the singing chickens in song every morning, the new Phats is more profound and outspoken on issues. She, like the format, still appeals to her old fans (the ones that grew up with her) and is winning new fans.

"We have a wild audience," says Robinson. "We have listeners from teenagers to persons over 50. They come from all walks of life. A doctor wrote and said he has had to sit in his car in the parking lot of his office to listen to 'Cookie' every morning, even though he was late for his office hours."

Griffen is followed by Jack Carney, formerly of WPOP and WTIC-FM. Carney entertains in the mid-day shift. He is described by Fleming to be "so laidback that if he were any more laidback, he would be dead."

Fleming is first to admit that the fun at the station is internal as well as external. He chides afternoon personality Rick O'Connor about his "Encyclopedic knowledge of music." O'Connor is also a former WPOP personality.

"Out of his mind" is what Fleming says about night personality Jim Buchanan. He is a former program director from WNLC in New London, Conn. Buchanan is a natural comedian with a quick wit and numerous one-liners used in his show.

Bill Pearson and Leslie Ellen work the late night and graveyard shifts, respectively. Both are former students of Robinson's Connecticut

School of Broadcasting. Ellen is the only female all-night radio personality in the state of Connecticut.

The physical setting of the station is complementary to the format. The studios are in a luxurious mansion on a 36-acre tract in suburban Farmington. The atmosphere breathes fun, but work is fun for the people employed there.

Griffen came back to Hartford radio because he came to the realization that being an air personality is what he does best.

"And I realized that I can only be a good personality in a social environment that is relaxed," he explained. "Show business is a creative business. You can't be clever and funny with rules imposed upon you. This station is the only station that respects where you come from, who you are, and what your ideas are."

Though there may not be strict rules imposed on the WRCQ personality the music follows strict guidelines, but guidelines which allow for individual personality choice. The personality has the freedom of choice in the hit he plays from a certain category. However, no matter what is played, it is always a hit.

The music selection starts with recordings from 1955, and includes all the hits up to the present hits. However, 1964 is considered a pivo-

(Continued on page 22)

## PD. to PD.

By PAUL DREW

LOS ANGELES—A lot is being written about the new rating services. Do you think any of these will be better than ARB?

I haven't had an opportunity to fully examine all of the new services. The one that may prove to be the most useful for the program director may turn out to be a poor selling tool. I do like the way the prime time network tv shows are rated every night, half-hour by half-hour, in New York, Chicago and Los Angeles.

The network programming people have these "overnights" the following day. Frequently, programming decisions are made with these numbers. Radio program directors should have a report every day on what listening occurred in the marketplace on the previous day.

I've been lucky to have worked with Burkhardt and Drake back in the days of Hooper. Not only did they use these monthly reports to adjust the programming, they frequently had Kelly girls in the non-Hopper weeks doing exactly what Hooper did.

They were able to take the temperature of the station almost every week. If they spotted a problem, they adjusted and tinkered. All of the great programmers I've known were and are "tinkerers." They constantly make improvements in the product, which I believe is an expression and extension of the programmer's personality. I plan to say more about this at the 11th annual Billboard International Programming Forum.

**The Drake method was digital time. Lately, I've heard stations that only give the time and others that have completely dropped digital timechecks. Which way do you do it?**

When I first heard stations with all digital timechecks, it was before the digital watch explosion. Now digital time is almost everywhere. Since most listeners only hear the time when they want to know the time, I prefer having it digital. It's efficient and quick.

**We have a female jockey on our staff. The general manager has suggested I put her into morning drive. I know that a few stations have female jocks in the morning. How are their ratings and do you think I should give it a try?**

I don't believe the wake-up audience is there yet, for the same reasons Cronkite and Chancellor have the numbers on tv and that all three tv networks have male anchors on

their morning shows. Soon, perhaps and there's always room for a successful exception. The rating picture is mixed and so far I haven't heard anyone put a female morning jock in the same league with Dr. Don Rose, Larry Lujack, Robert W. Morgan and Rick Dees.

★ ★ ★

**From Chris Downing KLWN Lawrence, Kan.:** I take exception to some advice in the May 13 "PD TO PD." It isn't really wise to arbitrarily come out of the top-of-the-hour lid with "an uptempo hit." It's pretty silly to blow a huge continuity in the station's tempo curve and music flow at an arbitrary time point.

The top-of-the-hour doesn't really have any significance in the lives of non-radio people. It's my contention that broadcasters place artificial importance on the top-of-the-hour as a "starting point" for an hour's music; programmers who "reset" their flow once an hour interrupt the smooth progression of programming elements that makes extended listening enjoyable.

Dramatic and elaborate top-of-the-hour i.d.s are fun to do, but they build the station's ego more than it's image. In my opinion, the top-of-the-hour i.d. should be produced with the same texture and intensity as other station i.d. elements (jingles, and of stopset promos or drop-ins), and the first record out of the i.d. should be part of the music flow pattern already built.

Superstar songs should be used to re-establish a station's musical image after a significant interruption in flow (news or a really long stopset, for example). The super image songs and dynamic i.d. productions should be intelligently in context, not arbitrarily at one quarter-hour breakpoint that has only technical significance.

Another significant disadvantage of putting too much energy into the top-of-the-hour is that it can draw unwelcome attention to a set of call letters that aren't used as the station logo. Code-call stations hiding a lousy set of call letters aren't wise to draw attention to the radio station's "real" name when they use another logo.

A fine letter and some very good points, especially concerning a station with a non-call letter logo. Tempo for the sake of tempo? No. Content plus tempo? Covers both bases.

Please send your questions/comments to: Paul Drew, c/o Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

★ ★ ★

Drew is a noted broadcasting consultant who specializes in programming.

## NPR Beaming Newport Festival

WASHINGTON—National Public Radio will broadcast live three events associated with the upcoming Newport Jazz Festival.

NPR's "Jazz Alive" show will broadcast "A Tribute To Jazz" from the White House Sunday evening (18) 6-8 p.m. (see separate story on page three).

(Continued on page 35)

coming july 1!



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Billboard photo by Mike Adaskaveg  
Dick Robinson: WRCQ's owner blends contemporary music with fun elements on his station.

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## Vox Jox

By DOUG HALL

NEW YORK—What began as a guest appearance on WHK Cleveland last month has blossomed into a full-time stint for **Don Imus**, former WNBC New York morning man.



Don Imus

For Imus, who will be billed as "Imus In The Afternoon," the spot marks a return to Cleveland after a seven-year absence. At that time he was on WGAR. Although he plans to move from Greenwich, Conn., to Cleveland, his new plans won't interfere with his new television show "Imus Plus." He will commute to New York on weekends to do the late-night weekend show. Imus starts his new job July 4.

★ ★ ★

WOW Omaha DJ **Skip Coy** lost his arbitration case with WOW owner Meredith Broadcasting. AFTRA member Coy had been fired for not logging a spot. . . . KEX Portland, Ore., is "considerably involved" in the current Rose Festival. The station and its sister FM station KQFM have a boat in the bathtub boat races in the Willamette River and **Jim Hollister** is broadcasting live play-by-play. Hollister is also MCing a "Grease" dance from the Hilton Hotel.

★ ★ ★

**Dave Kelly** of WHIC-TV Pittsburgh joins WIXZ as mid-day per-

sonality. His program consists of modern country music, talk and phone-in comments. He will continue his tv show. **Steve Ott** will move from mid-day to evenings on WIXZ.

WJBO Baton Rouge morning team **Ross Brittain** and **Brian Wilson** gave away "The WJBO Out-house" in a station promotion. The two-seater came equipped with a tv, CB and wine rack. . . . **Charlie O'Henry**, formerly of KSJO and KEEN San Jose and KLEI Kaikua, Hawaii, is doing weekends on KKUA Honolulu. . . . **Bob Bassett's** "Portrait Of Jazz" is now being aired over WBSM, New Bedford, Mass. When he was doing the show in Rochester, N.Y., in 1962 his friend **Chuck Mangione** recorded "Bassett Sound," which Bassett still uses for his theme.

★ ★ ★

WUBE Cincinnati tied its annual Mother's Day promotion in with C.W. McCall's album "Roses For Mama." Listeners submitted poems about their mothers and 10 mothers were chosen to receive a dozen roses and a copy of McCall's album. . . . Fifty listeners were special guests of CHYR Leamington, Ontario, at the premier of the film "Harper Valley PTA." Station personalities **Mark Rogers** and **Chuck Reynolds** gave away 100 free ice cream sundaes at the theatre.

## Radio Forum

• Continued from page 16

WHN New York. Previously he programmed WEEP Pittsburgh.

Le Brecht has served as operations manager of WPAT-AM-FM New York, and general manager of CHFI Toronto, WBT-FM Charlotte, WSPA Spartanburg, and KFRE Fresno.

Richer has been at WNCN since it was restored to classical music from a brief period of rock two years ago. Previously as executive vice president of Able Communications he oversaw the operations of KJOI Los Angeles and KOAX Dallas. He was also an early collaborator of Jim Schulke in the development of Schulke Radio Productions.

## Reed Finds FM Format Fits Needs

• Continued from page 19

Stone" and the Doors' seven-minute "Light My Fire." Reed obtained permission at KFVB to turn the evening shows—his and Dave Diamond's—into L.A.'s first album-oriented rock programming.

He points out that they only had a small stack, "comprised of the Beatles and Stones catalogs, plus one Jefferson Airplane LP and one Grateful Dead." Ratings were high, but sets were hard to build with 18 minutes of commercials per hour.

Reed had met Tom Donahue at the 1967 Monterey Pop Festival. Together, equally frustrated at their respective stations, they began searching for new outlets to program with eight minutes of commercials per hour. Donahue found his answer at KMPX-FM in San Francisco.

Reed found backers for KPPC-FM in Los Angeles—broadcast from the basement of the Pasadena Presbyterian Church.

"It was such a wonderful thrill to be able to bunch your commercials at the bottom of the hour, play a 25-minute Beatles or Stones set, or whatever," he recalls. "It was a great feeling of freedom because the creators were back in control, not the management."

But only to a point. The signal was poor ("We told people to use coat-hanger 'Zs' on the floor for better reception") and the equipment worse. Reed and company had brought the income from \$700-\$1,000 per month to \$20,000-\$40,000 per month, but the money was not being directed into improvements as had been promised. Donahue at KMPX was experiencing the same frustrations.

Together, the entire staffs of both stations struck in March 1968. After three months, though all sponsors had been driven off, Reed and Donahue faced the inevitable and went looking elsewhere. In New York, they found Metromedia interested in their ideas. The firm's KSAN-FM in San Francisco hired Donahue's entire crew. And Reed ended up at KMET-FM, which was an automated beautiful music outlet, sister to all-talk KLAC.

Donahue and Reed provided four hours of taped album rock for KMET initially. After several months, the station was earning an estimated \$25,000 a month—up from \$125,000 a year previously. By 1971, the outlet had gone entirely live—with one DJ being Guy Williams, also known as David Moorhead.

With the exception of 1971-1972, when Reed experimented with FM programming on AM KRLA as a consultant to Shadov Stevens, he has remained at KMET ever since. Additionally, Reed interviews with rock stars are syndicated over Earth News Radio and a one-hour music show is syndicated by Watermark.

Most recently, Reed was signed as co-host with Phil Spector of "Win The Jam," a local battle-of-the-bands television show to be syndicated.

As Reed places his final LP cut for the day on the turntable and pushes the button, he rises and begins reveling in the opening sax solo on Gerry Rafferty's "Baker Street." He's into the music, can program it his way, and is convinced that's why he and L.A. are both happy with KMET.

"We're a personality station," he says. "We're a little looser, a little left of center . . . not geared to pressure, but laidback and having fun. Yet, along with the freedom, we have a strict format."

## Personality Rocks WRCQ

• Continued from page 20

tal year in rock 'n' roll, and the years after 1964 are given special play by the station. Day-parting is practiced with some cuts being eliminated from morning play. Yet, the station still "breaks" new music.

What is the station's battle plan in the war against competition?

"Attack it," says Flemming. "We're heavy on promotions, both internal and external. We have fun here, but we're not a country club. We get things done. Our personalities put in more than the time they are on the air. There are many 12-hour days here for them."

Sister station WRCH is the number one FM station in the state. It utilizes the "FM 100" plan of Darrell Peters in Chicago. The top AM station in the market, WTIC, is considered prime competition for WRCQ. The other strong AM competition comes from WDRC-AM, Robinson's former home.

"We're in a world of our own," says Robinson. "It's not like it was years ago. There is a lot of fractionalization now, a lot of stations in the

market. A lot of them sound the same. But we are different."

"The future will bring us AM stereo," says Flemming. "We feel that in two years we will have AM stereo."

"In the meantime," adds Robinson, "we're going to refine, refresh and improve. We'll keep playing the hits, no AOR, no bubblegum, but a lot of personality."

## PBS Prepping Fitzgerald Pilot For Fall Series

NEW YORK—PBS has signed Geraldine Fitzgerald for a one-hour television special devoted to her cabaret act that would serve as the pilot for a weekly cabaret series hosted by the singing actress.

The program, scheduled for fall airing, will be taped Wednesday (14) at Reno Sweeney, the nightclub where Fitzgerald made her singing debut about four years ago.

Kirk Browning, director of PBS' "Live From Lincoln Center" series, will direct the Fitzgerald special, which is being co-produced by WGBY of Springfield, Mass., and the Eugene O'Neill Theatre Center in Wallingford, Conn. Richard Maltby Jr., currently with the Broadway musical "Ain't Misbehavin'," is staging the show.

Fitzgerald recently formed her own record label called Spy Records.

## NBC To Air Clark

NEW YORK—Among the new shows in NBC's fall lineup is "Live From Hollywood With Dick Clark." The 60-minute show will be filled with acts that will range from nostalgia to the latest groups. The series will be produced by Dick Clark Productions.

## Expanded Sample Frame Still Active In Chicago

NEW YORK—Radio programmers who have been rejoicing that that nasty old disruptive rating measurement device Arbitron calls Expanded Sample Frame has gone away are in for a disappointment.

Actually it never went away. Expanded sample frame, which is a device to measure radio listeners with unlisted phones, is alive and well in Chicago, where station operators voted its approval.

But Arbitron withdrew the controversial methodology from New York, Los Angeles and Philadelphia after stations claimed its input raised havoc with station standings.

Now amid rumors that Arbitron is about to crank up Expanded Sample Frame for 25 markets next year whether the stations in these markets like it or not, the official word from the dominant measurer of radio listening is a terse, "We won't say we won't do it."

Arbitron has produced figures from the four markets in which the

new service was tested which show the device particularly hurt MOR formats along with all-news, news-talk and Spanish. Black and country formats gained substantially, with good gains also being registered by contemporary and "beautiful" music.

The sharp gains of black and country formats seems to bear out some research which indicates persons with unlisted phones tend to be young, transient, blue-collar, non-white, with low income and little education.

This profile would also explain the decline of all-news and news-talk, which tend to attract an older audience.

For example when Expanded Sample Frame was dropped in New York in the January/February Arbitron book, talk WOR knocked contemporary WABC out of first place in the market and WCBS-AM and WINS, both all-news stations gained with the survey gone.

DOUG HALL

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JOEL WHITBURN'S  
LATEST RELEASE!



RECORD RESEARCH INC.

## Case Studies

By KENT BURKHART

**Location:** Medium size Southeastern city.

**Date:** Three years ago.

**Problem:** An FM station has programmed a rather loose AOR format with little rating reaction.

**Solution:** Use a localized AOR format with heavy familiarity emphasis.

**Recommendations to client:**

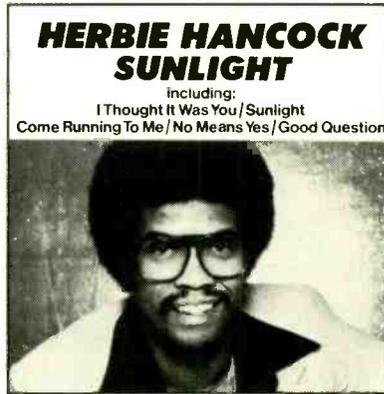
1. Use more conversational instead of laidback announcers.
2. Follow a strict music research and air rotation system.
3. Promote cleverly with the community in mind.
4. Use contemporary news briefs throughout the day and night.
5. Use special music concerts from time to time.
6. Use proven research for formatic, promotion and music information.
7. Don't over-commercialize.
8. Don't worry about the competition. Do your own thing.

**Results:** Station is in upper echelon in ratings. . . many times number one 12+ as well as number one 18-49 and teens.

# THE NEXT VOICE YOU HEAR WILL BE HERBIE HANCOCK.

Now Herbie's singing with his voice as well as his keyboards. And the result is "Sunlight." It's a new album that shines with so much musical energy, you'll wonder why he's waited till now to make music with *everything* he's got.

**"SUNLIGHT." A VOCAL NEW DIRECTION  
IN MUSIC FROM HERBIE HANCOCK.  
ON COLUMBIA RECORDS AND TAPES.**



\*Columbia\* are trademarks of CBS Inc. © 1978 CBS Inc.  
Produced by David Rubinson & Friends, Inc. and Herbie Hancock.

# PolyGram Tele

REF: M E R C U R Y

DEAR R.I.A.A.,

THERE MUST BE SOME M  
"THE BEST OF THE STA  
GOING PLATINUM.

WHO'S EVER HEARD OF  
ACT SELLING A MILLIC

# gram No. 024

(A POLYGRAM LABEL)

ISTAKE ABOUT  
TLER BROTHERS"

A STRAIGHT COUNTRY  
V?

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/15/78)

## TOP ADD ONS - NATIONAL

- (D) ROLLING STONES—Miss You (Rolling Stones)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- PABLO CRUISE—Love Will Find A Way (A&M)

## PRIME MOVERS - NATIONAL

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

## BREAKOUTS - NATIONAL

- BOB SEGER—Still The Same (Capitol)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- PETER BROWN—Dance With Me (Drive)

### D—Discotheque Crossover

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

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

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

### KAFY—Bakersfield

- TODD RUNDGREN—Can We Still Be Friends (Bearsville)
- JOE WALSH—Life's Been Good (Elektra)
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 34-20
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 26-14

### KRIZ—Phoenix

- NICK GILDER—Hot Child In The City (Chrysalis)
- JEFFERSON STARSHIP—Runaway (Grunt)
- D★ DONNA SUMMER—Last Dance (Casablanca) 19-7
- ★ PATTI SMITH—Because The Night (Arista) 23-17

### KTKT—Tucson

- PETER BROWN—Dance With Me (Drive)
- FRANKIE VALLI—Grease (RSO)
- ★ STEVE MARTIN—King Tut (WB) HB-23
- ★ HEATWAVE—The Groove Line (Epic) HB-24

### KQEO—Albuquerque

- TODD RUNDGREN—Can We Still Be Friends (Bearsville)
- POUSETTE DART BAND—Stand By Me (Capitol)
- ★ HEATWAVE—The Groove Line (Epic) 39-25
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 25-14

### KENO—Las Vegas

- BILLY JOEL—Only The Good Die Young (Columbia)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 20-12
- ★ GERRY RAFFERTY—Baker Street (UA) 10-4

## Pacific Northwest Region

### TOP ADD ONS:

- O'JAYS—Usta Be My Girl (Phila Int'l)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- PABLO CRUISE—Love Will Find A Way (A&M)

### PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- BILLY JOEL—Only The Good Die Young (Columbia)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)

### BREAKOUTS:

- PETER BROWN—Dance With Me (Drive)
- ABBA—Take A Chance On Me (Atlantic)
- HEATWAVE—The Groove Line (Epic)

### KFRC—San Francisco

- D• ROLLING STONES—Miss You (Rolling Stones)
- JOE WALSH—Life's Been Good (Elektra)
- ★ STEVE MARTIN—King Tut (WB) 25-15
- ★ HEATWAVE—The Groove Line (Epic) HB-22

### KYA—San Francisco

- BONNIE TYLER—It's A Heartache (RCA)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ GERRY RAFFERTY—Baker Street (UA) 12-3
- ★ PETER BROWN—Dance With Me (Drive) 21-13

### KLIV—San Jose

- KC & THE SUNSHINE BAND—It's The Same Old Song (TK)
- ROBERT PALMER—Every Kinda People (Island)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 13-8
- ★ HEATWAVE—The Groove Line (Epic) 26-22

### KNDE—Sacramento

- ABBA—Take A Chance On Me (Atlantic)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 17-9
- ★ GERRY RAFFERTY—Baker Street (UA) 8-1

### KROY—Sacramento

- FRANKIE VALLI—Grease (RSO)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 14-7
- ★ ABBA—Take A Chance On Me (Atlantic) 19-

### KYNO—Fresno

- KENNY ROGERS—Love Or Something Like It (UA)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ SWEET—Love Is Like Oxygen (Capitol) 24-19
- ★ FRANKIE VALLI—Grease (RSO) 21-17

### KGW—Portland

- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ BOB SEGER—Still The Same (Capitol) 22-15
- ★ GERRY RAFFERTY—Baker Street (UA) 6-3

### KING—Seattle

- PETER BROWN—Dance With Me (Drive)
- BARBRA STREISAND—Songbird (Columbia)
- ★ GERRY RAFFERTY—Baker Street (UA) 11-6
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 7-4

### KJRB—Spokane

- D• ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 21-11
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 23-14

### KTAC—Tacoma

- D• DONNA SUMMER—Last Dance (Casablanca)
- ROBERT PALMER—Every Kinda People (Island)
- ★ GERRY RAFFERTY—Baker Street (UA) 22-16
- ★ ABBA—Take A Chance On Me (Atlantic) 23-17

### KCPX—Salt Lake City

- BARRY MANILOW—Copacabana (Arista)
- JACKSON BROWNE—Stay (Asylum)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 29-20
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 10-4

### KRSP—Salt Lake City

- O'JAYS—Usta Be My Girl (Phila Int'l)
- BARRY MANILOW—Copacabana (Arista)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 17-10
- ★ PETER BROWN—Dance With Me (Drive) 25-19

### KTLK—Denver

- BILLY JOEL—Only The Good Die Young (Columbia)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 14-9
- ★ SEALS & CROFTS—You're The Love (WB) 19-14

### KIMN—Denver

- PABLO CRUISE—Love Will Find A Way (A&M)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 26-21
- ★ SEALS & CROFTS—You're The Love (WB) 27-23

### North Central Region

- PABLO CRUISE—Love Will Find A Way (A&M)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 26-21
- ★ SEALS & CROFTS—You're The Love (WB) 27-23

### TOP ADD ONS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- BARRY MANILOW—Copacabana (Arista)

### PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- BILLY JOEL—Only The Good Die Young (Columbia)

### BREAKOUTS:

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- BOB SEGER—Still The Same (Capitol)
- PATTI SMITH—Because The Night (Arista)

### CKLW—Detroit

- D• DONNA SUMMER—Last Dance (Casablanca)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 28-20
- ★ GERRY RAFFERTY—Baker Street (UA) 11-4

### WDRQ—Detroit

- D• ROLLING STONES—Miss You (Rolling Stones)
- PATTI SMITH—Because The Night (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) 18-12
- ★ BONNIE TYLER—It's A Heartache (RCA) 20-16

### WTAC—Flint

- D• TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- SPELLBOUND—Rumour At The Honky Tonk (EMI)
- ★ GERRY RAFFERTY—Baker Street (UA) 12-2
- ★ BOB SEGER—Still The Same (Capitol) 9-3

### Z-96 (WZZM-FM)—Grand Rapids

- D• ROLLING STONES—Miss You (Rolling Stones)
- PETER BROWN—Dance With Me (Drive)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 26-18
- ★ HEATWAVE—The Groove Line (Epic) 20-15

### WAKY—Louisville

- BILLY JOEL—Only The Good Die Young (Columbia)
- D• ROLLING STONES—Miss You (Rolling Stones)
- ★ GERRY RAFFERTY—Baker Street (UA) 11-4
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 22-16

### WBGW—Bowling Green

- BARRY MANILOW—Copacabana (Arista)
- JACKSON BROWNE—Stay (Asylum)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 29-20
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 10-4

### WGCL—Cleveland

- SWEET—Love Is Like Oxygen (Capitol)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 16-5
- D• DONNA SUMMER—Last Dance (Casablanca) 19-10

### WZPP—Cleveland

- BARRY MANILOW—Copacabana (Arista)
- KANSAS—Portrait (Kirshner)
- ★ BOB SEGER—Still The Same (Capitol) 13-7
- ★ ERIC CLAPTON—Wonderful Tonight (RSO) 27-22

### WSAI—Cincinnati

- GEORGE BENSON—On Broadway (WB)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ JOE WALSH—Life's Been Good (Elektra) 26-19
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 21-15

### Q-102 (WKQR-FM)—Cincinnati

- NO LIST
- 
- 
- 

### WCOL—Columbus

- D• DONNA SUMMER—Last Dance (Casablanca)
- BARRY MANILOW—Even Now (Arista)
- ★ ABBA—Take A Chance On Me (Atlantic) 27-16
- ★ PATTI SMITH—Because The Night (Arista) 28-18

### WNCI—Columbus

- BOB SEGER—Still The Same (Capitol)
- ABBA—Take A Chance On Me (Atlantic)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 6-2
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 13-9

### WCUE—Akron

- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- WINGS—I've Had Enough (Capitol)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 25-13
- ★ TODD RUNDGREN—Can We Still Be Friends (Bearsville) 22-24

### 13-Q (WKTQ)—Pittsburgh

- JEFFERSON STARSHIP—Runaway (Grunt)
- JOE WALSH—Life's Been Good (Elektra)
- ★ PETER BROWN—Dance With Me (Drive) 22-16
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) HB-22

### WPEZ—Pittsburgh

- KENNY ROGERS—Love Or Something Like It (UA)
- WALTER EGAN—Magnet & Steel (Columbia)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 19-8
- ★ BARRY WHITE—Oh What A Night For Dancing (20th) 35-29

### Southwest Region

- TOP ADD ONS:
- QUINCY JONES—Stufl Like That (A&M)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- BOB SEGER—Still The Same (Capitol)

- ★ PRIME MOVERS:
- STEVE MARTIN—King Tut (WB)
- SWEET—Love Is Like Oxygen (Capitol)
- HEATWAVE—The Groove Line (Epic)

- BREAKOUTS:
- SEALS & CROFTS—You're The Love (WB)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- ROD STEWART—I Was Only Joking (WB)

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
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- BOB SEGER—Still The Same (Capitol)
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- ★ HEATWAVE—The Groove Line (Epic) 38-31

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

### KOMA—Oklahoma City

- D• ROLLING STONES—Miss You (Rolling Stones)
- PETER BROWN—Dance With Me (Drive)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 30-21
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 25-16

### KAKC—Tulsa

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ ROD STEWART—I Was Only Joking (WB) 26-15
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 13-8

### KELI—Tulsa

- LE BLANC & CARR—Midnight Light (Big Tree)
- GENESIS—Follow You, Follow Me (Atlantic)
- ★ TRAMMPS—Disco Inferno (Atlantic) 12-7
- ★ GERRY RAFFERTY—Baker Street (UA) 13-9

### WTIX—New Orleans

- TUXEDO JUNCTION—Chattanooga Choo Choo (Butterfly)
- ERUPTION—I Can't Stand The Rain (Ariola)
- ★ HEATWAVE—The Groove Line (Epic) 38-20
- ★ SWEET—Love Is Like Oxygen (Capitol) 16-10

### WNOC—New Orleans

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

### KEEL—Shreveport

- BOB SEGER—Still The Same (Capitol)
- LOUISIANA'S LE ROUX—New Orleans Lady (Capitol)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-13
- ★ HEATWAVE—The Groove Line (Epic) 38-31

### KILT—Houston

- TOM PETTY & THE HEARTBREAKERS—I Need To Know (Shelter)
- QUINCY JONES—Stufl Like That (A&M)
- ★ STEVE MARTIN—King Tut (WB) 38-19
- D• ROLLING STONES—Miss You (Rolling Stones) 35-18

### KRBE—Houston

- BARRY MANILOW—Copacabana (Arista)
- QUINCY JONES—Stufl Like That (A&M)
- ★ STEVE MARTIN—King Tut (WB) 37-27
- D• ROLLING STONES—Miss You (Rolling Stones) 28-20

### KLIF—Dallas

- D• ROLLING STONES—Miss You (Rolling Stones)
- BARRY MANILOW—Even Now (Arista)
- ★ SEALS & CROFTS—You're The Love (WB) 21-16
- ★ BILLY JOEL—Only The Good Die Young (Columbia) HB-25

### KNUS-FM—Dallas

- D• DONNA SUMMER—Last Dance (Casablanca)
- STEELY DAN—FM (MCA)
- ★ PETER BROWN—Dance With Me (Drive) 25-19
- ★ GERRY RAFFERTY—Baker Street (UA) 9-6

### KFJZ-FM (Z-97)—Ft. Worth

- STEELY DAN—FM (MCA)
- BOB SEGER—Still The Same (Capitol)
- ★ ABBA—Take A Chance On Me (Atlantic) 17-10
- ★ WINGS—With A Little Luck (Capitol) 10-4

### KINT—El Paso

- D• DONNA SUMMER—Last Dance (Casablanca)
- ROBERT PALMER—Every Kinda People (Island)
- ★ SWEET—Love Is Like Oxygen (Capitol) 24-16
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 20-14

### WMET—Chicago

- D• DONNA SUMMER—Last Dance (Casablanca)
- ROBERT PALMER—Every Kinda People (Island)
- ★ SWEET—Love Is Like Oxygen (Capitol) 24-16
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 20-14

### WLS—Chicago

- STEVE MARTIN—King Tut (WB)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ BONNIE TYLER—It's A Heartache (RCA) 29-16
- ★ CHUCK MANGIONE—Feels So Good (A&M) 12-5

### WLS—Chicago

- STEVE MARTIN—King Tut (WB)
- O

THE NEW

# SUN

SINGLE IS HERE!



## “Sun Is Here”

(4537)

From Their Incredible Album, “Sunburn” (SF-11723)  
Produced and Arranged by Beau Ray Fleming & Byron Byrd



# Billboard Singles Radio Action

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Based on station playlists through Thursday (6/15/78)

● Continued from page 26

**WROK—Rockford**

- **ROLLING STONES**—Miss You (Rolling Stones)
- **O'JAYS**—Usta Be My Girl (Phila Int'l)
- ★ **JOE WALSH**—Life's Been Good (Elektra) 29-22
- ★ **GEORGE BENSON**—On Broadway (WB) 12-8

**WIRL—Peoria**

- **BILLY JOEL**—Only The Good Die Young (Columbia)
- **O'JAYS**—Usta Be My Girl (Phila Int'l)
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 22-6
- ★ **PLAYER**—This Time I'm In It For Love (RSO) 17-10

**WNDE—Indianapolis**

- **BILLY JOEL**—Only The Good Die Young (Columbia)
- **JEFFERSON STARSHIP**—Runaway (Grunt)
- ★ **ABBA**—Take A Chance On Me (Atlantic) 18-12
- ★ **BONNIE TYLER**—It's A Heartache (RCA) 6-3

**WOKY—Milwaukee**

- **BOB SEGER**—Still The Same (Capitol)
- **O'JAYS**—Usta Be My Girl (Phila Int'l)
- ★ **ABBA**—Take A Chance On Me (Atlantic) 27-11
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 17-8

**WZUU-FM—Milwaukee**

- **JOE WALSH**—Life's Been Good (Elektra)
- **ERIC CLAPTON**—Wonderful Tonight (RSO)
- ★ **GENESIS**—Follow You, Follow Me (Atlantic) 19-9
- ★ **ABBA**—Take A Chance On Me (Atlantic) 15-6

**KSLQ-FM—St. Louis**

- **PABLO CRUISE**—Love Will Find A Way (A&M)
- **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l)
- ★ **BARRY MANILOW**—Even Now (Arista) 29-22
- ★ **MARSHALL TUCKER**—Dream Lover (Capricorn) 23-17

**KXOK—St. Louis**

- **PATTI SMITH**—Because The Night (Arista)
- **BARBRA STREISAND**—Songbird (Columbia)
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 14-3
- ★ **JACKSON BROWNE**—Stay (Asylum) 34-24

**KIOA—Des Moines**

- **SWEET**—Love Is Like Oxygen (Capitol)
- **JEFFERSON STARSHIP**—Runaway (Grunt)
- ★ **CARLY SIMON**—You Belong To Me (Elektra) 21-12
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 14-9

**KDWB—Minneapolis**

- **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l)
- **CARLY SIMON**—You Belong To Me (Elektra)
- ★ **GERRY RAFFERTY**—Baker Street (UA) 14-4
- ★ **EDDIE MONEY**—Baby Hold On (Columbia) 12-8

**KSTP—Minneapolis**

- **ROLLING STONES**—Miss You (Rolling Stones)
- **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l)
- D★ **DONNA SUMMER**—Last Dance (Casablanca) 25-20
- ★ **CARLY SIMON**—You Belong To Me (Elektra) 10-6

**WHB—Kansas City**

- **JOE WALSH**—Life's Been Good (Elektra)
- **ERIC CLAPTON**—Wonderful Tonight (RSO)
- ★ **GEORGE BENSON**—On Broadway (WB) 28-18
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 21-19

**KBEQ—Kansas City**

- **PABLO CRUISE**—Love Will Find A Way (A&M)
- D● **ROLLING STONES**—Miss You (Rolling Stones)
- ★ **STEVE MARTIN**—King Tut (WB) 30-18
- ★ **BOB SEGER**—Still The Same (Capitol) 19-10

**KKLS—Rapid City**

- D● **ROLLING STONES**—Miss You (Rolling Stones)
- **BARRY MANILOW**—Copacabana (Arista)
- ★ **TOBY BEAU**—My Angel Baby (RCA) 21-16
- ★ **PABLO CRUISE**—Love Will Find A Way (A&M) HB-22

**KQWB—Fargo**

- **KENNY ROGERS**—Love Or Something Like It (UA)
- **JEFFERSON STARSHIP**—Runaway (Grunt)
- ★ **TOBY BEAU**—My Angel Baby (RCA) HB-24
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 8-3

## Northeast Region

### ● TOP ADD ONS:

- PABLO CRUISE—Love Will Find A Way (A&M)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- JEFFERSON STARSHIP—Runaway (Grunt)

### ★ PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- CARS—Just What I Need (Elektra)

### BREAKOUTS:

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- BILLY JOEL—Only The Good Die Young (Columbia)
- JOE WALSH—Life's Been Good (Elektra)

**WABC—New York**

- **EVELYN "CHAMPAGNE" KING**—Shame (RCA)
- **TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- ★ **GERRY RAFFERTY**—Baker Street (UA) 26-10
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 23-15

**99-X—New York**

- D● **DONNA SUMMER**—Last Dance (Casablanca)
- **JEFFERSON STARSHIP**—Runaway (Grunt)
- ★ **BRUCE SPRINGSTEEN**—Prove It All Night (Columbia) 30-24
- ★ **SWEET**—Love Is Like Oxygen (Capitol) 27-22

**WPTX—Albany**

- **BILLY JOEL**—Only The Good Die Young (Columbia)
- **JEFFERSON STARSHIP**—Runaway (Grunt)
- ★ **MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 20-16
- ★ **ROBERTA FLACK**—If Ever I See You Again (Atlantic) HB-24

**WTRY—Albany**

- **TOBY BEAU**—My Angel Baby (RCA)
- **BARRY MANILOW**—Copacabana (Arista)
- ★ **BILLY JOEL**—Only The Good Die Young (Columbia) 29-16
- ★ **PLASTIC BERTRAND**—Ca Plane Pour Moi (Sire) 30-18

**WBWB—Buffalo**

- **NONE**
- 
- ★ **ROBERTA FLACK**—If Ever I See You Again (Atlantic) 30-21
- ★ **GERRY RAFFERTY**—Baker Street (UA) 10-5

**WYSL—Buffalo**

- **JOE WALSH**—Life's Been Good (Elektra)
- **BRUCE SPRINGSTEEN**—Prove It All Night (Columbia)
- ★ **BOB SEGER**—Still The Same (Capitol) 23-12
- ★ **PATTI SMITH**—Because The Night (Arista) 13-9

**WBFB—Rochester**

- **PABLO CRUISE**—Love Will Find A Way (A&M)
- **DUKE JUPITER**—Trouble In Paradise (Mercury)
- ★ **GENESIS**—Follow You, Follow Me (Atlantic) 25-17
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-6

**WRKO—Boston**

- **ROD STEWART**—I Was Only Joking (WB)
- **PABLO CRUISE**—Love Will Find A Way (A&M)
- ★ **CARS**—Just What I Need (Elektra) 30-23
- ★ **GERRY RAFFERTY**—Baker Street (UA) 10-4

**WBZ-FM—Boston**

- **JOE WALSH**—Life's Been Good (Elektra)
- **PABLO CRUISE**—Love Will Find A Way (A&M)
- ★ **NONE**
- ★

**F-105 (WVBF)—Boston**

- **NONE**
- 
- ★ **CARS**—Just What I Need (Elektra) 27-17
- ★ **GERRY RAFFERTY**—Baker Street (UA) 15-7

**WDRC—Hartford**

- D● **DONNA SUMMER**—Last Dance (Casablanca)
- **HEATWAVE**—The Groove Line (Epic)
- ★ **STEVE MARTIN**—King Tut (WB) 17-8
- ★ **EVELYN "CHAMPAGNE" KING**—Shame (RCA) 28-20

**WPRO (AM)—Providence**

- **KC & THE SUNSHINE BAND**—It's The Same Old Song (TK)
- **ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 18-12
- ★ **PETER BROWN**—Dance With Me (Drive) 20-14

**WPRO-FM—Providence**

- **NO LIST**
- 
- ★
- ★

**WICC—Bridgeport**

- D● **DONNA SUMMER**—Last Dance (Casablanca)
- **HARRY CHAPIN**—Flowers Are Red (Elektra)
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 17-12
- ★

## Mid-Atlantic Region

### ● TOP ADD ONS:

- BARRY MANILOW—Copacabana (Arista)
- TOBY BEAU—My Angel Baby (RCA)
- SEALS & CROFTS—You're The Love (WB)

### ★ PRIME MOVERS:

- ABBA—Take A Chance On Me (Atlantic)
- BOB SEGER—Still The Same (Capitol)
- MICHAEL JOHNSON—Bluer Than Blue (EMI America)

### BREAKOUTS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- GERRY RAFFERTY—Baker Street (UA)

**WFIL—Philadelphia**

- **TOBY BEAU**—My Angel Baby (RCA)
- **BARRY MANILOW**—Copacabana (Arista)
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) HB-17
- ★ **MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 15-10

**WZZD—Philadelphia**

- **PATTI SMITH**—Because The Night (Arista)
- **SEALS & CROFTS**—You're The Love (WB)
- ★ **ROD STEWART**—I Was Only Joking (WB) 14-10
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 11-8

**WIFI-FM—Philadelphia**

- 
- **BARRY MANILOW**—Copacabana (Arista)
- ★ **GERRY RAFFERTY**—Baker Street (UA) 8-3
- D★ **ROLLING STONES**—Miss You (Rolling Stones) HB-24

**WPCC—Washington**

- D● **ROLLING STONES**—Miss You (Rolling Stones)
- **ERUPTION**—I Can't Stand The Rain (Ariola)
- ★ **COMMODORES**—Three Times A Lady (Motown) 24-14
- ★ **BOB SEGER**—Still The Same (Capitol) 17-9

**WGH—Norfolk**

- **TOBY BEAU**—My Angel Baby (RCA)
- **BONEY M**—Rivers Of Babylon (Sire)
- ★ **ABBA**—Take A Chance On Me (Atlantic) 18-6
- ★ **MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 16-7

**WCAO—Baltimore**

- **BARRY WHITE**—Oh What A Night For Dancing (20th)
- **SEALS & CROFTS**—You're The Love (WB)
- ★ **ERIC CLAPTON**—Wonderful Tonight (RSO) 18-11
- ★ **GERRY RAFFERTY**—Baker Street (UA) 10-4

**WYRE—Annapolis**

- D● **DONNA SUMMER**—Last Dance (Casablanca)
- **PABLO CRUISE**—Love Will Find A Way (A&M)
- ★ **ABBA**—Take A Chance On Me (Atlantic) 24-15
- ★ **JOHNNIE TAYLOR**—Keep On Dancing (Columbia) HB-27

**WLEE—Richmond**

- **PABLO CRUISE**—Love Will Find A Way (A&M)
- **BILLY JOEL**—Only The Good Die Young (Columbia)
- ★ **BOB SEGER**—Still The Same (Capitol) 28-19
- ★ **PETER BROWN**—Dance With Me (Drive) 20-12

**WRVQ—Richmond**

- **WALTER EGAN**—Magnet & Steel (Columbia)
- **COMMODORES**—Three Times A Lady (Motown)
- ★ **BARRY MANILOW**—Even Now (Arista) 13-9
- ★ **BONNIE TYLER**—It's A Heartache (RCA) 11-8

## Southeast Region

### ● TOP ADD ONS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)

### ★ PRIME MOVERS:

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- GERRY RAFFERTY—Baker Street (UA)

### BREAKOUTS:

- PETER BROWN—Dance With Me (Drive)
- ABBA—Take A Chance On Me (Atlantic)
- BOB SEGER—Still The Same (Capitol)

**WQXI—Atlanta**

- **KENNY ROGERS**—Love Or Something Like It (UA)
- **FRANKIE VALLI**—Grease (RSO)
- D★ **ROLLING STONES**—Miss You (Rolling Stones) 28-19
- ★ **PETER BROWN**—Dance With Me (Drive) 26-18

**Z-93 (WZGC-FM)—Atlanta**

- **PATTI SMITH**—Because The Night (Arista)
- **BARRY MANILOW**—Copacabana (Arista)
- D★ **ROLLING STONES**—Miss You (Rolling Stones) 29-19
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-5

**WBBQ—Augusta**

- **ROBERT PALMER**—Every Kinda People (Island)
- **ERIC CLAPTON**—Wonderful Tonight (RSO)
- ★ **SEALS & CROFTS**—You're The Love (WB) 20-14
- ★ **ERUPTION**—I Can't Stand The Rain (Ariola) 25-20

**WFOM—Atlanta**

- **FRANKIE VALLI**—Grease (RSO)
- **JEFFERSON STARSHIP**—Runaway (Grunt)
- ★ **BOB SEGER**—Still The Same (Capitol) 19-14
- D★ **ROLLING STONES**—Miss You (Rolling Stones) 30-25

**WWSA—Savannah**

- **PABLO CRUISE**—Love Will Find A Way (A&M)
- **COMMODORES**—Three Times A Lady (Motown)
- ★ **HEATWAVE**—The Groove Line (Epic) 4-1
- ★

**WFLB—Fayetteville**

- **JACKSON BROWNE**—Stay (Asylum)
- **RITA COOLIDGE**—You (A&M)
- ★ **COMMODORES**—Three Times A Lady (Motown) HB-15
- ★ **QUINCY JONES**—Stuff Like That (A&M) 25-21

**WQAM—Miami**

- **BONNIE TYLER**—It's A Heartache (RCA)
- D● **ROLLING STONES**—Miss You (Rolling Stones)
- ★ **PETER BROWN**—Dance With Me (Drive) 19-12
- ★ **CHUCK MANGIONE**—Feels So Good (A&M) 9-3

**WMJX (96X)—Miami**

- D● **ROLLING STONES**—Miss You (Rolling Stones)
- **ERUPTION**—I Can't Stand The Rain (Ariola)
- D★ **DONNA SUMMER**—Last Dance (Casablanca) 28-14
- ★ **GERRY RAFFERTY**—Baker Street (UA) 17-11

**Y-100 (WHYI-FM)—Miami**

- **COMMODORES**—Three Times A Lady (Motown)
- D● **LOVE & KISSES**—Thank God It's Friday (Casablanca)
- ★ **STEVE MARTIN**—King Tut (WB) 22-16
- ★ **CHUCK MANGIONE**—Feels So Good (A&M) 9-4

**WLOF—Orlando**

- **ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- **ENGLAND DAN & JOHN FORD COLEY**—You Can't Dance (Big Tree)
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 35-19
- ★ **PETER BROWN**—Dance With Me (Drive) 34-23

**Q-105 (WRBQ-FM)—Tampa**

- D● **ROLLING STONES**—Miss You (Rolling Stones)
- **PETER BROWN**—Dance With Me (Drive)
- ★ **CARLY SIMON**—You Belong To Me (Elektra) 15-10
- ★ **GERRY RAFFERTY**—Baker Street (UA) 17-12

**BJ-105 (WBJW-FM)—Orlando**

- **ENGLAND DAN & JOHN FORD COLEY**—You Can't Dance (Big Tree)
- **ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 27-22
- ★ **BOB SEGER**—Still The Same (Capitol) 11-7

**WQPD—Lakeland**

- **BILLY JOEL**—Only The Good Die Young (Columbia)
- **BARRY MANILOW**—Copacabana (Arista)
- ★ **GERRY RAFFERTY**—Baker Street (UA) 13-5
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-8

**WMFJ—Daytona Beach**

- **LOUISIANA'S LA ROUX**—New Orleans Lady (Capitol)
- **ANNE MURRAY**—You Needed Me (Capitol)
- ★ **HEATWAVE**—The Groove Line (Epic) 25-15
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 10-4

**WAPE—Jacksonville**

- **ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- **BARRY MANILOW**—Copacabana (Arista)
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 22-19
- ★ **BARRY WHITE**—Oh What A Night For Dancing (20th) HB-27

**WAYS—Charlotte**

- **STEELY DAN**—FM (ABC)
- **NANTUCKET**—Heartbreaker (Epic)
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 23-13
- ★ **O'JAYS**—Usta Be My Girl (Phila Int'l) 11-6

**WKIX—Raleigh**

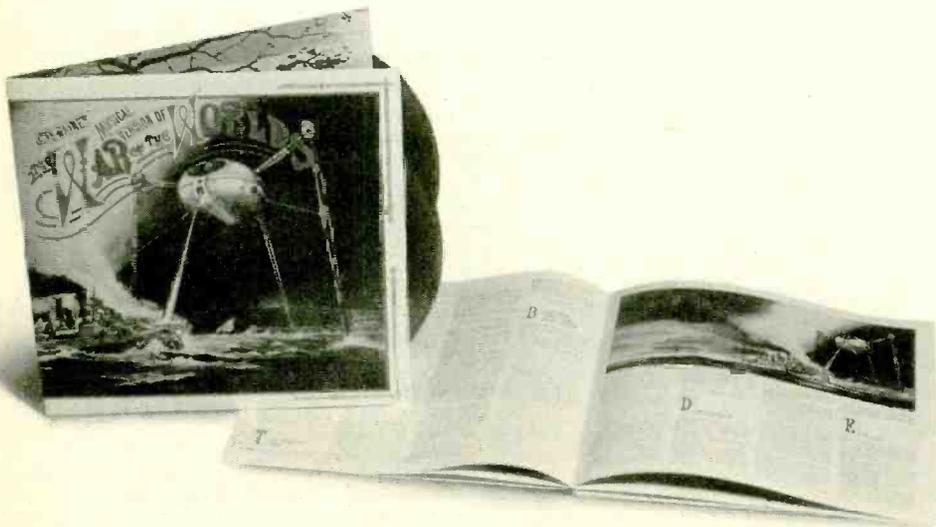
- **PABLO CRUISE**—Love Will Find A Way (A&M)
- **DAVE MASON**—Will You Still Love Me Tomorrow (Columbia)
- ★ **JIMMY BUFFETT**—Cheeseburger In Paradise (ABC) 29-19
- ★ **NANTUCKET**—Heartbreaker (Epic) 21-17

**WTOB—Winston-Salem**

# THE LAST WORLD WAR.



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# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 6-7-1978\*\*

### Top Add Ons-National

- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- PABLO CRUISE—Worlds Away (A&M)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)

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

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

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

#### KFML-AM—Denver (Randy Sutton)

- HARRY CHAPIN—Living Room Suite (Elektra)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- WINGS—London Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- GERRY RAFFERTY—City To City (United Artists)
- CARLY SIMON—Boys In The Trees (Elektra)

#### KZEL-FM—Eugene (Stan Garrett)

- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- KEVIN LAMB—Sailing Down The Years (Arista)
- ANDY GIBB—Flowing Rivers (RSO)
- JOE WALSH—But Seriously, Folks (Elektra)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- VAN HALEN—(W.B.)

#### KZOK-FM—Seattle (Mavis Mackoff)

- U.K.—(Polydor)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- HEART—Magazine (Mushroom)
- KANSAS—Point Of Know Return (Kirsner)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
- JEFFERSON STARSHIP—Earth (Grunt)

### Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)
- JOE WALSH—But Seriously, Folks (Elektra)
- JEFFERSON STARSHIP—Earth (Grunt)

#### KLBJ-FM—Austin (Steve Smith)

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOHN KLEMMER—Arabesque (ABC)
- GRAHAM PARKER & THE RUMOUR—Parkerilla (Mercury)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
- CAROLE KING—Welcome Home (Capitol)
- CHEAP TRICK—Heaven Tonight (Epic)
- ELVIS COSTELLO—This Year's Model (Columbia)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- THE KINKS—Misfits (Arista)

#### WRNO-FM—New Orleans (Sambo)

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- CHEAP TRICK—Heaven Tonight (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- MINK DE WILLE—Return To Magenta (Capitol)
- CAROLE KING—Welcome Home (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- WINGS—London Town (Capitol)
- STEELY DAN—Aja (ABC)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

#### KY102-FM—Kansas City (Max Floyd)

- ROLLING STONES—Some Girls (Rolling Stones)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- U.K.—(Polydor)
- THE CARS—(Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)
- GENESIS—And Then There Were Three (Atlantic)

#### WMMS-FM—Cleveland (John Gorman)

- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- MICHAEL STANLEY BAND—(Arista)
- LES DUDEK—Ghost Town Parade (Columbia)
- RICK DERRINGER—If I Weren't So Romantic I'd Shoot You (Blue Sky)
- LAKE—2 (CBS)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

#### WKDO-FM—Akron (Bobby Knight)

- HARRY CHAPIN—Living Room Suite (Elektra)
- RITA COOLIDGE—Love Me Again (A&M)
- JANE OLIVOR—Stay The Night (Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- LAKE—2 (CBS)
- COOPER BROTHERS—(Capricorn)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

#### WQFM-FM—Milwaukee (Jim Roberts)

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- RITA COOLIDGE—Love Me Again (A&M)
- AC/DC—Power Age (Atlantic)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- JOE WALSH—But Seriously, Folks (Elektra)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)

#### KSHE-FM—St. Louis (Ted Haebeck)

- ROLLING STONES—Some Girls (Rolling Stones)
- WEREWOLVES—(RCA)
- THE CARS—(Elektra)
- LAKE—2 (CBS)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOGHAT—Stone Blue (Bearsville)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)

### National Breakouts

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)
- RITA COOLIDGE—Love Me Again (A&M)
- U.K.—(Polydor)

#### WAVI-FM—Jacksonville (Jamie Brooks)

- ROLLING STONES—Some Girls (Rolling Stones)
- AC/DC—Power Age (Atlantic)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- BUCK ACRE—(MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- GRAHAM PARKER & THE RUMOUR—Parkerilla (Mercury)
- HEART—Magazine (Mushroom)
- JEFFERSON STARSHIP—Earth (Grunt)
- CHUCK MANGIONE—Feels So Good (A&M)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)

#### WINZ-FM—Miami (David Sousa)

- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- THE CARS—(Elektra)
- DION—Return Of The Wanderer (Lifesong)
- BUCK ACRE—(MCA)
- NICK LOWE—Pure Pop For Now People (Columbia)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- JIMMY BUFFETT—Son Of A Sailor (ABC)
- THE BAND—The Last Waltz (W.B.)
- GERRY RAFFERTY—City To City (United Artists)

#### WQSR-FM—Tampa (Steve Huntington)

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- JOHN KLEMMER—Arabesque (ABC)
- THE DIRT BAND—(United Artists)
- PABLO CRUISE—Worlds Away (A&M)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ELVIS COSTELLO—This Year's Model (Columbia)

#### WKTK-FM—Baltimore (Lou Krieger)

- RITA COOLIDGE—Love Me Again (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE DIRT BAND—(United Artists)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- CAROLE KING—Welcome Home (Capitol)
- WEREWOLVES—(RCA)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- GENESIS—And Then There Were Three (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- HEART—Magazine (Mushroom)

### Western Region

#### TOP ADD ONS

- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- THE CARS—(Elektra)

#### TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
- GERRY RAFFERTY—City To City (United Artists)

#### BREAKOUTS

- JOE WALSH—But Seriously, Folks (Elektra)
- FLAMING GROOVIES—Now (Sire)
- PABLO CRUISE—Worlds Away (A&M)
- U.K.—(Polydor)

### Southwest Region

#### TOP ADD ONS

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- THE CARS—(Elektra)

#### TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)
- JOE WALSH—But Seriously, Folks (Elektra)
- FM/ORIGINAL SOUNDTRACK—(MCA)

#### BREAKOUTS

- CAROLE KING—Welcome Home (Capitol)
- CHEAP TRICK—Heaven Tonight (Epic)
- GRAHAM PARKER & THE RUMOUR—Parkerilla (Mercury)
- HARRY CHAPIN—Living Room Suite (Elektra)

### Midwest Region

#### TOP ADD ONS

- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- LAKE—2 (CBS)
- MICHAEL STANLEY BAND—(Arista)

#### TOP REQUEST/AIRPLAY

- JOE WALSH—But Seriously, Folks (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

#### BREAKOUTS

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- AC/DC—Power Age (Atlantic)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- CLIMAX BLUES BAND—Shine On (Sire)

### Southeast Region

#### TOP ADD ONS

- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- THE DIRT BAND—(United Artists)
- BUCK ACRE—(MCA)
- RITA COOLIDGE—Love Me Again (A&M)

#### TOP REQUEST/AIRPLAY

- FM/ORIGINAL SOUNDTRACK—(MCA)
- HEART—Magazine (Mushroom)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)

#### BREAKOUTS

- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)

### Northeast Region

#### TOP ADD ONS

- THE CARS—(Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- DAVE MASON—Mariposa De Oro (Columbia)

#### TOP REQUEST/AIRPLAY

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)
- FOGHAT—Stone Blue (Bearsville)

#### BREAKOUTS

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)
- RITA COOLIDGE—Love Me Again (A&M)
- SPELLBOUND—(EMI-America)

#### WAEF-FM—Syracuse (Bob Shepherdson)

- NIGHTHAWKS—Jacks & Kings (Adelphi)
- PABLO CRUISE—Worlds Away (A&M)
- MARTIN MULL—Sex & Violins (ABC)
- LIVE AT MONTREUX—Various Artists (Atlantic)
- THE DIRT BAND—(United Artists)
- KOKO TAYLOR—The Earth Shaker (Alligator)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)
- THE KINKS—Misfits (Arista)
- TELEVISION—Adventure (Elektra)

#### WCFM-FM—Rochester (Gary Whipple)

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- THE CARS—(Elektra)
- DOMINIC TROIANO—The Joke's On Me (Capitol)
- U.K.—(Polydor)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- DUKE JUPITER—Sweet Cheeks (Mercury)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tune A Fish (Epic)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)

#### WBAB-FM—Babylon (Bernie Bernard)

- ROLLING STONES—Some Girls (Rolling Stones)
- RITA COOLIDGE—Love Me Again (A&M)
- THE CARS—(Elektra)
- SPELLBOUND—(EMI-America)
- BLACK OAK—'I'd Rather Be Sailing (Capricorn)
- NANTUCKET—(Epic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)

#### WMMR-FM—Philadelphia (Jerry Stevens)

- JOHN KLEMMER—Arabesque (ABC)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- THE CARS—(Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- THE BAND—The Last Waltz (W.B.)
- FM/ORIGINAL SOUNDTRACK—(MCA)

#### WGRQ-FM—Buffalo (John Velchoff)

- ROLLING STONES—Some Girls (Rolling Stones)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- SPELLBOUND—(EMI-America)
- DIXIE DREGS—What If (Capricorn)
- THE CARS—(Elektra)
- DAVE MASON—Mariposa De Oro (Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- CHEAP TRICK—Heaven Tonight (Epic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Capitol)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)

#### WLIR-FM—New York (D. McNamee/L. Kleinman)

- BONNIE TYLER—It's A Heartache (RCA)
- TOBY BEAU—(RCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAVE MASON—Mariposa De Oro (Columbia)
- DAVID GILMORE—(Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- CHARLIE—Lines (Janus)
- JOE WALSH—But Seriously, Folks (Elektra)
- THE ROCKY HORROR PICTURE SHOW/ORIGINAL SOUNDTRACK—(Ode)

#### WYSP-FM—Philadelphia (Stephen Johnson)

- THE KINKS—Misfits (Arista)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- POUSETTE-DART BAND—3 (Capitol)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)
- THE CARS—(Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)

#### WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

- THE CARS—(Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- CARILLO—Rings Around The Moon (Atlantic)
- BAND OF JOY—(Polydor)
- MICHAEL WENDROFF—Kiss The World Goodbye (Arista)
- PABLO CRUISE—Worlds Away (A&M)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOGHAT—Stone Blue (Bearsville)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

#### WSAN-FM—Allentown (Rick Harvey)

- ROLLING STONES—Some Girls (Rolling Stones)
- RITA COOLIDGE—Love Me Again (A&M)
- PABLO CRUISE—Worlds Away (A&M)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- AC/DC—Power Age (Atlantic)
- LAKE—(CBS)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)
- JOE WALSH—But Seriously, Folks (Elektra)
- WARREN ZEVON—Excitable Boy (Asylum)

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# Rock Singles Best Sellers

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As Of 6/5/78

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

- |   |   |
|---|---|
| 1 SHADOW DANCING—Andy Gibb—RSO 893  | 21 JACK & JILL—Raydio—Arista 0283   |
| 2 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249   | 22 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) |
| 3 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891           | 23 TWO DOORS DOWN—Dolly Parton—RCA 11240                                      |
| 4 TAKE A CHANCE ON ME—Abba—Atlantic 3457  | 24 THIS TIME I'M IN IT FOR LOVE—Player—RSO 890                                |
| 5 BAKER STREET—Gerry Rafferty—United Artists 1192                                 | 25 FEELS SO GOOD—Chuck Mangione—A&M 2001                                      |
| 6 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549  | 26 THE GROOVE LINE—Heatwave—Epic 850524                                       |
| 7 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 27 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS)            |
| 8 WITH A LITTLE LUCK—Wings—Capitol 4559   | 28 MY ANGEL BABY—Toby Beau—RCA 11250  |
| 9 BECAUSE THE NIGHT—Patti Smith—Arista 0318                                       | 29 TUMBLING DICE—Linda Ronstadt—Asylum 45479                                  |
| 10 YOU BELONG TO ME—Carly Simon—Elektra 45477                                     | 30 ONLY THE GOOD DIE YOUNG—Billy Joel—Columbia 3-10750                        |
| 11 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551                               | 31 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463                        |
| 12 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568                                | 32 COPACABANA—Barry Manilow—Arista 0039                                       |
| 13 STILL THE SAME—Bob Seger—Capitol 4581  | 33 DEACON BLUES—Steely Dan—ABC 12355  |
| 14 DISCO INFERNO—Trammps—Atlantic 45-3389   | 34 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA)                               |
| 15 DANCE WITH ME—Peter Brown—Drive 6269   | 35 WARM RIDE—Rare Earth—Prodigal 0640 (Motown)                                |
| 16 HEARTLESS—Heart—Mushroom 7031  | 36 FOLLOW YOU, FOLLOW ME—Genesis—Atlantic 3474                                |
| 17 EVEN NOW—Barry Manilow—Arista 0300   | 37 LAST DANCE—Donna Summer—Casablanca 926                                     |
| 18 MOVIN' OUT—Billy Joel—Columbia 3-10708   | 38 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028                    |
| 19 BABY HOLD ON—Eddie Money—Columbia 3-10663                                      | 39 EVERY KINDA PEOPLE—Robert Palmer—Island 100                                |
| 20 BLUER THAN BLUE—Michael Johnson—EMI-America 8001                               | 40 DARLIN'—Paul Davis—Bang 736  |

# Rock LP Best Sellers

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As Of 6/5/78

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

- |  |  |
|--|--|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001                        | 21 THE ALBUM—Abba—Atlantic SD 19164  |
| 2 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2                          | 22 SLOWHAND—Eric Clapton—RSO RS1-3030  |
| 3 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 23 SO FULL OF LOVE—O'Jays—Philadelphia International JZ 35355 (CBS)          |
| 4 FEELS SO GOOD—Chuck Mangione—A&M SP-4658                             | 24 THE GRAND ILLUSION—Styx—A&M SP 4637                                       |
| 5 EVEN NOW—Barry Manilow—Arista AB 4164                                | 25 TOGETHER FOREVER—Marshall Tucker Band—Capricorn CPN0205                   |
| 6 FM—Soundtrack—MCA 2-12000  | 26 LONDON TOWN—Wings—Capitol SW 11777  |
| 7 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099                | 27 LIVE—Barry Manilow—Arista AL 8500   |
| 8 MAGAZINE—Heart—Mushroom MRS 5008                                     | 28 TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H                   |
| 9 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                        | 29 STARDUST—Willie Nelson—Columbia JC 35305                                  |
| 10 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                         | 30 YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH—REO Speedwagon—Epic JE 35082 |
| 11 NATURAL HIGH—Commodores—Motown M790                                 | 31 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)                            |
| 12 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067                     | 32 ALL 'N' ALL—Earth, Wind & Fire—Columbia JC 34905                          |
| 13 GREASE—Soundtrack—RSO RS-2-4002                                     | 33 CITY TO CITY—Gerry Rafferty—United Artists UALA 840                       |
| 14 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic)                | 34 HEAVY HORSES—Jethro Tull—Chrysalis CHR 1175                               |
| 15 THE STRANGER—Billy Joel—Columbia JC 34987                           | 35 EASTER—Patti Smith—Arista AS 4171   |
| 16 YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259                | 36 BORN LATE—Shaun Cassidy—Warner/Curb BSK 3126                              |
| 17 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092           | 37 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                                |
| 18 AJA—Steely Dan—ABC AB 1006  | 38 NEWS OF THE WORLD—Queen—Elektra 6E-112                                    |
| 19 BOYS IN THE TREES—Carly Simon—Elektra 6E-128                        | 39 THE LAST WALTZ—The Band—Warner Bros. 3WS 3146                             |
| 20 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019                              | 40 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821                               |

## 'Highway' Album Evokes Lawsuit

LOS ANGELES—Producer John Boylan is asking \$50,000 damages and an accounting on royalties allegedly due him for the Pure Prairie League RCA album, "Two Lane Highway."

The Superior Court pleading contends that Boylan was promised a 3% royalty on the amount over and above RCA's recouping of recording

costs on the album he produced. Boylan's action names RCA Records, the Company of Creative Artists, a sole proprietorship, and group members Larry Goshorn, Mickael Reiley, Larry Connors and William Hinds as defendants. The original agreement happened December 1974 and was amended in September 1975.

# Radio-TV Programming

## WFSO-AM Sold To New Spears Firm

LOS ANGELES—Michael Spears, former operations manager of RKO's KHJ here and KFRC in San Francisco, has teamed with two others to form International Broadcasters, Inc., which has purchased WFSO-AM in Tampa, Fla.

Spears says FCC approval of the transaction is expected within 60 days. His partners are Bill Bungeoth, former sales manager of KFRC, and Paul Bilzerian, formerly with Crown-Zellerbach in San Francisco. All three will relocate to operate the 500-watt outlet.

Presently, the format is album-oriented rock. Spears says that since the station is "in almost dead last place," he surmises that album rock on AM doesn't set well with the listeners. But no changes would be announced until a complete market research study is finished.

Spears would handle programming chores for the new operation. He won Billboard's station of the year award in 1975 and 1976, and was recipient of the p.d. of the year award in 1975 as well.

## Newport Fest

• Continued from page 20

The service will also beam a concert from the Roseland Ballroom in New York June 26 featuring Count Basie, Mercer Ellington and the Duke Ellington orchestra and Room Full of Blues, a Boston-based new ensemble.

And finally, NPR broadcasts the Woody Herman band and Chick Corea and his friends June 30 from Avery Fisher Hall in Manhattan.

## Bubbling Under The HOT 100

- 101—RUNAWAY LOVE, Linda Clifford, Curtom 0138 (Warner Bros.)
- 102—REACHING FOR THE SKY, Peabo Bryson, Capitol 4522
- 103—THIS MAGIC MOMENT, Richie Furay, Elektra 45487
- 104—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 105—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 106—WHEN TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists 1137
- 107—I FEEL GOOD, Al Green, Hi 78511 (Cream)
- 108—OCEANS OF THOUGHTS & DREAMS, Dramatics, ABC 12331
- 109—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 110—REELIN, Garland Jeffreys, A&M 2030

## Bubbling Under The Top LPs

- 201—LIPSTIQUE, At The Discotheque, Salsoul TJ 4500
- 202—RAUL DE SOUZA, Don't Ask My Neighbors, Capitol SW 1174
- 203—MANDRE, Mandre Two, Motown 7-900
- 204—KEITH JARRETT, Bop Bee, ABC/Impulse IA 9334
- 205—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 206—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 207—MAC DAVIS, Fantasy, Columbia JC 35284
- 208—DAVID SPINOZZA, Spinozza, A&M 4677
- 209—RICHARD WAGNER, Atlantic SD 19172
- 210—CHOCOLATE MILK, We're All In This Together, RCA APL1-2124

# Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 6/17/78

# Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
2	3	10	YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
3	1	7	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
4	4	8	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
5	6	15	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
6	7	7	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
7	5	11	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
8	8	20	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
9	9	7	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
10	10	6	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
11	18	5	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
12	15	9	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
13	11	9	I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
14	14	8	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
15	12	9	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
16	13	17	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
17	17	8	I WANT TO LIVE John Denver, RCA 11267 (Cherry Lane, ASCAP)
18	19	11	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Leo Feist, BMI)
19	21	3	DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
20	NEW ENTRY		SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
21	16	9	GOD KNOWS/BABY I'M YOURS Debby Boone, Warner-Curb 8554 (Irving/Braintree/Golbe's Gold/Peter Noone, BMI/Blackwood, BMI)
22	NEW ENTRY		MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
23	24	9	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Bufallo/Ensign, BMI)
24	26	6	HE'S SO FINE Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
25	20	12	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
26	27	8	ON BROADWAY George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
27	28	5	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Getring/Run It, BMI)
28	29	4	EVERY KINDA PEOPLE Robert Palmer, Island 100 (Island/Restless, BMI)
29	32	6	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
30	39	2	YOU CAN'T DANCE England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
31	22	9	WE'LL SING IN THE SUNSHINE Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
32	37	3	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointe, BMI)
33	34	6	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
34	35	6	YOU KEEP ME DANCING Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
35	36	3	OVER THE RAINBOW Gary Tinner, 20th Century 2373 (Leo Feist, ASCAP)
36	46	2	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
37	23	11	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
38	30	6	I NEVER WILL MARRY/TUMBLING DICE Linda Ronstadt, Asylum 45479 (Sanga, BMI/Colgems, ASCAP)
39	31	13	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
40	NEW ENTRY		COPACABANA (At The Copa) Barry Manilow, Arista 339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
41	47	2	STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
42	44	4	FROM NOW ON Bobby Arvon, First Artists 41003 (First Artists, ASCAP/Little Whitehouse, BMI)
43	NEW ENTRY		ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
44	NEW ENTRY		YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
45	45	4	WONDERFUL TONIGHT Eric Clapton, RSO 895 (Stigwood, BMI)
46	48	2	ANOTHER FINE MESS Glen Campbell, Capitol 4584 (United Artists, ASCAP)
47	49	3	I BELIEVE IN YOU Mel Tillis, MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)
48	42	4	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
49	NEW ENTRY		USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
50	NEW ENTRY		THIS NIGHT WON'T LAST FOREVER Bill LaBounty, Warner/Curb 8529 (Captain Crystal, BMI)

JUNE 17, 1978, BILLBOARD

# A Day In The Life Of DON ELLIS

## L.A.-Based CBS A&R Vice President Holds A National Overview Of His Firm's Music

Don Ellis, a 10 year veteran with CBS, is a company link between a&r and merchandising, a talent scout and a globe circling executive. He also loves to fly, as *Billboard's* Paul Grein learned when Columbia's only department head on the West Coast took him for a "ride" up the California coast as part of his business day. This is Paul's report:

"Nothing changes with the age of the boy but the price of his toy," exclaims Don Ellis, 40, as he appraises his latest "toy," a leased Cessna Skyhawk II twin engine aircraft.

It's 8:30 on a Friday morning, and Ellis is at the Santa Monica airport, preparing to make a quick flight up the California coast to Oxnard, some 35 air minutes away.

"I soloed on a high school scholarship in 1956," he says, "but I never had the time or money to continue until last fall,

ton, Kansas, Chicago and Earth, Wind & Fire, unless it has some familiarity it can get lost. Starwood gave an excellent performance at one convention, but they didn't go over because they didn't have that identification."

Finally he strikes a deal. "If the single's terrific; if it's a Baby Come Back, we'll play it at the convention."

When the managers ask Ellis about CBS protocol, the response is lengthy and informative. "When the recording begins, we'll turn you over to a product manager who'll coordinate with you and us and put together a merchandising and advertising package. He's mid-level; he can't commit \$100,000, but he can go to the vice president of merchandising and get extras approved.

"And as the recording progresses, Michael (Dilbeck) will assign an a&r manager who will see that the bills are paid and

"And you'll be our guests at the convention," adds Ellis. "Be sure to come to the presentations during the day and not just for the performances at night."

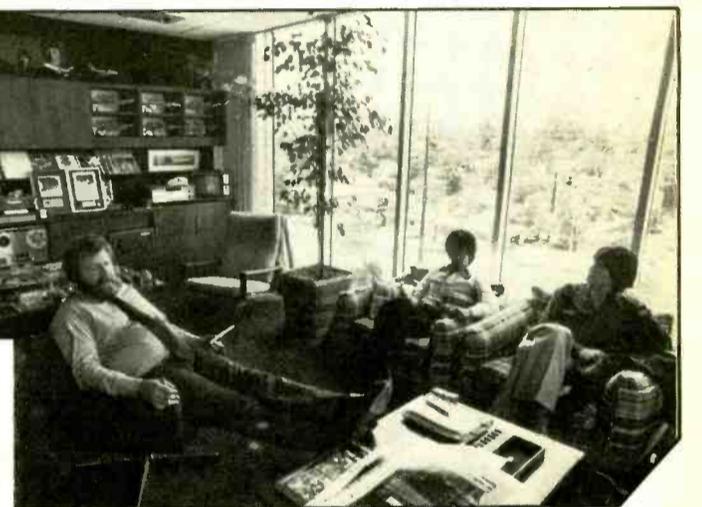
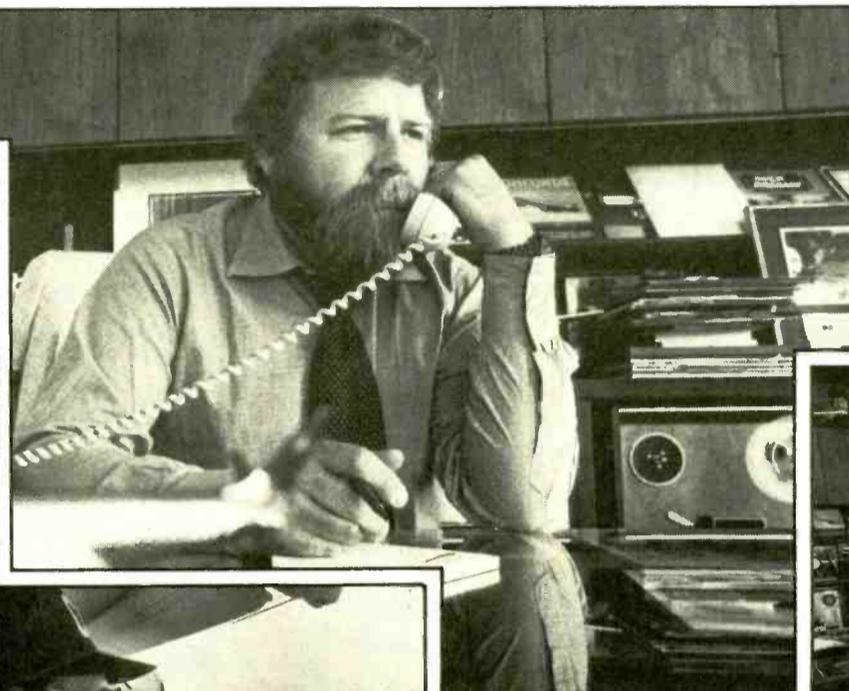
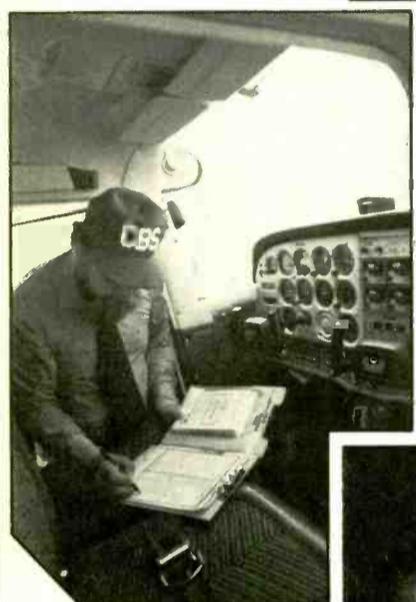
Palmer then asks Ellis what he thinks of the name Rockrose, which he says is meant to suggest music capable of being hard or soft. "It's so descriptively trite," says Dilbeck, mincing no words. "A name like Player is so neutral you can visualize anything. Rockrose is one of those trite '60s group names like Salt & Pepper. But who knows? It may be a name everybody's going to love."

"Rockrose is not a name everybody's going to love," corrects Ellis, adding, "When I was at Epic, we released a single by a group called Bluerose which was wonderful. It should have been a smash, but it wasn't. And I always had the feeling the name had something to do with it."

Ellis has in fact hoppedscotched between Epic and Columbia throughout his 10 year CBS career. He began in the business as the Western regional manager of Discount Records in Berkeley, Calif., which was acquired by CBS in 1968.

Ellis went to New York in 1970 as Epic merchandising director, switched over to Columbia as director of artist development in 1971, and jumped back to Epic in 1972 to become head of East Coast and then national a&r. In December 1974

Don Ellis calls Al DiMeola, below right, to explain why he won't be attending the guitarist's show that night.



Billboard photos by Sam Emerson

Top: Ellis sits in as Michael Dilbeck chairs the weekly a&r meeting. Above, Ellis discusses CBS protocol with, from left, Paul Palmer and Mark Roswell, co-managers of Player on RSO and Rockrose, a new Columbia act.

when I started taking lessons. Now I fly two or three times a week.

"This will help me get around when I can't book a plane," he adds, looking on the practical side. "Concerts in Fresno, Bakersfield and Santa Barbara are now much more within range."

The Cessna is one of eight planes Ellis checks out for his self-piloted expeditions. He's logged more than 100 flight hours since January.

"We have cheated death and won again," he jokes, upon returning to Santa Monica two hours later. "There's nothing like flying . . . except getting hit records."

\* \* \*

The decorations in Ellis' office at CBS Records West Coast headquarters in Century City also demonstrate his love for flight. Displayed are more than two dozen model airplanes, another couple dozen photos of planes and a hanging mobile of tiny aircraft. As vice president of a&r for Columbia, Ellis' duties fall into two main areas: serving as liaison with the marketing staff in deciding release and merchandising strategies and also signing new artists and evaluating their material.

At least that's what it says on the May 1976 memo from CBS Records Division president Bruce Lundvall announcing Ellis' elevation to his present post, which he has proudly framed and placed over his desk.

Ellis is responsible for a&r for more than 100 pop, r&b, MOR and jazz artists, including a few who are inactive or signed only for singles. He oversees an a&r staff of 16 between the New York and Los Angeles offices, including four who are vice presidents. (There are also two a&r staffers handling country in Nashville and two more in New York working classical.)

One of the first items on Ellis' agenda this day is a meeting with Paul Palmer and Mark Roswell, managers of Player on RSO and of Rockrose, a newly-signed Columbia act also produced by Lambert & Potter.

Accustomed to dealing with a small record company like RSO, the young managers want to know how a giant label like Columbia operates, so Ellis and Michael Dilbeck, his vice president of West Coast a&r, set out to explain it to them.

The managers want a Rockrose single previewed at the CBS convention July 23-29 in LA., but Ellis isn't so sure that would be a good idea. "You don't want to get them jacked up at the convention and then not deliver an album until September.

"Besides, when your product is appearing alongside Bos-

ton, Kansas, Chicago and Earth, Wind & Fire, unless it has some familiarity it can get lost. Starwood gave an excellent performance at one convention, but they didn't go over because they didn't have that identification."

that studio time is booked. I don't have time for small matters like whether the piano player can get double scale or why withholding was kept out of the royalty check."

Adds Dilbeck, "It's unfair to you if the only contacts you have here are department heads, because we travel. You need someone here on a day-to-day basis who you can always reach."

"I hope you're as good as I think you are," Ellis tells the managers. "I can't tell a promotion man he's not doing his job. That's up to you. Because we're so loathe to sign, I'm not anxious to commit to an act that has half-assed management."

"Please let us know if we're not doing something right," Palmer responds. "Don't let it mount up." Ellis laughs, "Oh, we will. It's not all pleasant."

"How much do we depend on New York?" asks Palmer. "I've talked to people on the street, and . . ." "Oh really," injects Ellis, signalling his interest, "what have they said?"

"Columbia is based in New York," Ellis explains. "All the department heads are on the East Coast except me. This is the only department based in L.A. And it will probably stay that way, because Walter Yetnikoff and Bruce Lundvall are both Easterners.

"But we were supposed to put together an autonomous unit and we have. When New York was down in the winter with bad weather, we carried the ball.

"We'll do it for you," he concludes, "but all managers want to deal with New York and we understand and encourage that."

"We'll take you to New York when the time comes," says Dilbeck. "There are a variety of ways to turn the company on, from video to listening parties to just sending the record out with a note. We'll try to figure out what's right for this act."

When it's reported that Journey and Hounds are recording in Miami, Ellis complains, "It's good to get acts out of L.A. when they're recording, so you don't have to worry about the sessions becoming parties when all their friends drop in, but having them go to Miami is overdoing it a little."

When the meeting ends, Ellis walks over to an adjoining rehearsal hall where Eddie Money performs three songs from his upcoming second album. He is backed by a four-man band and is joined by his producer, Bruce Botnick, one of three Columbia staff producers on the West Coast, along with Joe Wissert and Jack Gold.

(There are also two staff producers on the East Coast, Burt DeCoteaux and George Butler, Columbia's head of jazz and progressive music.)

Money and Ellis share the same broad, ribald sense of humor, as is suggested by Money's inscription on a publicity photo in Ellis' office: "You scared the shit out of me when I just met you, but I had the feeling you were a hippie and now everything is cool."

Ellis next heads over to the office of Ron Oberman, director of merchandising for Columbia on the Coast. There he views a tape of a six minute trailer for Columbia Pictures' "The Eyes Of Laura Mars," the second film by producer Jon Peters, the

Back in his office, Ellis places a call to Al DiMeola, who is at a hotel in Long Beach, Calif., getting ready for his show at the Long Beach Arena, where he's opening for Renaissance. Ellis had wanted to go to the concert, but realizes that the Memorial Day weekend traffic will make it impossible to get there on time. "We could take a limo to the airport and then fly down there," he explains, "but that's a lot of work for a 10 minute cameo to press the flesh."

"If I don't make it it's not because of a lack of interest," he says when he gets DiMeola on the line. "I've been looking forward to the show for a long time. I hope you understand."

"I wish you had a gig in L.A. itself," he adds. "You could easily headline at the Santa Monica Civic, a 3,500-seater. Perhaps the room was booked."

"And it's a Renaissance date," he says, adding tersely, "which I won't comment on. I hear they've asked you to close on some dates because they don't like following you. But I don't mean to open a raw wound."

"Anyway I want you to know how much I'd like to be there, and I'll pick you up at the next stop."

"I don't like telling an artist to go out on tour," Ellis says later, "because I know I wouldn't like to do it. After a number of weeks on the road, airports, hotel rooms and rent-a-cars all

says. "I've never been to a rock concert in my life," replies Mathis. "Well, the next rock show that I feel has musical value, we'll go together," Ellis promises.

Ellis even tells him he needn't worry about the outrageous decibel levels at concerts today. "Bruce Botnick bought a case of 400 sets of earplugs and put it on the a&r budget," he says. "We all wear them to concerts, rehearsals and playbacks and even on planes."

Ellis' next meeting is with Gerry Griffith of his a&r staff and Vaughn Thomas and Harold Coston of CBS' black music marketing staff.

They discuss Marlena Shaw's appearance at the Black Radio Conference at the Biltmore Hotel in L.A. the following night, and simply want to make sure she will be presented properly.

Ellis next heads over to the office of Terry Powell, Columbia's director of West Coast a&r, to listen to some rough tapes of Toto, a new group on the label. Also at the meeting are Toto's managers, Larry Fitzgerald and Mark Hartley, who already handle Tom Jans for Columbia plus the Brothers Johnson and Rufus.

"The group was introduced to the company at the CBS con-



At left: Ellis studies his wall of artist photos with Deniece Williams and Johnny Mathis, as producer Jack Gold observes. Above: Jeff "Skunk" Baxter of the Doobie Bros. is enthusiastic about rough mixes of the Paul Bliss Band's next album, which he produced for Columbia.

Ellis enjoys a late dinner at his favorite French restaurant, La Fondue Bourguignonne. Seated at left are Greg Geller, Columbia's director of East Coast a&r and Ellis' wife, Christine.



Ron Oberman, Columbia's West Coast director of merchandising, adjusts the controls on a videocassette player so he and Ellis can view a promotional trailer for "The Eyes Of Laura Mars."



Above: Ellis listens as Eddie Money previews three songs from his second Columbia album. Randy Nichols is the excited keyboard player. Right: Ken Sasano, a Columbia product manager, shows Ellis the artwork for the next Bob Dylan album.

man behind "A Star Is Born" and a rather good friend of Columbia's top female act, Barbra Streisand.

Ellis jokes, "Instead of this, do you have a video of last night's game?" but he soon becomes absorbed in the macabre Faye Dunaway thriller. Streisand's voiceover on "Prisoner" is heard in the background of the trailer, and Ellis later asks Oberman to put on the record in its entirety. The side, produced by Gary Klein and sporting a strong rock beat, will be released Aug. 1.

"You know I really thought Jon Peters was going to be a pain in the ass," says Ellis in reference to Columbia Records production deal with him, "But he's been great to work with."

"He's already signed an act, Michalski & Oosterveen. He actually wants to keep that name."

On his way back to his office, Ellis stops in to meet with Ron Nevison, Dave Mason's producer, who shows him the new Mason album, and plays a couple of cuts.

start to look the same. You get to the point you don't know what room you're in."

Ellis' next meeting is a 4:30 conference with Johnny Mathis and Deniece Williams, who have the week's No. 1 single with "Too Much, Too Little, Too Late."

It is Mathis' first No. 1 after 21 years of recording, and Ellis is proud of Columbia's job on the record. "That gives me more joy than anything we've done in a long time," he says.

The purpose of this meeting, which is also attended by Jack Gold, producer of the hot new duo, is to play back the final master of Johnny and Deniece's album, which Columbia will release in about a month.

Unfortunately, it's well past 4:30 and Mathis has still not arrived. Ellis decides to start the listening session anyway, and he puts on the LP, which includes a few Williams' originals as well as remakes of classics like "You're All I Need To Get By," "Until You Come Back To Me," "Your Precious Love" and "Just The Way You Are."

"You've always sounded great," says a visitor to Deniece, "but here Johnny is really singing out." "Oh no, he made me sing," she replies graciously, placing herself in the role of rookie to Mathis' accomplished veteran. "It was one of those situations where they played off each other," Ellis intervenes, diplomatically settling the issue.

Mathis comes in halfway through the playback and listens with his partner and producer. But when the last song is over, he has a question for Ellis.

"How can you listen to all the types of music you have to listen to? I like a lot of music, but there's a lot of music I don't like; it's either too loud or too corny or too bland. How do you deal with that? Do you listen to it on another level?"

"I have to," says Ellis. "I have catholic tastes; I listen to everything. And it's easier for me because I'm not musically talented. I'm not hearing it as a creator, just as a listener."

"Basically I just listen for something special. If it's loud rock'n'roll, I may hear a guitarist play in a way that makes the guitar sound like his instrument."

"It's what I heard in your tape," suggests Ellis, "that made me want to work with you and not Ray Conniff, even though you've both been with the company for 20 years."

Mathis also wonders what Ellis says to a performer after a particularly unpraiseworthy show.

The singer recalls the time he and Diahann Carroll went to see an actress friend in "Bubbling Brown Sugar." They thought she was "all wrong," but they had to go backstage and say something and they didn't want to lie. In a moment of sheer inspiration, Carroll exclaimed, "Girl, you were on that stage."

Ellis is beet red with laughter; he's obviously been in the situation many times before.

"I hate the backstage scene," he tells Mathis, "and I have to do it all the time. It's the hardest part of what I do. But if I don't go backstage, the artist gets upset. If the show is not terrific and I have to criticize, I never do it there. I'll say, 'Can you come by my office tomorrow.' And the artist will say, 'Why? Didn't you like the show?'"

"And then of course at rock concerts they treat you like a criminal; you have to show 13 passes to get backstage," Ellis

vention in January," says Ellis, "and it's now the middle of May and these yutzies have yet to deliver the finished tape."

Here Ellis listens to a five-song tape with the lead singer doing the vocals live to the instrumental track. The group promises to assemble a 2½ minute tape of key lines and hooks from the long-awaited album.

Back in his office, Ellis confers with Charles Plotkin, who until two weeks before, was vice president of a&r at Elektra/Asylum. Over the past six months he has negotiated an independent production deal with Columbia, and today has brought along his attorney, Allen Shapiro, for the signing.

Plotkin's introduction to the company came in co-mixing the new Bruce Springsteen album. "I met Jon Landau (Springsteen's producer) when he was producing Jackson Browne's 'The Pretender' for Asylum," he says. "And on this album he asked me what I thought of the tapes, and the rest just evolved."

Plotkin also has some good news for Ellis about the autonomy he is accorded by the CBS brass. "I had lunch with Bruce Lundvall," Plotkin says, "to discuss the Bruce Springsteen single. At one point I said, 'I have a question,' and he said, 'If it's about the deal, don't ask.'"

"My man," beams Ellis, pleased that his boss would defer to his judgment on matters of signings and contracts.

The crush of appointments is starting to unnerve Ellis. "I don't like it when the day runs me," he says. "I like to run the day."

At 7:30 p.m. Ellis again catches up with Deniece and Johnny and Jack Gold at a party thrown in their honor by Homewood Music, the company which published "Too Much, Too Little, Too Late."

Nat Kipner, who cowrote the smash (with John Vallins) is there, along with Homewood's excited co-owners, Peter Burke, Susan Pomerantz and Jim Golden. It's a small, informal party, modest by record industry standards, but Johnny and Deniece stay for hours.

"That was nice of them," remarks Ellis as he drives home. "It wasn't big time; it was work. I'd like to hold them up to some younger artists who get blase after a little taste of success. They could show them a lot about professionalism."

When Ellis arrives at his home in West L.A., he greets Christine, his wife of 7½ years, and his children, Susan, 18, and Dave, 16.

Also present is Greg Geller, Columbia's director of East Coast a&r, who brought Elvis Costello and Nick Lowe to the label. He's just flown into L.A. for a week or two to oversee the recording of the artists' shows at the Santa Monica Civic and at high schools in Hollywood and Long Beach.

The conversation turns to Bob Dylan's seven-day run at the Universal Amphitheater in L.A., which Ellis is looking forward to since he's never seen Dylan perform.

"Dylan doesn't make himself accessible to the company or to me," he says. "I can deal with giant record acts like Boz Scaggs or Neil Diamond or Earth, Wind & Fire, but a legend like Bob Dylan or a movie star like Barbra Streisand—they're somewhere else altogether, and I'm a little awestruck by them."

"I'm still awestruck," he repeats, "and I hope I can stay that way." **Graphic layout: Bernie Rollins**

JUNE 17, 1978, BILLBOARD

# Classical

SEPT. NOW RELEASE TIME

## Red Tape Stalls Nyiregyhazi LP

By IS HOROWITZ

NEW YORK—The affair Nyiregyhazi remains mired in stalled contract negotiations, as new product by the much publicized pianist remains stockpiled in CBS Records warehouses while promotional opportunities fade.

CBS has said that it now expects to release the artist's two-record Liszt package in September, after the original June release date was aborted (*Billboard*, June 3, 1978).

However, key parties to a necessary pre-release contract are still said

### CRI Issues Opera

CHICAGO—CRI will issue a recording of John Eaton's micro-tonal opera "Danton And Robespierre," which was given its world premiere recently in a production by the Indiana Univ. School of Music. The three-record set is being taped in performances and rehearsals under a grant from the university.

to be at arm's length, with contact between them so far limited to probes by respective attorneys.

The final document must bear the signatures of Ervin Nyiregyhazi, International Piano Archives chief Gregor Benko, and Richard Kapp of the Ford Foundation.

Already powerhouse publicity on the 75-year old pianist's return from obscurity has burgeoned in print and on television, all in expectation of the album being in stores and available for purchase.

Recent pieces in *Time* and *Stereo Review*, and a segment on NBC-TV's "Weekend" have come and gone—and still no album.

And last week a feature article in *Newsday*, large Long Island newspaper, had noted critic Irving Kolodin writing of the album as if it was already on sale.

A grant of \$38,000 from the Ford Foundation to International Piano Archives got the project off the

ground and led to two series of recording sessions in San Francisco earlier this year. The CBS performances were chosen from these performances, in all said to provide enough material for up to 10 LPs.

Of the \$38,000, it is understood that some \$10,000 was to go to International Piano Archives for overhead expenses, and Nyiregyhazi was to receive \$500 a month in addition to monies he might later realize through royalties.

Still at issue, however, are disputed additional traveling expenses for Benko, which the latter says were not reimbursed and the Ford Foundation claims were inadequately documented.

There was a hint last week that discussions leading to a possible settlement were imminent. But Benko insists he has not negotiated any deal with CBS.

Once his arrangement with the foundation and Nyiregyhazi is consummated, he will "be in a position to assess" a CBS contract, Benko says.

Kapp, an active conductor in addition to his executive post at Ford, is featured artist on the best selling Columbia album "Greatest Hits Of 1720."

### 'Budget' Cassettes Upgraded

CHICAGO — Premium grade TDK high energy low noise tape is being used in the production of budget-priced classical cassettes on the Sine Qua None label.

The company, which has a catalog of more than 100 budget classical cassettes, claims to be the first to offer the quality tape formulation in prerecorded tape product.

The brand name TDK will be displayed on all Sine Qua None cassettes beginning this month, informs Samuel Attenberg, company president.

The addition of a tape head cleaning leader to the budget cassettes also is a first in prerecorded product, according to Attenberg.

Attenberg says the company's new \$4.98 list cassette releases will include a number of boxed 6 by 12-inch and 12 by 12-inch multiple cassette editions.

The complete Bach Cello Suites performed by Pierre Fournier and the Bach Violin Partitas and Sonatas played by Christian Ferras are featured in these multiple sets, along with complete editions of Beethoven Symphonies and Handel's "Messiah."

The company offers a direct to the consumer total guarantee of replacement on its product, states Attenberg.

The label licenses product from a variety of U.S. and European sources and also is involved in in-house production.

The Fall River, Mass.-headquartered label will enter the audiophile recordings field, Attenberg reveals. Company is producing four digital recordings to list at \$14.99, he says.

### Cellist To EMI

CHICAGO—Cellist Lynn Harrell will record concertos and chamber music under a new five-year exclusive contract with EMI. Harrell, former principal cellist of the Cleveland Orchestra, recorded previously for RCA.

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Billboard SPECIAL SURVEY For Week Ending 6/17/78  
(Published Once A Month)

Billboard

Best Selling  
**Classical LPs**

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
2	2	18	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
3	3	10	DONIZETTI: La Favorita London OSA 13113
4	7	31	GREATEST HITS OF 1720 (Kapp) Columbia 34544
5	11	56	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
6	6	10	VERDI: La Traviata Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
7	9	27	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
8	8	69	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
9	5	18	WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
10	10	123	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
11	4	65	THE GREAT PAVAROTTI London OS 26510
12	13	137	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
13	19	14	RAMPAL: Greatest Hits Rampal, Inoue, Columbia M 34561
14	12	18	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
15	21	14	LA DIVINA: Maria Callas Angel SB3841
16	NEW ENTRY		LEONTYNE PRICE: Prima Donna Volume 4 New Philharmonic Orchestra (Santi), RCA ARL1-2529
17	17	52	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
18	14	14	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
19	20	56	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
20	15	18	TOMITA: Kosmos RCA ARL-1-2616
21	16	22	BACH: Brandenburg Concertos (Leonhardt), ABC AB67020/2
22	22	31	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra. (Bonyge) London 13124
23	24	31	RACHMANINOFF: Concerto #3 (Berman) (Abbado) Columbia 34540
24	26	5	VERDI: I Due Foscari ORF Symphony Orchestra & Chorus (Gardelli) Philips 6700.105
25	NEW ENTRY		DVORAK: Symphony No. 9 Chicago Symphony Orchestra (Giulini), DG 2530 881
26	27	5	LIONA BOYD: Guitar Artistry Of London CS 7068
27	33	5	STRAVINSKY: The Rite Of Spring N.Y. Philharmonic (Mehta) Columbia MX 34557
28	29	10	RAMPAL & LAGOYA: In Concert RCA ARL2-2631
29	32	14	BRAHMS: Violin Concerto In D Major Perlman, Chicago Symp. Orchestra, Angel S-37286
30	NEW ENTRY		BEETHOVEN: Complete Sonatas For Violin & Piano Perlman, Ashkenazy, London OSA 2501
31	18	42	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
32	37	5	SHUBERT: Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2530 882
33	35	5	PROKOFIEV: Peter & The Wolf Bowie (Ormandy) RCA ARL1 2743
34	23	10	VERDI: Requiem Chicago Symphony Orchestra & Chorus (Solti) RCA 2476
35	38	48	GRANADOS: GOYESCAS De Larrocha, London CS 7009
36	NEW ENTRY		RAMPAL/WILSON: 3 Concertos For 2 Flutes (Scimone), RCA ARL1-2713
37	25	22	MUSSORGSKY: Boris Gudonov (Talvela), Angel SCLX-3844
38	28	14	CHOPIN: 24 Preludes OP 28 DCC 2530 721
39	39	27	CHOPIN: Waltzes (Rubinstein), RCA LSC-2726
40	30	10	BRAHMS: Piano Concerto #2 Pollini & The Vienne Philharmonic (Abbado), DG 2530790

# Intl Breakthroughs Loom For Country Music

## Execs Cite Tours And Promo Push

• Continued from page 3

country product. And, one executive, Steve Diener, president of ABC Records, predicts that country music might replace MOR in overseas popularity.

"There's a certain type of music—MOR—that, for the overseas audience, is being replaced by country music," comments Diener. "It's filling up that gap."

Touring is all-important, states Diener. "One of the great things that has happened is the touring of the artists. A lot of people overseas have a tremendous feel for what they call the western image of the U.S. You now have more country artists than ever before attending international country festivals and appearing on television programs there."

Diener feels much of the country thrust originated at the Army bases. "There was a tremendous percentage of country music sold through the PXs around the world. About four to five years ago, that started to filter onto the civilian population."

"There's a very big awareness similar to what's happening in the States—the crossover situation. Promoters and television stations now have the ability to really run after this type of music."

ABC's international division has been heavily involved in organizing tours, tv dates and concerts internationally, states Diener, citing such

acts as Don Williams, Freddy Fender, Barbara Mandrell and Roy Clark.

He notes results have been positive, with such benefits as Don Williams' rise as one of the major recording artists in England. "We're not going to get off the case," Diener promises.

Bruce Lundvall, president of the CBS Records Division, also feels that country music is growing outside the U.S. "in a very major way" and that the growth has been "much more substantial in the last couple years than in the past."

"As more contemporary artists in the country field begin to sell on a worldwide basis, you'll see the market open up even further," adds Lundvall.

CBS is hiking its touring efforts, indicates Lundvall. "A number of our artists have come over on tour. We work closely with all of our companies overseas to make sure our releases are coming out and our artists are going over there."

Willie Nelson, Marty Robbins, Moe Bandy and Tammy Wynette are four CBS acts with European tour experience—and beneficial results.

Rick Blackburn, CBS vice president of marketing for Nashville, coordinates merchandising efforts with the international division, says Lundvall. "Television will be a factor, too, in terms of marketing, certainly in the U.K. and probably other territories as well."

Lundvall points to some U.S. artists who no longer sell heavily in the U.S. but are doing well overseas, citing Carl Perkins and Slim Whitman as two examples.

Problems? Yes, nods Lundvall. "The limitations of the media in certain markets—radio exposure being so much different than it is in the U.S. is probably a factor. But the problem is really major exposure through live experiences. Many territories opening up beyond the military bases to the general public will be helpful."

Bob Summer, the new RCA president, has already charged his Nashville operation—a highly successful segment on the label—with the authority and autonomy to develop major thrusts in both country and pop out of Nashville. Jerry Bradley, Chet Atkins, Joe Galante and Dave Wheeler coordinate Nashville's effort.

"The success that we're having today overseas is already quite measurable," comments Summer. "We have plans for an extended commitment worldwide, but more specifically in the U.K., Europe and, to a degree, in Japan as well."

Summer cites Ronnie Milsap, Dolly Parton and Waylon Jennings as three stars who have "already established themselves and are known throughout world markets. I believe that Waylon could be a great big star around the world."

The RCA president reports that a major tour throughout Scandinavia will soon be announced, and he doesn't see any insurmountable problems blocking the further progress of country music internationally.

"It's only as easy as there is commitment. If you have commitment, there's nothing blocking the opportunity."

Is there commitment at RCA? "Yes," answers Summer. "The opportunity is vast, and we have the energy to expand the base for country music."

Irwin Steinberg, president of the Polygram Records Group, tempers the outlook by pointing to major difficulties that remain, including lack of European radio play for country music.

"Our big problem is first causing the very small amount of radio that's available in Europe to be willing to give exposure to country music," advises Steinberg. "So far that hasn't

occurred. If that happened, it would make a breakthrough possible. But without radio play, it's very difficult."

Future prospects can't be discounted, maintains Steinberg, and the label plans to keep trying, "hoping that we'll be able to find some artist or some song to focus on. But it hasn't been easy and it hasn't really taken yet."

Steinberg observes that the lack of success in gaining overseas recognition for country music parallels a similar situation for black music. "What the sociological reasons are for it, I don't know. It would take a sociologist to figure it out."

The emphasis comes back to tour support, believes Ralph Peer II, first vice president of Peer-Southern. "It's genuinely a developmental phase that we're in. With few exceptions, the artists can't go to Europe and break even on the trip. The travel arrangements are far more expensive than anything required domestically."

Peer points to a Catch 22 angle, though: "The artists are going to Europe to build an audience, which suggests it would be unlikely they could have a set of soldout concerts at top prices."

Records are "terribly important," says Peer, "but without all the tours that have happened in the past, I doubt that country could have grown so quickly in the U.S. One of the important aspects of country music, has been, and will continue to be, the interaction between the live performer and the live audience."

Peer notes the Country Music Assn. has offered to extend money to take certain portions of the tour costs to Europe in some cases. "It has really been important. For example, the TROS television program which emanated from Holland a year ago and another one to emanate this year, which was partially supported by the CMA, really have a great impact in reaching new fans."

Recently returning from Europe, Peer described as "almost a miracle" what he saw in Paris. "They happened to be playing our songs in the shops when I walked in. In both cases with these major new shops, they were obviously right in the

## Languages Lessen As Sales Block

mainstream of merchandising. There were large sections devoted to country product."

France has been traditionally a rough market for country to crack, but Peer believes progress is being made. "France is expanding its international consumption of music, and country is going to be one of those that gets a share of that action."

Wesley Rose, president of Acuff-Rose Publications in Nashville, sees the language problem as a major barrier in some countries. But he has a solution.

"All it takes is one or two to break out because we had hits with Roy Orbison and Don Gibson in those countries breaking the language barrier," says Rose. "Today, you'll see it happening much more frequently where they will honestly take a listen to the record rather than say 'we don't play that stuff.'"

Marketing and promotion, once sluggish overseas on country product, is on the upswing, claims Rose. "There's been a decided improvement." He notes the increased amount of record executives attending this year's Wembley Festival and tv appearances in Germany by Gibson.

"The country artists will go over and do these shows now. Before, it was mostly rock acts."

England, Holland and Australia are other countries where country is on the rise, according to Rose. "There's a hard core country audience that's getting bigger because it has the advantage of seeing the artist—and the artists now have enough confidence to travel to the various countries."

Foreign income at Acuff-Rose has increased 100% within the past few years, says Rose, and currently represents about 40% of total income to the giant pubbery. "Country music is right now at the point of breaking open worldwide. Five years from now we have a very good chance of being the music of the world."

Tree International has been putting the emphasis on the latter part of its name in recent years, as its foreign income also continues to soar. It recently completed a deal with EMI Music for worldwide representation.

"Every year our overseas income has gone way up," boasts Jack Stapp, chairman of the board of Tree. "This will make it grow much, much faster."

Stapp predicts the growth will

(Continued on page 84)

## Live Shows Tuesday Eves

NASHVILLE—A series of live country shows are planned for Nashville's War Memorial Auditorium Tuesday evenings in August to encourage tourists to lengthen their visits to Music City and to provide a base from which new talent can be showcased.

Offering a midweek supplement to such weekend country shows as the "Grand Ole Opry" and the "Nashville Jubilee," the series will feature top country entertainers and promising newcomers for five consecutive Tuesdays with two shows nightly.

Among the artists slated for appearances are Jim Ed Brown and Helen Cornelius, Faron Young, Ronnie Prophet, the Oak Ridge Boys, Randy Gurley, Marvel Felts, Johnny Paycheck, Dotsy, Billy Walker, Little Jimmy Dickens, Bill Anderson and Mary Lou Turner, Jean Shepard, Ernest Tubbs, John Wesley Ryles, Kitty Wells and Johnny Wright, Barbara Fairchild, Charlie McCoy and Bob Luman.

A Top Country Productions, Inc. undertaking, the firm is headed by Texas movie producer Happy Shahan. According to Shahan, the shows will be first-class productions, staged to allow artists and audiences more closeness and spontaneity, and new talent an opportunity to perform before larger and more broadly representative crowds."

Ticket prices will be \$5.50. Showtimes are scheduled for 6:15 p.m. and 9 p.m.

The firm's operating headquarters are located at 1719 West End Ave., Nashville, Tenn. 37203.

## Ovation Backing Kendalls In Blitz

NASHVILLE—Ovation Records is throwing its promotion and marketing guns behind the new Kendalls single and the duo's catalog.

A national consumer ad campaign coincides with a point of purchase merchandising program.

It features four-color posters, browser bin divider cards with the Kendalls logo, dummy jackets for window and wall displays and free-standing displays, and a two piece mobile touting the Kendalls' Grammy Award for best country vocal performance by a duo.

To support the Kendalls' in-person appearances, Ovation has developed 60-second radio spots, ad mats and press kits.

## Warner Pres. Of Nashville AFTRA

NASHVILLE—Byron Warner is the new president of Nashville's AFTRA local for 1978-79.

Tom Brannon was voted vice president; Lisa Silver, secretary-treasurer; and Dan Hoffman, Louis Nunley, Del Wood, David Cobb, Ed Bruce, Pat Childs, Jean Shepherd, Sheri Kramer, Billy Walker, Dolores Edgin, Jackie Cusic and Justin Tubbs as local board of directors members.

Warner and Nunley were also elected to seats on the AFTRA national board of directors.

The Nashville AFTRA local, which has doubled its membership in the past two years, plays a significant role in the national union which claims more than 30,000 members, according to David Maddox, Nashville local executive secretary.

## ACTS TOO BUSY

### Fan Fair Bites Studios

By PAT NELSON

NASHVILLE—Although Fan Fair puts some portions of the Nashville music industry into high gear, the event has pushed studio activity to low gear at a few facilities here.

Those experiencing a decline in studio bookings attribute it to the fact that artists and record companies are so involved in the bevy of activities that they don't have time for recording.

"We won't make enough to meet the overhead this week," reports Jack Logan at Music City Recorders—one of those who feels that artist involvement in Fan Fair has caused the decline.

Activity at Bradley's Barn is at its usual high however. Michael Bevington, who works with the Barn as well as Owen Bradley's Music City Music Hall studio, says that "we're down to four sessions" which is unusual at the facility located in the RCA building.

Kathy Lewis, part owner of

LSI Studio reports that "business has dropped a little because musicians are booked for the Fan Fair shows."

"Frankly, I think a lot of people try to get out of town because it's so hectic around here," Lewis adds.

"Business has been cut in half this week," Emajean Bean, traffic manager at Woodland Studios explains. "There's so much going on that artists don't have time to record."

Those studios unaffected by the situation and experiencing almost constant solid bookings are American Studio, Columbia Studios, Quadrafonic, Audio Media, the Sound Shop, Creative Workshop and Clement Studios.

"We're averaging 15-16 sessions per week out of a possible 20 for each studio," says Jim Williamson, manager of the Clement facility. "This year has been exceptionally good—growing slowly but progressively."

## Country Bill At Autumn Musexpo

VENICE—For the third year in a row, Musexpo will feature a country music show.

Roddy Shashoua, head of Musexpo, confirmed at IMIC '78 here that once again his music industry exhibition will feature a country music show produced by the CMA. Musexpo '78 will be held Nov. 4-8 in Miami Beach.

A successful country music show was also held at IMIC '77 in Amsterdam, and MIDEM is expected to venture into a country music show for the first time at its next meeting in Cannes.

# Billboard Hot Country Singles

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SD-187

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**LINDA PLOWMAN**

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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	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart					
1	3	10	★	64	2	★	68	73	4	★	73	4	★	64	2	★	73	4
2	2	10	★	48	5	★	82	82	2	★	82	2	★	48	5	★	82	2
3	5	10	★	37	8	11	70	76	5	★	76	5	★	37	8	11	70	76
4	6	8	★	38	13	11	71	81	3	★	81	3	★	38	13	11	71	81
5	1	13	★	47	5	6	72	74	4	★	74	4	★	47	5	6	72	74
6	7	8	★	40	52	3	73	75	6	★	75	6	★	40	52	3	73	75
7	9	6	★	41	10	12	74	84	2	★	84	2	★	41	10	12	74	84
8	4	11	★	42	17	10	75	85	3	★	85	3	★	42	17	10	75	85
9	16	5	★	43	14	14	76	79	3	★	79	3	★	43	14	14	76	79
10	12	12	★	44	40	13	77	77	4	★	77	4	★	44	40	13	77	77
11	15	10	★	45	29	10	78	67	14	★	67	14	★	45	29	10	78	67
12	18	6	★	46	57	4	79	62	9	★	62	9	★	46	57	4	79	62
13	21	3	★	47	41	12	80	80	4	★	80	4	★	47	41	12	80	80
14	11	11	★	48	59	4	81	NEW ENTRY	→	★	NEW ENTRY	→	★	48	59	4	81	NEW ENTRY
15	19	11	★	49	42	9	82	70	7	★	70	7	★	49	42	9	82	70
16	20	8	★	50	60	5	83	83	5	★	83	5	★	50	60	5	83	83
17	22	5	★	51	61	4	84	86	3	★	86	3	★	51	61	4	84	86
18	31	3	★	52	54	4	85	88	4	★	88	4	★	52	54	4	85	88
19	23	6	★	53	46	9	86	89	2	★	89	2	★	53	46	9	86	89
20	24	8	★	54	72	3	87	90	2	★	90	2	★	54	72	3	87	90
21	27	5	★	55	78	2	88	92	3	★	92	3	★	55	78	2	88	92
22	28	8	★	56	43	14	89	NEW ENTRY	→	★	NEW ENTRY	→	★	56	43	14	89	NEW ENTRY
23	25	9	★	57	53	14	90	NEW ENTRY	→	★	NEW ENTRY	→	★	57	53	14	90	NEW ENTRY
24	30	4	★	58	50	7	91	NEW ENTRY	→	★	NEW ENTRY	→	★	58	50	7	91	NEW ENTRY
25	35	4	★	59	49	8	92	NEW ENTRY	→	★	NEW ENTRY	→	★	59	49	8	92	NEW ENTRY
26	26	9	★	60	44	8	93	97	2	★	97	2	★	60	44	8	93	97
27	36	5	★	61	56	10	94	94	3	★	94	3	★	61	56	10	94	94
28	37	4	★	62	55	14	95	95	5	★	95	5	★	62	55	14	95	95
29	32	7	★	63	66	5	96	98	2	★	98	2	★	63	66	5	96	98
30	38	6	★	64	58	15	97	NEW ENTRY	→	★	NEW ENTRY	→	★	64	58	15	97	NEW ENTRY
31	39	4	★	65	51	7	98	96	2	★	96	2	★	65	51	7	98	96
32	33	6	★	66	NEW ENTRY	→	99	99	2	★	99	2	★	66	NEW ENTRY	→	99	99
33	34	6	★	67	87	2	100	NEW ENTRY	→	★	NEW ENTRY	→	★	67	87	2	100	NEW ENTRY

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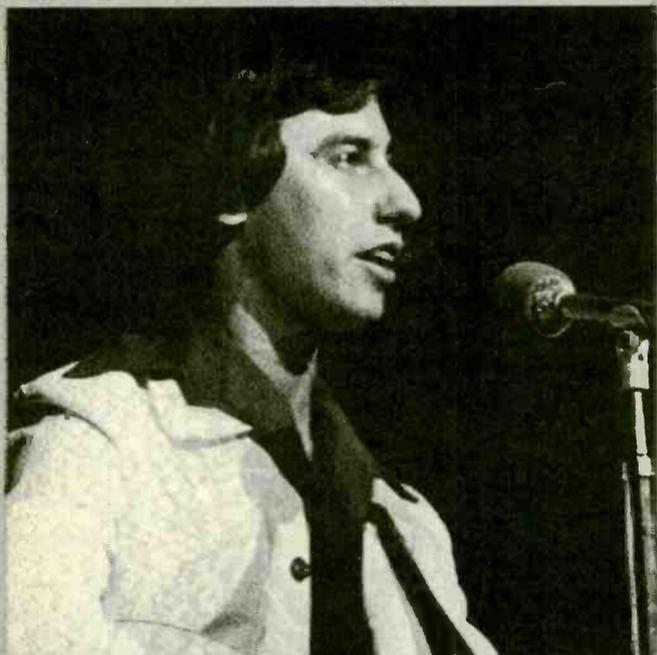




**NELSON'S NASHVILLE**—Willie Nelson makes another triumphant return to Nashville before a crowd of 5,288 at Municipal Auditorium, and in right photo is later congratulated backstage by Jo Walker, executive director of the Country Music Assn.

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**KATHY LAWSON**

## Nashville Scene

By PAT NELSON

Tanya Tucker hosted a press conference and buffet luncheon at Nashville's Hyatt Regency on one leg of her national "Save The Seals" campaign protesting the annual assassination of some 200,000 baby seals in and around the Canadian Magdalen Islands. Her dedication and sincere interest in halting the unnecessary massacre was exhibited in a one-hour question and answer period as she talked about her feelings toward the cruel treatment of animals in general, as well as the fate of the seals.

Tucker composed the music and lyrics for "Save Me," along with producer Jerry Goldstein, as her musical contribution to the program. Her appearance on the "Mike Douglas Show" brought the audience to its feet when a film of Tucker singing to a baby seal was interspersed with her performing the song live. The single will also be included on her upcoming album for MCA.

"Nashville On The Road" regulars and special guests are converging on Mobile for the taping of 13 shows to be telecast in September. Joining co-hosts Jim Ed Brown and Jerry Clower and regularly featured talents Helen Cornelius and Wendy Holcombe, are Billie Jo Spears, Dave & Sugar, Gene Watson and the Kendalls. . . . Cal Smith's MCA single, "Bits And Pieces Of Life," written by Charlie Williams and produced by Snuffy Miller for Twitty Bird Productions, is being supported by a Midwest and Eastern tour running through June.



**STAMP COLLECTORS**—Ed Shea, ASCAP's Southern executive director, right, and public relations director, Walter Wager give their stamp of approval to the new stamp honoring the legendary Jimmie Rodgers during first day ceremonies in Meridian, Miss.

A hectic April and May recording schedule at Quadrafonic Studios in Nashville included work on album projects with Jesse Winchester, for his next Bearsville album with Norbert Putman producing and Marty Lewis, Tom Knox and Jimmy Stroud engineering; Mylon LeFevre, working on an upcoming Warner Bros. LP; and Guy Clark in with Neil Wilburn producing, also for Warners. Tony Brown completed production on Greg Gordon's single for Brown Knows Productions.

Richard Schwartz, manager of International Marketing Services, RCA, New York, reports that Gary Stewart's first album, "Out Of Hand," has been released in Australia, Canada, Sweden, Japan and England, while his second LP, "Stepin' Out," has shipped in those countries as well as Denmark and Holland. The third album, "Your Place Or Mine," has gone to Japan and England. That's probably a good indication that "Little Junior," his current album, will be heard in the far corners of the world.

John Hartford was backstage at the Civic Center in Atlanta recently and thought he saw a familiar face but wanted to be sure. Finagling an introduction to Royce Kendall, the two rekindled a friendship made in St. Louis when Kendall was Hartford's barber.

Hickory artist Carl Smith, recuping successfully from surgery, will be back on the road performing the first of August. . . . Trivia: Billy Carter is wanted—as a neighbor—by 365,000 respondents to a survey conducted by the Des Moines Register. . . . MCA artist Lane Caudell, along with RCA's Jerry Reed, will star in a pilot for NBC this fall entitled "Good Ole' Boy."

Eddie Rabbitt broke attendance records at the Longhorn Ballroom in Fort Worth by drawing more than 2,200 fans to a hall that legally holds 1,900 persons. Merle Haggard reportedly set the previous record of 1,950 two years ago. According to reports in local press, tickets for the

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 6/17/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	STARBUCK—Willie Nelson, Columbia JC 35305
2	3	20	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
3	2	10	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
4	4	21	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
5	7	8	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
6	5	34	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
7	10	20	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
8	9	9	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
9	13	3	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
10	6	22	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
11	8	29	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
12	11	10	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
13	12	12	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
14	17	36	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
15	15	10	BILLY "CRASH" CRADDOCK, Capitol ST 11758
16	NEW ENTRY		ROOM SERVICE—The Oak Ridge Boys, ABC 1065
17	14	42	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
18	16	9	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
19	20	3	THE VERY BEST OF CONWAY TWITTY—MCA 3043
20	18	16	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
21	21	36	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
22	31	76	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
23	25	44	OAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
24	35	18	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
25	22	41	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
26	26	5	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
27	27	48	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
28	23	6	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
29	19	25	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
30	30	40	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
31	38	2	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
32	32	57	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
33	33	11	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
34	36	7	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA-LA876-H
35	24	8	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
36	29	6	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
37	40	61	KENNY ROGERS, United Artists UA-LA689-G
38	NEW ENTRY		OH! BROTHER—Larry Gatlin, Monument MG 7626
39	39	36	COUNTRY BOY—Oon Williams, ABC/Dot DO 2098
40	28	8	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
41	34	14	OUT OF MY HEAD AND BACK IN MY BEG—Loretta Lynn, MCA 2330
42	37	34	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
43	NEW ENTRY		THE BEST OF GENE WATSON, Capitol ST-11782
44	46	5	LABOR OF LOVE—Roy Clark, ABC 1053
45	49	2	LITTLE JUNIOR—Gary Stewart, RCA APL1-2779
46	45	2	BRAND NEW—Rex Allen Jr., Warner Bros. BSK 3190
47	48	10	GREATEST HITS—Tanya Tucker, MCA MCA 3032
48	47	4	FAMILY ALBUM—David Allan Coe, Columbia KC-35306
49	NEW ENTRY		ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
50	43	2	FANTASY—Mac Davis, Columbia JC 35284

one-night-only event were being sold by scalpers for as much as \$50.

Rabbitt's tour with Dolly Parton marks a reunion for his fiddle player and road manager Bill Rehrig—he was bandleader for Parton's troupe for many years before joining Rabbitt.

"Grand Ole Opry" star Jimmy C. Newman, in Pineridge, S.D., for a June 2 concert, was presented with beadwork, a star quilt and a

"god's eye" representing protection by the Oglala Sioux tribe and the Oglala Community College student organization. The presentation was made in honor of Newman's appearance there with his Cajun Country band, and for his sharing of the Cajun culture with them through his music. The performance was under the auspices of the Bureau of Indian Affairs and the U.S. Dept. of the Interior.

One More Number One!

"Two More Bottles Of Wine"  
Emmylou Harris

WBRS 4553

Produced by Brian Ahern for  
Happy Sack Productions

From the album  
*Quarter Moon In A Ten Cent Town*

From Warner Country, where the  
numbers add up fast.



ESK 3141

# Indict 10 Theatre Officials In N.Y.

By ROMAN KOZAK

NEW YORK—The president and nine other principals of the Westchester (N.Y.) Premier Theatre have been indicted by a federal grand jury held on a variety of charges including racketeering, stock fraud, bankruptcy fraud and obstruction of justice.

Charged in the indictment are Eliot Weisman, former president of the Westchester Theatre Corp.; Gregory DePalma and Richard Fusco (also known as "Nerves") both of whom formed the company with Weisman in 1971; and Murad Nersasian ("Mike Fusco" and "Mickey Coco"), Leonard Horwitz ("The Fox"), Laurance I. Goodman, Salvatore J. Cannatella, and Louis Pacella, "Louie Doma."

The defendants will be arraigned on the charges Thursday (15) before U.S. District Judge William C. Conner when the trial date will be set. Prosecuting attorney will be Nick Akerman, U.S. Assistant Attorney. Maximum penalties for all the charges range up to 40 years in jail, fines of \$55,000, and forfeiture of the proceeds from the allegedly illegal schemes.

According to the indictment the defendants, in 1973, proposed to offer to the public 300,000 shares of common stock in the theatre at a price of \$7.50 a share.

The government charges that in

the prospectus filed with the FTC, the identity and roles of some of the defendants were fraudulently omitted.

When the defendants were unable to sell the required 275,000 share minimum, the indictment charges that the defendants offered individuals secret cash bribes to induce them to buy the stocks, offered other individuals extra stock under-the-table if they purchased the stock, and put stock in the names of some individuals who had not actually purchased the stock.

In addition the indictment charges the defendants with skimming receipts from the sales of concert tickets, and receipts from bars and concessions.

When the theatre went bankrupt in Dec. 23, 1976, the theatre was authorized by a bankruptcy judge to continue to operate its business and manage its property as a "debtor in possession," subject to control of the court.

However, the indictment alleges the defendants continued skimming the proceeds, and sold tickets for 61 permanent seats and 136 temporary folding chairs which were not accounted for on the books and records. The tickets were sold for performances by Frank Sinatra/Dean

(Continued on page 45)

# Talent Top Ticketer At Carnegie Resigns Post

By ROBERT ROTH

NEW YORK—Carnegie Hall's head boxoffice treasurer was forced to resign his post last week after being implicated in an allegedly illegal sale of tickets to two Vladimir Horowitz concerts.

Following the first of the March concerts, the state Attorney General's Office received complaints that 1,000 tickets fewer than the number advertised were available to the public for purchase (Billboard, March 25, 1978).

A statement made by Attorney General Louis J. Lefkowitz Monday (5) said that approximately 300 of the tickets were sold to a New Jersey ticket broker, Herman Agar, of Union City, N.J.

"This broker is alleged to have paid to the Carnegie Hall boxoffice between \$2,500 and \$3,000 for the tickets above the boxoffice price," the statement continued.

Harold Riegelman, vice president, and general counsel for the venue, said of the dismissed employe, Nathan Posnick, "I think he fully understands that he made a big mistake."

Under state law, boxoffice treasurers must be registered with the Attorney General's office. Using his powers under that law, Lefkowitz

(Continued on page 46)



Billboard photo by Chuck Pulin

STAGE CROWD—The Persuasions invite members of the audience to share the stage during a recent concert appearance at the Other End in New York.

## TORNADO THREAT PASSES

# Kansas City Bash Pulls Wet 43,013

By PAUL HOHL

KANSAS CITY, Mo.—Despite nearly an hour of intermittent rain showers throughout the day, and a broiling, humid sun which followed, 43,013 persons crammed into Kansas City's Arrowhead Stadium May 27 for Summer Rock I, a 10-hour rock event starring Detroit's Bob Seger & the Silver Bullet Band, and Foreigner.

The Memorial Day weekend show, which also featured four other groups including neighboring St. Louis rockers Head East, as well as Bob Welch, Uriah Heep and Toby Beau, reportedly grossed \$439,412 for its three joint promoters, Contemporary Productions of St. Louis, Chris Fritz and Co. and Arrowhead Productions, making it the second best attended event in Kansas City's history.

Last year's Superstar Sunday, which featured Peter Frampton and the Steve Miller Band, eclipsed last Saturday's production with an attendance of 58,331 persons.

The show started promptly at its scheduled 2 p.m. time with Texas newcomers Toby Beau, but fell nearly 45 minutes behind schedule when rain stopped the production, first for 20 minutes in the middle of Welch's set and later delayed set changeovers for both Welch and Uriah Heep.

Welch continued to play for almost 15 minutes in driving rains which necessitated covering speaker stacks and unused electrical equipment onstage with sheets of plastic. Stage personnel fought to keep the stage free of water with brooms and squeegees but had to abandon efforts as the storm threatened the band's electrical equipment.

Although prophetess Jean Dixon had earlier speculated that a tornado would strike the stadium, and kill up to 3,000 persons, no tornado warnings were issued that day by the local National Severe Storms Forecast Center. At the beginning of the storm, Welch quipped from the stage, "There's no tornado today. She's wrong, it's just raining like hell."

Though the show lagged almost an hour behind schedule, the skies cleared by early evening as Head East opened its set. Brisk equipment changeovers and slightly abbreviated sets on the part of Head East and Foreigner allowed headliner Seger to begin his set less than half an hour behind schedule.

Seger & the Silver Bullet Band rocked for more than 90 minutes

with material taken from both his "Night Moves" and "Live Bullet" LPs. The show, which for the most part was a copy of his last tour, was highlighted by horn player Alto Reed who climbed to the top of the 40-foot high speaker platform to wait on Seger's final encore, Chuck Berry's "Let It Rock."

Kansas City proved a little tamer than several other cities on Seger's summer tour. Noticeably absent were the bared chests of young women on Seger's "Night Moves" song, as well as the general adolescent mischief which has been reported at Seger appearances in other cities this spring.

While the rain and sauna-like heat which followed might have dampened the spirits of the crowd, its enthusiasm for the music had not diminished during the day, as the crowd huddled and pressed close to the plywood barricade until the final notes of Summer Rock I were just a memory.

The next production scheduled at Arrowhead Stadium is the annual Willie Nelson July Fourth Picnic slated for July 1. The event is expected to draw a record crowd from seven surrounding states and will feature Waylon Jennings, Jessi Colter, the Grateful Dead, Jerry Jeff Walker and Missouri, in addition to Jennings.

## L.A. Greek Ups Curtain

LOS ANGELES—Tickets for the Greek Theatre's summer lineup of stars went on sale May 28.

The season officially opens Tuesday (13) with D'Oyly Carte Opera Co., followed by Tom Jones June 28-July 1.

July's lineup includes: Stanley Clarke (2-3), Shaun Cassidy (5-8), Chick Corea (9-10), O'Jays (12-15), the Ballet Folklorico (19-23), David Soul (27-28), and Harry Chapin (29-30).

Acts set for August include: Lou Rawls (2-5), Chicago (6-11), Phoebe Snow and Gato Barbieri (19-20), Little River Band (23-24), Cleo Laine (25-26) and Barry Manilow (Aug. 27-Sept. 3).

Rudolf Nureyev returns to the outdoor arena Sept. 5-10. Other performers set for September are: Seals & Crofts (25-26), the Emotions with the Brothers Johnson (20-23), and Ben Vereen closes out the season (27-30).

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### CONCERT APPEARANCES

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215 726-6049

## STILL PAY TOP \$ Catskill Bookings Widen Beyond Ethnic Bounds

By DICK NUSSER

NEW YORK—The Catskill Mountain resort hotels here are paying top dollar to lure top name entertainers to their nightclubs, and old ethnic booking policies are giving way to a more diverse spread of talent.

The hotels, which boast 1,000-3,500-seat rooms, pay as much as \$17,500 per night to book a well-known MOR singer or comic solely for its guests, although some hotels occasionally allow non-guests to see shows if they pay a \$10 cover or admission charge.

The Concord and Grossinger's are among the largest operations in the area, and are generally credited with starting the policy of big name entertainment years ago that prevails today.

The Concord began booking acts to give itself an edge over the competition from other nearby resorts, which are clustered around small towns in upstate Sullivan County, about 75 miles north of here. The area is within a two-hour drive from the city.

Among the other hotels booking names are Kutcher's Country Club, the Raleigh, and the Granit. Browns and the Nevele are not as active as they have been in the past. Each hotel provides its own musical backup for the singers.

It's a sure bet that on a special weekend—Memorial Day or Labor Day, there will be a name entertainer working at a major Catskills resort.

Artists who perform in the area frequently return year after year and are generally booked according to a prearranged schedule that takes them to other resort areas in the Pennsylvania Poconos, the New England Berkshires and as far south as Miami Beach.

Many of them also play the Las Vegas hotels. They are paid a fee that usually represents what they could be making in a week's work elsewhere, either in television or summer stock.

These acts range from names

such as Robert Goulet, Paul Williams, Sergio Franchi, Connie Stevens, John Davidson, Vivian Reed, Don Cornell, Al Martino, Lainie Kazan, Jerry Vale, Julie Budd, Ray Charles, Nancy Wilson, Milton Berle, Robert Klein, Jerry Lewis, David Brenner and David Steinberg.

The Yiddish singers and ethnic comics who were once staples on the bill, at least as opening acts, are giving way to younger performers who, in terms of dollars, account for a greater portion of the entertainment budget than the top acts.

Discos are another factor in the Catskills nightlife, but most hotels still employ anywhere from three to four bands on a regular basis to play lounges and for dancing.

"There's a lot of money tied up in the bread-and-butter and supporting acts," notes Howard Rapp of the Charles Rapp Agency, which block books acts in several resort areas.

"We handle packages for performers and the hotels," he says, estimating that the agency handles about 85% of the hotels in the Catskills.

Singers like Joann Engel, Toby Stone and Bunny Parker work year-round, and are paid \$125 per show and up.

Prices for major acts vary, from around \$1,500 per show up to the aforementioned \$17,500. They normally only are booked in the summer, from July 4 to Labor Day although New Year's and Christmas holidays also draw top names. Hotels try to book acts on an exclusive basis whenever possible.

The Concord Hotel's 3,500-seat Imperial Room is the area's biggest room. Kutcher's Stardust Room seats 1,800, Grossinger's Terrace Room seats 1,100. Other hotels have rooms that size or does an act really pull an audience? Not to a great extent.

## Andrew Lloyd Webber Has Esoteric Work, 'Variations'

NEW YORK—Losing a soccer bet led composer Andrew Lloyd Webber to compose a series of variations on a Paganini theme and the results of this rather esoteric concept are now available on an MCA album, titled "Variations."

A composer best known for "Jesus Christ Superstar" and the less commercially successful "Evita," Webber has created a rather interesting collection of "variations" within the work, performed by Britain's premier jazz/rock fusion group Colosseum II.

Making a brief appearance before a number of media reps and MCA staffers in New York recently, Webber says MCA in the U.K. approached him about recording the variations based on the theme from Paganini's A minor Caprice for Violin, and blushing went on to say that, at first, he thought the company might be trying to recycle a lot of old vinyl from a previous project. A veiled reference to the two-album "Evita" set of last year.

The 23 variations last about 40 minutes in all and were originally written by Webber to be performed live.

The actual work came to be written as the result of a soccer bet by Andrew Webber with his brother Julian, a cellist of some renown in his home country of Britain. The younger brother, Julian, had for some time suggested that Andrew write a piece that included cello, but it wasn't until the soccer wager that "Variations" came to be written.

The pieces were first performed in the summer of 1977 at the Sydmon Festival on the edge of Waterbury Down in Britain. MCA Records asked Webber to expand the work slightly for records. So, the composer combined the original performers, Julian, Barbara Thompson and Rod Argent, with the other members of Colosseum II—Gary Moore, Don Airey, John Mole and Jon Hiseman for the final recorded version.

DAVID FARRELL

## 100,000 Jam Into Sacramento For 73-Band Dixieland Jazz Festival

SACRAMENTO—There's a vital society here honoring and remembering traditional jazz. For the past five years, on Memorial Day weekend, something has been going on in California's capital that can no longer be ignored.

A non-profit corporation called the Sacramento Traditional Jazz Society puts on a four-day dixieland happening May 26-29, which it modestly calls The World's Greatest Jazz Festival.

It all started in 1954, when "Shakey" Johnson opened his first Pizza Parlor in Sacramento and brought in a dixieland band for the enjoyment of his customers.

Now, 24 years later, people of all ages come from all over the U.S. and Canada to listen to their kind of music: traditional jazz, the forerunner of all forms of jazz.

Credit for getting it all together goes to the Society's president Dutch Deutsch, Jubilee chairman Bill Borchert and 700 volunteer workers who not only manage to keep the fans happy but also the members of 73 bands, approximately 600 musicians, as well as 18 guest stars. Bands came from as far away as Honolulu, Tokyo and Sydney, Australia.

There were 25 locations where jazz was heard from 10:30 a.m. until 2 a.m. the next morning. In addition there were two open air sites where guest stars performed from 6:30 p.m. until 10:30 p.m.

Among the acts was the popular trumpeter "Wild" Bill Davison. Now 72, he lives in Denmark and has recorded 27 LPs the past four years. Playing with him were Vic Dickenson on trombone and Johnny Mince on clarinet.

Opening night, Red on vibraphone joined trombonist Urbie Green in a duet on "Exactly Like You," a performance which was a memorable moment.

Then there was Natalie Lamb who wanted to be an opera singer until she heard Odette sing the blues and listened to records by Bessie Smith and Ma Rainey. Today, she is

## White House

• Continued from page 3

late Paul Desmond, Jim Hall, Clark Terry and Joe Williams.

Wein says the White House will provide the stage and sound equipment for the concert which will be preceded by a buffet dinner.

The government's Voice Of America radio service will tape the concert and the National Public Radio's highly successful "Jazz Alive" series will air the concert live that evening. Billy Taylor, the show's host, will do the NPR introductions.

Wein calls the evening in terms of prestige and accreditation for jazz "as important a night for the music as any in its history."

The Newport Festival begins its eighth year in New York City Friday (23) and runs through July 2.

## Westchester Men

• Continued from page 44

Martin, James Taylor, Paul Anka, and Al Stewart.

The defendants are charged with obstructing justice because, the indictment says, they allegedly counseled witnesses to conceal the identities of the persons responsible in the allegedly fraudulent stock transactions.

The investigation is continuing with the aid of the FBI and IRS.

one of the country's outstanding blues singers.

One of this year's popular and innovative features was "Pianorama," a six-hour session, where 21 outstanding pianists displayed their individual styles. Among them were Norma Teagarden, Ralph Sutton and Johnny Guarnieri.

Now to the bands—73 of them. It was impossible to hear them all but most of the ones heard were incredibly good, their performances exciting. Standing ovations and screams for "more" occurred frequently. Most talked about was the San Francisco Jazz Band from Australia, led by American-born Tom Baker.

You knew why the group was so popular when you heard it play Scott Joplin's Original Rags.

The Dixieland Saints from Tokyo, led by trumpet player Yoshio Toyama, won the hearts of the audience when he sang and imitated Louis Armstrong. Superb musicianship was displayed by the Queen City Jazz Band from Denver led by trombonist Alan Fredrickson. It brought the house down with its rendition of King Oliver's "West End Blues."

The Climax jazz band from Toronto played with tremendous drive. Its arrangement of King Oliver's "Chimes Blues" is a classic. From Orlando, Fla., came Jim Maihack's

Rosie O'Grady's Goodtime jazz band, with Maihack's rendition of Turk Murphy's "Trombone Rag" super rendition.

Two excellent bands came from Boston, the Yankee Rhythm Kings and the New Black Eagle jazz band. The latter featured jazz tuba player Eli Newberger.

The Happy Jazz Band from San Antonio under cornet player Jim Cullum, brought Allan Vache, an outstanding clarinet player. From Southern California, among others, came the Nightblooming Jazzmen and the King Zulu Paraders, a big band that brought the house down with its rendition of "Battle Hymn Of The Republic."

It was most refreshing to hear so many young performers. There were six bands whose members' average age was 20. The youngest and most exuberant group was the Jazz Minors from Eugene, Ore. Twelve young men made up the Royal Society Jazz Orchestra from Gilroy, Calif. It performed in tuxedos and produced a sound reminiscent of the bands of the '20s.

There were five locations where you could purchase records that many of the bands brought with them. Sales were brisk.

Last year the count was 60,000 admissions—this year 100,000.

RUDI FEHR

## COOPER & MESNICK COLLABORATE

## New Yahoo Firm To Offer Colorado Concert Series

By DICK KELLEHER

DENVER—A new concert production company makes its debut in the Rocky Mountain area Monday (12) when it presents Jerry Lee Lewis, the Kendalls, Moe Bandy and Chuck Price at Red Rocks amphitheatre.

The firm, Yahoo Production, is based here but has plans to also present concerts in other markets.

A concert featuring Johnny Paycheck, Doug Kershaw and Barbara Mandrell is planned for June 26 in

Billings, Mont., at the Yellowstone Metro Arena, says Jay Cooper, one of the two principals in Yahoo Productions, with Jim "Jingles" Mesnick.

Yahoo is concentrating its efforts on Red Rocks, the naturally formed arena west of Denver, Cooper says, the theme of the summer programs will be "Country On The Rocks." Yahoo is the first promoter to sponsor country music at Red Rocks, he claims.

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## Talent In Action

## BOB DYLAN

Universal Amphitheatre,  
Universal City, Calif.

The lights dimmed. Assembled onstage was an eight-piece band, three female singers. Following a brief instrumental warmup, the legend appeared, dressed chicly in black. As he placed his electric guitar around his shoulders, the magic began—Bob Dylan had returned to the Los Angeles concert stage for the first time in four years.

His June 2 appearance—the second of seven sellout shows—if anything, proved that Dylan, the man, the prophet, the poet, one of rock's legitimate superstars, still can generate a mystical aura and play stupendous rock'n'roll.

The show was divided into two parts by a brief intermission, with both halves showcasing much of the old and some new material from Dylan's forthcoming Columbia album "Street Legal."

There were no acoustical numbers as Dylan opted to play electrified rock all night. And the show, as one might expect from Dylan, was not void of surprises. Many of his old standards, rock classics, such as "Mr. Tambourine Man," "Shelter From The Storm," "Tangled Up In Blue," and others were delivered with striking rearrangements so that in instances they remained barely recognizable until a few bars into the song.

The drastically altered tunes, in fact, came across as superior to the originals. The new interpretations transformed upbeat rockers into narratives and ballads.

The stunning rendition of the eerie ballad "Mr. Jones," with Dylan in the limelight, proved to be magical as Dylan loosened his stage presence and frolicked along the rim of the stage. He followed with the revolting "Maggie's Farm," and when he did "Like A Rolling Stone," the audience exploded with emotion and cheers each time Dylan enunciated the line "How does it feel?"

Rounding out the hour-long first half was a poignant version of "I Shall Be Released."

The second half, also an hour in length, contained favorites like "One More Cup Of Coffee," his peace anthem "Blowin' In The Wind," "I Want You," "All I Really Want To Do," "All Along The Watchtower," and one of the standout tunes of the evening, "Just Like A Woman," which held true to the original right up to the blazing harmonic finish.

A strong song from his new album, "Tales Of Yankee Power" proved to be a stunner, as he applied the old Dylan magic in terms of lyrics and melody.

The show finished in the manner it started with more favorites like "It's All Right Ma, I'm Only Bleeding," "Forever Young" and an encore of "Times They Are A Changin'."

As he strolled from the stage, Dylan shook hands with those in the front row before departing to raving cheers beckoning for more. But the house lights went on and the magic followed the crowd to the parking lot. **ED HARRISON**

## BRUCE SPRINGSTEEN

Nassau Coliseum, Uniondale, L.I.

"The boss is back" read the banners strung inside Nassau Coliseum June 3 when Bruce Springsteen made his first appearance in almost two years in the New York City area.

And the banners didn't lie. If Elvis was the "king" then Springsteen has to be at least the current "boss" in rock'n'roll. His three-hour show (including a 20-minute intermission) was

the standard by which other rock shows can be judged.

Almost every number earned a standing ovation from the SRO crowd which on some of the standards could be heard singing along with Springsteen and his incredibly tight seven-man E Street Band.

When the show ended, after two encores, the audience still wouldn't leave though the lights came on. Springsteen was obliged to do two more encores inside the brightly lit auditorium.

Though the audience was obviously more familiar with Springsteen's old material than with songs on his newly released "Darkness On The Edge Of Town" LP, in performance such new Springsteen classics as "Adam Raised A Cain," "Racing In The Street" and "Prove It All Night" were almost as well received as the beloved "Born To Run," "Tenth Avenue Freezeout," or "Hiding In The Back Streets."

Altogether Springsteen and his band performed more than 20 songs finally ending with a spirited rendition of "Quarter To Three," reaffirming once more Springsteen's dedication to the spirit of rock'n'roll.

While Springsteen's songs on disk are melodically and structurally complex, in performance the songs are solidly punched out by the bass and drums.

Focus of the show, of course, was Springsteen himself. Dressed in black tie and gray jacket, he looked more like the streetwise Willy de Ville than the whimsical New Jersey hippie of years past.

Springsteen performed with a great deal of energy, bounding up and down the two-tiered stage. Only Clarence Clemons, the giant sax player, was able to come anywhere near "the boss" in stage charisma. The rest of the band pretty much stayed in the background.

Springsteen didn't do much talking during the show, concentrating on his singing. But he did tell a nice story. Late one night on the road, he said, he ran into a flying saucer which was looking for the New Jersey Turnpike.

After getting the directions the spacemen told Springsteen he could ask for any one wish and they would do the best they could. "Can you make me a movie star?" asked Springsteen. After deliberating, the aliens answered, "would you settle for rock'n'roll?" **ROMAN KOZAK**

## THE OSMONDS

Las Vegas Hilton

The Osmonds' three-week engagement which ended June 1 at this city's largest main show-room drew well-earned respect and plaudits.

The entire family, from 14-year-old Jimmy to the four oldest brothers, on May 30, hoofed and sang up a storm in their hour-plus, 11-song show.

An opening film sequence, which included takes from its television series, was much too long, finding Donny and Marie popping through the screen singing at times, a too-loud disco number, "Dr. Dancing."

Then, the 12-female Ice Angels took to the glass-like surface for one of several high-kicking sequences. After some cute patter, Donny and Marie vocalized on their familiar tune "It Takes Two" with Donny in a new, low voice.

Jay, Merrill, Alan and Wayne help to pick up the show's pace with "Resurrection Shuffle" and The Bee Gees hit "Stayin' Alive" in excellent falsetto voices.

Outfitted in black coats, pants and colored shirts, the four Osmonds still possess that charismatic quality when they take to any stage.

James Taylor's hit, "Smilin' Face," featured Jimmy belting out his version of the song followed by the title song from his first film, "The Great Brain."

"Singin' In The Rain" showcased the entire clan in a dance effort prior to a pure-harmonic version of "The Way We Were" accompanied by film clips of their early appearances on the Andy Williams tv show.

## Carnegie Hall

• Continued from page 44  
ordered Posnick barred from his post and from any similar position in New York for nine months.

Riegelman noted that "Carnegie Hall is instituting additional controls on all boxoffice procedures."

No word was available on the 700 other tickets alleged not to have been sold, but Orestes J. Mihaly, assistant Attorney General in charge of the securities bureau, said, "Our investigation is continuing to see what we're going to do."

A holdover from last performances here, Paul McCartney and Wings' "Live And Let Die," with a convincing karate display by the four older Osmonds, was still a believable, viable sequence.

Donny & Marie return to the stage with a hits medley, featuring the recently married Osmond on keyboard efforts.

Concert spot, "A Little Bit Country—A Little Bit Rock'n'Roll" preceded an instrumental exhibition by the four older Osmonds. A hoedown and closing ballad combination, "The Plan" and "I Believe" ended the entire production on an inspiring note backed by the 30-piece Jimmy Mulidore Orchestra. **HANFORD SEARL**

## MELANIE

Carnegie Hall, New York

It's a new Melanie back on the concert trek after a too-long absence—but retaining the ability to move her cult following as she did during her flower-child days. A more mature presentation, the same exuberant onstage prancing, and an interesting blend of new material and some old but not forgotten standards served a good recipe for her first date of what is promised as a "five-year tour."

Some solid backing by Arista's Brecker Brothers—Michael on sax and Randy on trumpet—heightened the second half of the show, virtually SRO, June 3. Also effective were two sets of drums with Chris Parker and Gary (Coffi) Hall plus percussionist Tony Ramos on Bongos, and guitarist Sal Ditroia who dueted effectively on a number of selections.

Only the production itself marred the evening, with the show a half-hour late, a dragged-out 40-minute intermission and a too-long encore period—although you couldn't blame the girl for not wanting to leave the stage.

Her costumes set the show's tenor, with a black gown and sequined shawl for the opening half, featuring a booming "Cyclone" opener that was one of the night's high spots, a fast shift of mood to "Ground Hog Day," then an upbeat ballad styling on "Running After Love" from her new Midsong LP, and a solid rendition of Jesse Winchester's "Yankee Man," featured on both the new and her old albums.

Ditroia provided effective counterpoint on one of her new songs, "Hand Me Downs," with Ramos' bongos backing another effective unrecorded tune, "Leftover Emotions."

A rockin' "Photograph" closed the first half, with her impromptu dance on stage working on stage evoking memories of the last decade, bringing the audience into the aisles and down front.

Michael Brecker's solo sax was a plaintive backdrop for the post-intermission opener, "I'm So Blue," dedicated to her mother, as Melanie reverted to old-style with tunic pants, T-shirt, over blouse and sandals—closer to the original perhaps, but definitely with a new "bite."

"Look What They Done To My Song Ma" was a clapping hit of the second half, with Randy Brecker chipping in some great trumpet, followed by an upbeat "Spunky" and "Miranda," at which point she exclaimed to the applause: "It's my rebirth!"

Program closed with a rousing "Lay Down Sally" providing the best jam session of the evening for the band as a whole; a belting "Knock On Wood" (new single) with her exuberance shining out and another old favorite windup, "Friends And Company," with the audience again in the aisles as she hit that magic chord of response.

The two-hour-plus show of 18 numbers was more new than old, disappointing a number of old fans, but her encores included "I'd Rather Leave While I'm In Love," "Beautiful People," a distinctive arrangement of "It's Almost Like Being In Love," a rousing "Ruby Tuesday" and a two-guitar "Leftover Wine."

That would have been the spot to end, but two more reprises of earlier songs were anticlimactic. It's nice too know she's still got "it," and perhaps the tour will provide a career rebirth. **STEPHEN TRAIMAN**

## Sager And Hamlish Teaming Up Again

LOS ANGELES—Carole Bayer Sager and Marvin Hamlish will create the score for Neil Simon's upcoming musical.

The team is responsible for writing the Oscar-nominated tune "Nobody Does It Better" as well as the Oscar jubilee song, "Come Light The Candles" sung by Sammy Davis Jr.

## Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	BOB SEGER & THE SILVER BULLET BAND/FOREIGNER/NAZARETH/TOBY BEAU—Belkin Prod./Music Circuit, Iowa Fairgrounds, Des Moines, Iowa, May 29	33,492	\$10-\$12	\$347,680
2	WAYLON JENNINGS & THE WAYLORS/JESSI COLTER/DIRT BAND/PURE PRAIRIE LEAGUE/HANK WILLIAMS JR./HEARTSFIELD—Feyline Presents Inc./Celebration Prod./Chicago Prod. Speedway, Rockford, Ill., June 4	16,898	\$10-\$12.50	\$176,308
3	GRATEFUL DEAD—Bill Graham, UCSB Campus Stadium, Santa Barbara, Calif., June 4	17,618	\$7.50-\$11	\$162,134
4	WAYLON JENNINGS & THE WAYLORS/JESSI COLTER/ATLANTA RHYTHM SECTION/BOB WELCH/HEAD EAST/HANK WILLIAMS JR./UGLIES—Feyline Presents Inc./Celebration Prod., Central Stage Fairgrounds, Rapid City, S.D., May 29	10,081	\$8.50-\$10	\$89,943
<b>Arenas (6,000 To 20,000)</b>				
1	BOOTSYS'S RUBBER BAND/ENCHANTMENT/RAYDIO—Feyline Presents Inc./R&B Prod., Forum, Inglewood, Calif., June 3	18,236	\$6.75-\$8.75	\$139,434*
2	FOGHAT/ATLANTA RHYTHM SECTION/RAINBOW/SWEET—Frank J. Russo Inc./Atlantic Pres. Civic Center, Providence, R.I., June 4	13,173	\$10	\$131,730*
3	FOGHAT/SWEET—Ruffino & Vaughn/TM Concerts, Nassau Vet. Mem. Col., Uniondale, N.Y., June 2	11,709	\$6.50-\$8.50	\$94,722
4	PARLIAMENT/BAR-KAYS/EVELYN "CHAMPAGNE" KING—Tiger Flower & Co., Col., Hampton, Va., June 3	13,066	\$6.50-\$7.50	\$92,555
5	JEFFERSON STARSHIP/BOB WELCH—DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., June 3	10,750	\$6.75-\$7.75	\$80,308
6	BOOTSYS'S RUBBER BAND/ENCHANTMENT/RAYDIO—Feyline Presents Inc./Bill Graham/R&B Prod., Col., Oakland, Calif., June 2	11,208	\$5.50-\$7.50	\$77,265
7	FOGHAT/RAINBOW—Cross Country Concert Corp., Civic Center, Springfield, Mass., May 29	9,532	\$6.50-\$7.50	\$67,656*
8	JOURNEY/RONNIE MONTROSE—Bill Graham, Pavilion, Concord, Calif., May 29	8,753	\$6.50-\$7.50	\$59,842*
9	FOREIGNER/HEAD EAST—Entam, Freedom Hall, Johnson City, Tenn., June 3	7,609	\$7-\$8	\$57,115
10	BOB SEGER & THE SILVER BULLET BAND/WET WILLIE/TOBY BEAU—Feyline Presents Inc., McNichols Arena, Denver, Colo., June 1	10,070	\$5.50	\$55,385
11	O'JAYS/BAR-KAYS/DAVID OLIVER/CHOCOLATE MILK—Lewis Grey Prod., Checkerdome, St. Louis, Mo., June 1	7,109	\$6-\$8	\$52,902
12	KINKS/CHARLIE—Frank J. Russo Inc., Civic Center, Providence, R.I., June 3	6,811	\$7-\$7.50	\$50,090
13	REO SPEEDWAGON/CHEAP TRICK/NO DICE—Sunshine Prom./Aiken Management, Music The., Evansville, Ind., May 29	7,160	\$6.50-\$7.50	\$49,092
14	FOREIGNER/BOB WELCH—Entam, Civic Center, Roanoke, Va., June 4	6,467	\$7-\$8	\$47,456
15	FOREIGNER/HEAD EAST—Entam, Col., Knoxville, Tenn., June 1	5,905	\$7-\$8	\$44,263
16	FOREIGNER/BOB WELCH—Entam, Col., Greensboro, N.C., June 2	5,610	\$7-\$8	\$43,839
17	OUTLAWS—Don Law Co., Cumberland County Civic Center, Portland, Maine, May 29	6,000	\$6.50-\$7.50	\$41,100
<b>Auditoriums (Under 6,000)</b>				
1	BOB DYLAN—Jerry Weintraub Presents, Amphitheatre, Universal City, Calif., June 1-4 (4)	21,000	\$12.50	\$262,500*
2	ARETHA FRANKLIN—Ray Sheppardson, Carnegie Hall, New York, N.Y., May 29 & 30 (4)	11,200	\$8-\$15	\$126,000*
3	KINKS/CHARLIE—Don Law Co., Music Hall, Boston, Mass., June 4 (2)	8,400	\$7.50-\$8.50	\$67,900*
4	AMERICA/KATE TAYLOR—DiCesare-Engler Prod., Stanley The., Pittsburgh, Pa., June 4 (2)	6,537	\$8.50	\$53,667
5	BOB MARLEY & THE WAYLORS/THE IMPERIALS—DiCesare-Engler Prod., Stanley The., Pittsburgh, Pa., June 2	3,313	\$7.50	\$24,877
6	RAINBOW/URIAH HEEP/NO DICE—Monarch Entertainment, Capitol The., Passaic, N.J., June 2	3,456	\$6.50-\$7.50	\$24,716*
7	AL DIMEOLA/RENAISSANCE—Bill Graham, Comm. The., Berkeley, Calif., June 1	3,591	\$5.50-\$7.50	\$23,716*
8	JOHN McLAUGHLIN/BILLY COBHAM—Avalon Attractions, Civic Aud., Pasadena, Calif., June 4	2,965	\$6.50-\$8.50	\$22,793*
9	LITTLE FEAT/JOHN HALL—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., May 29	2,808	\$6.50-\$7.50	\$21,060
10	ALVIN LEE & TEN YEARS LATER/DEK-FINNEGAN-KRUEGAR—Pace Concerts, Col., Houston, Tex., May 30	2,589	\$5.50-\$6.50	\$16,538
11	LITTLE FEAT/JOHN HALL—Mid-South Concerts, Aud., Jackson, Miss., May 30	2,418	\$6-\$7	\$16,532*
12	ELVIS COSTELLO/MINK DE VILLE/NICK LOWE—Wolf & Rissmiller, Civic Center, San Diego, Calif., May 31	2,322	\$5.50-\$6.50	\$14,981
13	RENAISSANCE/AL DIMEOLA—Caravan Concerts, Symphony Hall, Phoenix, Ariz., May 30	2,010	\$6.50-\$7.50	\$14,613
14	BOOTSYS'S RUBBER BAND/RAYDIO/COLD-FIRE—Lewis Grey Prod., Mem. Aud., Sacramento, Calif., May 30	2,085	\$6.85-\$7.85	\$14,286
15	KINKS/CHARLIE—DiCesare-Engler Prod., Stanley The., Pittsburgh, Pa., June 1	1,723	\$7.50	\$12,923
16	JOURNEY/RONNIE MONTROSE—California Concerts/Moonlight Prod., Theatre, San Diego, Calif., May 30	1,818	\$7.50	\$12,802

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**On Air:** KALX music director Tim Devine interviews Rouser artist George Thorogood between sets of a live broadcast from Berkeley's Keystone. The station promoted the show through an album giveaway.

## FROM BAY AREA CLUBS

# Calif. Berkeley Station Stresses Live Broadcasts

By ED HARRISON

LOS ANGELES—At KALX-FM, the Univ. of Calif. at Berkeley radio station, the name of the game is live broadcasts.

In the past six months the station has heavily involved itself with the transmission of live shows from San Francisco's Old Waldorf and the Keystone in Berkeley, usually on weekends.

During that time span, shows by Hawkwind, Nova, Budgie, Root Boy Slim, Doucette, Albert King, John Lee Hooker, Pete & Sheila Escovedo, Caldera, Bill Summers, Richie Furay and John Miles were broadcast from the Old Waldorf.

Shows emanating from the Keystone included Harvey Mason/Mary Clayton, George Thorogood & the Destroyers, Hoodo Rhythm Devils and some local bands.

The series of live shows has not only strengthened the 10-watt station's credibility, but has given listeners unable to attend the shows an alternative. Music director Tim Devine reports that in instances fans who listened to the broadcast of the early show would be motivated to attend the late show or the following evening's concert.

Devine says he surveys listings of upcoming Bay Area concerts for shows compatible to KALX's format. He then contacts the label's local promotion man for permission and the feasibility of the label paying the telephone expenses.

While San Francisco's progressive KSAN-FM also does occasional live broadcasts, Devine says KALX has picked up the slack.

"If we do shows out of San Francisco," says Devine, "it allows people in the East Bay to hear shows they might not have been able to see in person. They are also glad to listen to a live show uninterrupted."

In addition to the live broadcasts, KALX has increased its promotional involvement. "At one time the station did an occasional album giveaway, but now we're doing as much as we can handle," Devine says.

An integral part of its promotions (in addition to eight to 15 different album giveaways a month) are artist interviews, usually two to five per week depending on artist availability.

In a recent two-week span, KALX interviewed Sea Level, Blondie, Garland Jeffreys, Budgie, Capt. Beefheart, Tim Weisberg, Robin Williams, Tuff Darts and Chinga Chavin's Country Porn.

Says Devine: "If the artists plays a Berkeley date, they usually go to KALX and if its schedule permits also to KSAN. If they play San Francisco, it's the other way around.

"But if a record company feels it has a new artist in town appealing to college audiences, we'll do a promotion."

Recent promotions evolved around Warner Bros. artist Michael Hoenig, CBS' Elvis Costello, Polydor's Jam and Rainbow, Chrysalis' Blondie and others.

"KALX listeners know they can tune in every week for a new promotion," says Devine.

Promotion duties are shared by Devine and Michael Moore.

# Wainwright Arista Promo Right Timely

LOS ANGELES—Arista Records took advantage of the timely release of Loudon Wainwright III's newest album "Final Exam" with a promotion campaign directed at the college market.

Engineered by Marilyn Lipsius, Arista's manager of college promotion, the campaign afforded 25 college radio stations across the country the opportunity to devise their own "Final Exam" contests. Prizes included albums, Wainwright "Cram It" T-shirts, and "Final Exam" pencils and posters. The station with the most imaginative contest received 10 Arista albums of its choice.

The winning station was WUOG-FM in Athens, Ga., which asked its listeners to contribute essays of approximately 50 words in length explaining why the entrant felt he or she should receive the prizes.

The station spent an hour of its "Monday Night Special" in April playing the album, live Wainwright tapes and an interview with Wainwright which was served to colleges by Arista.

Other notable entrees came from WPRB-FM at Princeton Univ., which requested that listeners send in copies of their exam schedule, with the most grueling declared the winner, and from WMRA in Harrisburg, Va., which made up an eight-question test on Wainwright trivia.

# Studio Track

LOS ANGELES—Livingston Taylor recording at Filmways/Heider Recording with engineers Norm Kinney and David Gertz at the controls. Also at Filmways/Heider, Lalo Schifrin recording an upcoming MCA project with producer Sonny Burke and engineer Peter Granite; Motown's Thelma Houston in to record vocals with producer Greg Wright and engineers Steve Hirsch and Chris McNary; Johnny Hammond Smith working on his next Fantasy release with producer Orin Keepnews and engineers Peter Granite and Ralph Osborne.

Walter Egan at Producer's Workshop remixing a new single for CBS, Lindsey Buckingham producing, Richard Dasheg at the board. Other Producer's Workshop activity: Producer Thom Bell mixing the Spinners' new project for Atlantic, Don Murray engineering; Bob Ezrin producing Tim Curry; Colleen Peterson working on her new album for Capitol with producer Ben Palmer and engineer Don Murray; and Alan Abrahams mixing Pure Prairie League for RCA.

Norman Ratner producing Bob McGilpin for Butterfly Records at Redondo Pacific with Bob Stringer engineering and Roger Paglia assisting.

Lane Caudell co-producing himself with Gerard McMahon at Sierra Pacific with Patrick McDonald at the board. . . . Louie Belson cutting a project for Pablo at Group IV with Val Valentin engineering, Betsy Banghart seconding. Also there, Patrice Rushen in for Elektra/Asylum, Peter Chaiken at the console along with Paul Aroff, . . . Papa John Creach finishing an LP for DJM at Doctor Musix, Parelo Jones producing, Peter Hirsch at the board.

Out Of Town Notes:

Bob Kinney cutting tracks at Filmways/Heider Recording, San Francisco, Vance Frost and Marty Albertson engineering and producing with Ken Heller and Mick Cruz arranging and conducting.

At Secret Sound, New York, Michael Zager producing Cissy Houston for Private Stock, Rick Rowe at the board, while Sean Delaney produces Peter Sweval for Aucoin Management, Rick Rowe manning the board.

Long View Farm, North Brookfield, Mass., sees Joanne Barnard cutting tracks with the studio's rhythm section, Jesse Henderson at the controls. Also at the Farm, Johnny Winter stopped by to play on Michael Bolotin's project, Steve Satter engineering, while Oregon continues laying basic tracks for its upcoming LP.

David Motley producing Andre Kostalanetz at the CBS Studios in New York. . . . Cat Stevens working on a new LP at Le Studio, Morin Heights, Quebec, Canada, with producer Paul Samwell-Smith. This is Stevens' third album to be recorded at Le Studio.

"Moogy" Klingman, formerly a member of Todd Rundgren's Utopia and producer of Bette Midler's recent "Songs For The New Depression," producing and engineering his third LP at West End Sound, New York.

The Dramatics finishing vocal overdubs and beginning mixing on a new LP for ABC with engineer Gerry Estes at Detroit's United Sound Systems. . . . Roadmaster finishing its second LP for Village Records at Indianapolis' TRC. . . . Reelsound Recording, Manchaca, Tex., recently installed an MCI 24-track into its remote bus and recently cut Mike Warnke and Fireworks for Word Records in Wichita.

Don Berman mixing new Foghat material at New York's Power Station. . . . Brian Eno producing Talking Heads at Compass Point Studio on the island of Nassau in the Bahamas. Also at Compass Point, Third World completing an LP while the Average White Band arrives to start a new album.

Sigma Sound Studios of Philadelphia selected to host a regional showcase presentation of Alan Parsons' new Arista LP "Pyramid." The catered affair will feature a premier playing of the LP along with a specially prepared laser light show. Arista Records is inviting radio, press and retail people from the Philadelphia, Pittsburgh, Baltimore, Washington and Richmond areas.

Nationwide viewers received a looksee at a recording session as part of a CBS-TV "Sixty Minutes" segment on discos. Featured was New York's Soundmixers Recording Studios and artist Peter Brown.

The Romantics in at Detroit's Sound Suite Studios working on a second single for Spider Records with Bob Segarini co-producing with Bomp's Greg Shaw in a joint effort between Spider Records and Bomp Records.

JIM McCULLAUGH



**SIXTY'S SESSION**—A "Sixty Minutes" crew absorbs attention from interested onlookers standing behind a console at New York Soundmixers Recording Studios. The CBS-TV show filmed part of a disco segment for its April 24 edition at the Gotham complex. Shown, left to right, are Janet Oseroff, director of worldwide publicity for TK Records; Soundmixers general manager Bruce Staple; assistant engineer Mat Mathews; Soundmixers president Harry Hirsch; conductor/arranger Burt Duvo; and producer Cory Wade. Seated at the console are, left, Ray Caviano, vice president of special projects and disco manager for TK and studio Center sound engineer Gary Vandy.

## PETER BROWN ON DRIVE LABEL

# Hit 45 Cut In Bedroom

By JIM McCULLAUGH

LOS ANGELES—A top 20 single cut on 4-track equipment in a bedroom studio!

As unlikely as that might seem, Peter Brown, 24-year old artist on TK's Drive label, did exactly that.

"A year and a half ago," recounts the native Chicago musician, "I wanted to make demo tapes so I bought a TEAC 4-track machine, a microphone, an electric piano and an ARP synthesizer and pretty much put together a home studio in my bedroom."

Studying music since the age of 13, Brown had played with a local band and attended the Art Institute of Chicago originally intending to be a commercial artist in the record business.

But as his musical interests and instrument versatility progressed, he devoted more and more time to music and began making demos of his songs with his semi-pro equipment.

One of the tunes was "Do You Wanna Get Funky With Me" which found its way into the hands of TK producer Cory Wade, who liked it and encouraged Brown to keep up his home recording.

Brown subsequently dropped out of school, purchased a synthesizer, a piano, drum kit and a dozen percussion instruments.

The young artist was signed and Wade produced an LP called "A Fantasy Love Affair" which has hit the upper portions of the chart.

The album was cut at a conventional studio in Florida and Brown adds, "The quality of the demo single was almost good enough to master but we transferred to 24-track to add background vocalists and more rhythm."

Brown has assembled a band and is currently prepping a tour.

# L.A. Masterer Adds 32 Tracks

LOS ANGELES—Allen Zentz Recording, a major mastering facility here, has opened a 32-track recording studio.

The new studio features a Harrison 4032 console with Auto-Set and 32/24-track Telefunken multi-track recorder with Telecom noise reduction facility.

In addition to a full complement of outboard equipment, the studio also has a Bluther grand piano, Mini and Poly Moogs, Fender Rhodes and tack piano available.

# 24-Track Board At Ala. Fame Studios

MUSCLE SHOALS, Ala.—Fame Studios here is adding a 24-track MCI control board to its facility.

Dolby noise reduction units and speakers custom designed by Claude Hill of Audio Consultants of Nashville are also being added, according to studio manager Don Dailey.

Fame was the first studio built in Muscle Shoals.

# Northern Studios Goes To 24-Track

LOS ANGELES — Northern Recording Studios, Maynard, Mass., is now a 24-tracker.

The Northeast complex has also added a professional lighting service called Rainbow Lighting while installing a separate 16-track facility at Boston's The Rat punk rock club.

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# Discos

## Dancing On Skates a Novel New Experience; Litelab Shows How

By ROBERT ROTH

NEW YORK—The insatiable appetites of disco dancers for new places to promenade is being met through a new type of location, the roller disco.

At a demonstration at the Ice Palace disco here, four dancers showed an invited audience exactly what dancing on wheels is about.

With the lights and music as they would be on a regular evening the two couples executed some quick steps and turns which would never be possible without roller skates.

Put together by Litelab, the show was designed to illustrate not a new

dance for the disco, but the possibility of conversion of existing roller rinks.

Howard Rheiner, national sales manager of the firm, says they have "well over 50 rinks that have put in entertainment lighting systems for roller disco" nationally.

Rheiner says roller disco is "for the kids who aren't old enough for the Studio 54s of the world," and calls it good family entertainment. He notes that roller rinks have traditionally been closed on Monday nights but that the increase in business from conversion to roller disco makes it profitable to be open every night.

Litelab's president, Paul Gregory, who designed the disco set in "Saturday Night Fever," says installations of roller disco lighting by his company "has sparked a rebirth for skating rinks in every part of the country."

Dancing on roller skates does require a special talent, though. The men and women kicking up their wheels at the 57th Street disco each hold several Amateur Athletic Union gold medals in "roller dance" and together hold 50 U.S., state and regional titles.

Two advantages that roller rinks would have over discos in starting up a roller disco program are the usually larger floor and stock supply of skates. But perhaps more important to the running of a business is

the fact that the roller skating rink already has the insurance policy to cover any possible mishap on skates.

Next step for Litelab will be a combination of disco and ice skating, which was already tried recently on four rinks at an ice skater's convention.

Rheiner says that underlit floors, like the one used at Brooklyn's 2001 Odyssey disco in "Saturday Night Fever" may eventually be made for roller discos, although an extra large size would apparently be necessary as well as special protection against damage from skate wheels.



**MAYORAL PROCLAMATION—**Honolulu Mayor Frank Fasi, left, presents an official proclamation designating June 3-10 as "Disco Dance Week" to Joe Mayo, president of Rock City Productions, and publisher of Disco Scene Magazine. Mayo and Disco Scene sponsored a number of disco events to tie-in with the proclamation.

## Disconet Service Hires Psychic In Music Selection

NEW YORK—Disconet, the national disco music programming service for deejays and club managers, has retained the services of a psychic—Jesse Portis Helm—to assist in the selection of songs destined for "national popularity."

Helm has already selected "Boogie Oggie Oggie" by A Taste Of Honey on Capitol as being a tune with the potential for national and international popularity.

According to Mike Wilkinson, head of Disconet, Helm in arriving at his prediction, developed an astrological chart for "Boogie Oggie Oggie" working with the time and place of the recording.

## DISCO DANCE CONTEST SET

By PETER JONES

LONDON—The first ever World Disco Dancing Championship is to be held in Britain this summer, setting the seal on a year dominated by "Saturday Night Fever." "The Stud," and disco music in general.

Details of the competition, the brainchild of EMI Ltd. managing director Peter Smith, are still being finalized. Franchise agreements to handle the event are still under negotiation in some territories, but it is expected more than 39 countries will eventually take part, including America, Japan, several African

(Continued on page 86)

## 4-HOUR SEGMENTS

# 'Disco Party' Show Begins Syndication

By RADCLIFFE JOE

NEW YORK—Disco Party Productions of South Bend, Ind., has begun offering its successful four-hour "Disco Party" radio show for national syndication.

According to Jim VanZant, operations manager of Disco Party Productions, decision to syndicate the show follows a three-year run in which ratings have reportedly been consistently high.

The weekly show offers non-stop disco dance music and originates either live from a local disco, from radio station WNDU-FM on which it is aired, or is taped for airing at "Disco Party" studios.

VanZant claims that the show introduced disco to the Northern Indiana/Southern Michigan area, and that since its inception, disco has become a booming industry in that market. Syndication of the program is under the direction of Drew Leach, the show's producer, and Kris Rob-

bins, a consultant to Disco Party Productions.

VanZant explains that the success of the disco radio show lead to expansion of the operation to include a mobile facility. This service features two independent, fully equipped systems which incorporate Bose power amplifiers, JBL professional speakers, Technics turntables, Tapco equalizers and Tascam mixers.

VanZant claims that demands for this service have escalated to the point where Disco Party Productions is now considering the feasibility of licensing the operation to franchisees in the area. He explains that under the plan, Disco Party Productions, for a fee, will supply a licensee with a complete professional sound system, special training in the operations aspect of the venture, and use of the company's registered name.

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## National Disco Action Top 40

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### ATLANTA

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
  - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inches)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 6 YOU AND I—Rick James—Motown (LP/12-inch)
  - 7 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 8 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 9 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 12 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 13 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 14 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 15 DO OR DIE—Grace Jones—Island (12-inch)

### DALLAS/HOUSTON

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
  - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 3 YOU AND I—Rick James—Motown (LP/12-inch)
  - 4 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 6 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 9 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 11 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 12 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 13 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 14 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 15 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)

### NEW ORLEANS

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
  - 2 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 4 YOU AND I—Rick James—Motown (LP/12-inch)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 6 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 7 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
  - 10 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 14 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)

### PITTSBURGH

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 4 YOU AND I—Rick James—Motown (LP/12-inch)
  - 5 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 7 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 11 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 12 DO OR DIE—Grace Jones—Island (12-inch)
  - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 14 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 15 LET YOURSELF GO—T-Connection—TK (12-inch remix)

### BALT./WASHINGTON

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 8 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 9 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 11 HOT SHOT—Karen Young—West End (12-inch)
  - 12 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 13 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

### DETROIT

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
  - 2 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
  - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 4 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 5 YOU AND I—Rick James—Motown (LP/12-inch)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 10 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 11 BLACK WATER GOLD—The Sunshine Band—TK (45)
  - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 13 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
  - 14 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 15 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Atlantic (LP)

### NEW YORK

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 9 YOU AND I—Rick James—Motown (LP/12-inch)
  - 10 HOT SHOT—Karen Young—West End (12-inch)
  - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 14 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

### SAN FRANCISCO

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 5 YOU AND I—Rick James—Motown (LP/12-inch)
  - 6 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 7 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 10 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 11 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 12 HOT SHOT—Karen Young—West End (12-inch)
  - 13 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
  - 14 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
  - 15 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)

JUNE 17, 1978, BILLBOARD

### BOSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 4 YOU AND I—Rick James—Motown (LP/12-inch)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 7 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 8 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 9 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 10 HOT SHOT—Karen Young—West End (12-inch)
  - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 12 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 13 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 14 DO OR DIE—Grace Jones—Island (12-inch)
  - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

### LOS ANGELES

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
  - 2 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 3 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 7 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 8 YOU AND I—Rick James—Motown (LP/12-inch)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
  - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 12 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 13 BACK TO MUSIC—Theo Vaness—Prelude (LP)
  - 14 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 15 MISS YOU—The Rolling Stones—Atlantic (12-inch)

### PHOENIX

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 5 YOU AND I—Rick James—Motown (LP/12-inch)
  - 6 SUPERSLICK/LOVEMAKER/BOOGIE UP TOWN—Wham-GRT (LP/12-inch)
  - 7 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 11 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 12 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 14 SATURDAY—Norma Jean—Bearsville (12-inch)
  - 15 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

### SEATTLE/PORTLAND

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 5 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 7 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
  - 8 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 9 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 11 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 12 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 14 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 15 YOU AND I—Rick James—Motown (LP/12-inch)

### CHICAGO

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 3 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 9 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 10 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 12 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 13 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
  - 14 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 15 YOU AND I—Rick James—Motown (LP/12-inch)

### MIAMI

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
  - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 4 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 9 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
  - 10 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 11 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 12 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 13 HOLD ME, TOUCH ME—Carolyne Berner—Private Stock (12-inch)
  - 14 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 15 AT THE COPA—Barry Manilow—Arista (12-inch)

### PHILADELPHIA

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 YOU AND I—Rick James—Motown (LP/12-inch)
  - 5 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 7 HOT SHOT—Karen Young—West End (12-inch)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
  - 10 CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
  - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 12 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
  - 13 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 14 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 15 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)

### MONTREAL

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—WEA (LP)
  - 2 BLACK WATER GOLD—The Sunshine Band—TK
  - 3 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
  - 4 AT THE COPA—Barry Manilow—Arista (LP)
  - 5 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
  - 6 HELPLESSLY—Trini Lopez—Quality (LP)
  - 7 BLACK CAT—Raffaella Carra—CBS (LP)
  - 8 VOYAGE—Voyage—RCA (LP)
  - 9 LA BIONDA—La Bionda—London (LP)
  - 10 DANCE ALL OVER THE WORLD—Fist O Funk—Quality (12-inch)
  - 11 CONFESSIONS—D.C. LaRue—Quality (LP)
  - 12 GOT A FEELING—Patrick Juvet—Polydor (LP)
  - 13 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—RCA (LP)
  - 14 KEEP ON ROLLING—Jean Matthew—Down (12-inch)
  - 15 YOU AND I—Rick James—Alta (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
★	2	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
★	3	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
★	5	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
★	4	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	11	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
★	7	YOU AND I—Rick James—Motown (LP/12-inch)
★	6	VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
★	7	AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
★	8	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
★	18	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
★	22	I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
★	13	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
★	10	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
★	12	LET YOURSELF GO—T-Connection—TK (12-inch remix)
★	15	AT THE COPA—Barry Manilow—Arista (12-inch)
★	14	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
★	21	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
★	17	GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
★	20	GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
★	16	COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (LP/12-inch)
★	19	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
★	—	HOT SHOT—Karen Young—West End (12-inch)
★	26	YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
★	38	CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
★	27	BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
★	—	MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
★	36	BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
★	29	CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
★	30	HOLD ME, TOUCH ME—Carolyne Berner—Private Stock (12-inch)
★	24	YOU REALLY GOT ME—Eclipse—Casablanca (LP)
★	—	DO OR DIE—Grace Jones—Island (12-inch)
★	25	SUPERSLICK/LOVEMAKER—Wham-GRT (LP/12-inch)
★	31	CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
★	28	BLACK WATER GOLD—The Sunshine Band—TK (45)
★	23	SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
★	—	SATURDAY—Norma Jean—Bearsville (12-inch)
★	—	A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
★	—	MISS YOU—Rolling Stones—Atlantic (12-inch)
★	—	BACK TO MUSIC—Theo Vaness—Prelude (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions

# Club Deejays Form Union, Eye AFL-CIO Tie

• Continued from page 1

zation has been chartered with the federal government, he claims.

According to Jones, the union will affiliate itself with the AFL-CIO. Work on establishing the trade group has been progressing for several months, he revealed, with help in the organizing coming from within the AFL-CIO.

The new group is represented by legal counsel here, Jones claims.

Jones downplayed wage demands in his presentation here at the city center Holiday Inn. He stressed creation of a "high professional standard" in the informal speech, and pointed out that the union would sponsor educational courses and publish a magazine, Programming And Technology, to further these aims.

A nightly minimum wage of \$50 for club work had been set, Jones told the group of deejays. This fee applies in the Chicago area, he said, with spinners in other cities setting their own wage levels.

Jones, who runs the record pool affiliated with Bedno-Wright promotional service here, claims record pools in many cities are being contacted about the union.

The group hopes to have organizing meetings throughout the country Tuesday (20), he indicates.

Other aims of the pool will be the establishment of a seniority system for spinners, and the creation of advisory panel to help club owners in selecting equipment.

Jones points out that many club owners have been lured into buying costly and unnecessary equipment. He says the group hopes to establish positive ties with club owners through the advisory board.

"We want to work with the club owners, not against them," he stated.

The mood of the cross-section of deejays listening to the presentation was one of commitment tinged with skepticism. A number of the spinners offered to produce the \$50 initiation fee immediately, but dues paying was postponed until the June 20 gathering, scheduled for the Galaxy disco here.

Monthly dues of \$10 had been established, Jones said.

The jocks questioned Jones as to whether the union would be able to prevent non-union spinners from getting bookings. This was the primary concern of most in attendance.

Also addressed was the area of mobile disco operations, which Jones said involved many complexities and unresolved questions. He said a nightly minimum fee of \$150 had been established for mobile operators in the Chicago area.

Group also will push for a four night weekly work minimum, it was announced.

Jones stresses that the union has nothing to do with any record pool here, and representatives of both Audio Talent and the Dogs of War pool were on hand.

At record companies, says Jones, national disco promotion men are "privately very excited" about the unionizing effort.

Fred Jacobsen, a Polygram salesman here, briefly addressed the

gathering, saying that the union would help deejays in promoting disco to record companies.

Jacobsen said most record companies, including Polygram, still do not understand disco and relegate it

to second class status. Creation of the union, he suggested, would help draw more attention to the disco medium.

Charter of the International Union of Programmers And Tech-

nicians lists Rocky Jones as acting president and Pete Wright of Bedno-Wright as secretary/treasurer, it was revealed. Two local deejays reportedly are also named in the federal charter.

According to Jones, the union will be represented at the upcoming Billboard Disco Forum in New York.

The trade body is officed here in Suite 408, 233 E. Erie St., Chicago 60611, (312) 664-9119.

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JUNE 17, 1978, BILLBOARD

## Cash System For 'Disco Network'

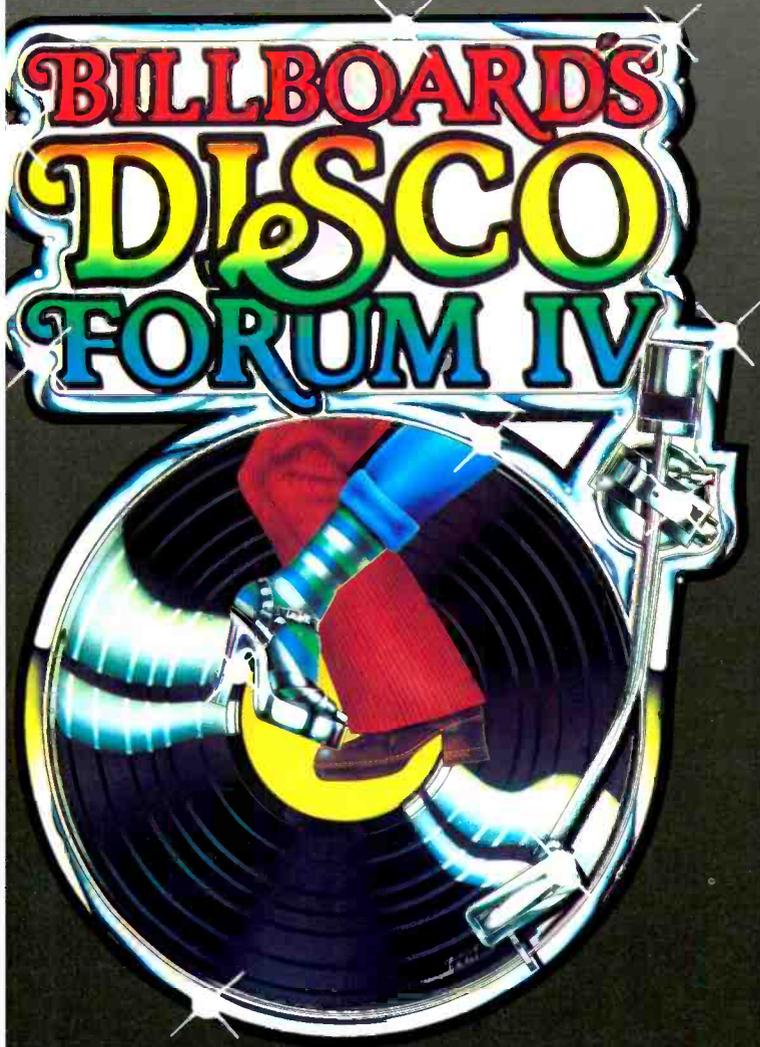
LOS ANGELES—"American Disco Network" has switched from barter to cash as the basis for syndication, according to Norm Pattiz, president of Westwood One here.

The two-hour program, hosted by Kris Erik Stevens, is aired once a week and comprised of current disco singles and artist interviews.

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Ken Cayre  
Bob Caviano  
Ray Caviano  
A.J. Cervantes  
Chic  
Lou Christie  
Linda Clifford  
Bill Como  
Tom Cossie  
Dennis Coffey  
Nick DeKrechewo

Tom De Pierro  
Brooklyn Dreams  
Bob Esty  
Al Fierstein  
Dennis Franklin  
Ken Friedman  
Gloria Gaynor  
Andy Gibb  
Robin Gibb  
Dave Glew  
Aaron Gold  
Tony Gottelier  
Michael Graber  
Bobby DJ Guttadaro  
Alan Harris  
Larry Harris  
Norman Harris  
Ray Harris  
Tom Hayden  
Michele Hart  
John Hedges  
Loleatta Holloway  
Tom Jayson  
Barbara Jefferson

Patrick Jenkins  
Regina Jones  
Radcliffe Joe  
Steve Keatar  
James Keating  
Sundance Kid  
Craig Kostich  
Mark Kreiner  
Gary Larkin  
W. M. Lewis  
Robert Lobi  
Bert Lockett  
Richard Long  
Gary Loomis  
John Luongo  
Tony Marteno  
Jackie McCloy  
A. J. Miller

Jacques Morali  
Tom Moulton  
Roxy Myzal  
Bob Nemo  
Bob Pantano  
Paul Paulos  
Roy Perry  
Village People  
Michael O'Harro  
Prof. Richard A. Peterson  
Wanda Ramos  
Laurin Rinder  
Eddie Rivera  
Richie Rivera  
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Al Rose  
Alex Rosner  
Izzy Sanchez  
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Frank Sestito  
Mark Paul Simon  
Manny Stali  
Arnie Smith  
Jim Solmson  
Leonard Stevens

Rick Stevens  
Jim Straight  
Donna Summers  
Tavares  
T-Connection  
Mike Theodore  
Roy Thode  
David Todd  
Bob Tooley  
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Registrations will also be accepted at Disco Forum IV, New  
York Hilton, Thursday, June 22nd (10 am to 6 pm) Cash or  
Credit Card, no checks please. Group registrations should  
be placed in advance by telephone (see above).

SEE OVERLE  
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Disco Forum  
AGENDA

# AGENDA

JUNE 22 - 25, 1978 / NEW YORK HILTON HOTEL

## JUNE 22, THURSDAY

- 10 am - 6 pm** REGISTRATION
- 12 noon - 6 pm** EXHIBITS OPEN
- 7 pm - 10:30 pm** COCKTAIL PARTY AND DISCO ENTERTAINMENT  
Host: ROBIN GIBB  
Entertainment: GLORIA GAYNOR  
TAVARES  
TRAMMPS

## JUNE 23, FRIDAY

- 10 am - 11 am** WELCOMING REMARKS  
Lee Zito, Editor in Chief/Publisher, Billboard  
Bill Wardlow, Associate Publisher, Billboard: Disco Forum IV Director  
KEYNOTE SPEECH: "The Impact of Movies on the Growth of Disco" - Neil Bogart, President, Casablanca Record & Film-works
- 11 am - 11:15 am** Coffee Break
- 11:15 am - 12:45 pm** CONCURRENT SESSIONS  
(1) **Owners/Managers, Part I** - Discussion of Current Problem Areas, Including Growing Need for Entertainment Variety in Discos.  
**Moderator:** Tony Marteno **Panelists:** Alan Harris, Leonard Stevens, Les Bartel, David Kenner.  
(2) **Increasing Involvement of Radio and Discos Working Together** - Inter-relationship in Breaking Disco Hits.  
**Co-Moderators:** Tom Cossie, Roxy Myzal **Panelists:** Wanda Ramos, Ray Caviano, Roy Perry, Barbara Jefferson, Paul Zarconi, Ron Robin, James Keating, Bob Pantano.  
(3) **Disco Franchising** - Update, Including Uses in Teen Disco Development.  
**Moderator:** Tom Jayson **Panelist:** Paris Westbrook\*.
- 12 noon - 6 pm** EXHIBITS OPEN
- 1 pm - 2:30 pm** Luncheon  
SCREENING OF "THANK GOD IT'S FRIDAY"
- 2:30 pm - 4 pm** CONCURRENT SESSIONS  
(4) **Disco Deejays** - Discussion of Current Problem Areas.  
**Moderator:** Jim Burgess **Panelists:** John Hedges, Manny Slali, Michael Graber, Gary Larkin, Bobby DJ Guttadaro, Cosmo Wyatt, Ray Caviano, Frank Sestito, Kurt Borusiewicz.  
(5) **Owners/Managers, Part II** - Continuing Discussion of Current Problem Areas.  
**Moderator:** Jay Levy **Panelists:** \*.  
(6) **Disco Lighting** - Problems and Solutions to Creative Lighting Environments - Discos (Including the Latest Laser Developments)  
- two lighting installers/designers on panel  
- two major disco operators/multi-locations, chains, etc., on panel.  
**Moderator:** Radcliffe Joe **Panelists:** Gary Loomis, Tony Gottelier, Robert Lobi.
- 4 pm - 4:15 pm** Coffee Break
- 4:15 pm - 5:45 pm** CONCURRENT SESSIONS  
(7) **Owner/Manager Briefing Session** for Prospective New Club Owners/Operators.  
**Moderator:** Michael O'Harro **Panelists:** Howard Schwartz\*.  
(8) **The Importance of Imports in the U.S. Disco Product Marketplace.**  
**Moderator:** Mark Paul Simon **Panelists:** Richie Rivera, Roy Thode, Ray Caviano, Paul Paulos, Tom Cossie, Jane Brinton.  
(9) **The Mobile Deejays' Contributions to the Growth of Disco.**  
**Moderator:** Dennis Franklin **Panelists:** Bert Lockett, Sundance Kid, Bob Tooley, Sam Avellone.
- 7 pm - 10:30 pm** COCKTAIL PARTY AND DISCO ENTERTAINMENT  
Host: ROBIN GIBB  
Entertainment: VILLAGE PEOPLE  
CHIC  
PETER BROWN

## JUNE 24, SATURDAY

- 10 am - 12 noon** CONCURRENT SESSIONS  
(10) **Problems and Solutions to Creative Sound Environments - Discos**  
- two sound installers/designers on panel  
- two major disco operators/multi-locations, chains, etc., on panel.  
**Moderator:** Steve Traiman **Panelists:** Al Fierstein, Glee Ballard, Alex Rusner, Richard Long

- JUNE 24, SATURDAY** (11) **Disco Product Marketing - From Product Conception to Consumer Purchasing**, Including  
- promotion and A&R input for type of product needed  
- complete marketing plans, including 7" promos, 12" promos, print media, secondary radio, in-house and/or independent promotion, retailer one-stops, special displays of disco product, etc.  
**Co-Moderators:** Dave Glew, Ray Caviano **Panelists:** Larry Harris, A. J. Cervantes, Bob Nemo, Tom Cossie, Tom Hayden, Nick DeKrechevo, Jerry Wattem, Al Rose.  
(12) **Education of the American Public Regarding Disco** - The growing influence in the everyday lives (via print media, TV, movies, radio, and disco artists' live appearances) Examination of "negatives" regarding discos, including radio negatives, press/publicity negatives.  
**Moderator:** Bill Wardlow **Panelists:** Norman Winter, John Luongo, Bob Caviano, Ace Adams, Regina Jones, Aaron Gold, Bill Como, Bob Pantano, Marty Angelo.

- 12 noon - 6 pm** EXHIBITS OPEN
- 12:15 pm - 1:45 pm** Luncheon  
SPEAKER: PROFESSOR RICHARD A. PETERSON, PROFESSOR OF SOCIOLOGY/ANTHROPOLOGY VANDERBILT UNIVERSITY  
SUBJECT: Sub-culture ramifications of the disco phenomenon in America.
- 2 pm - 3:45 pm** CONCURRENT SESSIONS  
(13) **How to Utilize Key Independent Promotion Personnel in the Evolution of a Disco Hit.**  
**Moderator:** Mark Kreiner **Panelists:** Tom Hayden, Patrick Jenkins, Starr Arning, Craig Kostich, Michele Hart.  
(14) **The 12" Disco Single Records' Future:**  
- 33 1/3 rpm vs 45 rpm - Why?  
- Increase in List Price by \$1?  
- Royalties/Licensing Reductions for 12" Record Used As Promotional Tool for the LP  
- Promotional Value Together with 7" Single to Build LP Sales  
- Home Disco Parties and the Need for 12" rpm Standardization As A Viable Informational Product.  
**Moderator:** Ray Harris **Panelists:** Bill Wardlow, Stan Hoffman, Tom Cossie, Izzy Sanchez, Jim Solmson, Lou Christie.  
(15) **What Is The Working Relationship Between the Disco Pools and the Record Companies?**  
**Moderator:** John Luongo **Panelists:** Ken Friedman, Eddie Rivera, Jackie McCloy, A.J. Miller, Ray Caviano, Arnie Smith, David Todd.

- 3:45 pm - 4 pm** Coffee Break
- 4 pm - 5:30 pm** CONCURRENT SESSIONS  
(16) **Producers Session** - Current Trends and the Creation of Disco Hits.  
**Moderator:** Cory Wade **Panelists:** Bob Esty, Jacques Morali, W.M. Lewis, Laurin Rinder, Dennis Coffey, Norman Harris, Tom Moulton, Mike Theodore, Ken Cayre, Rick Stevens.  
(17) **Disco Artists' Development** - Including Tours, Publicity, Print Media, TV, Promoters, Movies, etc.  
**Co-Moderators:** Larry Harris, Ray Caviano **Panelists:** Bob Caviano, Norby Walters, Jerry Wexler, Steve Keatar, Marty Angelo, Tom De Pierro, Lou Christie
- 7 pm - 10:30 pm** COCKTAIL PARTY AND DISCO ENTERTAINMENT  
Host: ROBIN GIBB  
Entertainment: LINDA CLIFFORD  
LOLEATTA HOLLOWAY  
ANDY GIBB

## JUNE 25, SUNDAY

- 10 am - 12 noon** HOT SEAT SESSION  
Discussion of all effects of today's disco world: its dramatic growth as a key element of record and entertainment industry; a growing field whose energy and influence will mushroom into the 1980's; the sociological significance of disco music as an international communicator; disco music growing on the air-waves, music pop charts, movies and TV; a multi-billion dollar field with no foreseeable end in sight.  
**Participants:** Tony Marteno, Tom Cossie, Roxy Myzal, Tom Jayson, Jim Burgess, Radcliffe Joe, Michael O'Harro, Mark Paul Simon, Dennis Franklin, Steve Traiman, Dave Glew, Ray Caviano, Bill Wardlow, Mark Kreiner, Ray Harris, John Luongo, Cory Wade, Larry Harris, Joe Cayre, Giorgio, Norman Winter, Barbara Jefferson, Rick Stevens, Norby Walters, A.J. Cervantes, Nancy Sain.

- 12 noon - 6 pm** EXHIBITS OPEN
- 6 pm - 8:30 pm** DISCO IV AWARDS DINNER
- 9:30 pm - 1 am** COCKTAIL PARTY AND DISCO ENTERTAINMENT  
Hostess: DONNA SUMMER  
Entertainment: T-CONNECTION  
BROOKLYN DREAMS  
DONNA SUMMER

\* ADDITIONAL PANELISTS TO BE ANNOUNCED

Billboard

# 'Disco '77' Program Returns As 'Disco Magic'

By SARA LANE

MIAMI—"Disco '77," the syndicated television disco dance program successfully aired last year in many U.S. and foreign markets, returns this season as "Disco Magic," co-produced by the owners of the Ft. Lauderdale discotheque where the series is taped.

Lenny Boyar and Peter Boninis decided to invest in the show themselves after seeing the crowds it continues to draw to their club, named Pete & Lenny's, which seats approximately 400 customers. The show will continue to be produced locally by Arnie Wohl and Steve Marcus, who created it last year.

Selling agent for the show, which has a strong international audience in addition to 60 key U.S. cities, is Fred Haber, the New Jersey-based agent who has also handled sales of Frank Sinatra's specials.

In addition to boosting business at Pete & Lenny's, the show also provides unique exposure for many disco acts. The show aired last year throughout most of Latin America, the Far East, in Greece, Turkey and Israel, and deals are underway for distribution this year to Japan and Canada.

The show is simulcast in FM stereo in New York and Miami, where it has been aired respectively on WOR-TV and WBLS-FM, and on WCKT-TV and its FM affiliate in Miami. The latter outlet, an NBC affiliate, airs the half-hour show during prime time on Friday. In New York it has been up against Don Kirshner's "Rock Concert," which airs at 1 a.m.

Among the 60 U.S. cities carrying the show are St. Louis, Pittsburgh, Dallas/Ft. Worth, San Francisco, Cleveland, Baltimore, Atlanta, Washington, D.C., and Los Angeles.

The show, sponsored by Bristol Myers and Toyota, is claimed by its producers to have outdrawn a leading sports program in the same time slot, exerting a heavy pull among males 18-49.

Artists who have appeared on the program include Trammps, the Spinners, Lou Rawls, Enchantment, Silver Convention, Linda Clifford, Raydio, Hot, T-Connection, Peter Brown, Odyssey, Village People, Vickie Sue Robinson, Al Green and others.

Andy Gibb, Samantha Sang and the Average White Band are being lined up for future appearances. The first "Disco Magic" show is set for airing in mid-July. It is being sold as a 13-part series, although the 13 old shows are later rotated as reruns.

The shows are taped in midweek during daytime hours when the groups are generally available. As many as three half-hour shows can be taped in one day at the club, where shooting usually starts at 8 a.m.

Regular patrons of the club provide live atmosphere. A single camera is used to enhance intimacy and allow greater freedom for the dancers and performers, although the latter lip-synch rather than perform live. As many as 25 hours of editing time are required.

Boyar and his partner also own clubs in Maryland. They are 20-year veterans in the nightclub business and recently sank another reported \$150,000 into sprucing up the Ft. Lauderdale club for the new season.

In addition to the television show, both partners credit disco DJ Barbara Jane Graham and the house band, Ecstasy, for the club's continued success.

Graham, described by Boyar as "one of the most perceptive and in-

novative DJs in the business," also serves as talent coordinator for "Disco Magic," and its predecessor,

"Disco '77," a task she shares with Marcus and Wohl. Steve Marcus of the Miami-based

production company that tapes the show, got his start in tv syndication some years ago with the music-ori-

ented "Now Explosion," which he produced and directed at age 21. He is now 29. Partner Steve Wohl is 28.

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JUNE 17, 1978, BILLBOARD

# SUMMER CONSUMER ELECTRONICS SHOW

## tape/audio/video spotlight on new products & technology

## DEALER OUTLOOK *Key Market Survey Finds Mixed Views On Economy, Pricing And Home VTRs*

### Greater Philadelphia/ Southern New Jersey

Chain operators and independent operators alike are in total agreement that business since the beginning of the year has been "good." In spite of the heavy winter snows and storms when all retail business came to a standstill, all agreed that sales were up from 10 to 15%. And last year for the same period was a good year plus the fact, as Larry Rosen points out, "people seem to forget that we also had very heavy snows last year."

Rosen operates the chain of eight WeeThree Sound Centers headquartered in Conshohocken, Pa., located in shopping malls in Eastern Pa.; suburban Philadelphia, and Moorestown, N.J. Moreover, the first six months is only the beginning. There is total agreement that the remaining half of the year should do even better. And if they can topple the Christmas sales records as they should, 1978 should be a record year for the industry.

Joining with Rosen in the optimistic outlook are Bill Osler, manager of a center-city Philadelphia store for the **Sam Goody** chain with 11 stores in this market (three in the city proper, five in suburban malls and shopping area, and three on the Jersey side); and **Broadway Eddie**, who operates under that name, probably the largest record and sound center  
*(Continued on page 74)*

### Chicago

A general softening of cut-throat price competition and a strengthening of the high end of the business are indicated from interviews with hi fi retailers in this market of seven million population. A general volume increase was noted in the first half of '78, though some say severe winter weather cut into sales.

Conversations with dealers also show, rather uniformly, that conventional audio component shops are steering clear of home videotape  
*(Continued on page 74)*

### Dallas/Fort Worth

Dallas/Fort Worth area audio-video retailers cite competition as a major factor influencing their predictions of a healthy increase in sales volume by year-end 1978.

Within the past three years, several national chains and numerous independent retail outlets have been established in the area, particularly in Dallas, and most seem to be holding their own against the local veterans.

Bill Woodall, an owner of **Texas**  
*(Continued on page 76)*

### South Florida

The first half of 1978 has more than met the expectations of South Florida retailers and they anticipate the remainder of the year will be equally as good. Joe Piccirilli, **Sound Advice**, notes business gains of up to 40 to 45%; Gil Spielberg, **Tapesville**, reports a 15% increase; Paul Luskin, **Luskins**, says business volume was 30% higher this year than during the same period in 1977; and Marty Goldman of **J. Byrons** 33  
*(Continued on page 76)*

### San Francisco Bay Area

The San Francisco/Bay Area stereo market remains in a relatively overheated condition as of mid-1978 with various stores opening new outlets while others continue with aggressive saturation advertising.

At the same time a major chain, **Cal Stereo**—recently arrived in the Bay Area market from Los Angeles—has been hit with a \$100,000 false advertising lawsuit in an action filed jointly by the district attorney's offices of San Mateo and Alameda counties.

The newest stores in the area have just been opened by the **Good Guys and Systems Warehouse**. The Good Guys, who do equally well with stereo and video gear at locations in the Marina District of San Francisco and in Daly City, have just opened a 16,000 square foot facility near San Francisco airport which serves as combination warehouse, retail outlet and corporate headquarters.

The very shrewd **Systems Warehouse**, with stores already established in San Francisco, Berkeley and San Jose, has just opened its fourth store in Mountain View near San Jose. The new outlet is a 7,500 square foot, high-traffic location with three sound rooms, a recording studio and TASCAM and JBL gear  
*(Continued on page 75)*

## HIGH-END A/V LINES

# Plug Blank Tape, Accessories

By STEPHEN TRAIMAN

NEW YORK—The search for better profit margins has led to the continuing expansion of higher-end blank tape and record/tape care accessories by both manufacturers and retailers.

With the squeeze on the audio and video hardware side of the business constantly tightening due both to the dollar's erosion vs. foreign currencies and the competitive hi fi and home VTR markets, everyone is looking for that extra percentage.

At the same time, industrywide wholesale price increases on prerecorded software had boosted retail

prices accordingly, with consumers paying greater attention to the care of their disks and tapes—including the rapidly expanding premium-priced audiophile recordings.

The mushrooming sales curve of premium blank tape products, tied directly to the increases of home and auto tape decks, portables and compact systems, is focused on cassettes—and now 3M has taken the market into a new era with the debut of Metafine, the first commercial metal-particle tape with significantly higher recording capability and output.

While all cassette factory shipments to distributors and dealers were up 7% to a total 200 million units last year, premium ferrite products were up 34% to 80 million units. This was 40% of the overall market, up from a 32% share the year before.

As a result, virtually every major blank tape manufacturer has either introduced a new premium product in the last six months, upgraded brands at much better dealer margins, according to Marv Soloff, the line will be shown at CES after an  
*(Continued on page 64)*

JUNE 17, 1978, BILLBOARD

## Gov't. Backing Technology

By MILDRED HALL

WASHINGTON—Electronic home entertainment is literally exploding with change—and for once, the government seems to be trying to foster rather than impede use of the new technologies.

This is, on the whole, extremely good news for manufacturers and everyone else in the consumer electronics marketing chain.

But there is a dark side. Some television and radio set manufacturers, and some broadcasters are reluctant to gear up for transitional costs and stiffer competition.

These see the new technologies as threatening the status quo in reaching home listeners and viewers, with new services and improved sound.

In another trouble spot, copyright owners and program producers are alarmed at the fast, easy duplication increasingly available. Commercial pirates and home tapers can now dupli-  
*(Continued on page 68)*

## Semi-pro/Pro Crossover Up

By JIM McCULLAUGH

LOS ANGELES—The rapidly spiraling semipro/creative audio industry takes a giant leap forward at CES with what promises to be more technically advanced new product.

Not only will pro and semipro hardware specialists be in full force with product lineups, but more established hi fi manufacturers—recognizing the enormous crossover taking place—will continue to broaden the scope of their lines to incorporate products of this nature.

An historic first takes place with the initial session of a CES panel addressing itself exclusively to this budding and opportunity laden market.

Called "The CES Creative (Semipro) Audio Market Seminar," and taking place Monday (12) from two to three p.m. at McCormick Place's theatre number two on the mall level, panelists will discuss for the first time such key issues as defini-  
*(Continued on page 66)*

## See Better Broadcast Audio

By DOUG HALL

NEW YORK—In both radio and television, "stereo" is the watchword as the various diverse groups—AT&T, the FCC, the networks, and radio and tv set manufacturers—grope toward technological advances.

The groping is painfully slow, bogged down by bureaucracy, competitive infighting, and the sheer magnitude to move AM radio and television into the stereo fidelity level that FM has enjoyed for years.

The impetus is certainly there. AM broadcasters, particularly, are concerned by the steady inroads FM has made building listenership. FM already has more listeners than AM in Washington, Philadelphia, Detroit, and Dallas-Fort Worth. And tv broadcasting leaders have long cast a longing eye toward the young demographics an FM contemporary stereo station can attract.  
*(Continued on page 69)*

# Software & Hardware Will Share CES Stage

By ALAN PENCHANSKY

CHICAGO—Hardware and accessories are the traditional stars of the CES, but there's a chance they'll be upstaged by software—specifically prerecorded software—at this summer's giant expo.

The CES spotlight that usually focuses squarely on gleaming new turntables, amplifiers, speakers and new broadcast receivers, is broadening its scope this season to encompass a range of exciting new high-end record and tape products.

Key to this enlargement of scope has been the development of a number of new, deluxe software designs that find their most logical outlet at the hardware oriented expo.

Audiophile recordings, including direct to disk, digital and deluxe conventional process, promise to play a leading role in this year's CES. Suppliers in this area have moved rapidly since the audiophile market was opened up at the June CES two years ago.

Only one audiophile disk was shown at the

expo, Crystal Clear's 45 r.p.m. white vinyl "Direct Disco" album.

By contrast, dealers visiting this summer's show will view dozens of audiophile catalogs totaling almost 300 record titles.

The CES prerecorded software boom does not involve audio recordings alone however; prerecorded home videocassettes in the 1/2-inch formats also are expected to make a strong showing here, with both Magnetic Video Corp. and Video Warehouse, two of the nation's biggest licensor duplicators in attendance.

According to one market research estimate, 165,000 prerecorded home videocassettes will be sold in the U.S. this year, at an average unit price in the \$50 range.

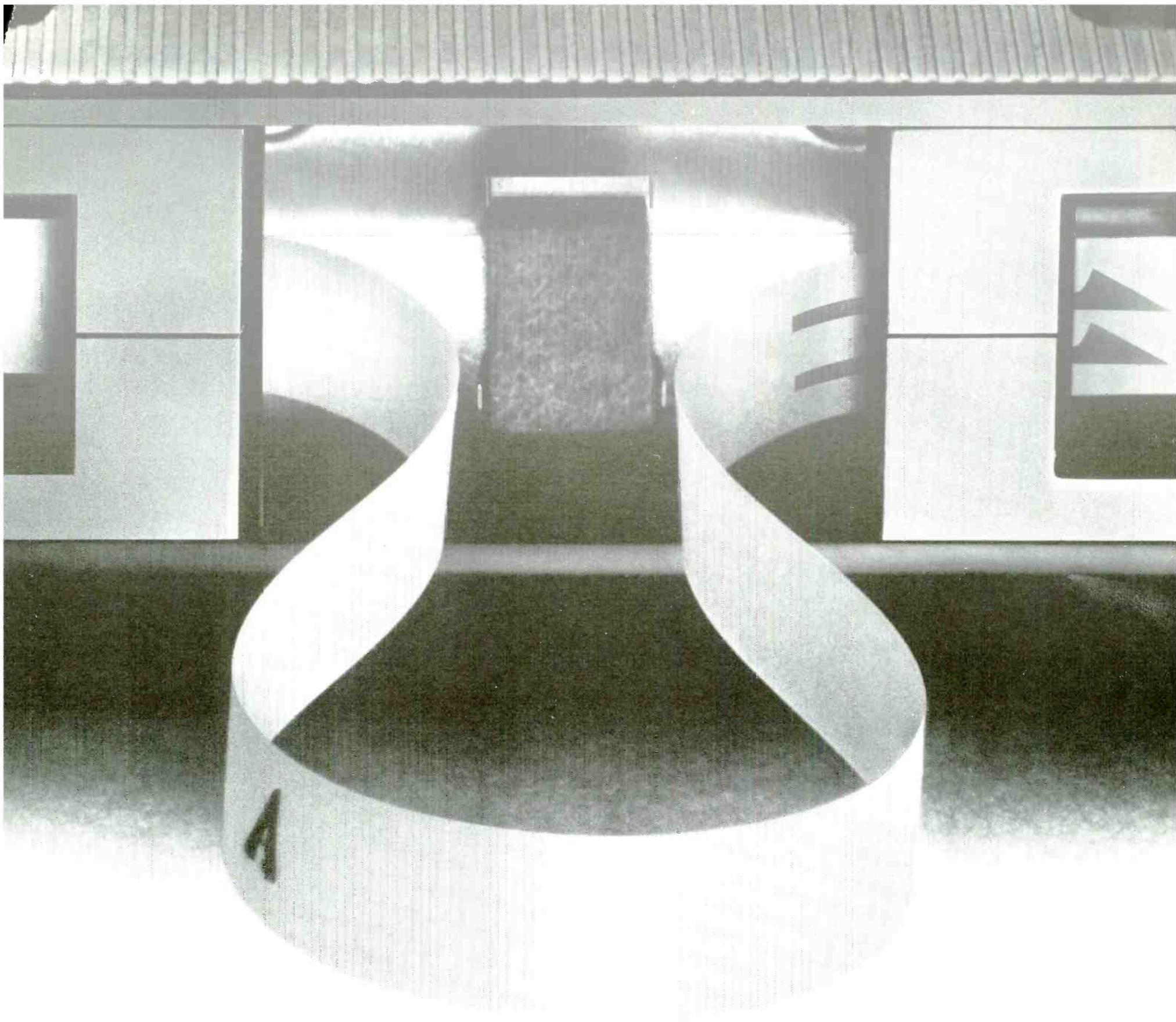
Retailers of videocassette players, while suffering a hardware sales slump in the first half of this year, report steady, often surprising demand both for blank and prerecorded tapes, and a shortage of the raw cassettes has been felt.

Allied Artists Corp. and Columbia Pictures are among the major film distribution sources which recently have announced plans to release in the videocassette format, with Casablanca Records and FilmWorks and several smaller companies also entering the market.

Reportedly, Allied Artists will preview its fall introduction line at CES.

CES attendees can expect to see the videocassette programs promoted not only by licensors and duplicators, but by electronics giants such as Zenith and Magnavox, companies that are stressing the availability of prerecorded software increasingly in their promotions.

Magnavox, for example, recently intensified its "Box Office Bonus" program, which uses Magnetic Video Corp. product as a sales incentive. Purchasers of Magnavox VHS-format decks can select a free full-length feature film from the Magnetic Video library, and are en-  
*(Continued on page 70)*



# We put more thought into our leader than most manufacturers put into their tape.

One of the reasons Maxell has such a great following is because of our leader.

Unlike others, it wasn't spliced on as an afterthought.

It has a built-in non-abrasive head cleaner designed to remove the oxide residue other tapes leave behind, without

damaging your tape heads.

It also points out what side of the tape you're on (A or B) as well as which direction the tape is traveling. So it's almost impossible to make a mistake.

It even gives you a five second cueing mark, so you can set your recording

levels without wasting tape. Or time.

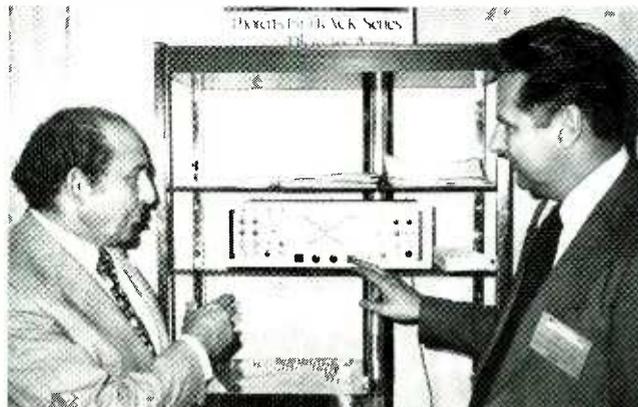
Obviously, all the thought that went into our leader was designed to help you get more out of our tape.

So if you think our leader sounds impressive, wait till you hear what follows it.

**maxell**



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.



Billboard photos by Stephen Traiman

**DISCO IN DIXIE**—Among new disco equipment highlighted at the recent international Hi Fi Expo in Atlanta: Left photo, from left, Rick Coscia, Brooklyn's Heavy Custom Sound dealer, Showco's Hans Neuart and rep Ralph Carabetta of Delta Assoc. look over Showco S-1600 mixer/preamp atop 250-S speaker, with S-1000 Pyramid speaker at right; center photo, rep Nat Rahimi, left, of John B.

Anthony gets lowdown on Stanford Digifader from Belgium by John King of distrib Elpa Marketing; right photo, new QRK president Bob Sidwell demos Alpha Mini Mixer console system for Atlanta rep Ron Baker, Broadcast Communications.

## Recording Industry's Biggest Splash At CES

• Continued from page 1

tridges for video games and home computers and state-of-the-art hardware allied with the products.

Coordinated by NARM's Stan Silverman and Ralph Jones, EIA/CEG communications director, the display was put together by Mike Damsky of the local Lieberman Enterprises branch. He brought in both a setup expert and a point-of-purchase rep to handle the job, which involves more than 700 pieces of recorded music product in one tape and two LP racks, and the most innovative merchandisers in use by the industry.

Also featured are an array of Magnetic Video's leased videocassette movie titles in a special display in conjunction with a Panasonic Omnivision IV two/four-hour VTR and television monitor; Bally's Home Computer with rack of electronic cartridge software; Audio-Technica's distributed line of audiophile recordings and special in-store rack.

Audio playback is being provided

by the newest Sansui pro studio rack of components, including a graphic equalizer; a Pioneer Electronics of America autostand display featuring both cassette and 8-track Super-tuner AM/FM/stereo combinations, and one of Emerson Radio's newest compact stereo systems.

Both NARM's Joe Cohen and Jack Wayman, EIA/CES senior vice president, see the exhibit as the first tangible step in closer communication between the software and hardware arms of the industry.

The dialog that began at the Winter CES in Las Vegas with Cohen and Stan Gortikov of the Recording Industry Assn. of America sharing the platform with John Hollands, EIA audio chairman and head of BSR (U.S.A.) Ltd., was continued at NARM with the first ever hardware presentation by five leading market-

Cohen will present an update picture on "Merchandising Software With Hardware" at the CES audio conference Tuesday morning (13). He's on a program with representa-

tives who will document innovations in audio components, esoteric hi fi, tape equipment, highway hi fi, and large-screen projection tv's interface with audio.

This marks the first real involvement of the recording industry with CES since its early days, when several major labels participated through their local branches. But apart from a "too little, too late" 4-channel display several years ago, no real effort has been made on either side to bring the music source together with the recording and reproduction equipment.

And while no major record companies as such will be involved directly at CES, several promotional firms again will be very visible, as they find the wide range of buyers among the 55,000 expected more interested in budget products.

Artie Lewis Enterprises of Ronkonkoma, N.Y., with Jim Goldstein from Apex Records now vice president, is making its first CES visit, joining Record-Wide Distributors

and Pickwick International, among others.

At the same time, virtually every audiophile record label will be on hand, others with a separate booth, represented by a distributor, or in conjunction with an equipment display (see separate story in CES section).

Video software, both prerecorded and electronic, also will be much in evidence, as more home VTR marketers realize that programs are vital to expanding the market at a faster pace.

With Magnetic Video's success in merchandising the non-exclusive 20th Century-Fox catalog of an initial 50 films, now Allied Artists has joined in, making a 500-title catalog available with samples at CES, and Columbia Pictures is poised for an entry, now that its new videocassette duplicating subsidiary is operational just outside Chicago.

With more film companies recognizing the potential from home video, the Universal/Disney suit against Sony and its Betamax on al-

leged copyright infringement may be moot by the time it ever comes to trial next year. "If you can't beat them, join them," may well be one answer to the legal question of home taping which the Copyright Tribunal has promised to address as soon as possible.

Vidcogame and home computer cartridges from Bally, Atari, Fairchild and others already are finding their way into record/tape stores via the rackjobber, as are the blank and prerecorded videocassettes. Both items are high-ticket, high-profit units, and the heavy-traffic record/tape dealer in particular is eyeing the new tapes with keen interest.

Billboard's special survey commissioned from The Gallup Organization points to the independent and department/discount store record/tape retailer as the prime outlets for customers of prerecorded video programs (Billboard, March 25, 1978).

Whatever the future, this current CES is dramatic evidence that both software and hardware will find

(Continued on page 79)

JUNE 17, 1978, BILLBOARD

### U.K. AN IMPORT MART

## 'Super-fi' Recording Waiting For Digital

By NICK ROBERTSHAW

LONDON—In Britain, as elsewhere, main hopes for the next step up in recording quality—from hi to super-fi—rest on the process known as pulse code modulation, more briefly described as PCM or digital recording. Currently manufacturers like 3M are still working on prototype hardware and practical application in Britain is confined to the BBC, which uses PCM for high quality transmitter links. Nevertheless, all major recording studios continue to demand the latest and best equipment the instant it appears, apparently regardless of cost, and it can only be a matter of a year or two before they begin to install PCM electronics. There is no doubt this will represent a major step forward in recording standards.

In the meantime, the appetites of audiophiles are catered to by a small catalog of super-cut and direct-cut disks. All but a few are imported from the States, Canada and Japan; British direct-cut disks are virtually non-existent, sales volume is low—500 is a good seller—and cost is high, anything up to \$25. The practical limitations of this sophisticated return to the old, pre-tape days of sound recording mean it can never make any impression on the mainstream record market: direct-cut

disks are distributed not through record stores but through hi fi outlets to a select band of audio buffs. The sound quality is the thing, not the music it conveys. Recognizing this, even their exponents describe direct-cut disks as "hi fi accessories," possibly their most consistent use has been as demonstration disks at hi fi exhibitions. With PCM about to burst on the scene, their days are almost certainly numbered.

Super-cut has of course to be distinguished from direct-cut. It is not a new process so much as an enhancement of the conventional methods of recording. The principal firm, almost the only one, working on super-cut techniques in Britain is Gale Maximum Fidelity Recordings, a company set up by Gale Electronics. Since the beginning of last year, GMFR has released five super-cut disks retailing at around \$13 for a single album. The recordings are made using tape but with a number of deviations from standard studio practice. These begin with the novel miking techniques developed by respected Icelandic engineer Trygvvi Trygvason. Recording is direct to four-track, since GMFR is hoping to release in discrete quad eventually. There is an absolute minimum of

(Continued on page 79)

## Japan Seeing A Home VCR Format Battle

By SUKEKAZU TANAKA

(This concludes a special two-part update that began June 3 with a look at the consumer VCR mart in the U.S. and Europe.)

TOKYO—The product leaders on the domestic home video mart in Japan are offered by Matsushita and Sony. JVC is next in line for market honors, followed by Sanyo, Hitachi, Toshiba, Mitsubishi, Sharp and NEC.

Matsushita, JVC, Sony, Toshiba and Sanyo are all producing their own VTRs and supplying other members of their respective groups. Hitachi will be turning out models this summer. Mitsubishi is preparing to make VCRs in its plants for export to Europe. Matsushita Koto-buki Electronics Industries, a member of the Matsushita group, turns out only export models.

The Electronic Industries Assn. of Japan (EIAJ) estimates that home VCR production in Japan will hit 1.4 million units this year. The domestic demand is put at ranging from 550,000 to 600,000 units, up an expected 70% from last year's 360,000 units. Some 800,000 to 850,000 units are expected to be sent overseas, with between 85% and 90% going to the U.S.

Price competition is heating up both in the U.S. and Japan. In some

### KEY SOURCE

## IHF Hears More Audiophile Labels

NEW YORK—In addition to the initial PCM cassettes of Direct Disk Labs and Cerwin-Vega, and the distributed labels of Audio-Technica and Discwasher as well as the latter's debut release on its own label, three other companies had their own booths at the first IHF Show in Atlanta (Billboard, June 3, 1978). Additionally, the music of a number of other audiophile albums was also featured.

• Crystal Clear now has a network of 17 rep organizations in place to handle its distribution, according to Tom Wiggins, with its newest release featuring Cal Tjader now ship-

parts of the U.S. there have been reports of VCR prices slipping way below the established \$1,000 level, with retailers trying to cash in on buying fervor and volume sales with prices as low as \$650. In Japan, the prices are pegged at around \$1,000 to \$1,045 with discounts ranging from 5% to 10%. Other incentives are offered such as free videocassettes and free rentals.

In Japan, not many people see a VCR at an electric appliance store, department store or mass-sales store, and dutifully present a wad of notes to the cashier. Most VCRs are sold at fairs sponsored by groups of electrical appliance stores or by mass-sales stores and they invite prospective buyers. When the per-household penetration rates tops 10%, electrical

(Continued on page 78)

ping. Upcoming is an album spotlighting the Eastman Rochester (N.Y.) Woodwind Ensemble.

• Orinda has just released its second album, the first "Digital Master Disc Recording" in conjunction with Soundstream, featuring Diahann Carroll with the Duke Ellington Orchestra conducted by son Mercer in "A Tribute To Ethel Waters." The label's Michael Phillips also reports his distribution network expanding, with several more releases anticipated this year.

• Mobile Fidelity Sound Lab was keeping a relatively low profile as negotiations continue to acquire masters of contemporary pop product from major labels for "super-fi" reprocessing. Both Brad Miller and Gary Giorgi are working on the project, and expanding sales of the initial four release on their own label at the same time.

Virtually every sound room at the Georgia World Congress Center and the Hyatt Regency, where the smaller esoteric manufacturers headquartered, featured the best examples of the audiophile genre.

In addition to the labels noted earlier, which made the rounds to assure that anything the manufacturers wanted, they got, selections were heard from Gale, Umbrella, Telarc, Sonic Arts, RVC, and JVC among others. The Crystal Clear release of the Bert Whyte-produced Boston Pops album got particular attention from a number of exhibitors.

Maxell was set to host a cocktail party Tuesday (13) in Chicago at CES to honor the firm's veteran Southern California rep **Jack Carter** on his 25th year as a rep. He was recently named man of the year—1977 by ERA, and the firm is expanding to a new 13,000-square-foot facility in North Hollywood this October. . . . Maxell also has named a new rep for the Pacific Northwest, **Western Audio Sales**, headed by **Rob Kouns**, at 6405 Roosevelt Way, N.E., Seattle 98105, phone (206) 365-8088.

\* \* \*

Chicago based **Theodore Pappas & Assoc.** was presented the rep of the year award by **Crown International** Saturday (10) at the annual rep-sales meeting prior to CES. National sales manager **Jim Beattie** and regional sales boss **Ken Woodcox** presented the award to Pappas and staffers **Wayne** and **Terry Hrabak**, **Mark** and **John Lazart**, and **Jim Starrin**, for sales in the Northern Illinois-Eastern Wisconsin area.

\* \* \*

**ERA Mid-Lantic Chapter** invites area rep and distributor groups to a June 16-17 educational seminar in Philadelphia, conducted by **Jack Berman**, ERA education chairman. Session is designed to stimulate selling of consumer, technical, OEM and component products, with information from **Alan Bresson**, Bresson Assoc., Narbeth, Pa., phone (215) 839-6770.

\* \* \*

**Creative Marketing Assoc., Inc.**, headed by former Ampex sales manager **Ivan Pato** in Fort Lauderdale, has added **Bally Manufacturing** for its home computers, tv games and pinballs in Florida. Client list now includes Audio Technology, B&W Loudspeakers, Conic International, Fuji magnetic tape, T.S.S. Sound Systems and VOR Industries.

**John Frangipane** recently joined the firm's main office to service South Florida customers, with **Howard Ennis** continuing to handle North Florida from a branch at 421 4th Ave. No., St. Petersburg 33731.

\* \* \*

**Tedyne Acoustic Research** has named four new reps to carry the full AR hi fi product line, director of sales **Elliot Schwartz** reports. **M.J. Loder & Son**, 1090 Oakland Ave., Plainfield, N.J. 07060, with **Jim Loder**, will cover Upstate New York and Erie, Pa.; **Whitman & Assoc.**, 2220 Chestertown Dr., Vienna, Va. 22180, Jay Whit-

## Tape Duplicator

ITA hosted a special interest seminar in conjunction with **United Business Publications** June 8 on **international video networks** at the New York Hilton. Moderator is **Gerry Citron**, Intercontinental Televideo, with speakers **Tom Tucker**, Eaton Corp.; **Nathan Sambul**, Merrill Lynch; **Jim Ruwoldt**, Coca-Cola USA, and **Wim Sonepouse**, Hoek & Sonepouse BV, Amsterdam.

Seminar was an adjunct to the **Visual Communications Congress**, June 6-9 at the Hilton, sponsored by UBP.

\* \* \*

**Accurate Sound Corp.**, Redwood City, Calif., has introduced its new model 4000 **Cassette Logger** with industrial applications including low-speed logging, normal cassette record/playback and medium-speed duplication, according to **Ron Newdell**, the firm's president.

Compatible with any cassette head format, the unit also features automatic end-of-tape sensing, take-up failure detection, remote control logic, instant start/stop control, latch-in rewind, fast forward/rewind. To make the system voice-signal activated, Newdell notes the firm's 4200 **Vox/Auto Sequencer** will interface with the logger to achieve longer recording time and "more efficient use of the tape."

\* \* \*

**Athenia Industries Inc.**, based in Clifton, N.J., is acquiring a four-acre site in the Tom River (N.J.) Industrial Park, and plans to build a 30,000-square-foot blank tape plant to open by May 1979. The company will employ 50 persons there initially, expecting to expand by 50% within two years, and will assemble blank cassettes in the new plant, making the molds at the Clifton facility.

man and **Art Tapper**, Southern New Jersey and Eastern Pennsylvania.

Also, **R.B. Sales**, Dick Bloom, P.O. Box 410, 4370 Orion Rd., Rochester, Mich. 48063, Michigan, and **2001 Enterprise Ltd.**, Tom Markel and

**John Hanckel**, 123 Cook St., Suite 100, Denver 80206, Wyoming, Colorado, Eastern Montana, New Mexico, Utah and El Paso County, Tex.

\* \* \*

**Thomas Simpson** has been appointed outside

sales representative at **In-Stock Products Co.**, 385 Elliot St., Newton, Mass., New England distributor of electro-connective components, president **Andrew Gutekunst** reports. He will cover Southeastern Massachusetts.

**Mel Foster Technical Sales**, 7389 Bush Lake Rd., Minneapolis 55435, is the new **B.I.C./Avnet** rep firm for the Minnesota territory, **Andrew Carduner** of the Westbury, N.Y., audio company reports.

# Select what you want in a record cleaner.

**Convenience in use and storage.**

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**Effectiveness against micro-dust.**

Tiny, invisible dust particles hide in delicate record grooves and can be ground into the vinyl. Only a slanted (directional) fiber using special ultra-small fiber tips can scoop up, rather than rearrange, this micro-dust contamination.

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Fingerprints and vapor-borne oils will deposit into channels of a record groove. Such contamination hides from adhesive rollers and all dry cleaning systems. Only a special fluid plus micro-fibers can safely remove such audible, impacted deposits.

**Total removal of contamination/fluid.**

Capillary action—the lifting of fluid by small fiber surface tension—is totally effective. You want to get contamination off the record, along with any fluid traces.

**Lasting construction.**

You want quality. A record cleaner can last a lifetime. A plastic wonder can crack into oblivion—or you can purchase the hand-rubbed elegance of milled walnut befitting the rest of your audio system.

**Ultimate economy.**

The value of a truly fine record cleaner is justified by the cost of replacing your record collection. Fifteen dollars is a small investment in long-term protection.

**All of the above.**

**DISCWASHER, the Superior Record Cleaner.**

See the finer audio dealers for a demonstration.



discwasher, inc. 1407 N. Providence Rd., Columbia, MO 65201

# Blank Tape & Accessories Strong

• Continued from page 60

existing lines, or is well along in planning the debut of improved formulations by year end.

With the slow but steady growth of blank videocassettes for the new home video market, particularly in the longer recording lengths for both the Beta and VHS half-inch machines, manufacturers are extending the video side of their A/V operations.

Major blank tape firms also are recognizing the importance of accessories to help their penetration of the record/tape and mass merchandiser markets served by rackjobbers—providing more of a full-line availability for customers.

This expansion into premium-priced tape and even disk-care items has brought the expected reaction from traditional accessory sup-

pliers. A heightened awareness of the U.S. market extension is seen by the major U.K. firms that are adding distributors here, and expanding their own lines with versatile items and combination kits.

Among the highlights anticipated at CES!

- 3M has its new Metafine tape debuted two weeks ago, with existing new cassette decks from Tandberg and Nakamichi among the first claimed to utilize the improved metal-particle formulation. Equally significant for future video and micro-music cassette applications, the metal-based formulation is also being worked on by Memorex here; Philips and BASF in Europe; Sony and a combine of TDK, Maxell and Fuji in Japan.

- Ampex announced Grand Master II, a chrome-equivalent,

high-bias complement to its Grand Master I premium cassette, at the IHF and will have samples at CES, priced about 50 cents higher than similar-length GM I tapes. The firm also has its first Beta-format branded product, in one and two-hour lengths, with vibrant packaging and graphics. A high-end accessory line is expected by year end.

- Maxell ends its accessory line with an \$8.95 list Tape Recorder Care Kit, offered to dealers through June 26 free with each 12 UD cassettes ordered. The firm's Gene LaBrie also reports the addition of a 12-tape 8-track storage case to the accessory line that began with a group of premium reels. Anticipating continued growth of the U.S. market, Maxell has moved to a new Moonachie, N.J., headquarters with four times its former space, he notes.

- TDK is active on all fronts, extending the rollout of its branded two and four-hour VHS videocassettes, introducing an improved SA (Super Avilyn) formulation, expanding its accessory product line and joining more hardware firms in promotional ventures, including TEAC, Optonica, Akai and Kenwood, Bud Barger notes. One of the best responses is noted for the Cassette Deck Survival Kit, a \$33.50 retail value provided to dealers for use in the sales of new tape decks. Included are two SA and two AD C-90s, head cleaning kit, head cleaner cassette, two storage modules and TDK's "Guide To Cassettes And Recording."

- Sony is taking dead aim at the prime potential of the record/tape market, which traditionally has far outsold the hi fi mart, blister-packing all four lines of cassettes that it began marketing on its own as of January. Front of each pack designates LN as "Basic," HF as "Better," Chrome as "Music" and Ferri Chrome as "Best" tape, with the reverse side providing simple specs and suggested applications, notes Don England. At the same time, Sony is introducing an improved shell with a patented anti-jam mechanism and new protective slipsheet for smoother transportability, initially with the FeCr line and longer C-120 HF tapes.

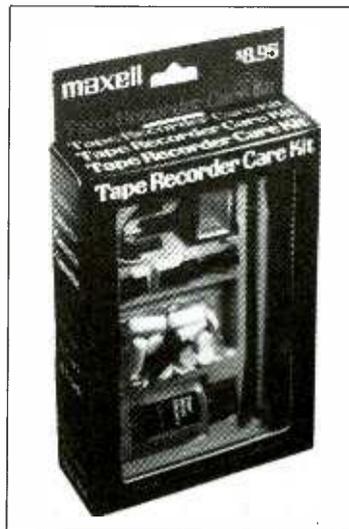
- Memorex will officially introduce its new MRX, Oxide cassettes with an improved ferric formulation, and available in a similar wide range of lengths—30, 45, 60, 90 and 120 minutes, notes Al Pepper, recently named marketing manager for the consumer products division. He succeeds Jake Rohrer, who assumes new responsibilities as program manager for the firm's upcoming entry in the home video market, with both Beta and VHS format products anticipated before year end. Still the largest selling brand in the record/tape mart, Memorex will be working even more closely with rackjobbers and retailers in the future, Pepper promises.

- BASF, which added a Professional III Ferri Chrome line to its initial normal-bias I and high-bias Chrome II formulations, has expanded its rep network significantly to 18 firms, notes Glenn Hersh. The firm is gearing up for the home video mart, as many of the rep companies also handle high-end audio outlets, and will be announcing its formal entry into the consumer videocassette area at CES.

- SDS Tape is a new entry in the premium market, with a versatile twist in its offer of high energy Agfa-Gevaert cassettes under its own HE logo or any custom label in minimum 5,000-unit orders. Priced to compete with many high-end

(Continued on page 72)

## Audio Showcase



MAXELL Tape Recorder Care Kit at \$8.95 list expands accessory line, is offered through June 26—one free with every 12 UD cassettes dealer orders.



MEMOREX MRX, oxide cassette with improved ferric formulation with normal bias, higher output; available in 30, 45, 60, 90 and 120-minute lengths.



3M Metafine is first commercial metal particle formulation with coercivity, remanence and output more than twice those of oxides. Initial C-90 in fall.



TDK Cassette Deck Survival Kit at \$33.50 list has two SA and AD C-90s, head cleaning kit, head cleaner cassette, guidebook, two stackable storage units.



SONY is blister-packing full line for rackjobbers, with "Basic" LN, "Better" HF, "Music" Chrome and "Best" Ferri Chrome designations. Reverse of each pack offers bias and EQ recommendations, suggestions for best application uses of tapes.



DISCWASHER Discorganizer is milled walnut tray with dustcover for disk care accessories at \$12.50 list. As DiscKit filled with brush, D-3 fluid, SC-1 stylus cleaner and Zerostat, list is \$46, or a 15% saving over separate purchases.

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Selling cassettes works the same way. The cassettes that sell the most are the ones that do the best job of recording music. The kind of premium quality cassettes TDK has made ever since we turned the cassette into a hi fi music medium ten years ago.

When you sell TDK premium quality cassettes, you're getting into a profitable market that is growing at the rate of 37% each year. In fact, premium cassettes are the only cassettes whose sales are

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Whether we're talking about our highly promotable D cassette, our ultimate ferric oxide AD, or the industry's technological leader, TDK SA, TDK people know they're getting performance superior to that of competing brands. And TDK cassettes are nowhere near being the most expensive in their respective classes. If you're into helping your customers get the best music, at the best prices, it is difficult to recommend another brand.

Make more of your sales record/tape sales. Score record tape sales (and profits) with TDK cassettes, this year.



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# See Semi-pro/Pro Crossover Gain

• Continued from page 60

tion and potential of the market, its merchandising aspects, as well as the similarities and differences between hi fi and creative audio/recording related equipment.

Moderating the session will be Vinnie Testa, publisher of Modern Recording Magazine and Sound Arts Journal.

Members of the panel include: George DeRado, one time president of the TEAC Corporation who now runs his own Los Angeles-based hi fi rep firm and who was instrumental in sparking the semipro revolution with the TEAC/Tascam line of recording product several years ago; Jim Ford, a pro and semipro dealer from Oklahoma City; Hank Greenberg of the Federated hi fi chain in Los Angeles which stocks recording equipment in addition to consumer hi fi; David Schulman, a Chicago attorney who is helping to guide CAMEO, the recently formed trade Creative Audio and Music Electronics Organization; and Sid Zimet, another highly successful pro and semipro audio dealer from Long Island.

The CES will also provide another forum for members of CAMEO to meet and work out further forthcoming promotions the organization wants to sponsor later in the year. Most of the over 20 members will have exhibits although not grouped together for at least another CES.

Ken Sacks, national sales director for the Tascam Series and newly elected president of CAMEO, indicates, "There will be close to 55,000 people at this CES, the largest its

ever been, and it's a perfect opportunity to educate all aspects of the high fidelity industry as to what this market is all about."

In addition to the growing semi-pro interest, the overall audio community at CES will witness yet another barrage of new product introductions on every level, most of it that much more sophisticated technologically.

Digital technology, almost an operational reality at the commercial recording studio level in the U.S., continues to filter into the consumer high end audio realm with more firms expected to exhibit digital tuners and related equipment as well as micro-processor based hardware of various types.

One of the continuing trends from major hi fi companies is the adding of a new product—such as turntables or tape decks—to become more full-line.

An offshoot of that is that much of this equipment is applicable to semi-pro, broadcast and disco use.

More program ability is expected on components, particularly cassette tape decks.

The mini-speaker revolution continues at a torrid pace as more speaker firms recognize this expanding market which has applications for the home and studio in addition to mobile hi fi.

The car stereo industry will also witness more new and sophisticated introductions as car units become more powerful.

A measure of product activity includes:

- Akai is introducing a semi-

professional reel-to-reel tape deck offering two-way recording/playback and automatic reverse, model GX-267D at a suggested \$800. This deck joins two other open reel deck introductions and is reflective of the firm's recognition of the creative audio market.

In addition, the firm, known primarily as a manufacturer of cassette and open reel tape decks, makes a transition to a complete supplier of audio systems and components with a brand new five model turntable line, including semi-automatic and fully automatic units. With new speaker and cassette deck introductions, the firm now offers six models of stereo receivers, four models of integrated amps, three stereo tuners, six loudspeaker systems, eight models of cassette tape decks, 13 models of open reel tape decks and one deluxe 8-track deck.

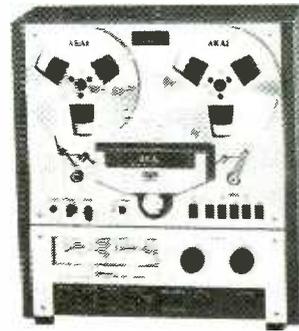
• Marantz is introducing the model 2600 receiver being billed as the ultimate and most powerful receiver for the high end consumer. It features 400 watt capability into four ohms and 300 watts into eight ohms. The unit has both high end consumer and professional applications.

• Crown is introducing a dual channel power amplifier to drive studio monitor speakers, model D-75, which the firm indicates will have applications by both professional sound studios where rack space for equipment is limited, as well as high end audiophiles.

• Technics by Panasonic is introducing three new Professional Series

(Continued on page 73)

## Audio Showcase



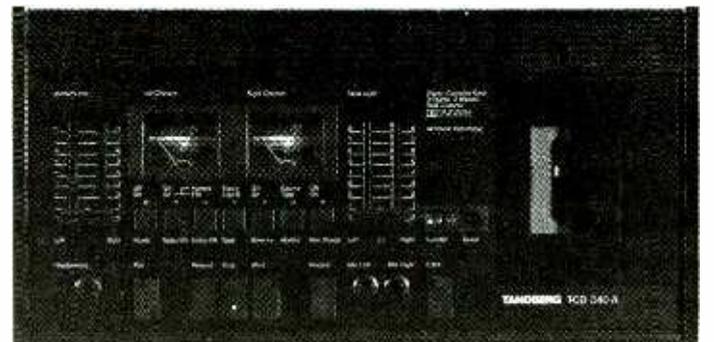
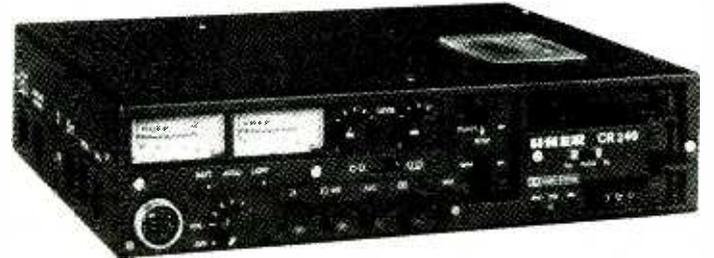
AKAI GX-267D semi-pro 7 1/2/3 4 i.p.s. deck offers two-way record/playback, auto reverse, stereo or mono, full logic solenoid operated controls.



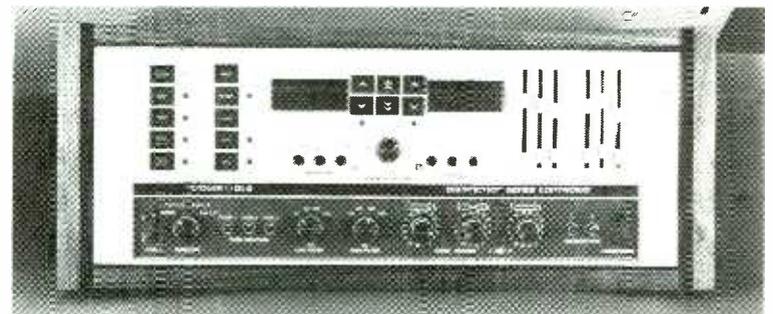
TECHNICS RS-1520US direct-drive stroboscopic deck has quartz-controlled PLL DC motor, front-panel EQ and bias adjustments, cannon connectors.



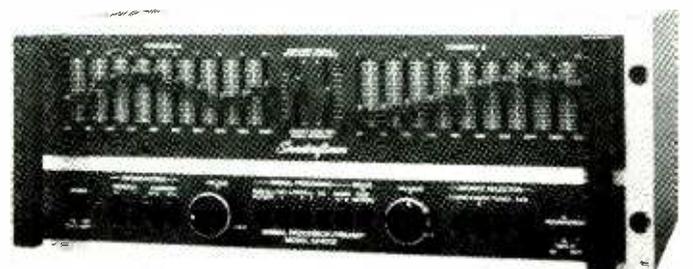
JVC KD-1636II portable stereo cassette deck, above, has built-in monitor, 12-hour battery operation, Super ANRS noise reduction, Se-A 100 head; Uher CR-240 portable stereo cassette deck has Dolby noise reduction, photo/electronic drive control, 3-way power use with plug-in supply inside unit for home usage.



TANDBERG TCD 340AM is first cassette deck in production to handle new metal-particle high performance tape with front-panel bias switching, also features firm's Actilinear recording system claimed to add about 20 dB headroom for 70 dB S/N ratio.



CROWN DL-2 preamp controller, above, is claimed as first audio component designed to interface with a computer to form an automated FM radio programming system, for example; Soundcraftsmen SP4002 signal processor/preamp provides octave-wide EQ, sub-sonic filtering, 3-way tape recorder dubbing, monitoring.



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Recoton brings you quality products for record and tape care.

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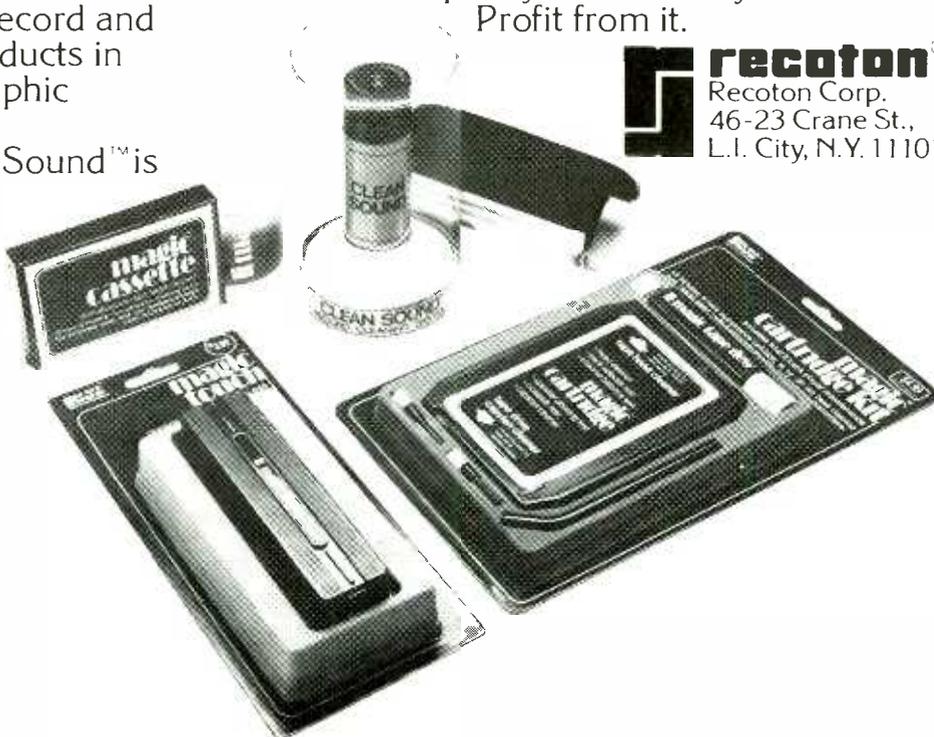
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By translating technical hocus-pocus into plain talk, we're making the whole purchase less intimidating.

And talking about reassurance, there's the nice, warm glow of the Sony name. We have a full-scale advertising campaign that's going to help, too.

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# Gov't. Backing Technology

• Continued from page 60

cate not only recordings, but also the costly tv and movie programming, thanks to the VTRs.

Home taping is unreachable under present law—unlike commercial piracy which is a criminal offense.

But the government may be more forward-looking, thanks to the new, innovative Copyright Royalty Tribunal, which plans a long-range study of the impact of off-air home taping, possibly starting this fall.

Only a definitive, dollars and cents picture of the impact of home taping on revenues and incentive could convince Congress to do something about it, Tribunal chairman Tom Brennan has pointed out.

Looking at the bright side of new technological prospects—at least three top-ranking government spokesmen have declared their intention to encourage freer competition among audio and video services (and equipment) vying for the attention of the American public.

These are Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee; Charles Ferris, chairman of the FCC, and Henry Geller, progressive nominee to head the new National Telecommunications and Information Administration (NTIA), replacing the former White House Office of Telecommunications Policy (OTP).

The most immediate impact would come from FCC chairman Ferris. He would let competition in programming and technology replace agency regulation wherever possible.

"I believe that regulation should not impede the dynamic forces of technological change. . . . Where we find that deregulation serves the public's interest by providing more and varied services, I will do everything in my power to foster it."

Recently, he reminded a Telecommunications Policy Research Conference that "Markets with too much regulation are not working as well as they can."

Also, "Japan's public broadcasting network will next year begin direct satellite to home broadcasting." America needs to find out if "our regulatory structure has retarded similar developments in the U.S.," he believes.

In Congress, the Van Deerlin subcommittee is nearing its June target date for release of its draft bill to overhaul the outdated 1934 Communications Act.

The bill's most talked-about proposal is to charge commercial broadcasters a "spectrum use" fee. FCC Chairman Ferris calls it a "public dividend."

Both Ferris and Geller, whose NTIA will be an advisory group to the White House, favor the spectrum use concept—either implicitly or explicitly.

The money would go chiefly to increase the competitive strength of the country's public broadcasting system, which is far behind nationally funded systems in Great Britain and other countries.

In return for the use fee, radio broadcasters especially would be free of much of the FCC's renewal questioning on non-entertainment programming, like news and public service announcements.

The arrangements would eliminate what Van Deerlin calls "mountains of paper" reports of little value in markets where the public is competitively served by up to 30 or even 50 radio stations.

The official commercial broadcaster association stance is deadset against any fee for use of the spec-

trum. The fee would be based on the value of that scarce commodity being taken up—sometimes wastefully—by a commercial service.

For manufacturers, the amended law, together with the FCC chairman's declared policy, would presumably result in easier access for new communications to compete in providing all kinds of electronic home entertainment.

In the past, the FCC has taken a decade or more to authorize, or even consider anything that might upset the traditional over-the-air broadcast structure—from FM and FM stereo, to UHF and cable tv.

In contrast, the current inquiries on AM stereo and FM quadraphonic service were begun in mid-1977, and reports are expected out of the FCC by August of this year.

Wilson LaFollette, engineering chief in the FCC's Policy and Rules Division, says service could be authorized by early 1979 in both of these inquiries, if comment time periods are not too protracted.

He says discrete (4-4-4) quadraphonic service is not being ruled out. "We are not leaning in any direction. All possible techniques are being studied." (Matrix 4-2-4 transmission needs no authorization—but could get standards, it is generally believed.)

TV stereo will have to wait a while. LaFollette says it will be handled separately from the general inquiry on use of tv aural baseband for various services, now underway, which originally included stereo tv.

Several schemes are available, but there is as yet no specific proposal for technical standards, LaFollette said. The FCC will "stand ready" to begin rulemaking on stereo sound for tv when parties come forward with specifics. (AT&T expects to submit a proposal by year-end.)

Stereo aside, high fidelity monaural transmission for television has made great strides.

Public broadcasting and AT&T are neck and neck in the race for improved sound in networking. The technology is in full swing, and go-

ing through trial-by-transmission to sets nationwide (Billboard, Jan. 28, 1978).

The new aural channel expansion techniques end dependence on the unsatisfactory telephone longlines. They also end the excuse of reluctant set manufacturers not to make sets with better built-in sound, because "the longline conveyance would degrade it anyway."

Public broadcasters use satellite transmission for both their tv and radio networking. PBS expects all 260 of its tv stations will be on satellite by year's end, resulting in "first rate technical quality and greater cost efficiency."

Coupled with the satellite transmission for public tv, is the DATE system (Digital Audio for Television). This provides 4 channels of high fidelity audio that can be carried on the same circuit as the video on the tv program, useable separately, in simulcasting, or eventually in stereo tv.

AT&T has put into operation its "diplexing" process, which piggybacks an improved audio signal onto the video network tv signal. The sound travels across microwave towers, eliminating the need to use the unsatisfactory telephone longlines.

PBS and other proponents of high-fidelity tv sound (like programmers of live and taped music and other entertainment) believe that once the public gets a taste of the improved sound, the momentum to go to stereo tv will increase.

In addition to copyright owner problems mentioned earlier, another major problem troubles the prospects for a new era in U.S. audio/video technology: the Japanese import situation.

Zenith Radio's long fight to obtain countervailing duties on the Japanese consumer electronic imports swamping U.S. manufacturers and markets, is awaiting a Supreme Court decision (as of this writing).

The opposition of the Treasury Department, and the Appeals

(Continued on page 72)

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## Summer CES

# Industry Eye Better Audio—AM Stereo, Improved TV

• Continued from page 60

Curiously the leadership in both radio and tv has been lead by the public broadcasting systems of these two media. The key to stereo beyond local broadcasts is improving the network transmission system. One way of doing this is by satellite and both Public Broadcasting System, the public tv system and National Public Radio are far along in this area.

CPB began converting to satellite transmission in February (Billboard, Jan. 28, 1978), and now has 80 stations on the WESTAR "bird". This conversion will be complete by the end of the year with 148 earth terminals serving 163 stations.

More significant than this is that 62 of the 80 stations have ordered stereo equipment so that they can feed the audio portion of their network tv programs to local FM stations, in some cases sister facilities, for simulcasting.

Meanwhile NPR is not far behind. An application for a \$16.7 million satellite system is about to be put before the FCC. Plans call for satellite service to 192 public radio stations via 145 earth terminals.

Initial radio satellite service will consist of four high-fidelity or two stereo 15kHz program channels replacing the current 5kHz land-line system. The system may ultimately be expanded to a full WESTAR transponder capable of 24 channels.

The PBS tv system now has three channels which will be expanded to four by 1980. These multiple channels will solve time-zone problems and will also permit local PBS stations to pick and chose those programs it wishes to telecast.

Also going the satellite route is Mutual Broadcasting System radio network. It has applied to the FCC to serve its 1,000 affiliates by satellite by the end of this year. But this application is being questioned by so many competitors in filings and counter filings with the FCC it is doubtful that Mutual could reach this target date.

Questions have been raised by AT&T, NBC, the Oklahoma News Network, and the Texas State Network, some with indications that Mutual's plan would interfere with other frequencies. Mutual has denied this.

Although Mutual is now a news and sports network there has been extensive speculation that with satellite transmission opening the way to stereo networking Mutual will move into a variety of programming including music.

Apparently a major concern of networks like NBC Radio over Mutual going ahead with its system is that if each radio network has its own satellite, stations with multiple affiliations such as an NBC-Mutual combination would need two receiving stations. Thinking at NBC is that there should be one radio satellite relaying signals from all the networks.

Some observers might say AT&T has a self-serving interest to question the Mutual application. The company is for the time being severely restricted from competing in the satellite area.

As a result AT&T has developed a "diplex" system which piggybacks the audio portion of a tv signal on to the wide-band microwave transmission system, thus providing high fidelity tv networking (Billboard, Jan. 28, 1978).

With this system in place since February AT&T is taking the next step toward stereo with applications to the FCC either the end of this month or early in July to put in a sec-

ond audio channel. Technical approval will be sought first. Then a new tariff will be sought.

On the radio side AT&T is also working to upgrade its radio land-lines to high fidelity and eventually

stereo, but the job is more difficult because while the tv system already had a wide band (for the video portion) that could accommodate the audio, there is no wide band in the radio lines.

Both AT&T and PBS report inquiries from tv set manufacturers, but this portion of the industry will no doubt wait until a standard transmission system is adopted.

In the meantime there are a few

related entries such as the TVX 9500 tv audio tuner from U.S. Pioneer which enhances tv's mono sound and can plug it into a home hi-fi sys-

(Continued on page 70)

# FOR SALE

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B/6

# Audio/Video Software & Hardware Share CES Stage

• Continued from page 60

rolled in the "Magnavox Movie Club." Members order from the entire feature catalog at reduced prices.

Video Warehouse, the New Jersey-based videocassette licensor/duplicator, reports that it will be signing up distributors for the first time at the summer expo. The company also will debut 60 new program titles in three catalogs: adult, PG and nostalgia-classic.

The 60 are part of a recent Video Warehouse acquisition of rights to more than 350 features, reportedly.

"People are calling from London, from Asia, nobody can get enough of the product," relates the firm's Carolyn Michaels. She says adult titles are the strongest sellers.

TV and electronics outlets, audio component/video stores, and a new breed of video specialty dealer—all of whom shop CES—have emerged as the primary retail suppliers of videocassette programs. Record stores are expected to increase their involvement in this field as sales volume and catalog sizes grow.

Audiophile recordings of classical, jazz, disco, country and contemporary pop music have been chan-

neled primarily through high-end audio salons, with record stores and discount audio houses beginning to get in on the action.

Here at CES, audiophile recording interest will be divided between the main McCormick Place exhibit floors and a special "Esoteric" audio encampment at the nearby Pick-Congress hotel. It's the first year that an "Esoteric" (select high end) zone is being designated.

A number of hardware manufacturers and distributors have become increasingly interested in the super disks, and are devoting a large part of their space to software.

Los Angeles' Miller and Kreisel Sound, which specializes in subwoofer speakers, have pegged its entire exhibit to a direct disk theme. Under a "Direct Disk Fever" banner, the company will introduce seven new direct cut releases, while it features this program material in demos of new speaker designs.

Audio-Technica, the phono cartridge and accessories specialist, has emerged as one of the major suppliers of audiophile recordings, representing U.S., Canadian, British and Japanese lines.

The company will be showing 42 titles at CES, including the Toshiba/

EMI direct disk line which it recently acquired.

Jon Kelly, general manager, says Audio-Technica is offering four dealer introductory packages on audiophile disks which include extended dating and product display fixtures.

The packages involve a broad range of titles, and Kelly says the selection allows dealers to experiment without much risk.

"It's very simple to take a flyer and learn that it's a very good business to be in," Kelly states.

Discwasher, another major supplier of audiophile product, will be showing new Denon PCM jazz recordings along with the complete Denon catalog. A product of Nippon/Columbia, the disks were the first digital recordings introduced anywhere.

In addition to the Denon catalog, which now lists approximately 150 titles, Discwasher will bow the first release on its house direct disk label, Discwasher Records. The LP, "Intensive Care," captures a jazz trio performance.

Other producers of audiophile disks who will be on hand include Crystal Clear Records, Orinda Recordings, and Nautilus Recordings, a division of Orion Marketing.

Orinda will be promoting the first digital recording to be issued by a U.S. label, a performance by the Duke Ellington Orchestra and vocalist Diahann Carroll. The album was made with the Soundstream digital tape system and represents the first commercial release to employ U.S. made digital equipment.

The Nashville-based Direct-Disc Labs label will be auditioning its new "Power" progressive rock direct disk, in addition to the company's two-record Dave Brubeck Quartet recording. A large point of purchase poster for the Brubeck direct disk is being shown, and some unique digital recording demonstrations will be conducted, informs Joe Overholt, label president.

Overholt says digital masters will be auditioned, and the signal from a digital master tape will be fed into an Advent Videobeam system to produce an audio/visual analog.

Also slated for introduction at CES are two new volumes in the Mark Levinson Acoustic Recording series. The records of jazz and classical guitar will be displayed alongside the firm's hardware manufactures at Levinson's downtown Hyatt Regency hotel hospitality suite.

## Profit today from the exciting new DIRECT-TO-DISC Market!

### 22 New titles on 4 top labels now from Audio-Technica

A record must be something very special to sell for \$14.95. A real collector's item. A jewel. And a very satisfying listening experience.

Enter direct-to-disc records. They are all of the above. No tape. No editing. Each performance plays directly to the disc cutter, eliminating the noise and distortion that are part and parcel of taping and endless tinkering with sound.

And there's a very real market for sonic purity. A market that makes up in devotion—and willingness to buy—what it may lack in size. People who appreciate the extra care lavished on every direct-to-disc record...every step of the way.

People who have long wanted to hear—and demonstrate—the full capacity of their high fidelity systems. Buyers not limited to the Top 100 or swayed by PR hype when it comes to choosing

their music. A market willing to invest in collector's items that can never be reissued.

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LS6 \$14.95



Woofers, Tweeters  
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of Mozart  
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## Broadcast Update

• Continued from page 69

tem. This rig carries a suggested price tag of \$250.

Quasar also has introduced a top-of-the-line Audio Spectrum series of tv sets with three speakers in a move to improve sound on the equipment level, and several years ago JVC introduced the first portable models in a hi fi series also with beefed up speakers.

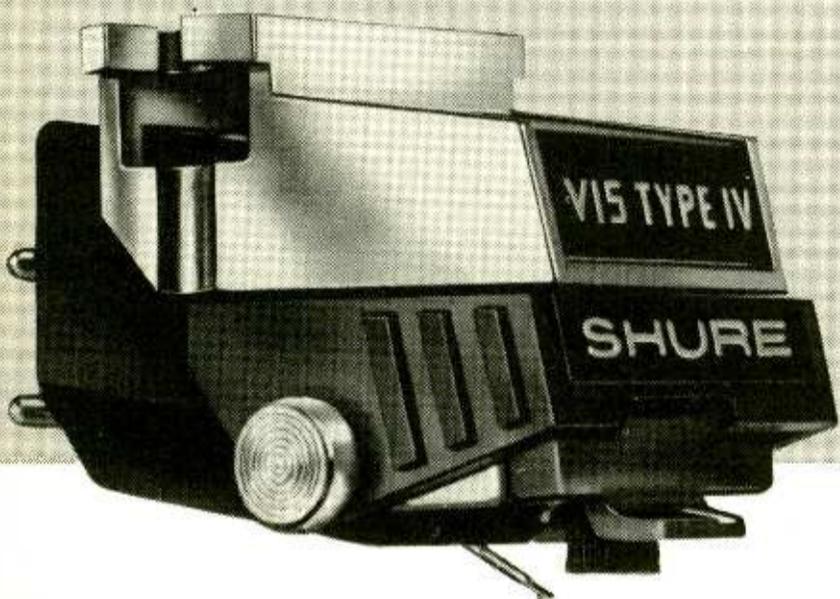
But AM stereo seems to be closer at hand, largely due to the fact that it has been tested in the field and is now under consideration by the FCC.

AM stereo could be a reality by next year if it moves along in the FCC approval process, but there is already one objection to the step. Orban Associates, which introduced its Optimod signal enhancer at the NAB convention in April, is seeking to convince the FCC to hold off an AM stereo, so it can convince AM broadcasters that AM stereo is not necessary and Optimod is really all they need.

fact:  
the IV does more... *much more!*

new!

Shure V15 Type IV  
**SUPER TRACK IV**<sup>TM</sup>  
Stereo Dynetic<sup>®</sup> Phono Cartridge

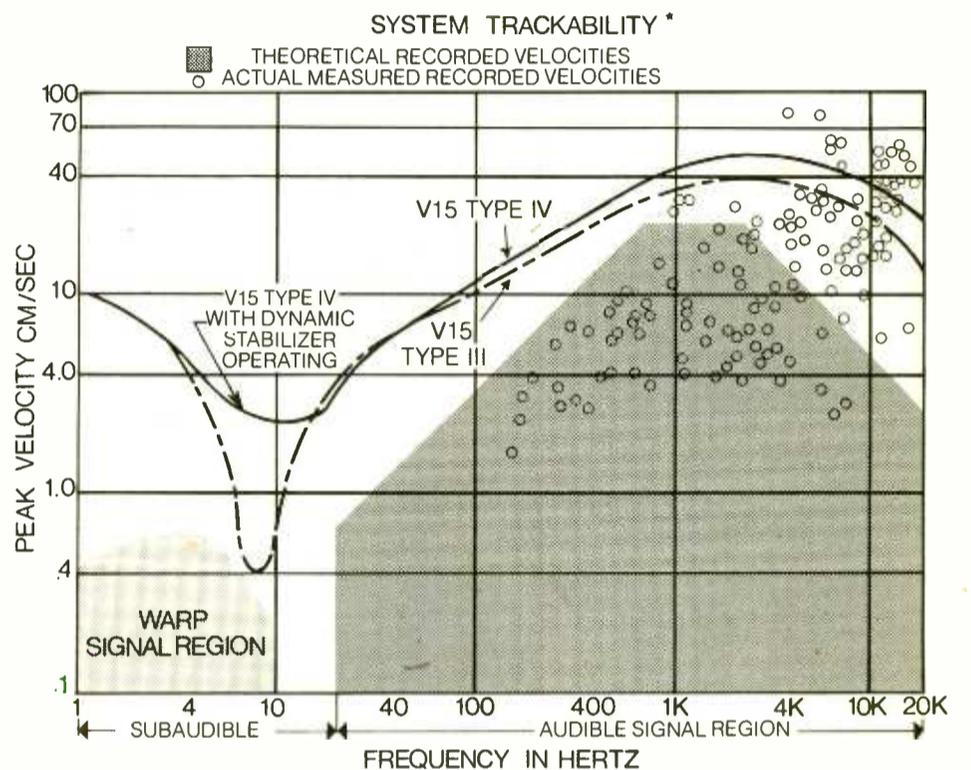


The creation of the new V15 Type IV is a tour de force in innovative engineering. The challenge was to design a cartridge that would transcend all existing cartridges in musical transparency, technical excellence, and uniformity. The unprecedented research and design disciplines that were brought to bear on this challenge over a period of several years have resulted in an altogether new pickup system that exceeds previous performance levels by a significant degree—not merely in one parameter, but in totality.

In fact, this pickup system has prevailed simultaneously over several extremely difficult music re-creation problems which, until now, have defied practical solutions. Most of all, this is an eminently musical cartridge which is a delight to the critical ear, regardless of program material or the rigorous demands of today's most technically advanced recordings.

#### THE V15 TYPE IV OFFERS:

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- An effective dust and lint removal system.
- A Hyperelliptical stylus tip configuration dramatically reduces both harmonic and intermodulation distortion.
- Ultra-flat response—individually tested to within  $\pm 1$  dB.
- Lowered effective mass of moving system results in reduced dynamic mechanical impedance for superb performance at ultra-light tracking forces.

For more information on this remarkable new cartridge, write for the V15 Type IV Product Brochure (ask for AL569), and read for yourself how far Shure research and development has advanced the state of the art.



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## Gov't. Backing Technology

• Continued from page 68

Court's unfavorable 1977 decision against Zenith seem to have boiled the issues down to one technical legal point:

Is the Japanese rebate of manufacturers' excise tax for its exporters of consumer electronics (and other consumer products) a violation of U.S. trade laws?

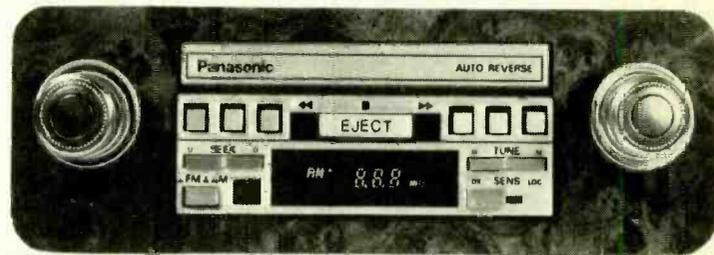
On a deeper level, the Administration is concerned about inflating prices to consumers in passed-on countervailing duties on Japanese electronics imports.

The White House is also worried about disturbing the round of international trade talks on mutual tariff reductions for many products, now nearing conclusion. (But the President has imposed a mild additional import tax on CB radios because of injury to the U.S. industry.)

However, if no particular advantage comes out of the last go-round of trade talks begun in 1973, some say the outlook on countervailing against the flood of Japanese home entertainment imports could change.

## Summer CES

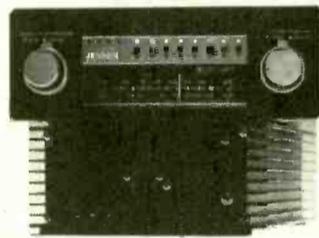
## Audio Showcase



PANASONIC CQ 8520 in-dash electronic tuning AM/FM auto reverse cassette player has digital clock, 6 by 12 tuning, seek/search button and memory button with AM/FM frequencies in digital readout, 4-way fader, 24 watts total output.



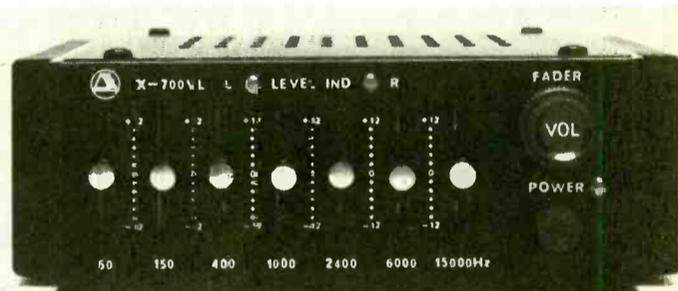
SPARKOMATIC AcoustaTrac GE-500 booster amplifier produces a visual response curve tracer on illuminated screen to show how amp performs. Unit offers 40 watts of power, slide controls to adjust five frequency bands.



ROADSTER system MO-FI componentry includes RS-110C auto eject cassette play deck, top, with RS-1650 FM stereo tuner in under-dash mounting rack.



JENSEN receiver line of six AM/FM autosound units includes R330 8-track combo with bi-amplified 60 watts/RMS, separate high power remote amplifier.



PYRAMID X700-VL amplifier/equalizer is one of smallest car units, offers 7-band, center-detented slide tone controls, 44 watts RMS/channel, input sensitivity LEDs.



PIONEER KE-2000, above, in-dash electronic AM/FM/MPX cassette system has Supertuner circuitry, pre-sets five AM and five FM stations; Clarion's new Hi-Way Fidelity Series is topped by PE-751A in-dash AM/FM/MPX push-button cassette player with auto-reverse, Dolby on cassette, FM, 12 watts RMS/channel.



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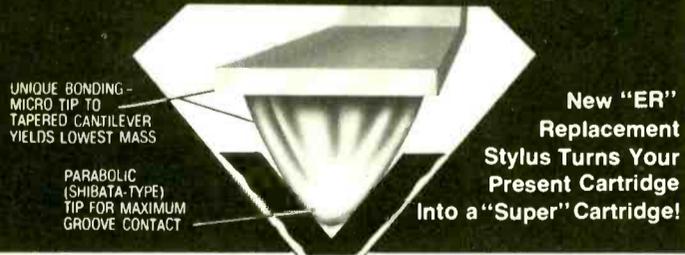
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Since its introduction this remarkable replacement stylus has earned universal acclaim from reviewers and consumers. It has even led a trend to stylus modifications by major cartridge manufacturers, attempting to duplicate our unique achievement — high praise, indeed!

**WHAT'S BEHIND IT:** Experts agree that lower stylus mass is desirable, and new record playing equipment has been moving in that direction. But now, Walco engineers have substantially reduced total stylus assembly mass through an unprecedented combination of technological advances.

**WHAT IT DOES:** This important breakthrough (1) extends high frequency response, (2) reduces distortion, (3) yields greater stereo separation, (4) improves groove tracing, (5) minimizes record surface noise, (6) gives audible improvement in sound clarity, and (7) costs as little as about five records.

Most significant of all, these improvements take place in the cartridge you now own.

**HOW WE DO IT:** Walco has perfected a way to bond a 60% smaller nude diamond tip directly to the underside of the can-

tilever. This permits a smaller, lighter, stronger assembly. In addition, the Walco stylus is formed into a parabolic (Shibata-type) tip for maximum groove contact.

All other stylus tips. New Walco "ER" lowest mass tip. Artist's rendering of high magnification, revealing what the eye cannot see.

**WHAT IT MEANS TO YOU:** We believe there is no need to spend a hundred dollars or more to upgrade your present high quality cartridge to state-of-the-art performance. It can be done in seconds, at home, merely by replacing the original stylus with a precision-crafted Walco "ER" replacement assembly designed especially for it, and made to fit exactly!

**FREE BROCHURE:** We'll send you a detailed report on the amazing Walco "ER", and a list of cartridges for which units are presently available. Or ask your dealer: Walco products are available from Audio and Record shops nationwide.

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Here at home, with Congress always reluctant to get involved in complex copyright problems, and the Copyright Office snowed under with paperwork caused by the new Copyright Act—only the Copyright

Royalty Tribunal seems ready to act under its broad mandate to keep Congress informed on how the new law is working out. In an unusual pairing, consumer electronics manufacturers of audio and video home recording equipment will share the interests of copyright owners in the outcome of the Tribunal's home taping study and recommendations to Congress.

## Blank Tape & Accessories Up

• Continued from page 64

initial bow at the IHF in C-60, C-90 and C-120 lengths.

Other major firms also will be showing better product, with Fuji pushing its Pure Ferrix FX-I and FX-II, and expected to announce plans for its formal home video entry: Audio Magnetics extending the market rollout of its High Performance line to complement its top-selling Tracs brand, and both Columbia Magnetics and Capitol Magnetics continuing their successful promotional price, custom-line campaigns for the across-the-board retail market.

In the traditional accessory area, Duotone here has been named exclusive U.S. distributor for the U.K. Groovac IV vacuum disk cleaner, an innovative unit that drew solid interest at IHF despite its \$89.95 suggested list; Bib Hi-Fi of the U.K. has a full U.S. subsidiary here, and is showing an expanded line of products topped by the new Groovstat Electronic unit at \$29.50 list, as well as the first packages of products tailored for disk-tape or hi fi outlets: Discwasher also is taking more notice of the record/tape market, for the first time offering a separate price sheet with a special list of applicable units for that mart.

More traditional hi fi firms are into the accessory market as well, with Thorens showing via distributor Elpa Marketing a new \$15 cue device for automatic turntables adaptable to other lines also: Empire Scientific debuting Disco Film, a new disk/cleaner/restorative; Hammond Industries expanding

# More Semi-Pro/Pro Crossover In Growing New Marts

• Continued from page 66

open reel tape decks, models RS-1520US, RS-1506US and RS-1700US, all featuring the firm's "isolated loop." The professional series, in addition to new microphones, will also be highlighting the newly introduced digital tuner and companion microprocessor, model SH-9038. The microprocessor provides 32 "steps" of preprogrammable memory that permits a listener to select a stereo schedule for an entire week in advance. The new unit's "stereo computer brain" has a preprogrammable memory for the day of the week, time of the day, choice of eight preset FM stations and on/off for four AC lines. It is designed to be coupled with the ST-9038 quartz synthesizer FM stereo tuner.

• JBL will be re-announcing its intention to make seven of its studio monitors, products from its professional series of products, available to high end audio dealers on a limited basis around the country. The models include ones ranging in price from \$170 to \$2,000.

• Sansui, another consumer hi fi manufacturer, is flexing its muscle in the professional/semipro mart with its AX-7 mixer with reverb applicable to a number of creative audio and audiophile uses. Sansui also is quietly showing the first units—an amplifier and two equalizers—in its new Professional Series.

• Toshiba will display its model 7150, what it claims is the world's first receiver with an FM/AM digital synthesizer.

• Numark Electronics will display its StudioMaster DM1500 disco mixer with built-in equalizer, available for \$249.

• Uni-Sync will display its dual professional power amplifier, model 100, part of its growing line of live music mixing and related equipment for the professional marts.

• TEAC Tascam will highlight its newly introduced model 90-16 16-track recorder/reproducer to use one-inch tape with a cost of less than \$16,000. The firm also has a new two-channel 10-band parametric equalizer, rack mountable and designed for multi-track recording. Called the GE-20, it's TEAC's first entry into the equalizer field and with availability in August it carries a \$350 suggested list.

• B.I.C./Avnet, primarily a turntable specialist, will be debuting three cassette decks, one of which has two-speed capability (1½, 3¼ i.p.s.).

• dbx will be showing its dynamic range expanders and tape noise reduction systems and new Boom Box which enhances bass left out in recording.

• Hitachi will show a new cassette deck with the "Hall-effect" playback head, designed to eliminate the need for conventional playback equalization.

• Onkyo will expand its mainly receiver offerings with a new cassette deck.

• JVC is scheduled to display new DC receivers with graphic equalizers.

• ADC will be showing its Sound Shaper One and Two frequency equalizers.

• MXR will be displaying two new rack mounted graphic equalizers, one 15 band and the other 31 band.

• Micro-Seiki will show its V-mass 707, a dynamically balanced

tone arm that can vary its own effective mass to achieve ideal resonance.

Sparked by such products as Sound Concepts \$299 digital delay device for the automobile, car stereo becomes more highway hi fi-like.

New entries are expected from a host of firms including Pioneer, Clarion, Sanyo, Audiovox, Spar-komatic, Jensen, Roadstar, JIL, Fosgate, Concord, Pyramid Industries, Kraco, Panasonic and others.

The trend for speaker manufacturers such as K.L.H., Advent, Epicure and others to make available mini-speakers for car stereo applications is expected to continue.

## For about \$15, your customers can buy the only total record care system or something less.

You have a choice. You can sell your customers wood-handled or other fancy record cleaners. Or for about the same money, you can sell them the only total record care system on the market.

Because what you're selling is the new Sound Guard™ record cleaner and our famous Sound Guard® record preservative. Both in one self-selling package.

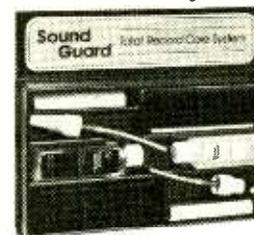
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JUNE 17, 1978, BILLBOARD

### Blank Tape Up

• Continued from page 72

distribution of its U.K. Electrolube anti-stat spray under the Quietone brand, at under \$7 list, and several firms expected to show videotape care kits, following the lead of Nor-tronics which bowed the first at the Winter CES.

# Key Market Survey Sees Mixed Dealer Outlook On '78

## Greater Philadelphia

• Continued from page 60

(a double store) across the river in Camden, N.J.

All agree that good product and heavy advertising and promotions helped swell the coffers for the first half.

Broadway Eddie's, whose trade comes largely from the black community, handles Panasonic almost exclusively. "They have everything our customers want, we have no problems with their product, they have a good warranty and we have no problems on returns, cooperating in every respect," explains Eddie.

While the volume is still low, Sam Goody's is the only one carrying video recorders, with two lines in stock. Rosen is watching the product very carefully, feeling that until mass production will drop the present \$1,000 price significantly, sales volume will continue to be low. Broadway Eddie wants to make certain that it doesn't turn out to be an-

other "quad" fiasco. In addition to the recorders, Goody's is also carrying the prerecorded video tapes of movies made available by 20th Century-Fox. The stores carry only a few videotapes for show and orders are filled within a week or so on purchases from the film catalog.

Interestingly enough, Rosen is going to place a video recorder in all his stores as a promotional tool. A number of record companies are starting to provide videotapes for in-store screenings to help promote its artists and LPs. While basically for the in-store promo, Rosen said the recorders will be also offered for sale to see if there is any kind of a real market. At Goody's, while the sales tempo is still very slow, Osler feels that it's "bound to increase," particularly as its home entertainment potential is fully realized and more prerecorded product becomes available.

Like video recorders, the premium-priced audiophile recordings, selling from \$15 to \$20 each, are also

still a "luxury" product that produces as yet very little sales volume. With some five or six labels in stock, Osler is satisfied with the 10 to 20 sales a week, considering the high price. While it will never be a "major item," there will always be a market for the superfi disks, Osler feels.

The Wee Three stores also carry several lines of the premium recordings, selling up to 20 records a month at each store. Sales might become better as more product becomes available, says Rosen. At this stage, however, he carries the line to satisfy the few customers interested.

Goody's is the only store still selling and promoting CB radios; the others are out of it completely. "The CB market is bare," says Osler, "but we're still selling some. And the manufacturers are helping us as much as they can." He said that the CB manufacturers are providing them with plenty of in-store promotional material. Any co-op advertising is handled through Sam Goody's national headquarters in New York.

Blank tapes are strong everywhere, getting more and more store space as sales volume continues to climb. Significantly, blank tape customers are reaching out for the "top of the line." Indicative is the turnaround at Broadway Eddie's, where the blank tape emphasis used to be on the low-priced, off-brand lines and with "all kinds of deals to make them buy. The change has been tremendous," he says. "They turn up their noses to the 'crap.' They now go only for Memorex and Scotch and some of the other top lines we carry. They know which tapes are good and that's what they want."

The threat of higher prices doesn't seem to concern any of the operators. As a matter of fact, Osler sees some of the prices even going down in spite of the American dollar exchange on the foreign market. "There are fewer lines," Osler said, "but they are better lines with better quality. He points out that last year he was selling a certain amplifier for \$400 and today the very same product, with the same quality, is selling for \$200.

Rosen doesn't see any marked increases, even on the product from Japan. He says that indications have already been given on some price increases, "but they were not that significant to make any real difference. Broadway Eddie says the buying public knows full well that everything is "going up." As long as they can get the product they want and the quality is not sacrificed, the market will carry any reasonable price increases.

Two biggest factors in this market still are the heavy competition in both price and locations.

While many feel the market here is already oversaturated, the independents and chains are still opening new stores and enlarging or refurbishing existing ones. "The bubble is big, but there are no signs that it will ever burst," declares one of the large distributors here. "Everybody is in there 'fighting' for business. And fight they have to in order to get their share."

MAURIE ORODENKER

## Chicago

• Continued from page 60

hardware for the present. Stores here, including Musicraft, Gill Custom House and the United Audio Centers, express discomfort about the format incompatibility of videocassette machines—they are reminded of the rise and fall of quad—and with the widespread price foot-balling of the units.

"The RCA machine is being

kicked around in the newspapers by three or four major retailers already," Shelly Miller, owner of the United Audio chain, observes.

Are the videocassette players to become audio related high technology items, or television related, discount house offerings? Hi fi retailers here are waiting for an answer.

Interest in direct disks and other audiophile recordings continues to mount here, though most retailers admit the records are not yet being aggressively promoted in stores. Musicraft is the latest here to get into the picture, with Crystal Clear its first line ordered.

Sheffield, Crystal Clear, Century Records and the Audio-Technica lines are most frequently mentioned. Retailers, however still claim that a higher caliber of music is lacking on the demo disks.

"Audiophile records have done very, very well to say the least," observes United Audio's Miller. With the dramatic increase in the number of titles, Miller says the stores face a decision as to whether to go wholeheartedly with the software.

Victor Palulis, owner of two Victor's Stereo outlets, says Sheffield and M&K RealTime are his strongest selling labels. He believes customers prefer direct disks over the digital Denon series.

At Paul Heath Audio, northside high and salon, audiophile record sales have leveled off. Spokesman Mark Meinhardt says regular customers are saturated with the super disks, however record sales remain stable as the store sees new customers moving up to high end for the first time.

Overall, sales have yet to level off for the 2½-year-old store. Strength of the high end market is impervious to expected price increases caused by currency fluctuations, Meinhardt believes.

"In the Chicago area there are just too many people that have the money, that are being introduced to this type of equipment for the first time," he states.

Gil Custom House, high end outlet in suburban Palos Park area echoes this statement, reporting 20% volume increase over the first half of 1977.

"We're a high-end dealer and the

few people who are buying want to buy high-end right now," states spokesman Al Spalding. He says the economy of the location also is booming.

"The Japanese price increase doesn't seem to matter that much, people are anxious to spend the money," he states.

Says Victor Palulis: "The Japanese price increase will have only a slight effect because the hi fi business still has a good price level overall. Palulis notes that amps and receivers today cost less than comparable models did a decade ago.

"I tend to think prices will go up a little higher, but the dollar won't drop too much further," says United Audio's Miller. He says his company is "a little paranoid" about what could happen to the economy, but is counting on the Chicago area to remain healthy.

ALAN PENCHANSKY

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# Economy, Pricing And VTRs Among Major Concerns

## San Francisco Bay Area

• Continued from page 60

that formerly was handled only in stores that sold to the trade.

All the stores, from the aggressive smaller places such as **Poor Richard's** and **Wong's** to the mid-level **Good Guys** and **Town and Country** to the chains like **Pacific Stereo**, **San Stereo**, **Stereo West** and **Cal Stereo** are advertising heavily in both daily and weekend press to try to gain an edge in the suddenly crowded field.

The expansion of various operations plus the entrance of **Cal Stereo** and **Sound Works**—the first warehousing type retail operation in the San Francisco area—have been the most significant factors in the stepped-up activity. **Sound Works**, like **Pacific Stereo**, is owned by **CBS**. The principals of the **CBS** operation in Emeryville refused to talk to **Billboard**, citing a standing company rule against interviews.

Charlie Morning of **Stereo West's** Berkeley store says that "Most retailers have had to get more aggressive. We feel it especially in the East Bay area. There are about 25 stores in Berkeley alone.

"I think **Sound Works** was definitely a shot in the arm. Now their ads are in the papers and **Pacific Stereo** is doing their usual saturation advertising in print and on television. It's something that was really needed. And even with all the ads the slice of the pie is not changing too much. The people who were here before **Cal** and **Sound Works** are still getting the same share because the ad dollars are bringing more people out.

"Our feeling is we haven't even scratched the surface yet. We've had a great year so far. February was incredible, with four or five record-breaking days, and March and April kept up."

**Eckart Linke** of **Systems Warehouse** echoes Morning: "We're way ahead of last year even with **Sound Works** being located quite close to our San Francisco store. Their ads just mean more general consumer awareness, and we have a product mix that they and other stores don't have."

**Paul Seaman**, who reps in the area for **TEAC**, **TDK**, **Garrard** and **Audio-Technica**, agrees with the assessment: "I think dealers have found that if they follow their own course a place like **Sound Works** won't bother them. I don't hear any static that **CBS** owns two stores. Maybe two years ago I would have. The market has grown up. Even before **Sound Works** opened its doors the small retailers here were becoming more astute businessmen."

The general speculation as to why **CBS** opened **Sound Works** in competition with its own **Pacific Stereo** is that it was a move to forestall the possibility that warehouse-style **Federated Electronics** would follow the lead of **Cal Stereo** in branching out from the saturated Los Angeles market into the Bay Area.

**Seaman** notes the increasing use of the Los Angeles style in Bay Area stereo marketing but says, "I don't think the market is chaotic. There has been lowballing here but it has not been devastating. Price deterioration has not been as severe as in L.A."

**Morning** complements that by noting that "The only line I see not moving well is **Pioneer**, and I think that's because of the way retailers have been blowing it out. They've just about killed it. The products holding value and the products

being purchased are the ones that are not being discounted so heavily. People seem to think the item's better if it's not being footballed. The high-enders are not discounting and

their sales are as good or better than last year."

Video equipment is also doing better in the Bay Area this year, with a substantial increase in print adver-

tising for video items. **Baker** at the **Good Guys**, which makes a point of advertising itself as a home entertainment store, says that "We're doing very well in video. It's becom-

ing a commonly asked for thing. People are much less confused now about video and we're selling equal numbers of **Betamax** and **VHS** units." **JACK McDONOUGH**



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JUNE 17, 1978; BILLBOARD

# Key Market Survey Sees Mixed Dealer Outlook On '78

## South Florida

Continued from page 60  
stores says there was an overall "slight increase" in business.

"Last year," Goldman says, "we had a tremendous first quarter with CBs. This year as interest dwindled, we had to go into other areas such as phone monitoring systems to combat the dollar losses in CBs. But, considering how much of our business was in CB last year, we still came out ahead, which shows that business has been dramatic in other areas."

Luskins and Sound Advice opened new stores during the first six months of 1978. Luskins now has six with the newest in Hollywood (along with a 20,000 square foot warehouse) and one in West Palm Beach opened earlier this year. Sound Advice with four stores in the Miami/Ft. Lauderdale area opened a fifth in Tampa and announced

plans to open another in the Tampa Bay area in the near future.

Luskin announced sales are brisk in videotape recorders with sales averaging 75 per week in such lines as Sony, Zenith, Sanyo and the recently added Panasonic. Sound Advice stocks only two lines, RCA and JVC.

"The effect of the VTRs is that it gives us an avenue to increase our dollar volume, yet it has a detrimental effect on our overall corporate profits because the margin available is not all that great and there's significant price competition," notes Luskin.

"We're just getting into prerecorded video programs and there's no way of predicting how it will go. But, the more blank tape I can get, the more I can sell. I can't get enough; we can go through 1,000 per month without thinking about it. Luskin reports sales of 2,000 magnetic tapes per week. He also stocks Magnetic Video prerecorded tapes.

Spielberg specializes in auto stereos and says that this is a monstrous portion of the consumer electronics business and is getting bigger every day. "People are now buying cars without factory installed radios and tape players. Consumers are more sophisticated today and so are manufacturers and it's darn near possible to have hi fi in your car that's about commensurate with the kind you have in your home."

Price competition is fierce in South Florida—it always has been and probably always will be. Spielberg considers it even more competitive today. "It's keener, and the only way to combat it is by good advertising, competitive pricing and great service—beyond the call of duty. Now that Fair Trade is off, every line is being footballled."

To fight competition, Luskin does additional promos and packaging and features specials on such lines as Onkyo, Pioneer and Technics.

"Footballing?," asks Sound Advice's Piccirilli. "That's a hard term in our case. We have maybe four to six major sales a year; we aren't in the paper every week with laundry lists. When we run a sale, it's a major promotion, we're not a sale oriented house."

Most dealers agree the only way to fight competitors is to meet his price.

"If we know our competition is going to run a newspaper ad, we'll stay out unless we can compete or undersell him," Goodman of the Byrons chain explained. "We try to be the leader."

"Everyone has a yen to raise the price!" jokes Piccirilli. "I don't really foresee the yen being a severe detriment in the next six months, I believe hi fi is a priority and will continue to be. I don't think the average guy on the street knows about the yen or even gives a damn. The only thing is that if he has \$500 to spend, it won't buy as much."

Goodman maintains the yen/dollar situation will enable some U.S. manufacturers to become more competitive, causing consumers to purchase U.S. products even if they cost a few dollars more.

Spielberg and Luskin predict higher prices. "I would say products will go up roughly between 5 and 8%," says Luskin. "But I don't think it will affect the consumer; he's inflation-oriented now and expects increases."

All of the dealers have high hopes for the balance of 1978. "I'm sure we'll reach our projections," says Goodman, "because we're going into certain new areas." "We're smack on the money; the market is good and we're happy with our end," comments Spielberg. And Piccirilli predicts a strong year for Sound Advice; "I think the growth pattern for hi fi will slow down. Although it's going to be a smaller percentage of a larger market, the absolute growth in dollars will continue to increase." SARA LANE

chance that we'll overstep ourselves."

Padgett, of Sound Climax, has a more adventurous attitude about the home video equipment. "It is starting to pick up again, in terms of sales, after Christmas. Sometimes we'd sell a couple a day. I'd say now we're selling three or four a week." Blank tape at his store, Padgett says, sells "by the tons."

Padgett's store is gearing for high end hi fi equipment, feeling that this is the direction the more discriminating buyers are heading toward. "The customer is becoming more sophisticated, and there really aren't many outlets around here to meet that need." Sony is a high end line Padgett expects to push in future months, and expects strong sales in the \$1,000 to \$4,000 price range.

Walter Pardue of The Hungry Ear feels it is too early yet to be building toward a strong high end market. "We cover all areas, low, middle and high end, but the majority of our sales are in the low and middle ends. There's just not much of a high end market here," he says. "Just off the cuff, I'd say our business is about doubling what we did last year."

Woodall of Texas Hi-Fi, agrees that the high-end market is somewhat limited in this area now, but he sees interest building, especially for the higher quality recordings. "Interest in this area is naturally increasing as the high end equipment market increases," he says.

Co-op advertising and in-store promos have enabled many retail outlets in this area to take advantage of the competitive situation, by spreading their advertising dollars further and reaching more specific audiences.

Carter of Custom Hi Fi says the co-op ads and promos have been effective in increasing her store's sales volume, and notes that she even enjoys auxiliary benefit from the advertising of other stores.

Surprisingly, the price wars that several retailers observed going on in a limited way in stereo equipment and recordings is helping to stave off

an economy that in other parts of the nation is fluctuating wildly. The dollar's loss on the world market could ordinarily be expected to produce comparable price increases in imported electronic equipment, but many retailers have simply bitten the bullet, lowered prices to remain active in the competition, and seem determined to ride out the situation.

In future years, as the gap in the retail market in Dallas and Fort Worth is filled by new independents and chains, competition might have a deleterious effect on the audio/video business as a whole, but for the present time, store owners are headily predicting at least another two years of record growth.

SUSAN SANDERS

JUNE 17, 1978, BILLBOARD

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## Dallas/Fort Worth

Continued from page 60  
Hi-Fi, says his two-year old business has enjoyed about a 50% increase in business over 1977. "The rest of the year should be extremely good," he says. "We've been helped a lot by the new stores moving in. Their advertising seems to be having some kind of a shared effect."

Rick Padgett, manager of Sound Climax in Dallas, says the new businesses are training consumers to think in terms of more complex, hence more expensive, equipment. "Up until two years ago, I'd say only 3 to 5% of the available market here had been tapped. Now they're coming in with new outlets everyday. That's helped us real well."

The market in Dallas and Fort Worth is more than large enough to support the increase in retail outlets, Padgett says. But a side effect that has had a noticeable effect on many stores has been price wars, created mainly through the emergence of widespread, mass marketing advertising campaigns.

Pioneer, which has been subject to fluctuating prices in this market area for almost two years, is expected to continue as an important factor in the pricing competition. A statewide firm believed by many retailers of starting the price drops, Custom Hi Fi, is now subtly moving into the same situation with another name brand of hardware, Padgett claims.

Competitive pricing has moved into serious notice as a factor in making retailers hesitant to stock home video recording equipment, such as Sony's Betamax.

Woodall, of Texas Hi-Fi, says it will be at least another year before his stores even consider going that route. Debl Carter, manager of Custom Hi Fi in Fort Worth, echoes Woodall's thoughts. "We're looking at the possibility that there will be some pretty big discounts in this area, probably near the end of the year. We just don't want to take the

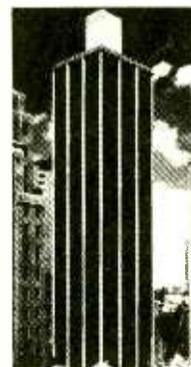
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TDK DC 300	1.84
TDK DC 330	1.94
TDK DC 360	2.04
TDK DC 390	2.14
TDK DC 420	2.24
TDK DC 450	2.34
TDK DC 480	2.44
TDK DC 510	2.54
TDK DC 540	2.64
TDK DC 570	2.74
TDK DC 600	2.84
TDK DC 630	2.94
TDK DC 660	3.04
TDK DC 690	3.14
TDK DC 720	3.24
TDK DC 750	3.34
TDK DC 780	3.44
TDK DC 810	3.54
TDK DC 840	3.64
TDK DC 870	3.74
TDK DC 900	3.84
TDK DC 930	3.94
TDK DC 960	4.04
TDK DC 990	4.14
TDK DC 1020	4.24
TDK DC 1050	4.34
TDK DC 1080	4.44
TDK DC 1110	4.54
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TDK DC 1740	6.64
TDK DC 1770	6.74
TDK DC 1800	6.84
TDK DC 1830	6.94
TDK DC 1860	7.04
TDK DC 1890	7.14
TDK DC 1920	7.24
TDK DC 1950	7.34
TDK DC 1980	7.44
TDK DC 2010	7.54
TDK DC 2040	7.64
TDK DC 2070	7.74
TDK DC 2100	7.84
TDK DC 2130	7.94
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# Economy, Pricing And VTRs Among Major Concerns

## Nashville

The year has brought even higher profit margins than Nashville dealers expected for 1978 with audio/video outlets citing volume increases as high as 35% and one dealer experiencing a 40% increase during May.

The profitable situation has put store owners and managers in a highly optimistic frame of mind regarding the second half of '78 such that two outlets are planning or are in the midst of extensive expansion. **Dixie Hi-Fi** is expanding two locations and adding a new West End outlet and **Anderson Audio** plans its second store in Huntsville, Ala., this year.

Dealers attribute sizable increase to the electronic business' boom in the overall economy, low unemployment percentages in the area, acceptance of the more expensive hi-end equipment by the city's consumers, and special promotions. In addition to Dixie and Anderson, the generally bullish outlook is shared by **Allen & Bean** and **Audio Systems**, in this area.

While some dealers are doing well in sales of new home videotape recorders because of the fast decline in pricing, other dealers feel that the rapid price decrease has squelched their ability to offer these units on a large scale due to the tight price margin making it unfeasible to provide quality service. These units are being sold below list price, and, while blank tape sales are adequate, few dealers are stocking prerecorded videotapes.

Manufacturer initiated promos and the availability of co-op ad dollars are stable here but dealers haven't experienced an increase in assistance during the year.

Although some stores are still offering one or two premium CB lines, most admit that they're glad to be out of that business.

Most dealers who feel the effects of price competition are convinced that it has stabilized this year, however one manager says that prices are more competitive here and thinks it has stimulated the market. Those that feel the pinch combat it with full service programs and effective consumer policies.

"Business has been good—we've had increases at all of our stores," notes Don Farrell, manager of the Allen & Bean Entertainment Center at Rivergate Mall. "There's been a 15-22% increase in units sold as compared to a 7-8% increase last year."

"The unemployment figure is down to 4 or 5% in this area and there's been an upturn for the electronics business in the overall economy," he points out. In the audio field, the store has been promoting both low and hi-end brands such as Fisher, Sansui and Magnavox. "Much of our increase has come from component sales," Farrell adds.

Jack Tenzel, part owner and president of Audio Systems, Inc. attributes his "33-35% increase in units sold" to their quality line of products and the fact that the store is still in a "clientele building process" in its third year of business. Promos such as WKDF-FM's special promotion which brought various area merchandisers together for a 50% off sale has also contributed to the increase, Tenzel feels.

Anderson Audio store manager Lee Adams also says that his store is experiencing a rapid growth rate due to its relative youth in the market. Pointing to a "30% dollar volume" upswing, Adams points out that "the hi-end market, which we cater to, is undergoing expansion in Nashville."

"Dynamite" is the word used to describe the increase in business at Dixie Hi-Fi, says Mike Johnson, manager of the Gallatin Road location guips, with a "30-35%" increase during the first half of the 1978."

Home VTRs have had a positive effect on sales at Allen & Bean, which only carries the Magnavox VHS, and at Audio Systems, which handles the Sony Betamax. Both report good blank videocassette sales,

with prerecorded tapes picking up at Audio Systems, and soon to be added by Allen & Bean.

In contrast, both Anderson Audio and Dixie Hi-Fi feel the rapid price decrease has put a dent in their VTR

sales. Anderson sells projection tv and also both the Mitsubishi and Sanyo V-Cord VTRs, while Dixie Hi-Fi carries only Sony. Blank tape sales are only reported "fair" by

(Continued on page 78)



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**SCOTCH RECORDING TAPE. THE TRUTH COMES OUT.**

JUNE 17, 1978, BILLBOARD

# Key Market Survey Sees Mixed Dealer Outlook On '78

## Nashville

• Continued from page 77

both managers, and neither is handling prerecorded tapes at this time. Anderson Audio is the only dealer

surveyed carrying audiophile recordings, with Adams handling Century (Great American Gramophone) at \$10.95, the new RCA Japan disks at \$14.95, Crystal Clear and the Direct Disk lines. Most

double LPs go for \$21.95. He's looking forward to the new Dave Brubeck set on Direct Disk and the Mobile Fidelity line, starting in July at \$14.95 each.

The opinion varies on price com-

petition. Tenzel at Audio Systems feels it's stabilized but expects an increase shortly, while Farrell at Allen & Bean admits to cutting high end components some, but "not drastically because we're a specialty elec-

tronics store." Adams of Anderson Audio claims the exclusive high end store "doesn't engage in price competition," while Dixie Hi-Fi's Johnson feels "price competition has become a stronger factor and it's healthy for the business."

All four dealers are anticipating continued upswings in the latter part of 1978, with Allen & Bean forecasting a "25% increase for the year." The same is true, to greater or lesser degrees, at Audio Systems, Anderson Audio and Dixie Hi-Fi. All agree that the expected higher prices due to the yen/dollar exchange will not affect their business that much. **PAT NELSON**

## Cleveland

In Cleveland, the rich are getting richer and the less rich are finding staying even gets a little tougher all the time.

While everybody seems to agree that business was initially damaged by the reliably obscene Cleveland winter, the warm weather has thawed out consumer wallets and, according to Randy Meggitt, of the locally owned four-store **Record Rendezvous** chain, "business is up a good 5% over last year in both units and dollars."

Almost identical figures are reported by the **May Company's** audio-visual departments in their nine Cleveland installations, and by the six **Tokyo Shapiro** stores.

(Continued on page 79)

## Japan Video View

• Continued from page 62

appliance store personnel believe that people will roll up and buy directly. Since the present rate is a low 2%, it will take another two years, it is believed.

VCRs are overwhelmingly used in Japan to record and play back television programs, although a limited number of owners have afforded themselves the luxury of a video color camera which they use to take home movies for playback on their VCR. Prerecorded videotape buyers are also few and far between, and the sale of software is expected to increase gradually.

Headaches for the manufacturers include retailing VCRs at below \$680 and low-priced video cameras, strengthening of their video sales networks and increasing the number of video centers around the country used for dubbing, editing and software production. Another not so immediate headache is the projected sales clash in another two or three years with videodisks.

Although they have attracted less attention than the rival tape medium, videodisks have viable prospects in Japan, and a number of manufacturers are working on their research and development, production and sales. General is at present the only manufacturer selling such systems (TeD). Sanyo was the first company to come up with a prototype in Japan, but it says that there are problems with software and these have become a stumbling block to marketing plans. It is also worried that a better system might be developed.

Matsushita has developed a disk system of its own, and Pioneer is working on an optical videodisk system through its joint venture with MCA. The question of compatibility will have to be solved before sales can start on a grand scale.

In any case, the future of the VCR looks secure and there is as yet no threat from the videodisk factions.

# COVER YOURSELF

## BILLBOARD'S 1978 BLANK TAPE SPECIAL

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**Date of Issue: August 19, 1978**

**Advertising Deadline: August 4, 1978**

Billboard®

# 'Super-fi' Recording Waits For Digital In Import Mart

• Continued from page 62

signal processing: the whole paraphernalia of limiters, flangers, compressors and so on is discarded. Finally great care is taken over the cutting of the lacquers. Pressing is by Teldec in Hamburg, which also presses for direct-cut labels like Umbrella and Sheffield Records.

Repertoire so far has been exclusively classical, as sales executive Lucy Bartlett explains, "Partly that's because record companies are much more jealous of their recording rights with rock music, partly it reflects the view which I don't hold

myself, that classical listeners are more serious about their music and its quality. In any event we have tried to produce something that is musically worthwhile, whereas so many direct-cut disks are just dem-

onstrations recordings. So far we have released albums of 17th Century music. Bach flute sonatas, and Beethoven piano sonatas among other things, using artists of the calibre of pianist Peter Frankel. All

were recorded with a live audience using our own facilities and we are now selling the albums in America, Australia, France and Norway as well as Britain. We have them pressed in batches of 2,000, and we

are into our third pressing now."

GMFR albums are distributed by Quadramail, the leading British importer and distributor for all super-cut and direct-cut software.

## Biggest Splash

• Continued from page 62

many joint merchandising and marketing opportunities with existing audio and new video products.

The new technology through the range of product categories—from 3M's metal-particle tape to digital synthesis tuners and receivers—as well as the quiet showings of new digital receivers and videodisk prototypes, offer merely a hint of what's in store for the industry.

## Cleveland

• Continued from page 78

Independent **B and B Appliance** has a different song, however, as they've seen business fall off about 7%.

Those who've been making money have been making at least a fair share of it in home videotape equipment, with most retailers engaged in a sort of gentlemanly price war; retail prices for equivalent units have generally levelled off in the \$850-\$900 range. All dealers report a brisk business in blank tapes and Magnetic Video's prerecorded Fox features are moving well.

Video equipment is still very much a passion of the suburban well to do, as all stores with downtown outlets report minute sales action.

Aside from the mainlining of brand names like Sony and Technics, continuing favorites in this area, peripheral brands and products are finding it harder to grab a share of the market. Direct to disk recordings and high quality imports are available only at a handful of outlets and, while their sales are satisfactory, they certainly haven't warranted a wider distribution.

A lot of retailer resistance towards anything off the beaten path may be the result of the CB fiasco: one independent saw a \$25,000 CB inventory devalued to a \$7,000 inventory in a matter of three months.

Dealers are still speaking highly of the effectiveness of in-store promos and Jensen's help in promoting its Lifestyle speaker series.

Since the spring has brought good business, predictions for the rest of the year are almost as high as the expected price increases.

The May Company's Rick Molt reports that, "the rest of the year will be good; a price increase will just mean more dollars. If people want a stereo and need it, they'll buy it even if it costs \$30 more."

Randy Meggitt of Record Rendezvous agrees. "As long as the prices don't get too far out of hand, things are going to be OK. People will still pay for quality and if they want a Sony, they'll buy a Sony."

SCOTT EYMAN

*This special dealer outlook survey concludes next week with reports from Minneapolis/St. Paul, Boston, Portland/Seattle, Washington/Baltimore, Atlanta and Milwaukee.*

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# Soul Sauce

## Cannonball Tribute At UCLA Site

By JEAN WILLIAMS

LOS ANGELES—The Cannonball Adderley Memorial Benefit Concert, scheduled for May 25 at UCLA's Royce Hall, has been re-scheduled for Friday (16) at the same location.

The initial concert was "rained out" by a broken water pipe backstage at the hall. The show, produced by Shelly Manne, is set to feature Freddie Hubbard, Kenny Burrell, Ray Brown, Cedar Walton, the Akiyoshi-Tabackin big band and Manne.

The acts originally scheduled to perform at the first show will return for the new date. Marlena Shaw has been added to the lineup.

Tickets purchased for the May 25 concert will be honored on the re-scheduled date. Tickets are still available for the benefit at \$8.50 and \$6.50 at the UCLA central ticket office.

★ ★ ★

George Rhodes Jr., musical conductor for Sammy Davis Jr. for the past 22 years, had not at presstime rejoined the Anthony Newley/Leslie Bricusse musical "Stop The World" starring Davis at L.A.'s Shubert Theatre.

Rhodes was relieved of his duties as musical conductor of the show by its producer Hillard Elkins and replaced by Ian Fraser, reportedly at the insistence of the show's writers.

Sammy walked out of the production in L.A. for several nights. Rhodes is said to be in negotiation with the show's executives. Reportedly, they are asking him to return but George is saying not without a contract.

★ ★ ★

Music Friends of the Los Angeles Public Library are hosting a reception honoring Stevie Wonder to celebrate the opening of its "Songs In The Key Of Life" exhibit on Monday (12).

The exhibit, scheduled to run through July 15, will offer the complete history of Stevie's musical career including his 10 gold singles, six gold albums and five platinum records.

The Music Friends is a non-profit organization dedicated to the support of the continuing development of the music department of the library through gifts and loans of music scores, books, manuscripts, tapes and other materials and to help build the music library.

★ ★ ★

Donald Byrd and the Blackbyrds, who were set as featured performers with the new National Afro-American Philharmonic Orchestra in Philadelphia on May 22 were available but did not perform.

Byrd and his group were to perform an original piece "Nightbird" written for them by Arthur Cunningham with a 100-piece all black orchestra. However, according to reports, Donald was not afforded an opportunity to rehearse with the orchestra and chose not to risk an "inadequate" performance.

Byrd reportedly went to New York a week prior to the show for rehearsals but was informed the rehearsal would not take place. A similar situation occurred in Philadelphia.

(Continued on page 81)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	1	11	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	34	7	15	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros. 8542 (Screen Gem-EMI, BMI)	69	70	3	YOU KNOW YOU WANNA' BE LOVED—Keith Barrow (Stokes/Mallock), Columbia 3-10722 (Willow Girl, BMI)
	2	12	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	35	30	12	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)	70	72	3	COME ON AND DANCE, DANCE—Saturday Night Band, (J. Boyce), Prelude 71104 (Song Tailors, BMI)
	3	11	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	36	28	19	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Miume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	71	77	4	HOME-MADE JAM—Bobbi Humphrey (W. Eaton), Epic 850529 (Antista, ASCAP)
	4	5	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycena, ASCAP)	37	42	8	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)	72	74	4	DON'T STOP REACHING FOR THE TOP—Jean Terrell (J. Davis, J. Osborne), A&M 2039 (Irving/McDorsby, BMI/Almo/McRousoud, ASCAP)
★	11	7	RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemigo, BMI)	★38	48	5	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)	★73	83	2	TEACH ME TONIGHT—Patti LaBelle (A. Edwards, P. LaBelle, B. Ellison), Epic 850550 (CBS) (Zuri/Budski, BMI)
	6	4	STAY—Rufus/Chaka Khan (R. Calhoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	39	39	6	YOU GOT IT—Diana Ross (J. Ragovoy & L. Laurie), Motown 1442 (Society/Brooklyn, ASCAP)	74	76	3	BABY SINISTER—Slave (Slave), Cotillion 44235 (Atlantic) (Spur-Tree/Cotillion, BMI)
	7	6	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipner, J. Vallins), Columbia 310693 (HomeWood House, BMI)	★40	49	5	ONE LIFE TO LIVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3643 (Mighty Three, BMI)	★75	85	2	AUTOMATIC LOVER—Sylvia (G. Unwin, P. Unwin), Vibration 1576 (Martin-Coulter, ASCAP, Al Galico/BMI)
★	10	7	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	★41	51	5	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Alvert, BMI)	★76	86	2	WHO'S GONNA LOVE ME—The Imperials (A. Davison), DMI 5501 (Island) (All Of A Sudden/Brookside/Ceberg/Piedmont, ASCAP)
	9	9	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tania 54293 (Motown) (Bertam, ASCAP)	42	31	13	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	77	81	6	LOVE IS SO EASY—Stargard (R. Runnels), MCA 40890 (Doctor Rock, BMI)
★	23	5	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gate, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick-O-Val, ASCAP)	★43	53	5	YOUR LOVE IS A MIRACLE—Average White Band (White, Gorrie), Atlantic 3481 (Average, ASCAP)	★78	88	6	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Karso), AVI 197 (Equinox, BMI)
★	16	9	LET'S GO ALL THE WAY—Whispers (M. Ragin, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseph & Art, BMI)	44	33	16	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	79	79	7	CHUMP CHANGE—Albert King (B. Murphy, E. Morgeson), Tomato 10002 (Groovesville, BMI)
	12	12	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	★45	55	4	CAN'T GIVE UP A GOOD THING—Soul Children (J. Shamwell), Stax 3206 (Fantasy) (Groovesville, BMI)	★80	90	3	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Dentente, ASCAP)
★	15	8	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugatti, F. Musker), Arista 0325 (Blackwood, BMI)	46	47	7	JUST WANNA' MAKE A DREAM COME TRUE—Mass Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)	★81	NEW ENTRY		IF YOU'RE READY—Enchantment (M. Stokes, V. Lanier), Roadshow 1212 (United Artists) (Desert Moon/Willow Girl, BMI/Desert-Rain/Sky Tower, ASCAP)
	14	8	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	★47	57	4	I JUST WANT TO BE WITH YOU—Floaters (J. Mitchell Jr., M. Willis, A. Ingram), ABC 12364 (ABC/Dunhill/Woodsongs, BMI)	★82	92	5	AFTER ALL THE GOOD IS GONE—Johnny Adams (C. Twitty), Ariola 7701 (Conway Twitty, BMI)
★	29	4	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	★48	58	5	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	★83	NEW ENTRY		STOP YOUR WEEPING—Dramatics (L. Reynolds), ABC 12372 (Groovesville, BMI)
	16	13	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Ele'corn/Relaxed, BMI)	★49	59	4	GOLDEN TIME OF DAY/TRAVELIN' MAN—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4580 (Pete, BMI)	★84	NEW ENTRY		VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)
	17	14	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)	50	43	10	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson), Jett Set 101 (Mikim, BMI)	★85	NEW ENTRY		WHO TURNED YOU ON—Wilson Pickett (C. Wilkens), Big Tree 16121 (Atlantic) (Fame, BMI)
★	24	7	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)	★51	61	4	BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson), Warner Bros. 8571 (Nick-O-Val, ASCAP)	86	66	12	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Delrante/Moque, ASCAP)
★	25	8	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71103 (Veedone/Tamar, BMI)	★52	62	4	I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler), Salsoul 74010 (Lucky Three/Henery Suemay, BMI)	87	87	5	ONE LIFE TO LIVE—Denise LaSalle (D. LaSalle), ABC 12353 (Warner Tamerlane/Ordena, BMI)
★	26	8	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	★53	63	3	FUNKENTELCHY—Parliament (G. Clinton, W. Collins), Casablanca 921 (Rick's/Malbiz, BMI)	88	91	3	SOLUTIONS—Dexter Wansel (D. Wansel, C. Biggs), Philadelphia International 3647 (Mighty Three, BMI)
	21	17	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	54	54	6	GET TO ME—Luther Ingram (J. Baylor), KoKo 731 (Klondike, BMI)	89	84	8	BALTIMORE—Ron Preyer (R. Newman), Shock 10 (Janus) (Hightree, BMI)
★	32	5	HOLLYWOOD SQUARES—Bootsy's Rubber Band (W. Collins, G. Clinton, F. Waddy), Warner Bros. 8575 (Rubber Band, BMI)	55	44	9	EYESIGHT—James Brown (J. Brown, D. Brown), Polydor 14465 (Dynatone/Beinda/Unichappell, BMI)	90	94	6	SHAKER SONG—Spyro Gyra (J. Beckenstein), Amherst 730 (Harlem/Crossseyed Bear, BMI)
★	40	5	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Stone Diamond, BMI)	56	56	5	IN THE MOOD—Leroy Hutson (J. Mendall), Curtom 0139 (Bring It Back Home/Silent Giant/Aopa, ASCAP)	91	NEW ENTRY		SPEND THE NIGHT WITH ME—Silver Convention (M. Bjoerklund, M. Forsey), MCA 40896 (Midsong/Rosalba, ASCAP)
★	38	4	LAST DANCE—Donna Summer (P. Jabara), Casablanca 926 (Primus/Oiga, BMI)	57	37	12	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3-10709 (Groovesville, BMI)	92	NEW ENTRY		MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stone 19307 (Atlantic) (Colgems, BMI)
	25	19	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Sa-Vette, BMI)	★58	68	3	IF EVER I SEE YOU AGAIN—Roberta Flack (J. Brooks), Atlantic 3483 (Big Hill, ASCAP)	93	93	3	A PIECE OF MY HEART—Etta James (Berns/Ragauoy), Warner Bros. 8545 (Web IV/Ragmar, BMI)
★	34	6	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	★59	69	3	ONE ON ONE—Prince Phillip Mitchell (P.P. Mitchell), Atlantic 3480 (Hot Stuff, BMI)	94	96	2	I'M GONNA LET YA—Nancy Wilson (Baskett, McDonald-Groves), Capitol 4578 (Olde World, PEND)
★	27	11	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Heinderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)	60	52	8	LET THE MUSIC PLAY—Dorothy Moore (F. Knight), Malaco 1048 (TK) (Two Knight, BMI)	95	95	2	JUST FAMILY—Dee Dee Bridgewater (S. Clarke-G. Moses), Elektra 45466 (Warner Bros.) (Clarkee, BMI)
★	36	5	IS THIS A LOVE THING—Raydio (R. Parker Jr.), Arista 0328 (Raydiola, ASCAP)	★61	71	3	THANK GOD IT'S FRIDAY—Love & Kisses (A. Costandinos), Casablanca 925 (Cafe Americann/Oip FeFee, ASCAP)	96	99	2	TWO DOORS DOWN—Joe Thomas (D. Parton), L.R.C. 904 (T.K.) (Velvet Apple, BMI)
★	41	6	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conductive/On Time, BMI)	62	45	18	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	97	97	2	I WILL—Ruby Winter (D. Glasser), Millennium 612 (Casablanca) (Ridgeway, BMI)
	30	18	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)	63	50	12	LET'S GET FUNKTIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funktified, BMI)	98	NEW ENTRY		DO IT WITH FEELING—Michael Zager & The Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 737 (Web IV/Sumac, BMI)
	31	20	RIDING HIGH—Faze O (K. Harrison, T. Crum, R. Aikens, R. Parker R. Neal, Jr.), SHE 8700 (Atlantic) (Playzone, BMI)	64	64	8	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, D. Foster), Arista 0323 (Masong, ASCAP)	99	82	8	MY FAVORITE FANTASY—Van McCoy (V. McCoy), MCA 40885 (Van McCoy/Warner-Tamerlane, BMI)
	32	21	GET ON UP—Tyronne Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	★65	75	3	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)	100	80	15	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)
	33	27	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	66	60	7	MEAN MACHINE—The Miracles (Griffin Moore-Griffin), Columbia 3-10706 (Grimora/April, ASCAP)				
				67	65	12	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)				
				★68	78	4	GOOD BAD & FUNKY—Shotgun (T. Steels, I.W. Talbert, E. Lattimore, L. Austin, G. Ingram, W. Bentry, R. Resch), ABC 12363 (Goblet/Rock/ABC/Dunhill, BMI)				

# BLACK MUSIC *New Association Progressing Well As Labels Donate Substantial \$\$*

By JEAN WILLIAMS

LOS ANGELES—The new Black Music Assn., headed by Jules Malamud with Glenda Gracia as executive director, has shaped its three governing bodies and received some hefty financial commitments from labels.

According to Gracia, the Philadelphia-based organization has to date been able to collect some \$500,000 from labels supporting the project.

Managing director Malamud notes that the financially supporting companies will become founding members of the association.

The pair has had meetings with the Polygram Group (Casablanca, Phonogram/Mercury, Polydor), RCA, CBS, Warner Communications, WEA Group, ABC, A&M, MCA, Capitol, 20th Century-Fox Records, Motown and United Artists.

Malamud points out that the founding members will not be limited to labels. "Other companies will become founding members," he says.

"Every company we've talked to has indicated its support," he continues.

Although Malamud and Gracia will not divulge the membership fee structure for companies and their executives, "we're still setting it up," says Malamud, the pair confirms a \$50 individual membership fee open to anyone involved in music. Lifetime memberships also are available.

"The problem with a new organization such as this lies in undercapitalization," says Gracia. "We're going to try to get as much as we can so that once we get our initial money, membership fees will not only serve to sustain us, but we will by then be in a position to get other self-sustaining revenues."

"We're only looking for one-shot capitalization because if this organization is efficient we'll generate more money with programs."

According to Gracia, the organization is being approached from two vantage points—to help to build a positive image for black product and to convince white-oriented stations to play black records.

"A lot of persons in the industry are concerned with the hot, important issue of crossover," she says. "How do you get black product to cross over? The organization does not have a problem addressing itself to this situation but I am of the opinion that the only way to do that is through the back door."

got to understand the importance of why the product must cross over."

The new association has shaped its three governing bodies, its board of directors, executive council and advisory board plus four divisions, merchandising, recording, performing arts and communications.

The board of directors will consist



**PROMOTION PARTY**—Martha Reeves joins other Fantasy artists at L.A.'s Big Ben's record shop to meet and sign autographs for the large number of fans who jammed into the store. Other Fantasy acts on hand were the Originals, Side Effect, Larry Williams and Stanley Turrentine.

"Specifically, you must first build an image. We handle that through culture and education. So we build, for example, a black music museum, a black music hall of fame plus we endeavor to put together some of the best educational seminars and programs that will integrate young interested black kids into the business end of this industry."

"Television is another area to be used. What that does is put black music in front of the whole country. The attempt is to really uplift the status, integrity and image of black music around the world."

"Once that is accomplished and we have put it on the map with people saying that black music is really important and strong, then we can start saying 'okay, time out, this is what we want. We want our black product to cross over.' People have

of 24 persons, six members per division. The executive council will have 48 members, 12 in each division and the advisory board will consist of 25-30 industry executives.

The board of directors and the executive council will meet at least twice a year and possibly three times, while the advisory board is being set for once yearly with the possibility of two meetings.

The project committees will meet independently, and when needed, together with the governing body. The first meeting, which has not been scheduled, will be a founders' meeting.

Malamud and Gracia have spoken with several people regarding the staffing of the boards and formal invitations are in the mail to those prospective board members.

## Germans Flocking To Fall Musexpo

NEW YORK—Strong German participation is shaping up at this year's Musexpo, slated for Nov. 4-8 at Miami's Konover Hyatt Hotel.

Some three dozen companies from that nation have already confirmed their involvement with the event, while panelists set for the music publishing workshop include Hansa/Meisel's Trudy Meisel and GMG/Global's Peter Kirsten. The record producers workshop will feature panelists Michael Kunze from Karma/Butterfly and Boney M producer Frank Farian, among others.

Hansa Records will be staging a Euro-Disco party in Miami at Musexpo.

## Honor Friedhofer

LOS ANGELES — Hugo Friedhofer, composer/arranger/orchestrator, was the first recipient of the American Society of Music Arrangers' Golden Score Award at the society's 40th anniversary dinner celebration Sunday (4) at Sorrentino's Restaurant in Toluca Lake.

The award will be made periodically by the organization to a composer, arranger or orchestrator who has made a valuable contribution to music.

## Soul Sauce

• Continued from page 80

The orchestra was pulled together by the Rev. Leon Sullivan (head of Opportunity Industrialization Center based in Philadelphia) with James Frazier Jr. conducting.

Says Byrd of the incident: "We greatly admire the Rev. Sullivan and Frazier for their efforts in establishing the National Afro-American Philharmonic Orchestra and we are behind them 100%. However, we did not feel that we could risk our musical reputation and perform a piece of classical music that had been composed for us without a rehearsal."

The labor and industry committee of the Beverly Hills/Hollywood chapter of the NAACP hosted a "Concert Of Stars" on Sunday (4) at the Wilshire Ebell Theatre in L.A.

Comedian Jim Cato, chairman of the committee, obviously did a commendable job in pulling the show together with names like Carmen McRae, the Bobby Bryant Orchestra, Linda Hopkins, Ryn Woods, Spanky Wilson, Andrae Crouch and the Dance Masters.

However, something happened

with the audience—it stayed away. There was only a handful on hand to witness the event.

Although Linda Hopkins was the show's headliner, it was Carmen McRae who broke up the crowd, followed closely by Crouch.

Carmen came with her own trio, while Crouch, who is seldom seen without his Disciples, performed solo. Each act, with the exception of McRae, gave up about three numbers in 15-20 minutes. Carmen treated the audience to 30 minutes of song and the audience shouted for more.

Rufus featuring Chaka Khan recorded an unscheduled live LP during its tour when it appeared at the Circle Star Theatre in San Carlos, Calif., June 2-Sunday (4). Roy Halee, who produced the group's "Street Player" LP was at the boards.

The group returned to L.A. Monday (12) to start on solo LPs—Rufus for ABC and Chaka for Warner Bros.

Remember... we're in communications, so let's communicate.

# 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	8	1	SO FULL OF LOVE O'Jays, P.I.R. JZ35355	★ 31	39	4	SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466
2	2	8	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	32	33	26	CHIC Chic, Atlantic SD19153
★ 3	5	3	NATURAL HIGH Commodores, Motown M 790	★ 33	43	3	HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
4	3	8	CENTRAL HEATING Heatwave, Epic JE 35260	34	27	18	RIDING HIGH Faze-O, SHE SH 740 (Atlantic)
5	4	10	YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	35	37	3	DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
6	6	6	DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	36	29	22	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)
★ 7	9	3	DON'T LET GO George Duke, Epic JE 35366 (CBS)	37	38	13	VINTAGE "78" Eddie Kendricks, Arista AB-4170
8	8	25	SATURDAY NIGHT FEVER Various Artists, RSO, RS-2-4001	38	34	10	JAM/1980's James Brown, Polydor PD16140
★ 11	6	6	THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	39	36	12	MACHO MAN Village People, Casablanca NBLP 7096
10	7	19	WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	40	40	7	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
11	10	18	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	41	32	27	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)
12	12	6	ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	★ 42	NEW ENTRY		TASTY Patti LaBelle, Epic JE 35335 (CBS)
13	13	27	THANKFUL Natalie Cole, Capitol SW 11708	★ 43	NEW ENTRY		TOGETHERNESS L.T.D., A&M SP 4705
14	14	19	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	★ 44	54	2	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124
15	15	16	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	45	52	5	BOOGIE TO THE TOP Idris Muhammad, Kudu P798
16	18	21	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	★ 46	NEW ENTRY		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754
17	16	26	FUNKENTELECHY VS. PLACEDO SYNDROME Parliament, Casablanca NBLP 7084	47	30	12	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162
★ 18	24	8	DAVID OLIVER David Oliver, Mercury SRM 1183	48	48	7	LOVELAND Lonnie Liston Smith, Columbia JC 35332
19	23	13	LOVE BREEZE Smokey Robinson, Tamla T-359 (Motown)	49	45	36	SENT IT Ashford & Simpson, Warner Bros. BS3088
★ 20	26	7	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	★ 50	NEW ENTRY		BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)
21	21	19	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	51	49	4	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
22	17	25	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	52	42	14	LET'S DO IT Roy Ayers, Polydor PD-1-6126
23	22	10	SUNBURN Sun, Capitol ST11723	53	47	9	MAGIC Floaters, ABC AA 1047
24	28	5	THIS IS YOUR LIFE Norman Connors, Arista AB 4177	54	NEW ENTRY		LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)
25	25	28	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	55	55	2	A MATTER OF FACT Facts Of Life, Kayvette 803 (TK)
26	19	16	RAYDIO Raydio, Arista AB 4163	★ 56	NEW ENTRY		COME FLY WITH ME Bobby Bland, ABC AA 1075
★ 27	35	2	MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	★ 57	NEW ENTRY		FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
28	31	6	MIDNIGHT BELIEVER B.B. King, ABC AA 1061	★ 58	NEW ENTRY		LIVING ON A DREAM Wayne Henderson, Polydor PD-1-6145
★ 29	41	4	COME GET IT Rick James & the Stone City Band, Gordy G7-981	59	46	6	GET TO THE FEELING Pleasure, Fantasy F-9550
30	20	19	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	60	51	11	I CAN'T GO ON THIS WAY Tyrone Davis, Columbia JC-35304



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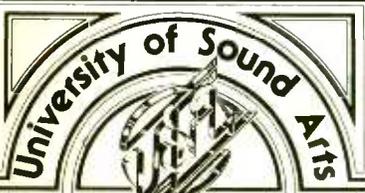
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This month's cover: Thad Jones and Mel Lewis. Photo: David Redfern.

Come along and join the leaders—Mike Hennessey—Editorial Director  
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**General News**  
**Cite 100 Most Played BMI Songs**

• Continued from page 3

Coral Reefer Music, Countless Songs, Dawnbreaker Music, Early Frost Music, Ezra Music, Harrick Music, Jet Music, Kamakazi Music, May Twelfth Music, Mighty Three Music, Outer Banks Music, Sherlyn Publishing, Sound of Nolan Music,

Stephen Bishop Music, Two One Two Music, and Vogue Music.

The BMI songs, writers and publishers to whom awards were presented are:

**AFTER THE LOVIN'**—Richie Adams, Oceans Blue Music.

**ANGEL IN YOUR ARMS**—Herbert Ivey, Terry Woodford, Song Tailors Music Co.

**BABY COME BACK**—John Crowley, Peter Beckett (PRS), Crowbeck Music, Stigwood Music, Inc., Touch of Gold Music, Inc.

**(Every Time I Turn Around) BACK IN LOVE AGAIN**—Len Hanks, Zane Grey, Ice Man Music Corp.

**BEST OF MY LOVE**—Maurice White, Saggi Music.

**BLUE BAYOU**—Joe Melson, Roy Orbison, Acuff-Rose Publications, Inc.

**CAN'T STOP DANCIN'**—John Pritchard Jr., Ray Stevens, Ahab Music Co., Inc.

**CAR WASH**—Norman Whitfield, Duchess Music Corp., May Twelfth Music, Inc.

**CARRY ON WAYWARD SON**—Kerry Livgren, Don Kirshner Music, Inc.

**CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett, Coral Reefer Music, Outer Banks Music.

**CRACKERBOX PALACE**—George Harrison (PRS), Loaves and Fishes Music Co., Inc.

**DA DOO RON RON (When He Walked Me Home) (Second Award)**—Ellie Greenwich, Jeff Barry, Phil Spector, Mother Bertha Music, Inc., Trio Music Co., Inc.

**DANCING QUEEN**—Benny Andersson (STIM), Bjorn Ulvaeus (STIM), Stig Anderson (STIM), Countless Songs Ltd.

**DAYBREAK**—Barry Manilow, Adrienne Anderson, Kamakazi Music Corp., Angela Music Co.

**DAYTIME FRIENDS**—Ben Peters, Ben Peters Music.

**DON'T LEAVE ME THIS WAY**—Cary Gilbert, Kenny Gamble, Leon Huff, Mighty Three Music.

**DON'T STOP**—Christine McVie, Gentoo Music, Inc.

**DON'T WORRY BABY**—Brian Wilson, H. Jamph, Roger Christian, Irving Music, Inc.

**DREAMS**—Stevie Nicks, Gentoo Music, Inc., Welsh Witch Publishing.

**EAST BOUND AND DOWN**—Dick Feller, Jerry Reed, Duchess Music Corp., Vector Music.

**ENJOY YOURSELF**—Kenny Gamble, Leon Huff, Mighty Three Music.

**EVERY FACE TELLS A STORY**—Don Black (PRS), Dick James Music, Inc.

**THE FIRST CUT IS THE DEEPEST**—Cat Stevens (PRS), Duchess Music Corp.

**FLOAT ON**—Arnold Ingram, James Mitchell Jr., Marvin Willis, ABC/Dunhill Music, Inc., Woodsongs Music.

**GO YOUR OWN WAY**—Lindsay Buckingham, Gentoo Music, Inc., Now Sounds Music.

**GONE TOO FAR**—John Ford Coley, Cold Zinc Music, Dawnbreaker Music.

**GONNA FLY NOW (Theme from Rocky)**—Ayn Robbins, Bill Conti, Carol Connors, Unart Music Corp.

**HANDY MAN (Second Award)**—Charles Merenstein, Jimmy Jones, Otis Blackwell, Bess Music, Unart Music Corp.

**HEARD IT IN A LOVE SONG**—Toy Caldwell, No Exit Music Co., Inc.

**HEART HEALER**—John Greenebaum, Tom Gmeiner, Sawgrass Music Publishers, Inc.

**HELLO STRANGER (Second Award)**—Barbara Lewis, Briartree Music, Cotillion Music, Inc., Lovelane Music Publishing.

**HERE COME THOSE TEARS AGAIN**—Nancy Farnsworth, Open Window Music, Warner-Tamerlane Publishing Corp.

**HERE YOU COME AGAIN**—Barry Mann, Cynthia Weil, Screen Gems-EMI Music, Inc.

**(Your Love Has Lifted Me Higher) HIGHER AND HIGHER**—Carl Smith, Gary Jackson, Raynard Miner, BRC Music Corp., Warner-Tamerlane Publishing Corp., Chevix Music Corp.

**HOT LINE**—Keni St. Lewis, Bull Pen Music Co.

**HOW DEEP IS YOUR LOVE**—Maurice Gibb, Barry Gibb, Robin Gibb (PRS), Stigwood Music, Inc.

**HOW MUCH LOVE**—Barry Mann, Screen Gems-EMI Music, Inc.

**I CAN'T HELP MYSELF**—Even Stevens, Eddie Rabbitt, Briartree Music, Debdave Music, Inc.

**I FEEL LOVE**—Donna Summer, Giorgio Moroder (SUISA), Peter Bellotte (GEMA), Rick's Music, Inc.

**I JUST WANT TO BE YOUR EVERYTHING**—Barry Gibb, Stigwood Music, Inc.

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**Bob James**

• Continued from page 6

rence, with one additional horn to be hired.

James plays all forms of keyboards including the clavinet which he calls "rock's version of a sound similar to a harpsichord. It has become a very stable rock instrument with an edgy, raw sound."

Using rock elements has become commonplace for James he notes in discussing his crossover music and his attempts to get into harder jazz. "There's no reason why this (pure jazz) won't crossover." James says confidently. "We've reached enough people with the kind of music we've been doing, so they're tuned into my (Continued on page 106)

**I LIKE DREAMIN'**—Kenny Nolan, Sound of Nolan Music, Two One Two Music Co.

**I NEVER CRY**—Alice Cooper, Dick Wagner, Early Frost Music, Ezra Music Corp.

**I WANNA GET NEXT TO YOU**—Norman Whitfield, Duchess Music Corp., May Twelfth Music, Inc.

**IF WE'RE NOT BACK IN LOVE BY MONDAY**—Glenn Martin, Sonny Throckmorton, Tree Publishing Co., Inc.

**I'LL DO IT ALL OVER AGAIN**—Bob McDiil, Wayland Holyfield, Hall-Clement Publications, Vogue Music, Inc.

**I'M YOUR BOOGIE MAN**—Harry Casey, Richard Finch, Harrick Music, Inc., Sherlyn Publishing Co., Inc.

**IT'S SO EASY**—Buddy Holly, Norman Petty, MPL Communications, Inc.

**JEANS ON**—David Dundas (PRS), Roger Greenaway (PRS), Moth Music Ltd.

**JUST REMEMBER I LOVE YOU**—Rick Roberts, Stephen Skills Music.

**KEEP IT COMIN' LOVE**—Harry Casey, Richard Finch, Harrick Music, Inc., Sherlyn Publishing Co., Inc.

**KNOWING ME, KNOWING YOU**—Benny Andersson (STIM), Stig Anderson (STIM), Bjorn Ulvaeus (STIM), Countless Songs Ltd.

**LIVING NEXT DOOR TO ALICE**—Mike Chapman (PRS), Nicky Chinn (PRS), Chinnichap Publishing, Inc.

**LIVIN' THING**—Jeff Lynne (PRS), Unart Music Corp., Jet Music.

**LONELY BOY**—Andrew Gold, Luckyu Music.

**LOOKS LIKE WE MADE IT**—Will Jennings, Richard Kerr (PRS), Irving Music, Inc.

**LOVE'S GROWN DEEP**—Kenny Nolan, Sound of Nolan Music, Two One Two Music Co.

**LUCKENBACH TEXAS (Back to the Basics of Love)**—Bobby Emmons, Chips Moman, Baby Chick Music, Inc.

**LUCILLE**—Hal Bynum, Roger Bowling, ATV Music Corp., Andite Invention.

**MARGARITAVILLE**—Jimmy Buffett, Coral Reefer Music, Outer Banks Music.

**MAYBE I'M AMAZED**—Paul McCartney (PRS), Macclen Music, Inc.

**ME AND THE ELEPHANT**—Benny Whitehead, Youngun Publishing Co.

**MOODY BLUE**—Mark James, Screen Gems-EMI Music, Inc.

**MY HEART BELONGS TO ME**—Alan Gordon, Koppelman-Bandier Music, Kiki Music Corp.

**NADIA'S THEME (Second Award)**—Perry Botkin Jr., Barry DeVorzon, Screen Gems-EMI Music, Inc.

**NIGHTS ARE FOREVER WITHOUT YOU**—Parker McGee, Dawnbreaker Music.

**NOBODY DOES IT BETTER**—Carole Bayer Sager, Unart Music Corp.

**ON AND ON**—Stephen Bishop, Stephen Bishop Music Pub. Co.

**RICH GIRL**—Daryl Hall, Unichappell Music, Inc.

**ROLLIN' WITH THE FLOW**—Jerry Hayes, Algee Music Corp.

**SAVE IT FOR A RAINY DAY**—Stephen Bishop, Stephen Bishop Music Pub. Co.

**SAVY YOU'LL STAY UNTIL TOMORROW**—Barry Mason (PRS), Roger Greenaway (PRS), Dick James Music, Inc.

**SIGNED, SEALED, DELIVERED (I'm Yours)**—Lee Garrett, Lula Hardaway, Stone Agate Music Corp.

**SLIP SLIDIN' AWAY**—Paul Simon, Paul Simon Music.

**SLOW DANCING DON'T TURN ME ON**—Donald J. Adrissi, Richard P. Adrissi, Flying Adrissi Music, Musicways, Inc.

**SMOKE FROM A DISTANT FIRE**—Ed Sanford, John Townsend, Steven Stewart, Unichappell Music, Inc.

**SO INTO YOU**—Buddy Buie, Dean Daughtry, Robert Nix, Low-Sai, Inc.

**SOME BROKEN HEARTS NEVER MEND**—Wayland Holyfield, Vogue Music, Inc.

**SOUTHERN NIGHTS**—Allen Toussaint, Marsaint Music, Inc., Warner-Tamerlane Publishing Corp.

**STAND TALL**—Burton Cummings (PRO Canada), Be-gorra Music.

**STAR WARS THEME**—John Williams, Fox Fanfare Music, Inc.

**STILL THE ONE (Second Award)**—John Hall, Johanna Hall, Siren Songs.

**STRAWBERRY LETTER #23**—Shuggie Otis, Kidada Music, Off the Wall Music.

**TELEPHONE LINE**—Jeff Lynne (PRS), Unart Music Corp., Jet Music.

**THAT'S ROCK 'N' ROLL**—Eric Carmen, CAM-USA, Inc.

**THINGS WE DO FOR LOVE**—Graham Goldman (PRS), Eric Stewart (PRS), Man-Ken Music Ltd.

**THIS ONE'S FOR YOU**—Barry Manilow, Marty Pan-zer, Kamakazi Music Corp.

**TORN BETWEEN TWO LOVERS**—Phil Jarrrell, Muscile Shoals Sound Pub. Co., Inc.

**TRYIN' TO LOVE TWO**—Paul Mitchell, William Bell, Bell Kat Publishing Co.

**WALK THIS WAY**—Joe Perry, Steve Tyler, Daksel Music Corp.

**WAY DOWN**—Laying Martine, Ray Stevens Music.

**WE JUST DISAGREE**—Jim Krueger, Blackwood Music, Inc., Bruiser Music.

**WEEKEND IN NEW ENGLAND**—Randy Edelman, Unart Music Corp.

**WHATCHA GONNA DO**—Cory Lerios, David Jenkins, Pablo Cruz Music, Irving Music, Inc.

**WHEN I NEED YOU**—Carole Bayer Sager, Unichap-pell Music, Inc.

**YEAR OF THE CAT**—Al Stewart (PRS), Peter Wood, Dick James Music, Inc., Unichappell Music, Inc.

**YOU AND ME**—Alice Cooper, Dick Wagner, Early Frost Music, Ezra Music Corp.

**YOU DON'T HAVE TO BE A STAR (To Be In My Show)**—James Dean, John Henry Glover Jr., Grooves-ville Music.

**YOU MAKE LOVIN' FUN**—Christine McVie, Gentoo Music, Inc.

**YOU MAKE ME FEEL LIKE DANCIN'**—Vini Poncia, Briartree Music.

**YOUR SMILING FACE**

## COUNTERFEITERS MAIN TARGET

## Strong Gains Scored By British In Drive Against Inroads By Pirates

• Continued from page 1

court is growing. In the most recent High Court hearing, an unnamed defendant had to pay \$8,000 damages and agree not to bootleg in the future. BPI lawyers say they have more than 40 other cases pending.

Largely this is a case of success breeding success. The BPI's investigation department—now larger than ever before—is finding that each breakthrough provides leads to several new bootleg sources.

In addition, there have been important legal decisions working in the BPI's favor. For example, its powers were greatly increased early this year by an Appeal Court ruling that police manpower being limited, private individuals should be allowed "search and seize" orders to

help them bring bootleggers to heel on their own account.

Then in April a national newspaperman named Neil Corkindale, the subject of the Appeal Court ruling, before he had been brought to court. As a result, he was able to frustrate the search and seize order by vanishing to the Continent. But the High Court judge granted an injunction banning him from making or selling recordings in breach of the Performance Protection Acts.

More importantly, record industry lawyers were able to argue successfully that hearings should be "in camera" and unreported, so that other suspects would not be alerted by publicity.

BPI director general Geoffrey Bridge sees these developments as a

major breakthrough. "Every time we go to the High Court for an inspection order we find ourselves acquiring new leads to fresh suspects. Often they may be retailers selling British or imported bootleg material, but we try always to trace product back to the original source: the people who are actually making the tapes and manufacturing the records.

"The Appeal Court hearing held up a number of cases while it was going on, but in the long run it has made life much easier. Similarly, the action of the newspaper in naming a bootlegger in a sense worked to our advantage.

"Of course, the BPI is not the plaintiff in these cases. We do the work and coordinate the effort, but the actual plaintiffs are the record companies and artists whose rights have been infringed, and our entire effort is for the benefit of the industry as a whole."

Bridge does sound one note of warning: "We may be enjoying some progress in these areas, but there is a growing problem at the moment, and that is counterfeiting.

"There can be no doubt that the counterfeit merchants pose a serious threat. Their work is difficult to detect and the effort to combat them is taking up more and more of our time."

## Sales Up 10% In Germany

HAMBURG—In the first quarter of 1978, the German record industry sold 43.2 million records and cassettes, an increase of 10% over the figures for the first three months of 1977.

Singles showed an 11% upsurge and likely to increase still further with local million-sellers such as "Rivers Of Babylon" by Boney M and Vader Abraham's "Das Lied Der Schluempfe." Other big sellers in the 45 area of late: Udo Juergens, the Bee Gees and Amanda Lear.

Full-price albums increased by 18% and cassettes a massive 50%. Classical music turned in a "sensational" 14% increase over the first quarter of 1977, substantially greater than the pop upturn of just 10%.

Commenting on the figures, Friedrich E. Wottawa, managing director of EMI-Electrola, says, "We now look to the next few months with considerable optimism."

## CBS France Joins In Kidisk-Book Ploy

PARIS—CBS France has linked with a book publishing company to release a new series of disks and books for children.

Past reasons for the failure of children's records here include the fact they are never aired on radio, that dealers tend to associate them solely with the Christmas period and that parents tend to rely only on the traditional stories they recall from their own childhood.

Now the new series, Marmoset, is launched to add weight to the theory that the very young can be taught to read more quickly if disks and books come out at the same time for simultaneous use.



LAST AWARD—German bandleader-composer James Last, right, receives the Cross of Merit from Walter Scheel, president of the Federal Republic of Germany. Scheel spoke of Last's "great merits" in the world of music and entertainment. Last, awarded more than 135 gold disks in the last 10 years, starts a European tour in September.

## Country Standing On Intl Sales Threshold

• Continued from page 39

continue "by leaps and bounds as I've said for a long time."

Nashville's music is changing in character and is becoming more international by changing its outward appearances, advises Ron White, managing director of EMI Music, giving the British perspective.

"In all our overseas companies, where I once talked about Nashville—to our French company, for instance—they would have looked a little askance," says White. "Now they're probably the most enthusias-

tic of all. The French are wildly enthusiastic about lots of music coming out of Nashville."

Again, the lyric translation problem is a barrier, but not an insurmountable one, believes White. "Of all the countries in Europe, the French seem to prefer their lyrics to be in the language they understand.

"It's not going to be easy to change some of the lyrics into French without changing the sense of them. But we've got people on our staff in France who have a feel for the music, so we think we'll get over that fairly easily with time."

## Polygram Group Revs Up Action With Latin Artists

By MARVIN FISHER

MEXICO CITY—The Polygram group of affiliates and licensees in Latin America will step up their interchange of Latin and international artists, substantially increase their promotional budgets and improve their inter-company communication, Andre Toffel, the company's executive delegate for the territory reports. These plans were formulated at the company's a&r meetings held last month in Bogota.

"It won't be a wholesale increase of the spreading of our talent," Toffel qualifies, "but we are out to do the most we can for the artists we think will make the greatest mark in these markets."

Some of the artists scheduled for widespread exposure include Spain's Juan Erasmo Mochi, Paco De Lucia and Trigo Limpio; Italy's Ricardo Cocciante and Greece's Demis Roussos; the Mexican group Yndia, currently racking up big sales in Chile and Argentina, and Mexico's Fernando Rivas, Generacion 2000, Tropa Loca and Los Hermanos Banda.

Toffel also spoke of Brazil's Sidney Magal and Peninha, both of whom record in Spanish, as having exceptional potential outside of their country. Peninha's "Sonhos" LP is a big success in Brazil.

Important tours for many of the artists are scheduled monthly beginning in late summer, Toffel says. "The tours should add substantially to the important sales already being recorded," he adds.

Dideca of Central America, Fe-

discos of Ecuador and El Virrey of Peru are some of Polygram's licensees committed to increasing their promotional budgets, according to Toffel. In a few years, when local laws allow it, Toffel expects El Virrey of Lima to be brought into the Polygram group.

The extraordinary sales of English language product by the Bee Gees, Yvonne Elliman and the "Saturday Night Fever" LP will make this the biggest year ever for international product in the Latin territories, Toffel says.

"From here on it's solid coordination for all of the Spanish and English language repertoire, and we're going to have even heavier emphasis via Discos Velvet, our new licensee in the U.S.," Toffel claims. Polygram's Atlas label for Latin product in the U.S. is also in the process of releasing 32 new LPs.

## Plan Laren Jazz Fest

AMSTERDAM—Six bands from the U.S., and six from Europe are to be signed for the International Laren Jazz Festival (Aug. 11-13).

The festival is organized by Dutch broadcasting systems NOS and VARA, in collaboration with Belgian broadcasting organization BRT. Around \$40,000 is being spent on the event.

Many of the concerts will be broadcast live, while others will be broadcast later in the year.

## BIG FUTURE SEEN

## CBS/Sony Spotlights Asian Involvement At Convention

By HARUHIKO FUKUHARA

TOKYO—CBS/Sony Inc. has always been deeply involved in tapping the potential of Asia's growing disk market by teaming up with local interests and signing licensee contracts. At the end of May it spotlighted this involvement by staging the CBS/Sony Asian Convention here.

The convention was held over a five-day period starting May 28 as part of the company's ten year anniversary celebrations. The enthusiasm of the attendees, all top-level executives from the region, underscored the hopes which the company pins on Asia in terms of future disk sales.

Among those invited for the meet were company president Peter Chiu and general manager Joe Chen of CBS/Sony Hong Kong Ltd., company president Jeong Soo Liu of Korea's Jigu Records Corp., company president Vicente del Rosario Jr., executive vice president Benjamin Aniceto and vice president Victor Jose of Blackgold Records Corp. of the Philippines, managing director Neil Sarsfield of EMI Singapore

Ltd., and director manager Cheng Chen Kun of Taiwan's Hai Shan Record Co.

Vice presidents Farrell Bushing and Frank Welzer, and development product manager Ellen Stolzmar from CBS Records International of the U.S. also attended.

The guests were welcomed by CBS/Sony company president Norio Oga, vice president Toshio Ozawa, general manager Hiroshi Kanai and other executives.

CBS/Sony took advantage of the occasion to outline its activities in PCM recording, studio recording and production as well as tape and disk sales. The proceedings were enlivened by discussions among the members on current issues, especially on ways to combat the pirates in Asia.

Commenting on the potential in the area, Kanai said, "There's a great future for disks now that the economies are moving ahead and that so many people are becoming potential customers. For a start, royalties from Jigu Records in Korea have doubled over the past year."

## Artists &amp; Equipment Stars Of Posnan Spring Festival

By ROMAN WASCHKO

WARSAW — The 6th International Pop Spring Fair, staged in Poznan (May 4-7), covered the widest range of music industry activity here yet.

The event is now a kind of all-round musical fair, using all the facilities of the world-famed Poznan Fair Center. More than 20,000 people attended the various concerts.

Russia, Hungary, Yugoslavia, Cuba, Romania, East Germany, Bulgaria and Czechoslovakia sent artists for the 1978 event, along with a Polish team representing pop, jazz, cabaret and poetry. Particularly well-received were the contributions from Hungary and Czechoslovakia.

Main guest was Karel Gott, from Czechoslovakia, honored with the International Pop Spring trophy.

The Gold Award to the top Polish

singer went to Krzysztof Krawczyk, launched by Polydor in West Germany as Christoph via the single "Ale Wir Kinder Waren."

Last year the organizers added an exhibition of equipment from western electronic companies including speakers, amplifiers, musical instruments, studio accessories, records and tapes. Participating companies reported "interesting contacts" made with Polish radio and tv. Anyone with western currency was permitted to buy product on display.

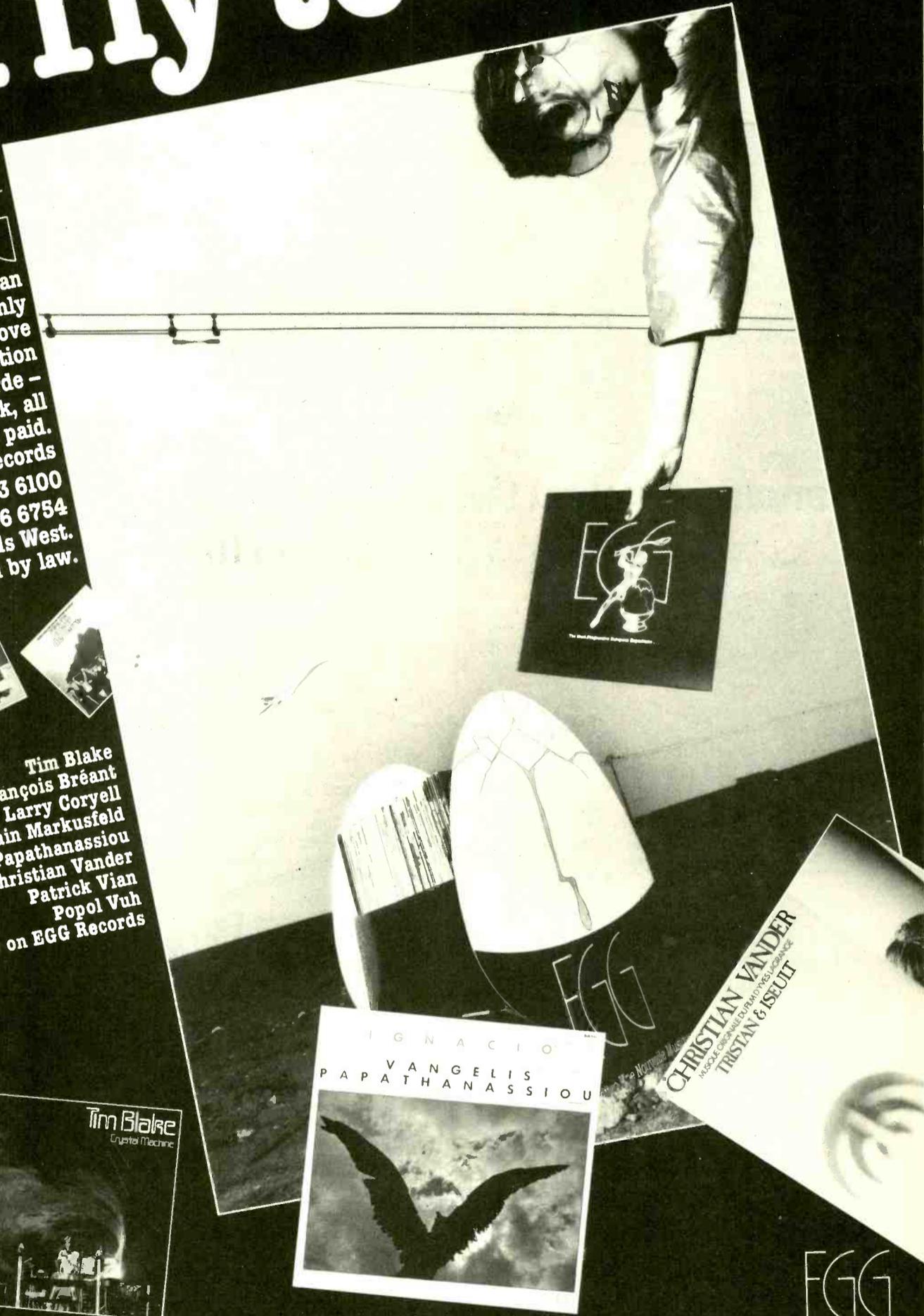
Firms taking part included Sisme, Hohner, Klingsor, Allsound, Sonor, Rhodes, Revox, Shure, Tomanici and Dynacord, with the latter gaining exclusive rights, via the Pop Spring, to provide sound equipment for the Olympic Games to be staged in Moscow in 1980.

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## HOME TAPING BLAMED

## U.K. Industry Explores Remedies To Declining Sales Of Cassettes

• Continued from page 3

prescribed. WEA recently embarked on a two-month campaign, known as "The Great Tape Offer," that focuses on 50 top titles from stars like Frank Sinatra, Bread and Manhattan Transfer. But despite lavish dealer incentives and consumer vouchers, WEA managing director Richard Robinson conceded, "Our current tape campaign is a harder sell than we imagined, and catalog sales are disappointing, though we have no recent figures from major artist releases, where we synchronize publicity and marketing pushes by simultaneous release."

Phonogram tape marketing manager Roy Wilkins adds, "Without simultaneous release, record companies are playing right into the hands of the home copiers. The ratio overall is definitely widening as the growth of the blank tape market accelerates."

The dilemma facing record companies is that albums demand a concentration of marketing effort because only LPs, and not tapes, figure in British charts. On the other hand, chart position hardly compensates for loss of tape sales.

Revamped packaging is another suggested measure to boost interest

in cassettes. EMI has taken steps in this direction with its restyled inlay card for the Rolling Stones "Some Girls" release.

The company's record division general manager, Peter Buckley, says, "In the past two months we have been making sure that equal emphasis is placed on the marketing of tapes and albums. Press advertising now promotes both, and our window displays give increased prominence to cassettes."

Buckley also points out that the chart sales dilemma could be re-

solved by including cassette sales in chart returns, if such a measure is practicable. On the other hand, any revamping of cassette design would cause problems at dealer level, necessitating new storage racks and so forth.

This month BPI is to discuss home taping, and a submission is to be made to the Secretary of State and the musicians union calling for a levy on hardware and blank cassette sales, while research into a possible electronic spoiling device continues.



STAGE RETURN—Sharing a moment backstage at Carnegie Hall with Melanie, center, following her first concert in five years, are RCA's Records International Art Martinez, division vice president, and Kelli Ross, division vice president, creative affairs. RCA is releasing all of the artists new and future recordings internationally according to an agreement just reached.

## From The Music Capitals Of The World

## LONDON

Roger Myers, for several years co-director of Good Earth Productions with Tony Visconti, has quit "on amicable terms" and Visconti, currently working on albums for Thin Lizzy and David Bowie will for the time being carry on alone.

Previously unreleased Edith Piaf recording, "Live At Carnegie Hall," two-LP set, out on EMI Double-Up label, the package recorded in 1957 but issued for the first time in France just last year. . . . Henry Hadaway Organization, incorporating Satril Records, now moved to 444 Finchley Road, London NW2. . . . Moving window dis-

plays, featuring the group members "dropping their trousers," part of Ensign Records' campaign for the new Boomtown Rats album.

A&M running one of its rare tv advertising pushes for "American Hot Wax," the film soundtrack album built round part of the life of Alan Freed. . . . After seven years as repertoire and promotion manager for Continental Record Distributors, Roy Carter now advertising manager with publishing house Hansom Books.

Island Music celebrated the re-signing of Russ Ballard as contract songwriter with a party at the Montcalm Hotel here. . . . And Peter Sarstedt has signed a three-year worldwide deal with Hansa Productions for release of his product in the U.S., U.K., Spain and Benelux.

Penetration, Newcastle-based group, headlining a July 4 "Rock Against Racism" concert in Coventry. . . . Flying visit for three gigs and album promotion by New York band Mink DeVille. . . . Eric Clapton and his band confirmed to back up Bob Dylan for July 15 Blackbushe Airport concert, expected to draw 100,000-plus. . . . Garden party laid on by Decca to celebrate reunion of Moody Blues and the band's first new album in five years.

Former child session singer Roger Bowman, who worked on films like "Oliver" and "Oh What A Lovely War," now member of the Epic label promotion team. . . . CBS emphasizing importance of disco action by appointing Greg Lynn to newly created role of disco promotion manager.

Third annual Silver Clef lunch (June 29) organized by the Music Therapy Charity. . . . Buzzcocks sold out Roundhouse concert but had problems with Greater London Council regulations which held the band's sound level down to 95 decibels while applause from the audience regularly topped 100. . . . With summer a traditional big selling season for the Beach Boys, EMI to reactivate its "Beach Boys' 20 Greatest Hits,"

## Tape Sales Far Above Disks In Nippon's Annual

TOKYO—With prerecorded music tapes far outpacing disks in growth, net sales by Nippon Phonogram Co. in the fiscal year ended March 21 posted a slight increase to \$34.5 million.

Tapes jumped 26.1% over last year's figures to \$5.9 million, compared with a meager 2% gain for disks to \$28.6 million. But disks grabbed an 83% share of total sales.

Similarly, western music with a 67.9% share of the total, \$23.4 million, outpaced Japanese music, \$11.1 million.

Major contributions to sales during the year came from Junko Ohashi and other leaders of the "new music" camp, from Santa Esmeralda who had a smash hit with "Don't Let Me Be Misunderstood," Paul Mauriat and IOCC.

The company is aiming for a 10% increase in sales this year.

first tv album for the company and already over the million-unit sales mark.

Re-release of Rod Stewart's single "Sailing" linking with the repeat of the BBC-TV series "Sailor." . . . Jazz guitarist Joe Pass presented at a Chappell-sponsored guitar clinic here. . . . New six-week rock series "Breakers" a Granada TV showcase for new acts, including Rosetta Stone, Child, Jim and Ady, the Pleasers and Linda Fletcher.

Glasgow Apollo Center, recently Scotland's leading rock venue, now certain to become a bingo hall. . . . Lindsey Moore, daughter of Pete Moore who has arranged sessions for Bing Crosby, Frankie Laine, Peggy Lee and Connie Francis and of Barbara Moore, who has arranged for Elton John, signed exclusive worldwide songwriting deal with Logo Music here.

Revenue in the U.K. to Independent Local Radio for April was about \$4.02 million, taking the total for the first four months this year to \$14.7 million, up 31.5% on the same period of 1977. . . . June 16 release of new Sex Pistols' single on Virgin, a 12-inch featuring ex-train robber Ronald Biggs singing "God Save The Sex Pistols."

Arthur Sheriff named head of promotion for the record division of the Robert Stigwood Organization, having previously been with Rocket Records. . . . Sad car-smash death of songwriter-producer Gerry Shury, who worked with Biddu, Jimmy James, Tina Charles and Barry Blue. . . . Rubettes now down to three members, with Tony Thorpe out of line-up because of serious back problem.

Runaways, four-girl team, back for third U.K. tour from mid-July. . . . Instant Top 20 status for Rolling Stones' single "Miss You." . . . British Phonographic Industry figures show 18 platinum awards made in the U.K. in 1977, compared with nine in 1976, other figures for the year being gold, 74 (as against 60 the year before); silver, 126 (141); and there were two platinum singles (1); 18 gold singles (8); and 72 silver singles (48).

New editor of weekly Melody Maker is Richard Williams previously editor of Time Out. . . . Among music business names in the Queen's Birthday Honours were bandleader Joe Loss and concert pianist Louis Kentner. . . . Virgin chief Richard Branson has bought an island, one of the Virgin Islands, and plans to build a recording studio there!

PETER JONES

## LISBON

Jazz interest growing fast in Portuguese universities and local groups Magikyce and Abrallas were guests at a full house concert at Aula Magna of Lisbon University. . . . Big promotion here for Decca artist Gabriela Schaaf, new discovery of record company Valentin de Carvalho, with a major tv appearance included.

"Nuvem Negra" by Trovante and "Terra Amada" by Carlos Paulo were the winning songs in the national Festival of Political Song to find two entries for the 11th Youth Festival scheduled July 28 in Havana. . . . Double success in Portugal for U.K. singer Kate Bush (EMI), topping single and album markets in several regions, and she has shown interest in touring Portugal.

Chart singer Sergio Godinho (Orfeu) has a new hit album, "Pano Cru," topping radio play-lists on the various national networks. . . . Local music critics consider the new album "No Hay Derecho," by Spanish group Aguaviva (EMI) a

near perfect work in the social song field of music.

Brazilian singers Flora Purim (Fantasy) and Jorge de Mello (Warner Brothers) are enjoying plenty airplay with albums "At Montreux" and "Integral" respectively. . . . U.S. Ballet company of Rod Rodgers in for national tour.

The song "Mi Ninez," banned in Spain, will be included in Patxi Andion's first album for CBS here, "Cancionero Prohibido," out via Triunfo. . . . The Triunfo release schedule includes albums by Maria Ostiz (Hispanavox) on "Un Pueblo Es;" "Quarter Moon," by Emmylou Harris (Warner Brothers); "Heavy Weather," by Weather Report (CBS) and Neil Diamond's "I'm Glad" (CBS).

FERNANDO TENENTE

## MILAN

Disco singer Amanda Lear received gold disk here from Phonogram, marking huge success of her Polydor album "I Am A Photograph" and various singles culled from it. . . . French punk rocker Larry Martin visited Rome for press promotion, introducing his latest Isadora album "Daimler Benz," distributed here by RCA.

Former Gong member, keyboard player Tim Blake, in Milan to push his "Crystal Machine" album, first from new French label Egg, released in Italy by Ricordi. . . . CBS disco girl Nadine Expert also a visitor for national tv promotion, plus local radio and tv in this city.

U.S. avant-garde pianist Charlemagne Palestine performed before a select audience at Salvatore Ala's art gallery in Milan. . . . Chart-topping singer-writers Edoardo Bennato (Ricordi) and Antonello Venditti (Philips/Phonogram) currently engaged on national tours.

Progressive rock group Area, with a new album "Gli Dei Se Ne Vanno," just out via CGD on its Ascolto label, completed a short tour in Northern Italy. . . . Acclaimed Rome concerts, at different venues, for singers Lucio Dalla (RCA) at Teatro Tenda; Mimmo Locasciulli (RCA) at Teatro dei Satiri; and Ivan Cattaneo (Ultima Spiaggia/RCA) at the Titan Club.

Poor stage presentation disappointed fans  
(Continued on page 88)

## Charisma Exec Shifts Expected

LONDON—A major personnel reshuffle is expected at Charisma Records here following the shock news that Gail Colson, joint managing director and, with Tony Stratton Smith, co-founder of the company, will leave on July 1.

The company was set up in 1969. Colson began as label manager, later general manager and finally, 18 months ago, joint managing director with Brian Gibbon. Charisma chairman Stratton Smith had decided to concentrate on other business interests.

Stratton Smith says, "We're interviewing a number of new people as clearly no one person can replace Colson. But it is her wish to make a change and now a thorough reorganization is underway."

## INTL COMPETITION

## Disco Dancing Contest Set

• Continued from page 52

states, most European countries and the U.K.

Already more than 4,000 single person entries have been received and prizes totalling \$25,000 make this the richest dancing competition ever held. ITV will televise the world finals and it is hoped Eurovision will network the program throughout Europe.

In the U.K. 108 regional heats will be held in EMI dancing clubs and discotheques around the country between now and the end of August, when the national finals will take place at the Empire Ballroom in London's Leicester Square. The world finals will follow at the same venue in mid-September.

Notes Peter Smith:

"What actually gave me the idea for the contest was seeing 'Saturday Night Fever.' I did not think John Travolta's dancing was anywhere near as exciting as the freestyle dancing I have seen in our own discos. I tell you, if he enters the contest no way will he win it. He won't stand a chance."

The championship is being organized in conjunction with The National Paper. The Daily Mirror, and

with disco-oriented labels from EMI Records' licensed repertoire division plus Harvest, Capitol and Tower from the group repertoire division.

Indeed, EMI's licensed repertoire division is mounting a \$50,000 sales campaign to run parallel with the contest, focusing on 20 top disco albums including Isaac Hayes' "Chronicle," the Blackbyrds' "Action," B.T. Express's "Shout" and Salsoul Orchestra's "Up The Yellow Brick Road."

Selling of these titles, with special in-store dumper bins, started at the beginning of June. Extensive press and radio advertising is planned, and promotional cassette for in-store play and as giveaways to the public have been readied.

These will also be featured at the disco dancing promotional nights recently instituted by EMI's disco promotions department.

Though this is by far the most ambitious event of its kind yet organized, other companies, CBS among them, have set up similar contests in the past.

And in fact Polydor is currently sponsoring a disco dancing competition that will run till December, centered on music from the ubiquitous "Saturday Night Fever."

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<b>Peter Phillips &amp; Tim Davies</b> , ATV Music Ltd., London		
will be in <b>NEW YORK</b> from 5th July-7th July and can be contacted at Park Lane Hotel (212) 371 4000	will be in <b>NASHVILLE</b> from 8th July-12th July and can be contacted at Spence Manor (615) 259 4400	will be in <b>LOS ANGELES</b> from 13th July-21st July and can be contacted at Beverly Hills Hotel (213) 276 2251

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**MOVING WEST**—Singer Albert West, center, one of Holland's top teen idols, watches Peter Koelewijn, managing director of the production company Born Free, which operates within the Phonogram framework, sign a three-year agreement with him. Looking on is Dutch Phonogram's managing director Willem Barents.

## U.S. PRIME TARGET

# Italy's CGD Is Expanding Intl And Domestic Marts

By MIKE HENNESSEY & DANIELE CAROLI

MILAN — Giuseppe Giannini, central general manager CGD Italy, plans big promotions for Italian acts at world level, saying, "I think, after many years of patience, we are on the verge of an Italian explosion."

"We have seen the German breakthrough and the French breakthrough and now it could well be the turn of the Italians."

He adds, "There are 20 million people of Italian origin in the U.S. and although they no longer consider themselves Italian, but American, they are likely to have retained their affinity for Italian music."

"So we plan to promote our artists more heavily internationally. Teddy Randazzo recently produced a single by Gigliola Cinquetti, just resigned with CGD on a long-term basis, and coming soon is an album aimed at the international market."

"Randazzo is in Italy this month to produce a new record of the greatest hits of I Pooh, one of our most celebrated groups, using English lyrics, and aimed directly at the U.S. market."

All CGD product is distributed in the U.S. by CBS. Giannini says, "I think we can establish our major artists, like Cinquetti, Umberto Tozzi, Adriano Celentano, Sandro Giacobbe, Marcella and Fausto Leali, right round the world."

"We've already broken through in Europe with Tozzi and Celentano and have a big project to launch Marcella in France through a musical, 'Martina,' in which the male lead will be played by France's Jo Dassin. There will be a double album and French television is giving up two hours to it."

"The album comes out in September and the music is by Pallavicini and Guarnieri."

Giannini, who heads the CGD international division, is currently mulling a package tour of Italian artists in Europe and South America, where CGD has impressive sales, possibly in tandem with an Italian fashion show."

It is less than a year since CBS and the Sugar group of companies split here, giving birth to CBS Dischi and reviving Compagnia Generale Del Disco (CGD) as two separate companies. But the latter has consolidated its position as a major force in the Italian industry by exploiting its domestic back catalog.

Giannini says: "Though we did not have many chart items during the first three months of 1978, our budget for that period was exceeded by 15%. This shows the value of that back catalog, especially our Record

Bazar mid-price line, which keeps growing and is one of the most in-demand among the many similar lines operating in Italy.

"In July we launch a new idea in the classical field. First product, out in September, will be 50 classical albums, all foreign productions, from the catalogs of Sofrason, France; Everest, U.S.; and Ariola, with a fixed price, including Value Added Tax, of 5,500 lire, or around \$6.30."

"Our aim is to reach a new audience for classical music, attracting mainly young buyers, the ones who will control tomorrow's market where classical repertoire will play a remarkable role."

"This new line, after the initial release, will grow by about 50 albums a year. Technically, we claim, the records are faultless."

CGD was the first company to introduce original hit compilations in Italy. Giannini says, "Perhaps we did not push them the proper way, so it happened that other companies took advantage of our opening up a new sector of the market."

"But we are now backing up our '20 Top Hits' series with the necessary promotional effort. We have an initial catalog of 10 albums, and three more will be added in the future."

Ascolto, the new semi-independent label inside the CGD organization, has been created to deal with unconventional and progressive product, and has two main tasks: talent-spotting and promotional effort among young consumers.

## Ad Lib To Sell CBS Jazz LPs

STOCKHOLM—Swedish jazz distribution company Ad Lib has signed a deal with CBS for the CBS "Collector's" series. Ad Lib, run by Ivan Sundberg and set up two years ago, is now Sweden's only distributor specializing in vintage jazz, representing such labels as Chiaroscuro, Audio Fidelity, Black & Blue and Monmouth-Evergreen.

The "Collector's" series started in the U.S. some four years ago and comprises jazz from the 1940s and 1950s from back catalogs including historic jazz recordings by Benny Goodman, Louis Armstrong, Dave Brubeck, Count Basie, the Hi-Los and Harry James.

Ad Lib starts with a release of 20 albums, backed by a big campaign. The entire series has a catalog of some 100 albums.

## International

# Jet Predicts Quick Gains

LONDON—Following Don Arden's marketing and distribution deal for his Jet Records operation with CBS for the U.K. and Eire, the company chief says: "On a U.K. basis we are going to expand twice as fast as we previously believed possible. On a worldwide basis, we'll gain indirectly from CBS' widely-established links."

He is to increase his East Coast operation in the U.S. and adds: "By the end of 1978, our New York offices will be as big as those in Los Angeles."

But he emphasizes his aim is not to become mainly a U.S.-based record company. "I see the Jet operation as split 50-50 between America and Britain. Our expansion will be mainly into contemporary rock, and we're looking at both U.S. and British acts to add to the roster. We're negotiating with some British acts domiciled in the U.S. And also with some country acts."

Arden does not foresee a new ELO album until the spring of 1979. The band's last two, "A New World Record" and "Out Of The Blue" have both sold well in excess of a million units and he feels the latter, a double-LP package, "still has a lot of life left in it."

## RVC Sales Lag 2d Half Of Year

TOKYO—RVC Corp.'s sales during the last six months of its fiscal year ended March 20 did not measure up to the company's original targets. They showed only a 1.8% year-to-year gain to \$17.4 million. This brings the overall performance for the year to \$34.2 million, up 7% over the year before.

Disk sales were \$14 million for an 81% share of total sales and tapes brought in \$3.4 million during the second half-year. Japanese music sales were worth \$6.7 million, 39% of totals, compared with \$10.6 million for western music.

Sales during the September-March period fell short of the targets because of a slump in Japanese music even though strong western music sales were up by 10.5% over the same period of the year before.

In the first six months of the current fiscal year the company is zeroing in on an \$18.3 million target, up 8.6% over last year.

## Reggae Is Area For UA Growth

LONDON—United Artists, with a recent move into the classical music field, has now expanded heavily into the reggae area, signing Mojo Distributors and its label Ballistic for the world, excluding the West Indies.

The licensing deal covers manufacturing, distribution, and marketing, using the UA numbering system on a first-year release of 12 albums plus "carefully selected" singles. First product includes the album "Ten Years After," by The Royals and a compilation LP, "Ballistic Sureshots."

Ballistic as a label was set up by Mo Claridge and Steve Hillier, Mojo Distribution chiefs, as a forward step following the success of distribution of ethnic reggae music. Mojo went on to become number one U.K. distributor of this kind of music and it has a long-term exclusive deal outside the West Indies with Roy Cousins, founder, producer and singer of The Royals.

## FUTURE SEEN GRIM

# Home Duping & Sales Ebb Related Swedish Problems

By LEIF SCHULMAN

STOCKHOLM—According to Anders Holmstedt, executive chairman and regional director of EMI Scandinavia, the Swedish record industry faces two major problems: a decline in sales and the build-up of home duplication.

He says, "Our future is clouded by worries of this growth of home taping. While IFPI has managed to suppress much of commercial tape piracy, home duplication goes on unchecked."

"It is hard to solve this problem simply because there is no efficient means prescribed by law to fight it."

The Swedish industry has been working on development of models to try to stop home taping and it has drawn the government's attention to the matter. Now there is industry talk about some kind of levy to be paid either on blank cassettes or on tape records.

This year, sales figure for blank cassettes is expected to top the 14 million mark.

Holmstedt's personal view is that a levy on tape would be hard to control and he favors a tax on hardware. But he adds, "Of course this is no way to solve the problem and would certainly not stop home duplication."

After several exceptionally good years in the 1970s, the overall picture of the Swedish industry, used to annual increases of about 20%, is one of stagnation. Figures for 1977 were on a level with the previous year, with a turnover of about \$135 million.

"Furthermore," says Holmstedt, "the first quarter of 1978 has seen a striking decline again in sales, down 10-15% on the same period of 1977. This bad news follows sharply increased costs at the end of last year which hit our industry."

"We must compensate ourselves in some way to cover those rising costs and it looks like being through a price increase between 5-10%. It ought to be larger, but we aren't go up too much because of the direct importers."

Retail price for an album here is about \$7.80 and there have been no price increases for several years.

Holmstedt says, "I'm rather pessimistic about the next six months. That decline will continue. One reason is the lack of a large-selling repertoire. There are some peaks but no real width over the whole market."

"We should have realized the good years would end sometime, but the successes have conditioned us to want more."

"A major reason is the overall economic picture in Sweden, with a trade slump and high unemployment. About 80% of record buyers are young people and there is high unemployment in that area."

"But this is not just a Swedish problem, for the trade slump has hit other Scandinavian territories over the past six months."

Holmstedt says there has been a 50% decline in Finland over recent months, with a downturn of 30-40% before that. Denmark and Norway have been hard hit.

"But we have learned we must handle more local product. With EMI in Scandinavia, we have some 20% local product and Finland has 40%. So we don't become too dependent on international repertoire, we should up our local product to 25-30%. We must tie up good artists and offer them good repertoire. I look, too, for tighter co-operation between the recording and publishing sides of EMI."

## From The Music Capitals Of The World

• Continued from page 86

who turned up for a gig by the re-formed Osanna (CBS) at Rome's Giulio Cesare theatre. . . . In Milan, at the Palalido sports arena, a concert in aid of the Italian Assn. against Children's Cancer, featured singer-writers Roberto Vecchioni (Philips/Phonogram) and Mario Lavezzi (CGD), rock group Nomadi (EMI) and guitarist Saro Liotta.

Three weeks of consecutive concerts at the Teatro Verdi here, headed "Circus Music Hall '78," headline a different act picked from newcomers or underrated artists in jazz, pop and rock. Jazz is represented by Piero Bassini, pianist (Red Record), Attilio Zanchi's quartet, the group Ziggurat, Gaetano Liguori's trio with poet Giulio Stocchi, and rock people were Cramps acts Lucio Fabbri and Venegoni and Co., plus guitarist Riccardo Zappa (Divergo).

Pop acts in the Teatro Verdi series: singer-writers Enzo Maolucci (Zodiaco/Sciascia), Giorgio Lo Cascio (Divergo), Tiziano Cantatore (Eleven), Gian Gilberto Monti (CBS), Pino Masi (Cramps), Paolo Conte (RCA), Gianni Siviero (Divergo), Fabio Concato (Saar) and Alessandro Carrera (Orchestra).

Initial release in Fonit-Cetra's "Fonografo Italiano" series consists of two albums, one devoted to recordings by male singer Gabre (most of them from 1928) and the other compilation of "cafe chantant" girl singers (1900-1912). . . . A new classical label, Music Collection, formed here by Jurg Grand and distributed by Phonogram, to feature mainly domestic artists. Coming soon from it: albums by Quintetto Italiano, violinist Uto Ughi, pianists Canino and Ballista, and the Quartetto di Torino. DANIELE CAROLI

## HELSINKI

Compass Records, a new local company formed by Lasse Martensson and Chrissie Schwindt, has earned its first gold record for 25,000-plus sales of "Stormskaj's Maja," a soundtrack from a local tv series. . . . Pianist Cecil Taylor visited Helsinki for a concert in the Sibelius Academy, his second appearance here.

Top brass of Finnscandia made a surprise appearance at Helsinki Olympic Stadium by taking part in a wheelbarrow contest, won by a team representing Finndisc. . . . Love Records, currently in serious financial difficulty, has lost several top names from its domestic roster.

Iggy Pop (RCA) gave a disappointing Helsinki concert (May 22). . . . A national rock quiz arranged by Yle radio Ab has been won by Jukka Wallenius, also known as the associate editor of Sound, a local rock monthly. . . . Dizzy Gillespie and Swingle II have cancelled their appearance at this year's Pori International Jazz Festival.

Mass culture in all its main forms will be discussed and reviewed in local elementary and secondary schools as part of UNICEF's "Year Of The Child." . . . Hi-Hat group Kalevala is to appear in a big Danish open-air rock festival in June. . . . Finndisc is doing its utmost to beat the current depression by offering dealers local compilation albums at just \$2 each.

Graham Parker and the Rumour and Elvis Costello are planned as star attractions of Vika-Rodeo-promoted Korja Festival. . . . Jazz pianist and composer Heikki Sarmanto is back from a trip to the U.S., including concerts in New York and Massachusetts. . . . Shock, a local pop magazine, will be incorporated into its rival Suosikki, becoming Scandinavia's biggest-selling monthly in the field. KARI HELOPALTIO

## ENJOINED FROM DISTRIBUTING

# Vaya Gains Court Order Against TR's Canales LP

By PABLO "YORUBA" GUZMAN

NEW YORK—Vaya Records, a Fania subsidiary, obtained a temporary restraining order Monday (5) in New York State Supreme Court against rival TR Records enjoining the latter from manufacturing or distributing the just-released "Angle Canales Live" LP.

The court decided in favor of Fania attorney Sal Nigrone's argument that the presence of three tracks on the album—"Sabor, Los Rumberos Nuevos," "El Cantante Y La Orquesta," and "Lejos De Ti (Puerto Rico)"—constituted a violation of contractual agreements between Vaya and Canales, and infringement of copyright.

TR, which later the same day lost an appeal of the court's decision, based its defense on the grounds that Canales' solo contract with Vaya was as a producer, not as artist; that the contract involving artists was with the whole band, Sabor, and was signed in 1975 with Roulette, which at the time owned Alegre, the label under which the three disputed

tracks originally appeared; and that any contract which may have existed had been voided anyway since Canales never saw royalties for the album.

Canales and his band, Sabor, were originally signed in 1975 to Alegre Records, then part of Roulette. Before Canales' first album was released, Roulette leased the Tico/Alegre lines to Fania, and Vaya bought the Sabor contract.

Fania controller Victor Gallo stresses that Fania did not negotiate the Sabor deal which, he admits, had a low royalty rate for the group.

Gallo responds to TR's charge of royalty non-payment, estimating that Sabor's album "probably didn't sell enough to recoup production costs."

Canales was released from his Vaya contract, Gallo says, when the firm failed to pick up the option for a second album.

The point of contention in the current suit is a clause which prevents Canales from recording material

## CHI LIBRARY SETS FIESTA

CHICAGO—Folk songs from Chile, dances of Mexico and the string ensemble Cuerdas Classicus will be featured in a Fiesta Latin America at the Chicago Public Library Cultural Center July 9, as part of Mexposicion 1978.

Mexposicion 1978 extends from June 15 through July 13, embracing an art exhibit and poetry reading focusing on Latin American women, a panel discussion by Latino male artists, a Spanish documentary film and an evening of Spanish theatre.

from the first Fania-controlled album for a period of five years, according to Gallo.

Music publishing is not a part of the current suit, though the three cuts on the new TR album are ascribed to Clave Publishing, a TR subsidiary.

The "Live" album under dispute was recorded at TR's Roseland showcase March 10 and rushed for release the week of May 22. The present legal maneuvers began on a dramatic note when Gallo and an attorney personally served the TR executives with legal papers at their offices on May 26.

Somewhat bemused at being the center of such high-powered attention, Canales says, "I feel like I'm in the middle of a ballgame between Fania and TR. I just want to play on someone's team. TR's been good to me so I'd like to stay on. Fania or Vaya or Alegre didn't want me at first, and now they can't get enough of me."

## SEES 50% INVENTORY

# San Jose Star Records Bows With Latin Music

By AGUSTIN GURZA

SAN JOSE—When Star Records, a new retail shop here, opens its doors this month, it'll be carrying a strong line of Latin music.

Diane Dragone, one of three equal partners in the venture, feels the new shop can fill a need for making Latin music available to the heavily Latin-populated East Side area of this booming Northern California city.

Except for the limited service of department store racks, Dragone says there is no direct retail service for the Latin population in this important part of town.

Dragone and her partners, Larry Wood and Elton Bernard, already operate a small (700 square feet) neighborhood shop in San Jose called Record World, specializing in the soul market.

Plans for the new 1,200 square foot Star Records store are to make it more of a full-line operation, carrying everything from pop, jazz and country to Latin.

But considering the traffic in the Gold Circle Shopping Center where the store is located, Dragone predicts the store's emphasis will be on soul and Latin.

"I'm hoping the store will develop into 50% Latin and 50% soul," Dragone states. "We'll be carrying the pop material, but I don't think we'll be getting a lot

of the rockers who are mostly on the West Side where they'll probably stay."

Dragone figures that repertoire proportion roughly reflects the mix of black and Mexican traffic of the shopping center (at the major intersection of Capitol and McKee Roads) which is anchored by the large Gold Circle discount department store.

Dragone, who admits she needs help in learning the Latin lines, plans to obtain her Mexican and Latin pop product from Luna Records in downtown San Jose. She'll go to Ernesto Gonzalez' Musica Latina in San Francisco for her salsa product.

Dragone says the store plans to do promotion for the Latin side on Spanish radio in the area. She reports that one station, KANTA-AM, has been getting calls from listeners frustrated that they can't find salsa product it occasionally airs.

The partners plan to convert their Record World store to the Star Records banner when it eventually finds a new location. Dragone says.

The new Star outlet features a decor concept based on its name, including tailor-designed display cabinets in the shape of a five-corner star.

Billboard SPECIAL SURVEY For Week Ending 6/17/78

## Billboard Hot Latin LPs

Special Survey

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CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	1	JUAN GABRIEL Espectacular, Pronto 1036
2	LA SONORA PONCENA Explorando, Inca 1060	2	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
3	HECTOR LAVOE De Ti Depende, Fania 492	3	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503
4	ADALBERTO SANTIAGO Adalberto, Fania 512	4	BROWN EXPRESS Pilares De Cristal, Fama 562
5	LA DIMENSION LATINA 780 Kolos De Salsa, Top Hits 2025	5	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
6	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	6	JOSE JOSE Volcan, Pronto
7	TOMMY OLIVENCIA El Negro Chombo, Inca 1055	7	ROBERTO CARLOS Amigo, Caytronics 1505
8	SAOCO Macho Mumba, Salsoul/Salsa 4117	8	IRENE RIVAS Vida Mia, Cara 004
9	LIBRE Tiene Calidad, Salsoul/Salsa 4114	9	LOS FELINOS Estos Son Los Felinos, Musart 1735
10	JOHNNY PACHECO/MELON Llego Melon, Vaya 70	10	LOS ANGELES NEGROS Serenata Sin Luna, International 925
11	PUERTO RICO ALL STARS Los Profesionales, Fama 1001	11	LUCHA VILLA Interpreta A Juan Gabriel, Musrat 1731
12	ISMAEL MIRANDA No Voy Al Festival, Fania 508	12	CAMILO SESTO Rasgos, Pronto 1025
13	SONORA PONCENA El Gigante Del Sur, Inca 1054	13	LOS TIGRES DEL NORTE Numero 8 Fama 564
14	JOHNNY PACHECO The Artist, Fania 503	14	LOS MUECAS Indita Querida, Caliente 7248
15	ROBERTO ROENA Numero 9 International 924	15	YOLANDA DEL RIO Tradiciones Al Estilo De Yolanda Del Rio, Arcano 3405
16	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	16	FERNANDO ALLENDE Dile, Orfeon 16-006
17	LA SONORA PONCENA Conquista Musical, Inca 1052	17	LOS BUKIS Los Alabados, Mericana/Melody 5611
18	EL GRAN COMBO Mejor Que Nunca, EGC 013	18	CHELO Con Mariachi, Musart 10585
19	ORCHESTRA HARLOW La Raza Latina, Fania 516	19	CHELO La Voz Ranchera, Musart 10638
20	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	20	LOS FELINOS Los Felinos, Musart 1701
21	VITIN AVILES Con Mucha Salsa, Alegre 6001	21	LOS HUMILDES Besitos, Fama 560
22	RICARDO REY/BOBBY CRUZ The Best Of, Vaya 65	22	JULIO IGLESIAS America, Alhambra 27
23	EL GRAN COMBO 15vo Aniversario, EGC 014	23	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610
24	PETE "EL CONDE" RODRIGUEZ Este Negro Si Es Sabroso, Fania 489	24	ALDO Y LOS PASTELES VERDES Disca De Oro, Microfon 5001
25	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69	25	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554

## Latin Scene

## LOS ANGELES

The last thing the Latin industry needs is another award, but if you're ready we've got a new category. To Barry Manilow, first place in the competition for Perpetuation Of The Latin Stereotype Award, in honor of his song "Copacabana" which depicts Latins as hot-headed types given to killing each other in passion over a hot-blooded broad in a bar. And the Fania All Stars take second place in that category for its new Columbia LP "Spanish Fever" which projects, both on the cover and inside, the least favorable image of Latins and salsa music. The title cut wins the award for the Most Dispensable Imitation Of Santa Esmeralda in 1978. And the title is original, too.

On a more constructive note, Fania Records president Victor Gallo says the firm is not too sure what it will do with the California market now that Fabian Ross is back in New York following an aborted stint as West Coast chief for the label. "If I had my way," Gallo says, "we'd link up the promotion between Mexico and California." It is said Gallo pretty much gets his way at the firm, so expect a move in that direction. Gallo says the Mexican market, though in need of improvement, is picking up in sales.

While Fania gears itself for some powerhouse releases (Hector LaVoe, Willie Colon, Ismael Miranda, Ismael Rivera, Johnny Pacheco with Celia Cruz, Tipica 73, Orchestra Harlow, Pacheco with Hector Casanova, and a couple of best hits packages), rival Coco Records is also set to let loose with some product that it has been holding back waiting for the market to pick up some. The new Lissette LP is set for launching as are Zafiro releases on Mecedades ("Super Exitos") and Sergio & Estibaliz. The surprise among the batch is a new collection of Eddie Palmieri oldies issued with his Latin/jazz work as the organizing concept. Word is the release is going to come as news even to Palmieri himself who's not on speaking terms with the label. Coco will also be releasing its own salsa hits package following the lead of Salsoul, Fania and TR. Called "Salsa Disco Fever," the LP will have cuts from Palmieri, the Puerto Rico All Stars, Machito, Orquesta Broadway, Fajardo, Rafael Cortijo, etc. And still another package, this one called "Harvey Averde Presents Baleros Romanticos," which is a set of Coco pop product.

Coco's West Coast promotion man, Bill Marin, has set up for a one-month stay at his firm's New York headquarters. He promises some news from the label soon. Meanwhile, he'll spend his month "finding out what's happening on the streets," Look Out, New York. . . . Back on the streets of L.A., word is the recent cocktail party held for Coco Baly's Arriba Records artist Salvador's (yes, it takes an apostrophe) was quite a gas. Wife and business associate Julie Baly says there was "a whole mess of people there" including Marin and his wife, Susan, Alhambra's Tony and Rebecca Estevez, Discolando's Orlando Bru, and concert promoter Arturo Guerra. Arriba act Los Piras played. . . . Though Bru is quiet for the moment, word is he's looking to beef up his California operation.

From sales at Baly Distributors, Julie Baly says "May was very slow" and curses the bootleg situation again. "They say they got the big guy," says Julie referring to a recent FBI bust, "but I don't think they did because the supply is still out there."

Somewhere in Brazil last week, the CBS Latin America affiliate top management held a closed business conference, supervised by CBS International president Dick Asher and Nick Cirillo, head of the firm's Latin America operation in Miami. The firm was downplaying pre-meeting publicity because of past year political threats against the executives. An update on the CBS confab should be forthcoming. . . . Meanwhile, Julie Sayres, a&r manager for CBS' Latin America regional operation, was in town on assignment along with Renato Lopez from the International Division, CBS/Mexico. Sayres informs that Roberto Carlos, the famed Brazilian pop singer/composer, was recently in Spain on a promotional tour that included tv appearances. And Julio Iglesias recently signed to CBS for most parts of the world, will be doing Portuguese overdubs on several cuts from recent albums. That, of course, is for the benefit of the massive Brazilian market which doesn't take too well to Spanish product, Sayres explains.

The in-house RCA Latin American regional magazine, put together under direction of Liliana de Oviedo, International Relations, RCA/Brazil, has grown to a rather attractive 20-page book. One of its LP features in the section "Pro-

yeccion" focuses on a new LP by a group, Frecuencia Mod, composed of three young Chilean sisters who take a disco-stance in their first album for Chile's IRT, the RCA licensee there. Of special note is the firm's report on its best sellers in Venezuela. Yolanda Del Rio, the Mexican ranchera star, heads up the RCA list of hit-makers for both singles and LPs. A striking success in Venezuela where one wouldn't expect a Mexican artist to do so well. Caytronics reports Yolanda completed a successful tour of Venezuela and Colombia. . . . Venezuelan salsa group La Dimension Latina, is reported to have bolted Top Hits to sign with Velvet. Top Hits Miami general manager Tony Moreno says the group wasn't unhappy at the label. It just didn't want to be under the same roof with salsa artist Oscar D'Leon. Bad blood lingers from the previous Oscar/Dimension split apparently. Moreno says Dimension joins Velvet as of July, but still owes TH two LPs. Vocalist Andy Montanez will record for Velvet with the group, but will stay with TH as a solo artist, Moreno reports.

Back home, former Microfon L.A. branch chief Guillermo Santiso joined the Orfeon staff as assistant general manager effective Monday (12). Right off the bat, Santiso says the label has been recently improving its local performance. But the rich catalog still seems to be the firm's survival kit. . . . At Musart, L.A. branch manager Valentin Velasco reports with enthusiasm that his label had record sales months in April and May, thanks to strong product from Los Felinos, Lucha Villa and the new singer Juan Sebastian. Fortifying Musart's position even further is the upcoming LP from Chelo, her third with mariachi. And Velasco reports an extra fourth day has been added to the usual three for Antonio Aguilar's Mexican Rodeo spectacular, due here the end of July. AGUSTIN GURZA

## U.S. Reps At IRC

NEW YORK—American Composers John Corigliano and John La Montaine represented the U.S. at the International Rostrum of Composers held at UNESCO House in Paris during the first week of June.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Artist	Title
1	1	RIVERS OF BABYLON—Boney M (Atlantic/Hansa 11120)	RIVERS OF BABYLON
2	6	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)	YOU'RE THE ONE THAT I WANT
3	2	BOY FROM NEW YORK CITY—Darts (Magnet MAG 116)	BOY FROM NEW YORK CITY
4	17	OLE OLA—Rod Stewart/Scottish W.C. Squad (Riva 15)	OLE OLA
5	4	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO 2090 266)	IF I CAN'T HAVE YOU
6	3	NIGHT FEVER—Bee Gees (RSO 002)	NIGHT FEVER
7	8	MORE THAN A WOMAN—Tavares (Capitol CL 15977)	MORE THAN A WOMAN
8	5	LOVE IS IN THE AIR—John Paul Young (Ariola ARO 117)	LOVE IS IN THE AIR
9	7	BECAUSE THE NIGHT—Patti Smith Group (Arista 181)	BECAUSE THE NIGHT
10	10	CA PLANE POUR MOI—Plastic Bertrand (Sire 6078 161)	CA PLANE POUR MOI
11	9	WHAT A WASTE—Ian Dury (Stiff BUY 27)	WHAT A WASTE
12	12	OH CAROL—Smokie (RAK 276)	OH CAROL
13	22	DAVY'S ON THE ROAD AGAIN—Manfred Mann's Earth Band (Bronze BRO 52)	DAVY'S ON THE ROAD AGAIN
14	13	HI TENSION—Hi Tension (Island WIP 6422)	HI TENSION
15	27	ANNIE'S SONG—James Galway (Red Seal RB 5085)	ANNIE'S SONG
16	18	DO IT DO IT AGAIN—Raffaella Carrà (Epic 6094)	DO IT DO IT AGAIN
17	15	(I'm Always Touched By Your) PRESENCE DEAR—Blondie (Chrysalis CHS 2217)	PRESENCE DEAR
18	28	IT SURE BRINGS OUT THE LOVE ON YOUR EYES—David Soul (Private Stock PVT 137)	IT SURE BRINGS OUT THE LOVE ON YOUR EYES
19	35	ANGELS WITH DIRTY FACES—Sham 69 (Polydor 2059 023)	ANGELS WITH DIRTY FACES
20	11	COME TO ME—Ruby Winters (Creole CR 153)	COME TO ME
21	38	ROSALIE—Thin Lizzy (Vertigo Lizzy 2)	ROSALIE
22	20	A BI NI BI—Izhar Cohen/Alphabeta (Polydor 2001 781)	A BI NI BI
23	32	MISS YOU—Rolling Stones (EMI 2802)	MISS YOU
24	36	MAKING UP AGAIN—Goldie (Bronze BRO 50)	MAKING UP AGAIN
25	44	SMURF SONG—Father Abraham (Decca F 13759)	SMURF SONG
26	14	JACK & JILL—Raydio (Arista 161)	JACK & JILL
27	37	BEAUTIFUL LOVER—Brotherhood Of Man (Pye 7N 46071)	BEAUTIFUL LOVER
28	41	NEVER SAY DIE—Black Sabbath (Vertigo SAB 001)	NEVER SAY DIE
29	21	NICE 'N' SLEAZY—The Stranglers (United Artists UP 36379)	NICE 'N' SLEAZY
30	31	LOVING YOU HAS MADE ME BANANAS—Guy Marks (ABC 4211)	LOVING YOU HAS MADE ME BANANAS
31	26	PUMP IT UP—Elvis Costello & Attractions (Radar ADA 10)	PUMP IT UP
32	16	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams (CBS 6164)	TOO MUCH, TOO LITTLE, TOO LATE
33	34	(Don't Fear) THE REAPER—Blue Oyster Cult (CBS 6333)	THE REAPER
34	19	IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce (Warner Bros. K 17148)	IT MAKES YOU FEEL LIKE DANCIN'
35	42	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Epic EPC 59080)	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH
36	56	MIND BLOWING DECISIONS—Heatwave (GTO FT 226)	MIND BLOWING DECISIONS
37	24	ON A LITTLE STREET IN SINGAPORE—Manhattan Transfer (Atlantic K 11136)	ON A LITTLE STREET IN SINGAPORE
38	29	NEVER LET HER SLIP AWAY—Andrew Gold (Asylum K 12112)	NEVER LET HER SLIP AWAY
39	33	SHE'S SO MODERN—Boombtown Rats (Ensign ENY 13)	SHE'S SO MODERN
40	58	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)	DANCING IN THE CITY
41	39	LET'S GET FUNKIFIED—Boiling Point (Bang Bang 1312)	LET'S GET FUNKIFIED
42	39	MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael (Pye 7N 46035)	MATCHSTALK MEN & MATCHSTALK CATS & DOGS
43	49	ONLY LOVE CAN BREAK YOUR HEART—Elkie Brooks (A&M AMS 7353)	ONLY LOVE CAN BREAK YOUR HEART
44	66	LET'S GO DISCO—Real Thing (Pye 7N 46078)	LET'S GO DISCO
45	23	AUTOMATIC LOVER—Dee D. Jackson (Mercury 6007 171)	AUTOMATIC LOVER
46	30	LET'S ALL CHANT—Michael Zager Band (Private Stock PVT 14)	LET'S ALL CHANT
47	New	SHADOW DANCING—Andy Gibb (RSO 001)	SHADOW DANCING
48	40	UP AGAINST THE WALL—Tom Robinson Band (EMI 2787)	UP AGAINST THE WALL
49	New	BANG BANG—Squeeze (A&M AMS 7360)	BANG BANG
50	43	CAN'T SMILE WITHOUT YOU—Barry Manilow (Arista 176)	CAN'T SMILE WITHOUT YOU
51	New	ROCK & ROLL DAMNATION—AC/DC (Atlantic K 11142)	ROCK & ROLL DAMNATION
52	New	SATISFY MY SOUL—Bob Marley & The Wailers (Island WIP 6440)	SATISFY MY SOUL
53	50	HONEST I DO LOVE YOU—Candi Staton (Warner Bros. K 17164)	HONEST I DO LOVE YOU
54	New	WILD WEST HERO—Electric Light Orchestra (Jet 109)	WILD WEST HERO
55	51	SHAME—Evelyn "Champagne" King (RCA PC 1122)	SHAME

56	59	RUN FOR HOME—Lindisfarne (Mercury 6007)	RUN FOR HOME
57	47	SHADOW DANCING—Andy Gibb (RSO 001)	SHADOW DANCING
58	52	WOMAN OF MINE—Dean Friedman (Lifesong LS 401)	WOMAN OF MINE
59	New	JUST LET ME DO MY THING—Sine (CBS 6351)	JUST LET ME DO MY THING
60	New	MAN WITH THE CHILD IN HIS EYES—Kate Bush (EMI 2806)	MAN WITH THE CHILD IN HIS EYES
61	45	AIN'T GOT A CLUE—The Lurkers (Beggars Banquet BEG 6)	AIN'T GOT A CLUE
62	25	THE DAY THE WORLD TURNED DAYGLOW—X-Ray Spex (EMI Int. INT 553)	THE DAY THE WORLD TURNED DAYGLOW
63	New	LET YOURSELF GO—T-Connection (TK TKR 6024)	LET YOURSELF GO
64	53	EVERY KINDA PEOPLE—Robert Palmer (Island WIP 6425)	EVERY KINDA PEOPLE
65	54	JUST FOR YOU—Alan Price (Jet UP 36358)	JUST FOR YOU
66	69	STAYIN' ALIVE—Bee Gees (RSO 2090 267)	STAYIN' ALIVE
67	65	(I Can't Get Me No) SATISFACTION—Devo (Stiff Boy 1)	(I Can't Get Me No) SATISFACTION
68	48	ONLY LOVING DOES IT—Guys 'N' Dolls (Magnet MAG 115)	ONLY LOVING DOES IT
69	New	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Curton K 17163)	IF MY FRIENDS COULD SEE ME NOW
70	New	THE LAST DANCE—Donna Summer (Casablanca TGIF 2)	THE LAST DANCE
71	46	EVERYBODY DANCE—Chic (Atlantic K 11097)	EVERYBODY DANCE
72	62	FEELS LIKE THE FIRST TIME—Foreigner (Atlantic K 11086)	FEELS LIKE THE FIRST TIME
73	64	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (RAK 271)	IF YOU CAN'T GIVE ME LOVE
74	61	JUPITER—Earth, Wind & Fire (CBS 6367)	JUPITER
75	New	THUNK THEORY—Rokotto (State STAT 80)	THUNK THEORY

## LPs

This Week	Last Week	Artist	Title
1	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	SATURDAY NIGHT FEVER
2	2	BLACK AND WHITE ALBUM—Stranglers (Martin Rushent) United Artists UAK 30222 (E)	BLACK AND WHITE ALBUM
3	3	THE STUD—Various, Ronco RTD 2029 (B)	THE STUD
4	12	POWER IN THE DARKNESS—Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E)	POWER IN THE DARKNESS
5	4	THE ALBUM—Abba (B. Andersson/B. Ulvaeus), Epic 86052 (C)	THE ALBUM
6	7	I KNOW COS I WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E)	I KNOW COS I WAS THERE
7	6	ANYTIME ANYWHERE—Rita Coolidge (David Anderle) A&M AMLH 64616 (C)	ANYTIME ANYWHERE
8	8	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E)	20 GOLDEN GREATS
9	10	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	AND THEN THERE WERE THREE
10	5	20 GOLDEN GREATS—Frank Sinatra, Capitol EMTV 10 (E)	20 GOLDEN GREATS
11	New	DISCO DOUBLE—Various, K-tel NE 1024 (K)	DISCO DOUBLE
12	15	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	PASTICHE
13	11	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)	NEW BOOTS AND PANTIES
14	16	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	EVERYONE PLAYS DARTS
15	9	YOU LIGHT UP MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C)	YOU LIGHT UP MY LIFE
16	17	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic EPC 82419 (C)	BAT OUT OF HELL
17	13	LONDON TOWN—Wings (Paul McCartney) Pariphone PAS 10012 (E)	LONDON TOWN
18	23	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)	RUMOURS
19	25	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30140 (E)	CITY TO CITY
20	18	PLASTIC LETTERS—Blondie (Richard Gottehrer) Chrysalis CHR 1166 (F)	PLASTIC LETTERS
21	21	LONG LIVE ROCK 'N' ROLL—Rainbow (Martin Birch) Polydor POLD 5002 (F)	LONG LIVE ROCK 'N' ROLL
22	26	20 CLASSIC HITS—Platters, Mercury 9100 049 (F)	20 CLASSIC HITS
23	New	BUT SERIOUSLY FOLKS—Joe Walsh, Asylum K 53081 (W)	BUT SERIOUSLY FOLKS
24	19	THIS YEARS MODEL—Elvis Costello & The Attractions (Nick Lowe) Radar RAD 3 (W)	THIS YEARS MODEL
25	24	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	KAYA
26	20	EASTER—Patti Smith Jimmy Lovine) Arista SPART 1043 (F)	EASTER
27	32	PENNIES FROM HEAVEN—Various, World SH 266 (E)	PENNIES FROM HEAVEN
28	41	THE UNIQUE KLAUS WUNDERLICH SOUND—Klaus Wunderlich, Decca DB 5/6 (S)	THE UNIQUE KLAUS WUNDERLICH SOUND

29	14	PARKERILLA—Graham Parker (Robert John Lange) Vertigo 6641 797 (F)	PARKERILLA
30	27	SHOOTING STAR—Elkie Brooks (David Kershbaum) A&M AMLH 64695 (C)	SHOOTING STAR
31	30	20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)	20 GOLDEN GREATS
32	New	DAVID GILMOUR—David Gilmour, Harvest SHVL 817 (E)	DAVID GILMOUR
33	34	LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028 (B)	LENA MARTELL COLLECTION
34	22	HEAVY HORSES—Jethro Tull (Ian Anderson) Chrysalis CHR 1175 (F)	HEAVY HORSES
35	29	POWER AGE—AC/DC, Atlantic K 50483 (W)	POWER AGE
36	31	STRANGER IN TOWN—Bob Seger/Punch) Capitol EAST 11698 (E)	STRANGER IN TOWN
37	New	NATURAL HIGH—Commodores, Motown STM 12087 (E)	NATURAL HIGH
38	35	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)	THE KICK INSIDE
39	28	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	OUT OF THE BLUE
40	33	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	GREATEST HITS
41	37	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)	THE STRANGER
41	40	FONZIES FAVOURITES—Various, Warwick WW 5037 (M)	FONZIES FAVOURITES
43	New	UK—UK, Polydor 2302 080 (F)	UK
44	58	ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)	ARRIVAL
45	—	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—Soundtrack, Arista DLART 2001 (F)	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND
46	44	A LITTLE BIT MORE—Dr. Hook (Ron Haffkin) Capitol EST 23795 (E)	A LITTLE BIT MORE
47	—	FM—Soundtrack, MCA MCSP 284 (E)	FM
48	51	SOMEONE LOVES YOU HONEY—Charley Pride (Jerry Bradley/Charley Pride) RCA PL 12478 (R)	SOMEONE LOVES YOU HONEY
49	52	CENTRAL HEATING—Heatwave (Barry Blue) GTO GTLP 027 (C)	CENTRAL HEATING
50	New	RUBY WINTERS—Ruby Winters, Creole CRPL 512 (CR/E)	RUBY WINTERS
51	—	BEST FRIENDS—Cleo Laine/John Williams, RCA RS 1094 (R)	BEST FRIENDS
52	42	GREEN—Steve Hillage (Nick Mason/Steve Hillage) Virgin V 2098 (C)	GREEN
53	43	ALL 'N' ALL—Earth, Wind & Fire (Maurice White) CBS 86051 (C)	ALL 'N' ALL
54	38	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52062 (W)	THE SOUND OF BREAD
55	48	EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9498 (E)	EXODUS
56	New	PYRAMID—Alan Parsons, Arista SPART 1054 (F)	PYRAMID
57	36	VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber) MCA MCF 2824 (E)	VARIATIONS
58	47	THE '56 SESSIONS VOL 1—Elvis Presley (Various) RCA PL 42101 (E)	THE '56 SESSIONS VOL 1
59	46	DARK SIDE OF THE MOON—Pink Floyd, Harvest SHVL 804	DARK SIDE OF THE MOON
60	39	THE RUTLES—Rutles (Neil Innes) Warner Bros. K 56459 (W)	THE RUTLES

## CANADA

(Courtesy of Canadian Recording Industry Association)  
As Of 5/31/78  
SINGLES

This Week	Last Week	Artist	Title
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)	YOU'RE THE ONE THAT I WANT
2	2	THE CLOSER I GET—Roberta Flack (ATLA)	THE CLOSER I GET
3	3	IT'S A HEARTACHE—Bonnie Tyler (RCA)	IT'S A HEARTACHE
4	4	SHADOW DANCING—Andy Gibb (RSO)	SHADOW DANCING
5	5	WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)	WITH A LITTLE LUCK
6	6	NIGHT FEVER—Bee Gees (RSO)	NIGHT FEVER
7	7	WEREWOLVES OF LONDON—Zevon-Warren (ASYL)	WEREWOLVES OF LONDON
8	8	FEELS SO GOOD—Chuck Mangione (A&M)	FEELS SO GOOD
9	9	GOODBYE GIRL—David Gates (ELEK)	GOODBYE GIRL
10	10	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO)	IF I CAN'T HAVE YOU
11	11	STAYING ALIVE—Bee Gees (RSO)	STAYING ALIVE
12	12	IMAGINARY LOVER—Atlanta Rhythm Section (POL)	IMAGINARY LOVER
13	13	JACK 'N' JILL—Raydio (CAP)	JACK 'N' JILL
14	14	THANK YOU FOR BEING A FRIEND—Andrew Gold (ASYL)	THANK YOU FOR BEING A FRIEND
15	15	DUST IN THE WIND—Kansas (Kirshner)	DUST IN THE WIND
16	16	COUNT ON ME—Jefferson Starship (GRUN)	COUNT ON ME
17	17	EBONY EYES—Bob Welch (CAP)	EBONY EYES
18	18	WE ARE THE CHAMPIONS—Queen (ELEK)	WE ARE THE CHAMPIONS
19	19	LET'S ALL CHANT—The Michael Zager Band (PRIV)	LET'S ALL CHANT
20	20	WE'LL NEVER HAVE TO SAY GOODBYE—Edan/J F Coley (BIGT)	WE'LL NEVER HAVE TO SAY GOODBYE
21	21	OUR LOVE—Natalie Cole (CAP)	OUR LOVE
22	22	SWEET TALKIN' WOMEN—Electric Light Orchestra (UA)	SWEET TALKIN' WOMEN
23	23	UNCHAINED MELODY—Elvis Presley (RCA)	UNCHAINED MELODY
24	24	RUNNING ON EMPTY—Jackson Browne (ELEK)	RUNNING ON EMPTY
25	25	EMOTION—Samantha Sang (PRIV)	EMOTION
26	26	I'M COMING HOME—Ian Thomas Band (GRT)	I'M COMING HOME
27	27	THUNDER ISLAND—Jay Ferguson (ASYL)	THUNDER ISLAND
28	28	GIRL'S SCHOOL/MULL OF KINTYRE—Paul McCartney & Wings (CAP)	GIRL'S SCHOOL/MULL OF KINTYRE

29	CAN'T SMILE WITHOUT YOU—Barry Manilow (ARIS)	CAN'T SMILE WITHOUT YOU
30	OH PRETTY LADY—Trooper (MCA)	OH PRETTY LADY
31	YOU LIGHT UP MY LIFE—Debby Boone (WARN)	YOU LIGHT UP MY LIFE
32	SWEET MISERY—Teaze (AQUA)	SWEET MISERY
33	LAY DOWN SALLY—Eric Clapton (RSO)	LAY DOWN SALLY
34	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams (CBS)	TOO MUCH, TOO LITTLE, TOO LATE
35	EGO—Eton John (MCA)	EGO
36	LOVE IS THICKER THAN WATER—Andy Gibb (RSO)	LOVE IS THICKER THAN WATER
37	DANCE DANCE DANCE—Chic (ATLA)	DANCE DANCE DANCE
38	HOT LEGS—Rod Stewart (WARN)	HOT LEGS
39	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)	HOW DEEP IS YOUR LOVE
40	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (STIR)	DON'T LET ME BE MISUNDERSTOOD
41	MAMA LET HIM PLAY—Doucette (A&M)	MAMA LET HIM PLAY
42	ROCKY MOUNTAIN WAY—Triumph (ATTI)	ROCKY MOUNTAIN WAY
43	SOMETIMES WHEN WE TOUCH—Dan Hill (GRT)	SOMETIMES WHEN WE TOUCH
44	I WAS ONLY JOKING—Rod Stewart (WARN)	I WAS ONLY JOKING
45	BEFORE MY HEART FINDS OUT—Gene Colton (ARIS)	BEFORE MY HEART FINDS OUT
46	JUST THE WAY YOU ARE—Billy Joel (COL)	JUST THE WAY YOU ARE
47	CIRCLE IS SMALL—Gordon Lightfoot (WEA)	CIRCLE IS SMALL
48	SWEET SWEET SMILE—Carpenters (A&M)	SWEET SWEET SMILE
49	STAY AWHILE WITH ME—Patsy Gallant (ATTI)	STAY AWHILE WITH ME
50	BABY HOLD ON—Eddy Money (CBS)	BABY HOLD ON

## This Week

1	SATURDAY NIGHT FEVER—Various (RSO)	SATURDAY NIGHT FEVER
2	BAT OUT OF HELL—Meatloaf (EPIC)	BAT OUT OF HELL
3	LONDON TOWN—Wings (CAP)	LONDON TOWN
4	NEWS OF THE WORLD—Queen (ELEK)	NEWS OF THE WORLD
5	RUMOURS—Fleetwood Mac (WARN)	RUMOURS
6	THE STRANGER—Billy Joel (CBS)	THE STRANGER
7	SLOW HAND—Eric Clapton (RSO)	SLOW HAND
8	RUNNING ON EMPTY—Jackson Browne (ASYL)	RUNNING ON EMPTY
9	MUTINY UP MY SLEEVE—Max Webster (ANTH)	MUTINY UP MY SLEEVE
10	SON OF A SON OF A SAILOR—Jimmy Buffet (ABC)	SON OF A SON OF A SAILOR
11	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)	FOOTLOOSE & FANCY FREE
12	ENDLESS WIRE—Gordon Lightfoot (WARN)	ENDLESS WIRE
13	POINT OF NO RETURN—Kansas (Kirshner)	POINT OF NO RETURN
14	STRANGER IN TOWN—Bob Seger (CAP)	STRANGER IN TOWN
15	AJA—Steely Dan (ABC)	AJA
16	HOTEL CALIFORNIA—Eagles (ASYL)	HOTEL CALIFORNIA
17	SIMPLE DREAMS—Linda Ronstadt (ASYL)	SIMPLE DREAMS
18	LONGER FUSE—Dan Hill (GRT)	LONGER FUSE
19	FM (Soundtrack)—Various (MCA)	FM
20	GREASE—Various (RSO)	GREASE
21	THEN THEY WERE THREE—Genesis (ATLA)	THEN THEY WERE THREE
22	MAGAZINE—Heart (MUS)	MAGAZINE
23	EVEN NOW—Barry Manilow (ARIS)	EVEN NOW
24	BOSTON—Boston (EPIC)	BOSTON
25	THIS YEAR'S MODEL—Elvis Costello (CBS)	THIS YEAR'S MODEL
26	THE LAST WALTZ—The Band (WARN)	THE LAST WALTZ
27	THE GRAND ILLUSION—Styx (A&M)	THE GRAND ILLUSION
28	SHAUN CASSIDY—Shaun Cassidy (WARN)	SHAUN CASSIDY
29	THE ALBUM—Abba (ATLA)	THE ALBUM
30	FRENCH KISS—Bob Welch (CAP)	FRENCH KISS
31	DOUBLE PLATINUM—Kiss (CASA)	DOUBLE PLATINUM
32	HEAVY HORSES—Jethro Tull (CHRY)	HEAVY HORSES
33	CRIME OF THE CENTURY—Supertramp (A&M)	CRIME OF THE CENTURY
34	MY AIM IS TRUE—Elvis Costello (CBS)	MY AIM IS TRUE
35	SANTA ESMERALDA—Santa Esmeralda (TCD)	SANTA ESMERALDA
36	EARTH—Jefferson Starship (RCA)	EARTH
37	KAYA—Bob Marley (ISL)	KAYA
38	I, ROBOT—Alan Parsons (ARIS)	I, ROBOT
39	IT'S A HEARTACHE—Bonnie Tyler (RCA)	IT'S A HEARTACHE
40	FEELS SO GOOD—Chuck Mangione (A&M)	FEELS SO GOOD
41	FLEETWOOD MAC—Fleetwood Mac (REPR)	FLEETWOOD MAC
42	A FAREWELL TO KINGS—Rush (ANTH)	A FAREWELL TO KINGS
43	BOOK OF DREAMS—Steve Miller (CAP)	BOOK OF DREAMS
44	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)	YOU LIGHT UP MY LIFE
45	THANK GOD IT'S FRIDAY—Soundtrack (CASA)	THANK GOD IT'S FRIDAY
46	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	EVEN IN THE QUIETEST MOMENTS
47	EMOTION—Samantha Sang (PRIV)	EMOTION
48	TEN YEARS OF GOLD—Kenny Rogers (UA)	TEN YEARS OF GOLD
49	FIRST GLANCE—April Wine (AQUA)	FIRST GLANCE
50	FLOWING RIVERS—Andy Gibb (RS	

## Local Union Challenges AFM In Montreal Clubs

By DAVID FARRELL

MONTREAL—A silent war is coming to a boil in the city of Montreal as the AFM and a radical faction of Quebec's musicians prepare for a showdown.

AFM local president Gordon Marsh claims the recent alliance of the radicals own Syndicat de la Musique du Quebec (SQM) with the Canadian Confederation of National Trade Unions (CNTU) is a psychological bluff "that is more publicity than meaning."

The issue of a fallout between the AFM and separatist Quebec musicians reared its head last fall when local star Michel Rivard, from Beau Dommage, announced his discontent about having his rights handled by an American union.

Beau Dommage, in addition to a number of other local musicians, stood ground on the issue and withdrew memberships. Since then, Beau Dommage has dissolved but as many as 300 musicians across the province are now believed to be actively endorsing the splinter union.

According to Quebec artist Serge Fiori, founder and leader of Harmonium, the new union is to establish

itself in the secondary markets of the province. "We will become recognized by the small theatres and cellars outside of Montreal at first," he says, "and then as the new union becomes stronger, hopefully we will be recognized across the province."

The industry has generally tried to avoid the confrontation that is looming ahead, taking each issue in hand as a case crops up. A club in the east side of Montreal recently attempted to do business with both AFM and SQM musicians, but, Marsh says, "we told them they couldn't have it both ways and lowered the boom. It wasn't a matter of coercion, we just said, 'If you want to hire our musicians, then you had better respect our rules. They couldn't afford to keep the place going using local musicians. An American name keeps them busy, so they are no longer dealing with the other union.'"

While the radical musicians continue to promote their cause, the real battle is being fought at the impresario and concert hall owner level. So far the electronic media has unanimously sided with the AFM along with major concert promoters and record producers.

## Industry Looks French With New Quebec Law

MONTREAL—Quebec's controversial language bill takes effect and English language advertising within the province will be no more on July 3.

Essentially, bastardized French is outlawed, but English brand name trademarks are permissible under the new law, which turns a Montreal downtown nightclub from El Casion to Le Casino in a matter of weeks.

Billboards in the province will have to contain French copy, although bilingual advertising on the outdoor signs is allowed until Dec. 31, 1980. After that date, all copy must be in the "language of the people," as one cabinet minister said recently.

Record companies have all complied with the new bill, providing label information on the back of album jackets in French and English. In some cases, particularly in the

jazz field, the liner notes are printed in both languages.

English media is exempted under the new law, which allows them to continue selling advertising to the slightly more than one million people in Montreal who read only English. Radio station CHOM-FM, by far the largest progressive English station in the province, is mixing French and English language recordings on the air, but is limited in the amount of French on-air patter its disk jockeys can speak, by law.

Ironically, some 60% of CHOM-FM's audience is French-speaking and interested in U.S. and British rock and pop recordings, which are played to a lesser degree by the all-French language competitors.

The new law will affect concert advertising, in-store display materials and sheet music books, if the law is rigidly enforced.

## CAPAC Shows \$1 Million Rise

TORONTO—CAPAC's license fees and interest income show an increase of close to \$1 million over last year, reflecting the growth of the Canadian music industry both domestically and internationally, says John V. Mills, general manager of the society.

The 1977 figures show that CAPAC's fees and income totalled \$13,427,861. Foreign income for CAPAC members increased from \$705,887 in 1976 to \$878,287 last year.

The biggest increase showed up in the payouts to CAPAC publishers and writers. CAPAC publishers received \$3,479,736 in 1977, up \$500,000 over the previous year, while CAPAC writers earned \$2,255,752, compared to \$1,722,441 in 1976.

Overhead costs have remained "fairly constant," Mills said in the statement, at 13.4 per cent of total income.

"In 1977, CAPAC distributed well over \$5,500,000 to Canadian com-

posers, lyricists, and publishers," Mills says. "We share the details of our operation with the music industry because we want everyone—including our members and prospective members—to be aware of what we are doing."

## Up-In-The-Air Performer Seeks Trivia Notch

TORONTO—Toronto singer-songwriter Michal Hasek may well have won himself a place in the Guinness Book of Records for a set he played recently here, to promote his latest album, "The Radio Play."

The thematic album was recorded on his own Naja label last year and when it came time to release it a short while back, Hasek and his bass player, Rodney St. Amand, zipped up to the space deck of the CN Tower here, some 1,450 feet in the air, and staged an impromptu concert.

## UA Office To Close & Go Via EMI

TORONTO—UA Canada will close its doors on Aug. 1, according to president Stan Kulin. Following this, the label will be licensed by Capitol-EMI in Canada for manufacturing, distribution and promotion.

The seven-year-old company is "going out with a bang," Kulin said recently, noting the sales strength of artists such as Crystal Gayle, the Dirt Band and Kenny Rogers, all of whom have new product on the marketplace.

United Artists was, until recently, distributed in Canada by Capitol, but changed to RCA for manufacturing and distribution late last year. The current deal expires on July 31 and then the seven-person office will close. Stock will be transferred from the RCA warehouse in Smith Falls to Capitol's central warehouse in Toronto. The label is to host a small industry party shortly before the office is closed, Kulin says.

## From The Music Capitals Of The World

### TORONTO

David Clayton-Thomas and keyboardist Doug Riley came together on stage recently to perform a tribute to Henry Roeland Byrd, better known as Professor Longhair. The tribute was simply entitled "Professor Longhair," and was originally recorded by the BS&T leader on an RCA album. Longhair, meantime, was in town to tape a tv show with Peter Applebury.

Ottawa singer/songwriter Ian Tamblyn recently performed at an anti-nuclear power benefit in Darlington, Ont. His Posterity album on release in the U.S. via Cream Records, is finding a warm reception on both sides of the border and future plans include a number of American appearances. The first single to be culled from the LP is "Take Me Home."

Phonodisc Records in Canada has started to release the Pye originated "Ronnie Scott's Presents" series. Included in the titles: Sara Vaughan, Carmen McRae and guitarist Louie Stewart.

British songstress Kate Bush has the Moffat chain in western Canada on the case for her single "Wuthering Heights." Capitol is discussing a Canadian promotional trip for her. ... Ellen McIlwaine appeared at the Horseshoe Tavern for several nights and taped a remote for CHUM-FM.

The Nazareth tour in Canada is going gangbusters, according to A&M. Polydor Records has announced that Thin Lizzy vocalist Phil Lynott has four solo albums in the can. Also, a double Graham Parker "live" LP is scheduled for release in June.

Former music director for CKGM, Greg Stewart has shifted to FM 96 in Montreal, lured by a big contract and the PD position, replacing Bob Wood at FM 96. Wood has assumed the PD post at Rock 102 in Buffalo. ... Among recent CRIA certifications, two quadruple platinum album awards to Simon and Garfunkel ("Greatest Hits" and "Bridge Over Troubled Water"), and a quintuple platinum certification on "Saturday Night Fever," now close to the 900,000 unit mark, Polydor reports.

DAVID FARRELL

Hasek now claims that he has set a record for the world's highest concert, and plans to insist that the fact be recorded in the revered bible of human trivia. Even if it doesn't make that publication, news of the event did make the national wire service, Canadian Press. A picture and news story in the Toronto Sun also appeared.



Togetherness Disco: Dancers enjoy the music on the A&M soundstage transformed into a disco to showcase material from LTD's new LP "Togetherness."

## Old Chaplin Hangout

• Continued from page 14

"Togetherness" disco, as part of a party and showcase for the label's hot soul group LTD.

A few months earlier, it was used to showcase A&M acts for radio and the public. The concept began with Jan Basham, A&M Los Angeles promotion representative, who, in mid-April, arranged for a live Herb Alpert/Hugh Masekela concert to be broadcast by KPOL-FM.

Jack Popejoy, KPOL program director comments: "Soundwise, the quality was excellent, the best pickup I've ever heard. In addition, our listeners shared the experience of being on the A&M soundstage, which is filled with history. Thus, our listeners treated the soundstage with reverence."

Some 700 persons showed up for

the affair, including listeners, station salesmen and employes and A&M staffers.

The second soundstage showcase involved rock station KNAC-FM, Long Beach, in late April with Budgie.

A 14-person in-house crew is constantly refurbishing the lot, according to Alpert. This year three more studios will be constructed in the basement of the sales building. Last year, A&M opened its futuristic accounting department offices farther down on La Brea, as well as enlarging and moving other quarters.

And because the lot is a landmark, Alpert says that whenever construction is needed, building permits must go through the department of cultural heritage to insure that a landmark is not destroyed.

## Novel Radio Measurement Ploys Will Change Promo

By DOUG HALL

ST. PAUL, Minn.—Radio measurement on a monthly basis with results out in seven days will change radio promotions from seasonal to continuous. Rick Sklar, vice president of programming for ABC Radio, told the Broadcast Promotion Assn. convention here Saturday (10).

Sklar pointed to both Audits & Surveys with its TRAC 7 and Burke Marketing beginning extensive efforts to compete with Arbitron's sea-

sonal sweeps with continuous measurements.

"And they have the resources to do it nationwide—staffs in the thousands and big bucks in the budget," Sklar added. He noted that Arbitron is running continuous measurement tests.

These new services will be measured by telephone and "catch people too busy to keep diaries," he said. "If the telephone becomes as important as the diary you will see further changes in promotional techniques."

Sklar envisions year-round promotion efforts, at least in top markets, as he noted that Audits & Surveys begins TRAC 7 in four markets next fall with more by winter and Burke is starting in 10 markets in October and hopes to expand to 20 in January and to 50 eventually.

Turning to AM stereo, he called this an unusual promotion opportunity for AM stations and a new kind of challenge for FM. Sklar reasons that once the FCC approves AM stereo, which he suggested could come this year, manufacturers, sensing a vast market, will deluge America with AM stereo receivers.

Sklar said there is a "need for a great deal more research into what motivates a person to listen to a radio station and report his listening."

Lacking adequate research, Sklar recalled a number of past promotions that "program directors cooked up" and "we had no idea if the stunts and contest and advertising had any real function in the process

(Continued on page 99)

# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 6/17/78

Number of LPs reviewed this week 62 Last week 28

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## Pop

**QUINCY JONES—Sounds . . . And Stuff Like That, A&M SP4685.** Produced by Quincy Jones. Jones should score across-the-board with this album, for there are cuts here to appeal to pop, soul, jazz, MOR and even disco playlists. The tunes range from pure funk to mellow ballads, and with the exception of one cut, all feature vocals. Guest musicians include Chaka Khan, Herbie Hancock, Eric Gale, Hubert Laws, Michael Brecker, Tom Scott, Ralph MacDonald and Ashford & Simpson. String and horn section backup highlights the impressive list of tunes by Hancock, Ashford & Simpson, Stevie Wonder, Doobie Brother Michael McDonald and Lesley Gore, whose early '60s hits Quincy produced.

**Best cuts:** "Superwoman," "Takin' It To The Streets," "Stuff Like That," "Tell Me A Bedtime Story."

**Dealers:** Jones' "Roots" album went gold last year.

**JERRY JEFF WALKER—Contrary To Ordinary, MCA MCA3041.** Produced by Michael Brovsky. Considering this is Walker's final album for MCA, it's a first rate effort effectively pitting country flavored rhythms within a clean pop framework. His easy going songs are perfect for his often sarcastic, if not cynical delivery. But above all, they are personal statements, which because of Walker's universal delivery, become strongly assessible melodies. Though all tunes are scribed by others, they nonetheless come across with enough enthusiasm to be his own. Tight band supports Walker's guitar.

**Best cuts:** "Tryin' To Hold The Wind Up With A Sail," "Contrary To Ordinary," "Saturday Night, Special," "We Were Kind Of Crazy Then," "Carry Me Away."

**Dealers:** Walker always sells both country and pop.

**WALTER MURPHY—Phantom Of The Opera, Private Stock PS7010.** Produced by Walter Murphy, Eddie Leonetti. This big-production thriller-in-sound, based on the classic tale, brings together several diverse talents, not the least of whom are Bach, Beethoven and Mozart. Murphy has adapted their melodies for a number of his virtuoso keyboard cuts, including a dramatic "Dance Your Face Off," while Gene Pistilli contributes vocals (a trifle colorless) and lyrics. If the album's overall quality is rather uneven, this is more than adequately compensated for by two tunes, B.G. Gibson's sweeping ballad, "The Music Will Not End," and Renee Geyer's melodic, jazz-disco "Gentle Explosion." Both are stunning. Murphy deserves credit for an ambitious project.

**Best cuts:** Those named, plus "Rescue Me," "A Night At The Opera."

**Dealers:** This is an important release for both label and artist.

## Soul

**LTD—Togetherness, A&M SP4705.** Produced by Bobby Martin. Material here is near perfect. When given to a group with the capability of turning practically any song into something special, the effect is staggering. This LP is structured so that no two tunes of the same type are following each other, allowing the listener a chance to get acquainted with the total musical scope of LTD. Instrumentation is usually strong as are the vocals. Percussion is particularly impressive on certain cuts. Harmony, when called on is tight.

**Best cuts:** "Holding On (When Love Is Gone)," "We Both Deserve Each Other's Love," "Concentrate On You," "Together Forever."

**Dealers:** This group is constantly building a strong following—with heavy label support.

## Country

**RONNIE MILSAP—Only One Love In My Life, RCA ALF12780.** Produced by Tom Collins, Ronnie Milsap. Milsap's follow up to his gold LP, "It Was Almost Like A Song," is a pronounced continuation of the singer's ability to appeal not only to country, but contemporary and pop audiences as well. Offering a well balanced collection of potent pop and country material, Milsap's effective and smooth delivery is supported by such pop-oriented production highlights as horns, strings, syndrums and synthesizers, as in "Let's Take The Long Way Around The World," and creative country arrangements sweetened with steel and background vocals.

**Best cuts:** "Only One Love In My Life," "Let's Take The Long Way Around," "Once I Get Over You," "Back On My Mind Again," "Yesterday's Lovers Never Make Good Friends."

**Dealers:** Title cut from LP stars at 13 on Billboard's Hot Country Singles chart after only three weeks. RCA has also launched a merchandising program to enhance LP appeal.

**THE OAK RIDGE BOYS—Room Service, ABC AY1065.** Produced by Ron Chaney. The quartet's varied vocal arrangement capabilities are the focal point of this 11-song set which glides from slow paced ballads to bluegrass stompers to lazy blues. While piano and strings take the instrumental spotlight on "But I Do," fiddles, banjo, dobro and mandolin step in to add a bluegrass effect to "Callin' Baton Rouge." Lively piano riffs set the tempo on "Lots Of Matchbooks," and piano and

## Spotlight



**ROLLING STONES—Some Girls, Rolling Stone Records COG39108.** (Atlantic). Produced by the "Glimmer Twins." This is another strong studio effort by the Rolling Stones. Owing a bit of a debt to a disco influence, the LP still stays true to the band's r&b and rock'n'roll heritage. Sometimes the music shuffles along, sometimes it chants, and sometimes Jagger talks over and through the music, but all the time the band's inimitable sense of swing and movement is always in the front. The LP is closest in spirit to "Exile On Main Street," with the same sort of diffuse yet coherent sense of rhythm and urban angst. The album uses the basic musical lineup of the Stones with little outside help.

**Bests cuts:** "Miss You," "Shattered," "Beast Of Burdon," "Some Girls," "Imagination"

**Dealers:** With the Stones you can expect immediate demand. Also note major tour, possibly the last.

**DAVE MASON—Mariposa de Oro, Columbia JC35285.**

Produced by Dave Mason, Ron Nevison. With a title apparently named after the Record Plant's Malibu location, this album should be Mason's biggest commercial penetration. The sleek and sassy front and back cover photos of Mason are resemblant in a sense to the music with its sophisticated easy flowing melodies backed with a hard rock edge. Like last year's "Let It Flow" which contained a viable number of singles, including Mason's breakthrough "We Just Disagree," this album is full of potential singles material. Mason's strong vocals do justice to his romantic ballads and the energetic rockers. He also tackles a gospelish-sounding "Warm and Tender Love," and an emotional rendition of Carole King's "Will You Still Love Me Tomorrow." Mason's guitar is backed by a usually tight ensemble including the likes of former band members now soloists Mike Finigan and Jim Krueger. Stephen Stills contributes backing vocals on a few cuts.

**Best cuts:** "Don't It Make You Wonder," "Share Your Love," "All Gotta Go Sometime," "Warm Desire," "Will You Still Love Me Tomorrow"

**Dealers:** Mason's last album put him on the brink of superstardom



**CRYSTAL GAYLE—When I Dream, United Artists UAL858H.** Produced by Allen Reynolds. The soaring crossover career of Gayle will continue its ascent with this handsome package of distinctively performed, tastefully produced, numbers. Crystal's voice wraps around the lyrics, squeezing emotion out of them in the context of a smooth and polished song. Crafty use of keyboards, guitars (rhythm and slide) and a softer bass beat than used in previous Crystal encounters with Reynolds' rock steady production all combine for a fresh sounding set of love ballads.

**Best cuts:** "Why Have You Left The One You Left Me For," "Hello I Love You," "Talkin' In Your Sleep," "When I Dream," "Cry Me A River."

**Dealers:** Expect heavy action in country, pop and easy listening bins. Crystal's a hot consumer press item.

acoustic guitar add a bluesy feel to "Lay Down Your Sword And Shield." Strings, electric guitars, and steel add even further variation to this pleasurable set.

**Best cuts:** "But I Do," "If There Were Only Time For Love," "Cryin' Again," "I'll Be True To You," "Come On In," "Lay Down Your Sword And Shield."

**Dealers:** The album hits Billboard's Country LP chart this week at a starred 16—a good indication of strong sales.

## Jazz

**CHARLES MINGUS—Cumbia & Jazz Fusion, Atlantic SD8801.** Produced by Ilhan Mimaroglu, Daniele Senatore. Mingus slides into this aptly named album with a pastiche of native rhythms that gradually gives way to one of the most brilliant fusion efforts of the past decade, reestablishing his reputation as a trendsetter. Mingus' jazz never overpowers the natural elements here and it is the superb playing of the music that holds this disk securely together from start to fin-

ish. Side one is a compelling exploration of the fusion thesis (and one that stretches from Paul Whiteman to the present) while side two is a masterful score written for the not-yet-released movie "Todo Modo."

**Best cuts:** Drop the needle anywhere.

**Dealers:** Play in-store and pitch to fans of all persuasions.

**VARIOUS ARTISTS—The Atlantic Family Live At Montreux, Atlantic SD23000.** Produced by Arif Mardin. This two-disk package contains only six selections, but two songs take up entire sides, including a nearly 22-minute version of the Average White Band's "Pick Up The Pieces." The tracks were recorded at last summer's 11th annual Montreux International jazz festival in the Alps and feature such stellar musicians as AWB, Don Ellis, Sonny Fortune, Ben E. King, Herbie Mann, the Brecker Bros., Joe Farrell and Richard Tee. Expect strong response to these rhythmic instrumentals from jazz customers.

**Best cuts:** "Pick Up The Pieces," "Everything Must Change," "One To One."

**Dealers:** A list of all artists featured on the LP is on the album jacket.

**DAVE BRUBECK QUARTET—A Cut Above, Direct Disk Labs DD 106.** Produced by Joe Overholt, Tom Semmes. Veteran jazz stylist Brubeck makes his direct-to-disk debut with four

sides of his and his three son's stellar playing. This is the old "new" Brubeck quartet which has been working together for the past five years. Once one gets past the worst LP cover ever to be associated with this piano giant's career, one discovers the joys of Brubeck's hard, two-fisted piano style with the new sound of Darius vamping and soloing on synthesizer—a new sound to reckon with within the senior Brubeck's musical spectrum. Son's Chris on bass and trombone and Dan on drums, all meld into one cohesive element as they romp and swing through seven selections, including a brilliant Duke Ellington medley and six tunes formerly recorded by Brubeck for Columbia, five by his own pen. The sound quality lends greater presence to the musicianship.

**Best cuts:** "Ellington Medley," "Three To Get Ready," "Blue Rondo a la Turk," "Take Five."

**Dealers:** Play in-store to demonstrate the sound and also to let people know that Dave is back in the grooves.

**DON ELLIS—Live At Montreux, Atlantic SD19178.** Produced by Don Ellis. Veteran Ellis turns in a fine set here, amply displaying his trumpet (and occasionally) fluegelhorn talents on six original and diverse tunes. The result is a multi-textured showcase, high on energy and well-recorded, especially for a live set. Ellis' sidemen are substantial, too, notably alto saxman Ted Nash on "Go-No-Go" and string players Pam Tompkins and Jimbo Ross on "Future Feature." This album is for musicians as well as regular fans.

**Best cuts:** "Loneliness," "Niner Two," "Future Feature."

**Dealers:** Atlantic is pushing this album strongly, along with its other Montreux releases—particularly to the college crowd.



## First Time Around

**LIAR—Set The World On Fire, Bearsville BRK6982.** (WB)

Produced by John Alcock. This is perhaps one of the most well-crafted rock debuts in awhile. A five-man English outfit, it manages to combine gut level energy with fresh, invigorating rock melodies, all textured with a strong pop sense. The engaging instrumentals, paced by lead guitarist Steve Mann, is delivered in an aggressive, yet unobtrusive manner so that the intelligent lyrics and melodies are up front. Steering the band in the right direction is producer Alcock, who helmed production of Thin Lizzy. Rounding out the band is Dave Burton, lead vocals and guitar; Paul Travis, lead guitar and vocals; Dave Taylor, bass and vocals; and drummer/percussionist Clive Brooks.

**Best cuts:** "Set The World On Fire," "Town Of Evil People," "Five Knuckle Shuffle," "I'm Calling," "Frustration."

**Dealers:** A natural for AOR radio.

**ROSETTA STONE—Private Stock, PS7011.** Producer Roger Greenaway. This is a very impressive debut. A quintet of rockers from Northern Ireland (including ex-Bay City Roller Ian Mitchell) has teamed with superstar producer Greenaway to produce 11 cuts that demonstrate superb command of the pop idiom, wedding various tried-and-true rock styles into an album of certifiable hit singles flawlessly executed. The group's new songs are instant classics, possessing the unmistakable stamp of a commercial success.

**Best cuts:** "If Paradise Is Half As Nice," "Sunshine of Your Love," "At The Disco," "Rock And Roll (I'm Coming Home)," "Drive On," "Steel Willie," "Judy," "Free As A Bird."

**Dealers:** Play in-store.

**WILLIAM D. SMITH—Smitty, A&M SP4693.** Produced by Terry Woodford, Clayton Ivey. The stalwart production team of Woodford and Ivey, who have a knack for turning vinyl to gold, applies its steady touch here on this debut by one of the busiest studio musicians. The folks he's played with reads like a who's who of rock, so it's only natural that Smith's music reflects so many varied influences. The basic flavor of the album is uptempo, goodtime swing; boogie-based but refreshingly pop-oriented. Incorporated are influences of rock, and soul which are as engaging as the pop textured tunes. Smith plays piano and organ and is backed by other first rate studio players including Jim Horn on sax, Roger Clark on drums and the Muscle Shoals Horns. Vocals are soft and smooth.

**Best cuts:** "Sweetie Pie," "Genevieve," "Girl Of A 1,000 Dreams," "Right Feeling At The Wrong Time," "Forgive A Fool In Love."

**Dealers:** Smith is managed by Ken Fritz, whom also helms George Benson's career.

**ELIZABETH BARRACLOUGH, Bearsville BRK6978** (WB). Produced by Albert Grossman. Singer/songwriter Barracough's delivery can best be described as rough edged, raw, enthusiastic and coarse. But it was unique enough to catch the attention of Bearsville boss Albert Grossman, who shares production credits with John Simon. The material ranges from folk flavored narratives to screaming Patti Smith type rockers to midtempo rock tunes. Backing Barracough's guitar are some top musicians including Charlie McCoy on piano, Paul Butterfield on harmonica, Todd Rundgren on guitar

(Continued on page 96)

**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, Alan Penchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein and Adam White.

# pablo cruise

## *Worlds Away*

**A perfect place to spend the summer of '78.**

"Worlds Away:" The new album from Pablo Cruise shipping gold on A&M Records & Tapes

SP 469

Includes the single, "Love Will Find A Way" Produced by Bill Schree AM 2048



Watch for a major Pablo Cruise tour of America this summer.

## Closeup



Foghat

**FOGHAT—Stone Blue, Bearsville BRK6977. Produced by Eddie Cramer, Foghat.**

Foghat has consistently remained a top-selling English rock outfit which refuses to deny its musical roots—basic American blues. Occasionally criticized for its stand as too simplistic for today's musical tastes, the foursome in this newest effort has taken a two-guitar, bass and drum lineup to the creative limits and produced an intricate, multi-textured epitaph for such overly-simplistic criticism.

The eight cuts comprise a loosely-themed LP which seeks to focus on the emotional and practical problems of day-to-day existence—a heritage of the blues. However, inclusion of a lyric sheet would have brought this goal into sharper reality.

Despite that single drawback, a contagious enthusiasm pervades every cut to the point of not caring if the words are distinct—it's the energy which counts, yet another blues throwback. Additionally, the remarkable vocals of "Lonesome" Dave Peverett have never been showcased as well.

Outstanding among these is Peverett's frenetic phrasing on leadoff "Stone Blue," a driving tribute to rock's therapeutic qualities for the depressed spirit. When he wails "Turn it up, higher and higher" and builds intensity to the breaking point, the entire song is lifted to yet another plane by the masterful slide guitar of Rod Price. "Stone Blue" should stand as the definitive Foghat, based on blues blistering rock nevertheless.

The subsequent "Sweet Home Chicago" dispels any doubts of the

band's preference when its mellow dobro intro bursts into relentless up-tempo blues. Its theme of life in the big city is carried into the third cut, "Easy Money," which comments more on the relentless search for the dollar: "Easy money... ain't it hard to find?"

Closing side one is "Midnight Madness," a more mellow statement on the incumbent miseries attached to the end of a relationship.

Guitar arpeggios combine with a melodic bass line, building to a heavier bridge on which Peverett can yearn for the return of his lady, "Midnight madness... it's gonna turn me around."

Side two opens with "It Hurts Me Too," an interesting study of the eternal triangle—man loving another man's woman, who can't see what a bum her beau has become: "When things go wrong with you, it hurts me too." Price's dobro and slide work is exceptional.

"High On Love" is a fairly straight-ahead rocker celebrating the fruition of a romance, followed by a unique interpretation of Donovan's "Chevrolet." Peverett opens a capella, joined by a strong fuzztone guitar riff and tambourine, building to a virtual sound explosion when drums and bass open up. A menacing, rolling rhythm develops as if that Chevy is slowly cruising Chicago's seedier side.

"Stay With Me" closes the LP on a mellow note, highlighted by intricate guitar work and chiming, tasty bass lines. Peverett pleads for his lady to stay, "I would comfort you, love away the blues... speaking words without a sound."

"Stone Blue" is stone solid rock.  
**RAY HERBECK JR.**

## New Market For Classical Line

NEW YORK—Audiofidelity Enterprises has begun marketing its budget line of First Component classical records and tapes in approximately 100 F.W. Woolworth and Woolco stores on a non-exclusive basis.

"We'll continue to sell to retailers," a company spokesman says, noting that it has another specialized line of classical tapes also being distributed through the Radio Shack chain under the Realistic imprint.

The Woolco deal includes 8-track and cassette tapes. Records are listed at a retail price of \$2.98, while tapes are listed at \$3.98.

Audiofidelity product will be displayed in regular bins, with copies of a free booklet placed nearby that offers an explanation of some of the music that is available.

# General News

## Big Retail Chains Gain By Price Hike

• Continued from page 1

price hike, coming on the heels of a pop catalog increase to \$7.98 list (Billboard, May 6, 1978), remains two-tiered. It puts LPs and tapes at an equal price level, versus the significant 18 or 19 cent differential previously. Disk/tape differentials are maintained only for country, r&b. Pure Gold and Victrola.

Basic price increase averages 14-20 cents, with dealer percentage hikes somewhat higher. For example, \$7.98 product goes to \$4.37 for dealers from \$4.23, and to \$4 for wholesalers from \$3.96, up 3.3% and 1% respectively. But with the format equalization, wholesale tape prices drop to \$4.37 from \$4.41 for dealers, and to \$4.49 from \$4.71 for wholesalers.

Assistance in preparing this story provided by Roman Kozak, Stephen Traiman, Alan Penchansky, Sally Hinkle, Pat Nelson, Jean Williams and Paul Grein.

This contrasts with WEA's price structure introduced last winter (Billboard Feb. 4, 1978), which allows different discounts for rackjobber/one-stops, multiple shipment dealers, and single dealers depending on volume of sale. This was followed by Phonodisc's increase (Billboard, March 11, 1978), which set different prices for racks, chains and independents. CBS's price increase has been the most recent (Billboard, May 22, 1978). Under the CBS plan, racks, one-stops and retail operations that redistribute product to three separate retail sites pay the same base price, while single independent dealers pay more.

In maintaining the two-tier differential, rather than going to a more complicated three-tier or volume-purchase basis, RCA's Dick Carter emphasizes in the letter accompanying the June 1 increase that RCA "continues to acknowledge wholesale accounts as those who cause the redistribution of product to non-affiliated retail accounts" (those in which no proprietary interest is held).

For wholesalers redistributing to both affiliated and non-affiliated accounts, an annual affidavit is required indicating the sales percentage for each type—with product resold to affiliated accounts sold to the wholesaler at retail prices.

In other significant RCA list price increase, also affecting the new wholesale levels, original cast and Legendary Performer product goes to \$8.98 from \$7.98 LP, \$8.95 tape; Bluebird two-album sets go to \$10.98 from \$9.98. In a rare decrease, the LSO two-album original cast tapes go to \$13.98 from \$14.95.

"I feel real good about the situation, as far as I'm concerned as a wholesaler and a retailer I feel better about pricing than I ever have," states Dave Crockett, manager of Father's and Sun's, large Indianapolis one-stop. The operation also supplies Karma Records chain, owned by Father's and Sun's.

"I don't think anybody buying from WEA is going to jump back to the wholesalers," emphasizes Crockett. "But it may slow down the attrition rate from wholesalers. All of these price increases recognize the function of a one-stop, a wholesaler," he says.

"We don't have any problems with the mathematics of the situation," says Ben Karol, owner of the King Karol retail chain, which is also a one-stop in New York.

"What complicates things is that companies are always throwing deals at you. With CBS you have six on a 100 and with WEA you have 5% and 10%. Capitol and RCA also have their own deals. Almost every word out of their mouths is 'deal.'"

"I don't know what my bookkeeper thinks about tiered pricing, but I personally hate it," says Eliot Mavura, owner of the Discomat discount retail chain in New York. "The record companies seem to think that every record store has a flock of lawyers who can understand the B.S. that they throw at us."

"They seem to get whims over at the record companies and then send three or four letters that you have to be a lawyer to understand. You would think that the record companies would make it easier for the street, but they don't."

"Truthfully, tiered price structures are driving us crazy," says Al Franklin, owner of Franklin Music World, a single superstore in Hartford, Conn. "With some of these prices we have to figure out the differences not only on the gross, but also the net, and it's driving us crazy."

"The biggest problem is on the credits that the record companies owe us. They want to be paid in advance and then they try to screw you on the returns, by crediting you with the old lower prices."

Franklin says he is continuing with his boycott of CBS product because of the CBS pricing system which favors multiple small chains over a single large dealer (Billboard, May 20, 1978). He says that he and other New England dealers who have joined him in the boycott, will hold another meeting this week.

"What price stability?," laughs Art Shulman, manager of Laury's Discount Records, Chicago chain of four stores. "Let's wait and see how long it takes until they change again," he cautions. "Coming on top of recent increases to \$7.98, this will force us to raise our retail," states Shulman.

"What price stability?," echoes Stan Meyers, manager of Chicago's Sound Unlimited one-stop. "As always they'll settle down for a short period until inflation forces things upwards again."

"The three price set up, personally I think it's a healthy thing for the industry," Meyers states. "It recognizes people who are serving a function of warehousing records."

Dave Rogers, chief buyer for the Coop Tapes and Records web, out of Peoria, believes companies instituted the tiered pricing because they didn't want to be bothered with small retailers.

Rogers would like to see more emphasis placed on discounts for volume dealers. "I feel sorry for the guy who owns one record store and does a ton of business," he explains.

"It just seems like there's a strong need for some type of universal pricing," he states.

Paul David, president of the Ohio-based Stark Record Service with 85 stores, is unhappy with the recent price restructurings and says he is already looking to price increases at the store level to compensate for the losses he'll incur under the new plans.

"We're raising tape prices 25-30 cents. We used to sell at retail for a dollar off list, but now we'll have to sell a \$7.99 list album for \$7.25 to \$7.29."

"Also we're considering whether we can continue with our central warehouse operation or whether we'll have to go direct to the stores or



**HAPPY BIRTHDAY—Rock promoter Don Kirshner, right, joins Warner Bros. Rod Stewart at a party following taping of the fifth anniversary show of Kirshner's popular "Rock Concert" which aired Saturday (3) on WNBC-TV.**

## Lifelines

### Deaths

**Albert John Tronti, 53, orchestra leader at the Sahara Tahoe Hotel, Lake Tahoe, since 1965, died in his sleep May 30. He had played sax with Jimmy Dorsey and Jack Teagarden during his career. He is survived by his wife Delores, two children and three grandchildren.**

a combination of the two. It's frustrating because our whole structure was built around this facility which we felt we had to have."

"It's a real headache because they didn't do it all together. I think last time we had a price increase, the whole industry, more or less, just went ahead and did it all at once," says Virgil Lugar Jr., manager and buyer for Music Center Distributor, Inc. a one-stop and rackjobber in Birmingham, Ala.

"But this time, with the \$7.98s for some and the \$6.98s for others, they just kind of eased into it and it has created problems. We almost feel like giving up and pricing all of them at a list of \$7.98."

Richard Brown, sales manager for All South Distributing Corp. a record and tape distributor, one-stop and rackjobber in New Orleans, says: "Certainly we raised prices just like everybody else did. It's unfortunate the increases came when they did, because we had just readjusted our prices. But I don't think it's going to have that much detrimental effect because it's a sign of the times."

"It's causing an internal problem from the distributorship itself where some things are one price and others are another price, and it's a real headache for our billing department. But there's not nearly as much retail resistance as most would have you believe. The retail resistance really comes from some of the shop owners themselves, not the customers."

Jimmy Lancaster, manager of Jimmy's One Stop, Nashville, asserts that "I don't think that much of an increase is warranted—it's gone out of proportion. I'm in the record business too and I don't think it costs that much to make an album."

It's already caused a decrease in buying. Records are a luxury—not something people have to have—so there needs to be a stopping place somewhere."

Ronnie Lewis, manager of Stan's Record Service, Shreveport, La., one-stop and rackjobber, says, "Anytime there's a price increase it causes instability. When everything gets stable and everybody finally goes up it's okay, but during this time it's crazy."

(Continued on page 106)

# RIAA Certified Records

## Gold LPs

Gerry Rafferty's "City To City" on United Artists. Disk is his first gold LP.

Andy Gibb's "Shadow Dancing" on RSO. Disk is his second gold LP.

Genesis' "And Then There Were Three" on Atlantic. Disk is its first gold LP.

Trammps' "Disco Inferno" on Atlantic. Disk is its first gold LP.

Barbra Streisand's "Songbird" on Columbia. Disk is her 18th gold LP.



**Meat Loaf's "Bat Out of Hell" is gold.  
One out of one ain't bad.**

**On Epic/Cleveland International Records and Tapes.**  
Songs by Jim Steinman. Produced by Todd Rundgren. Management: David Sonenberg.

Cleveland International Records is a division of the Cleveland Entertainment Company.  
P.O. Box 783, Willoughby, Ohio 44094. 216-951-0993. 538 Madison Avenue, New York, New York 10022. 212-935-8630.

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# Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/17/78

Number of singles reviewed

this week **85** Last week **95**

# Top Single Picks

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**WINGS—I've Had Enough (3:02);** producer: Paul McCartney; writer: Paul McCartney; publisher: ATV BMI. Capitol P4594. The group's second single from the "London Town" LP, features McCartney's growling vocal and an insistent beat, making a decisive statement in release of pent-up frustrations. The song's rock structure is reminiscent of earlier McCartney/Beatle tunes.

**ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (3:44);** producer: Jeff Lynne; writer: J. Lynne; publishers: Unart/Jet BMI. Jet ZS85050 (CBS). First CBS distributed ELO product taken from the group's multi-platinum "Out Of The Blue" LP, features the group's multi-layered vocals and textured harmonies. The catchy beat begins with a thumping intro and concludes in harmonic operatic fashion.

**COMMODORES—Three Times A Lady (3:35);** producers: James Carmichael, Commodores; writer: L. Richie; publishers: Jobete/Commodores Entertainment ASCAP. Motown M7902R1. First single culled from the group's "Natural High" LP is strongly reminiscent to its smash "Easy." The soft instrumental background allows for full lyrical impact on this romantic ballad, one of the most evocative love songs in some time.

## recommended

**CRYSTAL GAYLE—Talking In Your Sleep (2:53);** producer: Allen Reynolds; writers: R. Cook, B. Woods; publishers: Roger Cook/Chriswood BMI. United Artists UAX1214Y.

**GENE COTTON—You're A Part Of Me (3:18);** producer: Steve Gibson; writer: Kim Carnes; publishers: Brown Shoes/Chappell ASCAP. Ariola 7704.

**HOT—If That's The Way That You Want It (2:43);** producers: Clayton Ivey, Terry Woodford; writers: Dennis Lambert, Brian Potter; publisher: ABC-Dunhill BMI. Big Tree BT16118 (Atlantic).

**LES DUDEK—Gonna Move (3:20);** producer: Bruce Botnick; writer: P. Pena; publishers: Sailor/No Thought ASCAP. Columbia 310744.

**CLIMAX BLUES BAND—Makin' Love (3:30);** producers: Climax, Peter Henderson; writer: Climax Blues Band; publisher: Bleu Disque ASCAP. Sire SRE1026.

**DEAN FRIEDMAN—Lucky Stars (3:58);** producer: Rob Stevens; writer: D. Friedman; publisher: Blendingwell ASCAP. Lifesong ZS82767 (CBS).

**JOHN HALL—Night (4:53);** producers: John Hall, Chuck Plotkin; writers: John, Johanna Hall; publisher: Siren Songs BMI. Asylum E45499A.

**DERRINGER—Lawyers, Guns and Money (2:52);** producer: Mike Chapman; writer: Warren Zevon; publisher: Zevon BMI. Blue Sky ZS82770 (CBS).

**THE SUTHERLAND BROTHERS—One More Night With You (3:41);** producer: Glen Spreen; writers: I. Sutherland, G. Sutherland; publishers: Island/Skerry Rock BMI. Columbia 310758.

**DUKE JUPITER—Trouble In Paradise (2:50);** producer: Chuck Leavell; writers: Greg Walker, George Barajas; publisher: Powerglide BMI. Mercury 74009.



**MANHATTANS—Everybody Has A Dream (3:47);** producers: Bobby Martin, the Manhattans; writer: B. Joel; publishers: Higher/Riparthur ASCAP. Columbia 310766. The Billy Joel song gets a soulful reading here which is both intense and dramatic. The lead vocal stands out over the simple, understated instrumental arrangement, making this another strong single from the "Kiss And Say Goodbye" group.

**JEAN CARN—Happy To Be With You (3:31);** producer: Sherman Marshall; writers: S. Marshall, T. Wortham; publishers: Mighty Three BMI. Philadelphia International ZS83646 (CBS). This former jazz singer is bringing to the surface her true vocal power here. This upbeat bouncy ditty has Carn handling what might be complex vocal changes with ease. Background singers are tight and harmonious with instrumentation strong and effective.

## recommended

**LARRY GRAHAM and GRAHAM CENTRAL STATION—My Radio Sure Sounds Good To Me (3:57);** producers: Larry Graham Jr., Benny Golson; writer: Larry Graham Jr.; publisher: Nineteen Eighty Five BMI. Warner Bros. WBS8602.

**WAR—Youngblood (Livin' In The Streets) (3:59);** producer: Jerry Goldstein; writers: Allen, Brown, Dickerson, Jordan, Miller, Oskar, Scott, Goldstein; publisher: Far Out ASCAP. United Artists UAX1213Y.

**Z.Z. HILL—Universal Love (3:36);** producer: Bert de Coteaux; writers: H. Scales, M. Griffin; publishers: Blackwood, Scott-Braerio BMI. Columbia 310748.

**B.B. KING—Never Make A Move Too Soon (3:12);** producer: Stewart Levine; writers: "Stix" Hooper, Will Jennings; publisher: Irving/Four Knights BMI. ABC AB12380.

**WILSON WILLIAMS—Sho You Rite (3:50);** producer: Richard Flowers; writer: Richard Flowers; publishers: Relaxed/Goot Tar/Kennicott BMI. ABC AB12377.

**MARLENE SHAW—Places (3:29);** producer: Bert de Coteaux; writers: A. Posey, J. Powell; publisher: Art & Josef BMI. Columbia 310746.

**THE VOLTAGE BROTHERS—Happening In The Streets (3:58);** producer: Eugene McDaniels; writers: E. McDaniels, A. Sylvestri; publisher: Skyforest BMI. Lifesong ZS81766 (CBS).

**JAMES BROWN—The Spank (3:40);** producer: James Brown; writers: James Brown, Charles Sherrell; publishers: Dynatone/Belinda/Unichappell BMI. Polydor PD14487.

**WALTER JACKSON—I Won't Remember Ever Loving You (4:12);** producer: Carl Davis; writers: R. Miller, K. Hirsch; publisher: Stone Diamond BMI. Chi-sound CHX1216Y United Artists.

**TYRONE ASHLEY—Looks Like Love Is Here To Stay (3:32);** producer: Ian Levine; writer: Ian Levine; publisher: The Hudson Bay BMI. United Artists UAX1206Y.

**BETTY EVERETT—True Love (You Took My Heart) (2:54);** producer: Calvin Carter; writer: E. Kaz; publishers: United Artists/Glasco ASCAP. United Artists UAX1200Y.

**MILT MATTHEWS—Stop That Train (3:00);** producer: Landy McNeal; writer: Milt Matthews; publisher: Boca ASCAP. H & L HL4698.

**THE SOFTONES—That's What Love Can Do (3:26);** producer: Landy McNeal; writers: Roy Norman, Gloria Nissenson; publishers: Boca/Jenimmy/Raton/Roner Inter. ASCAP/BMI. H & L HL4697.



**CRYSTAL GAYLE—Talking In Your Sleep (2:53);** producer: Allen Reynolds; writers: R. Cook-B. Woods; publishers: Roger Cook/Chriswood, BMI. United Artists UAX1214Y. The song gets off to a slow start but is saved by a powerful combination of Crystal's voice, strong lyrics, memorable melody and tight production. Strings are stronger than in her previous singles, and there's some effective keyboard work and less emphasis on bass.

**CHARLEY PRIDE—When I Stop Leaving (I'll Be Gone);** producer: not listed; writer: Kent Robbins; publisher: Pi-Gem, BMI. RCA JH11287. Pride issues an uptempo number that's spiced with lively horns. The upfront use of horns and the prominent positioning of the background voices on the track give the song a sound unlike any previous Pride releases. The change is refreshing—and he capably handles the driving thrust of the record.

**LORETTA LYNN & CONWAY TWITTY—From Seven Till Ten (2:40);** producer: Owen Bradley; writers: Troy Seals-Max D. Barnes; publishers: Irving/Down 'N Dixie/Screen Gems-EMI, BMI. MCA 40920. Twitty and Lynn are back with their semi-annual duo release that's normally ticketed for the top of the charts. They swap off lines in this ballad of two clandestine lovers stealing a few seamy, but steamy, moments together.

## recommended

**KENNY PRICE—Daddy's Hands (2:59);** producer: Ray Pennington; writers: Ray Pennington-A.L. "Doodle" Owens; publishers: Tuckahoe, BMI. MRC MR1016.

**RON SHAW—Goin' Home (2:38);** producer: Gary Brandt; writer: Ron Shaw; publisher: Pacific Challenger, BMI. Pacific Challenger PC1522A.

**LANEY SMALLWOOD—That "I Love You, You Love Me Too" Love Song (3:09);** producer: Carmol Taylor; writers: Becky Hobbs-Lewis Anderson; publishers: Big Heart/Harmony & Grits, BMI. Monument 45255.



**VOYAGE—From East To West (3:20);** producer: Roger Tokarz; writer: Voyage; publisher: Radmus ASCAP. Marlin 3322 (TK). This fast-paced catchy rhythm number features a whirlwind instrumental opening and then lilting female voices. The tune progresses from a cheery beginning to a brassy instrumental break and then a thumping bass sound.

## recommended

**DUSTY SPRINGFIELD—That's The Kind Of Love I've Got For You (7:06);** producer: Roy Thomas Baker; writers: D. Fletcher, D. Parks; publishers: Fox Fanfare/Runaway Inflation BMI. United Artists SP178.

**SYMBOL 8—I Thought You Wanted To Dance (3:30);** producers: Michael R. Birzon, Richard H. Royall; writer: Larry Alfred Allen; publishers: Duchess/Old Sparta. Shock SH11.



## Easy Listening

## recommended

**SERGIO MENDES—Midnight Lovers (3:22);** producer: Sergio Mendes; writers: John Sembello, Ralph Dino; publisher: Rodra BMI. Elektra E45494A.



## recommended

**JOE SAMPLE—Melodies of Love (3:45);** producer: Crusaders; writer: Joe Sample; publisher: Four Knights BMI. ABC AB12379.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

### Continued from page 92

and others. The final sound is on the unpolished side, rough around the edges, which in this case might be for the better since Barraclough would not be at home with a glossy finish.

**Best cuts:** "Willy Ruby," "Believe It So," "Shepherd's Bush," "Covered Up In Aces."

**Dealers:** This is not your conventional songbird.

### pop

**DERRINGER—If I Weren't So Romantic, I'd Shoot You, Blue Sky JZ35075 (CBS).** Produced by Michael Chapman. Chapman is half of the English hitmaking duo of Chapman & Chinn, whose work with Suzi Quatro, Sweet, Mud etc. presaged today's "power pop." This is a rock solid pop effort that features Derringer's collaborations with Patti Smith, Bernie Taupin, and Alice Cooper. There are no frills on this, just good sharp and satisfying rock'n'roll. **Best cuts:** "Monomania," "Sleepless," "Power Of Love."

**JANE OLIVOR—Stay The Night, Columbia JC35437.** Produced by Jason Darrow. Olivor's third album for the label again features exquisite vocals and beautifully arranged orchestral charts. The tunes include covers of "He's So Fine" and "Solitaire" as well as two songs Olivor co-wrote. Olivor's forte is booming, dramatic ballads which allow her expressiveness to shine. **Best cuts:** "He's So Fine," "Honesty," "Song For My Father."

**LAKE—Lake II, Columbia JC35289.** Produced by Detlef Petersen, Lake. Second album by this six-man German band is a spirited followup to last year's debut. Interwoven are clean, sprightly, keyboard-dominated instrumentals and well-crafted pop lyrics and melodies. Lead vocals are consistently vibrant and the harmonies are equally as impressive. Strings sweeten the arrangements. Group successfully assimilates a European sound into Americanized melodies. **Best cuts:** "Welcome To The West," "Letters Of Love," "Loves The Jailor," "Lost By The Wayside," "Scoobie Doobies."

**PETE CARR—Multiple Flash, Big Tree BT76009 (Atlantic).** Produced by Pete Carr. The veteran session guitarist and member of LeBlanc & Carr steps out here in a mostly instrumental album, which does include one vocal cut, a nine minute live recording of Bob Dylan's "Knockin' On Heaven's Door." Carr wrote all but two of the songs, which range from rock to soft jazz. **Best Cuts:** "Canadian Sunset," "Rings Of Saturn," "Multiple Flash."

**DEAN FRIEDMAN—"Well, Well," Said The Rocking Chair, Lifesong JZ35361. (CBS) Produced by Rob Stevens.** The title cut is like a Lewis Carroll novel set to music while the remainder of the highly intelligent material reads like a bunch of soliloquies, dialog and short stories. The emphasis is unquestionably on the lyrics, as Friedman takes a bold step in attempting to combine a strong literate sense, scenario-oriented, with a melodic musical base. Friedman on piano is backed by a band that takes second stage to the strong accent on lyrics and tale. **Best cuts:** "Rocking Chair (It's Gonna Be Alright)," "Lucky Stars," "The Deli Song (Corned Beef On Wry)," "Lydia."

**BILL LA BOUNTY—This Night Won't Last Forever, Warner/Curb BSK3206. Produced by Jay Senter.** Bounty is a singer/writer who bears a strong vocal resemblance to Elton John. After a stint on 20th Century, he resurfaces here with a powerful blend of accessible midtempo rockers and evocative ballads that reflects both a warm personal touch and at the same time a commercial pop sense. La Bounty plays piano and is supported by players such as drummer Jeff Porcaro, guitarist Lee Rittenauer, drummer Jim Gordon and others. **Best cuts:** "This Night Won't Last Forever," "Room 205," "Lie To Me," "I Hope You'll Be Very Unhappy Without Me."

### soul

**MASS PRODUCTION—Three Miles High, Cotillion SD5205 (Atlantic).** Produced by Ed Ellerbe, Mass Production. The 11-

piece band's third album for Cotillion is arguably as exciting as its first, which established it on the disco-soul scene. Fiery horn work, tight percussion and harmony-chant vocals benefit from a bright mix, while the material is spirited and satisfying. There are fine ballad moments, too, especially when vocalist Agnes Kelly lets rip. **Best cuts:** "Just Wanna Make A Dream Come True," "I Don't Want To Know," "Watch Me Do It."

**MARGIE JOSEPH—Feeling My Way, Atlantic SD19182. Produced by Johnny Bristol.** Bristol has mellowed this singer considerably backing her with easy instrumentation which keeps Joseph at the front at all times. Although there are different tempos here, all tunes, even a disco number tend to be mellow. Background singers are there but the emphasis is always placed on Margie. Her clear vocal style is coupled with clean material written by Bristol. **Best cuts:** "I Feel His Love Getting Stronger," "You Turned Me On To Love," "He Came Into My Life," "Discover Me."

### country

**BILLY "CRASH" CRADDOCK—Billy "Crash" Craddock Sings His Greatest Hits, ABC AY1078. Produced by Ron Chancey.** Album is a previously released compilation taken from his six album catalog on ABC. Package contains such Craddock bests as "Broken Down In Tiny Pieces," a number one on Billboard's Hot Country Singles chart, "Rub It In" and "Easy As Pie." A good balance in selection order plus clean production enhances listening appeal. **Best cuts:** "Broken Down In Tiny Pieces," "Another Woman," "Ruby Baby," "Rub It In," "Why Don't We Sleep On It," "Easy As Pie."

**CHET ATKINS & LES PAUL—Chester & Lester, Guitar Monsters, RCA APL12786. Produced by Bob Ferguson.** These two masters of the guitar combine once again to deliver classic instrumentals spiced with humorous quips that add a light

hearted flavor to the LP. When you hear their vocal rendition of "Give My Love To Nell" you'll know why they both play guitar—but it's all in fun. **Best cuts:** "Limehouse Blues," "I Want To Be Happy," "Over The Rainbow," "Lazy River," "I'm Your Greatest Fan," "Brazil."

### disco

**KEBEKELETRIK, Salsoul SA8502. Produced by Pat Deserio.** This Canadian-made instrumental package of synthesizer instrumentals is aimed at disco denizens, keyed to a 14-minute workout of Ravel's "Bolero" (slow to build but ultimately climactic) and a new, energetic reading of Space's "Magic Fly." Sound is bright, pulsating and rhythmic, with percussion strongly supporting the keyboards. There's already club interest in this via imports. **Best cuts:** Those named.

**CONSTELLATION ORCHESTRA—Perfect Love Affair, Predule PRL12156. Produced by Moses Dillard, Jesse Boyce.** From the creators of the Saturday Night Band comes this four-tune package of disco material, featuring a potent mix of brass, strings, percussion and keyboards in the now-traditional mold. Vocals echo the Eurosound of Silver Convention. It's funkier than some disco fare of late, and the extra bite is welcome. **Best cuts:** "Perfect Love Affair," "Funk Encounters."

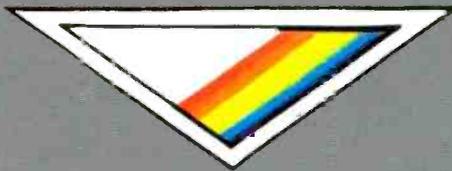
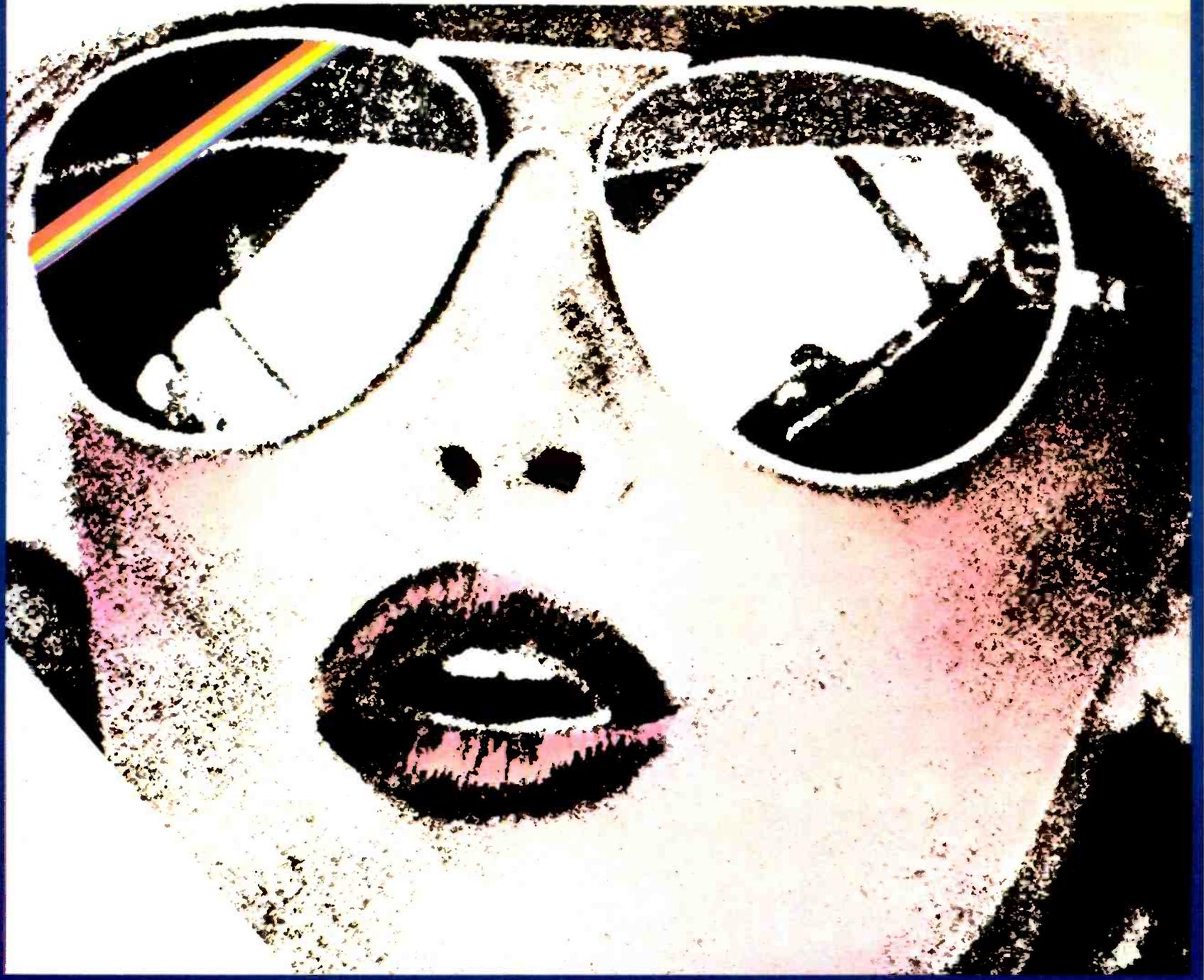
### jazz

**JOHN COLTRANE—To The Beat Of A Different Drum, ABC Impulse IZ9346-2. Produced by Bob Thiele, Michael Cuscuna.** Taped in the '60s, Coltrane is backed by McCoy Tyner, Jimmy Garrison and Roy Haynes on eight tracks covering four LP sides. Three cuts are released here for the first time and thus will be of special interest to many fans still loyal to Trane. Not his most memorable vinyl, but worthy of release. **Best cuts:** "After The Rain," "Dear Old Stockholm," "My Favorite Things."

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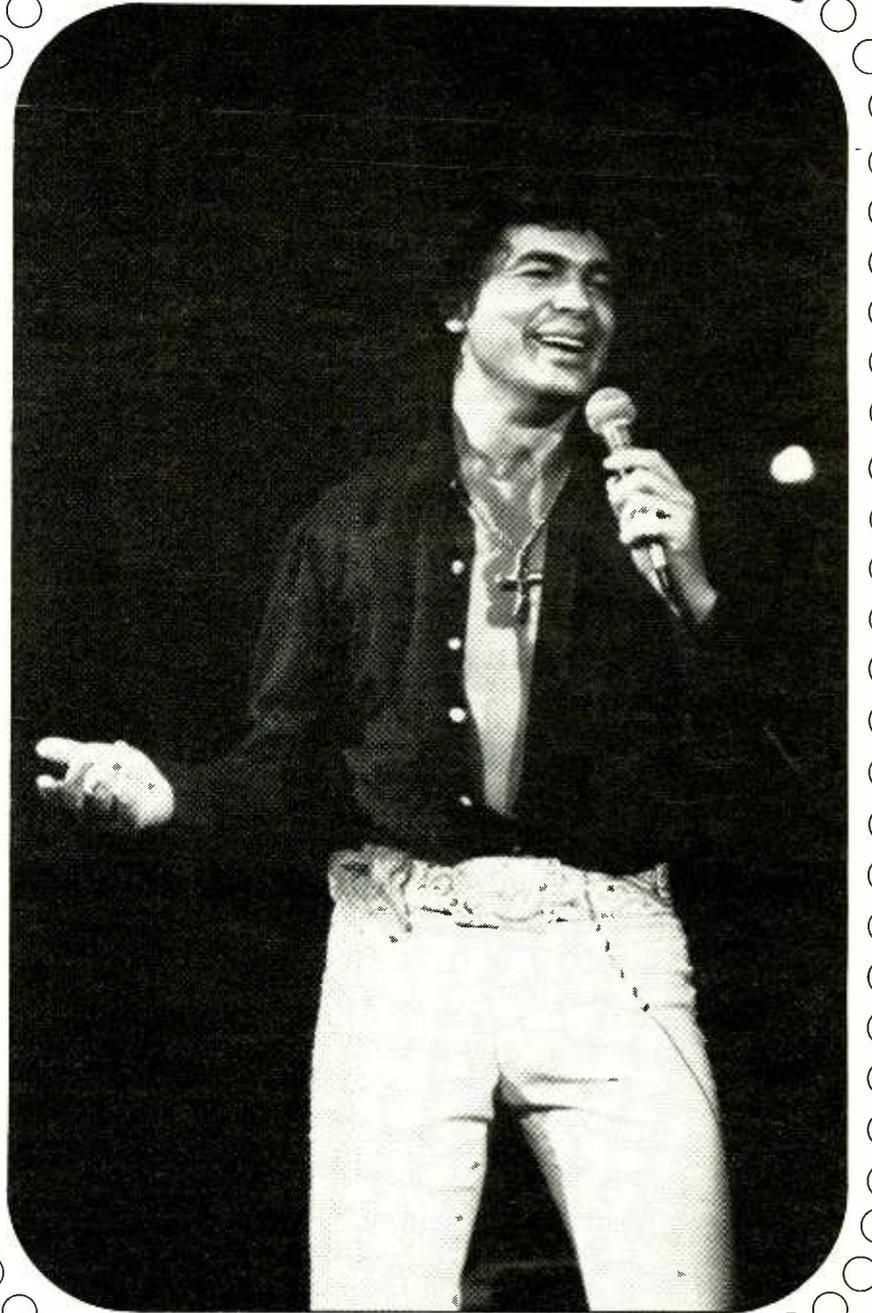


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# Bill Would Replace 1934 B'cast Law

• Continued from page 1

communications Subcommittee chairman Lionel Van Deerlin (D-Calif.) and co-sponsor Rep. Louis Frey (R-Fla.). New electronic technologies would also slip the leash of what Rep. Frey calls "artificial barriers and rates" generated by the Federal Communications Commission under the old law.

The new agency, a five-man Communications Regulatory Commission, would replace the seven-member FCC.

Its main function would be to assign frequencies, and supervise the technical standards of broadcasting.

All else would be left to the licensee's discretion and his competitive ability in the open market.

For the price of a spectrum-use fee (which is expected to take at least a year to determine), the station could put on any kind of music or other programming format, without danger of challenge from citizens' groups.

Payola on the regulated radio would fall outside the bounds of the new communications law. Complaints of unfair pay-for-play tactics on a radio station would have to be made to the Justice Dept. or the Federal Trade Commission under federal laws against commercial bribery or unfair competition, according to communications subcommittee staffers.

There would be no indirect censorship by the new regulatory agency, through rule or policy.

A complaint about profanity, obscenity or indecency over the air, which is barred by the U.S. Criminal Code, would have to go elsewhere for satisfaction and prosecution—it would not go through the new commission.

Radio licenses would run indefinitely, until revoked or transferred—so there would be far less paper work to deal with. Also, there would not be any renewal-time checkup on the amount of news, public service announcements, or the number of commercials the station airs—as there is at the end of the present three-year license period.

Van Deerlin told his audience that only five commissioners and a lower budget would be needed for the new communications commission because its regulatory functions would be stripped down.

Television would have a more circumscribed life than radio, because spectrum scarcity is still a factor there. Tv station owners would have a five-year license with a five-year renewal—after which, the new

agency would give it an indefinite license period.

Radio stations—which can number up to 60 in a metropolitan area—would pay far smaller spectrum use fees. "Probably only enough to cover the costs of regulation," said rep. Van Deerlin.

The separate fee schedules for tv and radio in the bill would be phased-in over a 10-year period, be-

ginning one year after the effective date of the legislation.

The new communications bill will go through extensive hearings, and is not expected to have even a prayer of passage by Congress before 1979 or 1980 at best.

The spectrum fees would go partly to cover regulatory costs, but chiefly to: 1. finance public broadcasting programming; 2. to establish 30-

year low-interest loans for minority owners, and 3. to provide better tv service to rural areas.

Cable tv, which is termed an "intra-state service," would be completely free of any federal regulations. Rep. Van Deerlin noted that the courts have already started by knocking out the FCC's "arbitrary" rulemaking for this rival to on-air broadcasting.



**YOUNG STUFF**—Roger Vig, 5½ year old son of composer/percussionist Tommy Vig will jam with his father's 22-piece band during a free jazz concert in Los Angeles Father's Day, June 18, at the John Anson Ford Theatre.

## Disco Forum Telecast Plan Set

• Continued from page 1

Thompson, has been program supervisor of the Country Music Assn. award shows on behalf of the ad agency.

Terms of the contract call for two one-hour shows to be produced from each disco forum, to be made available for network broadcast or syndication. This year, the initial programs will be syndicated in key U.S. markets.

Among major acts performing at Disco IV, and set for the tv show, are Donna Summer, Andy Gibb, Trammps, Tavares, Gloria Gaynor, Village People, Chic, Peter Brown, Linda Clifford, Loleatta Holloway, T-Connection and Brooklyn Dreams.

Also, seven new panels have been announced for Disco IV, while more panelists have been added to the 10 sessions listed in Billboard last week.

The first "Owners And Managers" session will be moderated by

Tony Marteno of 12 West in New York and will include panelists Alan Harris of 12 West, David Kenner, co-owner of Dillons in Los Angeles; Leonard Stevens, owner/manager of the Library in Pennsylvania; and Les Bartel of Big Apple Entertainment Concepts in Ohio.

A panel devoted to disco franchising will be hosted by Tom Jayson, president of 2001 of Bridgeville, Pa., with panelists Paris Westbrook, vice president of 2001, and Ray Ford of Bobby McGee's in Arizona.

The second "Owners And Managers" session will be conducted by Jay Levy, owner of Infinity in New York. His panelists will include Tom Sanford, owner of the City in San Francisco; Wayne Gelfman, owner of Second Story in Philadelphia; Peter Gatten of Line Lite in Florida; and Dick Collier Jr., owner of Trocadero Transfer in San Francisco.

Radcliffe Joe, Billboard's disco editor, will moderate the disco lighting seminar, will be joined by Gary Loomis, president of Varaxon in New York; Howard Rheiner of Litelab in New York and Ben George of Tivoli Industries in California.

The owners and managers briefing session will be conducted by Michael O'Harro, owner of Trammps in Washington, D.C. His panelists will include Howard Schwartz, executive vice president of California Club in Florida; Ray Ford, director of programming of Bobby McGee's in Phoenix; Bobby Van, owner of Mr. Pipp's, Candy Store and Bachelor Three in Florida; Bo Crane, Miami-based DJ; Michael Wilkings, partner in Juliana's in New York; and Bill Lindsay of Foxtrapp in Washington, D.C.

Steve Traiman, Billboard's tape-audio-video editor, will host the session "Problems And Solutions To Creative Sound Environment." On the panel will be Al Fierstein, an acoustician with Acoustilog in New York; Glee Ballard, disco manager of the Copacabana in New York; Alex Rosner, president of Rosner Custom Sound on Long Island; and Richard Long, president of Richard Long Associates in New York.

Dave Glew, senior vice president and general manager of Atlantic Records in New York and Ray Caviano, vice president of special projects for TK, will co-moderate the panel on disco product marketing.

The panel will also include Joe Cayre, president of Salsoul in New York; Larry Harris, senior vice president of Casablanca, Los Angeles;

A.J. Cervantes, president of Butterfly, Los Angeles; Bob Reno, president of Midsong International, New York; Tom Cossie of MK Productions, New York; Tom Hayden, president of Tom Hayden Associates, Los Angeles; Nick DeKrecho of Downstairs Records, New York; Jerry Warren of Strawbsberry in Massachusetts; and Al Rose of the Record Center in Cleveland.

Panelists have also been added to the previously announced sessions. Among those, with still more confirming their panel appointments at presstime, are James M. Keating, Bob Pantano, Ray Caviano, Walter Gibbons, Frank Sestiato, Kurt Borusiewicz, Jim Thompson, Kevin Mills, Paul Paulos, Tom Cossie, Jane Brinton, Bob Tooley, Norman Dolph, Sam Avellone and Wayne Rosso.

Also added to various panels are Ace Adams, Regina Jones, Aaron Gold, Bill Como, Bob Pantana, Marty Angelo, Gary Friedman, David Todd, Bo Crane, Steven Gaines, Michele Hart, Barry Bluestein, Izzy Sanchez, Jim Solmson, Lou Christie and Rick Stevens.

Also appointed to panels are Steve Keator, Marty Angelo, Tom DiPierro, Gray Friedman, A.J. Cervantes, Judy Weinstein, Jim Straight and John W. Bush.

## Publishers Meet

• Continued from page 3

a greater input into decisions that will affect them," he adds.

Chiantia says he hopes the group will develop into an ongoing forum. As it develops he will suggest that it select one or two representatives to sit in on NMPA board meetings to reflect their views.

Braun says some record manufacturers, notably CBS, still fail to give publisher credits on labels. This, he feels, can affect logging accuracy and impede identification of publishers for those mulling cover disks.

Braun thinks the new group may probe the possibility of making publisher listing a condition for granting mechanical licenses.

Those attending the initial meet also included representatives of Fourth Floor Music, April-Blackwood Music, Chrysalis Music, Expo Music, Interworld, Rocket, Midsong International, Intersong/Chappell, Voyage Music, Bottom Line Music, MCA Music, RCA, and RSO Music.

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## At Promo Meet

• Continued from page 91

of getting a listener to locate and tune in a radio station."

He recalled sending WABC-New York DJ Murray "The K" into the New York city subway system where he had to "remain and live, broadcasting from there until somebody found a special silver subway token we had placed in circulation. He was there for 10 days."

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JUNE 17, 1978, BILLBOARD

# Billboard HOT 100

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MR. BLUE—Electric Light Orchestra  
Jet 85050 (CBS)  
SEE TOP SINGLE PICKS REVIEWS, page 96

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 2	10	10	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 893	35	24	18	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389	69	70	4	SOMEWHERE OVER THE RAINBOW—Gary Tanner (Joey Averback, Stephen Geyer), E.Y. Harburg, H. Arlen, 20th Century 2373
2	1	12	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar RSO 891	36	10	15	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890	★ 70	80	2	PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen & Jon Landou), B. Springsteen, Columbia 310763
★ 5	9	9	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	★ 37	44	6	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	★ 71	81	2	TRANS-EUROPE EXPRESS—Kraftwerk (Raif Hutter, Florian Schneider), R. Hutter, E. Schull, Capitol 4460
★ 6	13	13	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	38	41	9	EVERYBODY DANCE—Chic (Bernard Edwards, Nile Rodgers, Kenny Lehman), Edwards & Rodgers, Atlantic 3469	72	31	21	IF I CAN'T HAVE YOU—Yvonne Elliman (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884
5	3	12	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (Jack Gold), M. Kipner, J. Vallins, Columbia 310693	★ 39	45	4	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897	★ 73	NEW ENTRY	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902	
★ 8	9	9	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson & B. Ulvaeus (Atlantic 3457)	40	42	8	WARM RIDE—Rare Earth (John Ryan), B. Gibb, M. Gibb, R. Gibb, Prodigal 0640 (Motown)	★ 74	84	2	PORTRAIT—Kansas (Jeff Glixman), K. Liugren, S. Walsh, Kirshner 84276 (Epic)
7	4	19	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	41	43	12	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK)	★ 75	85	3	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1210
8	7	15	ON BROADWAY—George Benson (Tommy LiPuma), B. Mann, C. Weil, J. Leiber, M. Stoller, Warner Bros. 8542	★ 42	46	7	THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costandinos), A. Costandinos, Casablanca 925	76	79	4	GOD KNOWS—Debbie Boone (Michael Lloyd, Mike Curb), V. McCoy, Warner/Curb 8554
★ 16	10	10	YOU BELONG TO ME—Carly Simon (Arif Mardin), C. Simon, M. McDonald, Elektra 45477	★ 43	47	9	CHATTANOOGA CHOO CHOO—Tuxedo Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205	77	77	5	HE'S SO FINE—Jane Olivor (Jason Darrow), R. Mack, Columbia 310724
★ 12	18	18	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549	★ 44	50	6	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (Casey/Finch), Holland/Dozier/Holland, TK 1028	★ 76	88	2	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollouct, Chrysalis 2226
★ 13	16	16	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK)	★ 45	51	5	STONE BLUE—Foghat (Not Listed), Peverett, Bearsville 0325 (Warner Bros.)	79	82	4	THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freeland, Warner/Curb 8529
★ 20	8	8	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	46	23	16	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Daughtry, Polydor 14459	★ 80	90	2	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. Macdonald, A&M 2043
★ 15	7	7	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★ 47	48	8	CA PLANE POUR MOI—Plastic Bertrand (Lou LaCombiez), B. LaCombiez, Sire 1020 (Warner Bros.)	★ 81	NEW ENTRY	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594	
★ 17	14	14	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★ 48	54	5	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483	82	89	3	UNDER THE BOARDWALK—Billy Joe Royal (Chips), A. Resnick, K. Young, Private Stock 45192
★ 18	11	11	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318	★ 49	59	4	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA)	★ 83	NEW ENTRY	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (Steve Gibson), K. Carnes, Arista 7704	
★ 22	6	6	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581	★ 50	60	3	FM—Steely Dan (Not Listed), W. Becker, D. Fagen, MCA 40894	84	86	4	GEORGIA ON MY MIND—Willie Nelson (Booker T. Jones), H. Carmichael, S. Gorrell, Columbia 310704
★ 17	9	13	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	★ 51	52	5	DARLIN—Paul Davis Featuring Susan Collins (Phil Tengel, Paul Davis), M. Love, B. Wilson, Bang 736	★ 85	NEW ENTRY	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62010	
★ 21	13	13	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	★ 52	62	3	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2048	★ 86	NEW ENTRY	NEVER LET HER SLIP AWAY—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45489	
★ 19	19	12	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355	★ 53	64	4	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.)	★ 87	NEW ENTRY	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122	
★ 26	9	9	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★ 54	64	4	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	88	92	2	DAYLIGHT & DARKNESS—Smokey Robinson (Smokey Robinson), S. Robinson, R. E. Jones, Tamla 54293 (Motown)
★ 27	10	10	YOU'RE THE LOVE—Seals & Crofts (Louie Shelton), D. Batteau, Warner Bros. 8551	★ 55	65	3	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577	★ 89	58	6	ROLL WITH THE CHANGES—REO Speedwagon (Kevin Cronin & Gary Richrath), K. Cronin, Epic 8-50545
★ 28	7	7	EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330	★ 56	66	4	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0039	★ 90	NEW ENTRY	JUST WHAT I NEED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491	
★ 29	6	6	LAST DANCE—Donna Summer (Giorgio Moroder), P. Jabara, Casablanca 926	★ 57	67	4	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484	91	91	3	MIDNIGHT LIGHT—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16114 (Atlantic)
★ 24	25	11	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7031	★ 58	68	2	LIFE'S BEEN GOOD—Joe Walsh (Not Listed), J. Walsh, Asylum 45493	★ 92	NEW ENTRY	SHAKER SONG—Spyro Gyra (Jay Beckenstein, Richard Calandra), J. Beckenstein, Amherst 730	
★ 25	8	8	OH WHAT A NIGHT FOR DANCING—Barry White (Barry White), B. White, U. Wilson, 20th Century 2365	★ 59	83	2	THAT ONCE IN A LIFETIME—Demis Roussos (Freddie Perren), D. Fekaris, F. Perren, Mercury 73992	93	38	11	STAY—Rufus/Chaka Khan (Rufus, Roy Halee), R. Calhoun, Chaka Khan, ABC 12349
★ 26	11	17	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663	★ 60	71	2	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Allan MacMillan), G. Goffin, C. King, Columbia 310749	94	49	7	YOU GOT IT—Diana Ross (Richard Perry), J. Ragovoy, L. Laurie, Motown 1442
★ 27	14	18	THE CLOSER I GET TO YOU—Roberta Flack (Rubina Flake, Joe Ferla, Eugene McDaniels), J. Mtume, R. Lucas, Atlantic 3463	★ 61	72	3	STAY—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548	95	32	20	NIGHT FEVER—Bee Gees (Barry Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889
★ 34	8	8	I WAS ONLY JOKING—Rod Stewart (Tom Dowd), R. Stewart, Granger, Warner Bros. 8568	★ 62	69	3	I DON'T WANT TO GO—Joey Travolta (John Davis), C. Sayer, B. Roberts, Millennium 615 (Casablanca)	96	55	6	I WANT YOU TO BE MINE—Kayak (Jack Lancaster), T. Scherpenzeel, Janus 274
★ 35	9	9	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474	★ 63	73	2	SO HARD LIVING WITHOUT YOU—Airwaves (Pat Moran), K. Charter, J. Bettis, A&M 2032	97	56	7	YOU KEEP ME DANCING—Samantha Sang (Nick DeCaro), D. Randell, S. Linzer, Private Stock 45188
★ 36	8	8	ALMOST SUMMER—Celebration (Ron Albach), B. Wilson, M. Love, A. Jardine, MCA 40891	★ 64	74	3	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reyam, Dowe, MacNaughton, Sire/Hansa 1027 (Warner Bros.)	98	63	5	TAKE ME BACK TO CHICAGO—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310737
★ 37	4	4	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★ 65	75	3	SONGBIRD—Barbra Streisand (Gary Klein), D. Wolpert, S. Nelson, Columbia 310756	99	57	7	WEEKEND LOVER—Odyssey (Sandy Linzer & Charlie Calello), S. Linzer, D. Randell, RCA 11245
★ 32	33	9	CHEESEBURGER IN PARADISE—Jimmy Buffett (Norbert Pulman), J. Buffett, ABC 12358	★ 66	76	3	YOU CAN'T DANCE—England Dan & John Ford Coley (Kyle Lehning), T. Ryan, B. Yeomans, Big Tree 16117 (Atlantic)	100	53	14	MOVIN' OUT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10708
★ 39	6	6	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895	★ 67	NEW ENTRY						
★ 40	15	15	I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, B. Miller, Ariola/Hansa 7686	★ 68	78	3					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

Almost Summer (Stone Diamond/Chalioque, BMI)	30	Dance With Me (Sheryl/Dicapel, BMI)	11	God Knows (Irving/Braintree/Peter Noone, BMI)	76	It's The Same Old Song (Jobete, ASCAP)	44	Miss You (Colgems/BMI, ASCAP)	31	Shadow Dancing (Stigwood, Unichappell, BMI)	1	That Once In A Lifetime (Perren Vibes, ASCAP)	61	Use Ta Be My Girl (Mighty Three, BMI)	12
Baby Hold On (Grajonia, BMI)	26	Darlin' (Irving, BMI)	51	Grease (Stigwood, BMI)	39	I Want You To Be Mine (Heavy, BMI)	24	My Angel Baby (Texcogs/Bomass, BMI)	52	Shaker Song (Harlem/Crosseyed Bear, BMI)	92	The Closer I Get To You (Scarab/Ensign, BMI)	27	Warm Ride (Stigwood, BMI/Unichappell, BMI)	40
Baker Street (Hudson Bay, BMI)	25	Daylight & Darkness (Bertram, ASCAP)	88	Heartless (Andorra, ASCAP)	24	I Was Only Joking (Riva, ASCAP)	28	Never Let Her Slip Away (Lucky/Special Songs, BMI)	81	Shame (Dunbar/Mills Mills, BMI)	87	The Groove Line (Almo/Tincabell, ASCAP)	13	Weekend Lover (Featherbed/Desiderata/Unichappell, BMI)	99
Because The Night (Ram Rod, BMI)	15	Deacon Blues (ABC/Dunhill, BMI)	19	Hot Child In The City (Beechwood, BMI)	77	I've Had Enough (MPL/ATV, BMI)	81	Night Fever (Stigwood/Unichappell, BMI)	86	Somewhere Over The Rainbow (Leo Feist, ASCAP)	69	This Night Won't Last Forever (House Of Gold/Windchime, BMI)	79	Will You Still Love Me Tomorrow (Screen Gems-EMI, BMI)	62
Bluer Than Blue (Springcreek/Let There Be, ASCAP)	20	Even Now (Kamakaze, BMI)	35	Hot Love, Cold World (Glenwood/Cigar, ASCAP)	57	King Tut (Colorado, ASCAP)	57	Last Dance (Primus Artists/Olga, BMI)	95	On What A Night For Dancing (Savette, BMI)	25	This Time I'm In It For Love (House Of Gold/Windchime, BMI)	33	Wonderful Tonight (Stigwood, BMI)	33
Ca Plane Pour Moi (Blue Discus, ASCAP)	47	Everybody Dance (Cotillon/Kreiners/Chic, BMI)	38	I Can't Stand The Rain (Burlington, BMI)	22	Last Dance (Colorado, ASCAP)	57	Love Is Like Oxygen (Sweet/Warner Bros., ASCAP)	60	Only The Good Die Young (Joelongs, BMI)	10	Three Times A Lady (Jobete/Commodores, ASCAP)	73	You Can't Dance (April, ASCAP)	68
Can We Still Be Friends (Earmark, BMI)	54	Every Kinda People (Island/Restless, BMI)	18	I Don't Want To Go (Fedora/Unichappell/Begonia, BMI)	34	Love Is Like Oxygen (Sweet/Warner Bros., ASCAP)	60	Only The Good Die Young (Joelongs, BMI)	10	Porra! (Don Kirshner, BMI)	37	Too Much, Too Little, Too Late (Homewood House, BMI)	5	You Got It (Society Hill/Brooklyn, ASCAP)	94
Cheeseburger In Paradise (Coral Reeper/Outer Banks, BMI)	32	Feels So Good (Gates, BMI)	7	If I Can't Have You (Stigwood/Unichappell, BMI)	48	Love Or Something Like It (M3/Cherry Lane, ASCAP)	44	Prove It All Night (Bruce Springsteen, ASCAP)	75	Rivers Of Babylon (Farnuskuerlag GmbH/Blue Mountain, ASCAP)	66	Trans-Europe Express (Famous, ASCAP)	71	You're Part Of Me (Browns Shoes/Chappell, ASCAP)	83
Chattanooga Choo Choo (Leo Fiest, ASCAP)	43	Follow You, Follow Me (Gelting/Run It, BMI)	50	Imaginary Lover (Low-Sal, BMI)	46	Runaway (Diamondback, BMI)	49	Runaway (Diamondback, BMI)	49	Runaway (Diamondback, BMI)	49	Two Out Of Three Ain't Bad (Edward B. Marks/Neverland/Peg, BMI)	14	You're The Love (Dawnbreaker/ASCAP/Oaktree, BMI)	21
Copacabana (Kamakazi, BMI)	58	I Can't Stand The Rain (Eruption)	41	I'm Not Gonna Let It Bother Me Tonight (Lo-Sal, BMI)	59	Runaway (Diamondback, BMI)	49	Runaway (Diamondback, BMI)	49	Runaway (Diamondback, BMI)	49	Under The Boardwalk (Hudson Bay, BMI)	82	You're The One That I Want (Stigwood/Buffalo/Ensign, BMI)	2
Dance Across The Floor (Sheryl/Harrick, BMI)	41	I Can't Stand The Rain (Eruption)	41	It's A Heartache (Ti-Gem, BMI)	85	Runaway (Diamondback, BMI)	49	Runaway (Diamondback, BMI)	49	Runaway (Diamondback, BMI)	49				

# 1, 2, 3

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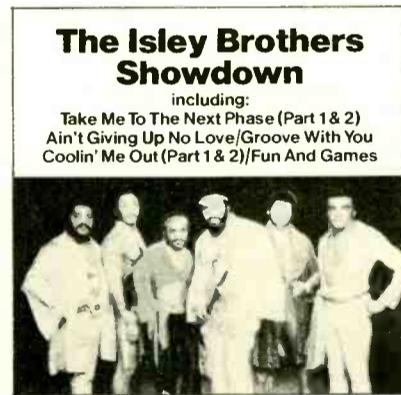
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Epic 35355
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BRUCE SPRINGSTEEN  
Columbia 35318
- Let's Do It  
ROY AYERS  
Polydor 6126
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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
116	4	4	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98	7.98	7.98			
107	106	37	BOB WELCH French Kiss Capitol SW 11663	7.98	7.98	7.98			
109	109	36	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98			
110	108	20	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98	7.98	7.98			
111	62	13	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98			
122	8	13	RENAISSANCE Song For All Seasons Sire SRK 6049 (Warner Bros.)	7.98	7.95	7.95			
113	113	6	VLADIMIR HOROWITZ Rachmaninoff Piano Concerto #3 RCA CRL1-2633	8.98	8.98	8.98			
134	4	6	ELVIS PRESLEY He Walks Beside Me RCA AFL1-2772	9.98	9.98	9.98			
125	5	4	WHISPERS Headlights RCA BXL1 2774	7.98	7.98	7.98			
116	117	29	SPINNERS Best Of Spinners Atlantic SD 19179	7.98	7.98	7.98			
128	8	29	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98	7.98	7.98			
118	69	11	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176	7.98	7.98	7.98			
119	124	5	ENGLANO OAN/JOHN FORD COLEY Some Things Don't Come Easy Big Tree BT 76006 (Atlantic)	7.98	7.98	7.98			
120	97	27	ROY BUCHANAN You're Not Alone Atlantic SD 19170	7.98	7.98	7.98			
121	121	9	CHIC Private Stock PS 7013	7.98	7.98	7.98			
132	4	9	STATLER BROTHERS Best Of Statler Brothers Mercury SRM1-1037	6.98	7.98	7.98			
123	123	9	NORMAN CONNORS This Is Your Life Arista AB 4177	7.98	7.98	7.98			
124	127	5	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7013	7.98	7.98	7.98			
125	107	30	B.B. KING Midnight Believer ABC AA 1061	7.98	7.98	7.98			
126	126	7	QUEEN News Of The World Elektra 6E-112	7.98	7.98	7.98			
127	101	55	JAMES BROWN Jam 1980's Polydor PD1-6140	7.98	7.98	7.98			
138	3	55	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	11.98	12.98	12.98			
129	129	5	ALVIN LEE Rocket Fuel RSO RS-1-3033	7.98	7.98	7.98			
140	6	5	RINGO STARR Bad Boy Portrait JR 35378 (CBS)	7.98	7.98	7.98			
141	4	6	PLEASURE Get The Feeling Fantasy F-9550	7.98	7.98	7.98			
132	130	8	DAVID OLIVER Mercury SRM1-1183	6.98	6.98	6.98			
143	6	8	NICK LOWE Pure Pop For Now People Columbia JC 35329	7.98	7.98	7.98			
134	102	19	KRAFTWERK The Man-Machine Capitol SW 11728	7.98	7.98	7.98			
135	114	15	RAYDIO Arista AB 4163	7.98	7.98	7.98			
			YVONNE ELLIMAN Night Flight RSO RS-1-3031	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
146	2	2	MINK DE VILLE Return To Magenta Capitol SW 11780	7.98	7.98	7.98			
137	131	65	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
138	91	16	RALPH MacDONALD The Path Marlin 2210 (TK)	7.98	7.98	7.98			
139	137	9	LONNIE LISTON SMITH Loveland Columbia JC 35332	7.98	7.98	7.98			
140	73	11	SOUNDTRACK American Hot Wax A&M 6500	11.98	11.98	11.98			
141	136	7	DAVID BOWIE Narrates Prokofiev's Peter And The Wolf RCA ARL1-2743	7.98	7.98	7.98			
142	115	6	TAVARES Future Bound Capitol SW 11719	7.98	7.98	7.98			
143	120	17	TRAMMPS Disco Inferno Atlantic ATL 18211	7.98	7.98	7.98			
144	133	10	GARLAND JEFFREYS One Eyed Jack A&M SP-4681	7.98	7.98	7.98			
155	3	3	BARRY WHITE Sings For Someone You Love 20th Century P-543	7.98	7.98	7.98			
147	139	30	JOHN KLEMMER Arabesque ABC AA 1068	7.98	7.98	7.98			
148	135	16	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet JTLA 823 (United Artists)	11.98	11.98	11.98			
149	149	37	FAZE-O Riding High SHE SH740 (Atlantic)	7.98	7.98	7.98			
150	142	18	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98	7.98	7.98			
151	142	18	CAMEO We All Know Who We Are Chocolate City CCLP 2004 (Casablanca)	7.98	7.98	7.98			
162	3	3	PABLO CRUISE Worlds Away A&M SP 4697	7.98	7.98	7.98			
163	3	3	PASSPORT Sky Blue Atlantic SD 19177	7.98	7.98	7.98			
164	3	3	CAROLE KING Welcome Home Capitol SW 11785	7.98	7.98	7.98			
165	3	3	NILSSON Greatest Hits RCA AFL1-2798	7.98	7.98	7.98			
166	3	3	DAVID SANBORN Heart To Heart Warner Bros. BSK 3189	7.98	7.98	7.98			
167	4	17	BLONDIE Plastic Letters Chrysalis CHR 1166	7.98	7.98	7.98			
168	4	4	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98	7.98	7.98			
169	2	2	TOBY BEAU RCA AFL1-2771	7.98	7.98	7.98			
170	154	38	KARLA BONOFF Columbia PC 34672	7.98	7.98	7.98			
171	151	30	KISS Alive II Casablanca NBLP 7076-2	11.98	11.98	11.98			
172	145	79	LINDA RONSTADT Greatest Hits Asylum 6E 106	7.98	7.98	7.98			
173	144	20	RITA COOLIDGE Love Me Again A&M SP 4699	7.98	7.98	7.98			
174	144	20	MAZE FEATURING FRANKIE BEVERLY Golden Time Of Day Capitol ST 11710	6.98	7.98	7.98			
175	144	20	A TASTE OF HONEY Capitol ST 11754	6.98	7.98	7.98			
176	168	4	HERBIE MANN Brazil Once Again Atlantic SD 19169	7.98	7.98	7.98			
177	166	30	BOB JAMES Heads Columbia/Tappan Zee JC 34896	7.98	7.98	7.98			
178	171	120	MARTIN MULL Sex & Violins ABC AA 1064	7.98	7.98	7.98			
179	171	120	EAGLES Their Greatest Hits 1971-1975 Asylum 6E 105	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	172	37	ODYSSEY RCA APL1-2204	6.98	7.95	7.95			
170	180	3	RARE EARTH Band Together Prodigal P10025 (Motown)	7.98	7.98	7.98			
171	174	4	BRIAN ENO Before And After Science Island ILPS 9478	7.98	7.98	7.98			
172	178	3	BILLY COBHAM Inner Conflicts Atlantic SD 19174	7.98	7.98	7.98			
173	183	2	POUSETTE DART BAND Pousette Dart #3 Capitol SW 11781	7.98	7.98	7.98			
174	175	3	FLORA PURIM Everyday, Everynight Warner Bros. BSK 3168	7.98	7.98	7.98			
175	185	2	MEMPHIS HORNS Band II RCA AFL1-2643	6.98	7.95	7.95			
176	148	19	TED NUGENT Double Live Gonzo Epic KE2-35069	11.98	11.98	11.98			
177	158	33	PLAYER RSO RS-1-3026	7.98	7.98	7.98			
178	188	2	STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15007	6.98	6.98	6.98			
179	147	19	HERB ALPERT/HUGH MASEKELA Herb Alpert/Hugh Masekela Horizon SP 728 (A&M)	7.98	7.98	7.98			
180	173	12	ERUPTION Eruption Ariola SW 50033	7.98	7.98	7.98			
181	181	10	WALTER EGAN Not Shy Columbia JC 35077	7.98	7.98	7.98			
182	164	20	LTD Togetherness A&M SP 4705	7.98	7.98	7.98			
183	186	6	GOROON LIGHTFOOT Endless Wire Warner Bros. BSK 3149	7.98	7.98	7.98			
184	186	6	FRANKIE MILLER Double Trouble Chrysalis CHR 1174	7.98	7.98	7.98			
185	163	5	PHARAOH SANDERS Love Will Find A Way Arista AB 4161	7.98	7.98	7.98			
186	186	6	OAK RIDGE BOYS Room Service ABC AY 1065	6.98	7.95	7.95			
187	182	4	DIXIE DREGGS What If Capricorn CPN 0203	7.98	7.98	7.98			
188	156	13	FOTOMAKER Atlantic SD 19165	7.98	7.98	7.98			
189	190	34	DAVID BROMBERG Bandit In A Bathing Suit Fantasy F 9555	7.98	7.98	7.98			
190	190	34	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98	7.98	7.98			
191	196	30	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	7.98	7.98	7.98			
192	192	10	WINGS Wings Over America Capitol SWCO 11593	14.98	14.98	14.98			
193	193	78	EAGLES Hotel California Asylum 6E-103	7.98	7.98	7.98			
194	194	7	BETTY WRIGHT Live Alston 4408 (TK)	7.98	7.98	7.98			
195	195	10	DEMIS ROUSSOS Mercury SRM-1-3724	7.98	7.98	7.98			
196	153	10	HOT TUNA Double Dose Grunt CYL2-2545 (RCA)	9.98	9.98	9.98			
197	187	53	STAR WARS/SOUNDTRACK 20th Century 21 541	9.98	9.98	9.98			
198	198	57	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	7.98	7.98	7.98			
199	184	7	DEE DEE BRIDGEWATER Just Family Elektra 6E 117	7.98	7.98	7.98			
200	200	211	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98			

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	36
Herb Alpert/Hugh Masekela	179
Ashford & Simpson	109
A Taste Of Honey	164
Atlanta Rhythm Section	16
Average White Band	84
Band	20
Toby Beau	188
Bee Gees	127
George Benson	26
Blondie	156
David Bowie	141
Karla Bonoff	159
Debbie Boone	190
Bootsy's Rubber Band	103
Dee Dee Bridgewater	199
British Lions	88
James Brown	126
Peter Brown	14
Jackson Browne	23
Peabo Bryson	66
David Bromberg	189
Roy Buchanan	119
Jimmy Buffett	41
Cameo	150
Shaun Cassidy	191
Charlie	90
Cheap Trick	101
Chic	120
Eric Clapton	11
Stanley Clarke	70
Linda Clifford	62
Climax Blues Band	71
Billy Cobham	172
Natalie Cole	64
Commodores	10
Norman Connors	122
Rita Coolidge	162
Elvis Costello	59, 116
England Dan/John Ford Coley	118
Deodato	98
Al Dimeola	52
Dramatics	53
Billy Joel	187
Les Dudek	100
George Duke	57
Eagles	168, 193
Earth, Wind & Fire	55
Walter Egan	181
Electric Light Orchestra	147
Kinks	186
Yvonne Elliman	135
Brian Eno	171
Kraftwerk	180
Hubert Laws	95
Alvin Lee	128
Fleetwood Mac	49
Foghat	31
Foreigner	137
Fotomaker	188
Aretha Franklin	63
Genesis	34
Andy Gibb	74, 46
Steve Hackett	117
Hall & Oates	51
Heatwave	18
Heart	42
Vladimir Horowitz	112
Hot Tuna	196
Isley Brothers	4
Bob James	166
Jefferson Starship	5
Garland Jeffreys	144
Waylon Jennings & Willie Nelson	58
Jethro Tull	19
Billy Joel	187
Journey	28
Kansas	44
B.B. King	124
Evelyn "Champagne" King	

# Yvonne Elliman

"She has learned to bite into a song . . . She has the pipes."

Carl Arrington  
New York Post

"Her backup band and vocalists shone brightly, but Elliman dazzled."

Chuck Pratt  
Chicago Sun-Times

"Elliman excels as rock-torch singer."

Barry Morrison  
Denver Post

## WATCH FOR YVONNE'S UPCOMING TOUR

June 15 — Spokane, Washington  
June 16 — Seattle, Washington  
June 17 — Portland, Oregon  
June 18 — Vancouver, British Columbia  
June 19 — Victoria, British Columbia  
June 21 — Sacramento, California  
June 23-25 — San Francisco, California  
June 27-July 1 — Los Angeles, California  
July 2 — Phoenix, Arizona  
July 3 — Tucson, Arizona  
July 5 — Las Vegas, Nevada  
July 8 — Kansas City, Missouri  
July 9 — St. Louis, Missouri  
July 11 — Springfield, Missouri  
July 12, 13 — Minneapolis, Minnesota  
July 15 — Madison, Wisconsin  
July 16 — Duluth, Minnesota  
July 17 — Peoria, Illinois  
July 18 — Milwaukee, Wisconsin  
July 20-23 — Chicago, Illinois  
July 26 — Detroit, Michigan  
July 27 — Lansing, Michigan  
July 28-30 — Cleveland, Ohio

Appearing with Leo Sayer

Album Produced and Engineered by:  
**ROBERT APPERE**  
Single Produced by:  
**FREDDIE PERREN**

RS-1-3031



Includes Her #1 Smash Gold Single:

## "IF I CAN'T HAVE YOU"

RS-884



Records & Tapes

The R.S.O. Family



**PROMO SUCCESS**—A record crowd, above, is drawn to Bustein-Applebee's Kansas City Metcalf South store to meet REO Speedway during a promotion for its LP "You Can Tune a Piano, But You Can't Tuna Fish." At left: Pat Forrestal, software sales manager for the store and Joe Salpietro, Lieberman branch manager, check a promotional display for a contest which required people to guess how many tuna fish cans were stashed in the piano at the left.

## JUDGE DINGS CBS-CHICAGO

NEW YORK—A federal judge here has turned down a request by CBS Records and the group Chicago for a temporary restraining order on the continued sale of an album containing a concert performance of the group made in 1969.

CBS and Chicago are suing Magnum Records and Cineamerica Distributing Corp., claiming copyright and trademark infringement and contract rights violation with regards to the album, which Chicago claims was made at a time when the group was under an exclusive contract.

In an affidavit submitted to court, the defendants are claiming that "a written release was executed on behalf of C.T.A. with all members present prior to the performance." Chicago, at the time, was being billed as the Chicago Trade Authority.

## Western Realignment

• Continued from page 12

incorporated into a Codabar barcoding system. The concept will apply to all album product: LP, 8-track and cassette. If and when the industry goes to UPC barcoding, Western Merchandisers will merely have to flip a switch in the system to convert, Schneider says.

The upgraded on-line computerization will extend not only to satellite warehouse but also will penetrate directly into retail accounts served by the branches. Routemen and Hastings stores will be equipped with scanner wands enabling them to electronically perform multiple previous manual tasks.

In welcoming approximately 100 management personnel, Marmaduke recalled that in 1968 the company had 21 employees and \$100,000 in assets. Today, it has 292 employees and net assets of \$3.8 million.

Marmaduke got his biggest laugh as he was turning pages over showing fiscal growth. As he turned to the last page which was blank he said that page indicated what he had taken out of the business: "You can see there was no dividend."

Marmaduke noted that every time his company grossed \$1 million it had to return \$125,000 to continue operation.

Dick Williams elaborated on the company's recent financial growth. He said that revenue had doubled over each of the past two years. Physical expansion in the firm's location, such as the addition of 13,000 feet here, making a total of 78,000; and 6,000 square feet more in Houston, to 22,000, were necessitated by the rising grosses.

Internally he singled out the in-house four-person art department which is acquiring equipment enabling it to make its own color-corrected reduction of album and book covers and to produce its own lettering.

At the Saturday night banquet, awards were presented by Marmaduke. The Beverly Logan achievement awards went to Ken Bush, Houston branch, and Diane Brach, advertising department. Zola Tubb of Hastings, Plainview, Tex., received the Hastings Books and Records achievement award.

Million dollar sales award in music products went to Bob Davee and Richard Brent, Amarillo; Jack Osborne, Kingsville; Steve Pittman, San Antonio and David Lemon, Odessa.

The Music Manufacturer awards were given to James Alston of RCA Records and Jay Marshall, Big State Distributing Co.

## Bob James

• Continued from page 83

kind of jazz. I'm sure rock idioms will creep into my music because they're a normal part of my vocabulary."

James says he's got several other acts he's planning to sign—although the roster will remain tight. But he has discovered he needs more producers. He speaks of not over-committing himself to other people's projects so that he doesn't hurt his own multi-faceted career.

Working out of Tappan Zee's offices at 888 Seventh Ave. in Manhattan are a small coterie of James fans/employees: Peter Paul, the label's general manager and talent director; Didier Deutsch, product manager/publicist; Marion Orr, production manager; Joe Jorgensen, staff engineer and Chattaway.

James envisions putting out six LPs on Tappan Zee this year and he expects Chattaway to do more work for the label. Chattaway is indeed a busy person, having cut CBS LPs by the Fania All Stars, Maynard Ferguson's "New Vintage" and a new Billy Cobham effort.

James, on the other hand, just produced Kenny Loggins' new "Nightwatch" LP. He and Phil Ramone had co-produced Loggins' first solo LP, "Celebrate Me Home."

Chattaway and James were responsible as musical directors for getting together the CBS Jazz All Stars band which played Montreux last year and resulted in one two-record set LP being released in 1977. A second double pocket LP is due for release from the same source this year.

There is a lack of vocalists on Tappan Zee which James acknowledges. But he points out that Richard Tee will sing on his LP and there is a girl vocalist in the Allen Harris band.

"My main interest is developing new instrumental jazz talent," says James. "I like the idea of utilizing different instruments because I would love at some point to put together a band of Tappan Zee artists to do a tour."

All Tappan Zee LPs will continue to be double gatefolds with highly laminated covers. James says the firm's cover design utilizes "macro photography"—small objects made large through closeup photography.

The "Heads" LP cover was an Indian head nickel blown up to full jacket size, for example. CBS does all the artwork with Paula Soner the in-house designer.

## Inside Track

Despite widespread street talk over the future of CTI Records, label president Jerry Wagner says "the company has not gone under. We're still promoting and shipping product." He does confirm the termination of as many as eight staff and field personnel. Bunky Shepard, named CTI vice president in April, has departed for 20th Century-Fox Records. Wagner says a further statement will be made at the end of the week, while industry sources suggest CTI is shopping for a licensing deal. . . . Why did ABC Records keep such a tight lid on the series of promotion meetings it held last week (7-11) at the Camelback Inn, in Scottsdale, Ariz.? Publicity and marketing personnel were also on hand but no press received an invite. . . . While on the subject of ABC, Jim Foglesong's new long-term contract as president of its Nashville operation, should scotch the rumors of changes in the country operation since the changing of the ABC/Dot name to ABC and the recent departure of vice president Larry Baunach to the Jim Halsey organization.

Now that Mike Curb has locked up the Republican bid for Lt. Governor in California, what will be the extent of his involvement with his Warner-distributed label? Curb was unavailable for comment. Curb polled 54% of the GOP electorate with 1,219,878 votes to best rival Mike Antonovich's 46% or 1,051,471. Curb's Democratic competition is incumbent Mervyn Dymally, who won with 55% and 1,719,489 votes. Is Curb the record industry's answer to Ronald Reagan?

**GREASE PREMIER:** The world premier of Paramount's "Grease" in Los Angeles last week (4) was heavily attended by music and film celebrities including Lily

Tomlin, Bay City Rollers, Barry Manilow, Leif Garrett, Andy Gibb, Alice Cooper, Chevy Chase (stumbling over walls, tripping over wires), Ed McMahon, Cindy Williams and Penny Marshall as well as the film's stars John Travolta and Olivia Newton-John. The post-film bash at Paramount Studios was billed as the Rydell High School Prom, and was one of the most memorable gala affairs in recent times. Four soundstages were converged in part into a high school gymnasium, with a separate disco area playing 1978 music. Hovering outside was a giant balloon proclaiming Grease Day U.S.A.

**GREASE DIRT:** Sha Na Na may want to qualify famous "Grease For Peace" slogan in the future. The group, which appears both in the movie and on six tracks of the RSO "Grease" soundtrack, was invited to perform at the soon-to-be televised premier bash, and when it had to decline due to the hectic taping schedule of its own television series, co-producer Alan Carr reciprocated by "de-inviting" them to the premier.

**Phil Chess, owner and president of WLUP, Chicago,** has agreed to sell the FM station to Hefelt Broadcast. The deal, calling for \$3 million and a 10-year personal services consultancy for Chess, is subject to FCC approval. **Rod Stewart's** Buenos Aires stay was rudely interrupted. On hand for the World Cup soccer match Stewart's departure was precipitated by the armed robbery of a restaurant he was dining in. So instead of bodyguards he returned to England. . . . Changes in brewing at the **William Morris Agency** on both coasts with personnel shifts likely. . . . **Ember Concerts of London** is suing **Aretha Franklin** in a New York court for alleged breach of contract involving an English concert date last year.

## Big Chains Benefit From Price Hikes

• Continued from page 94

**Larry Humphreys,** credit manager at Music City Record Distributors, Nashville, predicts: "They're (labels) eventually going to price themselves right out of the market—records are a luxury, not a necessity."

"We have retail outlets ourselves so we had to pay a little more for the albums because they cut our percentage because of our retail outlets. We are a full-line distributor and some people like the Record Bar corporation who aren't distributors, only retailers, were buying albums at the same prices we were. So they could run their albums a lot cheaper than our dealers and our dealers didn't understand that. So in that respect, it helps us because we buy albums cheaper than they do now."

**John Kaplan,** executive vice president of Handleman Co., Detroit, says his firm has not increased its prices as a result of RCA's move but that it is contemplating such a move. "It would entail no additional profit at our level," he explains, "but at most would cover the increases to us, which we are presently absorbing."

Kaplan notes that the WEA price

rollback was welcome. "but it was not enough," he asserts. "WEA's prices are still quite a bit higher than the other suppliers." And he takes Capitol to task for not rolling back its singles prices at all.

**Peter Elliott,** purchasing coordinator of the Record Bar chain in Durham, N.C., says the chain has increased its price on all LPs selling for more than \$9.98 by about 50 cents.

In Los Angeles, **Lou Fogelman,** co-owner of the Music Plus retail chain says: "We gained a certain

number of points when we went from \$6.98 to \$7.98. With the additional increase that followed, some of those points were taken back.

In Portland, **Bruce Chisholm,** president of Downpour one-stop says manufacturers' price increases have affected them greatly.

"Our price on \$7.98 LPs has gone up but we have instituted a timely payment policy of a 2% discount which makes the price lower than it was previously."

## NPR, PBS-TV Royalties

• Continued from page 99

The amount paid ASCAP figures in the formula.

SESAC's voluntary rate of \$50,000 will not be affected.

A small publisher-licensor which controls a catalog of Italian folk music, the Italian Book Co. was given an annual royalty fee of \$600 a year.

The scrupulously careful Tribunal has provided that if that rare individual, a totally unaffiliated composer, turns up, his or her music will

get a per composition fee under formula similar to the one first proposed by the public broadcaster.

The small non-NPR college radio stations, which are not party to a voluntary license, will pay \$200 a year for a compulsory license to play ASCAP music. But if any of them manage to qualify for NPR membership during the license period the overall public network license total will go up somewhat as the station drops its \$200 annual payment

There's a fresh breeze blowin' in BLACK OAK'S sails on their great new lp I'D RATHER BE SAILING. Still powerful and rockin', Jim Dandy Mangrum and BLACK OAK have made a slight course shift towards a new, more mature melodic ease that will earn them the A.O.R. play they so richly deserve. I'D RATHER BE SAILING is a fun, summertime record with a fidelity that surrounds you like a warm, sunny afternoon. Produced by Deke Richards On Capricorn Records & Tapes.



Management: Stone Enterprises, Inc.



BLACK OAK ON TOUR: \*Touring with Ted Nugent

8 CINCINNATI, OHIO—The Fairgrounds  
9 INDIANAPOLIS, IN—The Coliseum

10 OMAHA, NEB.—City Auditorium  
11 DES MOINES, IOWA—The Coliseum

8 MARQUETTE, MICH.—Lake View Arena\*  
9 GREENBAY, WISC.—Brown County Arena\*  
10 DULUTH, MINN.—The Arena\*  
13 CHICAGO, ILL.—The Stadium\*  
16 & 17 DETROIT, MICH.—Cobo Hall\*  
18 CINCINNATI, OHIO—Old Coney  
19 TORONTO, ONT.—Maple Leaf Gardens\*

24 PITTSBURGH, PA.—Civic Arena\*  
25 CHARLESTON, W.VA.—Civic Center\*  
28 ST. PAUL, MINN.—St. Paul Arena\*  
30 MILWAUKEE, WISC.—(tentative)  
JULY  
2 DALLAS, TEXAS—(tentative)  
4 BATON ROUGE, LA.—Riverside Centreplex\*

6 MOBILE, ALA.—Municipal Auditorium\*  
7 BIRMINGHAM, ALA.—Civic Arena\*  
8 ATLANTA, GA.—The Omni\*  
9 CHARLOTTE, N.C.—Memorial Stadium\*  
15 BENTON, KY.—Ken-Tuc Territory

# Living Room Suite

6E-142

**HARRY CHAPIN**  
*Living Room Suite*



The Chapin album you've been expecting  
on Elektra records and tapes.

PRODUCED BY CHUCK PLOTKIN

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MANAGEMENT THREE

