

Billboard Publication

The International Music-Record-Tape Newsweekly

July 1, 1978 • \$1.95 (U.S.)

## RS OPEN ite House nmit Host All Music

By MORIS WEINTRAUB

INGTON—In the last few President Carter has given ssive demonstration of the e White House as a means izing the American music

of the recent Newport jazz ert appears on page six.

ime the full length concert al pianist Vladimir Horo- vised live nationally from Room of the White House. came a reception for the the Country Music Assn. to e CMA on its 20th anniver- it reception lasted far longer nned and included a num- ischeduled performers, with dent himself acting as mas- remonies.

if course there is the all-in- ommittee which has met  
(Continued on page 104)

## Folios Now Staple Fixture In Retail, Rack Music Mix

By JOHN SIPPEL

LOS ANGELES—More than 75% of the nation's chain retailers and rackjobbers are profitably carrying music folios, a national survey of these important tonnage outlets indicates. Sheet music is too short-lived and logistics make it a fringe item.

The 17-store Harmony Hut chain, for example, operated by Schwartz Bros., Washington, D.C., pioneered selling songbooks. Since 1969, Stu Schwartz has stocked them.

"They expand our clientele. They fit right into our stores, which carry musical instruments," he says. Individual stores deal directly with Jim Beck Music, Ft. Lauderdale, Fla.

Schwartz notes that since the Warner Bros. Music policy shift of selling all wholesale accounts at the same price, Beck is not stocking that folio catalog which forces Schwartz to buy that product direct, a function which he does not like to handle.

Joe Bressi, vice president, purchasing, for the Grapevine/Camelot 70-plus stores, N. Canton, Ohio, is also disturbed because Charles Dumont & Son, which directly racks his stores, has the same problem.

"Right now, WB Music has the top four hits for distribution in sheet music. I can't get them. Since WB Music changed its policy and I would have to buy direct, which I

dislike doing, my business has fallen off as much as 15% some months."

Bressi says the sheet music/folio business is important to him. Most of his stores carry a five-foot high by 20-foot long step-up fixture which carries from 500 to 700 titles.

(Continued on page 94)

## Dolby Tries New Decoding Switch

By STEPHEN TRAIMAN

NEW YORK—Within a year to 18 months hi fi tuners and receivers could incorporate an automatic switching circuit for Dolby FM decoding triggered by a pilot tone from any radio station transmitting Dolby broadcasts.

Dolby Labs in San Francisco is in the midst of a Bay Area test of the system's efficiency, particularly in fringe areas, and demonstrated the concept at the recent Consumer

(Continued on page 76)

## ABC RADIO: ELVIS SHOW

By DOUG HALL

NEW YORK—For the first time in more than 10 years, ABC Radio is programming a music show on its network. The three-hour special entitled "Elvis: Memories" will run on the American Contemporary Network of some 400 stations Aug. 13.

Since the show is in stereo, ABC is distributing transcriptions for the affiliates to play in the 3 to 6 p.m. Sunday time slot that has been assigned. The show is fully sponsored, but

(Continued on page 106)

## Audio/Visual Lures Boost LP Sales 50% In Impact Test

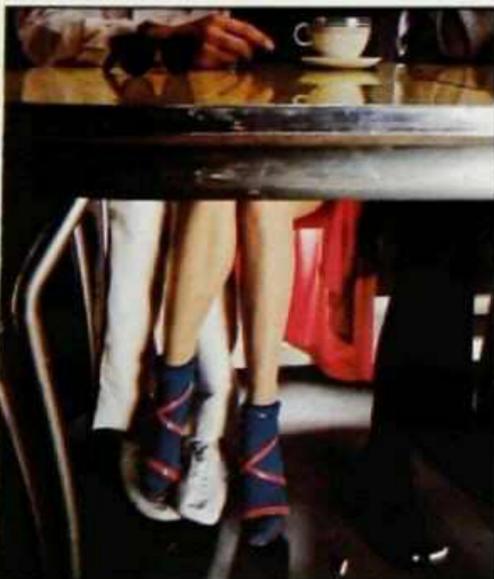
By IS HOROWITZ

NEW YORK—Sales increases of targeted albums averaging 50% are documented in what is believed to be the first controlled test of audio/visual customer lures in racked locations.

Conclusions come from the first two segments of a three-stage experiment using 8 m.m. projectors (Billboard, Dec. 10, 1977), completed by ABC Record & Tape Sales just prior to its takeover by Lieberman Enterprises June 1.

With in-store video formats on the upsurge, the ABC information provides timely insight into the medium's relative effectiveness in various types of stores, different locations within stores, and in pushing newer artists as against established talent.

Phase three of the program, now a  
(Continued on page 97)



sn't been this much talk about a new band in years. It's true, y's talking about a band that nobody's ever heard of but every its to hear: THE TARNEY/SPENCER BAND. The reasons are sim- t songs, tight harmonies, strong melodies, solid instrumentation, production. THREE'S A CROWD (SP 4692) includes the new S REALLY YOU (AM 2049). Produced by David Kershbaum. DN CORDS & TAPES. (Advertisement)

## Growth Spurs Switch To Disco Forums Bi-Annually

### C'right Tribunal Balks At Jukebox Argument

By MILDRED HALL

WASHINGTON—The jukebox operators' claim that the Copyright Royalty Tribunal has no authority to require a box location list for music licensors brought skeptical questions from all five Tribunal members during hearings Wednesday (21).

Attorneys for ASCAP, BMI and SESAC brought a battery of arguments against this idea. They also hit the further claim by jukebox counsel Nicholas Allen that providing such a list under the Tribunal's proposed rulemaking, would be expensive.  
(Continued on page 91)

NEW YORK—As a result of the phenomenal growth of the disco industry, the Billboard Disco Forum—the largest such gathering of persons involved in all aspects of the industry—will now become a twice a year event. Future Disco Forums will now be scheduled every February and June.

The announcement of the future Disco Forums was made by Bill Wardlow, Billboard's associate publisher and director of the Forum, at a press conference Thursday (22), pre- saging the official start of the Forum the next morning.

Disco Forum IV which ended Sunday (25), attracted more than 1,200 registrants, making it the big- gest and most successful ever held by Billboard.

The array of talent at the Forum,  
(Continued on page 104)

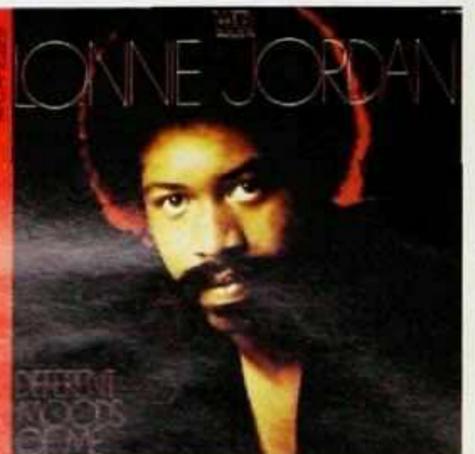


ONE OF THE MOST SIGNIFICANT PERFORMERS OF OUR TIME—RONNIE MILSAP. His album "ONLY ONE LOVE IN MY LIFE" is his newest success story. With every song, this LP is a blend of songs that erases the lines between categories. The title single came on the Country Charts at the highest review, bulleting on the Easy Listening and Hot 100 Charts. The next gold turning platinum album in Ronnie Milsap's life is ONLY ONE LOVE IN MY LIFE, on RCA records. #ALF1-2780. (Advertisement)

WIP  
WAR  
PRESENTS  
**NASTY**  
A NASTY NEW SINGLE BY  
MCA RECORDS

RONNIE  
JORDAN

FROM HIS SMASH ALBUM "DIFFERENT MOODS OF ME"



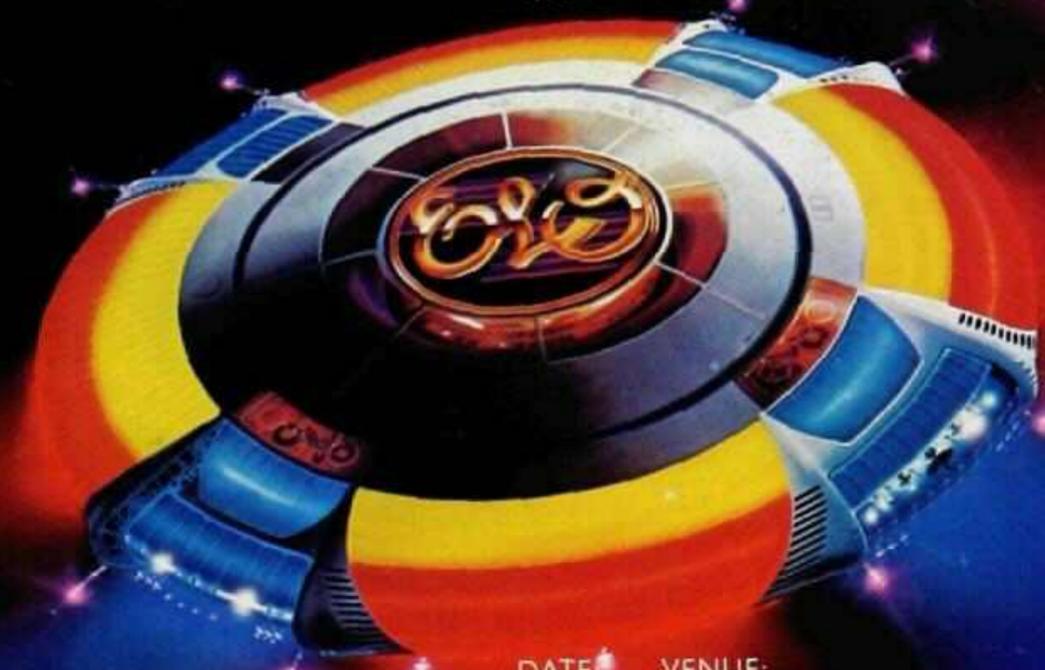
**ELO brings their craft to the stage...**

**ELECTRIC LIGHT  
ORCHESTRA** *in Concert*

**THE BIG NIGHT**

# Jet Records is proud to announce 44 Big Nights in America

DATE	VENUE	CITY-STATE	DATE	VENUE	CITY-STATE
6/30	Omaha Civic	Omaha, Nebraska	7/15	Lakefront Stadium	Cleveland, Ohio
7/1	Kiel Arena	St. Louis, Missouri	7/19	C.N.E. Stadium	Toronto, Canada
7/2	Kemper Arena	Kansas City, Missouri	8/10	Chicago Stadium	Chicago, Illinois
7/3	Myriad Gardens	Oklahoma City, Oklahoma	8/12 & 13	Pontiac Silverdome	Pontiac, Michigan
7/4	Midsouth Coliseum	Memphis, Tennessee	8/14	Market Square Arena	Indianapolis, Indiana
7/6 & 7	Omni	Atlanta, Georgia	8/15	Milwaukee Arena	Milwaukee, Wisconsin
7/8	Birmingham Jefferson Coliseum	Birmingham, Alabama	8/16	Dane County Coliseum	Madison, Wisconsin
7/9	Rupp Arena	Lexington, Kentucky	8/17	Civic Center	St. Paul, Minnesota
7/11	Coliseum	Greensboro, North Carolina	8/19	McNichols Arena	Denver, Colorado
7/12	Civic Center	Roanoke, West Virginia	8/23	Oakland Coliseum	San Francisco, California
			8/26	Anaheim Stadium	Anaheim, California



DATE	VENUE	CITY-STATE
9/1	Tarrant County	Fort Worth, Texas
9/2	Louisiana-Hirsch Coliseum	Shreveport, Louisiana
9/3	Summit	Houston, Texas
9/4	Assembly Center	Baton Rouge, Louisiana
9/5	Coast Coliseum & Convention Center	Biloxi, Mississippi
9/7	Knoxville Civic Center	Knoxville, Tennessee
9/8	U. of Dayton Arena	Dayton, Ohio
9/9	Murphey Convention Center Midwest State University	Murphysboro, Tennessee
9/11	War Memorial	Buffalo, New York
9/12	Hershey Arena	Hershey, Pennsylvania
9/14 & 15	Madison Square Garden	New York, New York
9/18 & 19	Spectrum	Philadelphia, Pennsylvania
9/22	Coliseum	Hampton, Virginia
9/23	Capitol Center	Largo, Maryland
9/25	Civic Arena	Pittsburgh, Pennsylvania
9/27	Boston Gardens	Boston, Massachusetts
9/28	Providence Civic Center	Providence, Rhode Island
9/29	Portland Civic Center	Portland, Maine
9/30	Forum	Montreal, Canada



**With Special Guests Trickster**

## ...at Wembley June 2-16, 1978

### BIG NOISES

"When they opened a series of concerts at the Wembley Empire Pool it was with one of the most spectacular rock shows ever seen in London. The top half of a giant space ship lifted off at the start to reveal the group before laser beams intermittently flashed over the heads of the audience and a couple of flying saucers flew across the auditorium...ELO's music...is an imaginative blend of straightforward pop melodies enhanced by the lush and luxuriant contributions of their two cellists and violinist..."

EVENING STANDARD

### ELECTRIFYING SPECTACULAR

"It's the seven-piece band's return to Britain after a three year...exile, and with them they bring a spectacular space age Rock show costing a quarter of a million pounds...Their musical performance is larger than life and they give robust versions of their catchy million-sellers 'Turn To Stone,' 'Evil Woman,' 'Mr. Blue Sky,' 'Living Thing'..."

DAILY EXPRESS

### JOURNEY INTO SPACE

"Honestly, when you find yourself actually applauding the stage at the end of a gig, then you suddenly realise that you've just witnessed a very special occasion. That was what happened when the Electric Light Orchestra played Wembley Arena on Friday night...There were no fewer than 12 hit songs played...They were played exquisitely, too...once more demonstrating Lynne's incredible resilience at pure pop penmanship. It was all brought to an end, wouldn't you know, with a raucous and utterly carefree version of 'Roll Over Beethoven'..."

MELODY MAKER







President Carter congratulates 95-year-old pianist Eubie Blake upon his first White House concert.



Dizzy Gillespie with Ron Carter on bass, lays down some modern sounds.



Billboard photos by Paul Schmick, Washington Star  
President and Mrs. Carter are among the appreciative south lawn participants in the first White House jazz festival.

## Presidential Seal Of Approval Hits Jazz

By LEONARD FEATHER

WASHINGTON—George Wein's history-making gig at the White House June 18 was like no other concert of its kind in jazz history.

Total talent budget: zero. Total receipts: zero. Total profit, in terms of the prestige earned for jazz: almost beyond measuring.

## Cerrone Cops 5 Awards At Forum

NEW YORK—Donna Summer, Cerrone and Casablanca Records were the big winners in Billboard's Disco Forum IV held here at the Hilton Hotel.

Summer was named overall disco artist of the year, and was also named female disco artist of the year.

Casablanca was named disco record label of the year.

Cerrone won five awards: male disco artist of the year; disco music arranger of the year; disco instrumentalist (musician) of the year; disco composer of the year for "Cerrone III/Supernature;" and best producer of a disco record for "Cerrone's Paradise," "Supernature," and for the Kongas' "Africanism."

Other awards included:

Disco group of the year: Village People.

Best disco orchestra of the year: Alec R. Costandinos & The Synphonic Orchestra.

Most promising new disco artist of the year: Linda Clifford.

Disco album of the year: "Saturday Night Fever" soundtrack by the Bee Gees.

Disco single/LP cut of the year: (disco for most part): "San Francisco/Hollywood/Fire Island" by Village People.

Heavy disco/heavy radio single of the year: "Dance, Dance, Dance (Yowsah Yowsah)" by Chic.

Heavy disco/light radio single of the year: "I Wanna Dance with Somebody" by Whitney Houston.

Held on the south lawn, decked out with a couple of hundred heavy wooden tables to accommodate the 800 guests, the event, ostensibly a commemoration of the Newport Jazz Festival's 25th anniversary, turned out to be a celebration of the full acceptance of jazz at the presidential level.

Mingling with the President, Vice President, cabinet members, senators, congressman and various prominent Washington figures were countless music business figures (see separate story on page one).

The Young Tuxedo Brass Band from New Orleans, notable more for its enthusiasm and nostalgic appeal than for musical accuracy, played traditional favorites as background music during the buffet (jambalaya, pecan pie, beer and wine), served from 5 p.m. to 6:30 p.m.

Because of the size of the crowd, the President mingled and chatted during the evening but did not shake 800 hands. Instead, he had made a special appearance at the afternoon rundown, when Wein and all the participating musicians stood in line to meet him individually. He

(Continued on page 108)

## UA Gears To Exploit Its Product

By JIM McCULLAUGH

LOS ANGELES—In the wake of its recent organization, the "new" United Artists Records under owners Artie Mogull and Jerry Rubinstein has begun to mount major marketing and merchandising campaigns in support of current product.

The support includes, according to Larry Cohen, vice president of merchandising and marketing services, and Iris Zurawin, director of creative services, extensive point of purchase material, national consumer advertising on various levels and much more video than the company had ever used previously.

The new structure of the company includes American and international distribution by EMI/Capitol but marketing and merchandising campaign concepts will still originate within United Artists' newly realigned creative services department and implemented through Capitol's branch distribution centers throughout the country.

Capitol is in the process of hiring 12 customer service representatives, with two already hired for the Baltimore area.

(Continued on page 22)

## 'Tasty' Campaign At Licorice Pizza

By JOHN SIPPEL

LOS ANGELES—Twenty Licorice Pizza stores here ignite an epochal institutional advertising campaign Monday (26) on local tv designed to boom the fun and entertainment aspect of record retailing. The unorthodox 141-spot saturation through the ensuing 26 days kiddingly assures viewers that the chain's stores carry full lines of repertoire at exceptional price in pleasant surroundings.

## N.Y. HARDENS PIRACY LAW

NEW YORK—Gov. Hugh Carey has signed into law a tougher anti-piracy statute that makes illegal duplicating a class E felony punishable by prison terms of up to four years and/or up to a \$5,000 fine. The new law takes effect Sept. 1.

Although New York was the first state to outlaw tape and disk piracy in 1967, the law carried only misdemeanor penalties for manufacture. The new law still carries such a misdemeanor penalty for the distribution, sale or advertising of pirated material. That class carries penalties of up to one year in jail and/or a fine up to \$1,000.

The new law was sponsored by Assemblyman William R. Passanante of New York and Sen. Joseph R. Pisani of New Rochelle.

But the big difference between this retailer campaign and the few previous others in the U.S. is the repetition of action and theme in the two 30-second and four 10-second spots.

Each of the six different professional actors, playing a typical retail customer, chat about the stores' attributes, suddenly whip an LP out of a jacket, take a crunching bite, and close with the theme, "Licorice Pizza, the tastiest music in town."

The store's John Houghton will carry the tv theme out in radio spots as well. It marks the chain's first switch from its long-time radio slogan, "You Get It Better at Licorice Pizza." Clerks in all stores will wear T-shirts imprinted with the slogan, "Licorice Pizza, the tastiest music in town" and the LP-with-a-bite-out-of-it logo.

## Midnight Retail Promotion Aids Penguin Feather Gross

By BORIS WEINTRAUB

WASHINGTON—A late-night promotion stunt worked wonders for this area's Penguin Feather chain, which found that heavy sales could come in the wee hours of the morning.

Late hour sales have been found to boost revenue for a number of Eastern chains and independent record dealers recently, following a pattern already well established on the West Coast.

Heavily backed by radio ads paid for by Columbia Records, Penguin Feather, with four stores, put Bruce Springsteen's "Darkness At The

Edge Of Town" on sale at \$4.19 between midnight and 3 a.m. on the first Friday night in June. The results, according to spokesman Steve Mayerheart, were excellent.

"We had been planning something like this for a while, and we were waiting for an album we knew would be really hot," Mayerheart says. "The night of the promo was the first day the album hit the streets here, and we sold 300 pieces in our four stores."

"And, since we had people in the stores, we sold a lot of other albums, too."

At the chain's Vienna, Va., store, buyers found a Model A Ford used in promotions by radio station DC-101. Some 250 buyers were waiting at the store when it reopened at midnight, Mayerheart says. Another 75 were waiting at the Baileys Crossroads, Va., store, and there were long lines throughout the early morning hours at all cashiers.

Penguin Feather began advertising the promotion two nights earlier on DC-101, and continued to advertise on Friday night on DC-101, WAVA and WHFS.

"I imagine we'll do something like this again soon," Mayerheart says.

"We're doing about one major promotion a month, and we've analyzed our records in a five-day period around promotions and compared them with five-day periods without promotions. The cash flow is up about \$5,000 in promotion periods, and we only spend about \$1,000 to prepare the promos."

Mayerheart notes that promotions are possible only with "massive co-operation" from record labels. The labels also are helping the chain's birthday celebrations which began in late June, and include giving away autographed albums, posters and other memorabilia.



# Journey. Destination: Platinum.

"Infinity" is way past gold. On Columbia Records and Tapes.

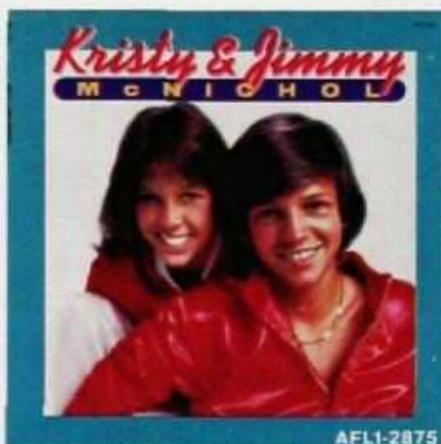
JC 34912

Produced by Roy Thomas Baker Management, Herbie Herbert, Nightmare Inc., San Francisco

**You're looking at a winning team.**

# *Kristy & Jimmy* **M C N I C H O L**

**K**risty, the Emmy award-winning star of ABC-TV's hit drama series, "Family," and Jimmy, host of his own TV variety show, "Hollywood Teens," have teamed their talents to become one of music's hottest rising duos of the year.



Together they've just recorded an exciting album that's great for listening and even better for dancing. "Kristy & Jimmy McNichol," their debut album featuring their current hit single "He's So Fine." Pick up the album and be a winner too!

**RCA**  
Records



Produced by Phil & Mitch Margo  
Direction: Amron, Halpern & Margo Productions, Inc.  
**THANKYOUTHANKYOUTHANKYOU**

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# Fuentealba Seeks Doubling AFM Membership

## 81st Confab Hears Goal Of Top Man

SPOKANE—"We have the potential for being the strongest lobbying force in the world," declared Victor W. Fuentealba, president of the American Federation of Musicians, in his opening remarks to 1,200 delegates attending the union's 81st annual convention here Monday-Thursday (19-22).

During the four-day confab which was dominated by political concerns ranging from government's support of the arts to proposed radio performance royalty legislation, Fuentealba was elected to his first full term as the AFM's top officer by a standing acclamation of the delegates.

In his introductory address Monday (19), he also called upon the union membership to "concentrate our efforts to organize the hundreds of thousands of unorganized musicians throughout the United States and Canada."

The union president announced his goal of doubling the federation's 300,000-strong membership within the next five years, and he announced a new program to "revitalize our efforts in the field of legislation."

The most important issue facing the union, Fuentealba said, is to restore the AFM "to its proper greatness in the labor movement."

"We have the potential for being the strongest lobbying force in the world because of the nature of our business and the contacts that our members have with the public," he said.

The convention delegates, who considered a total of 72 resolutions prior to adjournment Thursday (22) voted to permit military personnel to join local unions of the AFM.

This was the most controversial of the resolutions considered, and was passed by a margin of two to one on a roll call vote. Prior to this, service personnel had been banned from AFM membership.

The delegates also approved a resolution to retain annual union con-

(Continued on page 90)

## NO ROCKER TOPS IN L.A.

By DOUG HALL

NEW YORK—The crowded field of rockers in the Los Angeles radio market leaves no one a clear winner. A station which can rise above a 3.0 12+ metro share is really accomplishing something. In the April/May Arbitrons Metromedia's KMET and RKO's KHJ take that honor.

But the big winner among all music formats remains Bonneville's "beautiful" KBIG, which although down from a 7.1 share in the January/February book, still holds an impressive 6.6 share. Thanks to Dodger baseball, talk KABC claims the number one spot with an 8.6 share.

The April/May Arbitrons also point to the reasons Storer Broadcasting decided to remove KTNQ/KGBS general manager Paul Cassidy. Although both stations show slight audience gains over the January/February books, each is just about where it was a year ago.

Top 40 KTNQ moves from a last

(Continued on page 26)



**BAWDY SESSION**—John Simon, left, producer of the original cast recording of the Broadway musical, "The Best Little Whorehouse In Texas," ponders a moment during a taping of the album at CBS' 30th St. studio in New York. Listening alongside are Carol Hall, "Whorehouse" composer, and MCA's vice president of East Coast operations (and the album's executive producer), George L. Lee. MCA will release the album this month.

### EMI's MUSIC MAN

## U.K. Restructuring Has Menon In New Position

By MIKE HENNESSEY

LONDON—Bhaskar Menon clearly emerges as EMI's top music man worldwide in the last major stage of a reorganization launched earlier this year to bolster the company's music activities.

Menon takes over July 1 as head of EMI Music Europe and International, based here, while retaining his post as chief executive officer of Capitol Industries-EMI in Hollywood (see executive turntable).

Leslie Hill remains EMI's director, group music, but also now assumes the chairmanship of EMI Records (U.K.), succeeding Len Wood, who continues as a member of the EMI board, advising on music matters.

Menon's appointment caps a general restructuring of EMI's music Operation, the first part of which was announced at MIDEM in January (Billboard, Feb. 4, 1978).

"Since then there has been a gradual move toward decentralization of EMI's music interests," says Hill, "and towards a unified international music policy and philosophy—a process which has been made by other conglomerates with music in-

terests. We now have the man on the board responsible for EMI's interests worldwide."

The appointment of Hill at EMI Records (U.K.) was largely foreseen when he was made vice chairman to Wood last May. Although at that stage Hill was apparently designated as EMI's international "music supreme," there was a certain vagueness as to what extent his new responsibilities gave him theoretical ascendancy over the American operation.

The new appointments now make it clear that Menon is top music man.

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### American Has Goody

NEW YORK—American Can and Sam Goody Inc. signed the final merger agreement at Canco's Greenwich, Conn., headquarters Friday (23), under which the 28-store Goody chain becomes part of the Pickwick International subsidiary. With Goody shareholders receiving 0.1811 share of American Can common for each Goody share, the agreement is valued at approximately \$5 million.

### Delay U.S.S.R. Gig

MOSCOW—The Bill Graham-produced rock concert in Leningrad originally set for July 4 (Billboard, June 24, 1978) has been postponed at least a month due to film script problems, Soviet officials said in wire service reports Thursday (22).

## Executive Turntable

Bhaskar Menon, chairman and chief executive of Capitol Industries-EMI in the U.S., since 1971 assumes the additional position of chief executive of EMI Group Music Operations Worldwide (see separate story). . . . At A&M Records Los Angeles, Harold Childs appointed to the newly created position of senior vice president of promotion. With the label 10 years, Childs joined A&M in



Menon

1967 doing album promotion and a year later headed up promotion and sales for A&M's CTI jazz label; a year after that headed up the New York office. He has helmed the label's national promotion arm since 1971 and was named vice president of promotion in 1974. In his new position, Childs will continue spearheading the promotion staff. Also at A&M Los Angeles, Derry Johnson appointed the post of national manager, black music marketing. For the past two years, he was director of special projects for A&M's Southern region. . . . At Capitol Records Los Angeles, Dennis White appointed to vice president of marketing effective July 1. He is currently vice president of marketing at Capitol of Canada-EMI, Ltd. Also at Capitol, Bob Riley promoted to national director of promotion, soul division, assuming the position left vacant with the death of Paul Johnson. Riley was formerly based in Nashville as regional promotion manager, soul division. . . . A number of changes in the promotion department of Motown Records as Skip Miller, formerly national r&b promotion director, is promoted to national promotion director; Tom Rogan, formerly Northeast promotion director, made national field promotion coordina-



Childs



Johnson



White

tor; Marlene Reyes, former assistant to Skip Miller, upped to national promotion coordinator; and Don Carter, formerly regional Houston promotion, promoted to Southeast promotion coordinator. . . . Fred Humphrey named director national album promotion at Columbia Records, New York, and Mike Pillot named director of special projects, Columbia promotion. Humphrey



Riley



Humphrey

was associate director, national album promotion while Pillot was director, album promotion and special projects. . . . At Jet Records, Los Angeles, Gary Diamond joins as national promotion director, after two years as Arista's West Coast regional promotion director and Midwest regional promotion director. Also, Jerry Bix joins Jet as national sales director, coming from Arista where he was Midwest regional marketing director

based in Chicago, and Dean MacDougall named assistant marketing director after serving as Arista's local marketing manager. . . . Lindy Goetz appointed director of national promotion for Screen-Gems-EMI Music and Colgems-EMI Music based in Los Angeles. Most recently he was Los Angeles promotion manager for MCA Records. . . . Bill Berger appointed national sales man-



Pillot



Diamond

ager for Nonesuch Records based in New York. . . . Bill Graham now director, Western region field marketing for RCA Records, moving from director, commercial sales in that region. He will base in Los Angeles. . . . Mike Martucci takes over as national accounts manager at Arista Records, New York, joining from vice president of sales and marketing for Roulette. . . . At Atlantic Records, Los Angeles, Raymond St. James

tagged West Coast regional r&b promotion director, switching from national album marketing director for special markets. . . . Bob Perry appointed to the post of director of East Coast operations for Ariola Records, based in Boston. He was formerly Arista's director of East Coast promotion. . . . New branch managers for Polygram Distribution are Jack Iacchei in Philadelphia, Jack



Goetz



Martucci

Kanne in Cleveland and Paul Lucks in St. Louis. Iacchei was a Philadelphia salesman, Kanne branch manager in St. Louis and Lucks a salesman in St. Louis. New Polygram sales managers are Lanny Estes in Atlanta, formerly a salesman in the Memphis/Little Rock market, and Steve Price in Dallas, formerly a local salesman there. . . . Michael Gusler installed as regional album promotion manager, Southwest region, for

Columbia Records, based in Dallas. He was regional marketing manager in that area, a post taken over by Ed Climie. Latter was regional album promotion manager for the Southwest. . . . Steve Calkins named Elektra/Asylum local promotion representative in Detroit. He joins from Ami Distributors in that city. . . . At WEA Burbank, Don McCrea appointed director of accounting, replacing Charles Wallace who has been promoted to Controller of WEA International.

Debbie Towsley becomes Southern field promotion director for Ariola Records covering Louisiana, Mississippi, Tennessee and Arkansas. Basing in Tennessee, she was previously field promotion director for Mercury. Another Ariola appointment sees Wynn Jackson become director of Southern Album Oriented Radio promotion basing out of Georgia. He was previously national field promotion director of Lifesong Records. . . . Regional MCA Records appointments see Chris Kane, Mike Diamond, Chuck McCommas and Tom Mazetta to promotion managers of Denver, Detroit, Houston and Los Angeles respectively. Prior to joining MCA, Kane was music director of KAZY in Denver, as well as music director of KSL/FM and KMOR in Salt Lake; Dia-

(Continued on page 94)

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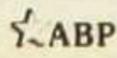
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Vol. 90 No. 26

# CBS Lifts Cuban Curtain; Brings Band To New York

By ELIOT TIEGEL

LOS ANGELES—CBS has made a major cultural and commercial breakthrough with Cuba, signing one of its top Latin/jazz/rock bands which it will bring to New York to play at the Newport Jazz Festival Wednesday (28).

The band, Irakere, which ranges in size from a quartet to eight pieces, will be recorded live at the festival as an opening act for George Duke, Flora Purim and Airtio at Avery Fisher Hall.

The Cubans will also be recorded Thursday (6) live at Columbia's 30th St. studio before an invited audience with the lp release in September.

Equally exciting about the first signs of commerce between the U.S. and Cuba are these additional developments linking CBS and Havana:

CBS will present a two-day free music festival in Havana in September at a 50,000-seat stadium utilizing its U.S. artists and Cuban musicians; it will tape the proceedings for recordings and network television and it will improve an existing Cuban recording studio, upgrading its 8-track console to 16 tracks.

The Cuban band, the first signed to the U.S. CBS label, is also scheduled to appear at the label's national convention in Los Angeles July 23-28.

A CBS delegation—the second—will be in Havana this week firming up details of all the deals. Flying off to Havana are Bruce Lundvall, CBS Records Division president; Bill Freston, his assistant; Arma Andon, vice president of artist development; Jack McLean, who stages the performances of CBS acts at the labels' convention plus CBS attorneys.

A first delegation of CBS officials visited with Cuban officials last May to start the talks going. They included Bruce Lundvall, Division topper; Don Ellis, national a&r vice president; Jay Chattaway, contemporary music producer, and drummer Billy Cobham.

This initial fact finding/proposal committee held discussions for five days with the minister of culture and representatives from Egrem, the state-run record company.

"We went down to Cuba to really look at artists," Lundvall explains. "We spent five days listening to artists in-person and on tape and we ended up signing Irakere."

Lundvall says this band has a fu-

sion style, blending strong Latin rhythms, strong horns and keyboards, jazz, r&b and pop.

Don Ellis adds that the band's Afro-Cuban sound is augmented by a bata drummer, a special kind of Cuban instrument. Cobham accompanied the executives to give his musical opinion on the musicians. Chattaway was included because he produced Cobham's new LP and during the Havana excursion, Irakere jammed with Cobham and there is one hour of music on tape, with Cobham surrounded by bata and conga drummers.

As for the CBS youth festival, once all the State Dept. clearances are acquired, the company hopes to present Cobham, Santana, Weather Report and Joan Baez, and some all star jazz players including Dexter Gordon and Hubert Laws.

Concert producer/personal manager Bill Graham is also committed to the project, CBS notes.

"We suspected there were really superb players there," Lundvall says. "And it turns out there are some extraordinary musicians. The interest on the part of the public for music," the CBS executives says, "is extraordinary. There is dancing everywhere, people crowded the floor at all the clubs we went to."

While the Cubans are blending elements of American music—jazz-rock-soul—as they have in the past, Lundvall notes he didn't hear any new Latin dance rhythms. "But the music was highly intricate," he emphasizes.

Since Irakere is on a government subsidy, all royalties earned by its CBS album will be paid to the state.

"We came down to do business and they loved the idea of us signing one of their artists, doing a tour and perhaps playing at the Newport Festival."

But wasn't CBS arriving late on the scene to do business with the Cuban government in light of other American record companies having preceded it there last March, like Motown, Elektra/Asylum and Chrysalis?

Lundvall replies that the Cubans said they never heard anything further from these other U.S. companies after their own visits earlier this spring.

Emphasizes Lundvall: "They said they would deal with us exclusively in terms of us signing their artists

and presenting our artists in their country."

A&r man Ellis says he was impressed with the "shocking modernness" of the Cuban music. "They're not behind the times... and an album sells for \$10. We asked them what their plans were for working with other American companies and they said, 'We have no plans to work with anyone, only with you.'"

The latest sojourn to Cuba will produce the answers to such questions as kinds of equipment which will be needed for the concerts and what it is all going to cost. CBS officials are also anticipating meeting Premier Fidel Castro who was tied up with the Ethiopian ambassador in May when the first CBS group came calling. "But," adds Ellis, "he knew we were there."



**WALDEN HONORED**—Phil Walden, Capricorn Records president, left, accepts the human relations award of the American Jewish Committee from Jerry Wexler, senior vice president of Warner Bros. Records at a recent dinner held at the Plaza Hotel, New York.

## 1-Year Sentence For Ga. Pirate

NEW YORK—An Atlanta man accused of operating an "illegal manufacturing and sales operation" pleaded guilty recently to six counts of willful infringement of copyrighted recordings.

John Joseph "Jack" Hydock was sentenced to serve a year and one day in a federal prison, the sentence to run consecutively with a state sentence he is currently serving.

## Letters To The Editor

Dear Sir:

I have a "simple" question that no one has been able to give me a good response to... Is it legal to rent a record to a customer to take home and record on tape?

Joe A. McKean,  
McKean's Music City  
Sonoma, Calif.

**Editor's Note:** Following are expert opinions solicited in response to McKean's query:

In my opinion it is not legal. The duplication of a copyrighted sound recording without the consent of the copyright owner is an infringing practice. And anyone who abets or assists in this practice is likewise culpable.

It seems to me quite clear that the practice referred to is covered by the opinion of the U.S. District Court in the Eastern District of New York in

the case of Elektra Records verses Gem Electronic Distributors, and similar decisions by U.S. district courts in Massachusetts and Ohio.

Jules Yarnell,  
special counsel, antipiracy,  
RIAA, New York

A retail record store dealing with inventory purchased in the normal course of business need not limit its activities to sales. Like bookstores lending books at a daily rental charge, a record shop can rent items from inventory for customer listener purposes. Indeed, many public libraries lend records currently.

However, any advertising, promotion, suggestion or open acknowledgement of information that the customer intends to duplicate without permission of the record company and of the copyright owner of the compositions involved, would

make of the participating or initiating record store an infringer, separate and joint.

M. William Krasilowsky,  
Feinman and Krasilowsky,  
New York

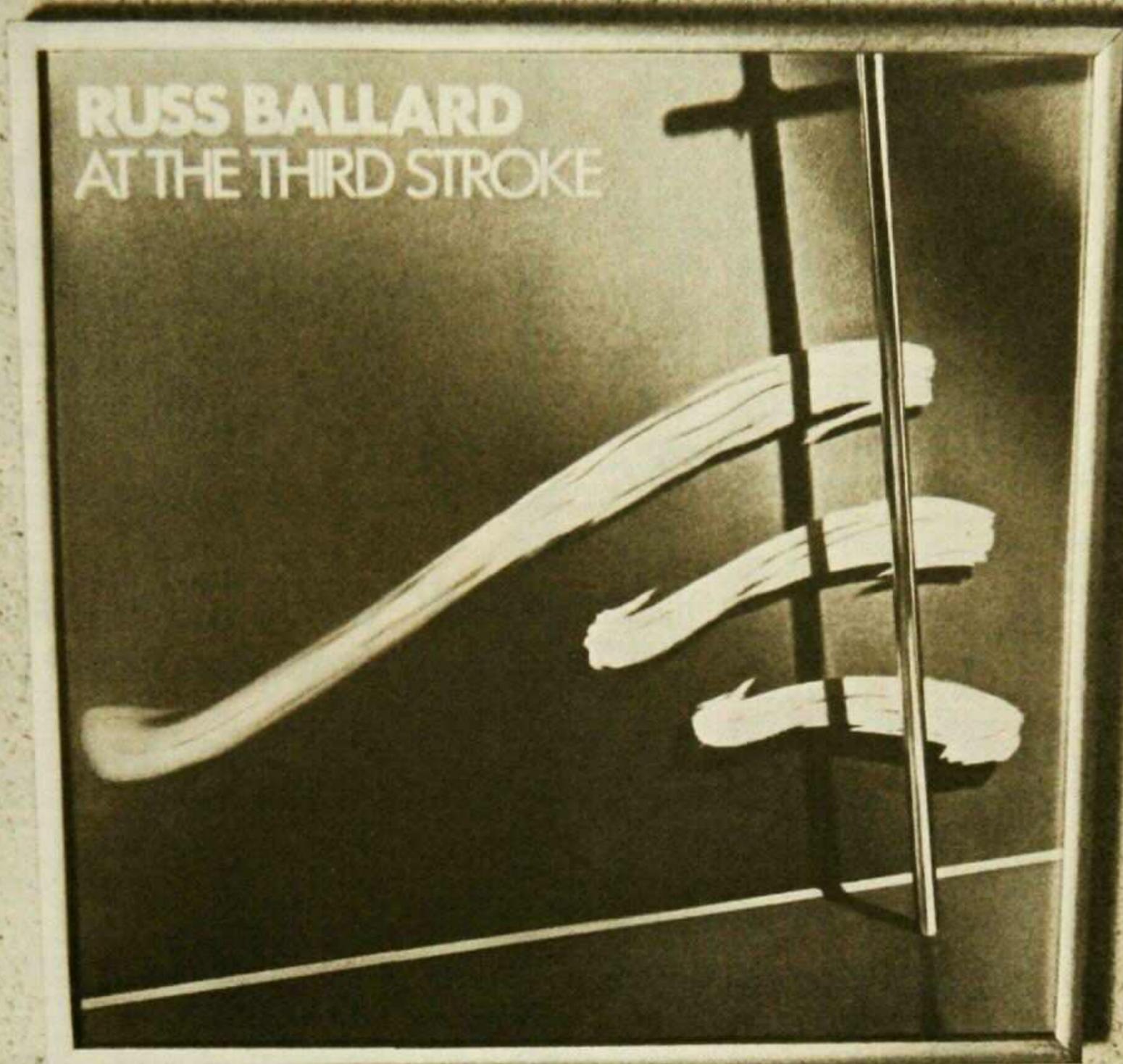
There are really two questions.

The first is whether or not home duplicating is itself an infringement under the new copyright law, and to my mind there is no question but that it is.

The second is whether or not the rental of recordings for a purpose known to be illegal is itself illegal. To my mind the rental does abet the act of infringement. This goes beyond the narrow copyright question as a point of law, but it would seem that such a rental is illegal.

Leonard Feist, president,  
National Music Publishers Assn.,  
New York

# You don't have to be an expert to spot an original.



Russ Ballard's new album is the work of a brilliant original.

Russ has been involved in superior and influential projects throughout his career.

As a member of the Unit 4 Plus 2 he recorded a classic album...along with "Concrete and Clay," one of the best hits of the '60's British Invasion.

As a founding member of Argent he wrote "God Gave Rock and Roll to You" and provided the voice and guitar during that band's most musically productive era.

As a producer, he worked on albums with Roger Daltry and Leo Sayer.

And his songs have been recorded by a long list of hit-makers...from Three Dog Night and The Bay City Rollers to Olivia Newton-John and Hot Chocolate.

Now Russ Ballard's masterpiece is here. It's an album filled with musical spectaculars...one right after the next.

The sooner you hear it, the more time you'll have to appreciate it.

## Russ Ballard "At the Third Stroke" on Epic Records and Tapes.

NO JAPANESE TAX

# Zenith Loses Case In Supreme Court

By MILDRED HALL

WASHINGTON—The Supreme Court last week unanimously sided with the Treasury Dept. against Zenith Radio Inc., in a finding that no countervailing duty is called for against imports of Japanese electronics goods that do not have to pay a domestic consumption tax at home.

The Supreme Court decision will mean no sudden rise in prices because of a countervailing levy on some \$1.5 billion in annual Japanese imports here, of audio/video products and a whole range of electronic home entertainment components.

Importers who were ordered by a lower court to post bonds against the possibility of having to pay the extra import duty if Zenith won, can close out their special bonds or letters of credit account required since April 1977.

Distributors and retailers can stop worrying about pass-along rises in

wholesale costs to their consumers due to an extra tax on electronic imports.

The decision marks the end of Zenith's eight-year fight to have the Japanese exporters' exemption from a domestic commodity sales tax called a "bounty" or grant and to compel the Treasury Dept. to impose an offsetting countervailing duty.

The Supreme Court affirmed the ruling of the U.S. Court of Customs and Appeals, which put down an earlier decision by a New York Customs Court, in Zenith's favor (Billboard, May 6, 1978; Aug. 6, 1977).

The unanimous decision, written by Justice Thurgood Marshall, deals only with the issue of whether the Treasury Dept. has been right or wrong in interpreting the law.

The opinion finds the Treasury Dept. has been reasonable, and is acting in accord with statutory and international trade agreements in practice since 1898.

There is no reference in the Supreme Court's decision to the kinds of arguments made in amicus briefs by a coalition of labor unions and some electronics manufacturers. These claimed that the Japanese government's "remission" or refund of commodity tax for its exporters was badly damaging to U.S. manufacturers and to workers in the electronics industry.

Nor is there any mention of the Treasury Dept.'s argument that to end this long-accepted custom could mean "we would have to countervail against the world," since the practice is practically universal in international trade agreements.

# Sony's Net Drops 32%

LOS ANGELES—Sony Corp.'s net earnings in the second quarter ended April 30 plunged 32% on a 0.9% increase in sales. The rising value of the Japanese yen against the U.S. dollar, which is making Sony products less competitive in foreign markets, is cited as the chief cause of the decline.

Sony says consolidated earnings fell to the equivalent of \$30.9 million from \$45.3 million a year before at the yen's current computation. Consolidated sales increased during the quarter to a record \$549.5 million from \$544.3 million. First quarter earnings had dropped 50% on a 6.3% increase in sales.

For the half, earnings dropped 41% to \$56.1 million from \$95.4 million a year ago. Sales rose 3.8% to \$1.18 billion from \$1.13 billion, a record.

Sony officials are uncertain about the profit outlook for the remainder of the fiscal year ending Oct. 31, although the company has trimmed its sales projection for the year from 10% to 7%-8%.

While sales of televisions, tape recorders and radios were down, sales of videotape recorders edged up 1.9% in the second quarter to \$80.5 million, although Betamax sales have been slow due to competition from Matsushita and its affiliates.

# Handleman Posts Best Year Ever

By STEPHEN TRAIMAN

NEW YORK—With a 154% increase in net income on a 34% sales rise, the Handleman Co. posted new records for the fiscal year ended April 29, due mainly to expansion of its rackjobbing and relative new book distribution activities.

Contrary to other multiple-line companies, Handleman has been constricting its retail operations under its Sieberts subsidiary, with a commitment to better service for its rack customers, according to Stuart Schaefer, vice president and treasurer.

With sales for the first nine months exceeding the entire prior fiscal year (Billboard, March 4, 1978), a strong fourth quarter was "icing on the cake." Net earnings more than doubled to \$1.844 million from \$903,000, on a 31.5% net sales increase to \$48.153 million, from \$36.613 million in February-April 1977.

For the full year, net income was \$8.431 million or \$1.92 per share for the Clawson, Mich.-based company, compared with \$3.314 million or 75 cents per share for the prior year. Net sales hit \$200.02 million, compared with \$149.023 million in fiscal 1977.

On the rackjobbing side, Schaefer attributes the strong company showing to the industry's good year and the generally favorable business of its mass merchandiser customers. "We exceeded the performance of the industry both with new accounts like the 140 TG&Y stores added during the year, and with significant volume increases at existing accounts," Schaefer observes.

Fully operational for the year, the firm's computerized RIMS (retail inventory management system) linking its salesmen and branches to the home office enabled the company to better anticipate demand and improve service.

# Market Quotations

As of closing, June 22, 1978

1978	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
53	34%	ABC	6	806	47%	47%	47%	+	%
42%	34%	American Can	7	106	42%	42%	42%	+	%
17%	9%	Ampex	12	331	14%	14%	14%	+	%
4%	2%	Automatic Radio	—	19	3%	3%	3%	—	%
26%	22	Beatrice Foods	10	383	25%	25	25	—	%
58%	43%	CBS	8	83	54%	54%	54%	+	%
22	13%	Columbia Pictures	4	392	19%	19	19%	+	%
14%	8%	Craig Corp	4	113	13%	12%	12%	+	%
45%	31%	Disney, Walt	15	365	41%	40%	41	+	%
3%	2%	EMI	5	110	2%	2%	2%	+	%
19%	8%	Gates Learjet	7	93	16%	16%	16%	+	%
15%	11	Gulf + Western	5	349	14%	13%	14%	+	%
15%	9%	Handleman	7	66	14%	13%	14	—	%
6%	3	K-tel	13	—	—	—	5	Unch.	
6%	4%	Lafayette Radio	—	44	4%	4%	4%	—	%
35	22%	Matsushita Electronics	10	11	34	34	34	Unch.	
56%	32%	MCA	9	264	50%	49%	49%	+	%
49%	26%	Memorex	8	351	41%	40%	41%	+	%
58	43	3M	14	658	55%	54%	54%	—	%
51%	35	Motorola	13	127	46%	45%	46%	+	%
29%	24%	North American Philips	6	16	28%	27%	27%	—	%
16%	10	Pioneer Electronics	12	1	16%	16%	16%	—	%
24%	6%	Playboy	42	3252	24%	21%	24%	+	4%
30%	22%	RCA	8	424	27%	27%	27%	Unch.	
8%	6%	Sony	76	2340	8%	7%	8%	+	%
13%	9%	Superscope	—	37	10%	10%	10%	—	%
52	29%	Tandy	10	251	48%	47%	48	+	%
9%	5%	Telexor	7	22	8%	8%	8%	+	%
6%	2%	Telex	13	220	5%	5%	5%	Unch.	
2%	1%	Tenna	—	5	2%	2%	2%	Unch.	
16%	12%	Transamerica	6	247	15%	14%	15%	—	%
39%	20%	20th Century	4	330	34%	33%	34	—	%
45	29%	Warner Communications	7	159	41	40	40%	+	%
17%	11%	Zenith	—	146	14%	14%	14%	—	%

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	—	5	3	4	Integrity Ent	9	17	3%	4%
Electrosound Group	—	—	3	3%	Koss Corp.	19	384	6%	7%
First Artists Prod.	7	41	6	6%	Kustom Elec.	—	7	3	3%
GRT	—	3	2	2%	M. Josephson	9	39	16%	17
Goody Sam	8	1	6%	7%	Orrox Corp.	—	37	2%	3%
					Recoton	11	2	4%	5%
					Schwartz Bros.	4	—	3	4

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

# WCI Financial Fact Book Amplifies Retail \$\$ & Units

NEW YORK—Amplifying its earlier estimate of a \$3.375 billion retail/direct marketing 1977 sales figure at list for the record industry (Billboard, April 15, 1978), Warner Communications Inc. provides a further breakout of retail and mail-order dollars and units in its just-published Financial Fact Book.

Official Recording Industry Assn. of America industry figures for last year are expected in the next week or two, with the research committee working on the final tallies last week.

Gains for prerecorded tapes continue to outpace LPs in both units and dollars, while singles units decline with dollars up slightly, according to the WCI recap. And while direct marketing dollars are up 5%, their percentage of total industry sales dipped to about 10%, from more than 11% in 1976.

Breakdown for total sales indicates LPs up 25% to \$2.08 billion, from \$1.663 billion; tapes up 27% to \$1.055 billion, from \$829 million.

# New Album-Only 1-Stop In Texas

LOS ANGELES—Bill McGee, veteran Texas distribution and retail executive, has opened Music Merchants, an album-only one-stop in San Antonio.

McGee recently departed the executive staff of Galaxy Distributing and the Record Town/Sound Town chain of stores in Texas in a corporate reorganization.

The one-stop is located at 310 W. Nakoma. Mrs. Irmgard McGee, who was involved in the retail store chain, has laid out the 3,200 square foot warehouse similarly to a record store, with separate self-service sections for LPs, tapes and cutouts. She is the buyer. Also involved in Music Merchants is John Gonzalez, who was with the McGees previously.

and singles down 2% to \$240 million, from \$245 million.

For retail sales only, LPs are up 28% to \$1.94 billion, from \$1.517 billion in 1976, while tapes are 31% ahead with \$870 million, versus \$665 million the year before. Retail album total of \$2.81 billion is up 29%, from \$2.182 billion in 1976.

In retail units, LPs are estimated at 285 million, up 21% to 235 million in 1976, when a 10% increase was noted. Tapes outpaced disks in percentage gains, with an estimated 115 million units up 29% from 89 million, compared to a 20% increase the year before. Singles dipped 3% to 185 million from 190 million units, compared to a 20% increase the year before.

On the dollar side, cassette gains continued, with the 8-track percentage of the total retail market dipping to 79%, from 82% in 1976 and 84% the prior three years. However, 8-track is far from dead, providing \$687 million of the total retail sales mart at list.

Using simple arithmetic, average dollar figures used by WCI to equate units with retail list prices seem on the high side—\$6.80 for an LP, \$7.56 for a tape, \$7.03 for combined records/tapes, and \$1.29 for singles. This is particularly true for albums, since the \$7.98 frontline list really has seen implementation this year, rather than in 1977.

The direct marketing area—record/tape clubs, mail-order and premiums—was up 5% to \$325 million, WCI estimates. As expected, tapes outsell LPs, with the dollar breakdown for 1977 figured at \$185 million cassettes/cartridges/reels and \$140 million LPs.

Last year's first Financial Fact Book—which capsules all the industries in which WCI has interests—came close to the official industry marks in many areas, with the final RIAA totals available soon for comparison. —STEPHEN TRAIMAN

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---

All the music you've ever heard has been preparing you for the Dixie Dregs, so don't you be fooled. Their new lp asks the question *WHAT IF* and the answer is their single "Take It Off The Top." And it's takin' off excitingly fast as Bob, Bruce, Norm and Jim attest, on Capricorn Records.

Produced by Ken Scott



CAPRICORN RECORDS

Bob Shannan's no fool, "The basic premise of Rock 'n Roll has always been energy. The Dixie Dregs energizes better than most, and it sounds pure and honest. I like the way it feels."

—KZEW, Dallas

---

And neither is Bruce Stevens, "Strong response and good phones. The excitement for the Dregs is growing and we believe in the record."

—WBBQ, Augusta

---

And Norm Gregory wasn't either, "These muthas are so great that when they get down you can't help but stand up and rave!"

—KZOK, Seattle

---

Or Jim Ray, "After a live studio concert here in May, *What If* immediately went Top 10 in local sales and the lp is still receiving top phones at the station."

—KWFM, Tucson

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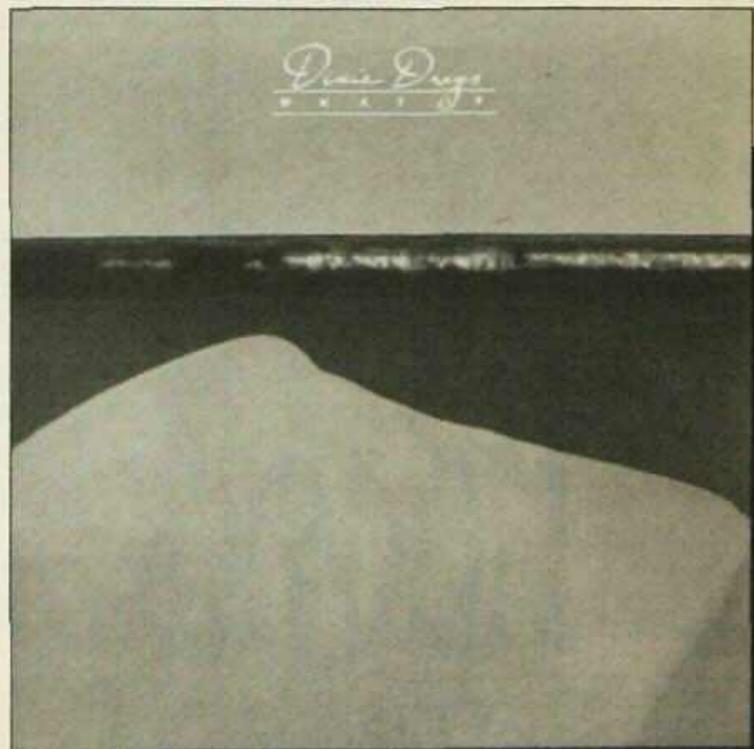
And you can't fool the trades

—Billboard "Virtuoso musicianship..."

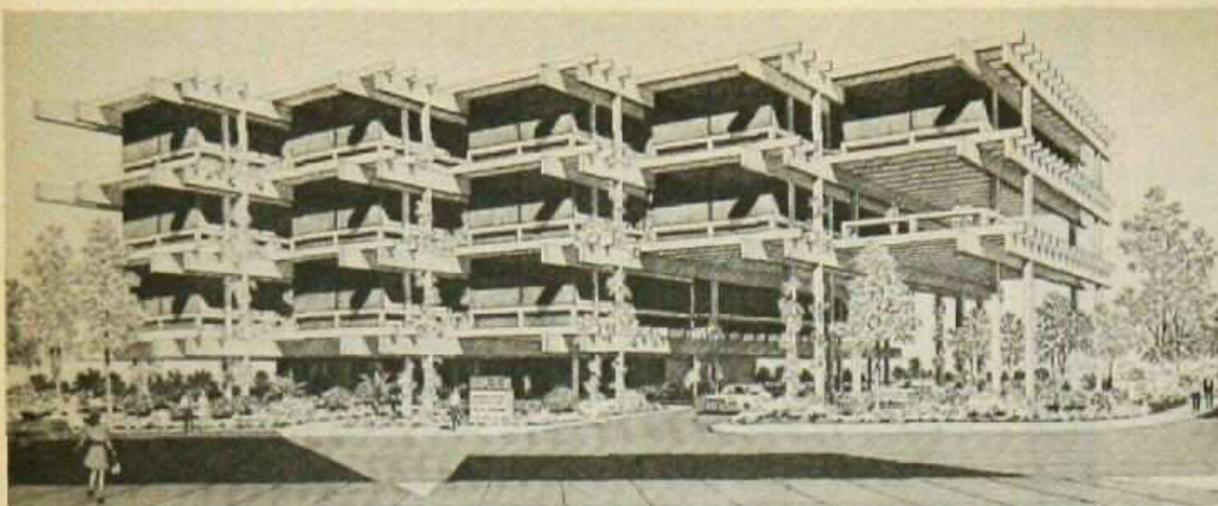
—Cash Box "Explosive and energized..."

—Record World "...high energy...infectious"

Or the San Francisco Herald Examiner, "The Dixie Dregs... are a sensational all-purpose 'new South' band that could comfortably play a hard-rock Winterland show, a Texas country-rock concert and a set at the barbeque at the Newport-New York Jazz Festival and impress audiences at all three events."



CPN-0203



**FRIEDMAN TRIBUTE**—WEA, outgrowing its office space—now shared with Warner Bros. Records and WEA International, will move to the Joel M. Friedman Building, shown above, sometime between July and November 1979. The four-story, 54,000 square foot facility in Burbank named after the late founder of the burgeoning U.S. distribution giant, will be located on the southwest corner of Hollywood Way and Olive Ave.

## Chicago Retail Store Raided As Alleged Fencing Front

CHICAGO—Police raided the Buffalo Tape and Record Shop, 4008 W. Irving Park Rd. here recently and arrested the owners on charges of possessing stolen merchandise.

Taken into custody was David Leader of 5650 Krebs Ave. and his

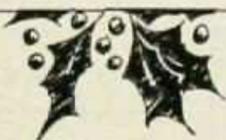
brother Norman Leader of 3000 W. Irving Park Rd. Police charge that the pair operated a giant multi-county fencing operation involving as many as 50 shoplifters.

The ring reportedly specialized in

theft of cigarettes, liquor, coffee and record albums and tapes. Stolen albums and tapes were sold through the Irving Park Rd. store, police charge. The brothers also operated a liquor store and two off-track betting operations.



**GROUNDBREAKERS**—The foot on the shovel belongs to western-garbed Stan Harris, WEA vice president, administration, right, as Henry Droz, WEA president, left, Mrs. Shirley Friedman and son, Mike, participate as the former parking lot surface gives way for the construction of the Joel M. Friedman Building.



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## WILLIE NELSON BOSS

# Lone Star Label Launched In Texas

By PAT NELSON

AUSTIN—Lone Star Records, which recently inked an exclusive worldwide distribution agreement with Phonogram Inc./Mercury, was officially launched at a Texas-size grand opening celebration and showcase Monday (19), at the Austin Opry House.

Climaxed with a performance by the label's founder and chairman of the board, Willie Nelson, the showcase featured five hours of entertainment by acts on Lone Star's roster including Larry G. Hudson, Don Bowman, Cooder Browne, the Geezinslaw Brothers, Ray Wylie Hubbard and Steve Fromholz.

Executives from both Lone Star and Phonogram, as well as representatives of the Austin and Nashville music communities, were on hand for the showcase and an afternoon press conference at the Driskill Hotel that gave the label a deep from the heart sendoff.

"We don't wish to be labeled as country or progressive or be competitive with Nashville," Guerry Massey, president of Lone Star, pointed out. "We just want to present a variety of talented artists."

Jules Abramson, senior vice president/associated labels and Phonogram's chief liaison with Lone Star, exhibited his company's belief in its new association with the Austin-

based label by stating: "We know the artistic talent of Lone Star and the marketing talent of Phonogram will together create some important musical contributions."

"This is an unusual move for us to distribute an unestablished label," noted Daved Werchen, director of law for the Polygram group, "but because of the talent and enthusiasm already shown by Willie and the Austin community, we feel confident that although Lone Star's future is unpredictable, it will be successful."

The first album to be released under the distribution agreement is "Lone Star Six Pack, Volume I," featuring cuts by Nelson, Fromholz, Bowman, the Geezinslaw Brothers, Cooder Browne and Hubbard.

(Continued on page 59)

## NARM: Observe Not Lead With Barcoding

By JOHN SIPPEN

LOS ANGELES—The National Assn. of Recording Merchandisers will become more the observer/consultant in its industry role involving it with the introduction of barcoding and the formulation of tape packaging.

The board of directors and the manufacturers' advisory committee, meeting both concurrently and separately at the Disneyland Hotel, Anaheim, Calif., Wednesday and Thursday (21-22), agreed NARM's role should be more "let nature take its course" instead of more directional as in the past, explains Joe Cohen, executive vice president.

Lou Kwiker, Detroit chain retailer, was appointed to head a subcommittee, members of which will draw from all industry echelons. The group will prepare a manual with varied facets of the industry contribution.

(Continued on page 104)

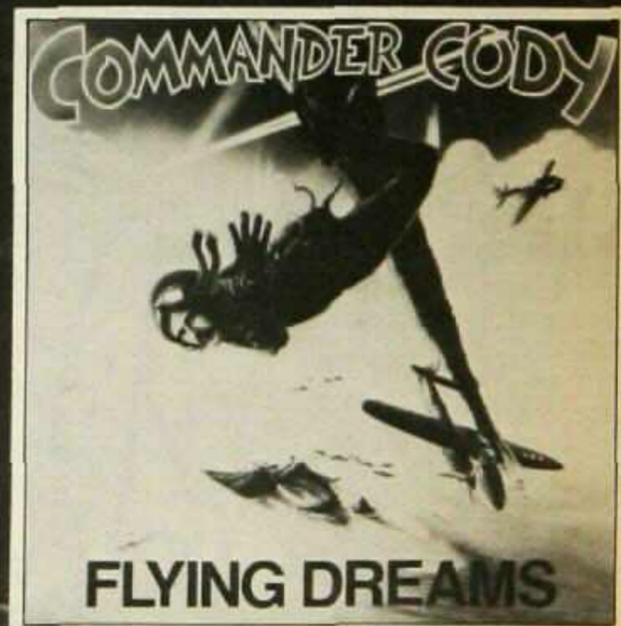
## Brunswick Execs Freed Of Charges

NEW YORK—Charges against three remaining defendants in the Brunswick Records case were ordered dismissed by a judge in New York federal court.

Following a motion by the prosecution, U.S. District Judge Frederick B. Lacey signed an order which drops the case against Peter Garris, vice president of the firm; Irving Wiegman, secretary, and Lee Shep, production manager.

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This time out, Commander Cody pilots his own craft. And it's a non-stop flight to the rock 'n' roll heights. Packed with all the hell-raisin', take-charge excitement that the Commander is famous for, and songs performed as only he can. It's a very special album. The one Commander Cody's always dreamed of making.



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# New Disco DJ Assn. Seeks Negotiations

By ALAN PENCHANSKY

CHICAGO—The formative disco deejay trade union here is calling for area club owners to enter into labor-management negotiations.

An organization of disco owners to sit across the bargaining table from the new deejays group was called for at the second meeting of the infant spinners association, Tuesday (20).

About 55 club and mobile programmers met at the Galaxy disco, one of the rooms whose management is backing the new trade group.

Rocky Jones, acting president of the union, said a meeting of club owners was being planned for the Galaxy. Tom Pantaxopoulos, Galaxy owner, reportedly will play a leading role in making other club owners aware of the union and bringing them into discussions.

The new group, the International Union of Programmers and Technicians, has set as its goals a better pay scale for spinners here and the creation of a high professional standard for the trade.

Plans also have been announced for the establishment of a deejay training school and the formulation of a certification process, and for the creation of a consultancy board to advise club owners in equipment selection.

Rocky Jones, leader of the organizing drive, told spinners here that the group would become officially affiliated with the AFL-CIO within two weeks.

Representatives of the labor organization are expected to attend the next meeting, July 10 at the Galaxy, Jones said.

Don Glenn, a representative of the AFL-CIO, confirms that the organization is in discussion with the programmers group, and that formal ties may be as near as two weeks away.

"We really have to be sure we know the structure of the organization, what the goals are and what the intentions are," explains Glenn. He says meetings are progressing with the executive board of the spinners group.

Vice president of the programmers' group is spinner Dean Chambers who works freelance and at Chicago's Marriott O'Hare. Don Johnson, Chateau Disco spinner and a Dogs of War pool officer sits on the board of directors, it was announced.

One of the problems facing the union is the rivalry between the city's two disco pools. Jones, the union's prime mover, manages the Audio Talent record pool and admits that there is opposition to the union from within the competing Dogs of War.

"Disco pools are very jealous of each other and very petty," Jones said as he paced the Galaxy's underlit dance floor during the informal address. The organizer, who has indicated that he will step down from

(Continued on page 108)

# Calif. Jazz Honors To B. Goodman

SACRAMENTO—Benny Goodman has won the First California Jazz Award, presented to the veteran clarinetist by Gov. Jerry Brown at ceremonies here Tuesday (20). Goodman also received a joint legislative resolution from the state's Assembly and Senate.

Goodman, in town for concerts, had been selected "informally" by members of the legislature familiar with jazz and with members of the state's Arts Commission.

Sen. Alan Sieroty, whose idea it is to laud veteran jazzmen, and himself a long-time jazz buff, stated in the Senate chamber at the ceremony that he hoped the award would become an annual event.

Goodman initially met privately with the governor in his office and then was presented with the award. Later in the Senate chamber, a four-piece band of local musicians played tunes associated with Goodman as he entered the hall.

Five legislators, all interested in jazz, escorted Goodman to the podium where Sieroty read aloud the resolution. Both awards were given to Goodman for his contributions to this American art, for his humanitarian actions, for helping to break racial barriers in jazz and for being a worldwide ambassador of good will through jazz.

Sen. Sieroty made special mention of the significance which California

(Continued on page 97)

CHICOFSKY IRATE

# Charge Jukeboxes Fluffed By Labels

By IS HOROWITZ

NEW YORK—Jukebox operators here say they are tired of being treated as second class citizens by record labels.

Despite an industrywide consumption of more than 75 million singles a year, operators claim they are brushed off by manufacturers completely devoted to efforts to push LPs.

"It has become impossible for me to get top label executives on the phone anymore," complains Ben Chicofsky, executive director of the Music & Amusement Assn., the local organization whose members control more than 10,000 jukeboxes in this city and nearby Nassau and Suffolk Counties.

Chicofsky says his calls are not just to shoot the breeze. "We have viable promotion concepts to offer that will benefit manufacturers as much as they will aid us." But, with just a few exceptions (he singles out RCA and Polygram) nobody wants to hear them, claims the association top-per.

He also feels that if better communication is established valid repertoire ideas can be fed to a&r departments.

Right now, says the organiza-

tion's chief, there is a demand for jazz oldies on jukes, but little product is available on singles.

Disco, of course, has burgeoned as quarter-grabbers on boxes, and here record companies have supplied a good spread of material, he admits.

Chicofsky's view is that jukeboxes function as a still-valuable promotional medium in addition to comprising an important market segment.

In this area alone, they consume almost 2 million singles a year, he says, pointing out that an average of 3½ records a week are added to each machine. And he insists that jukeboxes can still generate a strong promotional impetus for new product, in some cases rivaling radio.

Chicofsky would like labels to make more frequent use of association ability to test and promote new disks. One procedure available is to supply a "few hundred singles and title strips" to the association, which, upon approval by a review committee, are then slotted in the number one positions of boxes in key locations.

Results are monitored and a report fed back to the label.

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We're looking forward to the army of customers who'll march into our stores to the beat of the upcoming Sgt. Pepper album. And we send along our best wishes for a future full of block-busters.

Here's hoping sales will be so hot that you never stop running a temperature!

Joe Goldberg,  
Variety Records.



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*Can We Get Together Again*

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*Something's Got A Hold On Me*

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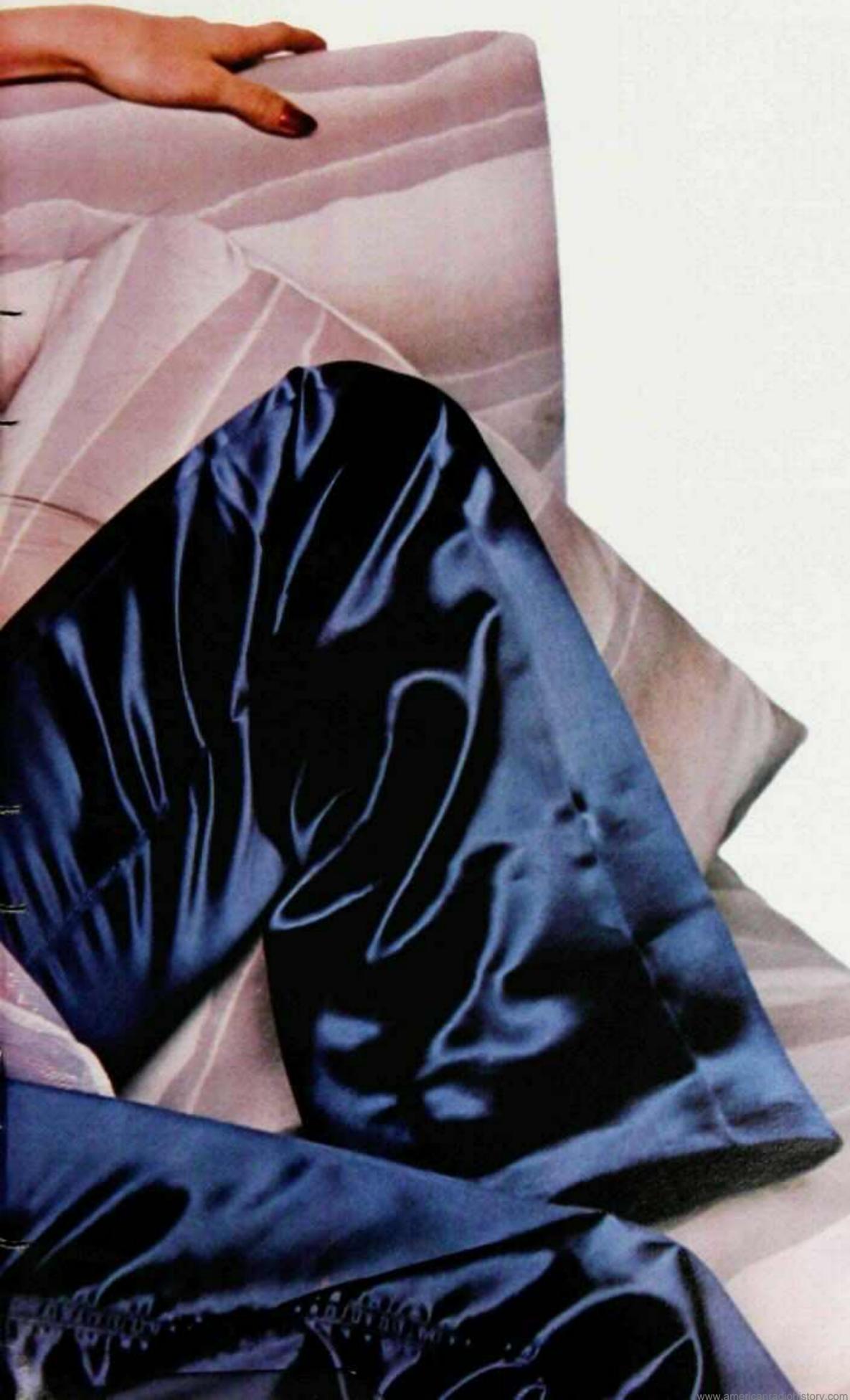
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*Distributed by Capitol Records.*



## C'right Office Asks Patience

NEW YORK—Swamped by a massive workload generated by the new Copyright Act, the Copyright Office in Washington is assuring writers and publishers that delays in processing will not affect the validity of copyright applications.

In a notice last week the office emphasizes that copyright exists from the moment of creation under the new law, and that the date of registration is primarily of concern where suits are brought to enforce rights.

Because of the complexity of regulations, the Copyright Office states that fewer than 20% of applications received can be processed without correspondence "to correct errors or elicit missing information." Under the old law 85% passed through "without correspondence or difficulty."



ATLANTA MEETING—Producer Glyn Johns and singer Jesse Colter share a laugh at a pre-release presentation A&M Records held at the Omni in Atlanta for "White Mansions," a musical tale about the Civil War from a Southerner's point of view. Gerry Moss, chairman of the label, is in the background.



STAR TIME—Waylon Jennings, who performs on the album, takes time out with Johns and Paul Kennerley, author of the epic. Some 150 A&M sales and promotion staffers, press and radio representatives were in attendance.

## 50TH ANNIVERSARY INCOME

# All-Time High At Disneyland/Vista

By JOHN SIPPEL

LOS ANGELES—Disneyland/Vista, the industry's oldest and biggest kidisk label, will crack all prior calendar and fiscal year highs in this 50th anniversary year of the firm's history.

Gary Kreisel, vice president/general manager of the recorded product wing, expects a "Happy Birthday Mickey" consumer sweepstakes, two new "Best Of Disney" LPs and a \$19.95 four-LP musical chronology of all Disney music to be distributed by Ovation Records, to buffer the year through the holidays.

Disneyland salesmen are offering accounts a 26 by 50-inch cardboard display prepack, containing 35 \$4.98 Storytellers and an assortment of 40 \$2.98 albums or a choice of a cardboard counter browser of 25 \$4.98 Storytellers or bin divider cards with the same 25 pack.

Attached to the display materials are 300-packs of consumer entry blanks. After the consumer has filled out the entry, he deposits it with the store or department, which in turn mails in entries to the label based here in Burbank.

A drawing will be held with prizes including 50 trips to Walt Disney World, Orlando, Fla., or Disneyland, Anaheim, Calif.; 500 Mickey

Mouse watches as second prizes and 500 Mickey Mouse "50 Happy Years" books as third prizes.

The label plans direct mail to six million homes and there will be a Mickey Mouse NBC prime time special in November.

Kreisel also expects good reaction to a new Disney holiday tv 30-minute show, "The Small One," from which an album will be available.

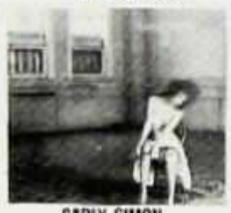
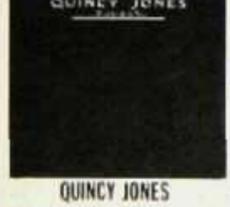
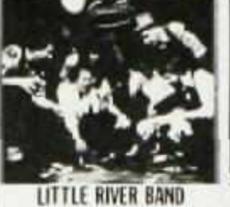
Disneyland grosses will be bolstered by tv repeats on label standards such as "The Jungle Book," "Hobbit" and "Pinocchio" later in the year. "The Jungle Book" promotion includes a new floor and counter browser four-color display, which for the first time combines a selection of 12-inch, 7-inch and cassette product, Kreisel points out.

Disneyland's "Back To School Disney U." promotion this year will feature a new four-tiered step-up floor display containing a prepack of 200 little LPs and 50 Little Golden LPs.

Kreisel anticipates a resurgence of interest on "Winnie The Pooh" merchandise because of the licensing of 300 newspapers by King Features Syndicate to handle the new comic strip starting in September.

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## McCartney Publishing Arm Soars To All-Time Profits

By ADAM WHITE

NEW YORK—Paul McCartney's MPL Communications will wing to new revenue heights this year, thanks to publishing rights it holds on material in the latest rock'n'roll movies, "Grease" and "The Buddy Holly Story."

This augments business generated by McCartney's own disk sales: the Wings platinum album, "London Town," and two 45s it has so far spawned, the chart-topping "With A Little Luck" and the new "I've Had Enough."

MPL chief Lee Eastman is reluctant to disclose the company's projected 1978 take, but agrees that it will far outstrip previous years.

The outfit publishes the original "Grease" score by Jim Jacobs and Warren Casey—it is Broadway's longest running musical—and 15 of these songs have made the transition to the Paramount movie.

One title, "Alone At A Drive-In Movie," is the flip of John Travolta and Olivia Newton-John's recent

No. 1, "You're The One That I Want."

MPL acquired the Buddy Holly catalog, an integral part of Columbia's biopic about the late rock singer, through its purchase of E.H. Morris some two years ago.

The movie aside, Holly songs have recently been revived by several contemporary recording acts. Most notable is Linda Ronstadt, whose "It's So Easy" went top five at the turn of the year.

Others include Susie Allanson, with "Maybe Baby" on Warner Bros.; Jerry Naylor, with "Rave On" on MC; Glenda Griffiths, with "Oh Boy" on Ariola America; Bobby Vee, with "Well Alright" on United Artists; and R.C. Bannon, with "It Doesn't Matter Anymore" on Columbia.

MPL also has current copyright action on "Stay" by Jackson Browne (published by affiliate Chorio Music), "I Ain't Got Nobody" by Village People, "Born To Be Together" by Sandy Posey and "Tomorrow" by Barbra Streisand.

JULY 1, 1976, BILLBOARD

# “THE MAKING OF ‘WHITE MANSIONS’ WAS ONE OF THE MOST REWARDING EXPERIENCES OF MY CAREER.”

—Glyn Johns

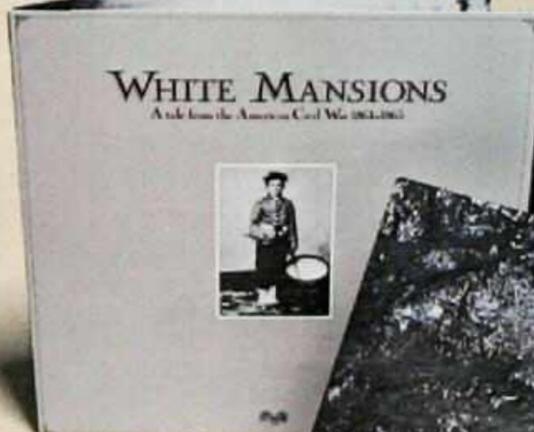


It all started when a young Englishman named Paul Kennerley conceived a musical portrayal of what life was like in the South during the Civil War years. He brought this unique project to Glyn Johns, one of music's most renowned and respected pro-

ducers. Glyn was so intrigued by the concept and impressed with Paul's music that he immediately began to assemble some of the most important recording artists in the world today to bring Paul's idea to reality. At the same time, photographer Ethan Russell set about to create a visual realization of the story in the style of Matthew Brady, the great early American photographer.

The result of that collaboration is "White Mansions:" a thoroughly engaging and listenable album of contemporary songs complete with an accompanying 28-

page libretto of text, lyrics, and photographs. A masterpiece in sight and sound.



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A tale from the American Civil War 1861-1865  
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story, lyrics and  
photographs



SP-6004

MOVIE REVIEW

# 'Grease' Should Lubricate Summer Boxoffice Draws

LOS ANGELES—In this day of motion pictures drawing upon music as an integral, sometimes primary part of the film, "Grease" is one that lives up to its pre-release hype.

In its stage form, "Grease" was one of Broadway's most successful shows. Now, adapted for the screen by co-producers Robert Stigwood and Alan Carr, the film version should meet with the same fanatical adulation as its stage counterpart.

Without question, John Travolta emerges as the film's star. With his slicked-back jet black hair, black leather jacket and T-shirt, Travolta epitomizes the '50s street punk (in Fonzie style); sex is of primary concern, fast cars, high school gang.

Co-star Olivia Newton-John makes her acting debut with a script tailor-made for her gentle personality and rises to the occasion with a strong, likeable performance despite her overall frail screen presence.

But it's her singing that more than compensates for whatever acting handicaps she has, although she shows signs that future acting roles will strengthen her.

Newton-John portrays the sexually naive Sandy, an Australian girl who visits California for a summer and falls in love with Danny (Travolta). Thinking she returned home, he finds her at school on opening day and as the story develops, Danny is torn between outwardly displaying his love for Sandy and concealing it in order to maintain his macho image with his gang buddies.

The camera's eye catches all details. The early duet between Travolta and Newton-John on "Summer Love" is exceptional as the camera cuts back and forth from Travolta and his gang to Newton-John and her female counterparts.

Stockard Channing, playing the promiscuous Rizzo, leader of the Pink Ladies, does a remarkable job as do special guests Eve Arden, Sid Caesar, Alice Ghostley, Edd Byrnes, Dody Goodman and Sha Na Na, who all come across with a sense of humor and warmth.

Of course, the music is an integral part of the film, and the nearly two million units of the double RSO soundtrack sold, even before the film's release, attests to the strong vocal performances.

The film has already produced a No. 1 record in "You're The One That I Want," and the second single, "Grease," sung by Frankie Valli is rapidly racing up the chart.

"Grease," both film and soundtrack, delivers and is sure to be one of the summer's biggest hits.

ED HARRISON



**GOOD CONTACT**—Billy Idol of Generation-X band signs autographs at a Los Angeles Licorice Pizza store to promote the U.K. band's debut Chrysalis LP.

## Duke Injunction Denied By Court

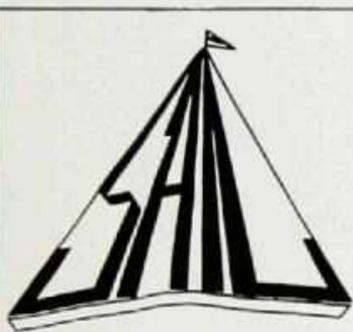
LOS ANGELES—Superior Court Judge Raymond Cardenas here denied the preliminary injunction sought by George Duke against MPS Records, BASF, Audiofidelity Records, Capitol Records and EMI Tuesday (6).

Duke's pleading, filed earlier this year, alleges that MPS, for whom he recorded previous to his Columbia Records binder, violated its pact by not releasing his last album, presented to MSP in July 1976, no later than six months after he turned the master over to the German label. The other defendants are named because they are affiliates of MPS.

Duke told the court that his pact contained the six-month clause because he felt an artist changes style and artistic offerings and unless his album was released during that time, it would lose its pertinency.

Duke argued that his style has changed in the ensuing two years and that his artistic image would be damaged by the release of his "Dreams" album.

The defendant countered to the court that Duke's contention is merely unfounded personal speculation.



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SNYDER'S ARTISTS HOUSE

# New Label Employs Unorthodox Slant

By ADAM WHITE

NEW YORK—Utilizing marketing tactics he claims are ignored by the major disk companies, ex-A&M Horizon executive John Snyder is launching his own jazz line, Artists House.

New York-based, it is set to bow later this month via independent distribution, with five album releases. These feature Ornette Coleman, Thad Jones & Mel Lewis (in a quartet setting), Hampton Hawes & Charley Haden, Jim Hall & Red Mitchell, plus last recordings by the late Paul Desmond.

Artists House will strongly reflect Snyder's personal views about the way jazz by such artists—in whom, he says, the majors are not interested—can and should be sold.

He places much emphasis on reaching amateur musicians, notably through the National Assn. of Jazz Educators.

The label will be attending festivals, donating prizes, initiating summer camp scholarships and encouraging its acts to undertake clinics.

The value of this activity is underestimated or ignored by the majors, says Snyder, who doubts that anyone from those firms can claim to be a patron member of the educators group as is he.

Another vital element is proper packaging.

This translates at Artists House into fully annotated, doublefold sleeves, each with an 8-inch by 11-inch booklet carrying music, artist notes and discography.

Also important is the quality of

recording, asserts Snyder, and his label will be apportioning much of its budget in that direction. Live sessions will figure prominently, on the basis that many artists' best work comes thusly—"those nights on stage when they're at their creative peak," as Snyder observes.

As to repertoire source, he explains the line is leasing recordings directly from the artists (in the case of Desmond, from his estate). Terms are for five years, paying each act 67½ cents per album sold, and affording them consultation and control over packaging and other affairs.

In this respect, Snyder points out, Artists House is acting "as a kind of agent" for their music, a conduit to the marketplace. Many of the musicians are close personal friends and associates.

After the initial July release, pre-fall product is expected from Gil Evans, Charley Haden & Ornette Coleman, and Jim Hall with trio.

Snyder set Artists House in motion last year, and funding has come from family, friends and certain artists. He has already signed up a licensee in Japan, King, and is currently negotiating with EMI for European territories.

The label is based on New York's W. 37th St., with Snyder as president, his brother Ray as general manager, and Jim Gicking and Stephen Thomas overseeing booking, production and mail-order activities, among others.

## UA All-Out For Its Acts

• Continued from page 6  
more/Washington and Philadelphia areas, according to Cohen.

They will work United Artists product in addition to Capitol product and Cohen indicates the new field team should be complete sometime in July.

Marketing meetings have resumed a once-weekly frequency at UA and merchandising meetings are held once weekly with Capitol, Cohen adds.

The customer service representatives will also help to implement window display contests for various UA artists and other sales incentives Cohen orchestrates.

Videos have already been prepared on Crystal Gayle, Gerry Rafferty and newer artists Chris Rea and Joanne Mackell.

"Capitol has a great system for distributing videos now," Zurawin points out, "since different stores have different equipment. You can't simply duplicate 100 ¼-inch videocassettes because certain retailers may have ½-inch formats. Rather, Capitol lists what they have available in its in-house newsletter and it's individually ordered. If a store needs ½-inch or even Super 8, it can order it and it ends up a much more efficient system."

The new Crystal Gayle album has already shipped, according to Cohen, and marketing components consist of 3 by 3s depicting the album cover, standup posters depicting the inside artwork of the LP, album jacket pins, and for the next phase of the album's campaign, a

five foot lifesize standup of the songstress.

July is being dubbed "Kenny Rogers Month" with a new LP set for end of June release as Rogers begins a 91-city tour nationwide. UA is also continuing to work "Ten Years Of Gold," Rogers' best hits package, already platinum.

Other components in the Rogers program consist of standups and posters of various sorts.

Chris Rea, a newer artist on Magnet, distributed by UA/Capitol, ships July 5, a debut LP called "Whatever Happened To Benny Santini" and Cohen indicates he is prepping 3 by 3s and 4 by 4s as well as a three-dimensional mobile emphasizing Rea's rainbow colored scarf trademark.

Admittedly, Gerry Rafferty's monstrous "City To City" LP was a sleeper, says Cohen, and more point of purchase advertising aids are being prepped in support of it.

The album, already platinum, has several more potential hit single tracks on it, adds Zurawin, and should have a healthy lifespan through the Christmas selling season.

"It didn't make sense to have 3 by 3s or 4 by 4s on Rafferty at first," Cohen points out, "until we began getting the strong sales and airplay response."

A unique point of purchase item for the Rafferty LP is in the manufacturing stage—a 3 by 3 "City To City" lightbox that will have map-like graphics and will highlight

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Jimmy Buffett's "Son Of A Son Of A Sailor" on ABC. Disk is his second platinum LP.

John Denver's "I Want To Live" on RCA. Disk is his second platinum LP.

Gerry Rafferty's "City To City" on United Artists. Disk is his first platinum LP.

**Gold LPs**

Marshall Tucker's "Together-Forever" on Capricorn. Disk is its sixth gold LP.



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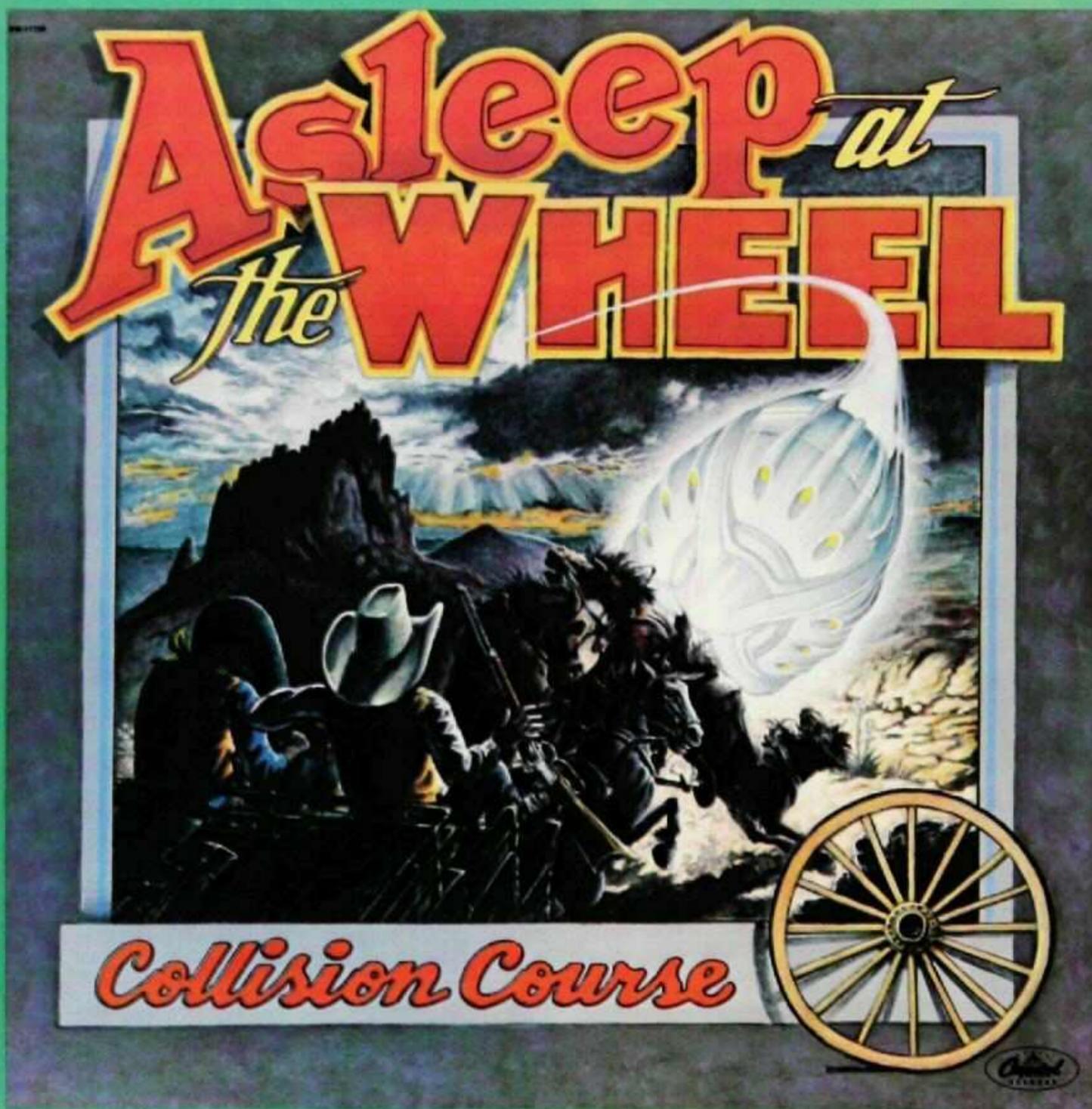
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FEATURE OF NEW YORK RADIO FORUM

## Competition Opens For Best Air Personalities

NEW YORK—Simplified and more democratic procedures are being introduced this year in the 1978 Billboard competition for outstanding air personalities, program directors and radio stations. The competition is held in conjunction with the 11th annual Billboard International Radio Programming Forum set for Aug. 9-12 at New York's Americana Hotel.

Judging by a committee headed by Bonneville Broadcast Consultants president Marlin Taylor will be limited to preliminary selections. Final judging will be done by attendees at the forum in August. After preliminary selections are made, tapes and applications of finalists will be on display at the forum for inspection and listening. Ballots will be distributed at registration at the opening day of the forum with votes tabulated and winners announced before the forum closes.

Categories for radio station of the year, program director of the year, and personality of the year have been simplified into four areas: rock, MOR, country, and unique

which includes all other music formats.

This year awards will be presented according to three market sizes instead of two used last year. There will be markets from number one to 30, 31 to 100, and 101 and below. This breakdown will be followed for radio station of the year, program director of the year, and personality of the year.

Voting in the music industry category will be unchanged. Participants will be asked to vote for a promotion chief executive, a national promotion person, a regional promotion person, a local promotion person and an independent promotion person.

A new category of special programming has been created which includes both locally produced and syndicated programs. These include regularly scheduled programs and specials.

To enter this category a telescoped tape of the program together with a written description and documentation of airing, including stations and dates, must be submitted.

Entrance into the radio station of the year category requires a written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted, but are not mandatory.

Requirements for program director of the year include a written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and a composite tape of the station's sound of no more than 30 minutes in length.

To enter the personality of the year category one must provide an air check of an actual broadcast from this year with music telescoped, representing an hour of air time.

The deadline for entries is July 25. Further details are explained in the entry form in this issue.



**STARR TOAST**—Ringo Starr and Robert W. Morgan raise a toast after Morgan completes his interview with Starr for his Robert W. Morgan "Special Of The Week." This show is part of a series that will air in August.

## Bridgeport Stations Drive Their N.Y. Competition Out

By DOUG HALL

NEW YORK—If there is any trend in Connecticut it is that the Bridgeport stations are driving the New York stations out of their market.

This shift is largely due to the new kid on the Bridgeport block, WDJZ, whose unique format has jumped the station ahead from a year ago 12+ share of 3.1 to a current 8.0.

The format might be called MOR, but it would be more accurate to call it non-rock oldies—hits which span from the 1930s to the '70s.

While WDJZ was making a place for itself in the market, contemporary WICC climbed from a 12.6 to a 17.0 and the traditional number one station TM "beautiful" WEZN inched up from a 15.1 to a 15.8.

While this was happening five

## Music Big On NBC-TV Next Fall

NEW YORK—A wide range of musical programming is included in the upcoming 1978-79 television season for NBC. The musicals, outlined at the tv affiliates meeting here Monday (19), range from the Christmas opera by Menotti "Amahl And The Night Visitors" to "Uptown," a musical recalling the impact over the years of the recently reopened Apollo Theatre in Harlem.

Another Christmas special will be "Gift of the Magi," a 90-minute musical adaptation of the O. Henry story. The music is by Fred Tobias and Stan Lebowitz. "Amahl" will star Teresa Stratas, Robert Sapolsky, Nico Castel and Giorgio Tozzi.

Dick Clark, who stars in his own NBC series in the coming season, will also headline a special, "Dick Clark's Gold Ol' Days Part II." The show will salute Philadelphia, hometown of Clark's original "American Bandstand" and pay tribute to the rock stars of 1956-66. Guests signed thus far include Frankie Avalon, Annette Funicello, Brenda Lee, Chubby Checker, Bobby Rydell and Bobby Vee.

Also lined up to star in specials are Ann-Margret, Helen Reddy, Bette Midler, Tony Orlando, Mac Davis, Dean Martin and Steve and Eydie.

A special saluting "The First 100 Years Of Recorded Music" will star Glen Campbell, Henry Mancini, Ethel Merman, Johnny Cash, Andy Williams and Sha-Na-Na.

New York stations lost audience including all-news WCBS, which was apparently hurt by WICC's news blocks. WCBS fell from a 5.8 to a 2.2.

The best performer in the Hartford market is WTIC which jumped from a 4.8 to a 7.3 by switching from classical and "beautiful" music to AOR. But Classical Radio for Connecticut and the WTIC-FM Listener's Guild didn't like the switch and have filed against renewal of the station's license in an action before the FCC.

WTIC-AM continues as a giant in Hartford, particularly Bob Steele, their morning drive man.

Mellow is a growing format in Hartford. WWYZ has grown steadily and dramatically. The station has a 6.0 share compared to a .8 a year ago. Progressive WCCC-FM has also been adding audience with each book. It achieved a 4.2 this year compared to a 1.7 a year ago.

After several down books Top 40 WAVZ New Haven has climbed back to a 10.2 share. A year ago it had a 10.3, but management has decided to change the whole on-air lineup.

AOR WPLR is having its troubles too in New Haven. It turned in its third down book in a row, registering an 8.1, compared to a 9.1 a year ago. Contemporary and talk WELI inched up from 19.4 in the last book and 19.8 a year ago to 19.9.

The addition of Jerry Dunklee in the 6 to 9 p.m. position hasn't helped matters. In the 7 to midnight day part the station slipped from 16.4 to 11.7. But Ron Rohner, who has been in morning drive for 17 years, continues to build audience: he's up from 25.5 to 27.9 to 31.3.

## WNEW JOCKEY PLANS DRUNK FOR JULY 4th

NEW YORK—The effects of excessive drinking are being illustrated by WNEW-AM New York morning drive man Ted Brown on the July 4 weekend.

Brown will drink on the air until he can no longer perform. During this period a safe driving announcement he taped before he began drinking will be played.

A registered nurse and a police officer will be in the studio to administer sobriety, reflex, heartbeat and blood pressure tests.

## SYNDICATED BY METROMEDIA

## Faster Than Fast: Kip Walton's Disco TV Show Airs In August

By RAY HERBECK JR.

LOS ANGELES—Production for television is known for its speed—an entire season for a musical variety show can be taped in 10 days.

But Kip Walton is a producer/director becoming known for moving faster than his own production—he has created and lined up a new disco tv show due to air the first week of August but he has yet to hire a host and staff. He sold it even before naming the program "Hot City."

"We'll be cleared (in major markets) before we even have a show," Walton exclaims with a grin, pointing to recent acceptance by Metro-media's stations of his embryonic series. "We've got to get something on tape."

"I went with Viacom for distribution," says Walton, "because they're the biggest in the syndication business—and they can move quickly as a result."

Walton is seeking to capitalize on the "Saturday Night Fever" phenomenon on tv before it has a chance to fade. His show will incorporate some tried-and-true elements of the tv dance format plus some new wrinkles.

Standard will be the dance contest and performance by a guest act, to be taped live ala "Midnight Special," which Walton directed for one year through 1977 with Ken Ehrlich producing.

Unique will be the show's regular contingent of professional disco dancers offering "instruction" to members of the studio audience. "We want to keep this segment fun," he explains, "and not at all serious—though the steps, of course, will be current."

Also regular will be a fashion show and capsule biographical salute to an enduring artist who has managed to ride the discocrest. First act scheduled is Frankie Valli.



**In Session:** Carmen McRae and Sarah Vaughan team in a mock studio for the "Sarah & Carmen" segment of Kip Walton's pay tv series.

"We're targeting this series for 8 p.m. on Saturday nights," Walton continues. "In that prime time, we're obviously shooting for an adult audience—not kids."

"We see this as becoming less of an 'American Bandstand' and more of a 'Shindig' or 'Hullabaloo' of the '70s."

Walton's track record includes five years with Dick Clark Productions producing and directing for the enduring "Bandstand" as well as "Where The Action Is," Mama Cass' "Get It Together" and "Happening."

One of his earliest solo efforts was packaging "Pop," an ABC youth special starring Davy Jones, the Osmonds and Mike Curb. "I had just left Clark," Walton recalls, "and my show garnered a 48 share in the time slot of one of his programs." He adds, "I don't think he's forgiven me yet."

One segment from "Pop" inspired Walton's most impressive series to date, the "In Session" music specials produced exclusively for pay tv systems nationwide. Walton also produced and directed "The Johnny Mathis Christmas Hour" and "Jam-

boree In The Hills" as part of the same package.

"I discovered the pay tv field for musical productions immediately after leaving 'Midnight Special' last year," Walton explains. "It's primarily due to Allen Adler at Columbia Pictures."

Columbia, like most film companies, has a pay tv division to license showings of its old features to cable systems. But unlike most film companies, last year Adler wrangled \$1 million from Columbia to instigate production of original programming exclusively for pay tv.

(Home Box Office, Walton points out, produces much of its own programming for clients and demands exclusivity of any packaged material.)

Walton produced and directed for Adler six musical specials, which were sold by Columbia to various cable systems as a package with films and some British shows.

The aforementioned four "In Session" shows featured Aretha Franklin (with guests Curtis Mayfield and Glynn Turman), Sarah Vaughan and Carmen McRae (with Mel Torme), Seals & Crofts (with Anne  
(Continued on page 26)

## Rockers In L.A. Fight For Ratings

• Continued from page 9

month share of 2.2 to 2.4, but that is exactly where it stood a year ago. Country KGBS rose from a .8 to a 1.1, but this station had a 1.2 a year ago. KTNQ's format certainly does deliver the teens, however. The station has a 12.0 share among teens, up from 7.8 in January/February and up from 9.0 a year ago.

Metromedia's KMET wins the AOR race with a 3.6 share, bettering ABC's KLOS with a 2.8, and KIIS-FM's 2.1. KLOS is flat compared to a year ago and down from a January/February 3.6 while KIIS-FM is down from a 3.1 in the last book and a 2.9 a year ago. KMET has been gaining steadily in the past five books, up from a 2.7 a year ago.

KPOL's soft MOR "Music Of Los Angeles" continues a steady decline that has been going on for a year, but is stuck at 2.1. The station had a 2.2 in January/February and 2.0 in October/November. There is a gain from a year ago when the station had a 1.2.

RKO's former contemporary giant KHJ had a fair book with a 3.6, up from January/February's 3.3, but down from 4.3 a year ago. RKO's FM, oldies KRTH, with a 2.5, has been slipping for the past three books and is almost even with the year ago figure of 2.6.

Country KLAC slipped to 2.6 from a 3.5 in the last book and 3.1 a year ago. KFI, which has been lean-



**BENEFIT CONCERT**—Leon Wilkerson of the Lynyrd Skynyrd band serves as guest emcee for the WKDF-FM and Hawaiian Tropic sponsored "Another One For The Sun" benefit concert held at Nashville's Hermitage Landing. Drawing some 8,000 persons, the event benefitted selected child abuse programs and featured the Curtis Willis Band, the Winters Brothers Band, the Dave Perkins Band, Mac Gayden and Blue Jug, among others.



## New Kip Walton Disco Program

• Continued from page 25

Murray, Kenny Rankin and Paul Williams) and Janis Ian (with Steve Goodman, Taj Mahal and Buffy Sainte-Marie).

To date, the Mathis special and the Ian and Vaughan/McRae sessions have aired. The remainder are slated for this season, with a rebroadcast of "Sarah & Carmen" set for Aug. 16.

"I'm convinced by my experience on these shows that pay tv has the capability of busting out music shows for television," Walton says. Commercial tv music shows have

fallen into a certain sameness. Walton contends, citing a lack of funding for production. On the other hand, his "Sarah & Carmen" session used a 52-piece orchestra and cost \$150,000, about \$50,000 more than a commercial show would have allowed.

Additionally, Walton's session series is unique in its format—no dialog script, no host, no narrator—the camera and rolling tape recorder tell the story under his direction.

Basically, he rents studio space with a 16-track board, through

which all sound is mixed to produce high fidelity sound for tv. He brings in his artist and backup musicians and arrangers and literally stages a mock recording session, allowing the artist to perform whatever material is desired and in any fashion.

"We go with whatever they normally do in a studio," Walton explains. "There are no concessions to the camera. In effect, it's a recording session we just happen to cover."

Walton says Columbia is now considering a second series of "In Session" programs.

JULY 1, 1978, BILLBOARD



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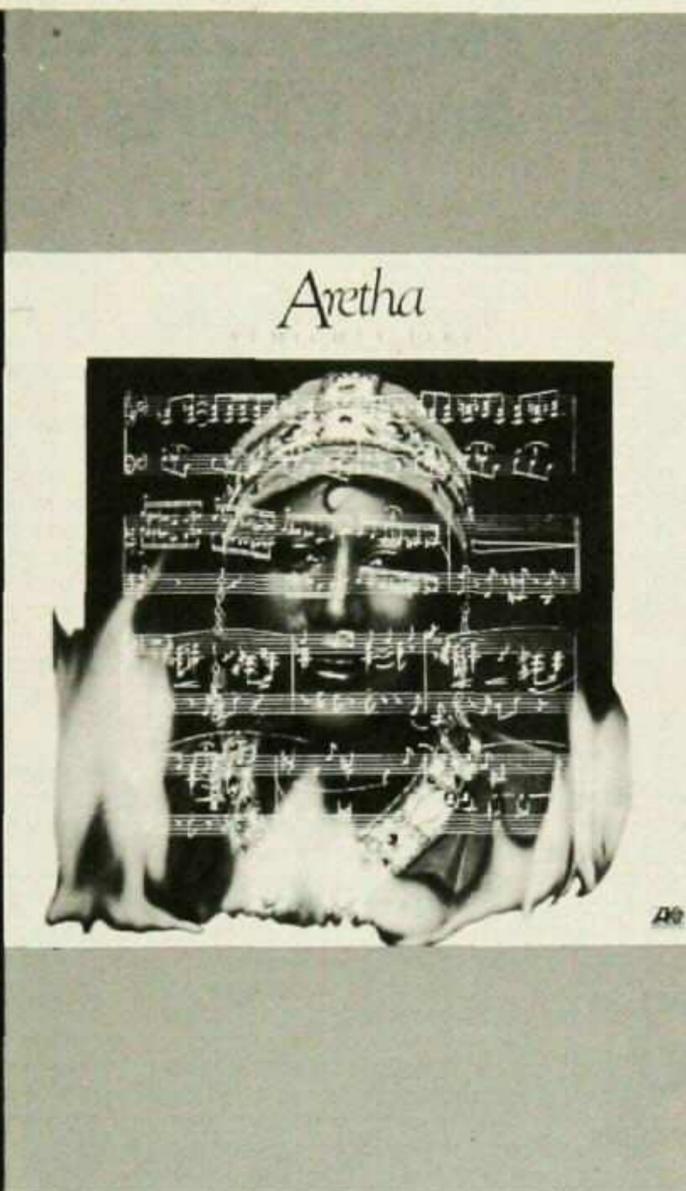
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## Vox Jox

By DOUG HALL

NEW YORK—Music is making inroads in CBS' all-news radio. "On Record," a bi-weekly review of new album releases which began on WCBS-AM New York in March, is now being carried by five other CBS-owned AM news outlets, a Detroit affiliate and subscribers to Newsradio Limited, Canada.



Peter Bekker

"On Record," written, produced and broadcast by Peter O.E. Bekker, focuses on new rock, jazz and pop offerings. In each report, which runs approximately two minutes, Bekker comments on the current release and incorporates excerpts from the album.

In addition to WCBS-AM, the program is heard on KNX-AM Los Angeles, WBBM-AM Chicago, WEEL-AM Boston, KCBS-AM San Francisco, and WWJ Detroit. Fifteen subscribers of the Canadian group also are included.

CJSS Cornwall, Ontario, general manager Jim Kidd joins CKEY Toronto as program director. An au-

thority on recorded music, Kidd is a member of Record Research Associates of New York, past president of the Montreal Vintage Music Society and was involved in the establishment of the Canadian Archives of Recorded Sound in Ottawa.

\*\*\*

WOR and WXLO (99X) along with their sister tv station WOR-TV New York are busy collecting clothing, toiletries, arts and crafts materials, games and athletic equipment, camping and picnic gear, transistor radios, stereos and tv sets to ship them to 195 camps and agencies for distribution to needy children. The project known as "Christmas In July" has been conducted for the past 10 years.

\*\*\*

KEWI Topeka is looking for air talent for the 9 p.m. to 1 a.m. shift. P.d. J.R. Greeley asks that applicants have nine to 15 months' experience in either adult contemporary or Top 40 radio. . . . Country stars such as Cliffee Stone and the Sons of the Pioneers headline the Catalina Island Chili Cookoff sponsored by KWIZ Santa Ana.

\*\*\*

WGAR Cleveland is sending two couples to Jamaica in a contest co-sponsored by Cotton Club beverages. Luggage and cases of soda also are being awarded. . . . WFYR Chicago sponsored a "Superkid Olympics" for children four to 11 at a local Marriott hotel. . . . KSFZ San Francisco news director Michelle Roth shifts from news to DJ to take over the 7 p.m. to midnight slot.

\*\*\*

Calvin Hayes has taken over as music director of KWRC Woodburn, Ore., and is in desperate need of service. He is changing the station to contemporary pop.

### Bubbling Under The HOT 100

- 101—THIS MAGIC MOMENT, Richard Furay, Elektra 45487
- 102—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 103—REACHING FOR THE SKY, Peabo Bryson, Capitol 4522
- 104—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 105—SAVE ME, Tanya Tucker, MCA 40902
- 106—DRIFTING AWAY, Up Roar, East Coast 1065
- 107—FROM NOW ON, Bobby Arvon, First Artists 41003
- 108—I FEEL GOOD, Al Green, Hi 78511 (Cream)
- 109—REELIN', Garland Jeffreys, A&M 2030
- 110—TAKE IT OFF THE TOP, Dixie Dreggs, Capricorn 0291

### Bubbling Under The Top LPs

- 201—JOHN PRINE, Bruised Orange, Elektra 6E 139
- 202—KEITH JARRETT, Bop Bee, ABC/Impulse 1A 9334
- 203—LIPSTIQUE, At The Disco, Salsoul TJ 4500
- 204—RICHARD WAGNER, Atlantic SD 19172
- 205—DAVID SPINOZZA, Spinozza, A&M 4677
- 206—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 207—MAC DAVIS, Fantasy, Columbia JC 35284
- 208—MANDRE, Mandre Two, Motown 7-900
- 209—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 210—SWEET THUNDER, Fantasy F 9547



Billboard photos by Bonnie Tiegel

Music Time: Roger Carroll introduces a new single in left photo and then opens the communications line to speak to the studio engineer in Hollywood in right photo.

## Roger Carroll Combines Music And Sports At L.A. KMPC-AM

By ELIOT TIEGEL

ANAHEIM, Calif.—How'd you like to attend all the top baseball and football games in your city every Sunday? Sound like fun?

Roger Carroll, a KMPC-AM personality, sees all the Los Angeles Rams and California Angels baseball games every Sunday during their seasons.

Roger finds it all fun—and it's been fun for the majority of the 15 years he's been doing a live remote broadcast before the sports events from the Los Angeles Coliseum (for the Rams games) and the Anaheim Stadium here (where the Angels reside).

Carroll's broadcasts are "music shows," he explains in the KMPC booth adjacent to the booth which the station uses for broadcasting the Angels games.

Both the Angels and KMPC are owned by Gene Autry so there is a natural connection between the two entities and why the station has Carroll doing a 10 a.m. to 12:30 show from "The big A" as the baseball stadium is affectionately called.

And since the station broadcasts the Rams games, this gives it a natural sports hook into the community, adds Steve Baily, KMPC's director of sports operations, upon which it hopes to snare sports hungry Southern Californians who will stay tuned to the station before and after the sports broadcasts.

Carroll, who has been with the station 18 years, has been doing the sports/music shows 15 years, having taken over the Sunday assignment when Ira Cook left the station. Cook was the first KMPC disk jockey to work the Sunday sports assignment.

Carroll's remote program is unique in several respects but it is not the only one of its kind in the country.

A sister Golden West Broadcasters outlet, KSFO-AM in San Francisco, has had a disk jockey doing a remote show from Candlestick park in the fall before the 49ers football contests for the past several years. And Golden West's Seattle station, KVI, has on occasion sent a deejay to do a show before the Mariners baseball game.

But Carroll broadcasts before both baseball and football regularly so he does have this distinction over his company brethren, or for that matter probably over any other major city disk jockey who might be doing his record show from a sports facility.

One of the smart aspects of Carroll's show is that he blends his regular music programming in with the sports event—being careful not to tell his audience to "come on out to

the ballpark"—for that would constitute a commercial.

But there are enough plugs for the event that the same result is probably achieved. Roger mentions the Angels and the stadium enough during his air trick and the inclusion of three guests on the 2½ hours, all involved with the team, helps promote the baseball-station contact.

There's another unique aspect to this kind of remote work: the noise one has to contend with. Carroll says none of it bothers him and I am proof this is so. On a recent Sunday morning I sat in the KMPC booth and watched Carroll and the KMPC technical team carry the show through to perfection without one goof.

Consider this: Roger is back announcing "You're The One That I Want" by John Travolta and Olivia Newton-John as the stadium announcer exclaims that the public is now welcome on the field to take pictures of the players as part of a camera day promotion. A little while later as Roger reads a spot, the same p.a. voice chides the crowd to give a big hand to Yogi Berra of the New York Yankees so the coach will come out onto the field. A little later the stadium organ player begins crooning to the crowd. A short while later an Amtrak chugs past the stadium, its wheels creating a subtle, but discernible clickity clock rhythm. And there is the clear sound of "ice cream here . . . ice cold coke cola."

Having told me that none of this is distracting, Roger adds: "The noise adds to the excitement of the program." The veteran broadcaster notes that as it gets closer to game-

time, he and his studio engineer back in Hollywood have to raise their voices considerably to chat with each other on the talkback box which provides them with an "inter-office" connection.

Whereas years ago Roger filled in his own log, he has now a staff producer at his side in the booth to handle this FCC requirement. Roger flips on his own mike while veteran KMPC engineer Irv Liesky handles the sound volume in the sports booth. Back at the studio on this Sunday morning is Wayne Du Bois, who spins the records Roger has selected Friday and gets all the commercials on the air.

Roger strives for nine records an hour. In front of him are four pieces of paper—everything he needs to do his job. There is the program log, the playlist (which today lists 23 songs), the commercials and the weather conditions.

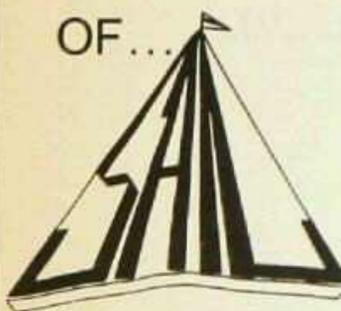
Everything is so planned that even the weather report has variables which are circled: jellyfish, for example: none, few, some, many.

A small earphone in the disk jockey's left ear allows him to monitor the radio station at all times when he's on mike. There's also an actual radio in front of him to hear what's going on the air.

Among the sports luminaries Roger chats with this morning are the Angels' new manager Jim Fregosi and right fielder Merv Rettenmund. "I chat with these people from the standpoint of a fan," Roger explains, "not like a sportscaster." But the assignment means that Roger has to know about sports otherwise the interviews are shallow.

(Continued on page 44)

## WATCH FOR THE CHRISTENING OF...



ON UNITED ARTISTS RECORDS

"Steppin' Out On Saturday Night"

UA-LA 906-H



Chat Time: Roger Carroll, KMPC's Sunday remote man, chats with California Angeles Merv Rettenmund during Carroll's music show from Anaheim Stadium.



What the Ink Spots meant to the 40's,  
 what the Platters meant to the 50's,  
 what the Supremes meant to the 60's,  
 the Crown Heights Affair means to the 70's.

The Crown Heights Affair's "Dream World."  
 On De-Lite Records & Tapes.

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Write or call your local Polygram Distribution sales office for displays and other promotional items.

Produced by Freida Nerangis and Britt Britton

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YOU KNOW HOW WELL OUR  
THE POP CHARTS?

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PERFORMANCE:

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ROLL OVER, ROCK 'N ROLL

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BILLBOARD.

L.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/29/78)

## TOP ADD ONS - NATIONAL

- FRANKIE VALLI—Grease (RSO)
- COMMODORES—Three Times A Lady (Motown)
- RITA COOLIDGE—You (A&M)

## PRIME MOVERS - NATIONAL

- (D) ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- BARRY MANILOW—Copacabana (Arista)

## BREAKOUTS - NATIONAL

- (D) DONNA SUMMER—Last Dance (Casablanca)
- BOB SEGER—Still The Same (Capitol)
- 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

- BARRY MANILOW—Copacabana (Arista)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 10-6
- BOB SEGER—Still The Same (Capitol) 12-8

### KRIZ—Phoenix

- COMMODORES—Three Times A Lady (Motown)
- RITA COOLIDGE—You (A&M)
- JEFFERSON STARSHIP—Runaway (Grun't) 25-16
- TOBY BEAU—My Angel Baby (RCA) 16-8

### KTKT—Tucson

- COMMODORES—Three Times A Lady (Motown)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 19-11
- BARRY MANILOW—Copacabana (Arista) 21-15

### KQED—Albuquerque

- CHILLIWACK—Arms Of Mary (Mushroom)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- DONNA SUMMER—Last Dance (Casablanca) 36-25
- PABLO CRUISE—Love Will Find A Way (A&M) 33-24

### KENO—Las Vegas

- PATTI SMITH—Because The Night (Arista)
- FRANKIE VALLI—Grease (RSO)
- CARLY SIMON—You Belong To Me (Elektra) 20-10
- ANDY GIBB—Everlasting Love (RSO) 25-17

## Pacific Northwest Region

### TOP ADD ONS:

- RITA COOLIDGE—You (A&M)
- WINGS—I've Had Enough (Capitol)
- WALTER EGAN—Magnet & Steel (Columbia)

### PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Phila Int'l)

### BREAKOUTS:

- BOB SEGER—Still The Same (Capitol)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- JOE WALSH—Life's Been Good (Asylum)

### KFRC—San Francisco

- WALTER EGAN—Magnet & Steel (Columbia)
- ANDY GIBB—Everlasting Love (RSO)
- DONNA SUMMER—Last Dance (Casablanca) 14-8

### D—Rolling Stones—Miss You (Rolling Stones) 22-16

### KYA—San Francisco

- NONE
- COMMODORES—Three Times A Lady (Motown) 21-13
- PABLO CRUISE—Love Will Find A Way (A&M) 23-17

### KLIV—San Jose

- DONNA SUMMER—Last Dance (Casablanca)
- TOBY BEAU—My Angel Baby (RCA)
- FRANKIE VALLI—Grease (RSO) 16-9
- COMMODORES—Three Times A Lady (Motown) 22-16

### KNDE—Sacramento

- TOM PETTY—I Need To Know (Shelter)
- FOREIGNER—Hot Blooded (Atlantic)
- O'JAYS—Usta Be My Girl (Phila Int'l) 7-4
- COMMODORES—Three Times A Lady (Motown) 24-21

### KROY—Sacramento

- FOGHAT—Stoneblue (Bearsville)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 24-14
- BOB SEGER—Still The Same (Capitol) 17-11

### KYNO—Fresno

- JOE WALSH—Life's Been Good (Asylum)
- BILLY JOEL—Only The Good Die Young (Columbia)
- TOBY BEAU—My Angel Baby (RCA) 29-24

### D—Rolling Stones—Miss You (Rolling Stones) 22-18

### KGW—Portland

- PETER BROWN—Dance With Me (Drive)
- JACKSON BROWNE—Stay (Asylum)
- COMMODORES—Three Times A Lady (Motown) 19-9
- O'JAYS—Usta Be My Girl (Phila Int'l) 9-4

### KING—Seattle

- ROBERT PALMER—Every Kinda People (Island)
- RITA COOLIDGE—You (A&M)
- O'JAYS—Usta Be My Girl (Phila Int'l) 17-8
- KARLA BONOFF—Lay Down Beside Me (Columbia) 12-7

### KJRB—Spokane

- TOBY BEAU—My Angel Baby (RCA)
- COMMODORES—Three Times A Lady (Motown)
- ROLLING STONES—Miss You (Rolling Stones) 24-16
- DONNA SUMMER—Last Dance (Casablanca) 17-10

### KTAC—Tacoma

- BARBRA STREISAND—Songbird (Columbia)
- COMMODORES—Three Times A Lady (Motown)
- GERRY RAFFERTY—Baker Street (UA) 12-6
- MICHAEL JOHNSON—Bluer Than Blue (EMI America) 20-14

### KCPX—Salt Lake City

- O'JAYS—Usta Be My Girl (Phila Int'l)
- RITA COOLIDGE—You (A&M)
- BILLY JOEL—Only The Good Die Young (Columbia) 13-8
- BOB SEGER—Still The Same (Capitol) 10-6

### KRSP—Salt Lake City

- HEATWAVE—The Groove Line (Epic)
- COMMODORES—Three Times A Lady (Motown)
- PETER BROWN—Dance With Me (Drive) 14-6
- FRANKIE VALLI—Grease (RSO) 13-8

### KTLX—Denver

- WINGS—I've Had Enough (Capitol)
- BARRY MANILOW—Even Now (Arista)
- JOE WALSH—Life's Been Good (Asylum) 23-11
- BONNIE TYLER—It's A Heartache (RCA) 17-10

### KIMN—Denver

- WINGS—I've Had Enough (Capitol)
- COMMODORES—Three Times A Lady (Motown)
- BOB SEGER—Still The Same (Capitol) 16-11
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 6-3

## North Central Region

### TOP ADD ONS:

- FRANKIE VALLI—Grease (RSO)
- COMMODORES—Three Times A Lady (Motown)
- BARRY MANILOW—Copacabana (Arista)

### PRIME MOVERS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- STEVE MARTIN—King Tut (WB) 22-3

### BREAKOUTS:

- JOE WALSH—Life's Been Good (Asylum)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- PETER BROWN—Dance With Me (Drive)

### CKLW—Detroit

- WALTER EGAN—Magnet & Steel (Columbia)
- RICK JAMES—You & I (Gordy)
- ROLLING STONES—Miss You (Rolling Stones) 17-7
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) 20-10

### WDRQ—Detroit

- JOE WALSH—Life's Been Good (Asylum)
- COMMODORES—Three Times A Lady (Motown)
- ROLLING STONES—Miss You (Rolling Stones) 26-16
- JACKSON BROWNE—Stay (Asylum) 34-27

### WTAC—Flint

- DONNA SUMMER—Last Dance (Casablanca)
- SEALS & CROFTS—You're The Love (WB)
- O'JAYS—Usta Be My Girl (Phila Int'l) 24-14
- HEATWAVE—The Groove Line (Epic) 16-11

### Z-96 (WZZM-FM)—Grand Rapids

- BARRY MANILOW—Copacabana (Arista)
- BARRY MANILOW—Even Now (Arista)
- O'JAYS—Usta Be My Girl (Phila Int'l) 10-4
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-8

### WAKY—Louisville

- PETER BROWN—Dance With Me (Drive)
- FRANKIE VALLI—Grease (RSO)
- ROLLING STONES—Miss You (Rolling Stones) 19-14
- COMMODORES—Three Times A Lady (Motown) 27-22

### WBGH—Bowling Green

- ANDREW GOLD—Never Let Her Slip Away (Asylum)
- COMMODORES—Three Times A Lady (Motown)
- STEVE MARTIN—King Tut (WB) 22-3
- ROLLING STONES—Miss You (Rolling Stones) 27-19

### WGCL—Cleveland

- FRANKIE VALLI—Grease (RSO)
- MICHAEL JOHNSON—Bluer Than Blue (EMI America) 24-17
- ROLLING STONES—Miss You (Rolling Stones) 17-12

### WZZP—Cleveland

- NO LIST
- GENESIS—Follow You, Follow Me (Atlantic)
- FRANKIE VALLI—Grease (RSO)
- BONNIE TYLER—It's A Heartache (RCA) 29-24
- JOE WALSH—Life's Been Good (Asylum) 15-11

### Q-102 (WKRC-FM)—Cincinnati

- PABLO CRUISE—Love Will Find A Way (A&M)
- FRANKIE VALLI—Grease (RSO)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-5
- BILLY JOEL—Only The Good Die Young (Columbia) 27-20

### WCOL—Columbus

- BARRY MANILOW—Copacabana (Arista)
- COMMODORES—Three Times A Lady (Motown)
- PETER BROWN—Dance With Me (Drive) 14-5
- DONNA SUMMER—Last Dance (Casablanca) 19-10

### WNCI—Columbus

- NO LIST
- STEVE MARTIN—King Tut (WB) 22-3

### WCUE—Akron

- TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- FOREIGNER—Hot Blooded (Atlantic)
- DONNA SUMMER—Last Dance (Casablanca) 25-17
- JOE WALSH—Life's Been Good (Asylum) 34-25

### 13-Q (WKTQ)—Pittsburgh

- BONNIE TYLER—It's A Heartache (RCA)
- FRANKIE VALLI—Grease (RSO)
- TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 30-20
- CARLY SIMON—You Belong To Me (Elektra) 9-4

### WPEZ—Pittsburgh

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- RONNIE MILSAP—Only One Love In My Life (RCA)
- TOBY BEAU—My Angel Baby (RCA) 23-16
- SEALS & CROFTS—You're The Love (WB) 24-17

### KOMA—Oklahoma City

- DONNA SUMMER—Last Dance (Casablanca)
- BILLY JOEL—Only The Good Die Young (Columbia)
- O'JAYS—Usta Be My Girl (Phila Int'l) 17-6
- HEATWAVE—The Groove Line (Epic) 31-22

### KAKC—Tulsa

- FOREIGNER—Hot Blooded (Atlantic)
- RITA COOLIDGE—You (A&M)
- ERUPTION—I Can't Stand The Rain (Arista) 22-16
- BOB SEGER—Still The Same (Capitol) 17-12

### KELI—Tulsa

- HEATWAVE—The Groove Line (Epic)
- COMMODORES—Three Times A Lady (Motown)
- O'JAYS—Usta Be My Girl (Phila Int'l) 13-5
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 11-7

### WTIX—New Orleans

- VILLAGE PEOPLE—Macho Man (Casablanca)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- DONNA SUMMER—Last Dance (Casablanca) 23-14
- BOB SEGER—Still The Same (Capitol) 24-19

### WNOE—New Orleans

- PABLO CRUISE—Love Will Find A Way (A&M)
- WALTER EGAN—Magnet & Steel (Columbia)
- COMMODORES—Three Times A Lady (Motown) 10-1
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol) 14-6

### KEEL—Shreveport

- DONNA SUMMER—Last Dance (Casablanca)
- JEFFERSON STARSHIP—Runaway (Grun't) America) 13-7
- MICHAEL JOHNSON—Bluer Than Blue (EMI America) 13-7
- O'JAYS—Usta Be My Girl (Phila Int'l) 9-4

### KILT—Houston

- JOE WALSH—Life's Been Good (Asylum)
- RITA COOLIDGE—You (A&M)
- BARRY MANILOW—Copacabana (Arista) 29-19
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 37-29

### KRBE—Houston

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- COMMODORES—Three Times A Lady (Motown) 24-8
- STEVE MARTIN—King Tut (WB) 14-6

### KLIF—Dallas

- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- BARRY MANILOW—Copacabana (Arista)
- ROLLING STONES—Miss You (Rolling Stones) 28-16
- O'JAYS—Usta Be My Girl (Phila Int'l) 29-18

### KNUS-FM—Dallas

- JEFFERSON STARSHIP—Runaway (Grun't)
- LOVE & KISSES—Thank God It's Friday (Casablanca)
- ERUPTION—I Can't Stand The Rain (Arista) 22-17
- BILLY JOEL—Only The Good Die Young (Columbia) 23-18

### KFIZ-FM (2-97)—Fl. Worth

- MICHAEL JOHNSON—Bluer Than Blue (EMI America)
- CHIC—Everybody Dance (Atlantic)
- SWEET—Love Is Like Oxygen (Capitol) 21-11
- HEART—Heartless (Mushroom) 22-15

### KINT—El Paso

- PABLO CRUISE—Love Will Find A Way (A&M)
- VILLAGE PEOPLE—Macho Man (Casablanca)
- ROLLING STONES—Miss You (Rolling Stones) 21-1
- O'JAYS—Usta Be My Girl (Phila Int'l) 15-10

### WKY—Oklahoma City

- DONNA SUMMER—Last Dance (Casablanca)
- PATTI SMITH—Because The Night (Arista)
- O'JAYS—Usta Be My Girl (Phila Int'l) 14-8
- HEATWAVE—The Groove Line (Epic) 17-14

### KOMA—Oklahoma City

- DONNA SUMMER—Last Dance (Casablanca)
- BILLY JOEL—Only The Good Die Young (Columbia)
- O'JAYS—Usta Be My Girl (Phila Int'l) 17-6
- HEATWAVE—The Groove Line (Epic) 31-22

### KAKC—Tulsa

- FOREIGNER—Hot Blooded (Atlantic)
- RITA COOLIDGE—You (A&M)
- ERUPTION—I Can't Stand The Rain (Arista) 22-16
- BOB SEGER—Still The Same (Capitol) 17-12

### KELI—Tulsa

- HEATWAVE—The Groove Line (Epic)
- COMMODORES—Three Times A Lady (Motown)
- O'JAYS—Usta Be My Girl (Phila Int'l) 13-5
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 11-7

### WTIX—New Orleans

- VILLAGE PEOPLE—Macho Man (Casablanca)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- DONNA SUMMER—Last Dance (Casablanca) 23-14
- BOB SEGER—Still The Same (Capitol) 24-19

### WNOE—New Orleans

- PABLO CRUISE—Love Will Find A Way (A&M)
- WALTER EGAN—Magnet & Steel (Columbia)
- COMMODORES—Three Times A Lady (Motown) 10-1
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol) 14-6

### KEEL—Shreveport

- DONNA SUMMER—Last Dance (Casablanca)
- JEFFERSON STARSHIP—Runaway (Grun't) America) 13-7
- MICHAEL JOHNSON—Bluer Than Blue (EMI America) 13-7
- O'JAYS—Usta Be My Girl (Phila Int'l) 9-4

### KILT—Houston

- JOE WALSH—Life's Been Good (Asylum)
- RITA COOLIDGE—You (A&M)
- BARRY MANILOW—Copacabana (Arista) 29-19
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 37-29

### KRBE—Houston

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- COMMODORES—Three Times A Lady (Motown) 24-8
- STEVE MARTIN—King Tut (WB) 14-6

### KLIF—Dallas

- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- BARRY MANILOW—Copacabana (Arista)
- ROLLING STONES—Miss You (Rolling Stones) 28-16
- O'JAYS—Usta Be My Girl (Phila Int'l) 29-18

### KNUS-FM—Dallas

- JEFFERSON STARSHIP—Runaway (Grun't)
- LOVE & KISSES—Thank God It's Friday (Casablanca)
- ERUPTION—I Can't Stand The Rain (Arista) 22-17
- BILLY JOEL—Only The Good Die Young (Columbia) 23-18

### KFIZ-FM (2-97)—Fl. Worth

- MICHAEL JOHNSON—Bluer Than Blue (EMI America)
- CHIC—Everybody Dance (Atlantic)
- SWEET—Love Is Like Oxygen (Capitol) 21-11
- HEART—Heartless (Mushroom) 22-15

### KINT—El Paso

- PABLO CRUISE—Love Will Find A Way (A&M)
- VILLAGE PEOPLE—Macho Man (Casablanca)
- ROLLING STONES—Miss You (Rolling Stones) 21-1
- O'JAYS—Usta Be My Girl (Phila Int'l) 15-10

### WKY—Oklahoma City

- DONNA SUMMER—Last Dance (Casablanca)
- PATTI SMITH—Because The Night (Arista)
- O'JAYS—Usta Be My Girl (Phila Int'l) 14-8
- HEATWAVE—The Groove Line (Epic) 17-14

### WLS—Chicago

- ROLLING STONES—Miss You (Rolling Stones)
- ABBA—Take A Chance On Me (Atlantic)
- CARLY SIMON—You Belong To Me (Elektra) 29-18
- DONNA SUMMER—Last Dance (Casablanca) 20-13

### WMET—Chicago

- NONE
- BARRY MANILOW—Copacabana (Arista) 34-21
- DONNA SUMMER—Last Dance (Casablanca) 16-10

### D—Rolling Stones—Miss You (Rolling Stones) 22-18

- STEVE MARTIN—King Tut (WB) 22-3
- DONNA SUMMER—Last Dance (Casablanca) 1

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**Le Roux**  
SW 11734

New  
Orleans Ladies  
4586

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From The Debut Album By  
Louisiana's Le Roux.



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# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (6/29/78)

(Continued on page 32)

## WROK—Rockford

- PABLO CRUISE—Love Will Find A Way (A&M)
- HEATWAVE—The Groove Line (Epic)
- ★ JEFFERSON STARSHIP—Runaway (Grun) 31-23

- D★ ROLLING STONES—Miss You (Rolling Stones) 28-21

## WIRL—Peoria

- STEVE MARTIN—King Tut (WB)
- PETER BROWN—Dance With Me (Drive)
- ★ JEFFERSON STARSHIP—Runaway (Grun) 30-21
- ★ BOB SEGER—Still The Same (Capitol) 14-10

## WNDE—Indianapolis

- D★ ROLLING STONES—Miss You (Rolling Stones)
- BARRY MANILOW—Copacabana (Arista)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 21-11
- ★ BOB SEGER—Still The Same (Capitol) 17-9

## WOKY—Milwaukee

- BARRY MANILOW—Copacabana (Arista)
- GENESIS—Follow You, Follow Me (Atlantic)
- D★ DONNA SUMMER—Last Dance (Casablanca) 26-16
- ★ HEATWAVE—The Groove Line (Epic) 28-18

## WZUU—Milwaukee

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- BRITISH LIONS—Wild In The Streets (RSO)
- D★ ROLLING STONES—Miss You (Rolling Stones) 12-7
- ★ BOB SEGER—Still The Same (Capitol) 10-6

## KSJQ—St. Louis

- NONE
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 31-23

- D★ ROLLING STONES—Miss You (Rolling Stones) 33-25

## KXOK—St. Louis

- JOE WALSH—Life's Been Good (Asylum)
- GENESIS—Follow You, Follow Me (Atlantic)
- D★ ROLLING STONES—Miss You (Rolling Stones) 28-17
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 37-28

## KIDA—Des Moines

- PATTI SMITH—Because The Night (Arista)
- FRANKIE VALLI—Grease (RSO)
- ★ PETER BROWN—Dance With Me (Drive) 26-12
- ★ SWEET—Love Is Like Oxygen (Capitol) 15-8

## KDWB—Minneapolis

- D★ ROLLING STONES—Miss You (Rolling Stones)
- ABBA—Take A Chance On Me (Atlantic)
- ★ ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 24-16
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 19-12

## KSTP—Minneapolis

- WINGS—I've Had Enough (Capitol)
- RITA COOLIDGE—You (A&M)
- ★ BOB SEGER—Still The Same (Capitol) 10-5
- D★ DONNA SUMMER—Last Dance (Casablanca) 14-10

## WHB—Kansas City

- RONNIE MILSAP—Only One Love In My Life (RCA)
- EDDIE RABBITT—You Don't Love Me Anymore (Elektra)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 21-6
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 13-9

## KBEQ—Kansas City

- JOE WALSH—Life's Been Good (Asylum)
- FOREIGNER—Hot Blooded (Atlantic)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 21-10
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 25-17

## KKLS—Rapid City

- COMMODORES—Three Times A Lady (Motown)
- ★ HEART—Heartless (Mushroom) 11-8
- ★ PATTI SMITH—Because The Night (Arista) 17-14

## RQWB—Fargo

- BARRY MANILOW—Copacabana (Arista)
- ENGLAND DAN & JOHN FORD COLEY—You Can't Dance (Big Tree)
- ★ ABBA—Take A Chance On Me (Atlantic) 15-9
- ★ JEFFERSON STARSHIP—Runaway (Grun) 23-17

## Northeast Region

### TOP ADD ONS:

- FOREIGNER—Hot Blooded (Atlantic)
- (D) LINDA CLIFFORD—Runaway Love (Curtom)
- (D) VILLAGE PEOPLE—Macho Man (Casablanca)

### PRIME MOVERS:

- BARRY MANILOW—Copacabana (Arista)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Phila Int'l) 16-5

### BREAKOUTS:

- (D) DONNA SUMMER—Last Dance (Casablanca)
- COMMODORES—Three Times A Lady (Motown)
- BILLY JOEL—Only The Good Die Young (Columbia)

## WABC—New York

- NONE
- D★ LINDA CLIFFORD—Runaway Love (Curtom)
- ★ NONE
- ★

## 99-X—New York

- FOREIGNER—Hot Blooded (Atlantic)
- ★ WINGS—I've Had Enough (Capitol) 33-24
- ★ WALTER EGAN—Magnet & Steel (Columbia) 34-28

## WPTR—Albany

- WINGS—I've Had Enough (Capitol)
- FRANKIE VALLI—Grease (RSO)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 25-20
- ★ BARRY MANILOW—Copacabana (Arista) HB 24

## WTRY—Albany

- COMMODORES—Three Times A Lady (Motown)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- D★ TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 30-21
- D★ ROLLING STONES—Miss You (Rolling Stones) 24-19

## WKBW—Buffalo

- BARRY MANILOW—Copacabana (Arista)
- DAVE MASON—Will You Still Love Me Tomorrow (Columbia)
- ★ BARRY MANILOW—Even Now (Arista) 19-9
- D★ ROLLING STONES—Miss You (Rolling Stones) HB 20

## WYSL—Buffalo

- PABLO CRUISE—Love Will Find A Way (A&M)
- THE BAND—Out Of The Blue (WB)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 23-16
- ★ HEART—Heartless (Mushroom) 26-21

## WBFB—Rochester

- FOREIGNER—Hot Blooded (Atlantic)
- JACKSON BROWNE—Stay (Asylum)
- ★ COMMODORES—Three Times A Lady (Motown) 20-11
- ★ BOB SEGER—Still The Same (Capitol) 24-18

## WRKO—Boston

- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- FOREIGNER—Hot Blooded (Atlantic)
- D★ DONNA SUMMER—Last Dance (Casablanca) 16-5
- ★ BARRY MANILOW—Copacabana (Arista) 26-16

## WBZ-FM—Boston

- TOM PETTY—I Need To Know (Shelby)
- QUINCY JONES—Stuff Like That (A&M)
- ★ NONE
- ★

## F-105 (WVBF)—Boston

- JOE WALSH—Life's Been Good (Asylum)
- BARRY MANILOW—Copacabana (Arista)
- D★ DONNA SUMMER—Last Dance (Casablanca) 22-15
- ★ CARS—Just What I Needed (Elektra) 12-9

## WDRC—Hartford

- JEFFERSON STARSHIP—Runaway (Grun) 23-17
- JACKSON BROWNE—Stay (Asylum)
- D★ ROLLING STONES—Miss You (Rolling Stones) 19-9
- ★ PLASTIC BERTRAND—Ca Plane Pour Moi (Sire) 22-17

## WPRO (AM)—Providence

- NONE
- 
- ★ BARRY MANILOW—Copacabana (Arista) HB-9
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 16-5

## WPRO-FM—Providence

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- COMMODORES—Three Times A Lady (Motown)
- ★ PETER BROWN—Dance With Me (Drive) 18-10
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 19-11

## WICC—Bridgeport

- NONE
- 
- ★ NONE
- ★

## Mid-Atlantic Region

### TOP ADD ONS:

- FRANKIE VALLI—Grease (RSO)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- FOREIGNER—Hot Blooded (Atlantic)

### PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- BARRY MANILOW—Copacabana (Arista)
- (D) ROLLING STONES—Miss You (Rolling Stones)

### BREAKOUTS:

- PABLO CRUISE—Love Will Find A Way (A&M)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- BOB SEGER—Still The Same (Capitol)

## WFIL—Philadelphia

- FRANKIE VALLI—Grease (RSO)
- BARBRA STREISAND—Songbird (Columbia)
- ★ BARRY MANILOW—Copacabana (Arista) 20-12
- ★ GERRY RAFFERTY—Baker Street (UA) 14-10

## WZDD—Philadelphia

- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- JEFFERSON STARSHIP—Runaway (Grun) 21-15
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 21-15
- ★ SEALS & CROFTS—You're The Love (WB) 30-25

## WIFI-FM—Philadelphia

- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- COMMODORES—Three Times A Lady (Motown)
- D★ DONNA SUMMER—Last Dance (Casablanca) 29-19
- ★ BARRY MANILOW—Copacabana (Arista) 30-20

## WPGC—Washington

- JOE WALSH—Life's Been Good (Asylum)
- FOREIGNER—Hot Blooded (Atlantic)
- D★ ROLLING STONES—Miss You (Rolling Stones) 28-20
- ★ COMMODORES—Three Times A Lady (Motown) 10-3

## WGH—Norfolk

- NO LIST
- 
- ★
- ★

## WCAO—Baltimore

- PABLO CRUISE—Love Will Find A Way (A&M)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- ★ BOB SEGER—Still The Same (Capitol) 16-7
- D★ ROLLING STONES—Miss You (Rolling Stones) 25-20

## WYRE—Annapolis

- D★ ROLLING STONES—Miss You (Rolling Stones)
- FRANKIE VALLI—Grease (RSO)
- ★ STEVE MARTIN—King Tut (WB) 22-13
- ★ COMMODORES—Three Times A Lady (Motown) HB 20

## WLEE—Richmond

- BARRY MANILOW—Copacabana (Arista)
- FRANKIE VALLI—Grease (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) 26-16
- ★ HEART—Heartless (Mushroom) 30-20

## WRVQ—Richmond

- FRANKIE VALLI—Grease (RSO)
- STEVE BASSETT & ROBIN THOMSON—Sweet Virginia Breeze (Richmond)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 16-8
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 15-10

## Southeast Region

### TOP ADD ONS:

- COMMODORES—Three Times A Lady (Motown)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- RITA COOLIDGE—You (A&M)

### PRIME MOVERS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ABBA—Take A Chance On Me (Atlantic)

### BREAKOUTS:

- BARRY MANILOW—Copacabana (Arista)
- HEATWAVE—The Groove Line (Epic)
- (D) DONNA SUMMER—Last Dance (Casablanca)

## WQXI—Atlanta

- TOBY BEAU—My Angel Baby (RCA)
- COMMODORES—Three Times A Lady (Motown)
- ★ PETER BROWN—Dance With Me (Drive) 15-8
- ★ BARBRA STREISAND—Songbird (Columbia) 25-18

## Z-93 (WZGC-FM)—Atlanta

- D★ DONNA SUMMER—Last Dance (Casablanca)
- QUINCY JONES—Stuff Like That (A&M)
- D★ ROLLING STONES—Miss You (Rolling Stones) 11-1
- ★ WALTER EGAN—Magnet & Steel (Columbia) 25-17

## WBBQ—Augusta

- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- RITA COOLIDGE—You (A&M)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 21-11
- ★ JEFFERSON STARSHIP—Runaway (Grun) 29-22

## WFOM—Atlanta

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- COMMODORES—Three Times A Lady (Motown)
- ★ HEATWAVE—The Groove Line (Epic) 18-12
- ★ TOBY BEAU—My Angel Baby (RCA) 21-17

## WWSA—Savannah

- TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- FOREIGNER—Hot Blooded (Atlantic)
- ★ FRANKIE VALLI—Grease (RSO) 34-23
- ★ COMMODORES—Three Times A Lady (Motown) 5-1

## WFLB—Fayetteville

- D★ TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- FOREIGNER—Hot Blooded (Atlantic)
- ★ FRANKIE VALLI—Grease (RSO) 34-23
- ★ COMMODORES—Three Times A Lady (Motown) 5-1

## WQAM—Miami

- JOE WALSH—Life's Been Good (Asylum)
- COMMODORES—Three Times A Lady (Motown)
- D★ DONNA SUMMER—Last Dance (Casablanca) 25-18
- ★ HEATWAVE—The Groove Line (Epic) 19-13

## WMIX (96X)—Miami

- QUINCY JONES—Stuff Like That (A&M)
- FOXY—Get Off (Dash/TK)
- ★ ABBA—Take A Chance On Me (Atlantic) 21-14
- D★ DONNA SUMMER—Last Dance (Casablanca) 6-1

## Y-100 (WHY-FM)—Miami

- D★ ROLLING STONES—Miss You (Rolling Stones)
- BILLY JOEL—Only The Good Die Young (Columbia)
- ★ ANDY GIBB—Our Love, Don't Throw It All Away (RSO) 20-13
- ★ STEVE MARTIN—King Tut (WB) 11-5

## WLOF—Orlando

- FRANKIE VALLI—Grease (RSO)
- DEMIS ROUSSOS—That Once In A Lifetime (Mercury)
- ★ PETER BROWN—Dance With Me (Drive) 17-9
- ★ BARRY MANILOW—Copacabana (Arista) 18-10

## Q-105 (WRBQ-FM)—Tampa

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- PATTI SMITH—Because The Night (Arista)
- ★ ABBA—Take A Chance On Me (Atlantic) 22-15
- ★ BOB SEGER—Still The Same (Capitol) 13-7

## BJ-105 (WBW-FM)—Orlando

- KENNY ROGERS—Love Or Something Like It (UA)
- GENESIS—Follow You, Follow Me (Atlantic)
- ★ BARRY MANILOW—Copacabana (Arista) 12-3
- ★

## WQPD—Lakeland

- KENNY ROGERS—Love Or Something Like It (UA)
- COMMODORES—Three Times A Lady (Motown)
- D★ ROLLING STONES—Miss You (Rolling Stones) 21-12
- ★ BARRY MANILOW—Copacabana (Arista) 30-22

## WMFJ—Daytona Beach

- WINGS—I've Had Enough (Capitol)
- FRANKIE VALLI—Grease (RSO)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 30-20
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 40-30

## WAFE—Jacksonville

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- COMMODORES—Three Times A Lady (Motown)
- D★ ROLLING STONES—Miss You (Rolling Stones) 24-11
- ★ STEVE MARTIN—King Tut (WB) 27-17

## WAYS—Charlotte

- BARRY MANILOW—Copacabana (Arista)
- COMMODORES—Three Times A Lady (Motown)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 24-15
- ★ NANTUCKET—Heartbreaker (Epic) 22-14

## WKIX—Raleigh

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) HB 17
- D★ ROLLING STONES—Miss You (Rolling Stones) HB 26

## WTOB—Winston-Salem

- BARRY MANILOW—Copacabana (Arista)
- FRANKIE VALLI—Grease (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) HB 27
- ★ HEATWAVE—The Groove Line (Epic) 8-4

## WTMA—Charleston

- JOE WALSH—Life's Been Good (Asylum)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 18-8
- ★ BOB SEGER—Still The Same (Capitol) 21-11

## WORD—Spartanburg

- WINGS—I've Had Enough (Capitol)
- RITA COOLIDGE—You (A&M)
- ★ BARRY MANILOW—Copacabana (Arista) 21-14
- ★ NANTUCKET—Heartbreaker (Epic) 14-10

## WLAC—Nashville

- COMMODORES—Three Times A Lady (Motown)
- RITA COOLIDGE—You (A&M)
- ★ JEFFERSON STARSHIP—Runaway (Grun) 38-25
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 22-11

## WMAK—Nashville

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- D★ ROLLING STONES—Miss You (Rolling Stones)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 14-6
- ★ JACKSON BROWNE—Stay (Asylum) 28-20

## WHBQ—Memphis

- PABLO CRUISE—Love Will Find A Way (A&M)
- ANDY GIBB—Everlasting Love (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) 19-7
- ★ QUINCY JONES—Stuff Like That (A&M) 27-19

## WFLI—Chattanooga

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ ABBA—Take A Chance On Me (Atlantic) 12-5
- ★ KENNY ROGERS—Love Or Something Like It (UA) 14-8

## WRJZ—Knoxville

- D★ DONNA SUMMER—Last Dance (Casablanca)
- PETER BROWN—Dance With Me (Drive)
- D★ ROLLING STONES—Miss You (Rolling Stones) 24-18
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 13-8

## WGDW—Chattanooga

- TOBY BEAU—My Angel Baby (RCA)
- GENE COTTON—You're A Part Of Me (Arista)
- D★ DONNA SUMMER—Last Dance (Casablanca) 20-15
- ★ HEATWAVE—The Groove Line (Epic) 13-9

## WERC—Birmingham

- JOE WALSH—Life's Been Good (Asylum)
- JEFFERSON STARSHIP—Runaway (Grun) 21-14
- ★ COMMODORES—Three Times A Lady (Motown) 16-1
- ★ HEATWAVE—The Groove Line (Epic) 13-7

## WZSN—Birmingham

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- WINGS—I've Had Enough (Capitol)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 28-20
- ★ ABBA—Take A Chance On Me (Atlantic) 13-8

## WHYH—Montgomery

- FRANKIE VALLI—Grease (RSO)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- ★ JOEY TRAVOLTA—I Don't Want To Go (Millennium) 23-18
- ★ ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet) 21-17

## KAAY—Little Rock

- JOE WALSH—Life's Been Good (Asylum)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ ABBA—Take A Chance On Me (Atlantic) 10-7
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 13-10

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**“A MOST IMAGINATIVE  
SOUNDTRACK FROM A MOST  
IMAGINATIVE MOVIE”**

# *Pretty* **BABY**



**SOUNDTRACK PRODUCED BY JERRY WEXLER**



**RECORDS  
ABC DELIVERS**

# Billboard Album Radio Action

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

\*\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 6-21-1978\*\*\*

## Top Add Ons-National

FOREIGNER—Double Vision (Atlantic)  
THE ALAN PARSONS PROJECT—Pyramid (Arista)  
PRISM—See Forever Eyes (Ariola)  
DAVE MASON—Mariposa De Oro (Columbia)

## Top Requests/Airplay-National

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)

## National Breakouts

MOODY BLUES—Octave (London)  
BOB DYLAN—Street Legal (Columbia)  
ROLLING STONES—Some Girls (Rolling Stones)  
DAVID GILMOUR—(Columbia)

**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)

- FOREIGNER—Double Vision (Atlantic)
- PRISM—See Forever Eyes (Ariola)
- JANE OLIVOR—Stay The Night (Columbia)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- MOODY BLUES—Octave (London)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- PABLO CRUISE—Worlds Away (A&M)

### KZEL FM—Eugene (Stan Garrett)

- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- THE MOTORS—Approved By The Motors (Virgin)
- DAVID GILMOUR—(Columbia)
- TIM DUFFY—The Orchestra Of Clouds (Music Is Medicine)
- JERRY JEFF WALKER—Contrary To Ordinary (MCA)
- JEFFERSON STARSHIP—Earth (Grun)
- WINGS—London Town (Capitol)
- GENESIS—And Then There Were Three (Atlantic)
- LOUISIANA'S LE ROUX—(Capitol)

### KZOK FM—Seattle (Mavis Mackoff)

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- FOREIGNER—Double Vision (Atlantic)
- PRISM—See Forever Eyes (Ariola)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l.)
- MOODY BLUES—Octave (London)
- RICK DERRINGER—If I Were'n So Romantic, I'd Shoot You (Blue Sky)
- HEART—Magazine (Mushroom)
- GERRY RAFFERTY—City To City (United Artists)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

### KLBJ FM—Austin (Steve Smith)

- DAVID GILMOUR—(Columbia)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- DAVE MASON—Mariposa De Oro (Columbia)
- THE CARS—(Elektra)
- THE DIRT BAND—(United Artists)
- MOODY BLUES—Octave (London)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- DAVID GILMOUR—(Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)

### WRNO FM—New Orleans (Sambo)

- DAVE MASON—Mariposa De Oro (Columbia)
- MOODY BLUES—Octave (London)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOHN PRIME—Bruised Orange (Asylum)
- JERRY JEFF WALKER—Contrary To Ordinary (MCA)
- JEFFERSON STARSHIP—Earth (Grun)
- WINGS—London Town (Capitol)
- GENESIS—And Then There Were Three (Atlantic)

### KRST FM—Albuquerque (B. Stambaugh & B. Shulman)

- THE CARS—(Elektra)
- LAKE—II (CBS)
- DAVID GILMOUR—(Columbia)
- FOREIGNER—Double Vision (Atlantic)
- PRISM—See Forever Eyes (Ariola)
- ULYSSES, THE GREEN SUITE—(20th Century)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOGHAT—Stone Blue (Bearsville)

### WMMF FM—Cleveland (John Gorman)

- THIN LIZZY—Live And Dangerous (W.B.)
- FOREIGNER—Double Vision (Atlantic)
- THE MOTORS—Approved By The Motors (Virgin)
- RANDY MEISNER—I Really Want You Here Tonight (Asylum)
- CARILLO—Rings Around The Moon (Atlantic)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)

### WYDD FM—Pittsburgh (Steve Downs)

- FOREIGNER—Double Vision (Atlantic)
- LIAR—Set The World On Fire (Bearsville)
- PRISM—See Forever Eyes (Ariola)
- DAVID GILMOUR—(Columbia)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- DAVE MASON—Mariposa De Oro (Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)

### WQFM FM—Milwaukee (Jim Roberts)

- MOODY BLUES—Octave (London)
- PRISM—See Forever Eyes (Ariola)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- FOREIGNER—Double Vision (Atlantic)
- 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.)
- JOE WALSH—But Seriously, Folks (Elektra)

### KSHE FM—St. Louis (Ted Haebeck)

- MOODY BLUES—Octave (London)
- FOREIGNER—Double Vision (Atlantic)
- BUCK ACRE—(MCA)
- RAM JAM—Portrait Of The Artist As A Young Man (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOGHAT—Stone Blue (Bearsville)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)

### WJVF FM—Jacksonville (Jamie Brooks)

- ULYSSES, THE GREEN SUITE—(20th Century)
- WHITE MANSIONS—(A&M)
- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- FANDANGO—Last Kiss (RCA)
- CARILLO—Rings Around The Moon (Atlantic)
- ROD STEWART—Foot Loose And Fancy Free (W.B.)
- JEFFERSON STARSHIP—Earth (Grun)
- CHUCK MANGIONE—Feels So Good (A&M)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l.)

### WINZ FM—Miami (David Sousa)

- BOB DYLAN—Street Legal (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- RANDY MEISNER—I Really Want You Here Tonight (Asylum)
- MOODY BLUES—Octave (London)
- MICHAEL JOHNSON—(EMI America)
- FANDANGO—Last Kiss (RCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- 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)

### WQSR FM—Tampa (Steve Huntington)

- DAVID GILMOUR—(Columbia)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- MOODY BLUES—Octave (London)
- DAVE MASON—Mariposa De Oro (Columbia)
- BUCK ACRE—(MCA)
- TOBY BEAU—(RCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- 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)

### WKTK FM—Baltimore (Lou Krieger)

- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- MOODY BLUES—Octave (London)
- FOREIGNER—Double Vision (Atlantic)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- DAVE MASON—Mariposa De Oro (Columbia)
- LIAR—Set The World On Fire (Bearsville)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- JOE WALSH—But Seriously, Folks (Elektra)
- STARSHIP—Earth (Grun)
- ROLLING STONES—Some Girls (Rolling Stones)

### WBAB FM—Babylon (Bernie Bernard)

- FOREIGNER—Double Vision (Atlantic)
- CARLENE CARTER—(W.B.)
- STOMU YAMASHITA—Go Live From Paris (Island)
- EXILE—(W.B.)
- PRISM—See Forever Eyes (Ariola)
- THE DIRT BAND—(United Artists)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- MOODY BLUES—Octave (London)
- TODD RUNDGREN—The Heart Of A Mink Hollow (Bearsville)

### WMMR FM—Philadelphia (Jerry Stevens)

- GARY APPLE—First One's Free (Monument)
- THE STRANGLERS—Black & White (A&M)
- DION—Return Of The Wanderer (Libesang)
- MOODY BLUES—Octave (London)
- FOREIGNER—Double Vision (Atlantic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- THE BAND—The Last Waltz (W.B.)
- RY COODER—Jazz (W.B.)
- JOE WALSH—But Seriously, Folks (Elektra)

### WCRQ FM—Buffalo (John Velchoff)

- MOODY BLUES—Octave (London)
- PRISM—See Forever Eyes (Ariola)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

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

- MOODY BLUES—Octave (London)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- JOHN PRIME—Bruised Orange (Asylum)
- DEAN FRIEDMAN—"Well, Well" Said The Rocking Chair (Libesang)
- FOREIGNER—Double Vision (Atlantic)
- GOD RATS—From Rats To Riches (Passport)
- ROLLING STONES—Some Girls (Rolling Stones)
- JIMMY MACK—(Big Tree)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- NICK LOWE—Pure Pop For Now People (Columbia)

### WSPR FM—Philadelphia (Stephen Johnson)

- MOODY BLUES—Octave (London)
- BOB DYLAN—Street Legal (Columbia)
- LAKE—II (CBS)
- THIN LIZZY—Live And Dangerous (W.B.)
- FOREIGNER—Double Vision (Atlantic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- WINGS—London Town (Capitol)
- WARREN ZEVON—Escalator Boy (Asylum)
- JOE WALSH—But Seriously, Folks (Elektra)

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

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- RICK DERRINGER—If I Were'n So Romantic, I'd Shoot You (Blue Sky)
- HARRY CHAPIN—Living Room Suite (Elektra)
- LIAR—Set The World On Fire (Bearsville)
- ROLLING STONES—Some Girls (Rolling Stones)
- JEFFERSON STARSHIP—Earth (Grun)
- FOGHAT—Stone Blue (Bearsville)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### WSAN FM—Allentown (Rick Harvey)

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- FOREIGNER—Double Vision (Atlantic)
- DAVE MASON—Mariposa De Oro (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- RITA COOLIDGE—Love Me Again (A&M)
- PRISM—See Forever Eyes (Ariola)
- JOE WALSH—But Seriously, Folks (Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- MOODY BLUES—Octave (London)
- ROLLING STONES—Some Girls (Rolling Stones)

## Western Region

### TOP ADD ONS:

- FOREIGNER—Double Vision (Atlantic)
- PRISM—See Forever Eyes (Ariola)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- THE SAINTS—Eternally Yours (Sire)

### TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- GERRY RAFFERTY—City To City (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### BREAKOUTS:

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- MOODY BLUES—Octave (London)
- DAVID GILMOUR—(Columbia)
- BOB DYLAN—Street Legal (Columbia)

### KSAN FM—San Francisco (Beverly Wilshire)

- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- THE SAINTS—Eternally Yours (Sire)
- CHEAP TRICK—Heaven Tonight (Epic)
- ELVIS COSTELLO—This Year's Model (Columbia)
- DAVID GILMOUR—(Columbia)
- NICK LOWE—Pure Pop For Now People (Columbia)

### KRST FM—Los Angeles (Charlie Kendall)

- BOB DYLAN—Street Legal (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- GRAHAM PARKER & THE HUMOUR—Parkerella (Mercury)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FM/ORIGINAL SOUNDTRACK—(MCA)

### KPRI FM—San Diego (Kecole)

- MOODY BLUES—Octave (London)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- PRISM—See Forever Eyes (Ariola)
- THE CARS—(Elektra)
- LAKE—II (CBS)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JEFFERSON STARSHIP—Earth (Grun)
- WINGS—London Town (Capitol)

### KOME FM—San Jose (Dana Jang)

- FOREIGNER—Double Vision (Atlantic)
- PRISM—See Forever Eyes (Ariola)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- MOODY BLUES—Octave (London)
- GERRY RAFFERTY—City To City (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)

### KZAP FM—Sacramento (Cynde Slater)

- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- DAVID GILMOUR—(Columbia)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- STEVE GIBBONS BAND—Down In The Bunker (Polydor)
- THIN LIZZY—Live And Dangerous (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- GERRY RAFFERTY—City To City (United Artists)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)

## Southwest Region

### TOP ADD ONS:

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- FOREIGNER—Double Vision (Atlantic)
- DAVE MASON—Mariposa De Oro (Columbia)
- THE CARS—(Elektra)

### TOP REQUEST/AIRPLAY:

- 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)
- JOE WALSH—But Seriously, Folks (Elektra)

### BREAKOUTS:

- MOODY BLUES—Octave (London)
- DAVID GILMOUR—(Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- THIN LIZZY—Live And Dangerous (W.B.)

### KZEW FM—Dallas (Bob Shannon)

- FOREIGNER—Double Vision (Atlantic)
- THIN LIZZY—Live And Dangerous (W.B.)
- PRISM—See Forever Eyes (Ariola)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- GERRY RAFFERTY—City To City (United Artists)

### KFWD FM—Dallas

- NO REPORT
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- MOODY BLUES—Octave (London)
- JOE WALSH—But Seriously, Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)

### KLOL FM—Houston (Paul Riann)

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- COMMANDER CODY—Flying Dreams (Arista)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- MOODY BLUES—Octave (London)
- JOE WALSH—But Seriously, Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)

## Midwest Region

### TOP ADD ONS:

- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- DAVID GILMOUR—(Columbia)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)

### TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- JOE WALSH—But Seriously, Folks (Elektra)

### BREAKOUTS:

- ROLLING STONES—Some Girls (Rolling Stones)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- BOB DYLAN—Street Legal (Columbia)
- DAVE MASON—Mariposa De Oro (Columbia)

### WRDD FM—Akron (Bobby Knight)

- BOB DYLAN—Street Legal (Columbia)
- LAKE—II (CBS)
- MICHAEL JOHNSON—(EMI America)
- MOODY BLUES—Octave (London)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- FOREIGNER—Double Vision (Atlantic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)

### WXRT FM—Chicago (Bob Geims)

- ROLLING STONES—Some Girls (Rolling Stones)
- DAVE MASON—Mariposa De Oro (Columbia)
- DAVID GILMOUR—(Columbia)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- JERRY JEFF WALKER—Contrary To Ordinary (MCA)
- MOODY BLUES—Octave (London)
- ROLLING STONES—Some Girls (Rolling Stones)
- CHARLIE—Lives (Jamus)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### WLVO FM—Columbus (Steve Runner)

- FOREIGNER—Double Vision (Atlantic)
- BOB DYLAN—Street Legal (Columbia)
- DAVID GILMOUR—(Columbia)
- PHIL MANZANERA/BDI—Listen Now (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- GERRY RAFFERTY—City To City (United Artists)

## Southeast Region

### TOP ADD ONS:

- MOODY BLUES—Octave (London)
- FOREIGNER—Double Vision (Atlantic)
- DAVE MASON—Mariposa De Oro (Columbia)
- DAVID GILMOUR—(Columbia)

### TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)

### BREAKOUTS:

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- MICHAEL JOHNSON—(EMI America)
- FANDANGO—Last Kiss (RCA)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)

### WMLS FM—Atlanta (Keith Allen)

- DAVID GILMOUR—(Columbia)
- DAVE MASON—Mariposa De Oro (Columbia)
- RITA COOLIDGE—Love Me Again (A&M)
- PRISM—See Forever Eyes (Ariola)
- MOODY BLUES—Octave (London)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- ROLLING STONES—Some Girls (Rolling Stones)
- JEFFERSON STARSHIP—Earth (Grun)
- WINGS—London Town (Capitol)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

### WROE FM—Washington (Phil de Marne)

- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- PABLO CRUISE—Worlds Away (A&M)
- MICHAEL JOHNSON—(EMI America)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- CARLY SIMON—Boys In The Trees (Elektra)

## Northeast Region

### TOP ADD ONS:

- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- THIN LIZZY—Live And Dangerous (W.B.)
- PRISM—See Forever Eyes (Ariola)
- ELIZABETH BARRACLOUGH—(Bearsville)

### TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### BREAKOUTS:

- FOREIGNER—Double Vision (Atlantic)
- MOODY BLUES—Octave (London)
- STOMU YAMASHITA—Go Live From Paris (Island)
- CARLENE CARTER—(W.B.)

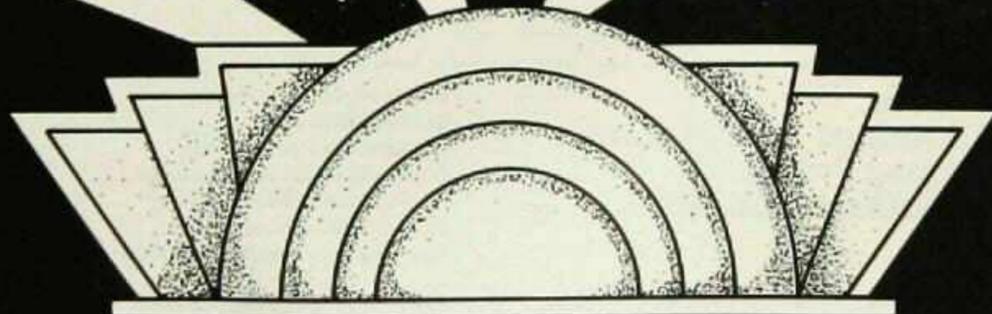
### WNEW FM—New York (Tom Murrera)

- FOREIGNER—Double Vision (Atlantic)
- ELIZABETH BARRACLOUGH—(Bearsville)
- THE ALAN PARSONS PROJECT—Pyramid (Arista)
- LAURA NYRO—Nested (Columbia)
- FLAMIN' GROOVIES—Now (Sire)
- THIN LIZZY—Live And Dangerous (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- MOODY BLUES—Octave (London)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)

### WCMF FM—Rochester (Gary Whipple)

- MICHAEL JOHNSON—(EMI America)
- STOMU YAMASHITA—Go Live From Paris (Island)
- CARLENE CARTER—(W.B.)
- AC/DC—Power Age (Atlantic)
- SPELLBOUND—(EMI America)
- PRISM—See Forever Eyes (Ariola)
- ROLLING STONES—Some Girls (Rolling Stones)
- MOODY BLUES—Octave (London)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)</

# 406X4



## COMMENCING OCTOBER 7-8, 1978



On the weekend of October 7-8, 1978, a global network of 486 subscribing stations will begin broadcasting the new, expanded, 4-hour AMERICAN TOP 40 to millions of listeners in the 50 states and around the world. Hosted by Casey Kasem, AMERICAN TOP 40 is the weekly countdown of the top 40 singles from Billboard's Hot 100 and is distributed in compatible stereo.

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# Rules For Entering 1978 Competition For Air Personalities, Program Directors, Radio Stations, And Record Promotion Executives

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and 100 and below in the following formats for radio stations of the year, program director of the year, and personality of the year, as well as other awards in many other categories. Anyone can enter. Just follow these instructions:

**I. Category: Radio Station Of The Year**

a. Rock; b. MOR; c. Country; d. Unique—other.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

Submit to: Marlin Taylor, President, Bonneville Broadcast Consultants, P.O. Box 640, Tenafly, N.J. 07670.

**II. Category: Program Director Of The Year**

a. Rock; b. MOR; c. Country; d. Unique—other.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and a composite tape of the station's sound no more than 30 minutes in length.

Submit to: Marlin Taylor, President, Bonneville Broadcast Consultants, P.O. Box 640, Tenafly, N.J. 07670.

**III. Category: Personality Of The Year**

a. Rock; b. MOR; c. Country; d. Unique—other.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and June 15, 1977. The aircheck must be on cassette or reel to reel at 7 1/2 i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

Submit to: Marlin Taylor, President, Bonneville Broadcast Consultants, P.O. Box 640, Tenafly, N.J. 07670.

**IV. Category: Special Programming—local or syndicated**

Submit to Marlin Taylor (as above)

a. Regularly scheduled; b. Special

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

**V. Category: Music Industry**

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

Person; e. Independent Promotion Person

Requirements: Nomination by way of official nominating ballot.

Submit to: Diane Kirkland, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

**VI. Category: Military Air Personality Of The Year International Air Personality Of The Year**

Requirements: Same as for U.S. and Canadian air personalities.

Submit to: Diane Kirkland, address above.

**DEADLINE ALL ENTRIES—July 25, 1978**

**RECORD PROMOTION PERSON NOMINATING BALLOT**  
Annual competition for the International Radio Programming Forum Awards

I, \_\_\_\_\_ of \_\_\_\_\_, nominate the following record promotion persons for the annual International Radio Programming Forum competition in the following categories:

**CHIEF EXECUTIVE**

**IN CHARGE OF PROMOTION** \_\_\_\_\_

Name of Person

Company \_\_\_\_\_

City \_\_\_\_\_

**NATIONAL**

Name of Person \_\_\_\_\_

Company \_\_\_\_\_

City \_\_\_\_\_

**REGIONAL**

Name of Person \_\_\_\_\_

Company \_\_\_\_\_

City \_\_\_\_\_

**LOCAL**

Name of Person \_\_\_\_\_

Company \_\_\_\_\_

City \_\_\_\_\_

**INDEPENDENT**

Name of Person \_\_\_\_\_

Company \_\_\_\_\_

City \_\_\_\_\_

Please send to: Attn: \_\_\_\_\_

**Nominations**  
**Diane Kirkland**  
**Billboard Magazine**  
**9000 Sunset Blvd.**  
**Los Angeles, Calif. 90069**

**ENTRY FORM**  
**AIR PERSONALITY COMPETITION**

Please affix this label to your air personality's air check and send to the judge listed for the personality's region

PLEASE PRINT:

Air Personality \_\_\_\_\_ Station \_\_\_\_\_ City \_\_\_\_\_ Format \_\_\_\_\_

Does air personality select music? Yes \_\_\_\_\_ No \_\_\_\_\_

Personality has been with station since \_\_\_\_\_ mo. \_\_\_\_\_ yr.

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING					FINAL RATING			
				Voice				
				Timing				
				Music selection				
				Salesmanship				
				Personality definition				
				Interest stimulation				
				Compatibility with format				
				Ability to relate to audience				
				Presentation				
				Content				
				Imagination				
				Creativity				
				Originality				
				TOTAL		TOTAL		

**Registration Form**

Billboard's 11th Annual International Radio Programming Forum  
August 9-12, 1978/American Hotel  
New York City

Please register me for Billboard's 11th Annual International Radio Programming Forum

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

**EARLY BIRD (before June 26)**

- \$180 each—Radio Station Personnel
- \$160 each—More than two from one Radio Station
- \$240 each—All others

**REGULAR (after June 26)**

- \$200 each—Radio Station Personnel
- \$180 each—More than two from one Radio Station
- \$270 each—All Others
- \$125 each—Speakers/Spouses/Students/Military

Name(s) \_\_\_\_\_

Title(s) \_\_\_\_\_

Company/Station \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

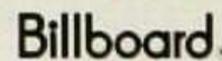
State \_\_\_\_\_

Zip \_\_\_\_\_

Phone \_\_\_\_\_

Additional information can be obtained by writing to the above address or by telephone (213) 273-7040, all information on hotel accommodations will be mailed to you immediately upon receipt of your completed Registration Form.

Mail completed form to:  
**DIANE KIRKLAND**  
Conference Coordinator  
Billboard's 11th International  
Radio Programming Forum  
9000 Sunset Boulevard  
Los Angeles, California 90069



You may charge your registration if you wish:

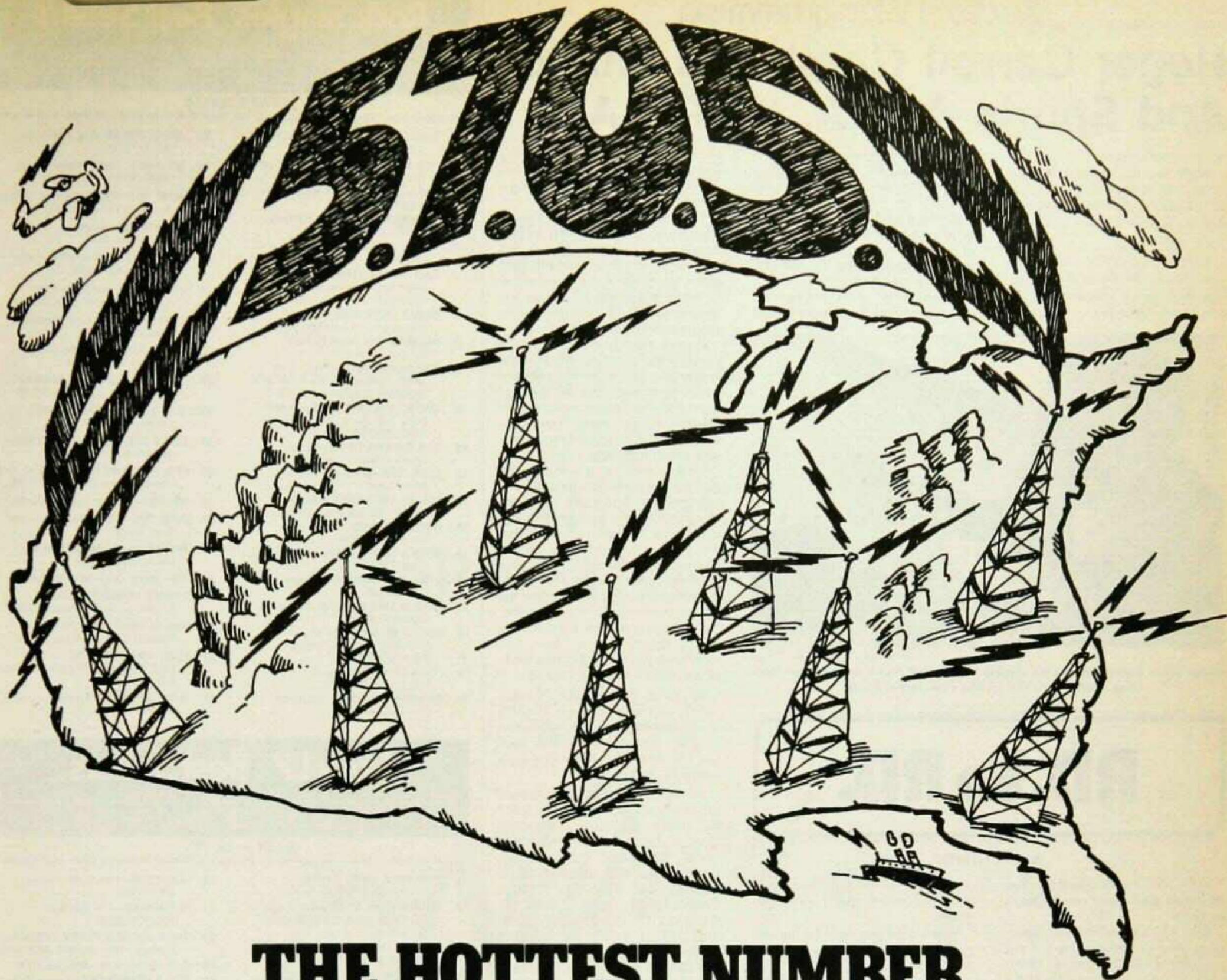
- Master charge (Bank Number \_\_\_\_\_)  BankAmericard/Visa
- Diner's Club  American Express

Credit Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. Absolutely no refunds after July 23. Cancellations before cut-off date of July 23 will be subject to a 10% cancellation fee.



# THE HOTTEST NUMBER ON THE AIRWAVES!

**CITY BOY'S NEW HIT SINGLE, "5.70.5!"**

(#73999)

Produced By Robert John Lange

## HOT TOP 40/AOR AIRPLAY

<b>TOP 40</b>	WIFE	KJCK	KYYX-FM	WKNX-FM	KZFM
	WICC	WTAC	WING	WBBQ	WIST
	WVLK	WKLO	WALG	WBZ-FM	KTBB
	KLUE	92X (WCOL-FM)	KBZY	ROCK102 (WBEN-FM)	WSAM
	KEIN				

<b>AOR'S</b>	WEBN	WSAN	WAVA	WMMS	KFLY	KTYD-FM	WVUD-FM
	WXRT	WRCN	WRAS	WIOQ	WNEW-FM	WMIR	KNCN
	WHFS	WBLM	WCMF	WKTK	WBCN	KFMY	WNAP-FM
	KISW	WAER	WIBA-FM	KZOK-FM	WAYE	WPIX-FM	KZOZ-FM
	KREM-FM	WMMR	WKQQ	WBUF	KZAM	KZEW	WQBK
	WLIR-FM	WLUP	KRST	KZAP-FM	WSAY	WQDR	WEZV
			KLAY	WVOK-FM	WFSO-FM		
				KCAL			

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Write or call your local Polygram Distribution sales office for displays and other promotional items.

# Roger Carroll Combines Music And Sports At L.A. KMPC-AM

Continued from page 28

Roger says he schedules the interviews as he would a record. He chats with a guest in 2½-minute segments, but the interviews can stretch into 20-30 minutes.

Carroll normally broadcasts evenings from 6:30-10 p.m., so this Sunday morning gig gets him before a supposedly different audience. He

suggests he programs his music "a little bit more up" because it is Sunday morning and people are on the go.

Asked about the length of this program's playlist, Roger responds: "I go fat (indicating he's added several buffer tunes), but I'll probably go out on the 'Hustle.'"

"The Hustle" is the last tune on the playlist and Roger does indeed

get all his planned music in, ending as he predicted with this disco flavored song as his farewell offering a little before 12:30.

"Hey, that's nice," ... "I like that," Roger states after several of the tunes. On this program he doesn't have a lot of time to really chat about the music or the musicians as he would in the studio. There are lots of commercials sold for this lead-in program to Angels baseball.

Roger's playlist is representative of the station's contemporary format today. It used to be a traditional MOR operation, but MOR died when records ceased to be forthcoming from Frank Sinatra, Tony Bennett, Robert Goulet and other non-rock performers, Roger says.

Next to each cut is a legend: hit cart 2-5 years, playlist, hit cart 10+ years, hit cart 0-10 years, extra and recurrent. Rogers explains the legend thusly: 2-5 means a song that was a hit between 1973-75; playlist means a song currently being programmed; 10+ means a hit more than 10 years old; extra is a tune the station believes will become a hit; recurrent—a previous playlist item during the past three, four, five months; 5-10 years, a hit from 1958-68 and 0-10 a hit from 1968-78.

Roger, in calling KMPC's music format contemporary, says that 80% of the music recorded falls into this category with the other 10% rock and the mettle for KHJ, this city's consistent rocker.

So what's on the playlist between the sports dialog? "It's A Miracle," by Barry Manilow; "Shadow Dancin'" by Andy Gibb; "My Love," Pet Clark; "Chattanooga Choo Choo," Tuxedo Junction; "Feelings," Morris Albert; "Take A Chance On Me," Abba; "Sittin' On The Dock Of The Bay," Otis Redding; "If I Can't Have You," Yvonne Elliman; "If You Could Read My Mind," Gordon Lightfoot; "Evil Woman," ELO; "Woman, Woman," Gary Puckett & the Union Gap; "It's The Same Old Song," KC & the Sunshine Band; "Don't Give Up On Us," David Soul; "Feels So Good," Chuck Mangione; "Can't Take My Eyes Off You," Frankie Valli; "Goodbye Girl," David Gates; "It's Impossible," Perry Como; "Afternoon Delight," Starland Vocal Band; "More Than A Woman," Bee Gees; "California Dreamin'" Mamas & Papas and "You're The Love," Seals & Crofts. To Roger Carroll, Abba, Carly Simon, Andy Gibb, Steely Dan and Chuck Mangione have replaced the artists who no longer record.

"During the MOR era," Carroll notes after his program, "all the stations sounded alike until rock split the sound. Now the music business is changing to where the music is starting to sound alike again."

Roger says the station "experiments" with its extras—tunes which may not necessarily be a hit but which are on the extra playlist, like Demis Roussos, Samantha Sang, Toby Bear, Robert Palmer, all names he shows me on the current listing. This Sunday the only extras played are by Tuxedo Junction and Seals & Crofts.

KMPC, Roger comments, changed its music "slowly and gradually. We eased into it." The station's targeted 18-49-year old audience apparently remains enticed by the blend of music, air personalities, community extras and sports coverage. "Ice cream ... ice cold coke cola ... hey, peanuts here."



Billboard photo by Bonnie Tiegel  
Check Time: Carroll checks his playlist to see what music is next after chatting sports from the station's broadcast booth.

## P.D. to P.D.

By PAUL DREW

LOS ANGELES—Should a Top 40 station play album cuts if there's no single?

If it's a hit and you think it's something your audience wants to hear, yes. Most of your listeners can't tell if you're playing a 45 or a 33½. If the research for your music is right and you're in business to play the hits, play the hits.

How much time would you have between records by the same artist?

There's more than one school of thought on this. I'd like to get input on this from several program directors, then pass along their views. Please let me hear from you.

Are you in favor of written liners for jocks?

Some jocks can handle "the sell" on their own while others need a script. Jocks are human beings and should be treated as individuals. The p.d. knows which jocks can relate best with their own words, and not the words of the p.d.

How far in front of the ARB should I have my station ready?

Ready? A good station is one that is programmed as though it's in an ARB 365 days a year. By doing it that way, you can't help but have mostly good books.

Is there a way to keep jocks from playing their favorite oldies more than they should?

More and more of today's programmers are successfully preprogramming their station's music. Without a monitor, how can you tell when a jock is omitting certain records?

A friend of mine was telling me that he was thinking about scheduling a one-minute newsbrief on his station every hour, with no other news than this. Do you think this will work?

This was part of the early Top 40 formats more than 20 years ago. It

worked before and could work again if it's done well and the packaging is good.

Where's the best place for the jock to give the weather, before or after the commercials?

I've heard it done effectively either way on both winning and losing stations. My preference has always been for doing the longest elements in the stopset first. To do it in reverse means that with a cluster of one 60 and two 30s, in a little better than a minute, the listener is hearing a third commercial. The other way it takes an additional half-minute to reach the third spot. Many programmers organize their spots in clusters for considerations other than length.

What's the best day to add new records?

I've found that many stations are in the practice of adding records on Tuesday. The trades work on their charts on Tuesday night, Wednesday and early Thursday. Record buying habits over the years have been heaviest on Fridays and Saturdays. Most stores inventory their stock by mid-Monday and then do their ordering.

Stations calling the dealers on Monday can find out not only what moved well (and what didn't) the previous week, but also what is being ordered in quantity. Today, with the many forms of music research being done and the use of computers by retailers, stations can check stores at anytime. Records can and should be added and dropped throughout the week.

Your questions and comments are welcome. Send them to: Paul Drew, c/o Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Drew is a noted broadcasting consultant who specializes in programming.

## Rock Singles Best Sellers

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As Of 6/19/78

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

- |   |   |
|---|---|
| 1 SHADOW DANCING—Andy Gibb—RSO 893  | 21 COPACABANA—Barry Manilow—Arista 0039                       |
| 2 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249   | 22 MY ANGEL BABY—Toby Beau—RCA 11250                          |
| 3 TAKE A CHANCE ON ME—Abba—Atlantic 3457  | 23 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic)    |
| 4 BAKER STREET—Gerry Rafferty—United Artists 1192                                 | 24 HEARTLESS—Heart—Mushroom 7031                              |
| 5 DANCE WITH ME—Peter Brown—Drive 6269  | 25 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048                |
| 6 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic)      | 26 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568            |
| 7 BLUER THAN BLUE—Michael Johnson—EMI America 8001                                | 27 LAST DANCE—Donna Summer—Casablanca 926                     |
| 8 BECAUSE THE NIGHT—Patti Smith—Arista 0318                                       | 28 EVERY KINDA PEOPLE—Robert Palmer—Island 100                |
| 9 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 29 ONLY THE GOOD DIE YOUNG—Billy Joel—Columbia 3 10750        |
| 10 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891          | 30 FOLLOW YOU, FOLLOW ME—Genesis—Atlantic 3474                |
| 11 YOU BELONG TO ME—Carly Simon—Elektra 45477                                     | 31 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493                    |
| 12 EVEN NOW—Barry Manilow—Arista 0300   | 32 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028    |
| 13 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551                               | 33 GREASE—Frankie Vallie, RSO 897                             |
| 14 DISCO INFERNO—Trammps—Atlantic 45 3389   | 34 KING TUT—Steve Martin, Warner Bros. 8577                   |
| 15 WITH A LITTLE LUCK—Wings—Capitol 4559  | 35 WONDERFUL TONIGHT—Eric Clapton—RSO 895                     |
| 16 STILL THE SAME—Bob Seger—Capitol 4581  | 36 FM—Steely Dan—MCA 40894                                    |
| 17 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549   | 37 I CAN'T STAND THE RAIN—Eruption—Anirol/Hansa 7686          |
| 18 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS)                | 38 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463        |
| 19 FEELS SO GOOD—Chuck Mangione—A&M 2001  | 39 LOVE OR SOMETHING LIKE IT—Kenny Rogers—United Artists 1210 |
| 20 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA)                                   | 40 THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 925         |

## Rock LP Best Sellers

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As Of 6/19/78

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

- |  |   |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001                        | 21 MAGAZINE—Heart—Mushroom MRS 5008                                 |
| 2 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 22 SLOWHAND—Eric Clapton—RSO RS1-3030                               |
| 3 NATURAL HIGH—Commodores—Motown M790                                  | 23 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092        |
| 4 EVEN NOW—Barry Manilow—Arista AB 4164                                | 24 AJA—Steely Dan—ABC AB 1006                                       |
| 5 GREASE—Soundtrack—RSO RS-2-4002                                      | 25 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821                      |
| 6 SONGBIRD—Barbra Streisand, Columbia JC 35375                         | 26 BOYS IN THE TREES—Carly Simon—Elektra 6E 128                     |
| 7 CITY TO CITY—Gerry Rafferty—United Artists UALA 840                  | 27 THE GRAND ILLUSION—Styx—A&M SP 4637                              |
| 8 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099                | 28 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic)             |
| 9 FEELS SO GOOD—Chuck Mangione—A&M SP-4658                             | 29 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 |
| 10 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2                         | 30 STONE BLUE—Foghat, Bearsville BRK 6977 (Warner Bros.)            |
| 11 SHADOW DANCING—Andy Gibb, RSO RS-1-3034                             | 31 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019                           |
| 12 DARKNESS AT THE EDGE OF TOWN—Bruce Springsteen—Columbia JC 35318    | 32 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)                   |
| 13 THE ALBUM—Abba—Atlantic SD 19164                                    | 33 THE LAST WALTZ—The Band—Warner Bros. 3WS 3146                    |
| 14 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141                       | 34 LONDON TOWN—Wings—Capitol SW 11777                               |
| 15 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                         | 35 EASTER—Patti Smith—Arista AS 4171                                |
| 16 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                       | 36 STARDUST—Willie Nelson—Columbia JC 35305                         |
| 17 THE STRANGER—Billy Joel—Columbia JC 34987                           | 37 HEAVY HORSES—Jethro Tull—Chrysalis CHR 1175                      |
| 18 FM—Soundtrack—MCA 2-12000   | 38 YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259             |
| 19 SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic)       | 39 SO FULL OF LOVE—O'Jays—Philadelphia International JZ 35355 (CBS) |
| 20 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067                     | 40 TOGETHER FOREVER—Marshall Tucker Band—Capricorn CPN0205          |

## ASCAP Awards Go To Music Writers

NEW YORK—Record industry veteran John Hammond is among the authors of 1977 music books and articles honored in the 11th annual ASCAP-Deems Taylor Awards, held June 1 in this city.

Hammond's book is "John Hammond On Record," published by Ridge Press. Other recipients of the \$5,500 total cash awards include Los

Angeles Times music critic Martin Bernheimer, Andrew Porter of the New Yorker, Gene Lees (for his articles in High Fidelity), Joe Klein (Rolling Stone) and ASCAP composer and educator George Perle.

Representatives of the winners' publishing houses were also awarded plaques.

MUSIC ON MY MIND

*Nancy Wilson*

**CELEBRATING  
25  
YEARS  
IN  
SHOW  
BUSINESS!**

HER  
LATEST  
ALBUM

*Nancy Wilson*

MUSIC ON MY MIND

A special collection of new songs,  
including  
"I'm Gonna Let Ya"  
(4578)

Produced by Clarence K. McDonald



SMAS-11786

# Soul Sauce

## Good & Bad At Atlanta Convention

By JEAN WILLIAMS

ATLANTA—Nearly 1,000 people gathered at the Colony Square Hotel here June 14-18 for reasons ranging from business, fun, looking for jobs and to greet old friends.

The occasion, the second annual Family Affair convention sponsored by the Jack The Rapper weekly newsletter, held something for everyone dealing in the radio and music industries. Some things that happened were quite positive but then there's the other side of that coin.

Dealing with the positive first, I must start with the number of people supporting Jack Gibson, boss of The Rapper.

During the sessions such things were accomplished as a young man, a member of a local Atlanta group called the Chapparalls, being put in contact with DJs who vowed to play his LP, and others who offered guidance in terms of career direction.

Then there were others such as Jimmy Bee of Oakland, Calif., who offered suggestions on how to solve problems by "sticking together," pointing out how his city bands together when a problem arises, and how he with other music reps call on political figures to aid their music interests.

The suggestions and solutions were endless. Those in attendance, if listening, had some concrete ideas to take home.

That, in part, was the positive side of the three to four hour daily meetings.

The other side was that far less than one third of those at the convention were on hand to hear those who had something to offer that would give the music and broadcasting reps a better handle on their jobs.

The lounge was packed all day and night. Those in the meetings went into the corridors and lounge pleading with industry representatives who (or their companies) had spent a lot of money for those reps to come to Atlanta, to come into the sessions. "I am at a loss as to why they come," said a convention attendee who identified himself as Jimmy Tinker from Toronto.

"I am at an even greater loss," he continued, "when attempting to understand some of those people mulling around the bar (an open lounge situated in the center of the guest registration area) who constantly tell me, 'I don't know why I keep coming to these things, nothing is accomplished. We talk about the same things at all of these damn meetings and always go home with nothing.'"

"While that may be true, I must ask, how the hell do they know the same things are being discussed if they have not been in the meetings to hear them?"

"On the other hand, if they know of other, more valid topics to discuss, and/or solutions to some of the old recurring problems, again, why aren't they in the meetings offering their input?"

"And again, if they don't know why they are here, wouldn't it be better for them to save their money and spend it on a project more to their liking—or advise the companies footing the bills that the whole idea is a waste of time."

"Even more to the point," injected another convention attendee, "there

(Continued on page 47)

# 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))
★	7	7	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), ASM 2043 (Yellow Buck/Track O Val, ASCAP)	34	26	15	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Epic/Related, BMI)	69	67	9	MEAN MACHINE—The Miracles (Griffin Moore Griffin), Columbia 3 10796 (Gimara/Aptel, ASCAP)
★	2	6	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	35	28	15	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Savette, BMI)	70	64	14	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)
★	4	9	RUNAWAY LOVE—Linda Clifford (G. Akey), Carlton 0138 (Aandrak/Gemco, BMI)	36	37	6	I JUST WANT TO BE WITH YOU—Ploaters (J. Mitchell Jr., M. Wilks, A. Ingram), ABC 12364 (ABC/Dunhill/Woodfong), BMI)	★	81	2	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (Bun, Newberry, James), Fantasy/WMO 826 (Wimot, BMI)
★	4	13	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	37	29	13	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Henderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar Kay/Warner-Tamerlane, BMI)	★	82	2	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty Four, BMI)
★	11	7	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	★	48	5	IF EVER I SEE YOU AGAIN—Roberta Flack (J. Brooks), Atlantic 3483 (Big Hill, ASCAP)	73	73	4	WHO'S GONNA LOVE ME—The Imperials (A. Davison), OMNI 5501 (Island) (All Of A Sudden/Brookside/Geberg/Piedmont, ASCAP)
★	6	9	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole Arama, BMI)	39	39	6	GOLDEN TIME OF DAY/TRAVELIN' MAN—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4580 (Fecke, BMI)	★	84	2	GET OFF—Fesby (C. Duggs, I. Ledesma), Dash 5045 (TK) (Sheryn/Lindsay Anne, BMI)
★	12	10	SHAME—Evelyn Champagne King (L. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	★	49	5	ONE ON ONE—Prince Phillip Mitchell (P.P. Mitchell), Atlantic 3480 (Hot Stuff, BMI)	★	85	2	THE SPANK—James Brown (J. Brown, C. Sherrell), Polydor 14467 (Dynatone/Belinda/Unichappell, BMI)
★	8	13	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tinsell, ASCAP)	41	41	6	BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson), Warner Bros. 8571 (Nick O Val, ASCAP)	76	76	8	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Kasso), AVI 197 (Equino, BMI)
★	9	13	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycaenae, ASCAP)	42	42	6	I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler), Salsoul 74010 (Lucky Three/Henry Sussman, BMI)	★	NEW ENTRY	YOUNGBLOOD—War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)	
★	10	14	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), Columbia 86272 (Bovina, ASCAP)	★	60	2	THREE TIMES A LADY—Commodores (L. Richie), Motown 79021 (Jobete/Commodores, ASCAP)	★	NEW ENTRY	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Velle Joe, BMI)	
★	19	8	BOOGIE OOGIE OOGIE—A Taste Of Honey (I. Johnson, P. Kibbles), Capitol 4565 (Conduive/On Time, BMI)	44	44	8	GET TO ME—Luther Ingram (J. Baylor), K&M 731 (Klondike, BMI)	79	79	7	AFTER ALL THE GOOD IS GONE—Johnny Adams (C. Twitty), Arista 7701 (Conway Twitty, BMI)
★	17	6	LAST DANCE—Denna Summer (P. Jabara), Casablanca 926 (Primus/Olga, BMI)	★	71	3	IF YOU'RE READY—Enchantment (M. Stokes, V. Lerner), Roadshow 1212 (United Artists) (Desert Moon/Willow Girl, BMI/Desert Rain/Sky Tower, ASCAP)	80	88	3	SPEND THE NIGHT WITH ME—Silver Convention (M. Bjorklund, M. Forey), MCA 40896 (Midway/Rosalia, ASCAP)
★	13	9	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner-Tamerlane, BMI)	★	56	5	YOU KNOW YOU WANNA' BE LOVED—Keith Barrow (Stokes/Mallock), Columbia 3 10722 (Willow Girl, BMI)	81	83	2	WE ARE THE FUTURE—High Energy (T. Laws, M. Bolton, J. Holiday, F. Womack), Gordy 7160 (Motown) (Derylene, BMI/Old Brompton Road, ASCAP)
★	14	10	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71103 (Veedee/Tamar, BMI)	47	34	21	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (TK) (Sheryn/Debut, BMI)	★	86	4	TWO DOORS DOWN—Joe Thomas (D. Parton), S.R.C. 904 (TK) (Vivrel Apple, BMI)
★	15	11	LET'S GO ALL THE WAY—Whispers (M. Ragin, R. Burke, A. Vosey, J. Brown), Salar 11246 (Free Delivery, ASCAP/Wah Watson/Joseph & Art, BMI)	★	58	6	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)	★	93	2	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Living Four Knights, BMI)
★	20	8	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Sligwood, ASCAP)	49	51	5	THANK GOD IT'S FRIDAY—Love & Kisses (A. Costandinos), Casablanca 925 (Cafe Americana/Dip Fefe, ASCAP)	84	89	3	MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stone 19307 (Atlantic) (Colgems, BMI)
★	17	7	HOLLYWOOD SQUARES—Bootsy's Rubber Band (W. Collins, G. Clinton, F. Waddy), Warner Bros. 8575 (Rubber Band, BMI)	50	45	10	WEEKEND LOVER—Odyssey (S. Lutzer, D. Roodell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)	★	NEW ENTRY	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Week 2277 (Epic/Bovina, ASCAP)	
★	18	10	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendrick (D. Bugatti, F. Musker), Arista 0325 (Blackwood, BMI)	51	40	8	YOU GOT IT—Diana Ross (J. Rapinoy & L. Laune), Motown 1442 (Society/Brooklyn, ASCAP)	★	96	3	DO IT WITH FEELING—Michael Zager & The Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 137 (Web IV/Sunac, BMI)
★	19	9	STAY—Rufus/Chaka Khan (R. Cathon/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	52	36	18	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker, R. Neal, J. J. SHE 8700 (Atlantic) (Playone, BMI)	87	87	5	SOLUTIONS—Dexter Wansel (D. Wansel, C. Biggs), Philadelphia International 3647 (Mighty Three, BMI)
★	20	7	IS THIS A LOVE THING—Raydio (R. Parker Jr.), Arista 0328 (Raydio, ASCAP)	★	63	4	TEACH ME TONIGHT—Patti LaBelle (A. Edwards, P. LaBelle, B. Brown), Epic 850550 (CBS) (Zuri/Budde, BMI)	★	NEW ENTRY	EVERYBODY HAS A DREAM—Manhattans (B. Jett), Columbia 310766 (Highly/Ripartur, ASCAP)	
★	21	16	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tamla 54293 (Motown) (Bertan, ASCAP)	54	55	5	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner-Tamerlane, BMI)	★	NEW ENTRY	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddha 537 (Arista) (Electroson, ASCAP)	
★	22	10	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	★	65	4	AUTOMATIC LOVER—Sylvia (G. Unwin, P. Unwin), Vibration 1576 (Marlin/Gaither, ASCAP) (Al Galico, BMI)	★	NEW ENTRY	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall), Shady Brook 451004 (Back To Rock Roll/Wig Out/Son M-ke, BMI)	
★	21	7	LOVE TO SEE YOU SMILE—Bobby Bland (D. Erwin, K. Pierce), ABC 12360 (Avert, BMI)	56	46	14	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)	★	NEW ENTRY	WORDS DON'T SAY ENOUGH—7th Wonder (B. Wyrick, M. Adamson), Parachute 510 (Jobete, ACAP/Stone Diamond/Song Tailors, BMI)	
★	24	18	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kasper, J. Vallins), Columbia 310693 (Homebased House, BMI)	57	52	9	JUST WANNA' MAKE A DREAM COME TRUE—Mass Production (R. Williams), Columbia 44233 (Atlantic) (Two Pepper, ASCAP)	91	91	2	JOURNEY INTO LOVE—Lionie Liston Smith (M. Miles), Columbia 310747 (Chappell, ASCAP)
★	25	16	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sheryn/Harack, BMI)	58	50	19	GET ON UP—Tyrone Davis (L. Graham), Columbia 3 10684 (Gonnet/Tyrone, BMI)	92	92	2	LET'S DANCE—George McCrae (H.W. Casey, R. Finch, G. McCrae), TK 1029 (Sheryn/Harack, BMI)
★	26	13	GIRL CALLIN'—Chocolate M&K (A. Tinsell), RCA 11223 (Marsant, BMI)	★	69	3	STOP YOUR WEEPING—Dramatics (L. Reynolds), ABC 12372 (Greenville, BMI)	93	95	2	I'M GONNA LET YA—Nancy Wilson (Baskett, McDonald/Greaves), Capitol 4575 (Globe World, FEND)
★	27	6	CAN'T GIVE UP A GOOD THING—Soul Children (I. Shumway), Stax 3206 (Fantasy) (Greenville, BMI)	61	53	12	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Deniece, ASCAP)	94	94	4	I DON'T DO WINDOWS—D.V. Wright (G. Jackson, R. Moore), Hi 78514 (Cream) (Muscle Shoals, BMI)
★	28	7	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Oita, BMI)	62	47	14	TRY AND UNDERSTAND—Jaison (W.M. Stevenson), Jett Set 101 (M&M, BMI)	95	NEW ENTRY	LOVE IS SO EASY—Stargard (R. Rannels), MCA 40898 (Dactor Rock, BMI)	
★	29	5	FUNKTELCHY—Parliament (G. Clinton, W. Collins), Casablanca 921 (Rock & Malibu, BMI)	63	54	17	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	96	77	8	YOU—McCrary (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)
★	30	7	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)	★	74	3	ON BROADWAY—George Benson (B. Mann, C. Wood, J. Leiber), Warner Bros. 8542 (Screen Gems/EMI, BMI)	97	97	2	LOST IN A LOVE ZONE—Ruth Davis (M. Beeks, R. Davis), Claidge 434 # (Claidge, ASCAP)
★	31	14	EVERYBODY DANCE—Chic (Edward & Rogers), Atlantic 3465 (Collins/Krems/Chic, BMI)	★	75	3	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	98	98	2	LAW AND ORDER—Love Committee (Tyson, Felder, Harris), Gold Mine 4011 (Salsoul) (Lucky Three/Six Strings, BMI)
★	32	7	ONE LIFE TO LIVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3643 (Mighty Three, BMI)	66	66	6	WHO TURNED YOU ON—Wilson Pickett (C. Wilkins), Big Tree 16121 (A&R), BMI)	99	NEW ENTRY	SHAKER SONG—Spyro Gyra (J. Beckenstein), Amherst 730 (Harlem/Crossed Bear, BMI) (righted materia	
★	33	7	YOUR LOVE IS A MIRACLE—Average White Band (White, Gorrie), Atlantic 3481 (Average, ASCAP)	67	57	7	HOME-MADE JAM—Bobbi Humphrey (W. Eaton), Epic 850529 (Antasia, ASCAP)	100	90	8	
★	33	7	YOUR LOVE IS A MIRACLE—Average White Band (White, Gorrie), Atlantic 3481 (Average, ASCAP)	68	59	15	IN THE MOOD—Leroy Hutson (I. Mandall), Carlton 0139 (Bring II Back Homer/Silent Giant/Aspa, ASCAP)				
							IT'S SERIOUS—Cameo (C. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Belter Days, BMI)				

\$10 MIL CRYSTAL LABEL ANNOUNCED

# Black Industry Issues Probed At Jack the Rapper's Confab

By JEAN WILLIAMS

ATLANTA—Topics ranging from black booking agents to white records being played on black-oriented stations to the lack of respect afforded women in the industry to what one could do with \$10 million, were key issues at Jack The Rapper's Family Affair convention at the Colony Square Hotel here June 14-18.

But the high point of the sessions came when Roy Wood, veteran broadcaster and vice president, special markets of the National Black Network, challenged Willie "Scotty" Scott, former music industry representative.

Scott announced he has \$10 million which he plans to put into a new record company, Crystal Records, set to begin operations in July.

Speaking of the ill-fated NATRA Wood said: "We are jiving around while the very foundation of an institution that we ourselves built is disintegrating beneath us."

"I want to point out how selfish and ignorant we who are fortunate enough to make some money can become. He's (Scott) talking about \$10 million in escrow, deposited to start a recording company, Crystal Records, with two persons involved."

"He's talking to those of you who are left in this room. At the time he was up here speaking, there were more than 100 in here. Those who are missing, I suspect, have followed him out the door and are not going to get a Goddamned dime."

Scott had advised the group that if anyone in the room needed assistance he would gladly give it to them.

"If Scott has \$10 million," Wood continued, "I might suggest to him what he could do with it to be of some real value to a group of struggling people who are powerless to help themselves. The reason you are powerless is because you do not own and operate the source. The source of power is the broadcast facility itself."

"Scott with \$10 million means that he is worth four times at least in credit as he has in cash, which means he's worth nearly \$50 million on paper. With that kind of money, he can go out and buy 10 good broadcast facilities and do what he damn well pleases with them as long as he doesn't violate any FCC rules."

"That would give you a chance to have DJs who would not have to pay any attention to charts. You would make your own charts."

"We have 50 large broadcast markets in the U.S. If blacks owned and operated the broadcast facilities in just 20 of these markets—and with Scott, he could buy 10 good properties at \$5 million which would be equivalent to some 50,000, 10,000 and 5,000-watt stations," said the apparently angry Wood.

"He who controls the production, pricing and distribution," he continued, "will always be ahead." The crowd afforded Wood a standing ovation.

Scott had re-entered the room before Wood concluded his talk and Wood briefly went back over his suggestions. Scott made no comment.



Jack Gibson opens his convention in Atlanta.

Scott had earlier said he had been in the music industry as a producer but moved into a more lucrative field, namely real estate in Los Angeles.

Said Scott: "We (he with his partner) decided we would go back into the music industry with \$10 million. And we will survive."

"In order to compete with the whites in the industry you must put your dollars together and say let's organize. There can only be one head of the company in order to survive."

"I don't know a damn thing about music but I do know the business part, and anybody who has some material to present, send it to me."

He said he was looking for people to head his company and anyone who needs help should look for him.

"I am prepared to operate this company for seven years win, lose or draw," he said.

On the subject of black booking agents, Helen Greer, an agent, charged black acts with starting out with black agents and defecting to white agents once they (acts) are established.

Veteran industry executive Lucky Cordell advised Greer to legalize all agreements with at least a five-year contract—especially with those acts just coming into the business. He pointed out the necessity of securing a knowledgeable recording industry attorney to draw up the contracts. August Sims, an artists manager, agreed with Cordell citing some personal incidents.

Well-known industry personality Hosea Wilson explained that most of the success of artists is planned.

He suggested that black agents look at the national charts and sign some of the acts on the charts as opposed to trying to build acts.

Dave Clark maintained the agents should not blame acts that go with agents who will guarantee them \$5,000 as opposed to \$500. "The problem is that you can't keep an act on the chittin' circuit. You must



Billboard photos by Jean Williams  
Veteran promotion man Dave Clark advises booking agents of what he feels is their responsibility to their artists.

start spending money on these acts," he said.

The lack of respect afforded women in the industry and discrimination against them was brought up by promotionwoman Greta Hunter. "They (labels) won't hire us and often we're more qualified than the men they hire," she charged. "What most women must do is start their own independent promotion companies."

Eddie Pugh of Casablanca Records advised the group that he does indeed hire women and has a qualified staff, several of whom are women.

Kenny Gamble, head of Philadelphia International Records, took the microphone to explain his position, how he felt about the convention and took the opportunity to advise the group of the newly formed Black Music Assn.

The Black Music Assn. seemed to spark the interest of many of those who were unaware of the organization. Gamble, with Ed Wright, founders of the new group, advised the session of exactly what the association will do for the music and broadcasting industries.

Many of those present left the session feeling the new trade group may in fact be the answer to problems encountered by blacks in the music and broadcasting industries.

## Soul Sauce

• Continued from page 46

are some who admit to going to conventions to go to suites to play cards and walk up and down the halls looking for the hospitality suites. Since most of us agree that the bottom line of projects like conventions is economics and to learn—wouldn't it be a damn sight cheaper to stay at home and gamble, hell, if you lose, at least you haven't also put out money for an expensive trip.

comments were echoed by others who were in the meetings.

Then there were the record companies that scheduled their own meetings at exactly the same hour as the convention sessions were taking place.

One of these companies even announced its meeting and the room number during one of the luncheons, following an announcement that Jack The Rapper's session would begin immediately after the luncheon dishes were cleared.

This label invited not only its people but any of those in attendance to come to its suite for the meeting. What kind of respect could a label have for this or other conventions if it feels free to do this kind of thing?

Consequently, when the label's representatives concluded their solicitations, one eighth of the audience was left for the convention meeting.

Remember... we're in communications, so let's communicate.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week		This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			STAR	PERFORMER				
★ 1	5	5			31	28	8	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
2	2	10			32	32	5	DANCE ACROSS THE FLOOR Jimmy "Bo" Horn, Sunshine Sound 7801 (T.K.)
3	3	10			33	26	28	FUNKENTECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084
4	4	10			34	34	4	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124
5	5	5			35	31	18	RAYDIO Raydio, Arista AB 4163
6	7	8			36	33	15	VINTAGE "78" Eddie Kendricks, Arista AB 4170
★ 38	2	2			37	37	21	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)
8	8	8			38	16	8	ALMIGHTY FIRE Artha Franklin, Atlantic SD 19161
★ 11	9	9			39	39	3	TASTY Patti LaBelle, Epic JE 35335 (CBS)
10	9	27			40	27	21	GOLDEN TIME OF THE DAY Maize featuring Frankie Beverly, Capitol ST 11710
★ 29	2	2			41	41	27	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149
12	6	12			42	42	28	CHIC Chic, Atlantic SD19153
★ 30	3	3			★ 53	3	3	COME FLY WITH ME Bobby Bland, ABC AA 1075
★ 19	6	6			44	43	30	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905
15	10	21			45	44	24	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)
16	14	23			46	46	29	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35036 (CBS)
★ 23	6	6			47	47	14	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162
18	13	21			48	48	20	RIDING HIGH Faze O, SHE SH 740 (Atlantic)
19	21	4			49	49	14	MACHO MAN Village People, Casablanca NBLP 7096
20	12	29			50	50	12	JAM/1980's James Brown, Polydor PD16140
21	20	7			51	51	9	MODERN MAN Stanley Clarke, Nemperor IZ 35303 (CBS)
22	24	5			52	57	3	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
23	17	18			53	45	7	BOOGIE TO THE TOP Idris Muhammad, Kudu P798
24	18	10			54	52	9	LOVELAND Linnie Liston Smith, Columbia JC 35332
★ 35	3	3			55	58	2	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)
★ 36	3	3			56	59	2	SWEET THUNDER Sweet Thunder, Fantasy F9547
27	25	15			57	54	38	SENT IT Ashford & Simpson, Warner Bros. BS3088
28	15	20			58	55	4	A MATTER OF FACT Facts Of Life, Kayvette 803 (TK)
29	22	12			59	NEW ENTRY		FIRED UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)
★ 40	3	3			60	60	6	SPYRO GYRA Spyro Gyra, Amherst AMH 1014

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This month's cover: Thad Jones and Mel Lewis. Photo: David Redfern.

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**TOP NAMES BOOKED**  
**Aug. 17-31 Harlem Festival To Attract Intl Patronage**

NEW YORK—Harlem, the historic spawning ground of jazz, will, for the first time in its history, play

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host to a two-week jazz festival featuring some of the art form's biggest names.

The first Harlem Jazz Festival will be held at various locations around Harlem and the promoters of the event feel that visitors from all over the world will attend.

Festival is to be held Aug. 17 to 31 and among the artists already signed are Dizzy Gillespie, Lionel Hampton, Thad Jones/Mel Lewis band, Dexter Gordon, Ellis Larkins, Max Roach, Roy Haynes, Helen Humes, Cedar Walton and Al Hibbler.

Nightlife International Tour Co. is arranging tours from overseas to bring jazz lovers from all over the world to Harlem for the festival.

Festival producer Frank Weston is planning a number of special salutes including a salute to the Savoy Ballroom, a salute to the Apollo (to be held elsewhere), and a salute to the Cotton Club (to be held at the new Cotton Club). There will also be tributes to Billie Holiday, Lester Young, Duke Ellington, Jimmie Lunceford and Fats Waller.

In addition to the Cotton Club, the festival will stage events at such Harlem night spots as Vincent's Place, Small's Paradise and the soon to open Harlem World Disco.

The event will also stage a number of outdoor sessions which have yet to be scheduled.

**STUDIO 54 HEARING DUE**

NEW YORK—After more than one year of operation here, Studio 54 still does not have a New York City cabaret license.

The disco's application to the city's Consumer Affairs Dept. will be scrutinized at a public hearing Tuesday (27). At issue are alleged exclusion of persons who purchased memberships in Studio 54 at fees up to \$150. Some 12,000 memberships were sold for the 1,800 maximum occupancy establishment.

According to New York City Consumer Affairs Commissioner Bruce Ratner, a license may be denied on the basis of consumer complaints. Ratner's office is also looking into charges that Studio 54 excludes members of the public from attendance without legal justification.

In charge of the case is Consumer Advocate Charles Greenman. Studio 54 is represented by Roy Cohn.

**Scholarship Winner To Sing With Basie**

KANSAS CITY, Mo.—Cathy Wilson, 16 years old and a junior in high school, will make her first professional appearance Aug. 21 at Kemper Arena here as guest vocalist with Count Basie's orchestra.

Basie will be celebrating his 74th birthday anniversary in this city where he formed his original band at the Reno Club. Wilson won a scholarship last fall from the Charlie Parker Memorial Foundation thanks to funds raised by Ella Fitzgerald when Ella appeared at a "Tribute To The Count" concert.

**LP By Roadmaster**

INDIANAPOLIS—Village Records, local label, has released an LP by the group Roadmaster called "Sweet Music." A second act, Faith Band, is due for release next month, notes Joe Halderman, label president.

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# Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	34	<b>JAMES CLEVELAND</b> Live At Carnegie, Savoy 7014
2	1	111	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive, Light LS 5686 (Word/ABC)
3	4	146	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
4	3	30	<b>GOSPEL KEYNOTES</b> Tonight Is The Night, Nashboro 7187
5	11	25	<b>SARA J POWELL</b> When Jesus Comes, Savoy 14465
6	12	34	<b>ARETHA FRANKLIN</b> Amazing Grace, Atlantic 2 906
7	6	60	<b>WALTER HAWKINS</b> Jesus Is The Way, Light 5705 (Word/ABC)
8	9	25	<b>WILLIAMS BROS.</b> Mama Prayed For Me, Savoy 14462
9	5	52	<b>SHIRLEY CAESAR</b> First Lady, Roadshow RS LA744-G (United Artists)
10	10	21	<b>REVEREND MACAO WOODS</b> Happy In Jesus, Savoy 14463
11	8	81	<b>ANDRAE CROUCH &amp; THE DISCIPLES</b> This Is Another Day, Light 5683 (Word/ABC)
12	7	84	<b>EDWIN HAWKINS &amp; THE EDWIN HAWKINS SINGERS</b> Wonderful, Birthright BRS 4005 (Ranwood)
13	14	88	<b>GOSPEL KEYNOTES</b> Ride The Ship To Zion, Nashboro 7172
14	15	9	<b>DONALD VAILS CHORALEERS:</b> Savoy 7019
15	13	21	<b>REVEREND MACAO WOODS</b> Christ Tabernacle Concert Choir, Savoy 7007
16	21	17	<b>INSTITUTIONAL RADIO CHOIR</b> He's Standing By, Savoy 14458
17	20	30	<b>JAMES CLEVELAND/SO. CALIF. COMM. CHOIR</b> Savoy 14412
18	16	30	<b>ANDRAE CROUCH</b> Live At Carnegie Hall, Light 5602
19	25	5	<b>MIGHTY CLOUDS OF JOY</b> Truth Is The Power, ABC 986
20	23	128	<b>ANDRAE CROUCH AND THE DISCIPLES</b> The Best Of Andrae, Light LS 5678 (Word/ABC)
21	<b>NEW ENTRY</b>		<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Volume 3, Savoy DBL 7020
22	22	76	<b>MYRNA SUMMERS &amp; THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C.</b> I Found Jesus And I'm Glad, Savoy S/L 14407 (Arista)
23	24	9	<b>JAMES CLEVELAND/RUTH SCHOFIELD EDITION:</b> Savoy 14445
24	17	34	<b>EDWIN HAWKINS &amp; SINGERS</b> The Comforter, Birthright 4020
25	28	76	<b>SENSATIONAL NIGHTINGALES</b> See You In The Rapture, ABC/Peacock P/LP
26	29	9	<b>SENSATIONAL NIGHTINGALES:</b> Jesus Is Coming, Peacock 59232
27	30	5	<b>GOSPEL WORKSHOP MASS CHOIR</b> Savoy 7006
28	<b>NEW ENTRY</b>		<b>GOSPEL KEYNOTES</b> Reach Out, Nashboro 7147
29	19	30	<b>ERNEST FRANKLIN</b> I'm Going To Sit Down, Jewel 0128
30	18	17	<b>THE PILGRIM JUBILEE SINGERS</b> Now & Forever, Nashboro 7181
31	33	5	<b>JNEZ ANDREWS</b> Chapter 5, ABC/Songbird SB 269
32	27	47	<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY CHOIR</b> Joy, Creed 3078 (Nashboro)
33	<b>NEW ENTRY</b>		<b>MASS CHOIR</b> Gospel Music Workshop Of America, Savoy DBL 7016
34	31	17	<b>MIGHTY CLOUDS OF JOY</b> Live & Direct, AB 1038
35	26	30	<b>JESSE DIXON</b> It's Alright Now, Light 5719

## Gospel Scene

By SALLY HINKLE

Billy Preston, one of the newest members of the Myrrh artist family, was introduced to members of Nashville's industry June 16 at a luncheon reception hosted by Word at the Hyatt Regency. Preston, sought by many of the top names in rock'n'roll, was most notably associated with the Beatles. In addition, he also has performed with Ray Charles, the Rolling Stones and Sly Stone. Among his solo achievements is "That's The Way God Planned It." Preston will be recording a series of gospel LPs for Myrrh. His first is entitled "Behold."

The Wayne Coombs Agency, one of the largest Christian talent agencies in the country representing Billy Preston, Debby Boone, B.J. Thomas and Jessy Dixon, among others, has announced the appointment of Malik Levy as talent agent. Previously, Levy was associated with Randy Crawford Productions and American Talent International in New York. Linda Miller of Linda Miller & Associates, a personal management agency for Christian artists, has announced the formation of a new booking agency, Limited Edition Talent, Inc., which will handle artists managed by the firm. Bebe Allen has been named artist representative for the new company.

KFZK will be broadcasting live from the Christian Artist's Music Seminar in Estes Park, Colo., July 30-Aug. 5. Indications show that some 1,200 to 1,500 registrants will be in attendance.

The South Central Gospel Music Conference, Inc. will be hosting a workshop in Longview, Tex., July 27-30 at the Holiday Inn. Classes, taught by trained individuals from across the country, will be offered in piano, organ, vocal production, diction, choir decorum, choral conducting, music drama, choir leadership, sight reading and ear training, songwriting, music publishing, recording and the Bible. More information may be obtained by writing the organization at 1239 Vaughn Ave., Shreveport.

The second annual National Semi-Pro Convention, sponsored by Faith Christian School in McCalla, Ala., will be held at Faith School stadium Aug. 19. A national talent search contest will be held with cash awards going to first and second place entries, and major groups, including the Southmen, Gadsden and Alabama and the Telestials, are scheduled to perform. Interested persons should contact Buddy Poe, P.O. Box 6865, Irondale, Ala. 35210.

Danny Gaither, well-known Christian recording artist and concert performer, has recently signed a recording contract with Impact Records, a division of the Benson Co. The agreement calls for the production of five LPs over three years with the first scheduled for summer release. Magic, an art frowned upon by many Christians as being a foe against the faith, will soon be demonstrated on the PTL club's nationally syndicated talk show. Invited illusionist Danny Korem will be showing illusions produced by well-known psychics and seers and proving that they are nothing but gimmicks.

The third annual Festival Tennis Tournament, to be held in conjunction with the Singing News Fan Festival, will take place Aug. 11 in Birmingham, Ala. This year's event will be open to all players, both artists and fans, in a round robin series of games. There is a \$15 registration fee which can be mailed to Jim Black, P.O. Box 40096, Nashville, Tenn. 37204. Checks payable to Festival Tennis Tournament.

Another series of choral workshops is keeping composer/arranger/conductor Ralph Carmichael on the go. His '78 spring summer schedule, at its completion, will have included Washington, California, Michigan, Kentucky, Florida, Indiana, Alabama, Missouri, Texas, Minnesota and Colorado. Dave Boyer has a new Word Records release entitled "Come On Home," arranged and conducted by Carmichael. Children of the Day were the featured group at concerts at two California maximum security prisons, San Quentin and Soledad. An early September concert is planned for Vacaville, an outgrowth of the Soledad south prison concert.

In activity at QCA, a 50-voice choir of God's Bible School in Cincinnati, one of the outstanding missionary schools of religious learning in the Midwest, is featured on an LP on QCA's Promise label entitled "At The Name Of Jesus."

Keith Manley, who until recently headed the Keith Manley Trio, is now touring on his own as a single and recently returned from a six-week tour of England and Wales. With this shift, Manley will record on New Day, QCA's contemporary

## Gospel



**SONGWRITING CONTEST**—Judges for the Broadman Gospel Songwriting Contest meet to discuss plans for the contest which will offer prizes of \$500, \$300 and \$200 to winners submitting the best unpublished songs before Aug. 31. Shown from left to right are Mark Blankenship, Broadman Press music editor; W. F. Myers, SESAC vice president; Don Butler, executive director of the Gospel Music Assn. and Dessel Aderholt, head of Broadman Press.

### Convention Sets Famous Quartets

NASHVILLE—Plans have been finalized for the 1978 National Quartet Convention slated for Oct. 3-7 at Nashville's Municipal Auditorium.

Among groups scheduled to appear during the five day meet are the Statesmen, the Speers, the Blackwoods, Faye Sims and the Scenicland Quartet, the Florida Boys, the Hemphills, the Hensons, Wendy Bagwell and the Sunlighters, the Rex Nelson Singers, the Cathedrals, the John Mathews Family, Sege Brothers and Naomi, the Imperials, Jerry and the Singing Goffs, Dixie Melody Boys, Blue Ridge, the Lester Family, the Kingsmen, the Telestials, the Ron Calhoun Singers, the Couriers and the Stamps.

Expected highlights include the opening Old Timer's Night featuring the Speers, Stamps, Blackwoods and Statesmen, a semi-professional contest—open to both amateur and semi-professional singers—which has been expanded to include two days, the annual National Quartet Convention banquet, Oct. 6 at the Hyatt Regency and the Parade of Stars, Oct. 7.

### Salt & Light Pushes Christian Rock Show

NASHVILLE—Salt & Light Radio is stepping up national distribution of its nationally syndicated Christian rock program, "Salt & Light" hosted by Tom Rhodes, in efforts to increase stations' PSA allotment with contemporary music programming.

"Presently we're putting together a weekly half-hour program with music, artist interviews and creative Christian commercials," says Rhodes, "and informing stations that our program is available at no

charge and that it is consistent with their regular formats."

Stations may acquire demo materials from Salt & Light Radio, 141 SE 33rd Ave., Ocala, Fla. 32670. 904/694-3568.

gospel label. His initial LP, slated for immediate release, is "Most Wanted Man." The Dixie Melody Boys were at the QCA studio to put the finishing touches on a new gospel package entitled "Sending Up Some Boards," slated for immediate release.

### First Gospel Direct Disk

NASHVILLE—Gospel music's first direct-to-disk session was held in Nashville Tuesday (20).

Seeking a "higher quality recording," the Paragon Records group Truth put down 10 sides in the trail-blazing session at the Sound Stage Studio.

The 18-member contemporary Christian music group was produced by Bob McKenzie, president of Paragon.

"Our only concern is that it might be a little expensive for gospel," comments Steve Horton of Paragon & Associates. "But the direct-to-disk sound quality is so good that the sound buffs will get off on it."

Horton believes gospel fans, sound buffs and distribution through the Word Record Club, will help insure the LP's success. No release date has been set yet for the 10-selection album by the Mobile-based group.

The direct-to-disk idea came up after the group videotaped a show at a theme park, but the audio track couldn't be used because of a buzz.

### DONALD AIDS CHRISTIAN LP

NASHVILLE—Breaking new ground in sales visibility, Peaches Records and Tapes, in co-operation with Word, Inc./Myrrh Records, has introduced the first display painting of a Christian artist's album.

The LP, "Sayin' It With Love" by Steve Camp, was designed and lettered by Martin Donald, whose familiar style has been realized on several LPs, including Kenny Loggins' "Celebrate Me Home."

The six by six-foot painting has become standard fare as an advertising tool, but never before has a major retailer built such a display around a Christian LP.

Bruce Brown, promotion coordinator for Peaches in St. Louis, arranged for the painting to make its first stop at the St. Louis location.

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
2	7	7	<b>IF EVER I SEE YOU AGAIN</b> Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
3	2	9	<b>EVEN NOW</b> Barry Manilow, Arista 330 (Kamakazi, BMI)
4	3	12	<b>YOU'RE THE LOVE</b> Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
5	10	3	<b>SONGBIRD</b> Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
6	5	10	<b>YOU BELONG TO ME</b> Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
7	4	9	<b>BAKER STREET</b> Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
8	9	11	<b>SHADOW DANCING</b> Andy Gibb, RSO 893 (Stigwood/Umichappell, BMI)
9	14	10	<b>TAKE A CHANCE ON ME</b> Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
10	15	3	<b>MY ANGEL BABY</b> Toby Beau, RCA 11250 (Texsongs/Bo Mass, BMI)
11	6	17	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
12	17	3	<b>COPACABANA (At The Copa)</b> Barry Manilow, Arista 339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
13	8	13	<b>WITH A LITTLE LUCK</b> Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
14	12	8	<b>ONE LIFE TO LIVE</b> Lou Rawls, Philadelphia International 8 3643 (CBS) (Mighty Three, BMI)
15	13	9	<b>YOU GOT IT</b> Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
16	11	22	<b>FEELS SO GOOD</b> Chuck Mangione, A&M 2001 (Gates, BMI)
17	20	8	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
18	19	5	<b>DAYLIGHT KATY</b> Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
19	16	11	<b>IT'S A HEARTACHE</b> Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
20	18	13	<b>CHATTANOOGA CHOO CHOO</b> Tuxedo Junction, Butterfly 1205 (Leo Feist, BMI)
21	39	2	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
22	25	6	<b>EVERY KINDA PEOPLE</b> Robert Palmer, Island 100 (Island/Restless, BMI)
23	27	7	<b>FOLLOW YOU, FOLLOW ME</b> Genesis, Atlantic 3474 (Gelring/Run It, BMI)
24	34	3	<b>YOU'RE A PART OF ME</b> Gene Cotton with Kim Carnes, Arista 7704 (Brown Shoes/Chappell, ASCAP)
25	22	19	<b>THE CLOSER I GET TO YOU</b> Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
26	26	11	<b>YOU'RE THE ONE THAT I WANT</b> John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
27	28	4	<b>YOU CAN'T DANCE</b> England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
28	24	5	<b>MUSIC IN MY LIFE</b> Mac Davis, Columbia 3-10745 (Songpointer, BMI)
29	32	4	<b>LOVE OR SOMETHING LIKE IT</b> Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
30	21	8	<b>HE'S SO FINE</b> Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
31	23	11	<b>I'M ON MY WAY</b> Captain & Tennille, A&M 2027 (Pink Flower, BMI)
32	30	5	<b>OVER THE RAINBOW</b> Gary Turner, 20th Century 2373 (Leo Feist, ASCAP)
33	48	2	<b>SHAKER SONG</b> Spyro Gyra, Amherst 730 (Harlem/Crossed Bear, BMI)
34	31	8	<b>I WAS ONLY JOKING</b> Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
35	41	3	<b>USE TA BE MY GIRL</b> D'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
36	38	4	<b>STILL THE SAME</b> Bob Seger & The Silver Bullet Band, Capitol 4583 (Gear, ASCAP)
37	37	3	<b>ONLY ONE LOVE IN MY LIFE</b> Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
38	44	2	<b>NEVER LET HER SLIP AWAY</b> Andrew Gold, Asylum 45489 (Luckys, BMI/Special Songs, ASCAP)
39	43	6	<b>WONDERFUL TONIGHT</b> Eric Clapton, RSO 895 (Stigwood, BMI)
40	33	11	<b>GOD KNOWS/BABY I'M YOURS</b> Debbie Boone, Warner-Curb 8554 (Irving/Braintree/Golbe's Gold/Peter Noone, BMI/Blackwood, BMI)
41	46	4	<b>ANOTHER FINE MESS</b> Glen Campbell, Capitol 4584 (United Artists, ASCAP)
42	42	6	<b>TWO OUT OF THREE AIN'T BAD</b> Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/Neverland/Peg, BMI)
43	<b>NEW ENTRY</b>		<b>YOU</b> Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
44	45	5	<b>I BELIEVE IN YOU</b> Mel Tillis, MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)
45	49	2	<b>GREASE</b> Frankie Valli, RSO 897 (Stigwood, BMI)
46	50	2	<b>YOU DON'T LOVE ME ANYMORE</b> Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
47	<b>NEW ENTRY</b>		<b>THREE TIMES A LADY</b> Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
48	<b>NEW ENTRY</b>		<b>RUNAWAY</b> Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
49	<b>NEW ENTRY</b>		<b>RIVERS OF BABYLON</b> Boney M., Sire 1027 (Warner Bros.) (Farmisikuelag GmbH/Blue Mountain, ASCAP)
50	<b>NEW ENTRY</b>		<b>READY OR NOT</b> Heleen Reddy, Capitol 4582 (United Artists, ASCAP)

# Classical

## MONEY PROBLEM CRITICAL

### New Orleans Music Crisis

By KELLY TUCKER

NEW ORLEANS—The New Orleans Philharmonic has until the beginning of July to raise \$600,000 or risk going out of business, says symphony manager Richard McCauley.

The symphony, in existence 42 years, is one of only three major symphonies in the South, the other two being the Atlanta and North Carolina orchestras.

A \$600,000 fund drive to pay off debts incurred last season was launched April 12, but so far only \$227,558 has been raised, not even half of what is needed. Among the fund-raising projects were a shopping center book fair and a "Starship Encounters" special effects concert in the Superdome.

McCauley says although 30,000 attended the concert, "it was a complete wash," with expenses of \$123,000 just about balanced by income.

Since the fund drive is floundering, the symphony has requested \$250,000 in emergency relief funds from both the city and state, but so far there has been no response.

McCauley says that if the goal isn't reached, the symphony board has three choices: close down the symphony for good; hold as many concerts as possible in the fall until the money runs out; or go ahead with plans for the next season on the gamble that there will be enough money to foot the bill. The board will announce its decision in mid-July.

The symphony's deficit has increased each year. In 1974-75 it was \$43,000. In 1975-76 it was \$126,000 and in the 1976-77 season it was \$292,000. Expenses have in-

creased by 21.5% over that time with most of the money—69%—going to salaries and benefits for the orchestra, conductor and guest artists. Another 19% goes to production and promotion and 12% to administration and development.

The symphony actually has \$1.2 million, but it is being held in an irrevocable trust, which means the organization cannot touch the principal, only the interest. "Our present projections show that by using the interest we could conduct the first four scheduled concerts, but that would only take us up to Nov. 1," McCauley says.

The symphony's crisis is attributed to several factors, among them inflation, a slight drop in attendance and the fact that new music director Leonard Slatkin is frequently out of town on guest-conducting stints—engagements already booked before he was hired here.

"But when all is said and done," says McCauley, "the real root of the problem is that the people of New Orleans have not come out and said that the arts are a priority in the community."

"When I talk to my counterparts at other major symphonies around the country, they always say their two major financial sources are the government and industry. That's where we run into trouble."

The biggest problem with government funding is that Louisiana is the only state that does not match grants given by the National Endowment for the Arts.

"The state of Louisiana has appropriated zero dollars to the arts," says McCauley. "We rank 50 out

of 50 in state support of the arts. The state receives \$250,000 from the National Endowment for the Arts every year, but it only acts as a channel and passes on the funds to various organizations.

"Most symphonies receive between \$200,000 and \$300,000 from their state. All we got was \$8,000 out of the state's National Endowment grant, and nothing from the state itself."

The symphony also received \$150,000 straight from the National Endowment, which gives all major symphonies that amount.

According to McCauley, another big problem with getting government funding here is that the county and city governments are merged. "We only get one contribution (\$100,000) from the city and county together. In other cities, symphonies can go to both the city and county governments for funds."

McCauley also points out that from the \$100,000 grant, the symphony has to pay \$65,000 back to the city for use of its hall, the New Orleans Theatre for the Performing Arts.

The main problem with getting support from industries, according to McCauley, is that most industries here aren't locally based. He says these industries tend to support organizations only in their home cities.

"Another bad thing is that the second largest industry here is tourism," says McCauley, "and all of the large motels are in a large part not owned and operated by people here in New Orleans, so all of those profits leave town."

### CLASSIC AND ROCK FUSED BY BRUCKNER

CHICAGO—A new rock-classical fusion piece inspired by music of Anton Bruckner will have its world premier at the international festival honoring the great Austrian composer and church organist.

"Missa Universale," a pop mass based upon themes of Bruckner, will be premiered at the International Brucknerfest '78 in Linz, Austria, by the Austrian progressive rock outfit Eela Craig.

Created by members of the group, the Mass has been issued in Germany on three disks (Phonogram).

The International Brucknerfest, at which all nine symphonies and other of the composer's works are presented, runs from Sept. 3 through Oct. 1, with concerts in the Linz Brucknerhaus.

Bruckner, a native of the Austrian city, lived from 1824 to 1896. The new fusion effort is scheduled to be heard for the first time on Sept. 22.

### DG Inks Barenboim

CHICAGO—Daniel Barenboim will record as solo pianist, chamber musician, Lieder accompanist and conductor under a new long-term exclusive agreement with Deutsche Grammophon. Barenboim, to concentrate on repertoire in the French and German Romantic tradition under the pact, began trading for DG six years ago on a non-exclusive basis. The new contract was announced June 15 in Paris.

### CBS Taping Opera In 3 Europe Cities

CHICAGO—An intensive schedule of operatic recording sees CBS production teams working in three cities this month and next.

Four complete opera recordings are being completed in this period, as part of CBS' recent commitment to expand its operatic catalog.

Included in the productions will be the world premier recording of Massenet's "Cendrillon" ("Cinderella"), being taped between June 14 and Saturday (24) in London.

New recordings of Mozart's "Don Giovanni," and Humperdinck's "Hansel and Gretel" also will be produced.

Activity began in early June, reports Ernie Gilbert, Masterworks spokesman, with completion of a complete "Madame Butterfly" in London. The cast includes Renata Scotto, Placido Domingo and Ingmar Wixell, with Lorin Maazel the conductor. Work on the recording began earlier this year, but scenes in which Domingo appears could not be prepared until June, according to Gilbert.

Fredrica Von Stade, Nicolai Gedda, Ruth Welting and Jules Bastin make up the cast of "Cendrillon," also being taped in London. Julius Rudel will conduct the Philharmonia Orchestra for the sessions, Gilbert reports. Producing are Paul Meyers and Roy Emerson.

Activity moved across the channel for taping in Paris of Mozart's "Don Giovanni," which began Thursday (22). The CBS production dovetails

with preparation of a full-length feature film of the Mozart opera to be directed by Joseph Losey.

The cast for film and records is identical, says Gilbert: Matthew Raimondi is the Don, with Jose Van Dam the Leporello. Leading ladies are Edda Moser, Teresa Berganza and Kiri Te Kanawa.

Orchestra and chorus of the Paris Opera will perform under Maazel for the separate but related projects.

Taping of "Hansel and Gretel" is scheduled to begin Monday (26) in Cologne, Germany, CBS reports. Conductor John Pritchard will direct the Gurnienich Orchestra and an all-star cast including Illeana Cotrubas, Von Stade, Te Kanawa, Christa Ludwig and Elizabeth Soderstrom. The recording will be produced by David Motley.

### Classical Notes

The Reel Society is negotiating licenses with Philips and Connoisseur Society for duplicating in the open reel format. Firm also has kicked off its retail sales program through hi fi stores promoting audiophile recordings.

The Pittsburgh Symphony Orchestra flew to Vienna May 21 to begin a three-week, 13-city European tour. Andre Previn will conduct and perform as keyboard soloist.

ALAN PENCHANSKY  
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33,000 AT SARATOGA

# Free Rock Gigs In Columbia's Program

By ROMAN KOZAK

NEW YORK—A recent free concert by Journey, Walter Egan, and the Hounds at Performing Arts Center in Saratoga, N.Y., which attracted about 33,000 fans, is a perfect example of Columbia Records' artist development program at work, says Jonathan Coffino, director of artist development for the label.

The concert on June 9 was done in conjunction with Craig Hankenson and Herb Chesborough, who run the facility, and local radio stations and press.

The Arts Center provided the venue and personnel for the show and Columbia provided the acts.

The performing Arts Center is an indoor/outdoor facility that features in its summer season classical music and dance as well as pop and rock. The Journey concert was the season opener.

"They kept asking us, 'What are you getting out of this?'" says Coffino.

fino. "What can we possibly get? We will sell some records on this, but certainly not enough to cover our costs.

"This is an effort on our part to give something back to the community. You can call it a longterm community relations project.

"It also gives us an opportunity to see a new band, like the Hounds perform before a large live audience. We can see what it may be doing wrong in its show, and then we can offer concrete suggestions about how to improve the performances."

Arma Andon, vice president of artist development at Columbia, adds that the Saratoga concert is also unique in that Columbia rarely, if ever, does free concerts.

It prefers reduced price gigs, with tie-ins with local radio stations where the price of the ticket may be determined by the numbers design-

(Continued on page 54)

# Lustig Orchestrates Irish Harpist's Rise

By PETER JONES & NICK ROBERTSHAW

LONDON—U.S. audiences have recently become acquainted with a British artist whose international breakthrough makes for one of the most extraordinary success stories of the decade.

The artist is Mary O'Hara, Irish harpist and singer, whose album "Mary O'Hara At The Festival Hall" was released in the U.S. in May and who has since played New York's Carnegie Hall and Toronto's Massey Hall to big and enthusiastic audiences.

Her success has been created by Jo Lustig, an expatriate American "exiled" by chance. A New Yorker, he went to London as a Broadway press agent, recuperating from a motorcycle accident and stayed on to become the presiding genius of the 1960s folk revival here.

O'Hara is the latest in a long line of Lustig successes. Following the death of her husband, she went into seclusion with a Benedictine order of nuns with no contact with the outside world and only restricted conversation. After 12 years she emerged to take up the threads of an earlier folk singing career.

Lustig has controlled her comeback over the last two years. Earlier he had handled Fairport Convention, Steeleye Span, Pentangle, Jethro Tull, Julie Felix and the Chieftains.

His track record is impressive. He has taken folk acts and broken them to an audience of wider tastes. Fairport Convention became an enormously popular rock act, Steeleye Span had a Top 10 hit and Mary O'Hara is becoming a worldwide MOR attraction.

Lustig says his formula is simply: "Any act with talent, properly handled, should break."

His earlier background included reporting with Theatre Arts Magazine, then production assistant on Josh White's Broadway show "How Long Till Summer." He was theatre press agent, handling publicity also for Miles Davis, Chico Hamilton and others.

With Jac Holzmann he handled promotion on the then tiny new folk label Elektra. He worked for Tradi-

tion Records, which was the Clancy Brothers' own label. The third release there was an album by a young Irish harpist, some 20 years ago. That was Mary O'Hara.

His first management client was the unpredictable Nico. Next came Julie Felix and then Pentangle.

Says Lustig: "Pentangle was perhaps the most rewarding act I've worked with. The members were brilliant innovators and after them I became the person that acts came to for help in career planning."

He regards management as an extension of publicity. But he believes in using specialists in fields like accountancy and law. He goes for the best musical directors and record producers.

"Maybe I could produce an album if I had to, but I don't spend much time in the studio. I don't interfere with artistic aspects. I just like to have bands that know where they are going musically. Management is promotional, a matter of merchandising the artist's music properly in conjunction with the record company.

"For me, in practice, this means Chrysalis. I don't have a production deal there but I do have a special relationship and it handles most of my artists.

"I re-signed the Chieftains early this year. When I took them on, people said I was crazy—a bunch of middle-aged Irishmen, part-timers. I just had a gut feel about them. But they cancelled an American tour on me, and you can't have artists opting out of obligations on whim."

Of late, his work has centered on O'Hara. "I told her if she wanted to expand her career, she had to get into contemporary repertoire. She has done just that. I booked the Festival Hall for her.

"I sent videos and clippings about Mary's history, the whole convent thing, to various tv shows and the minute she appeared the concert sold out. Tickets were selling for \$40 each. I knew the public would respond once it knew.

"In two months, she played to 80,000 people in London alone."

# Talent Belmont Concerts Luring Young

By DICK NUSSER

NEW YORK—A "Sunset Series" of pop, rock and Latin concerts at Belmont Park racetrack, Elmont, N.Y., is successfully boosting weekend attendance by luring younger bettors to the track, its sponsors claim.

The concerts, usually held on Sundays, are performed at a specially constructed amphitheatre adjacent to the grandstand. No admission is charged, providing patrons enter the track prior to 4:30 p.m. when the last race goes off, and pay a general admission fee of \$2. Otherwise, tickets are sold for \$8.

The concert cost is underwritten by the New York State Racing Assn., which tried producing similar concerts itself over the past few years.

This year it has turned the job over to Alvin Teller, former presi-

dent of United Artists Records, and Richard Flanzer, who has managed acts such as Dr. John, Fanny and Manhattan Transfer.

"There's been a definite increase in attendance on the days we've presented concerts," Teller claims. "We had an estimated crowd of 12,000 for the Tramps." All acts are paid a flat salary.

Teller stumbled upon the deal while in Florida trying to sell other track owners on the idea of producing promotional albums similar to the one he produced for the Hollywood (Calif.) Park racetrack a couple of years ago. The album featured race calls and color commentary and was given away free at the track. In the course of this venture he met Belmont officials.

Teller, who calls his production

company Turf Classics, says he has been contacted by other racetracks outside of New York that are interested in staging a similar series.

So far, according to production coordinator Mick Coles, "99% of the concert goers are arriving prior to the 4:30 p.m. deadline, and both the crowd and the acts seem pleased with the outdoor setting."

Coles is using two Boston-based companies to provide lights and a stage. Capeco provides the former, and Virgo Lighting the latter. Both firms had been used by Turf Classics at its 1977 Easter Sunfest concert at Tampa's Lakeland Speedway, which drew 112,000 persons. Phoenix Audio of Newburgh, N.Y., provides the sound, unless the band carries its own setup.

So far, Tramps, Andrea True and Crown Heights Affair, and the Climax Blues Band have been featured, as well as a Latin show featuring Celia Cruz, Willie Colon and Hector Lavoe. Upcoming are Ta-

(Continued on page 57)

# Rock Promoter Sues Allentown 'Fathers'

By MAURIE ORODENKER

PHILADELPHIA—Rock concert promoter Thomas Makoul, head of Makoul Productions in nearby Allentown, filed suit in U.S. District Court here June 14 against Mayor Frank Fischl of Allentown, and the city itself, seeking a preliminary injunction to lift Allentown's ban on rock concerts.

Makoul specifically asks that the city and the mayor be stopped from interfering with his contract with the Lehigh County Agricultural Society, Inc., to rent the grandstand at its Allentown Fairgrounds for a Ted Nugent concert Aug. 3.

Plans for the Nugent concert and all other rock concerts were put on the forbidden list by the mayor after a June 5 concert with Foreigner at the fairgrounds erupted into a gate-crashing riot with more than 50 youngsters arrested and 11 policemen injured.

Several days later, the mayor directed the Agricultural Society to cancel all rock concerts at the fairgrounds except those which have been booked for the annual Allentown Fair late in August as grandstand shows. Shows by Chicago and K.C. & the Sunshine Band are among the Fair's grandstand offerings.

The actions of the city of Allentown and its mayor, the suit alleges, are "arbitrary, capricious and unreasonable," and violates concert promoter Makoul's First Amendment right to promote and produce artistic endeavors as freedom of speech, and to organize a peaceable assembly on private property, the suit charges.

Also, Makoul's due process rights under the Fifth and 14th Amendments which guarantee the right "to secure a lawful livelihood, without illegal or extra-legal intervention by governmental authorities" are violated, the suit claims.

The ban also violated the Equal Protection clause of the 14th Amendment, Makoul claims, because Mayor Fischl says he will permit a rock concert scheduled at the grandstand during the Allentown Fair, but will ban all others. "This is invidious discrimination," the suit alleges.

Richard Makoul, attorney representing his brother, claims that in order to shut down any private enterprise, "you have to go into court, and the city's rock concert ban did not go through the courts."

The suit states Makoul has produced more than 100 shows, about

25 of which were staged at the Allentown Fairgrounds. None of these shows, the suit states, "resulted in a riot, public disorder or breaches of the peace."

The attorney contends Makoul uses his own private security who wear T-shirts, avoiding confrontations. The suite does not ask for damages to Makoul Productions.

However, if the federal court does not issue the injunction by the end of the month, the attorney says, "it's definitely a possibility" that he will ask for damages.

Promoter Makoul signed a contract on April 11 with the fair for the Ted Nugent concert. He agreed to pay the fair \$1,350 or 5% of the gross ticket sales, whichever was greater, plus 50 cents for every ticket sold for the concert. He made a \$540 deposit for the grandstand. At \$8.50 per ticket and the grandstand holding 12,000 to 13,000 persons, Makoul says the Nugent concert could gross more than \$100,000.

In the suit, Makoul claims he stands to lose at least \$37,500 if the Nugent contract is not held under the terms he signed on April 27 with Nugent's agent, Diversified Management Agency.

# Jazz At Vegas Playhouse?

By HANFORD SEARL

LAS VEGAS—A second season of nine plays including possible jazz nights has been outlined by this entertainment capital's first, surviving legitimate theatre group, the Meadows Playhouse.

After a first successful year, which included a run of seven dramas and musicals, the non-profit organization is open to outside projects utilizing the unique, 210-capacity modular setup.

"We'd love to do more outside projects such as jazz concerts," says Joan Snyder, artistic director and co-founder. "We've gotten some feelers from L.A. jazz sources."

A three-night booking March 20-22 fell through when a local promoter backed out. Only 150 persons turned out for the first show and 13 for the second, despite extensive advertising and KPSB-TV coverage, she says.

That first jazz effort featured alto saxophonist and trumpeter Benny Carter with singer Jon Hendricks and his family. Snyder maintains the venture wasn't given a chance by a

# Concerts In Wilmington

WILMINGTON, Del.—While the pop variety of concerts lend themselves to the outdoor settings during the hot summer months, the Grand Opera House here is going to keep the lights burning and its air conditioning unit running with a dozen concerts running the gamut from country to jazz.

The restored Opera House seats only about 1,100 with prices ranging from \$6.50 to \$14 depending on the attraction. Highest ticket goes for George Benson on July 28, tickets scaled at \$10, \$12 and \$14.

Summer series opened June 16 with Crystal Gayle. June offerings include Earl Wild (24), New England Conservatory Ragtime Ensemble (26) and the Spinners (30).

July concerts bring in Stan Kenton (7), Cab Calloway (10), Maynard Ferguson (20) and Benson (28).

Three concerts in August offer Ronnie Milsap (3), Trini Lopez (12), with the Duke Ellington Orchestra directed by Mercer Ellington winding up the series (25).

Vegas promoter, who cancelled the remaining shows.

"As anyone knows in this town, you have to give a project the chance to be talked about," claims Snyder. "There were many Strip musicians, college students and Jazz Society members planning to come the other nights."

Operating with corporate grants, aid from the Nevada State Council of the Arts and public donations, the present subscription drive has sold nearly 4,000 tickets.

Priced at four ticket ranges, from \$88 for first nighters, mid-week at \$42.50 and \$55 for weekend subscribers, this year's drive also includes a \$28 matinee offer for students and the elderly.

One of the major fund drives is to raise money for a \$7,000 sound system, consisting of two tape decks, a power amp, four speakers, a mixer, turntables, two mikes, a cassette deck and headsets. Ashton notes the present system only includes a tape deck.

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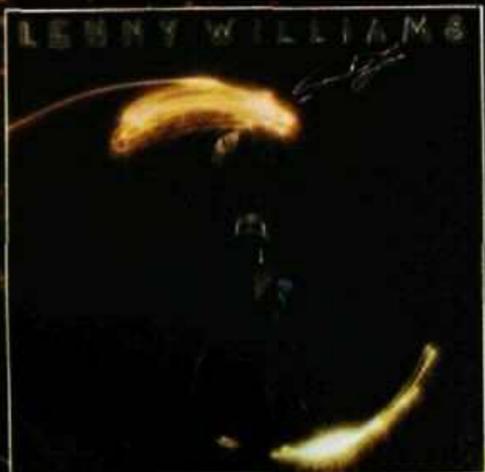
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# Telluride Jazz—a Natural High

## August Festival Will Be Held At 8,745-Foot Altitude

By DAVE DEXTER JR.

LOS ANGELES—Everyone at the Aug. 25-27 Telluride Jazz Festival is going to be high.

Telluride is a small town in Southwestern Colorado. It lies at 8,745 feet above sea level and is surrounded by mountains as lofty as 14,000 feet.

Once a mining center, Telluride is restricting the number of patrons at its second annual jazz gala to 7,000. Booked for festivities over three days and nights are Chick Corea, who will work with Gary Burton; McCoy Tyner, the Los Angeles Four, Buddy Rich, Stan Getz, Phil Woods, Betty Carter, Lightnin' Hopkins, Pat Metheny, John Lee Hooker, Matrix IX, Willie Dixon, Mighty Joe Young and Carol Sloon.

Tickets are pegged at \$30 for the entire program.

Nick Terstenjak, president of Telluride Jazz Festival Inc., says the event is America's answer to Montreux. Born in Europe, Terstenjak listened to the Voice of America and became an avid jazz buff while a teenager.

"Switzerland has the Alps," he says, "and we have the Rockies."

There isn't any more beautiful setting anywhere than Colorado in August."

In addition, Terstenjak notes, a series of jazz workshops will be held. Dave Friesen will conduct a workshop for bass; Getz, Woods and the young Matrix group will supervise others.

Dizzy Gillespie received top billing at the 1977 event. "If this ain't paradise," he told Terstenjak, "then heaven can wait."

Telluride is possible because of financial backing by Frontier Airlines and the Joseph Schlitz Brewing Co. Talent advisor is Dr. Herb Wong, Berkeley educator and writer.

With a population of only 1,200 persons, Telluride will have 2,000 beds available, with seven motels and numerous campgrounds offering additional accommodations.

"Our festival," Terstenjak says, "is held outdoors in the town park. Senior citizens will be allotted chairs;

other attendees will enjoy the music picnic style, on the grass. There will be food and wine and beer concessions, but we will sell no more than 7,000 admissions to maintain control of our natural, relaxed environment."

The event will follow, by two months, Telluride's massive bluegrass/country festival held this year June 23-25 (Billboard, June 24, 1978).

Tellurideans would like for the jazz bash to become internationally known, a la Montreux, and they are convinced it will be. "Back in the 19th century," Terstenjak reports, "our town was noted for its bars, bordellos and gambling houses. Butch Cassidy's gang galloped off to Utah with their saddlebags bulging from their first robbery, the bank of Telluride."

"We believe our festival will give this nice little mountain town a better image."



FREE SHOW—Journey gives a free concert in Saratoga, N.Y.

## Col's Artist Development

• Continued from page 52

nating the stations' position on the dial.

This is usually done in such smaller markets as Cleveland or Minneapolis, since at a major market such as New York, putting together such an event with a major group at a major venue causes "the responsibilities, costs and the stakes to go up proportionately," says Andon.

In Saratoga, Andon continues, it was not too prohibitive to do the free concert inasmuch as this has become almost an annual event, first begun three years ago with the Blue Oyster Cult. Also all three bands were in the area so it was not too expensive to bring them to the site. Cutting costs further, Journey allowed the opening two acts to use its sound system for the show.

Coffino says that aiding him in the project was Columbia's publicity and promotion departments in New York, and the CBS Hartford branch which sells records in that area.

Prior to the concert Coffino met with the local press and radio stations WRPI, WGY, WGF, WKAJ, WQBK-FM, WWSC, WTRY, WPTR-AM, WFLY-FM and WWVD to arrange for public service announcements about the concert.

Columbia bought no ads to promote the show. It didn't need to, says Coffino. Because the concert was free, time spent on the announcements of the concert can be included in the public service announcement quotas required by the government of all radio stations, Coffino claims.

Coffino says that though it rained earlier in the day, by afternoon the rain had let up and the weather cleared for the concert's start at 6 p.m. The concert created some traffic jams in the area, but beyond that there were no problems.

## VARIETY ON SUMMER'S LENOX BILLS

NEW YORK—A varied fare of progressive country, rock, jazz and reggae acts is slated for this year's outdoor concert series at the Lenox (Mass.) Music Inn.

The Climax Blues Band and the Cars opened the series June 17, followed the next night by Bob Marley & the Wailers and the Imperials. This is the ninth season of Music Inn concerts, which are held in a natural setting.

A jazz program featuring Roy Ayers & Abiquity and the Crusaders was set for Sunday (25). Other acts set to appear are John Prine and Richie Havens (July 15), Jerry Jeff Walker and the Dirt Band (22); Jean Luc-Ponty (23); New Riders and Richie Furay (30); David Bromberg, McGuinn, Clark & Hillman and Tracy Nelson (Aug. 19), and Bonnie Raitt (Sept. 3).

The Aug. 19 date represents a reunion concert of sorts as Roger McGuinn, Gene Clark and Chris Hillman are former members of the Byrds.

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# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	FRANK SINATRA—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, June 17	17,312	\$7-\$12.50	\$202,952*
2	BOB MARLEY & THE WAYLORS/STANLEY CLARKE—Ron Delsener, Madison Square Garden, New York, N.Y., June 17	19,600	\$9-\$10	\$189,700*
3	HEART/BOB WELCH—Pace Concerts, Summit, Houston, Tex., June 15	18,877	\$7.35-\$8.35	\$152,589*
4	BOB SEGER & THE SILVER BULLET BAND/TOBY BEAU—Wolf & Rissmiller, Forum, Inglewood, Calif., June 15	14,283	\$6-\$8	\$105,249*
5	TED NUGENT/BLACK OAK—Brass Ring Prod., Cobo Arena, Detroit, Mich., June 17	11,665	\$7.50-\$8.50	\$95,532
6	TED NUGENT/BLACK OAK—Brass Ring Prod., Cobo Arena, Detroit, Mich., June 16	11,654	\$7.50-\$8.50	\$95,439
7	SHAUN CASSIDY—Frank J. Russo Inc./Tour Prom. Inc., Civic Center, Providence, R.I., June 17	11,671	\$8-\$8.50	\$95,015
8	STEVE MARTIN/STEVE GOODMAN—Feyline Presents Inc., Redrocks, Denver, Colo., June 17	9,000	\$9.90	\$88,258*
9	BEACH BOYS—Concerts West/Cross Country Concert Corp., Col., New Haven, Conn., June 18	10,774	\$6.50-\$8.50	\$87,366*
10	BEACH BOYS—Concerts West/Cross Country Concert Corp., Civic Center, Springfield, Mass., June 17	9,470	\$6.50-\$8.50	\$78,844*
11	BOB SEGER & THE SILVER BULLET BAND/TOBY BEAU—Bill Graham, Col., Oakland, Calif., June 18	11,270	\$5.50-\$7.50	\$77,568*
12	AMERICA/LIVINGSTON TAYLOR—Don Law Co., Cumberland County Civic Center, Portland, Maine, June 18	9,000	\$6.50-\$7.50	\$59,481*
13	O'JAYS/CON FUNK SHUN/FAZE-O—Dimensions Unlimited/Taurus Prod., Conv. Center, Pine Bluff, Ark., June 17	8,330	\$6.50-\$7.50	\$58,263
14	HEART/BOB WELCH—Contemporary Prod./Chris Fritz & Co./Little Wing, Fairgrounds, Tulsa, Okla., June 14	7,928	\$7-\$8	\$58,128
15	HEART/BOB WELCH—Rocky Mountain Concerts, Ector County Col., Odessa, Tex., June 17	7,053	\$7-\$8	\$52,448
16	ANDY GIBB/ALESSI BROTHERS—Feyline Presents Inc., Lloyd Noble Center, Norman, Okla., June 12	6,601	\$6.75-\$7.75	\$50,869
17	ANDY GIBB/ALESSI BROTHERS—Contemporary Prod./Chris Fritz & Co., Mun. Aud., Kansas City, Mo., June 13	5,500	\$7.50	\$41,633
18	LITTLE FEAT/JOHN HALL—Avalon Attractions, Shrine Aud., Los Angeles, Calif., June 18	4,174	\$7.50-\$8.50	\$34,895
19	BRUCE SPRINGSTEEN—Contemporary Prod., Kiel Aud., St. Louis, Mo., June 17	4,516	\$6.50-\$7.50	\$33,662
20	SERGIO MENDES & BRAZIL 88/RICKY JAY—Concord Pavilion, Pav., Concord, Calif., June 17	4,265	\$4.50-\$7.50	\$24,082

### Auditoriums (Under 6,000)

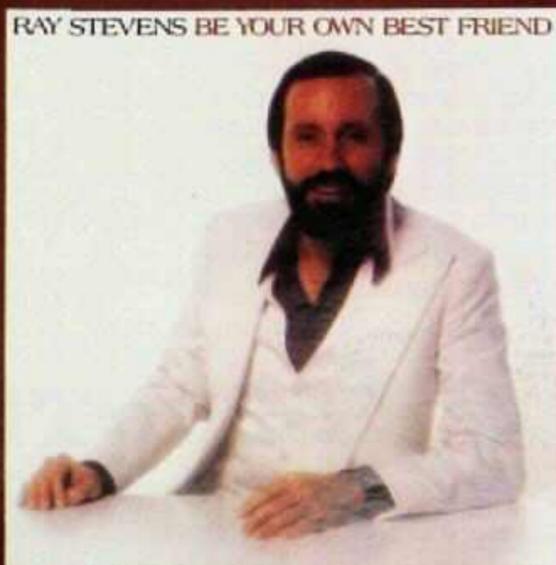
1	HEART/BOB WELCH—Contemporary Prod./Chris Fritz & Co., Century II, Wichita, Kansas, June 13	4,900	\$7.50-\$8	\$37,967
2	ROLLING STONES/ETTA JAMES—Monarch Entertainment, Capitol Thea., Passaic, N.J., June 14	3,506	\$10.50	\$36,813*
3	HEART/BOB WELCH—Pace Concerts/Jam Prod., Mun. Aud., San Antonio, Tex., June 16	4,399	\$7-\$7.50	\$32,853
4	RENAISSANCE/AZTEC TWO-STEP—Monarch Entertainment, Capitol Thea., Passaic, N.J., June 18	3,456	\$7.50-\$8.50	\$28,172*
5	BILLY COBHAM/JOHN McLAUGHLIN—Brass Ring Prod., Music Thea., Royal Oak, Mich., June 17	3,274	\$7.50-\$8.50	\$27,613
6	LITTLE FEAT/JOHN HALL—Bill Graham, Comm. Thea., Berkeley, Calif., June 14	3,431	\$5.50-\$7.50	\$23,629*
7	LITTLE FEAT/JOHN HALL—Avalon Attractions, County Bowl, Santa Barbara, Calif., June 16	2,662	\$6.50-\$8.50	\$21,923
8	RENAISSANCE/AL DIMEOLA—Pace Concerts, Jones Hall, Houston, Tex., June 12	2,979	\$6.50-\$7.50	\$21,735*
9	KINKS—Schon Prod., State Thea., Minneapolis, Minn., June 13 (2)	2,929	\$6.50-\$7.50	\$21,300
10	BRUCE SPRINGSTEEN—Contemporary Prod./Chris Fritz & Co., Mem. Hall, Kansas City, Kansas, June 16	2,777	\$7.50	\$20,828
11	BRUCE SPRINGSTEEN—Contemporary Prod./Chris Fritz & Co., Hancher Aud., Iowa City, Iowa, June 13	2,568	\$7.50-\$8	\$20,177
12	DONNA SUMMER—California Concerts, Fox Thea., San Diego, Calif., June 15	2,300	\$7.50-\$8.50	\$20,083
13	KINKS/CHARLIE—Bill Graham, Center For Performing Arts, San Jose, Calif., June 16	2,700	\$7-\$8	\$19,956*
14	BRUCE SPRINGSTEEN—Contemporary Prod./Chris Fritz & Co., Music Hall, Omaha, Neb., June 14	2,518	\$6.50-\$7.50	\$18,455
15	LITTLE FEAT/JOHN HALL—Bill Graham, Thea., Sacramento, Calif., June 13	2,375	\$6.65-\$7.65	\$17,936*
16	KINKS/CHARLIE—Star Date Prod., Performing Arts Center, Milwaukee, Wisc., June 12	2,302	\$6.50-\$8.50	\$17,775
17	GODZ/CHEAP TRICK/TRIGGER—Belkin Prod., Music Hall, Cleveland, Ohio, June 16	2,922	\$5.50-\$6.50	\$16,394*

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## Mobile Discos Proliferate At Bowling Green

BOWLING GREEN, Ohio—For several students at Bowling Green State Univ., the road to prosperity is paved for the traffic of portable discos. And the traffic is getting heavier.

According to the Union Activities Office, which oversees entertainment for the 16,000-student school, there are always five or six disco entrepreneurs registered for referral through the school. Some are slickly professional, with catchy names and active advertising programs, while others are registered only by a name and phone number.

They all add up to a lot of disco business, particularly since this college town of 26,000 has at least two permanent disco establishments and the school has its own disco equipment.

Steve Bagley, who runs Campus Enterprises, says his sound system is kept busy about four times a week at an average price of \$20 an hour for a four-hour party. In the nearly four years he's operated, he has accumulated about \$5,000 worth of sound equipment.

Bagley's clients have included local sororities and fraternities, high school organizations, lodges and conventions. He advertises through the Yellow Pages, the town daily and with imprinted novelty items, such as coasters and calendars. Now nearing graduation, Bagley intends to do only conventions and weddings in the near future and to eventually sell his operation.

Maury Gallisa's Dirty City Sounds is a more modest venture than Bagley's. He has an equipment investment of around \$2,500. His in-town rates are around \$12 an hour and an additional \$10 an hour for a driver if the equipment is taken out of town.

The outfit, he says, is usually booked for two or three times a week. Dirty City plays mostly for sororities, Gallisa reports, but he says it has also been booked for affairs as diverse as parties for students' parents to dances for the Gay Union.

Dirty City is advertised through the campus daily and by direct mail to campus organizations (free through the campus mail system). Usually, Gallisa works with two assistants, although he says he can do the work by himself when necessary. He has been operating about two years.

Harry Brown, a former student at the university, has run his Music Machine Co. for "about three years, off and on." Unlike the other operators, Brown prefers to rent his system for extended periods and hire others to operate it. One-nighters, he says, are booked at a rate of from \$15 to \$25 an hour, but he charges bars only \$50 or \$60 a night for three to five-night runs.

Brown's main complaint about business is that "there are lots of sound systems on campus, and it's easy to get underbid." Brown says he hires deejays from a small local radio station to run his shows and a local sound company to do the setups. As for the musical preferences of his clients, Brown admits, "I don't really know. I just let the deejays who work for me buy the records."

Larry Garvin got into the business last October. His hourly rates are \$10, and he works mostly for fraternity houses—usually "once or twice a month."

## Signings

Karen Wheeler to Capitol Records with David Barnes producing. Mercury artist Johnny Rodriguez to Happy Shaban and Nashville music business attorney John Lenz for total career direction. Rodriguez's bookings will be coordinated by Celebrity Management, Inc. Hilltop Records artist Ray Pillow to Lamar Fike for management. RCA's Dewayne Orender to Professional Management Services, Ltd., with a personal management contract. Diana Williams to Universal Management, Inc. for bookings. Daphne Swilling to House Top Records. Sheila Lynne and Earle Davis to E.C.S. Records.

Tammy Anne and Donnie Brown to Universal Records. Elektra/Asylum artist Vern Gosdin to Ron Blackwood for personal management. Stephen Nielson and Ovid Young, a duo piano team, to Linda Miller & Associates and Limited Edition Talent for booking and management.

Jamaican reggae pioneer Peter Tosh to Rolling Stones Records. He is now on tour with the Rolling Stones who have appeared on his debut LP, expected soon. George Thorogood resigns to Rounder Records for three more albums in the next two years. Teddy Pendergrass to Alive Enterprises for management. Shooting Star, from Kansas City, to Golden Lion for management.

Paul Anka rejoins RCA after stints with UA and ABC Paramount. His first single under the new pact is "Brought Up In N.Y., Brought Down In L.A." an Anka original. It will follow the release of his LP "Listen To Your Heart." The LP was produced by David Wolfert. Wayne Newton extends his pact with Summa Corp. for its Sands, Desert Inn and Frontier Hotels through 1983. Pact calls for 30 weeks a year at the Summa hotels. Pact is for six figures.

Patrice Rushen to Elektra/Asylum. Pianist was formerly on Fantasy. She is currently producing her own jazz LP.

## Talent Talk

Hologram Records' artists Axis are being described as one of the loudest bands around following an ear-splitting session at New York's Record Plant. Townes Van Zandt now represented by Lamar Fike management of Nashville.

Author Mark Bego penning biogs on Barry Manilow and the Captain & Tennille for Tempo Books, Grosset & Dunlop's new pop division. Rare Earth touring to support its comeback LP on Motown.

Look for the Rolling Stones to play several small halls in New Jersey this month or next, with one date representing a return to a hall they appeared in years ago. Walter ("Fifth Of Beethoven") Murphy's next LP is a concept album pegged around the "Phantom Of The Opera" story.

## Belmont Concerts

• Continued from page 52

vares, Kenny Loggins, Dave Mason, Glen Campbell and the Average White Band.

Elsewhere, rock and pop acts are being used for the first time at the Jones Beach Theatre, Wantagh, also on Long Island, where Guy Lombardo produced his annual outdoor musicals.

Lee Gruber and Shelly Gross of Music Fair concerts have taken over the operation, and are presenting pop Sunday nights at 8 p.m., when their production of "Annie Get Your Gun," starring Lucy Arnez, is dark. The pair own the popular Westbury Music Theatre, nearby.

Tickets are priced at \$8.75 and \$9.75 for the concerts, in contrast to the \$3.50-\$9.50 spread that prevails for the musical. The concerts begin Sunday (2) with Gordon Lightfoot and Kate Taylor. Other acts set are Blue Oyster Cult (16); Manhattan Transfer and the Letterman (23); Seals & Crofts (30); George Benson (Aug. 6); England Dan and John Ford Coley (20); Teddy Pendergrass and Ashford & Simpson (Sept. 3); Bonnie Raitt (4), and Chicago (5).

## Talent In Action

### ROLLING STONES

Capitol Theatre, Passaic, N.J.

The marquee said "closed for repairs" but the few thousand kids that were milling around downtown Passaic June 14 were not fooled. The streets were lined with people holding signs that pleaded for tickets. Men leaning over barricades were waving \$50 and \$100 bills at ticket holders as they entered the theatre. Television crews from almost every local station were on hand. The first of the Stones surprise concerts came as a surprise to no one.

The show was almost an hour late getting started but no one seemed to mind as it gave the large number of record industry people in the house a chance to socialize. The crowd continued to socialize during Etta James' strong 50-minute set.

But by the time the Stones hit the stage everyone was ready to get down to business and the Stones did not disappoint. The legendary rockers came out rocking and did not let up as 14 out of the 19 songs performed were straight ahead rockers. It was the Stones at their best, no flash, no gimmicks, just rock-n-roll.

The first half of the 105 minute show was devoted, for the most part, to material from the latest Stones album "Some Girls." The notable exception was a particularly strong rendering of "Honky Tonk Woman," which was the third song performed.

For most of the new material, lead singer Mick Jagger contributed to the musical background by playing rhythm guitar or piano. Standouts among the new songs were the band's current single "Miss You" and a rocker in the best Stones tradition, "Respectable."

The second half of the show was dominated by vintage Stones material such as "Love In Vain," "Tumbling Dice," "Brown Sugar" and "Jumping Jack Flash." Despite the preponderance of usually blasé industry types in the house, the Stones were received with the same type of wild adulation they get from non-industry fans.

Etta James was reviewed here recently.  
ROBERT FORD JR.

### BOB SEGER TOBY BEAU

Forum, Inglewood, Calif.

Seeger and his lively Silver Bullet Band ignited a filled-to-the-rafters, 19,000 plus house with as powerful a set of rock'n'roll the venue has ever witnessed.

And after playing for a long 90-minutes, incorporating material from all aspects of his dozen year career, Seger's 20 tunes and four encores still left the crowd hungry for more of his firebrand and spirited rock.

Riding the crest of an already platinum Capitol LP, "Stranger In Town" with its "Still The Same" Top 10 single, Seger blended five tunes from that album into the set including "Old Time Rock'n'Roll," "Feel Like A Number," "Still The Same," "We've Got Tonight," and "Hollywood Nights."

From the previous "Night Moves" LP came "Rock 'N' Roll Never Forgets," "Mainstreet," "The Fire Down Below" and the title song. "Nutbush City Limits," "Traveling Man," "Beautiful Loser," "Turn The Page," "Ramblin' Gamblin' Man," and "Katmandu" came from the "Live Bullet" double LP.

The pace was feverish most of the evening although when the Detroit-rocker did a ballad he stood with the best balladeers in rock today.

Outstanding of the slower-paced material was "We've Got Tonight" when he was backed by two female background singers and "Turn The Page," perhaps the ultimate road song. The background singers are now a permanent part of the band's live appearances.

In addition to his riveting songwriting ability, Seger draws great strength from a full-bodied, soulful vocal style and in person it's even more evocative than on record. The drama and presence his singing creates is unique in rock.

A dozen years of honing his art has also given him a smoothly commanding stage presence that is simple, direct and contagiously energetic.

The Silver Bullet Band was tight knit and provided a dynamic musical catalyst for Seger's singing—particularly the explosive tenor and also sax work of Alto Reed.

And Seger reminded the audience his talents encompass more than singing as he strummed an amplified acoustic guitar on "Still The Same" and "Night Moves," as well as playing piano on "We've Got Tonight."

At one point during an encore, Alto Reed jumped into the audience, carried on the shoulders

of security men, for a sax break that brought the enthusiasm of the evening to a volcanic peak.

The Forum lighting also proved effective as continually shifting rainbow lights helped accent the moods of certain songs. A strobe was used for "Night Moves" which added to the tune's already under the stars feel.

Opening was RCA's Toby Beau, a Texas country rock outfit that offered a pleasing 30-minute, 10 tune set that was reminiscent of the Eagles.

Included in its very commercial set was "My Angel Baby," a pretty, melodic ballad already enjoying considerable chart success.

JIM McCULLAUGH

### DONNA SUMMER

Universal Amphitheatre, Universal City, Calif.

If Summer's June 17 performance (first of three soldout evenings) proved anything, it clearly defined her as a versatile performer, in the Diana Ross mold, whose talents far exceed the disco bag she's been primarily categorized in.

Performing material from her five Casablanca albums, the show was evenly paced, divided in two parts by an intermission.

The 21-tune, two-hour show had the savvy of a Las Vegas production, complete with a full orchestra encompassing horns and strings, Summer's multi-costume changes, smoke and a fireworks ending.

Summer opened with the overture from her last album "Once Upon A Time," and proceeded into "Could It Be Magic," "Try Me—I Know We Can Make It," "Only One Man," "I Remember Yesterday," a stirring rendition of "The Way We Were," "Love's Unkind," "My Man Medley," "If You Got It Flaunt It," and an emotional first half ending of "Mimi's Song," dedicated to her daughter who joined her onstage for a goodnight kiss.

The numerous costumes she wore, tied in well with the theme and pulse of the songs as she transformed herself from sultry, leggy dresses to white fur outfits. Summer emits a sexual stage presence, due in part to the material, which is of a sensuous nature. Her gestures and verbal narratives add more heat to the fire.

The second half was more upbeat and contained most of Summer's best known songs. Beginning with "Once Upon A Time," she segued into "Fairytale High," "Faster And Faster," "A Man Like You," a rousing version of "I Love You," "Winter Melody," "Spring Affair" and the most sexual number, her first hit "Love To Love You Baby," which bordered on the obscene as Summer fondled the microphone, supplied the appropriate moans and groans and danced in a suggestive manner. Her scanty dress, cut at the side for maximum leg exposure, aided the total effect.

The final numbers were her big pop hit "I Feel Love" and a superlative finale of "Last Dance" from "Thank God It's Friday" which had the entire audience standing, dancing in the aisles and clamoring for more.

She returned for a gospel flavored encore which still wasn't enough for the hungry crowd. Summer's three-day stand was being recorded for a live album and should reflect a bundle of energy.

ED HARRISON

### ANDY GIBB

Arena, Long Beach, Calif.

Andy Gibb, the handsome 20-year old kid brother of the Bee Gees, played to a two-thirds-filled auditorium (about 10,000) June 6, went through 16 tunes and totally mesmerized the screaming, idol-worshipping, predominately female teeny-bopper crowd.

The 80 minute performance by Gibb followed a rather dull but well coordinated hour-long set by the hard-rock group, Sherbert. While lead singer Daryl Braithwaite performed aptly (if not inspiringly) on most tunes and drummer Alan Sandow was strongly dynamic throughout, the set's lack of variation in tempo and its overall overkill negated most plusses.

The electricity in the air at the half-hour intermission between acts virtually turned into waves of squealing as Gibb finally made his initial appearance onstage.

Attired in a three-piece suit, which, by show's end, dwindled to just one—his trousers—young Gibb immediately cast his spell over the adoring crowd with a nervous rendering of "Flowing Rivers" and "Starlight." (The nervousness came from a standup mike which not only wouldn't stand up when put down but spewed out an annoying feedback as well.)

He regained his composure, however, when

he went into a selection from his current LP "Shadow Dancing," which for the first time accentuated the Gibb-patented falsetto voice. Once he got into some other chart-busters like "Everlasting Love," "(Love Is) Thicker Than Water" and last year's click, "I Just Want To Be Your Everything," it was all down hill for Gibb. The squealing never let up.

Except for the baring of his chest in the final moments of his act, he never fell from grace. His only mistake came when he sang "Words" as a tribute to his brothers and asked the audience to sing along; few were old enough to remember the song, let alone the words.

Backed by a band that was comprised of two guitars, two keyboards, drums, bass and percussion, Gibb pranced his way across the stage with a cat-like smoothness which belied his tender years.

Save for the dulling effect some of his self-penned non-hits evoked, it is obvious that young Gibb has learned his lessons well from his older brothers.

JOE X. PRICE

### JOHN MILES LISA BURNS

Bottom Line, New York

Miles has been touring in support of his first album for Arista in this territory, and working hard to enlarge his audience.

The reception afforded the British rocker June 9 suggests he is succeeding, for the capacity crowd was enthusiastic to the point of twin encores.

Miles boasts several strengths: solid vocals, sharp guitar play and strong material. In addition, his three-man combo of Barry Black on drums, Bob Marshall on bass and Brian Chapman on keyboards is a perpetual dynamo.

The 10-song set was well-paced to showcase Miles' rock'n'roll talents in tunes like "Highly," "Border Line" and "Stand Up And Give Me A Reason," yet did not minimize his ear for a mellow-mood melody, as in "Overture" and "Zargon."

The latter, title tune of Miles' Arista debut, also demonstrated his keyboard virtuosity with dramatic and fluid fill-ins.

The Briton could use a little stage personality—he kept announcements to a minimum in his 70-minute show—but it's not a serious shortcoming.

The evening peaked with a powerful repertoire triumvirate: "Slow Down," a pulsating piece of disco which was popular in the clubs last year; "Music," a two-tempo anthem that aroused special enthusiasm from the audience; and "Roll Over Beethoven," a rousing revival which sparked fine, climactic contributions from the whole combo.

Opening for Miles, distaff rocker Lisa Burns delivered an idiosyncratic 40-minute selection of tunes from her MCA debut LP, including "In The Streets" and "Soul Deep."

The lady is vocally compelling and overspills with nervous energy, but this needs to be disciplined into moments of musical light and shade for maximum effect. Nevertheless, she shows promise.

ADAM WHITE

## Moffatt Relocates

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# Jazz

## Michel Into Audiophile Product Long-Time Producer Dickering With Hardware Makers

By ELIOT TIEGEL

LOS ANGELES—Ed Michel, veteran freelance jazz producer, has two healthy relations going with Fantasy and John Syner's new Artists House label, but he's got his creative fingers itching to get into super-fi recordings and direct-to-disk activities.

Michel says he's talking to two hardware manufacturers anent creating super sounding LPs to sell with their equipment. Who are they? He's cautiously not saying, but he intimates that this expansion of his work can take him into the direct-to-disk field.

"Lots of hi fi people all of a sudden are interested in jazz," he says in the calm quiet of a morning, away from the limited lighting and intensity of his normal recording studio environment.

"There's a clarity there they want to use to demonstrate their equipment. Which means in the next year I will start doing specialized albums for equipment manufacturers who say that records don't sound good."

Michel's principal client is Fantasy's reactivated Galaxy label. He's already cut 14 LPs for the Berkeley-based label since last summer and he expects to do an equal number by the end of this year.

Red Garland, Ira Sullivan, Philly Joe Jones, Tommy Flanagan, Hank Jones, Roy Haynes, Richard Davis, Shelly Manne, Stanley Powell.

on another 400." Michel says he draws a production fee—it's an advance against royalty—and his royalty rate runs from 3% up to 6%. He



Billboard photos by Bonnie Tiegel

**Edit Man:** Producer Ed Michel and Alice Coltrane listen to the mix of her forthcoming Warner Bros. LP with Michel handling the sound mix.

In this first batch of Galaxy LPs are two titles each by Jones, Haynes, Davis, Powell, plus solo works by Manne, Garland, Sullivan, Philly Joe, Flanagan plus a duet between Flanagan and Hank Jones.

Next month Michel and Jim Stern, Fantasy's chief engineer, journey to Japan to record several LPs at the Tokyo Jazz Festival. Michel says he's planning to cut an evening each with McCoy Tyner, Ron Carter, Tony Williams and the Galaxy All Stars: Red Garland, Hank Jones, Roy Haynes, Richard Davis and a Japanese saxophonist.

For John Syner's new label, Michel worked on 20 of the first 50 titles. These are masters which the former head of A&M's Horizon line has acquired and is having remastered and redone. "I was in New York for three weeks working on these recordings," Michel says, forcing a heavy look to crease his face indicating it was all work, work, work.

Among the first five titles he worked on were performances by Charlie Haden, Hampton Hawes (possibly the late pianist's last LP), Thad Jones/Mel Lewis band, Ornette Coleman, Cecil Taylor and a Max Roach-Archie Shepp duet. Original recordings were done in L.A. with Haden, Coleman and Hawes.

Michel, 41, who has been recording 22 years and has gray hairs to prove it, estimates his production costs at \$10,000 for an LP. He attributes Fantasy's having its own three-studio complex as holding down the costs because "they don't charge you for the studios."

And he notes, "In a week in a good studio, you will spend \$1,500 in studio costs—if you're lucky."

The jazzman says he's produced 400 LPs in his career and "worked

claims his records "start making a profit seven years" after they've been released because there is steady movement.

In a somewhat boastful manner



**Sound Decision:** Michel follows his ears to discern the proper balance of instruments.

Michel says he turns down projects by labels and individual musicians. How come? "I'm getting more honest," he answers. "Every record company wants you to execute their preconceived idea of an album and I won't do it."

He says he won't work with acts who don't know "how to define what they want."

One artist who does know is Alice Coltrane, wife of the late jazz giant. Ed's been working with her since 1969. An upcoming LP for Warner Bros. will be a two-record set with assistance from Roy Haynes and Reggie Workman. That's an avant-garde record.

## Milwaukee Has New Nightclub Spot

CHICAGO—Touring mainstream jazz acts are adding a new stop at Dr. Feelgood's Jazz River Boat in Milwaukee.

The small, picturesque, riverside club has begun booking name jazzmen, with Eddie Harris and Phil Woods recently inaugurating the new entertainment policy.

Owner Ken Gerlat "Dr. Feelgood" says the aim is to host national artists once or twice a month in the 110-seat room. Barney Kessel will perform June 25.

The River Boat has featured local

jazz performers since opening almost three years ago.

"We're a mainstream jazz club, period," says Gerlat. "No fusion, no transition, just straight ahead jazz."

Gerlat says mainstream jazz acts have not had a place to perform in Milwaukee, though the more popular fusion acts are booked into larger halls.

WPMR, jazz/classical radio station, is joining Gerlat in promoting the name act appearances. Station devotes about 42 hours weekly to jazz programming.

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	37	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
2	2	21	<b>WEEKEND IN L.A.</b> George Benson, Warner Bros. 2WB-3139
3	33	2	<b>SOUNDS</b> Quincy Jones, A&M SP 4685
4	15	4	<b>MAGIC IN YOUR EYES</b> Earl Klugh, United Artists UA LA 877
5	11	2	<b>ARABESQUE</b> John Klemmer, ABC AA-1068
6	3	21	<b>RAINBOW SEEKER</b> Joe Sample, ABC AA 1050
7	7	13	<b>SAY IT WITH SILENCE</b> Hubert Laws, Columbia JC-35022
8	5	8	<b>CASINO</b> Al DiMeola, Columbia JC 35277
9	8	28	<b>LIVE AT THE BIJOU</b> Grover Washington Jr., Kudu KUX 3637 (Motown)
10	20	2	<b>FREESTYLE</b> Bobbi Humphrey, Epic JE 35338 (CBS)
11	6	4	<b>ELECTRIC GUITARIST</b> John McLaughlin, Columbia JC 35326
12	26	2	<b>THE CAPTAINS JOURNEY</b> Lee Ritenour, Elektra 6E-136
13	4	8	<b>MODERN MAN</b> Stanley Clarke, Nemperor JZ 35303 (CBS)
14	18	6	<b>SPYRO GYRA</b> Spyro Gyra, Amherst AMH 1014
15	16	4	<b>EVERYDAY, EVERYNIGHT</b> Flora Purin, Warner Bros. BSK 3168
16	10	8	<b>LOVELAND</b> Lonnie Liston Smith, Columbia JC 35332
17	17	4	<b>HEART TO HEART</b> David Sanborn, Warner Bros. BSK 3189
18	13	15	<b>WEST SIDE HIGHWAY</b> Stanley Turrentine, Fantasy F-9548
19	14	11	<b>BURCHFIELD NINE</b> Michael Franks, Warner Bros. BSK 3167
20	9	13	<b>LOVE ISLAND</b> Deodato, Warner Bros. BSK 3132
21	19	6	<b>BALTIMORE</b> Nina Simone, CTI CTI 7084
22	12	4	<b>SKY BLUE</b> Passport, Atlantic SD 19177
23	24	2	<b>BOOGIE TO THE TOP</b> Idris Muhammad, Kudu KU-38 (CTI)
24	21	8	<b>SPINOZZA</b> David Spinozza, A&M SP 4677
25	22	15	<b>LOVE WILL FIND A WAY</b> Pharoah Sanders, Arista AB 4161
26	29	4	<b>DON'T ASK MY NEIGHBORS</b> Raul de Souza, Capitol SW 11774
27	23	6	<b>INNER CONFLICTS</b> Billy Cobham, Atlantic SD 19174
28	28	21	<b>HOLD ON</b> Noel Pointer, United Artists UALA 848-11
29	25	6	<b>BRAZIL—ONCE AGAIN</b> Herbie Mann, Atlantic SD 19169
30	31	4	<b>GLIDER</b> Auracle, Chrysalis CHR 1172
31	NEW ENTRY		<b>BREEZIN'</b> George Benson, Warner Bros. BS 2919
32	32	34	<b>HEADS</b> Bob James, Columbia JC 34896
33	NEW ENTRY		<b>PERCEPTIONS</b> Charles Earland, Mercury SRM-1-3720
34	34	54	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE</b> Warner Bros. 2BZ 3052
35	35	2	<b>THE VERY BEST OF BIRD</b> Charlie Parker, Warner Bros. 2WB-3198
36	36	11	<b>LET'S DO IT</b> Roy Ayers, Polydor PD1-6126
37	37	21	<b>THE PATH</b> Ralph MacDonald, Marlin 2210 (TK)
38	30	21	<b>HERB ALPERT &amp; HUGH MASEKELA</b> Horizon SP 728 (A&M)
39	39	8	<b>PEG LEG</b> Ron Carter, Milestone M9082 (Fantasy)
40	40	8	<b>JUST FAMILY</b> Dee Dee Bridgewater, Elektra 6E-119
41	27	6	<b>BOP-BE</b> Keith Jarrett, ABC IA 9334
42	NEW ENTRY		<b>SUITE LADY</b> Gap Mangione, A&M SP 4694
43	NEW ENTRY		<b>LIVING ON A DREAM</b> Wayne Henderson, Polydor PD-1-6145 (Phonodisc)
44	NEW ENTRY		<b>CHASE THE CLOUDS AWAY</b> Chuck Mangione, A&M SP 4518
45	NEW ENTRY		<b>THE X FACTOR</b> Michael White, Elektra 6E-138
46	38	16	<b>THE MAD HATTER</b> Chick Corea, Polydor PD 1-6130
47	NEW ENTRY		<b>THE ATLANTIC FAMILY LIVE AT MONTREUX</b> Various Artists, Atlantic SD-2-3000
48	NEW ENTRY		<b>LIVE AT MONTREUX</b> Don Ellis, Atlantic SD 19178
49	NEW ENTRY		<b>TO THE BEAT OF A DIFFERENT DRUM</b> John Coltrane, ABC/Impulse I29346-2
50	NEW ENTRY		<b>CUMBIA &amp; JAZZ FUSION</b> Charles Mingus, Atlantic SD 8801

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JULY 1, 1978, BILLBOARD



**Working with modern jazz as well as mainstream music requires Michel's complete concentration.**

Michel, who normally specializes in avant-garde material, is cast in somewhat of a different vein, producing music with a time stamp on it. He calls it "re bebop" because he says it's not pure bop and it's not nostalgia.

"These are guys who came up playing it and the music which came after and they don't play it now as it was played in 1945.

These re bebop players are among the musicians he's cut for Galaxy:

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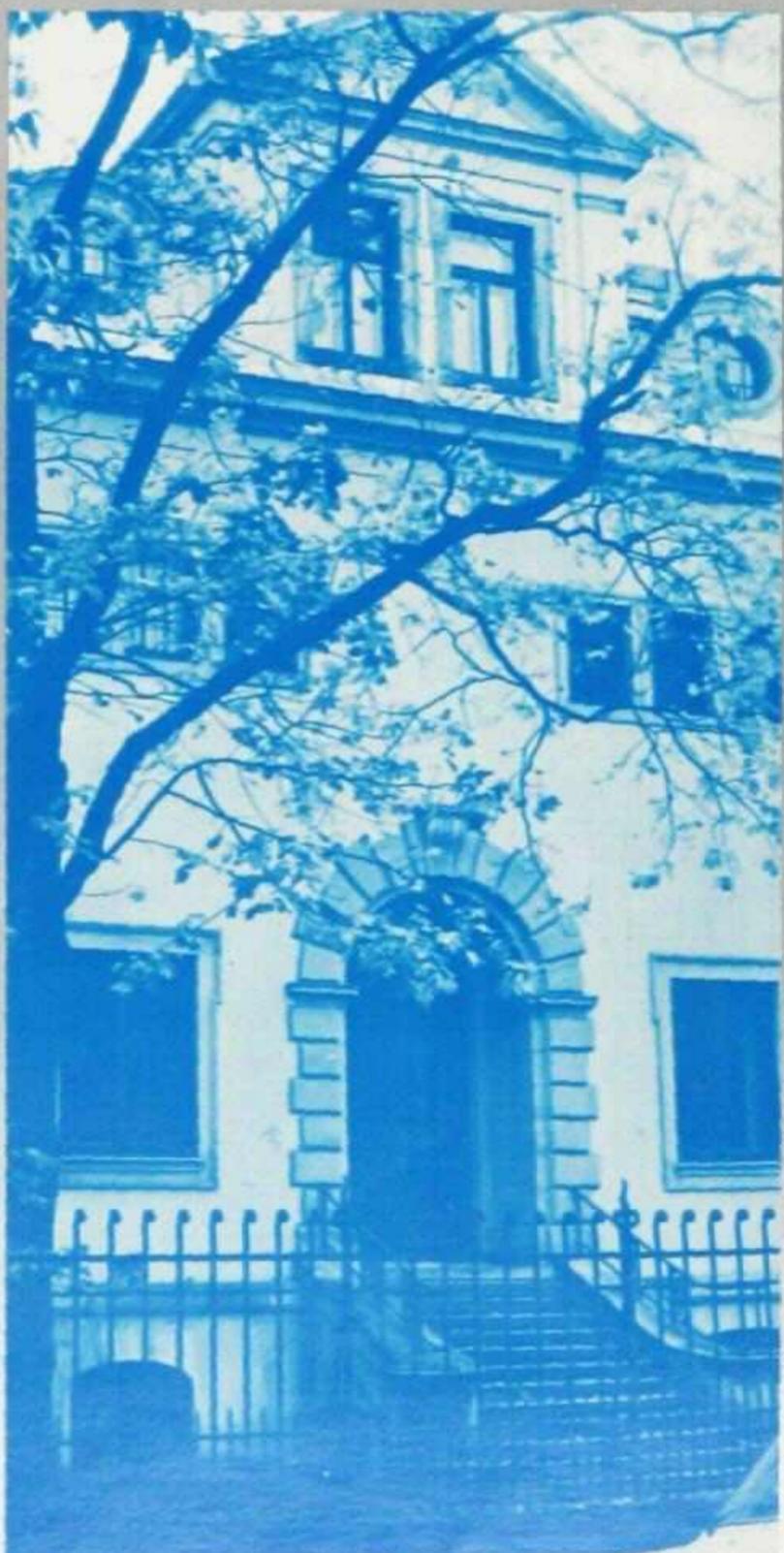
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**30 YEARS**  
**SIEGEL MUSIC**  
**COMPANIES**  
**10 YEARS**  
**OLYMPIA MUSIC**  
**PRODUCTION**  
**5 YEARS**  
**JUPITER RECORDS**

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**SIEGEL**  
**MUSIK**  
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**OLYMPIA**  
**MUSIK**  
**PRODUKTION**

**OP**  
**JUPITER-RECORDS**



# A MUSIC EMPIRE BUILT TO INSPIRE CREATIVE PARTICIPATION



Ralph Maria Siegel, composer, lyricist and founder of the publishing companies that bear his name.



Peggy March, U.S. singer, who sang on record the first number one hit Ralph Siegel ever wrote.



Axel Meyer-Woelden, legal representative of top German music people, pictured, second from left, with, from left, Werner Schueler, Siegel's general manager; singer Chris Roberts; and Ralph Siegel.



Peter Alexander, one of Germany's biggest-selling pop superstars.

Thirty years have passed since the Siegel music publishing companies came to life in a wooden barracks-type construction in a northern suburb of Munich known as Schwabing.

In recalling the origins, one has to bear in mind the basic situation of those times. World War II, probably the most ter-

rible war the world had ever experienced, had just ended. Germany and its towns had been bombed to pieces and Germany itself was out for the count.

Berlin, once the capital city, was divided into four sectors and lay in rubble. And the creative people who had, at one

*'The idea was to build up a company, but not to rely solely on the creative, musical talents of himself as a one-man enterprise.'*

*'His first song, published in the spring of 1948, was written by Werner Bochmann, a well-known local composer.'*

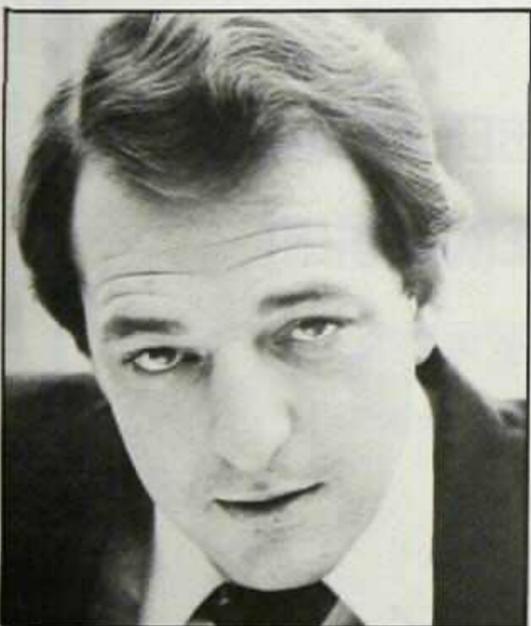
time, put their stamp on Berlin were scattered all over the world.

But Berlin had not only been the capital of Germany. It had been more than that. It had been an art center and, within this context, the center of the German music business.

As if by magic, the city had attracted composers, lyricists and singers and it was there that most of them began appren-

(Continued on page S-4)

## SIEGEL LEADER DISCOVERED MUSIC AT EARLY AGE



Ralph Siegel, president and owner of the Siegel group of companies, heading up a staff of 50.



One for the scrapbook, Ralph Siegel concentrating on producing an early hit song.



Ralph Siegel's mother, famed singer Ingeborg Doederlein, pictured at the peak of her career.

Ralph Siegel was born soon after World War II, son of operetta singer Ingeborg Doederlein and composer and lyricist Ralph Maria Siegel, in Munich, the capital of Bavaria in Germany.

Keen on music from an early age, Ralph Siegel started learning accordion at the same time as he started elementary school, at the age of six.

Enrolling in junior high school a few years later, he continued his musical studies. He took piano lessons, was taught to play guitar and had private tutoring in the art of composition and the theory of harmony. He had his first compositions published when he was just 14.

Later he spent two years as a student in the boarding school

Ecole D'Humanite in Golden, Switzerland, a multi-language school which included a thorough musical education. Then, to prepare himself for the future, he took a training course at a business school. This was when he first formed a dance band, playing mostly for weddings and school parties.

The next step was the European Education Center in Bournemouth, U.K., where he perfected his knowledge of the English language. At 18, Siegel joined the internationally-famous French publishing company SEMI (Societe d'Editions Musicales Internationales), headed by Rolf Marbot, as an unsalaried clerk.

This enabled him to learn the publishing business from the bottom rung of the ladder. He learned about filing cabinets,

dispatch of sheet music, catalogs, engraving and printing of music, production and release of printed music in all types of editions.

A year later, he moved over to Nashville with Acuff-Rose and Hickory Records, where he stayed for a full year, adding to his knowledge. Wesley Rose, Acuff-Rose president, passed on know-how about the U.S. side of the business. Siegel also wrote quite a few songs, some together with Don Gant and Doc Holliday.

It also started a long friendship between Ralph Siegel and members of the big Acuff-Rose family, especially John D. Loudermilk and Earl Sinks, as well as Don Gant's circle, Nash-

(Continued on page S-13)

Werner Schueler, Siegel general manager and master of most trades, a successful producer in his own right.



Werner Weitze, formerly Ralph Maria Siegel's right-hand man, now head of son Ralph Siegel's promotion team.



Long-time member of the Siegel family of music is Vera Haugstetter, known around the company as "Lady Copy-right."

tieships, working for film or record companies.

One of these young men was Ralph Maria Siegel and he had started his career in Berlin at a very early age. At the end of World War II, he found himself in Upper Bavaria. Married to famous operetta star Ingeborg Doederlein, later to become known to everyone in the music business as "Sternchen," Siegel started organizing shows, directing a theater's productions and writing songs. He also founded a music publishing company in Munich called Ralph Maria Siegel Musik-Edition.

The idea was to build up a company, but not to rely solely on the creative, musical talents of himself as a one-man enterprise. Rather than this, Siegel intended splitting the weight of his publishing house between many different creative people, and building up his productions on a wide, international basis.

His first song, published in the spring of 1948, was written by Werner Bochmann, a well-known local composer. Titled

Herbert Koschel has been with the Siegel organization for 30 years.



Leading German singer Chris Roberts, whose first Jupiter single was a number one hit.

*'A further innovation for the German market was, at that time, Latin American music.'*

compositions "Serenata" and "Trumpeter's Lullaby."

A further innovation for the German market was at that time, Latin American music. Mainly through his good contacts with Peer, Siegel triggered off the Latin musical wave, starting with "Brazil" and "El Cumbanchero."

Later, the complete works of Ernesto Lecunona followed, including "Andalucia" ("The Breeze And I"), "Malaguena," "In Spain They Say Si Si." In addition, there came "Yours," "El Rancho Grande," "Sucu Sucu," "Moliendo Cafe," "Desafinado" and "One Note Samba."

Via Acuff Rose, Siegel acquired big Nashville hits such as "Tennessee Waltz," "Oh Lonesome Me," "I Can't Stop Loving You," "Mexico," and "Pretty Woman." Robert Mellin was equally well represented in Germany with the Paul Anka hits "Diana" and "I Love You Baby" as he was with other titles such as "Only You," "Stranger On The Shore" and "Twist And Shout."

But the Siegel companies were just as dominant and important with the national product. Popular standard songs built into a redoubtable catalog, titles including "Rosamunde" (even better known as "Beer Barrel Polka") or "Amselpolka" and "Einzug Der Gladiatoren." Countless dance tunes and hit numbers set the trend in radio stations and for orchestras.

Udo Juergens' first hit came from Siegel's publishing house. "Jenny" was the start of his outstanding career and "Reach For The Stars," covered by Shirley Bassey, was the start of real international acclaim for his songs.

In those days, the production of light entertainment music was a very important branch of the music business, besides

(Continued on page S-5)



Today's line-up of Silver Convention: Ramona, Zenda, and Rhonda.

Austrian-born singer Penny McLean who sold more than three million units of the "Lady Bump" single.



*'Siegel was the first German publisher to fly to the United States to gain new, close contacts there.'*

"Der Theodor Im Fussballtor," it was a tremendous success. That, in a nutshell, is how Siegel's companies began with a direct hit, a bull's-eye as it were, and "Theodor" has since become a German standard.

Many famous composers, friends of Siegel from way back in old Berlin days, started writing for his companies: Franz Grothe, Peter Igelhoff, Gerhard Winkler, Friedrich Meyer and many, many others. Ralph Maria Siegel was also the first to print songs by a young musician soon to become a truly great writer of hit songs: Werner Scharfenberger.

The Siegel publishing companies soon started to branch out internationally. Numerous French songs marked the beginning: "La Vie En Rose," "La Mer," "C'est Si Bon," "La Petite Valse," "Moulin Rouge" and many many others.

Siegel was the first German publisher to fly to the United States to gain new, close contacts there and to obtain big American catalogs for the Siegel publishing group. Names such as Edward B. Marks, Mills, Robert Mellin, Frank and Acuff Rose were among them.

So, for the first time, numerous American hits and standards such as Richard Rodger's "Manhattan," the Irving Berlin compositions "Cheek To Cheek," "Top Hat," or "I've Got My Love To Keep Me Warm" were brought to Germany. Others included "Moonglow," "Caravan," and the Leroy Anderson

*'Interesting music for schools and scholars was also part of the Siegel group action.'*

VON EINEM GROSSEN INS LEBEN GERUFEN  
VON EINEM GROSSEN WEITERGEFUHRT.  
WIR GRATULIEREN!

WELTMUSIK

# EXPAND WORLDWIDE



Dee D. Jackson, whose "Automatic Lover" gave her an international hit single.

dance and pop music, and large suites by Eduard Kuenneke were, among other pieces, very much part of the scene.

Interesting music for schools and scholars was also part of the Siegel group action and his own distribution of stage music created countless theater productions of fairy tales and, especially, musicals. "Charley's Aunt," most popular and often produced, was perhaps the most famous, featuring music by Ralph Maria Siegel.

In 1968, when the 20th anniversary of the Siegel group of companies was being celebrated, a brochure of that era noted: "... and in the meantime, son Ralph Siegel has successfully stepped into the footpath of his father. He has made a name for himself as a composer and as a record producer in an astonishingly short time. He is certain to lead, one day, the internationally renowned Siegel companies to further fame with the energy, enthusiasm and love for his profession so clearly inherited from his father."

This prediction has been more than fulfilled in the years since. Ralph Maria Siegel, founder of the publishing giant, died on August 2, 1972, still vitally involved in a life of creative power. At this time, Ralph Siegel Jr. was heading up Edition Meridian, already in its own headquarters, and



Roberto Blanco, the Jupiter artist often described as "Germany's No. 1 entertainer."



Joachim Neubauer, left, with the rest of the Siegel publishing team, Helgard von Schenckendorff and Jose Romero.

*'The young Siegel was particularly concerned about building up fresh, talented newcomers to the music scene.'*



Bruno Gebhardt, left, electronic wizard of the Olympia Studio, with new colleague Cedric Beatty.

which he had led independently with tremendous verve.

This company, solely concerned with publishing, was to be closely connected with a new company founded by Ralph Siegel in 1970: Olympia Music Productions. And it was not long before hits came from this center, mainly written by young and new authors such as Michael Kunze, Guenther Behrle, Michael Holm, and Ralph Siegel himself. The young Siegel was particularly concerned about building up fresh, talented newcomers to the music scene, and a special interest was in giving young musicians from all over the world a chance to work in Munich.

Musicians involved included Keith Forsey, Gary Unwin, Thor Baldursson, Nick Woodland, Martin Harrison, Mats Bjoerklund, Sylvester Levay and Paul Vincent. These musicians made up the world-noted rhythm section for what was later to be known as "The Sound Of Munich." A new impulse was immediately felt in the pop production scene, simply through

the presence and skill of these completely new groups of musicians.

Additionally, new arrangers such as Ralph Nowy and Rainer Pietsch got the feeling that Munich was the right place to be and very soon they contributed to many of the productions. Germany's superstar Peter Alexander produced "Unser Taegliches Brot Ist Die Liebe," "Pedro," "Die Kleine Kneipe," "An Der Himmelstuer," "Feierabend," "Austeh'n" and others.

Other big-name artists were involved, such as Udo Jurgens, with "Der Teufel Hat Den Schnaps Gemacht," "Wilde Kirschen," "Griechischer Wein," "Ein Ehrentwertes Haus," Rex Gildo and "Fiesta Mexicana," "Hasta La Vista," "Maryann Goodbye," "Der Letzte Sirtaki," "Marie, Der Letzte Tanz Ist Nur Fuer Dich," Peggy March with "Es Ist Schwer Dich Zu Vergessen," "Pretty Flamingo," Ireen Sheer on "Goodbye Mama," "Bye Bye I Love You," "Lass Mich Noch Einmal In Deine Augen Seh'n," and Roy Black with "Liebe Wie Sie Dir Gefaellt" and "Sand In Deinen Augen."

That names just a few of the artists who joined Olympia Mu

*'Consequently, a new generation of writers was given the chance to present ideas to top artists.'*

sic Productions and found success. In fact, success was fast becoming a logical result of signing to the company.

The fact that these artists were all produced by Ralph Siegel's company made possible an enormous increase in the catalogs drawn to the publishing company. Consequently, a new generation of writers was given the chance to present ideas to top artists. Foreign catalogs administered by Siegel received the very best of attention, as well as being back by tremendous exploitation.

(Continued on page S-7)



CONGRATULATIONS  
to  
Siegel-Musikverlage  
from  
Your Automatic  
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Congratulations Ralph on your  
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they have been the best years  
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Ralph — what happened?

Bob & Eddie



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## COMPANIES EXPAND

Olympia Music Productions/Edition Meridian were at that time situated in a small house in a lovely suburban Munich area and soon started setting up the first really important co-publishing companies. Partners included artist/producer/writer Michael Holm (Albatross Publishing), and writer/producer Christian Bruhn (Huckepack Publishing), two of Germany's most successful music men.

One of the highlights of publishing activities of those days was a contract pact for handling future songs by French singer Mireille Mathieu. Signed by her manager Johnny Stark and Ralph Siegel, the deal came about through negotiations by an up-and-coming young lawyer, Dr. Axel Meyer-Woelden. Chris Bruhn was made producer and soon "La Paloma Ade," first of many million sellers, was recorded.

***'In 1972, after Ralph Maria Siegel's death, the companies were generally reorganized. Most employees went along with Ralph Siegel's two-year-old operation.'***

Later on, other publishing companies were formed with author/producer Sylvester Levay (Silverland Music); author/producer Robert Jung (Daromella); Moonshadows Music (Gustaaf van Manen); Musikon Musikverlag with Germany record industry "newcomer of the year, 1977" winner Konstantin Wecker; Benyet Music (Bernd Simon); and Picky Music, owned by artist/producer Bata Illic.

In 1972, after Ralph Maria Siegel's death, the companies were generally reorganized. Most of the employees went along with Ralph Siegel's two-year-old operation and were soon joined by a young and dynamic musician, Werner Schueler. He had considerable legal know-how and was a man-of-all-trades and became general manager. His brilliant ability to organize and sift chaff from wheat was precisely what the newly organized company needed.

No less important was the fact that Werner Weitze, who had been with Ralph's father as right-hand man for more than 25 years, also joined the new setup. Through his intimate knowledge of the German record and music business, he was able

***'Jupiter Records was set up by Ralph Siegel in 1973.'***

to help exploit the catalogs and push promotional activities to an above-average level.

The book-keeping division, led by Inge Veigel, who has also been with Siegel for 25 years, and copyright chief Vera Haugstetten, who has been with the group for 18 years, together gave a healthy administrative basis. Then there is veteran Herbert Koschel, with a 30-link with the organization, a man who remains calm in any problematic situation.

Jupiter Records was set up by Ralph Siegel in 1973 and after lengthy negotiations a distribution deal was signed with Ariola Eurodiscs GmbH, represented by Monti Leuftner and Friedel Schmidt. The decision to go with Ariola was eased by several reasons. First there was Ralph Siegel's warm personal friendship with all concerned; and second Siegel's company was already producing several artists for Ariola. Additionally there was the fact that Ariola had meantime moved to Munich, so making coordination with the new Jupiter label that much simpler.

Siegel succeeded in signing top artist Chris Roberts to Jupiter and the first single, produced by Siegel, was a No. 1, "Du Kannst Nicht Immer 17 Sein." The label was immediately established on the market and the fact that Siegel's company took over production, promotion and marketing, whereas dis-

(Continued on page S-9)



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## COMPANIES EXPAND

tribution was via Ariola, had a magnetic effect on many other artists and producers. The individual attention and care given to the artist by Jupiter was a main reason for so many to approach the Jupiter label.

The spring of 1975 found the Siegel stand at MIDEM double its earlier size. Ralph Siegel, Werner Schueler and the managing director of those days, Helmar Kunte, were there in Cannes offering Jupiter's first international product.

One item of vital importance was "Save Me," by a group called Silver Convention, produced by composer/producer Michael Kunze. Music and arrangement was by the Hungarian-born super-talent Sylvester Levay who, after many years as pianist and arranger, discovered a style essentially his own and whose string arrangements were soon to be heard worldwide.

"Save Me" was sold to nearly every country in the world. Michael Levy's Magnet Records was the first to get the group into the U.K. charts, mainly through the enthusiasm and hard work of Peter Waterman who today is manager of the Jupiter Records/Siegel Music office in London. Bob Reno, Midland/Midsong president, launched "Save Me" together with Ed O'Loughlin in the U.S. and it hit the Billboard "Hot 100."

**'Siegel succeeded in signing top artist Chris Roberts to Jupiter and the first single, produced by Siegel, went No. 1.'**

Discos Belter made "Save Me" a No. 1 in Spain and it was obvious an album had to follow. Michael Kunze and Sylvester Levay achieved this in just a few weeks and titles such as "Fly Robin Fly" and "Get Up And Boogie" (a No. 1 round the world) speak for themselves in success terms.

The individual members of Silver Convention became soloists in their own right. A few months and around three million singles later Penny McLean's name became "Lady Bump."

Linda G. Thompson and Ramona Wulf had tremendous successes with "Ooh What A Night" and "Save The Last Dance For Me." Penny McLean followed with "1-2-3-4-Fire," "Dance, Boney Honey, Dance" and others.

Through the next few years, many artists were won over to Jupiter. It is impossible to list all the names but they include Norma Green; Dee D. Jackson (of "Automatic Lover" fame); Roberto Blanco; David Christie; Roy Etzel; Martin Griffiths; Golden Chains; Geff Harrison; John Kincade; Martin Mann and Jerry Rix; the group That Thing.

General agreements with important companies were set for Jupiter in different territories. In Italy, it was Durium (Elisabel and Krikor Mintangian); in Japan, Victor Musical Industries (Yoshihisa Honda); in Australia with Image Records (John McDonald); in Canada, Inter Global Music (Gary Salter); in Brazil, RGE/Fermata (Enrique Lebendiger); and New Zealand, Music World (Hoghton Hughes).

In the meantime the international publishing activities were going strong. This was mainly through the work of a new

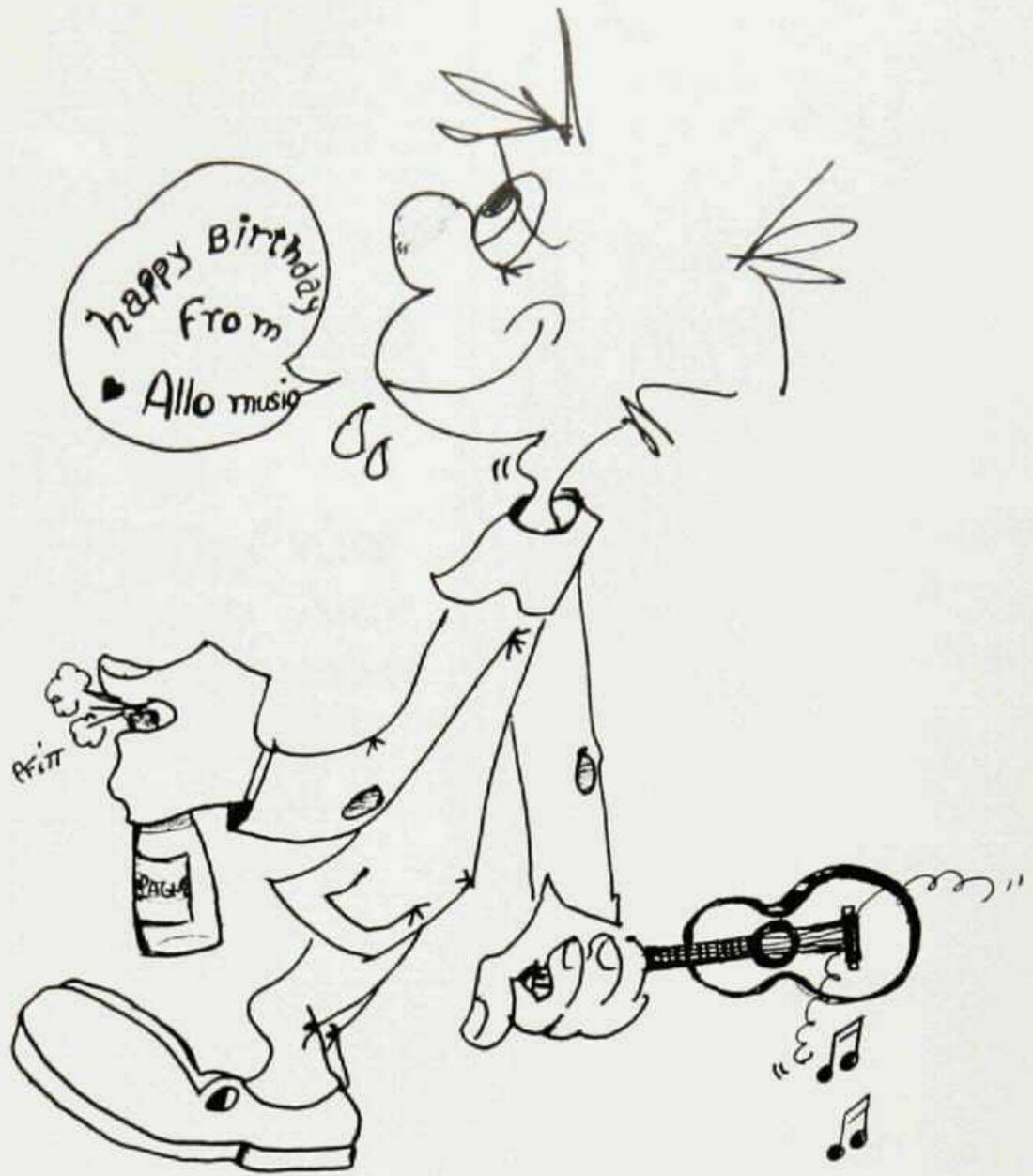
**'International publishing was going strong.'**

member of the Siegel team, the young and dynamic Joachim Neubauer, assisted by English-French speaking Helgard von Sichenckendorff, as well as multi-linguist Jose Romero. Siegel company concluded further subpublishing deals with foreign partners.

To mention just a few: Neil Bogart and his Cafe Americana;  
(Continued on page S-11)

**CREDITS**

Supplement coordinated by Peter Jones, U.K. News Editor, and John Fischer under direction of Mike Hennessey, European Editorial Director. Art. Ed Carbajal, Editor, Earl Paige, Assistant Editor, Susan Peterson



ALLO MUSIC 17 Rue Ballu 75009 Paris tel. 280 6107 Telex 280245F

plein soleil

Mr Ralph SIEGEL  
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Paris 22nd May 1978

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## COMPANIES EXPAND

The interior of the booth, which is deeply carpeted and with beautiful seating facilities, makes for the essential calm, feel-at-home atmosphere. It has a Tom Hidley Eastlake monitor wall as a center piece but overall it is the ultimate in acoustic and technical styling.

Now three engineers share the work at Olympia: Conny Jahn, Bruno Gebhardt and newcomer Cedric Beatty. Conny Jahn, one of Germany's best technicians for voices, joined Siegel some three years ago. Swiss-born Gebhardt is the electronic wizard, the man responsible for most of the wiring in the desk as well as being an outstanding sound engineer.

Petra Restaly, on the Siegel reception desk, handles bookings. Generally the tendency is for only a few producers, friends and companies to work in Olympia, because studio time is mainly used by in-house producers.

The studio can be entered from the ground floor of the Siegel building and also has a separate entrance for musicians, with wide doors and corridors so that the bulkiest of instruments can be carried in easily. The main studio, flanked by a

*'One item of vital importance was "Save Me," by a group called Silver Convention, produced by composer/producer Michael Kunze.'*

huge window on one side leading to the booth, can take up to 35 musicians.

An open drum cage and isolated rooms for grand piano as well as acoustic guitars gives the engineering team perfect separation. An archway leads from the main studio to another room where a large number of strings or brass players can be seated, some five feet below the rest of the studio.

The conductor stands in the archway and can be seen both by musicians and those in the control booth. A lounge in which

*(Continued on page S-14)*

Clive Davis's Arista Music, headed by the enthusiastic Billy Meskel; Bob Reno, with Ed O'Loughlin and Midsong/Musicways, featuring the Addrissi Brothers' songs, administered by Terry Fricon; Jonathan Rowlands' Hush Music and New Acme Music; Loretta Lynn's publishing, fronted by Meredith Stewart; Muscle Shoals Sound Publishing; Owepar Publishing and Velvet Apple, with Dolly Parton's songs, administered by Carla Scarbourough; Gold Hill and Steven Stills Music, from Ken Weiss and Malcolm Jones; Lambert and Potter's Touch Of Gold Music and Natural Songs; Phil Wainman's Utopia; First Artists, headed by Gary Le Mel; ERM Music, with Steve Elson, Keith Rossiter and Sylvia Meadows (after six years of negotiating); Red Bus Music, with Eliot Cohen and Ellis Elias; and French partners Gilbert Marouani (LEM); Plein Soleil, with Harry Auerhaan and Bernard Ricci; and Les Nouvelles Editions, of Eddie Barclay and Patrick Vilaret.

The Siegel family has maintained a long friendship and business relationship with Robert Mellin, whose catalog has been handled by the company for many years.

From the beginning there was a small demo studio wherever the Siegel/Jupiter companies were situated. Increasing demand for studio time led to it being added to in terms of size and facilities. Most of the productions since 1977 were recorded and mixed in the basement office studio and then came the move to a new headquarters and the new Olympia Studio was born.

It may seem strange to start a discussion of a recording studio by talking about engines, but that is the way it has to be. There is one very special engine which bears the name of its inventor, Rudolf Diesel. And Ralph Siegel's company now occupies the house that Rudolf Diesel built, and the Olympia Studio is based in the cellar where the great man surely kept his vintage wines.

This studio came into being as Ralph Siegel, always his own main producer, and Werner Schueler and others, faced increased demand for their services. Finally the decision was made to go for a fully professional studio instead of the original more modest demo studio.

Now, after many months of planning, Olympia stands as one of the world's leading and best-equipped studios as well as being planned for comfort for those involved.

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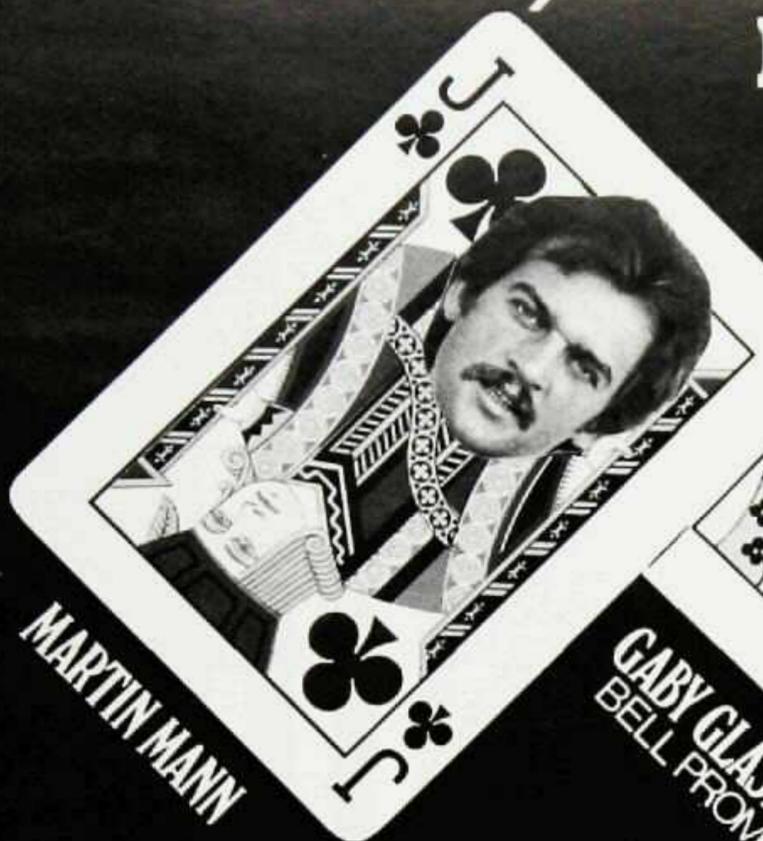
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Ralph Maria Siegel had every reason to be proud of his son's talent in music, even when Ralph Jr. was still at elementary school.

*'Their first product created controversy: a package of 12 songs protesting against war.'*



Ralph and Dunja Siegel with their children Julia, left, and 18-months-old Marcella.



Siegel's Olympia studios.

But by 1971 he had formed his own company with a staff of just three. Little Peggy March, U.S. singer living in Germany and now an adult, helped Siegel get his first No. 1 hit, with "Einmal Verliebt, Immer Verliebt."

In the same year, songs such as "Meilenweit," "Im Jahre 2002," and "Ich Traeume Mit Offenen Augen Von Dir" came from Siegel. But the real climax was winning the Grand Prix of RTL/Radio Luxembourg with a song "Sonnenschein Und Regenbogen," performed by Miguel Rios.

His production company Olympia Musik Produktion took on two top artists in the summer of 1972, Peter Alexander and Rex Gildo. Now, as far as productions were concerned, Siegel really found the golden touch. Hit after hit followed.

German pop fans took to such Alexander hits as "Unser Tagliches Brot Ist Die Liebe," "Pedro," and "Irgendwo Brennt Fuer Jeden Ein Licht," or such Gildo hits as "Fiesta Mexicana," "Hasta La Vista," "Marie Der Letzte Tanz Ist Nur Fuer Dich," and "Der Letzte Sirtaki."

To date, Ralph Siegel has written close to 800 songs, most of which he has produced himself. Jupiter Records, his own label, was founded in 1973. He married his Czechoslovakian wife Dunja in August 1975.

Now with children Julia (three) and Marcella (one), with Mascha the chow-chow dog, the Siegels live in Gruenwald, a beautiful suburban area southwest of Munich. **Billboard**

*'Nashville was the birthplace of Siegel's first hit, "It's A Long Long Way To Georgia," which Don Gibson took to top 10.'*

ville was the birthplace of Siegel's first hit, "It's A Long Long Way To Georgia," which Don Gibson took into the U.S. top 10. The Newbeats also recorded Siegel songs, and he also assisted Wesley Rose in synchronizing songs in Italian and German. One notable example: "Paper Tiger," by Sue Thompson, which went out in many international versions.

Back in Germany, he went into his father's company to make a professional debut in German show business as publisher, composer and novice producer. At the same time, a young law student Michael Kunze was starting a career as a lyricist. They teamed up and started a working partnership which led to lasting friendship.

Their first product created controversy: a package of 12 songs protesting against war, recorded by the City Preachers, a group based in Hamburg, for Phonogram in Germany.

But success was still a long way off. Ralph made minor productions and wrote songs, but remained without a real hit.



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# COMPANIES EXPAND

*'Now, after many months of planning, Olympia stands as one of the world's leading and best-equipped studios.'*



Conny Jahn, first of the sound engineer crew to join Olympia studios at the inception.

musicians can relax is a vital factor and Olympia has round-the-clock automatic canteen and drinks and snacks.

Olympia technical details: 24-, 16-, 8-tracks with Dolby, auto-locator, Harrison desk with remix-computer; 40 inputs, all with 5-band sweep equalizer, high/low filters and six echo sends; 32 (effects) outputs plus quad mixdown outputs, 8 echo-returns, 40-track monitor inputs with full equalization; 4 Studer A80 stereo with Dolby.

Two Urei 1176 LN limiters; 2 Urei LA3A audio levellers; 2 C DAC limiter/noise gate; Compex stereo compressor; Eventide digital delay with pitch changer; harmonizer; 4 noise/filter-gates; EMT 240 Goldecho; AKG 2-channel spring echo; various effect devices (Small Stone, Electric Mistress, Doctor Q); Rotorsound; Orange Guitarecho; microphones by Neumann and AKG 4 2-track Studer A80, all with Dolby; Nakamichi 1000 cassette-recorder; Varispeed Revox; Real Time analyzer; Eastlake monitor system; four isolated studio rooms, all acoustically balanced; open drum cage; all airconditioned.

Musical instruments: grand piano, upright piano, celeste, Hammond A100, miniMoog; ARP string synthesizer, Ober-



Jupiter Records' new manager Red Harrschmann.

heim four voice synthesizer, various guitars, Fender Eight piano, two xylophones, vibraphone.

Today Ralph Siegel heads up a staff of nearly 50. The fact that he and Werner Schueler are two of the most successful writers and producers in Germany, plus backup

production staff such as Horst Hornung and Norbert Daum, assures a long and consistent musical output. Daum is the arranger for and leader of the Jeff Spencer Orchestra.



John Fischer, Jupiter International; Hans Schultze, graphic art; Manfred Schulte, marketing, national, from left.

Further tribute should be paid to important lyricists such as Kurt Hertha, Bernd Meinunger and Joerg von Schenckendorf who, with Siegel himself and other composers, have written many hits.

Jupiter Records, with new manager Red Harrschmann, international administrator and contact man John Fischer, national marketing manager Manfred Schulte, is more active than ever before.

The promotion department, headed by Werner Weitze, consists of Angie Arold (tv promotion), radio and artist promotion man Karl-Heinz Voell, disco and press contact Uli Riediger and Hans Schultze, who looks after advertising, graphic arts and photography.



Angie Arold, tv promotion girl, with, left, Uli Riediger of the press department and Karl-Heinz, artist promotion chief.

*'Ralph Siegel sums it up: If you like your job, you get good results. You get good results and you like your job even more.'*

The international publishing division with Joachim Neubauer, Helgard von Schenckendorf and Jose Romero have great personal relations with virtually all German producers and artists.

Ralph Siegel sums it up: "If you like your job, you get good results. You get good results and you like your job even more."

For him, that is the whole story.

Billboard



**30 Berges de succès mondiaux,  
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**Jane Peterer**

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SALES INCREASE 25%

## ABC Nashville Upswing Follows Roster Cutback

By GERRY WOOD

NASHVILLE—Despite a pruned roster and reduced staff, ABC Records Nashville office reports record and tape sales are running 25% ahead of the same period last year.

The figures, from Jan. 1 to June, are the result of recent changes at the label, according to Jim Foglesong, president of ABC's Nashville operation. He credits improved sales to "a new ABC administrative philosophy of concentrating on fewer artists for maximum impact on the marketplace."

Nashville's roster has dropped from 25 to 17, excluding the acts on ABC/Hickory Records. The roster has remained intact for more than six months, except for cuts which were made by the label "after a thorough evaluation of sales potential."

Although the overall staff size of the Nashville operation has been decreased slightly through streamlining in the last six months, the label is quick to point out that no positions have been eliminated in the promotion department.

Nashville's Music Row is quick to latch onto the latest rumor—and some juicy ABC rumors were being plucked from the grapevine after the shortening of ABC/Dot's name to just ABC Records and the departure of vice president Larry Baunach to the Jim Halsey organization two months ago. Reports out of Tulsa that Halsey planned to start his own label added to the vintage.

However, the rumors were scotched recently when Steve Diener, ABC Records president, announced that Foglesong had signed a new long-term pact as head of the Nashville office (Inside Track, June 17, 1978). Sources indicate that Hal-

sey, himself, was ready to make a statement supporting ABC and Foglesong, if requested.

While it spurred rumors, the elimination of the Dot logo from the company name did have a beneficial affect, according to Foglesong. "It has encouraged company unity by bringing increased awareness of the total ABC Records' roster among ABC staff members. They have become increasingly aware that many artists who happen to base themselves in Nashville have potential beyond the country charts."

This, adds Foglesong, may have contributed to chart action and sales in previously unexplored markets for several artists. Barbara Mandrell's single "Woman To Woman" received airplay on r&b stations in the major markets of Chicago and New York. The Oak Ridge Boys LPs have made the pop charts as well as country. And the Roy Head single, "Now You See 'Em, Now You Don't," became the number one country record in Houston and also crossed over to gain airplay on Houston's KILT, a top pop station.

The roster size is "comfortable," believes Foglesong. The door is open for one or two more eye-opening acts, but he's happy with the present size.

He also foresees more marketing advances. "The country field has been a little bit behind pop in sophisticated marketing, but we're playing catch-up. We have to compete with the pop people in the way we handle our material."

Increased concentration on an album's potential is another focus Foglesong plans. "Today, because of competition at the radio station level

and competition to get your product on the shelves and racks in stores, you can often get nine months to a year out of an album.

"You'll end up taking three or four singles from one album and really working it. The sales that are possible from that today, which didn't seem to be possible a few years ago, make this worthwhile."

The staff size should also remain approximately the same, advises Foglesong.

The ABC Nashville chief points to the optimism in brightening the label's overall financial picture—an outlook that filters down from Elton Rule, president of ABC; Leonard Goldenson, chairman of the board; and Diener, president of ABC Records. "Elton and Leonard have said that on numerous occasions 15 years ago, nobody took them seriously as a network, but they're taken very seriously now. They think they can do the same thing in the record business."

Though ABC/Nashville has been strong, the overall label has been sailing some stormy financial seas in recent years.

"Despite that, they want to stay in it because they like what they see in the record business," concluded Foglesong, indicating he'll do his part in helping turn ABC's ink from red to black.

Acts presently on ABC's Nashville roster are Tom Bresh, Roy Clark, John Conlee, Narvel Felts, Freddy Fender, Randy Gurley, George Hamilton IV, Tompall Glaser, Roy Head, Barbara Mandrell, the Oak Ridge Boys, Tommy Overstreet, John Wesley Ryles, Red Steagall, Hank Thompson, Buck Trent and Don Williams.

## DECIDED IN NASHVILLE

### Chappell Firms Going Deeper Into Country

NASHVILLE—Holding its first national music conference in Nashville, June 13-14, the Chappell and Intersong music publishing firms announced plans to expand its country music division.

A move to larger quarters at 21 Music Circle East, effective July 15,

meeting was the firm's first to be held outside of its New York corporate headquarters.

"Nashville's importance as an area for pop, as well as country music, grows," stated Irwin Schuster, senior vice president, creative. "We found our office there growing exactly



Publishing Leaders: Going over Chappell/Intersong's new plans for Nashville are, left to right, Irwin Schuster, senior vice president, creative; Pat Rolfe, vice president, country division, Intersong Music; Henry Hurt, vice president, country division, Chappell; and Irwin Robinson, president of Chappell/Intersong.

and the promotion of Pat Rolfe to vice president, Intersong country music division, were among the major developments revealed following the two days of meetings.

The announcement came from Irwin Robinson, Chappell and Intersong president; Henry Hurt, Chappell vice president; and Rolfe. The

same way. With this expansion, we'll now be able to give our writers, and the others we attract, a comfortable, fully-equipped second home in which to work."

The country music division consists of Hurt; Rolfe; Celia Hill, Chappell/Intersong professional

(Continued on page 62)

## Nelson Launches His Own Label Lone Star And Mercury Toss Gala Soiree In Austin

• Continued from page 14

In August, an album by Nelson comprised of songs recorded in 1961, will be released, followed the next month by the Lone Star debut of Fromholz, "Jus' Playin' Along."

"I plan for the label to deal with

### Allanson Explodes

NASHVILLE—Susie Allanson's latest single release, "We Belong Together" on Warner/Curb has scored the highest entry number ever recorded on Billboard's Hot Country Singles chart next to Ronnie Milsap's latest, "Only One Love In My Life" on RCA.

With its debut in the June 24 issue, Allanson tied Milsap's entry for the June 3 issue at a starred 32.

### Superior Adds 2

NASHVILLE—Superior Record Distributing Corp. has signed two additional labels for exclusive distribution and promotion.

The new additions include Benton Records, whose first release is "I Don't Want To Be Nobody's Used To Be" by Bob Hayes, and Sing Me Records with a release by Doyle Holly entitled "Tupelo Joe."

artists the way I like to be dealt with," Nelson said.

"It's hard to say what will happen in three years when my contract is up with CBS," Nelson continued, in regard to whether or not he would ever record exclusively for Lone Star, "but it only seems natural that if everything works like we plan that I would eventually be on my own label."

Rounding out Lone Star's executive lineup are Larry Trader, vice president; Harry Zerler, vice president of marketing and artist development, and Wes Day, secretary/treasurer. Joel Katz will serve as the label's attorney. Permanent headquarters for Lone Star have been set up at the Austin Opry House and Massey stated that plans are to "develop the Opry House along with the label."

Mae Axton, veteran publicist who recalled her first encounter with Nelson while he was still a deejay in Washington, introduced the winners and participating radio stations in the nationwide "Why I Love Willie" contest and read congratulatory telegrams to Nelson from the First Lady, Rosalynn Carter, and governors of Louisiana, Colorado, Delaware, Washington, Georgia, California and Arkansas. A telegram from President Carter was awaiting Nelson at the hotel.

Irwin Steinberg, president of Phonogram/Mercury, and Charles Fach, executive vice president/general manager flew in for Monday night's festivities. Among other label executives present were Dr. Ekke Schnabel, vice president of business affairs for the Polygram group, and Frank Leffel, national country promotion director for Phonogram/Mercury.

Nelson also hosted a cocktail party, Sunday (18), for label execs from both Phonogram and Lone Star at his ranch on the outskirts of Austin.

### SET JULY 31 AS GOLF DAY

NASHVILLE—The fifth annual Nashville Music Scramble golf tourney will be held July 31 at Crockett Springs golf course.

Invitations are being sent this week, according to John McCartney, tournament director and Billboard Nashville sales director. Last year's tourney drew 144 entrants from the music business.

More than \$3,000 worth of prizes will be awarded during the tourney to be climaxed by an awards banquet at a site to be announced.

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# Billboard Hot Country Singles

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**NASHVILLE MUSIC SCRAMBLE**  
 Tournament Director—John McCartney, 1717 West End Ave.  
 Nashville, TN 37203 (615) 329-3925

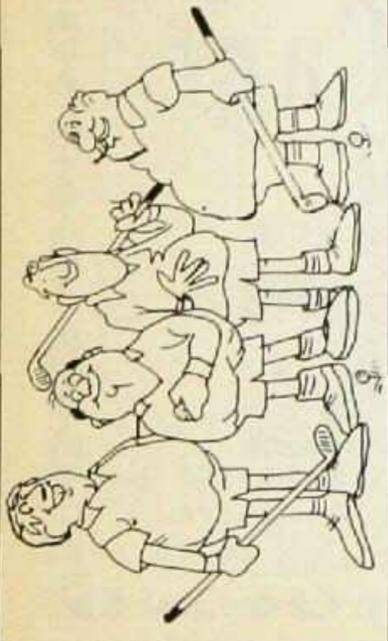
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 COMPANY \_\_\_\_\_  
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Handicap or average score \_\_\_\_\_ Extra banquet tickets (\_\_\_\_\_ \$5 Each)  
 Are you a Crockett Springs member?  Yes  No  
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The Music Industry Golf Tournament everyone's been asking about is back for its 5th consecutive year with more entertainment, prizes, food, booze & fun than ever!

## THE NASHVILLE MUSIC SCRAMBLE

**CROCKETT SPRINGS GOLF COURSE—NASHVILLE, TENN.—JULY 31, 1:00 p.m.**  
 \*The cutoff date for entries will be July 26 with a maximum field of 144 players



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	This Week	Last Week	Weeks on Chart		This Week	Last Week	Weeks on Chart
1	2	10	★	41	6	IT ONLY HURTS FOR A LITTLE WHILE—Margo Smith (M. David/F. Spielman), Warner Bros. 8555 (Warner Bros., ASCAP)	★	68	NEW ENTRY	69	74	5	I'LL JUST TAKE IT OUT IN LOVE—George Jones (B. McDill), Epic 8-50564 (Hull-Clement, BMI)						
★	4	8	★	36	6	I BELIEVE IN YOU—Mel Tillis (B. Cannon, G. Dunlap), MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)	★	70	68	6	70	6	IF I EVER NEED A LADY—Claude Gray (G. Chrysler), Grassy 10906 (WIG) (South Town, BMI)						
★	3	7	★	55	2	THERE AIN'T NO GOOD CHAIN GANG—Johnny Cash & Waylon Jennings (H. Bynum, D. Kirby), Columbia 3-10742 (Tree, BMI)	★	71	81	2	71	2	THERE'LL NEVER BE ANOTHER FOR ME—Connie Smith (D. Seals, J. Coley, P. McGee), Monument 252 (Phonogram) (Dawnbreaker/Cold Zinc, BMI)						
★	5	10	★	47	3	I CAN'T WAIT ANY LONGER—Bill Anderson (B. Anderson, B. Kallen), MCA 40893 (Stallion, BMI)	★	72	82	2	72	2	WALTZ OF THE ANGELS—David Houston (D. Reynolds, I. Rhoades), Colonial 101 (Superior) (Central Songs/Beachwood, BMI)						
★	8	5	★	50	2	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (J. Bettis, R.C. Bannon), RCA 11270 (WB/Sweet Harmony, ASCAP/Tamela, BMI)	★	73	63	16	73	16	OLD FLAMES (Can't Hold A Candle To You)—Joe Son (P. Seibert, H. Moffatt), Ovalton 1107 (Belinda, BMI)						
★	1	12	★	40	2	I'LL BE TRUE TO YOU—Oak Ridge Boys (A. Rhody), ABC 12350 (Tree, BMI)	★	74	NEW ENTRY	74	NEW ENTRY	74	NEW ENTRY	RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Algee, BMI)					
★	12	5	★	48	7	LOVE OR SOMETHING LIKE IT—Kenny Rogers (K. Rogers, S. Glassmeyer), United Artists 1210 (M-3/ Cherry Lane, ASCAP)	★	75	85	2	75	2	BEAUTIFUL WOMAN—Charlie Rich (N. Wilson, S. Davis, B. Sherrill), Epic 8-50562 (Algee, BMI)						
★	9	8	★	51	4	I NEVER WILL MARRY—Linda Ronstadt (F. Hellerman), Asylum 45479 (Sanga, BMI)	★	76	87	3	76	3	BITS AND PIECES OF LIFE—Cal Smith (C. Williams), MCA 40911 (ATV, BMI)						
★	13	7	★	52	4	TONIGHT—Barbara Mandrell (R. Van Hoy, D. Cook), ABC 12362 (Tree, BMI/Cross Keys, ASCAP)	★	77	NEW ENTRY	77	NEW ENTRY	77	NEW ENTRY	LEFT-OVER LOVE—Brenda Lee (B. Wynick, T. Woodford), Elektra 45492 (Song T. Tailors, ASCAP)					
★	10	6	★	44	7	TWO MORE BOTTLES OF WINE—Emmylou Harris (D. McClellan), Warner Bros. 8553 (ABC Dunhill, BMI)	★	78	NEW ENTRY	78	NEW ENTRY	78	NEW ENTRY	JUST KEEP IT UP—Narvel Felts (D. Blackwell), ABC 12374 (Conrad/Shalimar, BMI)					
★	17	7	★	45	11	NEVER MY LOVE—Vern Gosdin (D. Adkins, D. Adkins), Elektra 45483 (Warner-Tamela, BMI)	★	79	NEW ENTRY	79	NEW ENTRY	79	NEW ENTRY	WHINE, WHISTLE, WHINE—John Anderson (M. Sherrill, D. Goodman), Warner Bros. 8585 (AI Gallico, BMI)					
★	18	6	★	46	19	WHEN CAN WE DO THIS AGAIN—T.G. Sheppard (C. Putnam, S. Throckmorton), Warner/Curb 8593 (Tree, BMI)	★	80	72	6	80	72	6	UNDERCOVER LOVERS—Stella Parton (E. Stevens/S. Grooms), Elektra 45490 (Dee Dade, BMI)					
★	13	13	★	47	22	LET ME BE YOUR BABY—Charly McClain (J. MacRae, B. Morrison), Epic 8-50525 (Music City, ASCAP)	★	81	83	3	81	83	3	THE OTHER SIDE OF THE MORNING—Barbara Fairchild (P. Tillis, S. O'Brian), Columbia 3-10607 (Sawgrass, BMI)					
★	16	8	★	59	4	WEEKEND FRIEND—Con Hunley (T. Seals, E. Setzer), Warner Bros. 8572 (Down 'N' Dixie/Irving, BMI)	★	82	76	17	82	76	17	HAPPY GO LUCKY MORNING—Terri Hollowell (S. Sumner), Con Bro 134 (Con Bro, BMI)					
★	20	6	★	50	28	PITTSBURGH STEALERS—The Kendalls (L. Kingston, J. Rushing), Ovalton 1109 (Hull-Clement, BMI)	★	83	75	16	83	75	16	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan (A. Schroeder, B. Halley), Columbia 3-10634 (Dandy Dittys Unlimited, ASCAP/Super Songs Unlimited, BMI)					
★	24	4	★	51	40	YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt (A. Ray, L. Raymond), Elektra 45488 (Briarpatch/Dee Dade, BMI)	★	84	89	3	84	89	3	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard (C. Howard), MCA 40885 (ATV/Shade Tree, BMI)					
★	21	7	★	52	45	THAT'S WHAT MAKES THE JUKEBOX PLAY—Moe Bandy (J. Work), Columbia 3-10735 (Acuff-Rose, BMI)	★	85	NEW ENTRY	85	NEW ENTRY	85	NEW ENTRY	LOVELY PEOPLE—Keith Bradford (J. Crane), Nu Sound 421 (Teardrop/DEB-MI, ASCAP)					
★	18	15	★	53	42	HERE COMES THE REASON I LIVE—Ronnie McDowell (B. Peters), Scorpion 1159 (GRT) (B. Peters & Sibley, BMI)	★	86	NEW ENTRY	86	NEW ENTRY	86	NEW ENTRY	SLOW DRIVIN'—Kenny Starr (S. Whipple), MCA 40922 (Tree, BMI)					
★	23	6	★	54	43	SPRING FEVER—Loretta Lynn (L. Dillon), MCA 40910 (Coal Miners, BMI)	★	87	90	2	87	90	2	OLD FLAMES (Can't Hold A Candle To You)—Brian Collins (H. Moffatt, P. Seibert), RCA 11277 (Belinda, BMI)					
★	25	8	★	55	46	YOU NEEDED ME—Anne Murray (R. Goodrum), Capitol 4574 (Chappell/Ironside, ASCAP)	★	88	NEW ENTRY	88	NEW ENTRY	88	NEW ENTRY	WE MUST BELIEVE IN MAGIC/WHEN I DREAM—Jack Clement (B. McDill, A. Reynolds/S. Theon), Elektra 45474 (Jack, BMI/Jandé, ASCAP)					
★	30	6	★	56	53	PLEASE HELP ME I'M FALLING (In Love With You)—Janie Fricke (Robertson, Blair), Columbia 3-10743 (Tuterson, ASCAP)	★	89	NEW ENTRY	89	NEW ENTRY	89	NEW ENTRY	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG—Laney Smallwood (B. Hobbs, L. Anderson), Monument 255 (Phonogram) (Big Heart/Harmony & Grits, BMI)					
★	26	6	★	57	49	RAGAMUFFIN MAN—Donna Fargo (S. Harol), Warner Bros. 8578 (Vector, BMI)	★	90	NEW ENTRY	90	NEW ENTRY	90	NEW ENTRY	BABY, I NEED YOUR LOVIN'—E. D. Wofford (E. Holland, L. Dover, B. Holland), MC 5012 (Mottown/Stone Agate, BMI)					
★	23	10	★	58	56	IT'S A HEARTACHE—Bonnie Tyler (Scott, Wolfe), RCA 11249 (PI Gem, BMI)	★	91	91	2	91	91	2	YOU'VE JUST FOUND YOURSELF A NEW WOMAN—Jenny Robbins (J. Bennett), El Dorado 152 (NSD) (Chris Robin/ Double Barrel, BMI)					
★	31	7	★	59	57	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT—Jacky Ward & Reba McEntire (S. Thompson, R. Thompson/P. McGee), Mercury 55026 (Phonogram) (Jidobi, BMI/Dawnbreaker, BMI)	★	92	92	4	92	92	4	DIVORCE SUIT (You Were Named Correspondent)—Bibi Phillips (S. Throckmorton), Soundwaves 4570 (NSD) (Tree, BMI)					
★	25	2	★	60	54	WE BELONG TOGETHER—Sessie Annonson (C. Chase), Warner/Curb 8597 (Paukie, BMI)	★	93	93	4	93	93	4	I'M SATISFIED WITH YOU—Leon Rausch (Not Available), Derruck (Not Available)					
★	26	8	★	61	60	YOU'LL BE BACK (Every Night In My Dreams)—Johnny Russell (W. Holyfield, J. Russell), Mercury 55030 (Maplehill/Vogue/Sunflower Country, BMI)	★	94	94	4	94	94	4	IT FEELS LIKE LOVE FOR THE FIRST TIME—Larry Curtis (L.C. Lyman, T.A. Wargo), Scrimshaw 1315 (E.J. Gueren/April, ASCAP)					
★	35	6	★	62	62	ROSE COLORED GLASSES—John Conlee (J. Conlee, G. Barber), ABC 12356 (House Of Gold/ Pompadour, BMI)	★	95	95	3	95	95	3	MUSIC IN MY LIFE—Mac Davis (M. Davis), Columbia 3-10745 (Songpainter, BMI)					
★	36	4	★	63	70	(I Love You) WHAT CAN I SAY—Jerry Reed (D. Feller), RCA 11281 (Vector, BMI)	★	96	96	4	96	96	4	THE PERFECT LOVE SONG—Dorwood Haddock (J. McGowan), Eagle International 1144 (Curtis Wood, ASCAP/Great Viking, ASCAP)					
★	29	8	★	64	69	DON'T MAKE NO PROMISES (You Can't Keep)—Don King (D. King, D. Woodward), Con Bro 133 (Wilax, ASCAP)	★	97	NEW ENTRY	97	NEW ENTRY	97	NEW ENTRY	DANCE WITH ME MOLLY—Roger Bowling (R. Bowling, S. Tuttle), Louisiana Hayride 783 (WIG) (ATV, BMI/Welbeck, ASCAP)					
★	34	5	★	65	71	I CAN'T STOP LOVING YOU—Mary K. Miller (D. Gibson), Mercury 307 (NSD) (Acuff-Rose, BMI)	★	98	98	2	98	98	2	RING TELEPHONE RING (Damn Telephone)—Randy Cornner (L. Jones, R. Cornner), Jerry 643 (Publicare, ASCAP)					
★	31	7	★	66	67	I'VE BEEN TOO LONG LONELY BABY—Billy "Crash" Craddock (J. Adams), Capitol 4575 (Pick A Hit, BMI)	★	99	NEW ENTRY	99	NEW ENTRY	99	NEW ENTRY	HELLO! REMEMBER ME—Billy Swan (H. Meaux), A&M 2046 (Crazy Cajun, BMI)					
★	44	3	★	67	65	TALKING IN YOUR SLEEP—Crystal Gayle (R. Cook, B. Woods), United Artists 1214 (Roger Cook/Chrywood, BMI)	★	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	NEVERTHELESS—Hank Snow (B. Kalmar, H. Ruby), RCA 11276 (Chapel, ASCAP)					
★	37	5	★	67	65	THE FOOL—Don Gibson (Ford, Hazelwood), ABC/Hickory 54029 (Debra/Desert Palms, BMI/Lee Hazelwood, ASCAP)								WHEN I NEED YOU—Lois Johnson (C. Sager, A. Hammond), Mercury 55031 (Unichappell/ Regonia Melodies)					
★	38	6				WHEN THE FIRE GETS HOT—Zella Lehr (T. Benjamin), RCA 11265 (Branch Creek, ASCAP)													

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**THE KENDALLS**

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OV-1109



from their new album  
**"Old Fashioned Love"**

OV-1733



# Chappell Firms Enlarge Country

• Continued from page 59

manager; and Charlene Sigmund. The roster includes such writers as Charlie Black, Rory Bourke, Len Chiriac, Gene Dobbins, Jerry Gillespie and Jay Hugueley.

Started in 1969, the country music division was further enlarged in 1975 by the acquisition of the major Hill and Range catalog by Intersong.

Among the firm's recent country chart successes have been "You Needed Me," written by Randy Goodrum; "I Like Ladies In Long Black Dresses" by Rory Bourke; "Please Help Me I'm Falling" a Robertson-Blair Intersong copyright; "Old Flames Can't Hold A Candle To You" written by Pebe Cebert and Hugh Moffett; and cover versions of two previous hits, Cole Porter's "True Love" and a cover version of the Carole Sager-Albert Hammond hit, "When I Need You."

Ready for release are songs cut by such artists as Anne Murray, Dolly Parton, Paul Anka, Lynn Anderson and Joey Travolta, and the title song

of the newly-released motion picture "Harper Valley P.T.A."

The agenda for the two day sessions, held at Holiday Inn/Vanderbilt, covered administration, copyright, legal, finance, public relations, publications, international area, commercials and synchronization rights. A product presentation displayed some of the newest Chappell/Intersong songs.

"It was a working session to tighten communications, improve the work flow and stimulate and exchange ideas," remarked Robinson. "And it turned out very successfully."

## White Oak Rep

NASHVILLE—Acuff-Rose Publications is now representing White Oak Music, a BMI company, overseas.

White Oak, formed in 1953, contains some 100 copyrights, including "Where Will I Shelter My Sheep," "Blue Tennessee Rain" and "The Tie That Binds," and joins a list of 20 Acuff-Rose foreign affiliates.

Officials of the company attended luncheons hosted by ASCAP and BMI, and three company dinners.

Attending were Chappell and Intersong staffers from New York, Los Angeles, Nashville and Toronto. Attending from abroad were Heinz Voigt, president of the Polygram publishing division from Germany, and Nick Firth, London, vice president of Chappell International.

From Los Angeles were Roger Gordon, vice president and general manager, West Coast division; Randy Talmadge, professional manager; and Rick Riccobono, Intersong creative manager, West Coast. Jerry Renewych, general manager of Chappell-Toronto, represented Canada.

Attending from the New York professional staff were Frank Military, vice president, creative; Helaina Bruno and Ritchie Cordell, professional managers; and Don Oriolo, vice president and general manager, Intersong-U.S.A.

Also: Richard Anderson, vice president, finance; John McAuliffe, director of finance; Edward Kelman, general counsel; Bruce Gold, legal department; Maxyne Stein, manager of special licensing/special products; Pat Woods, director of administration, West Coast; Pat Perkins, print liaison manager; Frank Mandel, manager of copyright; Vivien Friedman, manager of public relations; Barbara Robbins, head of Chappell's International department; and Sandy Miller, Chappell international repertoire coordinator.

## Development Of Artists Is WB Goal

NASHVILLE—A&R and promotion in the development of album-oriented artists were the key themes explored at the first full meeting of Warner Bros. Records country executives.

Held for three days through June 12 at the Pier House in Key West, Fla., the event drew 13 WB staffers from across the country.

Sessions dealt with the roster, with emphasis on new artists, new promotion ideas, artist development, how to generate more radio airplay and sales, and included product presentations.

Andy Wickham, WB country director from Burbank, led the a&r segments, while Stan Byrd, director of country sales and promotion, Nashville, directed the promotion/sales meetings.

Following the meetings, WB officials are planning a blitz with three of its artists to take them into different markets. Contributions that regional people can make to artist development were also discussed at the Key West conclave.

Also attending from Nashville were Norro Wilson, a&r director/country; Bonnie Rasmussen, artist relations/publicity; and Mike Sirls, secondary promotion.

From Burbank were Wickham and his assistant, Christine Williams; Robin Rothman, product manager; Pat McCoy, trade liaison; and Mark Maitland in charge of singles.

The regional employees taking part in the meet were Sam Cerami, Chicago; Frank Anderson, Dallas; and Ann Tant and Dave McClellan from Atlanta.

WB officials hope to hold similar meetings twice a year.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	STARDUST—Willie Nelson, Columbia JC 35305
2	3	22	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12585
3	2	12	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UAL284H
★	6	5	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
5	4	23	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
6	5	10	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
7	8	36	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
8	9	24	THE BEST OF THE STATLER BROTHERS, Mercury SRM 11037 (Phonogram)
9	10	3	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
★	27	3	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1 2780
11	12	12	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
12	7	22	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
★	19	5	THE VERY BEST OF CONWAY TWITTY—MCA 3043
14	13	11	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1045
15	15	38	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
★	21	3	OH! BROTHER—Larry Gatlin, Monument MG 7626
17	11	31	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic AE 35045
18	14	44	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7615 (Phonogram)
19	16	11	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
20	20	20	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★	NEW ENTRY		WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
22	26	38	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DG2093
23	18	18	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
24	23	12	BILLY "CRASH" CRADDOCK, Capitol ST 11758
★	33	10	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
26	17	14	HE WALKS BESIDE ME—Elvis Presley, RCA APL1 2772
27	22	78	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
28	24	7	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
29	32	46	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
30	30	2	BILLY "CRASH" CRADDOCK SINGS HIS GREATEST HITS, ABC AY 1078
31	34	8	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
32	25	43	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2428
33	37	59	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
★	43	3	THE BEST OF GENE WATSON, Capitol ST 11782
35	36	4	LITTLE JUNIOR—Gary Stewart, RCA APL1 2779
36	29	4	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
37	31	42	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1715
38	41	38	COUNTRY BOY—Don Williams, ABC/Dot DG 2098
39	28	27	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1 1312
40	42	50	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
41	35	10	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
42	NEW ENTRY		TOGETHER FOREVER—Marshall Tucker Band, Capricorn EPN 0205
43	38	13	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
44	45	16	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
45	48	4	BRAND NEW—Rex Allen Jr., Warner Bros. BSK 3190
46	40	8	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
47	39	36	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
48	49	4	FANTASY—Mac Davis, Columbia JC 35284
49	NEW ENTRY		I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell, Scorpion GRT 8028
50	NEW ENTRY		CHESTER & LESTER, GUITAR MONSTERS—Chet Atkins & Les Paul, RCA APL 2786

## Kendalls Award Spurs Campaign

NASHVILLE—Capitalizing on the single of the year award at the recent Music City News Awards on national television, Ovation Records has launched still another campaign behind "Heaven's Just A Sin Away."

The label is reserving the Ken-

dalls past hit to all key one-stops, racks and major retail accounts with a special single divider card.

Dealers are being urged to tie-in "The Kendalls" LP merchandising material with reorders on album and tape product.

# MANY THANKS

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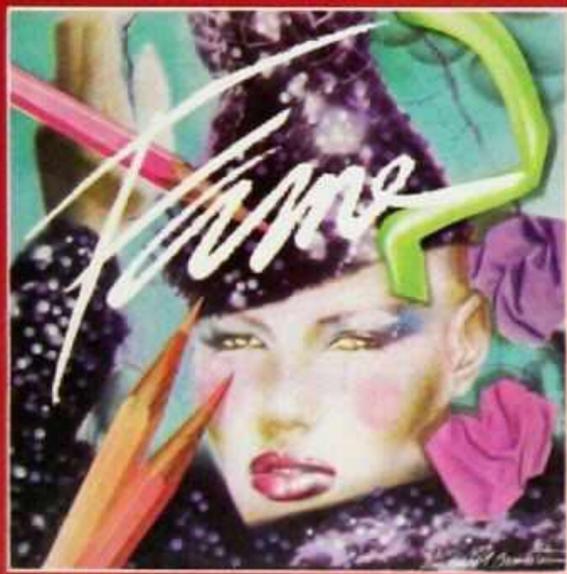
From the album  
*Don't Break The Heart That  
Loves You*



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Her Album



ILPS-9525

Her Single



IS-1008

Produced by Tom Moulton  
A Tom Moulton Mix  
Available on 8 Track and Cassette



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# Discos

## CATCHING UP *That's What Nashville Is Doing After Ignoring Disco For Years*

By SALLY HINKLE

NASHVILLE—Though often referred to as "Music City, USA," disco has not played an important role in Nashville's entertainment spectrum. However, several persons connected with Nashville's disco industry predict it is in the threshold of gaining new popularity.

Disco had its early beginnings in Nashville some four years ago in a gay club called the Other Side.

Since that time, the city has slowly accepted the rise in popularity of disco music and the clubs that have sprung forth, including adult, teen, gay and black, and supports such clubs as Leo's, the Met, the Cabaret, Warehouse 28, Studio One, Smugglers, T's, Saturdays, Lil' Abners and the Parthenon. Even some of the skating rinks are implementing disco music.

"We're catching up, but we're still

behind," admits Pat Blaylock, owner of the Cabaret, "compared to other cities such as New York or Atlanta, Nashville is still a country-oriented city, and there are only a certain amount of people who go out, but disco is going to catch on because it's a multimillion-dollar business and the record companies are really starting to push it.

"But surprisingly, Nashville has caught up quite a bit just within the past few months, and hopefully the city won't be flooded with so many disco-type clubs that nobody can make any money."

Agreeing with Blaylock, Pete Ireland, assistant manager for Smugglers, also feels that disco has been slow in catching on in Nashville due to the influx of country music.

"I don't think Nashville is behind, but I don't think we're ahead," says Ireland. "I don't think any city is. I think it's up to the individual because music is an individual thing. But Nashville has been slow, in comparison, and it's due to the influx of country music."

Smugglers, one of the earlier rising disco-oriented clubs in the city, as compared to the Cabaret, the Met, Warehouse 28 and Studio One, which have opened within the past year, has not experienced any drop in business with these new openings.

"Our business hasn't fluxuated at all with these new openings, because for one, we do have a good reputa-

tion as being a top disco in town, and, two, it is a very healthy business."

John Thomas, manager of Music City One-Stop in Nashville, services most of the clubs in the area with promotional disco product from his represented lines, and also provides a record pool that includes imports and contributions from lines not distributed by his firm, such as locally-based Casablanca.

"We carry more disco product probably than anybody else in town," notes Thomas, "and among our major disco product lines, we have TK, Private Stock and Butterfly. We're also subdistributors for Motown, Capitol, Columbia and Warner Bros., among others.

"The major labels that we distribute are good about supplying us with promotional copies for these clubs, but our subdistributors don't supply us with these. If they would, I would be more than happy to service them for them."

Thomas has also spent time as a deejay for disco over the past several years in Nashville, and views the city's disco scene as behind, but with big potential.

"Nashville is behind other cities in terms of facility offerings, but we've got the potential to do big disco. We're not lacking as far as talent with our disk jockeys and we're not hurting as far as the accessibility of music is concerned."



TV SHOWCASE—Van McCoy and Cheryl Ladd demonstrate the latest in disco dancing on Mike Douglas' syndicated television show. Unidentified dancer and Douglas observe the movements called "The Freak."

### 'STAYING ALIVE' THEME

## Chi Dance Center Sets 1st Benefit

By HOWARD MANDEL

CHICAGO—"Staying Alive" is the disco theme sung by the Bee Gees in "Saturday Night Fever" and the theme of the first annual benefit dance for Moming, an avant-garde-oriented, not-for-profit community dance center.

"Most of the work here is in contemporary dance," says Charles Vernon, who is organizing the benefit being held June 24. "Disco has evolved to the point where it is among the performing arts, though in the clubs it may not be seen as such.

"Right now the distinction between dancing as an art form or recreational activity is of little importance. We'd like to bring all the dance people in town together."

The benefit will feature a disco demonstration and class led by local instructors Robyn Lobe and Reggie Leon, an experienced disco DJ and at midnight a contest judged by dance studio teachers awarding a prize.

Moming, four years in operation, sees "Staying Alive" as an outreach

fund-raising event, not a last ditch effort.

The center, in a former school building, houses a theatre, gallery, and instruction in ballet, modern and tap dance.

"We've thought of offering disco classes, but we'll have to feel that out," Vernon says. "It would probably be popular and good for the community.

"Disco, through 'Saturday Night Fever' has had an impact on the country. I've heard from teachers that the boys in their classes can tell their friends for the first time that they are dancers like John Travolta.

### Radio Score In U.K.

NEW YORK—Production has been completed at Music Centre, Wembley, U.K., on recording of an original score for Watermark's upcoming radio science fiction series "Alien Worlds."

Composed by Jim Kirk of TM Productions in Dallas and conducted by Richard Holmes, the suite was performed by 57 members of the London Symphony. The new drama series is to premier in 150 top markets in January.

## B-Beats Bombarding Bronx

### Mobile DJ Starts Something With Oldie R&B Disks

By ROBERT FORD JR.

NEW YORK—A funny thing has been happening at Downstairs Records here.

The store, which is the city's leading disco product retailer, has been getting calls for obscure r&b cutouts such as Dennis Coffey's "Son Of Scorpio," on Sussex, Jeannie Reynolds' "Fruit Song" on Casablanca, and the Incredible Bongo Band's "Bongo Rock" on Pride.

The requests, for the most part, come from young black disco DJs from the Bronx who are buying the records just to play the 30 seconds or so of rhythm breaks that each disk contains.

The demands for these records, which the kids call B-beats, has gotten so great that Downstairs has had to hire a young Bronxite, Elroy Meighan, to handle it.

According to Meighan the man responsible for this strange phenomenon is a 26-year old mobile

DJ who is known in the Bronx as Cool Herc. It seems Herc rose to popularity by playing long sets of assorted rhythm breaks strung together.

Other Bronx DJs have picked up the practice and now B-beats are the rage all over the borough and the practice is spreading rapidly.

Herc, who has been spinning for five years, says that his unique playing style grew from his fascination with one record, "Bongo Rock." The tune has a really great rhythm break but it was too short so I had to look for other things to put with it," Herc relates.

Since Herc was not completely satisfied with the new disco product coming out at the time, he started looking in cutout bins for tunes with good rhythm breaks.

Herc's intensive searching for tunes has now even come up with a new remake of "Bongo Rock." The '73 tune has been covered by a

group called the Arawak All-Stars on an apparently Jamaican-based label, Arswal records.

Herc has also found that some of the rhythm breaks get better response when they are played at a faster speed. Here are tunes such as the Jeannie Reynolds record at 45 rather than the 33 1/3 at which it was recorded.

Herc thinks the popularity of B-beats stems from the kids' dissatisfaction with much of today's disco product. "On most records, people have to wait through a lot of strings and singing to get to the good part of the record," Herc believes. "But I give it to them all up front."

Herc hopes that someday he will be able to produce an entire B-beat album featuring "Bongo Rock" and other obscure numbers. Till then he plans to keep packing them in at the clubs and dances he works in the Bronx.

## Plan New Music/Variety TV Special

NEW YORK—A new music/variety television special combining the talents of the nation's leading disco dance teams and top recording artists is being developed for possible national syndication by the Odin Corp. headed by Chris Bearde.

Bearde is an Emmy-award winning writer/producer with such shows to his credit as "The Osmond Bros. Special," the "Sonny & Cher Show," "The Bob Hope Christmas Special," "The Ray Stevens Summer Show," and the "Gong Show."

The show, designated "Dance, Dance, Dance," is being used as a

pilot for a regular 60-minute weekly series spanning the spectrum of world music and dances. A July air-date is planned for its debut.

According to Bearde, television mini-clubs will travel to discos, nightclubs and dance schools across the country to capture a cinema-verite type of atmosphere. Emphasis will be on disco, as this is the most popular form of dancing in America today. However, classical dances and ballet will also be included, as will ethnic songs and dances.

Bearde will also work closely with record labels to incorporate their chart acts into the show.

Initial taping of "Dance Dance Dance," will begin this month in New York, Los Angeles, San Francisco, Chicago and Hawaii. The show marks Bearde's debut as an independent producer, and according to Bearde, is aimed at audiences of all ages who love dancing, music and comedy.

The format of "Dance, Dance, Dance," will include special pop music game shows, the latest chart hits performed live onstage, dance competitions culminating in a year-end championship, as well as disco fashion shows and comedy.

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## AVI Introducing Expanded Grooves For Its Records

NEW YORK—AVI Records is introducing expanded grooves on its disco disks to aid deejays to program parts of a record visually. It is the second label to do this for disco spinners, following Motown's "Eye-

Cued" move (Billboard, May 27, 1978).

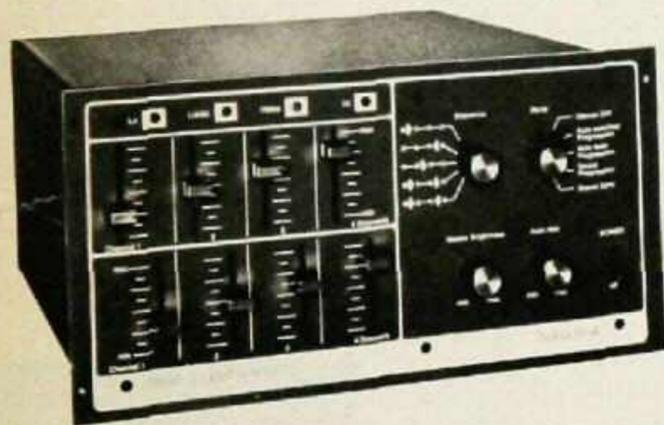
First AVI 12-inch to feature widened grooves at key points in the mix is Captain Sky's "Wonder Worm" backed with "Saturday Night Move-Ease." Both sides are so treated.

The company may tag the adaptation "Cue Mix" (Motown has trademarked its "Disco Eye-Cued" name) while also indicating beats per minute on the record.

The pitch was made to AVI by independent disco consultant, Rock

Gianatos, who mixed the Captain Sky titles. He believes such expanded grooves help deejays considerably in their cueing tasks, and will recommend their use to other labels with which he works.

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## 'Discorama' For Florida; \$5,000 Prize

MIAMI BEACH—Three dance floors covering more than 14,000 square feet of this city's convention center will be built by July 29 to support "Discorama," being billed by sponsoring J&J Productions as "the dance event of the year."

According to J&J president Judy Weiss, the promotion will feature a dance marathon offering \$5,000 to the winning couple which lasts the full five hours.

Additionally, performances by four "top name" acts will be interspersed throughout the evening. Steve Marcus and Arnie Wohl, producers of television's "Disco Magic" series, are lining up talent.

Weiss says the event is the first large scale disco promotion held for South Florida. "The response has been overwhelming," she adds.

"Many in the business community have said they want this to be the first of a continuing series of such events, recognizing the impact on our summer season."

Weiss promises a complete light show and "accoutrements of a true discotheque" for the marathon.

## Nashville Firm Clicks

By SALLY HINKLE

NASHVILLE—Dillard & Boyce Productions, Inc., a Nashville-based company formed a little more than a year ago, is achieving action on Billboard's National Disco Action Top 40 chart with "Come On Dance, Dance"/"Touch Me On My Hot Spot" by the Saturday Night Band on Prelude Records.

Bumped out of its two-star position (Billboard, May 13, 1978) by "T.G.I.F." on Casablanca, the project was written and produced by the Dillard and Boyce team, which utilized musicians and vocalists from the Nashville and Muscle Shoals areas.

Now, with the success generated by the LP, a single, "Come On Dance, Dance," has been released, and according to Lee Beard, vice president of business affairs for the Nashville-based company, sold some 20,000 in New York by the second week.

Involved mainly in disco and r&b productions, the Dillard & Boyce firm first attained attention on the r&b charts with "We Fell In Love While Dancing" by Bill Brandon, which reached a top 30 position in April of this year. A current project with Brandon involves "Space Age Lover," "Get It While It's Hot" and "Special Occasion."

Other disco activity will include a new album on Prelude by the Constellation Orchestra, "Perfect Love Affair," which was recorded in Muscle Shoals, Nashville and New York.

## Contest By Cosmos

NEW YORK—Latest disco dance contest started is one by the soccer team Cosmos. Semi-finals took place last week at six East Coast discos: Copacabana, Fire & Ice, Surf Club, DaVinci's, Brothers 3 and Creations (N.J.).

Finals will be held Wednesday night (28) prior to the Cosmos versus Los Angeles Aztecs match. First prize is an Atari video game, manufactured by a division of the owner of the Cosmos, Warner Communications.

# Billboard's Disco Action

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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 YOU AND I—Rick James—Motown (LP/12 inch)
  - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 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 HOT SHOT—Karen Young—West End (12 inch)
  - 8 DO OR DIE—Grace Jones—Island (12 inch)
  - 9 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 10 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 11 LET YOURSELF GO—T. Connection—TK (12 inch)
  - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
  - 13 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 14 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
  - 15 BIG CITY SIDEWALK/THEME—C.J. & Co.—Atlantic (12 inch)

## BALT./WASHINGTON

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 2 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 HOT SHOT—Karen Young—West End (12 inch)
  - 4 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 5 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 7 DO OR DIE—Grace Jones—Island (12 inch)
  - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 9 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
  - 10 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 11 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 12 YOU AND I—Rick James—Motown (LP/12 inch)
  - 13 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 14 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
  - 15 L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch)

## BOSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 2 HOT SHOT—Karen Young—West End (12 inch)
  - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 4 YOU AND I—Rick James—Motown (LP/12 inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 6 A GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 7 DO OR DIE—Grace Jones—Island (12 inch)
  - 8 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (12 inches)
  - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inches)
  - 10 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 11 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 12 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 13 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
  - 14 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 15 VOYAGE—all cuts—Marlin (TK) (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 inches)
  - 2 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 4 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 6 YOU AND I—Rick James—Motown (LP/12 inch)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 9 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 10 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 12 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
  - 13 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 14 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 15 GETTIN' THE SPIRIT—Roberta Kelly—Casablanca

## 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 YOU AND I—Rick James—Motown (LP/12 inches)
  - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 4 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 7 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
  - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 9 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 10 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 12 HOT SPOT—Karen Young—West End (12 inch)
  - 13 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 14 WAR DANCE/MIRAGE—Kebelektrik—Salsoul (LP)
  - 15 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

## 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 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 3 YOU AND I—Rick James—Motown (LP/12 inch)
  - 4 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12 inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 6 LAW & ORDER—Love Committee—Gold Mind (LP)
  - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 8 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 9 HOT SHOT—Karen Young—West End (12 inch)
  - 10 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 11 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inches)
  - 12 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 13 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 14 DO OR DIE—Grace Jones—Island (12 inch)
  - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—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 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
  - 5 YOU AND I—Rick James—Motown (LP/12 inch)
  - 6 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
  - 7 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
  - 8 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
  - 9 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12 inches)
  - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 11 WAR DANCE/MIRAGE—Kebelektrik—Salsoul (LP)
  - 12 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 14 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)

## 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 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 3 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 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 (12 inches)
  - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 HOLD ME, TOUCH ME—Carolynne Bernier—Private Stock (12 inch)
  - 10 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
  - 11 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 12 HOT SPOT—Karen Young—West End (12 inch)
  - 13 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
  - 14 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 15 AT THE COPA—Barry Manilow—Arista (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 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
  - 5 YOU AND I—Rick James—Motown (LP/12 inch)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 7 BACK TO MUSIC—Theo Vanessa—Prelude (12 inch)
  - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
  - 9 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 12 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12 inch)
  - 13 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 14 A WHITER SHADE OF PALE—Munich Machine—Casablanca (LP)
  - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (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 inches)
  - 2 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 HOT SHOT—Karen Young—West End (12 inch)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 5 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 6 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 7 YOU AND I—Rick James—Motown (LP/12 inch)
  - 8 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
  - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 11 DO OR DIE—Grace Jones—Island (12 inch)
  - 12 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 13 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 14 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
  - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)

## PHILADELPHIA

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 2 HOT SHOT—Karen Young—West End (12 inch)
  - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 4 YOU AND I—Rick James—Motown (LP/12 inch)
  - 5 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 6 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 8 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 10 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
  - 11 DO OR DIE—Grace Jones—Island (12 inch)
  - 12 CONQUER ALL—Kenne Delt and Frana—Mercury (12 inch)
  - 13 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 14 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
  - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

## PHOENIX

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 2 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 4 YOU AND I—Rick James—Motown (LP/12 inch)
  - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 6 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 8 SATURDAY—Norma Jean—Bearsville (12 inch)
  - 9 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 12 READY OR NOT—Deborah Washington—Ariola (12 inch)
  - 13 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
  - 14 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12 inch)
  - 15 WAR DANCE/MIRAGE—Kebelektrik—Salsoul (LP)

## PITTSBURGH

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 2 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
  - 3 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 4 YOU AND I—Rick James—Motown (LP/12 inch)
  - 5 DO OR DIE—Grace Jones—Island (12 inch)
  - 6 HOT SHOT—Karen Young—West End (12 inch)
  - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
  - 9 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 10 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 11 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 12 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12 inch)
  - 13 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
  - 14 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
  - 15 SATURDAY—Norma Jean—Bearsville (12 inch)

## SAN FRANCISCO

- 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 inches)
  - 3 HOT SHOT—Karen Young—West End (12 inch)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 5 YOU AND I—Rick James—Motown (LP/12 inch)
  - 6 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
  - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (12 inch)
  - 11 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
  - 12 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 13 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
  - 14 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 15 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (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 inches)
  - 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 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 5 YOU AND I—Rick James—Motown (LP/12 inch)
  - 6 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
  - 9 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12 inch)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 12 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP)
  - 14 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 15 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)

## MONTREAL

- This Week**
- 1 BLACK WATER GOLD—The Sunshine Band—CBS
  - 2 LOVE IS IN THE AIR—Martin Stevens—CBS (12 inch)
  - 3 COPACABANA—Barry Manilow—Arista (12 inch)
  - 4 AMERICAN GENERATION—The Ritchie Family—ABLE (LP)
  - 5 CONFESSIONS—D.C. LaRue—Quality (LP)
  - 6 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
  - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—WEA (LP)
  - 8 ACTION 78—Erosic Drum Band—Down (12 inch)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU—Love And Kisses—BCA (LP)
  - 10 COME ON DANCE, DANCE—Saturday Night Band—Quality (LP)
  - 11 A WHITER SHADE OF PALE—Munich Machine—Polydor (LP)
  - 12 PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
  - 13 HOOPS—Jimmy Miller—Capitol (12 inch)
  - 14 SEA CRUISE—Sea Cruise—TC (LP)
  - 15 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)

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/12 inches)
★	2	BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
★	6	YOU AND I—Rick James—Motown (LP/12 inch)
	4	3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12 inch/LP)
	5	4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
	6	5 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
	7	8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
	8	7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
	9	13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
	10	14 HOT SHOT—Karen Young—West End (12 inch)
	11	10 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12 inch)
	12	9 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
	13	11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
★	20	DO OR DIE—Grace Jones—Island (12 inch)
★	19	MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
	16	12 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
	17	17 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
★	26	MISS YOU—The Rolling Stones—Atlantic (12 inch)
	19	15 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
	20	21 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
	21	18 AT THE COPA—Barry Manilow—Arista (12 inch)
	22	32 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
★	30	SATURDAY—Norma Jean—Bearsville (12 inch)
	24	16 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
	25	29 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
★	-	PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
★	34	WAR DANCE/MIRAGE—Kebelektrik—Salsoul (LP)
	28	22 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
★	37	LAW & ORDER—Love Committee—Gold Mind (LP)
★	38	READY OR NOT—Deborah Washington—Ariola (12 inch)
	31	25 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12 inch)
	32	23 LET YOURSELF GO—T. Connection—TK (12 inch remix)
	33	28 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12 inch)
	34	27 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
	35	24 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12 inch)
	36	33 HOLD ME, TOUCH ME—Carolynne Bernier—Private Stock (12 inch)
	37	31 RIO DE JANEIRO—Gary Cross—Salsoul (12 inch)
	38	35 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
★	-	L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch/LP)
	40	39 COME INTO MY HEART/LOVE'S COMING—USA European Connection—TK (LP/12 inch)

★ 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 5 positions.

# Studio Competition Brisk, Business Bright In Hawaii

By DON WELLER

HONOLULU—Recording studios in Hawaii are generally thriving and expanding, capitalizing on an artistic explosion of traditional and contemporary Hawaiian music.

The unprecedented proliferation of local talent and island music consumers means a corresponding proliferation of studio time for local recordings.

But recording studios in the 50th State, busy as they are, do have special problems. Representatives of the five largest studios here report difficulties ranging from radio frequency interference to hassles obtaining proper equipment and repair service.

Sound of Hawaii is one of the oldest recording studio operations in the island. Herb Ono, its owner, is also its chief engineer.

"We've recorded so many local artists over the years," explains Ono. "Don Ho, Herb Ota, Sons of Hawaii, Macky Feary, Palani Vaughan and countless others have been here. Plus, we do a big business with clients from Japan. In that area alone we're up to \$100,000 a year in revenue."

Sounds of Hawaii charges \$100 an hour for demo recordings, but negotiates rates for those who desire block time.

Its 24-track studio sports an impressive array of equipment. Its console is a Neve 24-track machine and its tape machines include Stevens 24 or 16-track, an Ampex ATR-100 2-track, an Ampex 350 2-track, and an Ampex 300 2-track mono.

Chambers include EMT 140 Plates (2) and EMT Goldfoil. For outboard equipment, Sounds of Hawaii has Cooper Time Cube, 6 Neve limiters, 2 Neve correction units, Urei 1176 LN limiters, Eventide DDL and Eventide phasers, a Nakamichi cassette deck and an Alpha 41 cassette high-speed duplicator.

Ono complains about radio frequency interference and blames that on the glut of radio stations in Hawaii.

"The future looks good for us," says Ono. "We're building a new complex with two studios next year, and we anticipate that in a few years we'll be completely digital."

Broad Studios, another 24-track establishment, is the newest studio in the islands. It's owned by local entertainer Al Harrington, and it opened this past February.

Its demo rate is between \$60 and \$80 per hour for unknown artists, but as general manager John Dud-

ley notes, "We work directly with our clients. Our charges depend upon who the artists are, what their needs are, and how much time they need."

Broad Studio uses a Spectra Sonics model 1024-24 Console and its tape machine highlights an Ampex MM1200 24-track tape recorder and an Ampex ATR-102 with remote control and pedestal 2-track recorder. Its 24-track Dolby system M24H, it claims, is the only one on the islands.

Notable outboard equipment includes an Orban Parasound 621b Stereo parametric Equalizer with 85 A, an Eventide 2830 omnipressor, an Eventide model 1745M digital delay line, an 1176 limiter, and two DBX 160 limiters.

Although it's just started its operations, the studio's already recorded a number of local acts, including Nohelani Cypriano, owner Al Harrington and Earl Hughes.

Comments Dudley: "Things look promising. We think we're a new frontier that will attract many artists from the mainland. Hawaii is really a hub for markets as far away as the Mainland and Japan.

"The biggest problems we find are availability of proper equipment and repair service. Also we encounter a time factor—we're generally much more laidback in Hawaii than on the Mainland, and most new artists have to confront that."

Audissey Studio, owned by Sam Holtz, has been in operation three years. The 16-track studio charges \$75 an hour but special time blocks are negotiable.

It caters heavily to local artists, and is particularly effective with musicians beginning their careers. But the studio has recorded Mainland acts, including Herbie Hancock and Loggins & Messina.

General manager and chief engineer Jim Linkner notes: "We're expanding our studio. We're adding live bass traps. We're getting a Studer 2-track mixdown machine, Naumann mikes and other peripheral gear."

At present, Audissey uses a 3M series 16-track recorder, a Spectra-Sonics 1026 20 by 16 mixing console, a JBL monitoring system, a UREI 1176, DBX 160s, an Allison gain brain, Allison Keepex expanders, SAE stereo parametric equalizers, a Systech flanger, an Aphex aural exciter, an Eventide harmonizer, and an AKG reverb.

"I think maintenance is one problem we face in Hawaii," explains Linkner, "but we also have—all local studios, that is—problems communicating between the artist and the engineer."

"I see the future as bright. Hawaiian music has gained a self-confidence and many new artists are recording. Mainland artists will be coming here heavily in the future because of our great environment which is conducive to the artistic process."

Don Tyler, part-owner and general manager of Commercial Studios, explains that his studio does a considerable business with radio and television clients for commercials. He also claims the only 35m.m. sound system capacity in town.

The 16-track studio charges \$55 an hour but will negotiate for block time. Tyler acknowledges a long list of local artists who have recorded in his studio.

Equipment includes a Tangent 3216, 32/32 console, a Tangent 3216 8/16 console, an Ampex MM 1200/24 recorder, an Ampex ATR-102 recorder and an Ampex ATR-104 recorder, Orban 622 B equalizers, Orban 245 E stereo synthesizers, an Eventide H 910 pitch changer, a Marshall time modulator, a Delta Lab DL-1 digital delay and a Symetrix phase filter.

"One thing we need in Hawaii is to induce people to come here from the Mainland and Japan," Tyler explains. "We also need to establish a price 'parity' with studios on the Mainland, and to do that, you've got to have the latest equipment."

"We're closing down for a couple of months to renovate the studios. This is being done to attract new recording acts—national, foreign and local. Look at it this way—markets in Japan and on the Mainland have barely been touched. We are going to go after those markets vigorously."

Peter Coraggio, part owner and engineer of 8-track Sinergia Recording Studios, does a lot of business recording radio and television jingles as well as many small groups in the islands.

Coraggio explains: "If we do a jingle, it's difficult to charge the same as the Mainland, because we only have a limited population and many advertisers can't afford to record music in a studio here."

"And it's plain hard to support a full state-of-the-arts studio here. Local artists usually can't afford studio time. Now, it seems like everyone wants to cut an LP and the result is that stores have trouble stocking local product."

On the future, Coraggio cites certain trends. "I see increasing competition in the studio business. As the only 8-track studio in town, we are getting a lot of small demo type work for unknown artists."

"Sinergia will be doing more classical recordings, especially auditioning tapes for graduate students. One other thing, I think we'll see more people getting their own studios—like 4-tracks. A person can probably set one up for under \$5,000."

Sinergia has a custom-designed Op-Amp audio console with 20 mic/line inputs with EQ, 16 out, 2 cue busses, 2 echo busses, 2 program busses, and stereo headphone outputs. Its tape machines include an Ampex Ag440 8-track recorder, 2 Song TC 850-2 recorders, and a Sony model 126CS cassette deck, plus an AKG BX-10 reverb system, an Eventide 1745M digital delay system, UREI 1176LN limiters and a SAE Mark 2700 stereo graphic equalizers.

All of the above studios operate on the island of Oahu. Most of them are within a few miles of one another, except Sinergia, which is located on the windward side of Oahu.

## Takoma Studio Has 16-Track Facilities

LOS ANGELES—Takoma Records has opened a 16-track recording studio in suburban Santa Monica.

Equipped with dbx noise reduction, drum and vocal booths, grand piano, graphic and parametric equalization, limiters and echo, the room is designed for both Takoma artists and outside clients.

# 1-Time Vegas Disco Pulls 2,000, Spends \$250,000

By HANFORD SEARL

LAS VEGAS—Billed as the biggest and most expensive disco ever assembled, fight promoter Don King's first International Sportman's Ball drew some 2,000 celebrities, fight fans and disco enthusiasts.

Co-sponsored by Caesars Palace recently, the one-time event featured \$250,000 in specially engineered sound system and custom-designed lighting equipment in the hotel's convention hall facility.

"This is undoubtedly the most expensive one-night show put together on the magnitude of this type light and sound system," maintained disco producer Tom Kaufman.

A total of \$15,000 in cash and prizes was awarded to varying categories of contestants in the Studio 54-type disco creation, which preceded the Norton-Holmes heavyweight boxing match.

According to Alexander Rosner, president of Rosner Custom Sound Inc. of New York, who did the Caesars sound system, \$15,000 financed the two-day setup by himself, and technicians Frank Panico and Martin Healey.

"The most unique problem we had setting up this system was the false ceiling, some 20 feet above the lowered panels which we hung equipment from," says Rosner.

Included in the specially-designed system were JBL and Altec speakers with a 110-degree floor decibel range, McIntosh amps with automatic eliminating, model G bass horns and three Thorens turntables.

New York disco deejays Alfie Wade and Bobby Guttadaro, the latter known for his work on Casablanca's "Thank God It's Friday" film, operated the control booth.

The 360-degree stereo-cone sound was carried through 10 bass horns, 74 separate drives and six hanging tweeter arrays with separate amps which fed only the bass and mid-range.

Rosner has designed the systems

for the Copacabana, Starship Discovery 1 and Reflections discos in New York as well as "Isadoras" in Kondado, Puerto Rico and Davinci's in Dallas.

"The lighting and sound concept goes to Wade and Guttadaro," says Kaufman. "The whole project took 1½ months of planning."

The 36 by 36-foot dance floor was pierced by 100 argon laser beams, monitored by Ron Goldstein, Dr. Seiji Inatsugu and Ed Auswacks directly across from the sound system control booths.

"We play many options of one system, self-built and fabricated by Inatsugu utilizing optics, mirrors and some holograms," says Goldstein. "This is the first time we've ever done a disco."

Goldstein, who heads Laser Media of Hollywood had just completed Ann-Margret's two-week engagement in Caesars Circus Maximus showroom which saw the first such use of lasers in a main room act.

Along with Margret's act, Laser Media also has produced effects for Electric Light Orchestra's current world tour, Steve Miller, Ringo Starr, the Carpenters' recent television special and some films.

Using two sources with the newest in a computer scanning system, the green laser beams were projected onto a 32 by 25 feet screen where messages and logos appeared throughout the 10 p.m.-4 a.m. happening.

Videotaped for ABC-TV use before the fight and possible use later in a special, King's disco drew such names as Regine Choukron, owner of Regine's in New York and Studio 54 proprietor Steve Rubell.

Special guest Tony Robinson, whose lifestyle inspired "Saturday Night Fever," also was a judge. The crowd of late-night, early-morning participants, paid \$100 each to dance and eat to their hearts' content.

## A FIRST IN INDUSTRY?

# Label Hosts Deejays At N.Y. Buffet

By ROBERT ROTH

NEW YORK—In perhaps the first session of its kind, a record company here last week invited members of a large organization of disco deejays to meet major disco artists and discuss their new releases.

About 500 in all attended the gathering sponsored by Private Stock at the International Disco Record Center, whose meeting room is furnished like a discotheque.

IDRC, the largest record pool in New York, has 321 members according to Eddie Rivera, its president.

Artists who met with the pool members and their new product, which was heard on the dance floor and distributed, were: Samantha Sang, "You Keep Me Dancing" (12-inch); Walter Murphy, "Phantom of The Opera" (LP); Michael Zager, "Freak" (12-inch); and Cissy Houston, "Think It Over" (12-inch). Carlyne Bernier's "Hold Me, Touch Me" (12-inch) was also distributed although Bernier was unable to leave Montreal for a personal appearance.

On hand at the fete, at which Private Stock served a buffet dinner, were label president Larry Uttal and David Carrico, vice president of promotion and product development.

Uttal says the party was first planned to host the deejays coming

into New York for the Disco Forum, but he then decided that "to introduce our artists" and "to have good food" would establish a better rapport with the spinners.

Carrico says that even "before the Disco Forum, we wanted to make an impact." He notes that although the label tries to honor "legitimate pool requests" for product, a personal meeting is best since the label can get to know the jocks personally and learn how the product is doing.

Zager, who also produces Cissy Houston as well as his own band is enthusiastic about meeting the people who play his records at the discos. The artist says the talks enable him "to get a feel for what's happening" at the niteries, "what tempos are going over," and the best mixes.

He adds: "There's no doubt about it" that talking to disco deejays is worthwhile for someone in his position.

Rivera has for some months been pushing for improved relations with the record companies and notes that the Private Stock evening marked the first in a series of such events. Plans are being made with RCA to host a similar event at the IDRC's Broadway headquarters.



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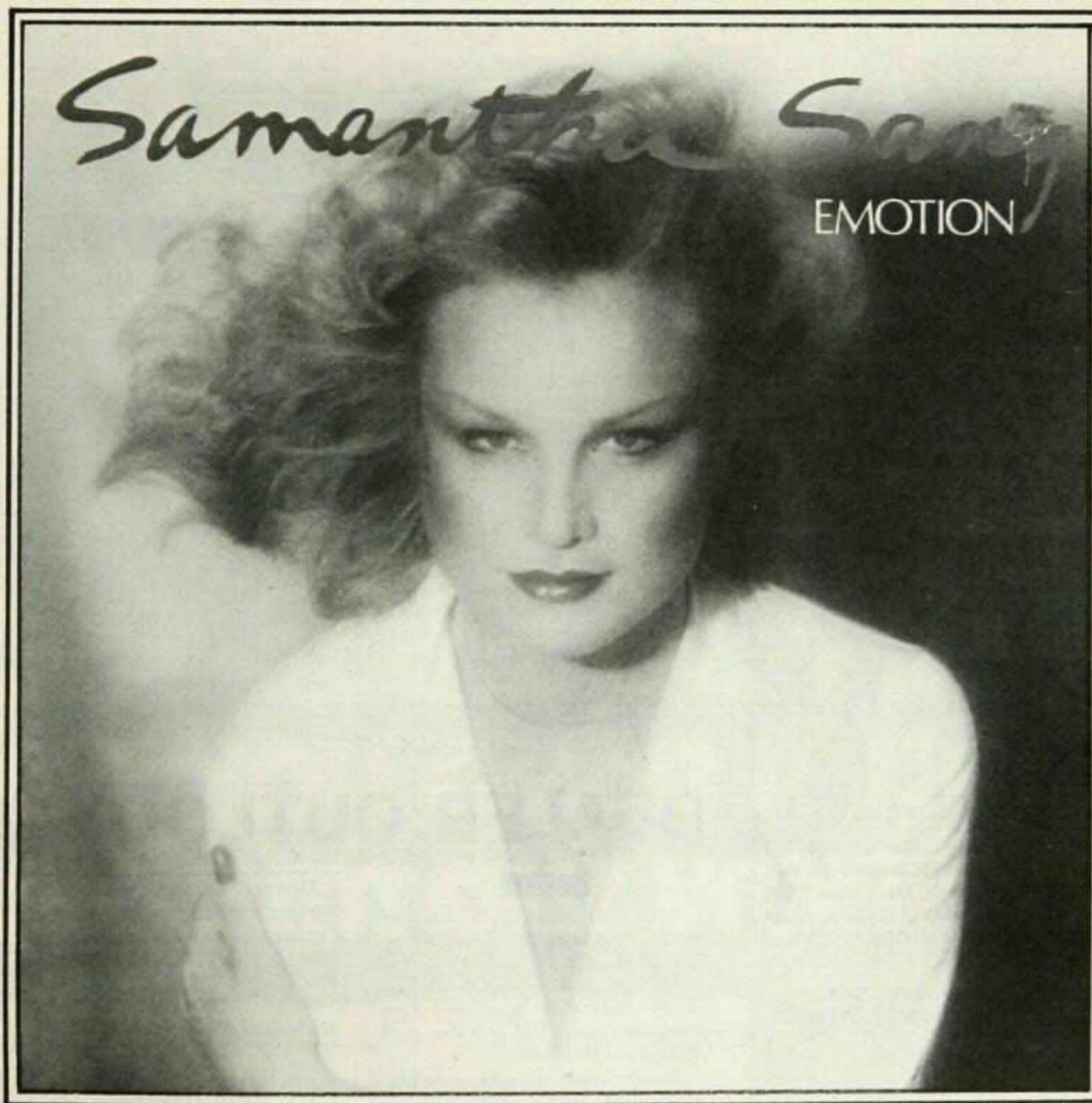
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## CES HIGHLIGHTS

Billboard photos by Stephen Traiman



**CREATIVE AUDIO** seminar, a CES first, features, from left, Jim Ford, Ford Audio; David Schulman, CAMEO; moderator Vinnie Testa, Modern Recording; Hank Greenberg, Federated Group; George DeRado, Damark Inc., and Sid Zimet, Audio By Zimet.



**VIDEO WAREHOUSE** is one of a dozen home video program suppliers on hand in Chi, with firm's Ron Obsgarten, left, showing in-store catalog display to C. Del Campo of Theatrevision, Northeastern distributor for video-cassette library.



**MITSUBISHI PCM** recorder is shown by Gary Hartfelder. Commercial unit will be operational in at least two U.S. studios this fall, as well as Japan.



**HITACHI PCM** audio unit for consumer mart is shown by Yasunori Kanazawa, left, and Tom Itoh. Used with firm's new four-hour VHS, it is due in fall.



**TDK** presents Golden Cassette awards to 41 nationwide dealers for outstanding sales, advertising and merchandising efforts for blank tape. Front left is Bud Barger, division sales manager, with a group of Eastern region winners, among those cited at special cocktail reception during CES.



**MAXELL CORP.** of America booth gets visit from top brass of parent Hitachi Maxell in Japan, from left, Kyoto general manager Dr. J. Kibe, and president H. Arinobu, welcomed by U.S. chief T. Okada.



## HARDWARE/SOFTWARE CROSS MERCHANDISING CENTER



Billboard photo by CES/Einzig

**CROSS MERCHANDISING**—The first ever joint software/hardware display at the Consumer Electronics Show in Chicago, sponsored by the National Assn. of Recording Merchandisers and the Electronic Industries Assn./Consumer Electronics Group, spotlights a "wall" of products. NARM's Stan Silverman is at the left, with the group at the right including, from left, Jack Wayman of the EIA, Joe Cohen of NARM and George Levy of Sam Goody.

## See Biggest NAMM Expo Chi Hosts 450 Exhibitors; Dealers Registration Up

By JIM McCULLAUGH

LOS ANGELES—With close to a record 450 exhibitors and dealer pre-registration running about 30% ahead of last June's convention in Southern California, the National Assn. of Music Merchants International Music Expo begun Saturday (24) in Chicago promised to be the biggest show in NAMM history. The convention ends Tuesday (27).

Exhibitors at spacious McCormick Place run the gamut of musical instrument makers, sheet music vendors and a growing number of professional sound companies and semi-professional "creative audio" equipment makers, many of which were expected to introduce new products.

On June 27 (Tuesday) when the

expo ends its four-day run, a special meeting of CAMEO, the newly formed Creative Audio & Musical Electronics Assn., will take place at which time more electronic musical instrument manufacturers will have an opportunity to join and participate in the embryonic trade group. The CAMEO meeting is scheduled

(Continued on page 74)

## PRE-NETWORK/PAY TV

### Allied Artists Pledge: Home Video Release

By ALAN PENCHANSKY

CHICAGO—Major motion picture releases will be offered in the home videocassette format before they are shown on television or licensed for pay tv transmission, it was learned at the Consumer Electronics Show Video Conference here June 12.

"We're not going to be waiting for films to play through tv and be syndicated by Home Box Office," announced Emmanuel L. Wolf, president of Allied Artists Pictures, who flew from the Cannes Festival to speak before approximately 1,000 retailers and manufacturers here.

Allied Artists recently became the

first major film distribution company to begin marketing its pictures in VCR through its own resources. Allied Artists Video Corp., the new subsidiary operation, includes its own duplicating plant and warehousing facilities, and is offering "Papillon," "The Betsy," "The Man Who Would Be King" and several other features.

Wolf said the company would make a major commitment to the home VCR market by offering features within a few months of their theatrical release.

Allied's "The Wild Geese," to feature

(Continued on page 76)

## Hi Fi 'Filters' Opposed By Set Makers

By MILDRED HALL

WASHINGTON—A bill to require radio and television set makers to install filtering devices to reduce interference with home entertainment equipment was strongly opposed by the Institute of High Fidelity at recent Senate subcommittee hearings.

Leonard Feldman, IHF technical director, told a Senate Communications Subcommittee that the impact of a bill by Sen. Barry Goldwater (R., Ariz.) would only increase costs to hi fi component manufacturers without eliminating the major

(Continued on page 74)

## DEALER OUTLOOK Key Mart Survey Mixed—Economy, Pricing, VTRs

### Boston

Consumer electronics retailing here, temporarily short-circuited by the blizzard of '78, has rebounded to the point that area dealers of audio and video equipment says sales have jumped 12 to 20% overall during the first half.

For the seven-store **Tweeter, Etc.** chain, for **K and L Sound Service**, an independent discount audio house, and for **Brands Mart**, a unique low-ball discount store, sales have been brisk so far this year. Video equipment and car stereo have become viable sales products, while medium to high-end stereo equipment is doing better than ever at these Boston area stores.

Both Lou Freidman at K and L

(Continued on page 73)

This concludes a special retail forecast that in the last two issues covered Chicago, Greater Philadelphia, San Francisco Bay Area, Dallas/Fort Worth, South Florida, Cleveland, Nashville, Washington/Baltimore, Atlanta and Minneapolis/St. Paul.

### Milwaukee

A respectable spring showing across the board has been the hallmark for Milwaukee-based stereo outlets, regardless of size. The healthy hike, which ranges up to 20% for some stores, apparently has been a continuation of last winter's steady growth. Dealers aren't turning cartwheels, but they seem satisfied

(Continued on page 75)

### Portland/Seattle

Price competition has accelerated somewhat in the Pacific Northwest over the past year with the smaller independents taking the brunt of the crunch and the chains and larger stores taking it in stride. The unit sales and dollar volume picture that emerges is, therefore, spotty—some up, some down, and many on the borderline.

The price situation is particularly hectic in the Seattle area with some stores, **Stereo Northwest**, for example, reporting as much as a 20% drop in unit sales and dollar volume since the first of the year. Steve Sande, store manager, feels that there are "too many dealers saturating the Seattle market."

(Continued on page 75)

JULY 1, 1978, BILLBOARD



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**One of the best ways  
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No tape manufacturer goes to greater lengths to give you cleaner tape than Maxell.

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# New Technology Sparks Summer CES In Chi

Billboard photos by Stephen Traiman

JULY 1, 1978, BILLBOARD



1-2—Artie Lewis, above, left, and Jim Goldstein of Artie Lewis Enterprises look over promo catalog, while Jerry Epstein of Superscope shows off new Star Wars Story Teller kit.

3-4—Ken Kreisel, above left, and Jonas Miller of M&F Real Time audiophile label, use Directree display stand; Arnold Schwartz, below left, and Jack Smith of Micro-Acoustic show off first releases in new Sonic Technology "direct-pressed disk" line.

5-6—Jim Iwase of Olympus, above, shows Pearlrecorder Microcassette with 3M Master I used in demo of prototype micro tape deck; Nakamichi's Harron Appleman demonstrates modified 1000-II deck with built-in Telefunken noise reduction and new metal-particle tape.

7-8—Red Gentry, above, right, new Panasonic special products assistant general manager, shows electronic tuning radio to Jules Huppert, Travel Music; showing Recoton's new Power Drive autotune line, Bob Borchardt is flanked below by Ed Pellagrini and Bob Argenti of Southeast Electronics, Florida distributor.

9-10—Norm Ziegler, above left, new Western region manager, gets once-over on Sony blister-packed blank tape from sales manager Don England; Fred Nakamura, Fuji Photo U.S.A. executive vice president, above right, looks over new Beridox two-hour VHS cassette with John Dale.

11-12—Microcomponents are introduced by Randix, with Ed Garrigan, above left, showing AudioLogic system to rep Herb Fischer of Janis Marketing; Mitsubishi's micro amplifier, preamp, tuner and cassette deck are demonstrated by T. Utsunomiya, below.

13-14—Optonica rep Herb Breger of Audio Trio, above left, demos new microprocessor turntable for Pete Leboy and Terry Finch of Colorado's Gen-More chain; B.I.C./Avnet's Andy Carduner, below right, shows unique two-speed cassette deck to Jim Maggio and Jamie Flora of Michigan rep J. Malcolm Flora.

# Key Market Survey Sees Mixed Dealer Outlook On '78

## Boston

• Continued from page 70

Sound and Glen Foreman, one of the owners in the Tweeter chain, say they are doing well in the audio end in the \$300 to \$1,000 price range. Freidman says sales have been up about 25% while Foreman and Sandy Bloomberg of Tweeter, Inc. and New England Audio, report sales are up 15 to 20%.

Freidman claims the Technics, Onkyo, Cerwin-Vega and KEF lines are all doing well as is the Scott line of stereo speakers. Bloomberg and Foreman say the Yamaha line has been "unbelievable" for Tweeter, Inc. "across the board" while the Bang & Olufsen import line is "way, way up."

Tweeter, Inc., according to Foreman, has been promoting less expensive lines like Pioneer to draw people into the stores. He says they are counting on making first-time customers regular customers who will be able to afford the more high-end lines in the future.

At Brands Mart, audio-video manager Martin Webster says the new Sansui line, Technics turntables and the Pioneer and Dual automatic and semi-automatic turntables are doing well as are Bose and ESS speakers. Brands Mart is unique in that its customers carry admittance cards to the store's showrooms. These cards are only available through trade unions, schools and any business which agrees to issue the cards. Webster says his outlet consistently offers lower prices than other stores.

All audio dealers warn that the dollar-yen exchange has hit rock bottom and consumers can expect to see prices jump from six to 20% for most Japanese brands. Some increases are expected as of July 1 but the bulk of the rise in prices will be seen in the fall.

Webster of Brands Mart says he is not very concerned about the price increases. One reason is that his store has forged ahead in the area of video equipment and car stereo. All the dealers, in fact, have experienced the recent surge in interest for the VTR and assorted accessories.

"They are selling like hotcakes," says Webster referring to the VTR. He says he has been selling about one a day over the past six months. Brands Mart carries seven lines of VTRs and assorted accessories.

While Tweeter, Inc.'s, Bloomberg says his stores sell the Sony Betamax and the Advent VideoBeam, he admits his stores have made only half-hearted effort to push video. Likewise, K and L Sound deals Sony Betamax and the Panasonic VHS as well as projection television in a very limited way.

But Webster at Brands Mart says that Magnavox, RCA, Sylvania, Panasonic and JVC VTRs have all done well, particularly since prerecorded video tapes can be interchanged between the VHS lines.

He says at least one out of every 10 persons purchasing a VTR buys a VTR camera as well. VTR sales are averaging about \$1,000 a unit, according to dealers, but Webster says his store's special status allows him to offer VTR decks in the \$700 to \$850 range. He also says, as do the other dealers, that most VTR purchasers buy at least one prerecorded tape with their unit. "M\*A\*S\*H," "The French Connection" and "Patton" are among the most popular.

"Availability of software made the difference in the viability of the VTR recorder," remarks Webster.

the Maxell line is the single biggest seller. Freidman at K and L Sound observes that the TDK line and the newer Fuji cassettes are doing fairly well, too.

All dealers are reporting big sales consistently in higher priced car audio equipment. Tweeter, Etc.'s car stereo installation center just went into operation for a week.

Autosound, according to Tweeter's Bloomberg, will be featured in the chain's upcoming "more coherent" advertising campaign that will concentrate on the professional person

looking for better audio equipment.

"This area is very, very price competitive," says Tweeter's Foreman. "This is one of the hotspots in the country." STEVE NELSON

## "OUR GAUSS EQUIPMENT IS BETTER TODAY THAN THE DAY WE BOUGHT IT."

George R. Jones, Vice President  
MCA Records Inc.



"Thirty years in the recording business is a little like thirty one-year experiences. That's how fast this business changes. And with the requirements of quality in our product, the quality of the consumer's equipment and the technology of our industry, we've continually upgraded our Gauss high speed tape duplicating equipment. We don't exchange the system, we improve the existing system. And Gauss is there to help us. That's important to us. Ten years from today, we'll probably still be using our same Gauss equipment. With modifications."

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But don't take our word for it. Ask anyone who owns Gauss equipment why they own Gauss equipment... instead of something else. The answer will probably be that they can't afford to own anything cheaper. Because Gauss delivers.

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BLANKS, PARTS, DUPERS

## Exports Key Italian Tape Mart

By ROSELLA LEONARDI

MILAN—Though many manufacturers of cartridge and cassette parts have set up in business in Italy over recent years, today's market trends emphasize that only the most professional have any hope of survival.

Domestic demand was slack last year and farsighted companies have switched to more sophisticated product to meet increased competition.

Sergio Moretti, managing director of the Av.El.Ca. blank tape company, says his 40%-50% product increase does not correspond to a similar expansion rate in the local market. It is more a reflection of its own advances in automation and

machinery, with the product also proving competitive overseas.

Exports absorb 90% of Start's production of C-O cassettes, 8-track cartridges, digital cassettes and boxes, according to Luigi Cane, sales manager.

This company works on a full-cycle basis, its 6,800 square meter plant including technical planning, research, pressing plant and fully automated assembly line. Its product is covered by four international patents for cassettes and three for boxes.

Another leader in empty cassette and cartridge production is Nuova Siat. Managing director Edoardo Benetton claims current market

slackness will continue because of record companies' preference for the disk configuration. Concentrating recently on technical improvements, the company exports 50% of its product to European Economic Community countries.

ATB, which makes a wide range of sheared metal parts for cassettes and cartridges, looks more confidently to the future, though its 20 to 30% 1977 upturn was largely covered by exports.

Again, Sonorex exports account for 80% of the company's magnetic tape production, according to executive Alessandro Binna. Supplying raw tape for blank cassettes and cus-

(Continued on page 82)

## Biggest NAMM Expected

• Continued from page 70

for 8 a.m. Tuesday in the Water Tower Room of the Hyatt Regency Hotel.

The timing of the CAMEO meeting to coincide with NAMM, according to Ken Sacks, national sales manager for TEAC/Tascam and president of CAMEO, is to underscore the importance of electronic musical instrument makers as part of the mushrooming "creative audio" equipment market.

Three concurrent educational sessions sponsored by NAMM were set to take place Sunday at 2 p.m. at various McCormick Place Theatres. They included:

"Using Advertising And Promotion To Expand Your Market," a panel discussion of the strengths and weaknesses of retail music store advertising with L.K. "Woody" Wood-

ward, N.W. Ayer/Jorgensen/Macdonald advertising, Los Angeles, who supervises advertising for Yamaha musical products in the U.S.; Carl Bovard, advertising and sales promotion manager for the Selmer Co., and Richard C. Gigax, president of Wilking Music Co., Indianapolis, and chairman of the advertising and promotion committee of the NAMM Board.

"Electronics—You Can't Go Home Without It," an examination of a fast growing segment of the music industry that will cover store displays, customer relations and how to put together the right sales team for this product area with Hartley Peavey, Peavey Electronics; David Friend, ARP Instruments; Dick Rumore, Paragon Music Center, Tampa, Fla., and Nick Hanich,

(Continued on page 76)

## Hi Fi 'Filters'?

• Continued from page 70

aspects of radio frequency interference the legislation hopes to cure.

Feldman said the requirements of RFI filters in the bill would degrade the performance of hi fi components.

The chief source of interference today is the plethora of CB radios, many with illegal equipment, he pointed out.

"But even CB equipment operated legally can create a phenomenon known as audio rectification in sensitive circuits commonly found in high fidelity equipment, such as audio preamplifiers, amplifiers, tape recorders and receivers."

Quoting a 1977 technical article which Feldman himself wrote, he said conservative costs of each of possibly eight filters required under the proposed bill could be only \$2, but would total \$20 at factory level.

"Translated to the retail levels, such additions might well end up costing the consumer between \$60 and \$100 extra," on stereo receivers that popularly sell in the U.S. for as little as \$200 or \$300—a jump of 50% or more.

He also quoted an FCC booklet on identifying and resolving radio-tv interference problems, which listed multiple possible solutions to the problems of interference from very many sources.

Two of the FCC proposals would degrade the hi fi performance, cause amplifier instability and might ultimately result in burn-out of the associated loudspeakers, Feldman believes.

Also testifying against the Goldwater bill (S. 864) were spokesmen for the Assn. of Maximum Service Telecasters and EIA's Consumer Electronics Group. Both called the legislation neither necessary nor desirable, because the FCC can regulate the CB radio interference—which is the major problem.

FCC Chairman Charles Ferris, in line with his philosophy of less regulation and more voluntary action in communication situations, would prefer the manufacturers to come up with their own solution. However, he said the FCC does plan an inquiry into the interference problem.

Other witnesses at the hearing included John Lyons, National Bureau of Standards, Commerce Dept.; Harry Dannals, American Radio Relay League; J. Edward Day, EIA; Paul Berman, Assn. for Maximum Service Telecasters; Edward Foster, High Fidelity magazine; John Hannold, Stereophile magazine, and Rep. Charles Vanik (D., Ohio), author of a similar interference bill on the House side.

CES CROSSOVER

## Semi-Pro And Disco Hardware Spotlighted

By JIM McCULLAUGH

LOS ANGELES—New disco hardware, professional as well as consumer audio components, and "highway hi fi" were in the product spotlight at the recently concluded Consumer Electronics Show in Chicago.

Among additional disco-related product highlights:

- **dbx** announced intentions of introducing a new product lineup specifically intended for the disco market including the model 503 three-band dynamic range expander, model 500 subharmonic synthesizer dubbed the "boom box," model 5000 subwoofer called the "lease breaker," and model 162 compressor/limiter, already part of the firm's professional product line of noise reduction equipment. The firm is also adding a 12,000 square foot full production facility adjacent to its Newton, Mass., headquarters in an expansionary move.

- **Litelab** showed its complete lineup of discotheque lighting equipment including its 8-channel memory controller (L-8000) and 4-channel color controller (L-4000). The firm also has a 10-channel chaser, dimmer boards and keyboards.

- **Lights Fantastic**, another disco lighting firm, exhibited its 10 by 1200 sequencer, pulsar modulator and sound to light 4 by 1500 4-channel color controller.

- **GLI** displayed its Creative Controller series model 3880 mixer/preamplifier and model 1000 signal processor for signal use and also introduced its FRA-1 "Dwarf" speaker, a compact 37 pound portable unit for professional use. The firm also makes available GLI speaker systems for pro/disco use.

- **Meteor Light & Sound** subsidiary of Hammond Industries, makers of disco mixers, amplifiers, lighting controllers, projectors, strobes and other accessories, debuted its new Mixaplast add-on module with anti-pop/flanging circuits, and prototypes of new rack-mounted lighting controllers, in addition to its club package with portable DJ desk and Sound Panel speakers.

Additional esoteric consumer audio products with potential pro applications included:

- **Advent's "SoundSpace"** control unit audio component which the firm claims overcomes the limiting acoustics of a home listening room and recreates electronically the kinds of acoustic environments in which music is originally performed and recorded.

The unit's control works by digitally processing the signals from conventional stereo or mono recordings and broadcasts and adds multiple time delays that are mixed and recirculated to expand and vary the acoustic space of a home listening room. Designed for use with a second amplifier and pair of speakers placed in the rear of the listening room, it will be available to Advent dealers in August with a suggested retail price of \$595.

- Two firms, **Mitsubishi** and

## Sports World Move

SALT LAKE CITY—Sports World Cinema, home video program supplier, moved to larger quarters here June 19, at 2171 East 3300 South, phone: (801) 485-3925. Mailing address is the same, Box 17022. Zip 84117.

**Randix**, introduced production models of stereo micro-components including tuners and amplifiers with Randix offering for October delivery a \$199 8-watt, \$299 15-watt and \$399 30-watt system. Randix calls its micro components Audiologic and the mini-tuner and amplifiers feature LED tuning, LED stereo indicator lights, loudness, muting tape monitor and independent volume, bass, treble and balance controls. The firm claims its mini-amplifiers are powerful enough to drive room size floor standing speakers and have inputs to accommodate any turntable or tape deck.

The trend in car stereo continued towards more sophisticated, high-end equipment priced in the \$300 to \$500 range at retail.

Virtually every major car stereo manufacturer introduced a high-end system as well as complementary power boosters and sound shaping graphic equalizers for the car.

Two increasingly more popular features on car stereo are now LED readouts displaying both time and stations readouts as well as electronic tuning which eliminates more mechanical moving parts.

**Audiovox** demonstrated a prototype of a modular unit called "Hi-Compo," which is a remote control AM/FM radio with LED clock and in-dash cassette system with a suggested price of just under \$1,000.

Remote control car stereo is likely to be more in evidence from a number of manufacturers at the next January CES in Las Vegas.

Other high-end car stereo introductions included:

- **Tenna's Pro Series** of autostereo radio/tape players retailing for \$500 to \$600.

- **Automatic Radio's Super Separates Component series** for the car with radio/tape players averaging \$500 at retail.

- **Jandy's "Silencer,"** an accessory unit designed to be placed between a car stereo and the automobile's electrical system to eliminate static.

- **Fosgate's "Short Stop,"** a safety circuit designed to cut power overloads from car stereo power amplifiers.

## Can. Importers Fight Audio Tax

TORONTO—The Canadian Importers Assn. has presented a brief to the Government which outlines what it terms harsh effects of recent Canada Customs rulings on audio equipment consumers. The group also charges "discrimination" against Japanese audio products in the government's rulings.

The thrust of the brief is that Canadian consumers are paying inflated prices for imported stereo equipment because of "fair market value" assessments made by Canada Customs on foreign audio equipment entering the country.

The brief further suggests that in some cases audio equipment is being valued for duty at 70% above the actual price paid by the importer for the goods.

The fair market value problem was recently discussed at an Audio Import Committee meeting in Winnipeg with representatives from 23

(Continued on page 85)

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**SPECIAL DESIGNS ON REQUEST**

# Economy, Pricing And VTRs Among Major Concerns

## Milwaukee

• Continued from page 70

fied and are looking for another good summer season.

"Whenever your business is up 20% over last year, it's good," agrees Joel Biterman, store manager of the **Sound Stage** store in the Bay Shore shopping center. "It's hard, though, to put a finger on just why things have been doing so well," he says, "but we've been merchandising better, have better trained sales personnel and—to get to the basics—people are just continuing to buy."

The **TEAM Electronics** facility on Milwaukee's Northwest Side has experienced about a 10 to 15% increase in business over the same period as last year, says Ken Joy, manager. "We're a little bit ahead of ourselves, it puts us nationally in a good position. I'm fairly satisfied."

High end equipment has always been the mainstay for **Wack Electronics**, a major independent in the metro area. "We did a good volume last year and this spring we're up at least 5%," says Brad Lunde, sales manager for Wack. The figure may not be as big as some outlets surveyed but Lunde sales show an increase in all his equipment.

"I'm talking about equipment like Akai and tape decks that range from \$200 to \$2,000. Everything is moving across the board," Lunde says.

No one is really sure why Milwaukeeans are into such a strong buying pattern. "Heck, our March was the best we ever did," stresses Lunde. "I've not been able to figure out why. It sure wasn't the students; they usually wait until they get to their home towns to buy equipment," he goes on. Great American Sound, SAE, Yamaha and Infinity are among Wack's top sellers.

Biterman had a strong February due primarily to the increased use of promos. "We ran a lot of radio and some newspaper advertisements on particular lines. We got a lot of co-op ad money from some companies, notably Pioneer," he says.

Lunde of Wack was disappointed in the support, or lack of it, from the manufacturers. "I think that to gain leverage with them, you have to buy in large volume. And that leaves the independent out. I'd like to see more help, definitely, because the kind of things we do in ads is minimal," he says.

According to Lunde, the independents counter the large-volume outlets by carrying as many exclusive lines as possible. "Our way of battling chains is to carry things that they don't. We find that our market doesn't change that much. Our volume seems to stay about the same because we don't carry gift-type things," he says.

Videotapes for Joy are still going well, with Panasonic the top selling brand of the three VTR lines Joy carries. "Of every four machines we sell, three are Panasonic," he says. Wack got out of the VTR market late last year because as Lunde explains, "the margin disappeared."

He says that dealers, primarily television stores, were offering equipment that was only about \$50 in markup. "It was unbelievable what happened. It killed us. We just couldn't operate on a markup like that so we stopped carrying the stuff."

All the dealers questioned say they expect a continued growth pattern. People have more money and seem willing to spend, they agree. "It's the second or third time buyer who is coming back," Biterman says. "But it all depends on President Car-

ter. If the people have confidence in the buying power of the dollar and in the economy, then they'll come in a place like this. If they don't have confidence, well . . ." he says.

MARTIN HINZ

## Portland/Seattle

• Continued from page 70

**Tape Town**, with a 12-store chain, finds the first half of '78 falling below expectations in the Seattle area,

but well above forecasts in stores outside the city. The Seattle area is changing, believes Dan Baker, manager of the downtown store. He, too believes that oversaturation is a major factor, though he blames some of

the lag on product shortages (top of the line Sanyo, for example, has been hard to get).

According to Baker, too many inexperienced people lacking mer-

(Continued on page 76)



# COVER YOURSELF

## BILLBOARD'S 1978 BLANK TAPE SPECIAL

### Billboard Covers The Professional Tape Market

Recording studios, duplicating services, equipment and accessory manufacturers, marketers of raw blank tape, and more. If you service or sell to the professional blank tape industry, put your money where your market is . . .

### BILLBOARD'S 1978 BLANK TAPE SPECIAL

### Billboard Covers The Consumer Tape Market

Cassettes, 8-track, reel-to-reel, accessories and tape care products. Blank Tape Special articles cover retail merchandising techniques, distribution, the growing consumer market, and marketing the new blank video cassette. If you service or sell to the consumer blank tape industry, put your money where your market is . . .

### BILLBOARD'S 1978 BLANK TAPE SPECIAL

If you're in tape, cover yourself: Get your advertising message in now. Contact your Billboard advertising representative today.

**Date of Issue: August 19, 1978**  
**Advertising Deadline: August 4, 1978**

Billboard®

## Portland/Seattle Dealer Outlook Mixed

• Continued from page 75

chandising expertise, have gotten involved in the Seattle market and a lot of them are "slashing and burning prices" in order to unload overstocked inventories.

Price competition isn't as great a factor in the Portland area—but it's still here. **Oregon Hi Fi & Recorder Co.** expectations for the first half of the year haven't held up, sales being down some 20%. Dick Starr, hi fi manager, credits this to general market instability. He sees the prime interest rate rising and money getting tighter. "This definitely affects us," he observes, "because 50 to 60% of everything we sell is financed." The rest of 1978, he predicts "doesn't look good."

**Electronic Supermarket**, also in Portland, finds sales so far this year a little slower, but close to that of 1977. Manager Paul Sublett estimates volume to be from 1 to 2% off. He doesn't share Starr's pessimism. The year, he believes, will parallel 1977 and hopefully will be a little better.

The larger operations, both in Seattle and Portland, aren't singing the blues. **Fred Meyer**, the mass merchandiser with outlets throughout the Pacific Northwest, finds stereo product sales "better than expected for the first half of the year."

This is the report of Stan Jaffe, manager of Round Up Music in Seattle which supplies the stereo product needs of all Fred Meyer stores throughout the region. Price competition is more of a factor now than it was a year ago, Jaffe believes. There's a lot of "footballing" going on with many seeking "to stake out a

place in the market and trying to do it with price," he notes. Fred Meyer, he says, is meeting the challenge with competitive prices as far as possible and with merchandise availability. The rest of '78, Jaffe believes, will maintain the present tempo.

Business looks good, too, at Seattle's **Stereocraft** where Steve Reiter, manager of the chain's headquarters store, reports volume up 30% above last year's. The RCA, Sony and Sansui lines are doing well for him and he expects to end the year well above the 1977 volume.

**DJ's Sound City** reports unit sales and dollar volume up some 20% in the Portland area. A good location in a busy mall and strong promotions are plus factors, says Terry Currier, the chain's Portland district manager. DJ's antidote for price competition, he maintains, is heavy stress on service. "Service," he says, "is something the price cutters can rarely offer." He sees 1978, overall, as better than last year.

At **Smith's Home Furnishings** in Portland, stereo product sales are running 15% above last year. Promotion has been a factor, but the prime reason has been a change in lines, reports Dick Ladiges, manager of the store's audio department. "We've added Onkyo and, though higher priced, it's the hottest line we've ever had," he says. The store also carries Toshiba and Scott, but recently dropped Sony.

Videotape recorders, for the most part, have barely scratched the surface in Pacific Northwest merchandising. Consumer interest is high, but price is still a deterrent. Most

dealers agree that, though it's still a young, unstable market, it offers considerable promise. Few outlets are, as yet, carrying prerecorded programs.

The new premium-price audiophile recordings are still fairly new to the Pacific Northwest, though most dealers report considerable consumer interest. Currier of DJ's, however, feels that the product is oriented primarily toward the strictly stereo shop.

CB is definitely on the way out in most Pacific Northwest outlets. "We unloaded our whole line the first of the year," says Baker at Seattle's Tape Town. "CB has been terrible," agrees Stereocraft's Heiter. "We're getting out."

Some retailers expect little impact on business due to the yen/dollar exchange, but others are worried. Most foresee higher prices as inevitable. Dick Ladiges at Smith's Home Furnishings doesn't think his operation will be affected because of its volume buying capability.

"As a matter of fact," he says, "at the recent L.A. show I was able to negotiate better deals than at the first of the year." Higher prices are a concern to Starr at Oregon Hi Fi, however. "We've got a substantial inventory of Japanese imports and the dollar decline is going to hurt," he says.

Most dealers agree that the surge is coming and that they'll have to ride its crest until it peaks out. The pessimists are nervous, but the optimists feel that the impact on the market isn't going to be all that great. **KEN FITZGERALD**

## Allied Artists Perks Home Video Mart

• Continued from page 70

ture Richard Burton, Roger Moore and Richard Harris, might be issued in VCR format within two months of its opening in theatres, it was learned.

Wolf said the film will be introduced this fall with a promotional budget of \$4 million. Electronics retailers also would benefit from this advertising and publicity effort, he suggested.

"We're very strong with you people," stated Wolf, whose presentation included screening of excerpts from features Allied is offering for the home.

One of the key topics of the semi-annual CES was rapid growth in the availability of pre-recorded software, as information about VCRs generally dominated this running of the video conference.

Also addressing the conference was **Andre Blay**, president of Magnetic Video Corp., which introduced the first prerecorded VCR software early last winter, 50 feature films licensed from 20th Century-Fox. Since that introduction, more than a dozen other program suppliers have come on the scene, said Blay. Noting that new legitimate suppliers are emerging at a rate of one per week, Blay predicts there will be 40 to 50 VCR feature sources by the time of the 1979 summer CES.

"We've just seen the tip of the iceberg," states the executive. "Given a large enough population of machines, you'll see as many prerecorded programs as there are books," was his prediction.

According to Blay, feature films intended for general release will dominate prerecorded software sales, followed in popularity by specially edited sports presentations.

The VCR's "ultimate value," Blay suggests, is in reaching markets overlooked by broadcasters, such as demand for educational and cul-

tural programming and for Broadway shows and nightclub performances.

Blay, whose presentation included screening of Magnetic Video feature clips, warned that piracy was a major threat to the home VCR field. It is the "one fear," he said, that causes movie companies not to offer their latest product for release.

## Dolby Tests Auto Switch In Decoding

• Continued from page 1

Electronics Show in Chicago under temporary Federal Communications Commission approval.

At the factory level, it would cost manufacturers about \$6-\$8 per unit for the Dolby decoder with tone decoding circuit, compared to about \$4 per unit now, according to Bob Peterson, technical support director.

"We're doing this extensive field testing to verify that it's a workable system and a consumer convenience to have the Dolby decoder switch on automatically," he says.

"For the station, it's a way of identifying it as an FM Dolby broadcaster and a hallmark of minimum high frequency limiting. It's seen as a real advantage to the station that doesn't do a lot of signal processing in an effort to provide the best possible music source."

The Bay Area test is in its second month, using San Francisco outlets KKHI, KSAN and KQED, and Berkeley's KRE. Each station is using special Dolby FM processor cards with three pilot tones built in for the test.

The first is a continuous tone for automatic switching in the receivers; the other two go off and on as the modified receivers and tuners are shifted to different sites for reception tests.

Nine different audio manufacturers have provided production receivers and tuners modified to automatically switch into the Dolby decode mode when tuned to a station equipped with the pilot tone. The hardware ranges from a \$150-\$200 mid-fi receiver to a \$700-\$800 high-end tuner, Peterson notes, to provide a broad spectrum of circuitry for the test.

The Chicago demonstration at Dolby's CES booth had two receivers tuned to local outlets WLOO and WXRT, and WJCL in suburban Elgin, with surprisingly good results, according to comments from a number of observers who stopped by to look at the demo.

Working with Kevin Dauphinee, Dolby's FM development manager, Peterson expects to submit a progress report to the FCC sometime this month. "We hope to wrap it up with this report," he says, "but depending on how conclusive the results are, we could need some more testing time."

Peterson also points to wider applications of the system, since it is possible to have more than one distinct pilot tone either separately or currently, to trigger a 4-channel decoding circuit as well as Dolby FM, for example. The FM station will be able to identify any format.

The manufacturers cooperating with the test are excited over the potential from the system, he notes, but it will be up to the FCC for official approval. Depending on Commission action, hardware could be in consumers' hands conceivably in time for the 1979 holiday selling season.

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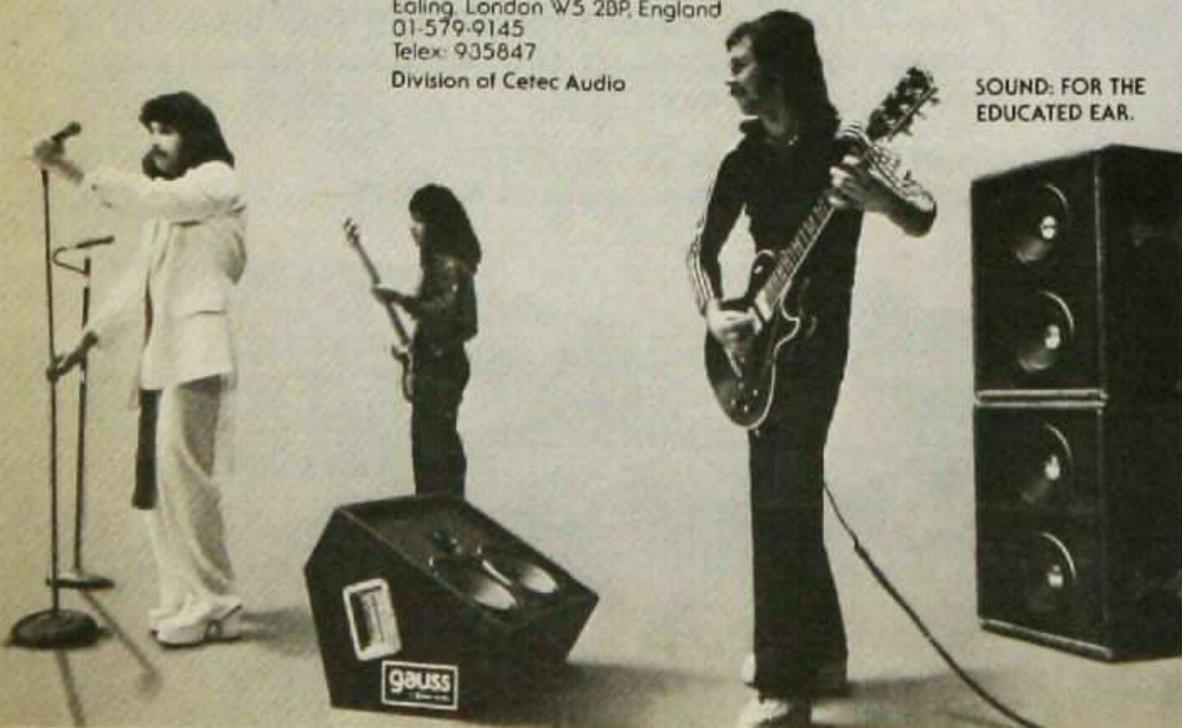
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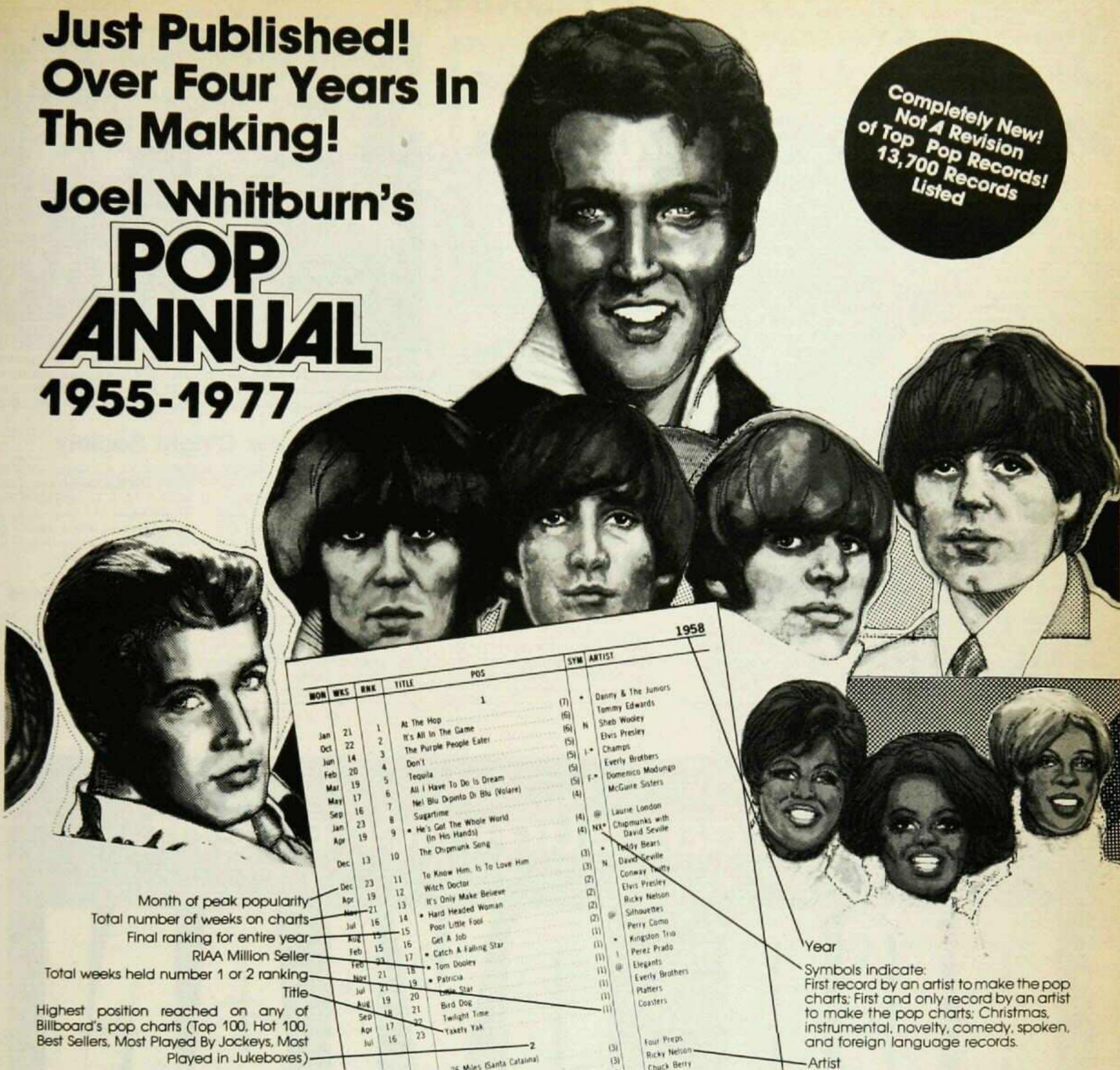
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				1		
Jan	21	1	At The Hop		(7)	Danny & The Juniors
Oct	22	2	It's All In The Game		(6)	Tommy Edwards
Jun	14	3	The Purple People Eater		(6)	Sheb Wooley
Feb	20	4	Don't		(5)	Elvis Presley
Mar	19	5	Tequila		(5)	Champs
May	17	6	All I Have To Do Is Dream		(5)	Everly Brothers
Sep	16	7	Nel Blu Dipinto Di Blu (Volare)		(5)	Domenico Modugno
Jan	23	8	Sugartime		(4)	McGuire Sisters
Apr	19	9	He's Got The Whole World (In His Hands)		(4)	Chipmunks with David Seville
Dec	13	10	The Chipmunk Song		(4)	Jeddy Bears
Dec	23	11	To Know Him, Is To Love Him		(3)	David Seville
Apr	19	12	Witch Doctor		(3)	Conway Twitty
Mar	21	13	It's Only Make Believe		(2)	Elvis Presley
Jul	16	14	Hard Headed Woman		(2)	Ricky Nelson
Aug	15	15	Poor Little Fool		(2)	Silhouettes
Feb	15	16	Get A Job		(1)	Perry Como
Feb	23	17	Catch A Falling Star		(1)	Kingston Trio
Nov	21	18	Tom Dooley		(1)	Perez Prado
Jul	21	19	Patricia		(1)	Elegants
Aug	19	20	Little Star		(1)	Everly Brothers
Sep	18	21	Bird Dog		(1)	Platters
Apr	17	22	Twilight Time		(1)	Coasters
Jul	16	23	Yakety Yak		(1)	Four Preps
			Mc Miles (Santa Catalina)		(3)	Ricky Nelson
					(3)	Chuck Berry

Month of peak popularity  
Total number of weeks on charts  
Final ranking for entire year  
RIAA Million Seller  
Total weeks held number 1 or 2 ranking  
Title  
Highest position reached on any of Billboard's pop charts (Top 100, Hot 100, Best Sellers, Most Played By Jockeys, Most Played in Jukeboxes)

Year  
Symbols indicate:  
First record by an artist to make the pop charts; First and only record by an artist to make the pop charts; Christmas, instrumental, novelty, comedy, spoken, and foreign language records.  
Artist

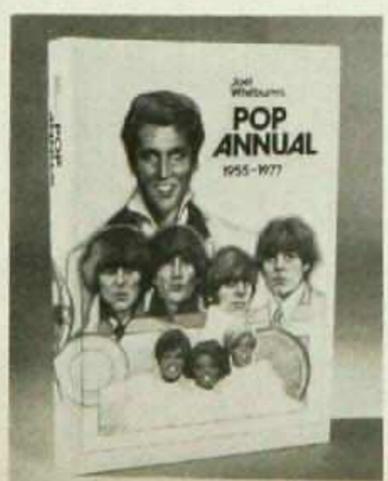
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FOREIGNERS TAKE MOST PRIZES

## Al Green & Debby Boone Top Tokyo Fest Winners

By HARUHIKO FUKUHARA

TOKYO—Foreign singers almost pulled off a clean sweep of the prizes at this year's international contest of the Seventh Tokyo Music Festival held June 18.

Al Green walked off with the grand prize by giving a virtuoso display of vocal versatility with his rendering of "Belle," and Debby Boone cornered the gold prize with "God Knows."

A total of 16 performers vied for the top honors, 13 from overseas and three from Japan.

For Green, the only foreign male singer in the contest, the top prize meant more than \$14,000 and first-hand recognition of his talent by millions of Japanese who watched the proceedings on television during prime viewing time.

The soul star's emotion-charged voice and tremendous vocal range turned his performance into the festival's only truly unforgettable act and that was more than enough to win the hearts of the audience and the judges, too.

Debby Boone, who many thought stood an excellent chance of capturing the big prize, turned in an impressive performance to win the second highest honor, the gold prize worth almost \$5,000.

The silver prize was awarded to two contestants: The Emotions with "You'll Find I Love You" and Kate Bush of the U.K. with "Moving." The bronze prize went to Leah Navarro and the Manila Music Machine, Korea's Part Kyung Hee and Barbara Dickson of the U.K.

The best singer's award went to Japan's Akira Fuse. Fellow star Hideki Saijo cornered the best Japanese singer's award. The best composer's award went to Japan's Mayumi Itsuwa, and Gene Page took the best arranger's award.

This year's festival was characterized by a galaxy of female stars but they were not able to match the vitality and maturity of Green who has now undoubtedly earned a niche in the hearts of the many new Japanese fans.

### MIDEM Date Set

CANNES—The 1979 MIDEM is set for January 19-25 at the Palais des Festivals here.

The 1978 event broke all records, surpassing the 5,000 mark for the first time, with 5,050 participants from 52 countries, up some 8.1% from the previous year. 601 companies took stands.

Commenting on his victory, Green vowed to return to Japan again. This was his first visit here.

Special guest star Diana Ross added sparkle and glitter to the proceedings by singing a few of her old Supremes hits and some of her latest solo numbers.

### Tour Cancelled Over Dolphins Now Re-Set

NEW YORK—Olivia Newton-John is re-instating a Japanese concert tour which she cancelled last March in protest to the killing of dolphins by Japanese fishermen off the island of Iki.

The tour, now scheduled from Oct. 13-31, was replanned after representatives of the Japanese government assured Newton-John that steps are being taken to rectify the situation caused by fishermen who claimed the dolphins interfered with their fishing.

At the time of the original tour's cancellation, Newton-John emphasized that her complaint was not directed at the Japanese people, but that she wanted to focus attention on the unfortunate situation.



MOODY BOOTY—In a unique London ceremony marking the release of the Moody Blues first LP in five years, "Octave," Sir Edward Lewis, chairman of Decca, center, presents the band with 42 platinum records. From left, Moodies Ray Thomas, Justin Hayward, Lewis, Graeme Edge, John Lodge.

### Finland's New C'right Society

HELSINKI—Authors' organizations in Finland have set up a new copyright society, Kopiosto, representing around 10,000 writers, journalists, composers, performers and photographers from 24 national groups, all aimed at giving protection from illegal copying.

According to Pekka Kallio, chairman of Kopiosto, around \$1.5 million is lost annually here to creators through unauthorized use of their work. Schools alone are estimated to copy in excess of 275 million pages of material every year.

Finnish copyright law, revised in

1961, is now considered out of date and a new one has been worked on since 1976. It is expected a committee report will be ready by the end of the year, with a separate unit investigating an update on types and volume of illegal copying.

### Mason Wins Prize

TEL AVIV—U.K. singer Mary Mason (CBS) won first prize in Tel Aviv's International Spring Festival. Twelve countries took part in the contest held at the Mann Auditorium.

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**AUTHORIZATION BY PARLIAMENT**

# Portuguese Govt. Gets Go-Ahead To Legislate For Battle Against Pirates

By FERNANDO TENENTE

LISBON—The Portuguese government has been authorized by parliament to legislate in favor of phonographic copyright through the proposal of a law put forward by the local socialist party.

This is regarded as a vital first step to fight high figures of tape and record piracy in Portugal and to give protection to the nation's music and record industry.

Jose Niza, parliament deputy, a former director of television programming and a lyricist himself, said this permission given the government to legislate in this field also

gives Portugal a chance to become an affiliate of the international agreements and conventions from which it was previously excluded as "an isolated nation" before the fall of the dictatorship.

Niza outlined two important reasons why his party was in favor of legislation. First, he talked of the "phonographic jungle" in Portugal where three million pirate cassettes, some 85% of the market, were produced last year, with a revenue loss to the government of around \$2.5 million.

He also stressed the need for "cul-

tural protection" because pirated product had poor sound quality, contributing to a general degradation of the industry.

## Photo Fuss Irks Press

OSLO—In Norway to receive awards for record sales, including one for the "Greatest Hits" album which sold 180,000 units here, the biggest seller of all time, topping even Abba, U.K. group Smokie ran into criticism because of its ban on local photographers.

At a press reception, it was stated that local photographers were not invited and that the group used its own cameraman in all territories they visit. The group's manager said reporters could call for shots they wanted taken, and they would be processed and delivered the same day.

To questions about the ban, it was said that the group was reacting against unauthorized photographers, notably in Germany, who took shots, often of poor quality, and then merchandised them for high profit. "This way we can keep tabs on what is happening. And we use only the best photographers, such as Andre Csillag or Peter Marzel from Holland."

However, some representatives of EMI Norway felt the ban was affecting the group's public relations image here and reducing general press interest. Certainly this important visit received poor response in the local newspapers. Norwegian photographers expressed concern that all major pop acts might follow the Smokie lead.

## Virgin To Open Cabaret Venue

LONDON—After a four-year search, Virgin Records here has planning permission to open a new major music venue in London, occupying the building of the old Metropole cinema and seating 600 supper cabaret patrons.

Virgin says, "While there are many clubs in the U.S. on the lines of New York's Bottom Line, where eating, drinking and good music are considered all complementary, there are no real counterparts here."

The plan is for two shows a night, a PA system from Eastlake Audio, and an area for dancing where seated diners will miss no part of the show.

Virgin is currently negotiating with top bands and acts and hopes for an early November opening.

## Clios To U.K.

NEW YORK—Newlands, Knight and Round, a London advertising agency, was awarded two Clios, advertising's highest accolades for their radio campaigns designed for LPs on EMI Records' classical HMV label, here at the Americana Hotel on June 15.

"Great Tenors Of Today" won for Best Radio Commercial In A Durable Goods Item. "Schwartzkopf Sings Operetta," "Four Seasons," and "Great Tenors Of Today" won for Best Overall International Radio Campaign.



ROBERTS LAUNCH—U.S. singer-writer Bruce Roberts, managed by Elton John mentor John Reid, visits London for promotional activities linked with his Elektra debut LP "Bruce Roberts." At a party, left to right, standing, Aidan Day, Capital Radio director of programs; Jonathan Clyde, WEA artist development manager; John Roberts; Mike Hitches, WEA director of sales; Stuart Hornall, Elektra/Asylum general manager; seated, Bill Fowler, WEA director of promotion; Reid.

## TIME & REPERTOIRE SCARCE

# Italian TV Disk Merchants Face Variety Of Problems

By PETER JONES

MILAN—The official ban on record company advertising on RAI television and radio, the Italian state-controlled national network, in effect since Jan. 1, was lifted.

This was expected to ease the way for tv-merchandisers, notably K-tel, which started operations here late in 1977. But according to Liliana Azzolini, general manager, K-tel International Italiana, there has been little difference in the situation.

"There are two problems," she says, "lack of tv commercial space available so far; and lack of local material available for the compilations."

"We had the go-ahead in January. Prior to that record advertising was just not allowed. But what space there is is heavily booked and it will be months before we can get into a full national tv campaign."

"Italian tv advertising is much cheaper than most other territories but the trouble is there are so many magazines and publications linked with the RAI-TV operation, you find yourself more or less obliged to buy extra space in those, just to get space on television."

K-tel launched its Italian operation with the "Dynamite" compilation, which sold 80,000-plus units. To get over the then existing Italian advertising ban, it used advertising on Swiss-Italian TV, Monte Carlo TV and the Capodistria network in Yugoslavia. But this meant a coverage area stretching from the north only as far as Rome.

Azzolini accepts that other companies are getting into the tv compilation area, and names Phonogram and CGD as leaders. But she is in contact with Giuseppe Giannini of CGD to try to avoid duplication.

The proliferation of radio stations in Italy, she feels, is not much help to the record industry. "They are manned mainly by young and inexperienced disk jockeys of limited musical interests playing the same record eight or ten times in a short period of time. This is not so much promotion as a bore."

"We also have the problem of singers singing mostly political songs, which again limits interest. The fact is we are in complete confusion here. We've completely lost the original Italian sound."

"I am trying to put together a

compilation of Italian songs, but I can't find 20 worthwhile ones to make up the number. Italian acts now are not built to last 15 or 20 years, such as happens with Tony Bennett, Jacques Brel or Charles Aznavour.

"If we have a hit outside Italy, it isn't so much the singer, but the song. We over-produce, make too many records—just hoping that one will eventually stick."

A further problem to be faced by K-tel, and other companies, is the retailing situation locally. Azzolini says, "There are areas where people have to travel eight miles just to buy a record and it is no surprise that many don't bother. We still stick to traditional ways of selling, using methods which are years out of date."

## K-tel Sets Up Israeli Office

TEL AVIV—K-tel Records has set up its own office in Israel for distribution of its international compilation albums. It also intends releasing compilations of original treatments of local Hebrew hit songs.

Carey Budnick, until recently a&r executive for CBS Israel is running the K-tel office here. He says, "There is a unique situation in this country where local artists record songs independently for radio play only and have difficulty in cutting an entire album."

"One of our plans is to use these tracks to compile collections of original hits in album form. We also hope to represent other international labels in Israel."

## Gaweda Fetes 25th

WARSAW—Gaweda, the Polish scout ensemble, is celebrating its 25th anniversary. The group will take part in the International Youth Festival in Havana in July.

In 1953 Andrzej Kieruzalski decided to organize a folk-pop ensemble of Polish scouts. The group gained immediate local popularity and soon visited foreign countries. The young members sing, dance and play instruments.

**EXPECT 6% OF ALL SALES**

# 'Liscio' Dancing Creates Unique Market For Italians

By ROBERTO BRUNELLI

MILAN—Northern Italy's ballrooms are being dominated by a massive revival of "liscio" dancing, around which a wide market has grown, achieving an estimated 6% of total record sales here and pulling in capacity crowds to more than 5,000 dance-halls.

The term "liscio," meaning "smooth," unites the waltz, tango, mazurka and polka, blending according to an old traditional style highly popular until the 1960s when it nearly died out as new dances were imported from the U.S.

The comeback started in 1972

when several surviving show bands, most based in the Emilia-Romagna region, built recognition as more young people embraced the old dancing styles.

Today it is estimated there are around 4,000 bands performing in "liscio" style. That figure includes semi-professional groups. A high percentage record at least one album a year, though singles are rare in this field.

Labels involved are mostly small regional independents and records are often self-produced by the bands themselves and sold through non-conventional channels, particularly at ballrooms or open-air dance events.

It is estimated that the total turnover of "liscio" record and tape sales, including the building interest from majors, should reach \$9 million this year; that is roughly 6% of Italian sales.

Top "liscio" act is Raoul Casadei's orchestra, recently signed by WEA after the expiration of its deal with Produttori Associati. This band's sales in the 1976-77 fiscal year topped the \$1 million mark.

Only a few "liscio" acts have hit the national charts, but these are compiled from major retailers rather than the outlets which handle "liscio" disks.

The music is seldom featured on national television but several local

(Continued on page 82)

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ITALIAN MART SLACK

Tape Producers Diversify

Continued from page 74

tom duplication, Sonorex is one of the very few chromium tape manufacturers in Italy.

The opening up of new foreign markets is also the main prospect for Tapematic's future, says Luciano Perego, managing director. The company already exports 80% of its complete lines of packaging, labeling and boxing machines.

But Ecofina, a European leader in custom tape duplication as well as local giant, takes the "stagnant market" line, says Mourad Sabet, general manager. Its duplicating capacity is almost unchanged over a year, at 20,000 units a day, because of slow local trends.

Now the company concentrates on product diversification, including worldwide distribution of a very advanced boxing machine, Model MCS 3, made by Ponzone and Vico, now marketed in the U.S. as well as other world regions.

3M, another big raw tape company, with 5,000 employes and two factories (Ferrania and Santa Maria Evangelista), claims second place in the national league for industrial audio tape supplies and third at consumer level. Its key competitors are Agfa and Sasea-BASF, while at the consumer level, Japan's TDK and Maxell have recently gained a hold on the market.

The new Superferric cassettes from 3M are sold at standard prices "to help the consumer make proper selections from too many fancy-named cassettes. The company's export accounts bring in \$214 million annually, or 45% of total turnover.

For 3M, Giuliano Fago, press officer, says: "Of exports, only 5% are audio tapes, mainly sold to Spain, Greece and France. The local market is slowly expanding but there is real confusion among consumers because of the proliferation of brand names and a general lack of technical understanding."

Agfa has launched a new cassette line, Ferro Color, with high standards which put them above the already established low-noise cassettes. This company is also building sales in the videotape sector, having recently introduced the Videochrom line.

Ducale, another leading local firm in record and tape manufacture, finds custom record pressing is now two-thirds of its turnover, with tapes, sleeves and label manufacture also playing an important role. Company president Davide Matalon says: "The record market is expanding, but we're still far from the average per capita expenditure on records of other European countries."

"The growth of consumer interest in hi fi equipment in Italy is improving product quality and leading to more sophisticated trends, as in classical music."

Ducale, and its affiliate MIP, is getting success in the hardware field, too. As Italian and European licensees of the U.S. Lenet automatic pressing machines, it is finding much increased sales action. The company also represents abroad the automatic assembling C-O line, manufactured in Bologna by Gima, already creating interest in the U.S., Japan and Germany.

Cassette Push In France: CBS And Sonopresse

PARIS—CBS and Sonopresse are launching special campaigns to increase cassette sales, based largely on research showing an increase in the use of cassettes in wider areas of music.

CBS is adding 150 new titles to its catalog. The first 17 of these released are in the pop category and 13 in classical, some 50,000 four-color catalogs are being printed and special cassette carriers and discounts are being offered.

Sonopresse is launching a series, "Success En Or," which will include original recordings of a number of French artists. They are also issuing a "Sono On The Rocks" series which will concentrate on rock music including product from international companies. Sonopresse is holding a sales contest for wholesalers and also issuing a new catalog.

Fest In Roskilde

COPENHAGEN—The 1978 Roskilde Festival takes place June 30-July 2 in the exhibition area outside the old town of Roskilde. Sponsored by a local youth club, audiences of around 25,000 are expected.

Main artists this year are Bob Marley and the Wailers, Rory Gallagher, Dave Swarbrick and Elvis Costello, along with Wasa Express, Sweden; the Jukka Tolonen Band, Finland; SBB, Poland; and Ruphus, Norway.

Danish participants include C.V. Joergensen, Culpeper, Papa Bue, Gnags, Sebastian Group, Cox Orange, Lone Kellerman, Ache, Povl Dissing, Shit and Chanel.



DANKO STRIKES—When Japanese employees want to express their unhappiness they wear headbands that say, "danko," which literally means "to go on strike." Arista's Rick Danko, second from left, during his recent Japanese tour visits Toshiba-EMI, Arista's licensee, where head and arm bands, which coincidentally spell his name, were worn in his honor.

CBS/Sony Up 19% In Year

TOKYO—The CBS/Sony group scored a 19% increase in consolidated net sales, to \$141.7 million, for the fiscal year ended February 20. In the previous year, sales were \$119.5 million.

The group consists of CBS/Sony Inc., CBS/Sony Family Club, CBS/Sony Records and music publisher April Music Inc.

Disks accounted for nearly four-fifths of the total sales with a 79% share, followed by tapes with 21%. Japanese music took 54% and western music 46% of the total disk sales, compared with 65% and 35% for tapes. LPs accounted for 82% of the disk sales, with singles trailing far behind at 18%.

Contributions from Japanese music came from Momoe Yamaguchi, Eikichi Yazawa, Hiromi Go, Hiromi

Ota, the Candies, who have now split up, and Kentaro Shimizu who walked off with the top new singer prizes at last year's music festivals.

Aerosmith; Earth, Wind & Fire; Ted Nugent and Boz Scaggs kept western music firmly in the picture.

The current fiscal year will see the creative products division of CBS/Sony Family Club getting its independence as a subsidiary fully owned by Sony, and the Epic and other western music labels are being transferred to a new subsidiary established by CBS/Sony. This means that CBS/Sony will be left with only the American Columbia label (Billboard, June 24, 1978).

The group is aiming for total sales of \$158.2 million during the current fiscal year.

Non-Union Musicians Work Greece's Studios As Result Of Union Dispute

By JOHN CARR

ATHENS—Greece's major record companies are resorting to non-union musicians for studio sessions since negotiations broke down with the Musicians' Union, which has boycotted studio work for the past three months.

Minos Matsas, managing director of Matsas and Son, and the industry representative in talks with the union, says that in a few months non-union musicians will be able to adequately handle the studio workload.

But Evangelos Katsambas, president of the union, calls the companies' decision "a mistake" and says the union has blacklisted composer Costas Clavas, allegedly working for the record companies while still a member of the union.

The union wants an immediate 60% rise in studio session fees. The

companies have indicated they will grant a 15% rise immediately and a further 10% six months after agreement is reached. According to Matsas, this leaves the two sides in a deadlock.

Katsambas says the 60% claim is legitimate in that it represents the accumulation of years of demands which could not be voiced because of the seven-year national dictatorship. He says in Greece musicians are paid in a lump sum and do not receive royalties which is "an unacceptable situation."

Dealers At Seminar

LONDON—Delegates to the first seminar in the new Music Trades Assn. training course here beginning July 12 will be taught how to obtain greater discounts from record companies by combining buying power with other dealers.

The seminar is for present or future managers of record shops with the main aim of "exploring ways in which record retailers may increase profitability in the face of increasing competition and costs."

'Liscio' Dancing

Continued from page 80

stations include it. Of the 7,000 Italian ballrooms, it is believed at least 5,000 stage regular "liscio" performances at least twice a week, involving a total national attendance of up to 30 million people a year. This produces an overall turnover of some \$40-\$60 million per year.

"Liscio" is also featured in around 20,000 national, regional and local festivals promoted each year all over Italy by the major political parties.

From The Music Capitals Of The World

LONDON

Raw Records marking its first anniversary with a special 12" single, "Disco Party Hits," running eight minutes each side, and said to be the first nine-track 45 disk anywhere in the world. ... Ariola/Hansa band Child's new single "It's Only Make Believe" has the boys' picture on the label and a tear-off bag coupon with a free color poster offer.

Big expansion plans for EMI Records import division with increased sales team for international repertoire. ... Denis Knowles, for nine years with United Artists, now marketing director of Arista Records here. ... Elaine Paige, playing the title role of Eva Peron in "Evita," signed worldwide solo recording deal with EMI's m-o-r section.

Newly signed to Virgin for its Front Line label West Indian poet/musician Salana Williams, whose revolutionary poetry covers anti-apartheid and South African themes. ... Black Sabbath, celebrating 10 years as a leading local rock team, guests at a big party thrown by Phonogram.

New company Pivot PR, set up by Jason Pollock and Paul Barnard, to produce the West End of London stage musical "Elvis" in both Madrid and Mexico. ... Bronze Records' licensing deal with U.S. new wave label Red Star Records, the first the U.K. company has ever made, kicks off with product from Suicide and the Real Kids.

Further Pye changes here bring in David Griffiths as group financial controller and Richard Zuckerman as label manager Ariola and Ariola/Hansa label manager and is responsible for administration of Precision Tapes catalog.

Jean Colman, personal assistant to RCA boss Ken Glancy, leaving to manage an art gallery.

GTO managing director Dick Leahy has bought Rolling Stone Ronnie Wood's former home on Richmond Hill. ... David Dundas' new single "Guy The Gorilla" is a tribute to the huge 30 year old ape which died recently in London Zoo.

John Wilkes, MCA head of international marketing, visiting licensees in Japan, Australia and New Zealand discussing the promotion of Andrew Lloyd Webber's "Variations" album.

Bruno Krelchmar named general manager and director of Intersong Music in London, re-

placing Ronnie Beck who resigned. ... Nexus Music presenting the Bournemouth Music Circus in the south coast holiday resort, featuring Darts, Motors, Goldie, Directors and Steve Hillage.

Private Stock here making its first venture into television advertising with Rosetta Stone's new single "Sheila." ... WEA launching major catalog campaign Sound Generator, covering big names such as the Eagles, Led Zeppelin and the Rolling Stones, with dealer incentives including 5-10% discounts over normal dealer margins.

Dickies, five-piece from Los Angeles, in for U.K. tour, with backup promotion from A&M. ... Freddie Cannon to become director of Carrere Records in the U.K., the 29-year-old American having previously been with EMI. ... Rod Stewart likely to play series of gigs at London Olympia around Christmas this year. ... Title of new Sex Pistols' single changed from "God Save The Sex Pistols" to "The Biggest Blow (A Punk Prayer By Ronald Biggs)." PETER JONES

MOSCOW

The Sofia State Philharmonic, under Dimitir Manolov, and the Narodna Opera Company, visited Russia for a 10-day concert tour dedicated to Bulgarian music. ... Finland's Radio Symphony Orchestra, conducted by Leif Segerstam, also in for key-city concerts.

Melodiya has released a two-record set by Alla Pugatchova, currently the most successful Russian singer, and winner of the Golden Orpheus international pop festival in Bulgaria three years ago. The set is titled "Mirror Of The Soul." Pugatchova's first album was released in 1976 by Balkanton, Bulgarian state-owned record company, and Melodiya has released several EPs by her, each of a million units.

The New Budapest Quartet in on a concert tour. ... Roster of international pop acts touring here in recent weeks includes Jerzy Polomski and his group Ptachi, and Vera Elshlegeland and the 66 rock group from East Germany.

The annual Melodiya Druzei, or "Melody Of Friends," international touring pop song package, this year includes Biser Kirov, a leading Bulgarian singer; Vera Schnaidenbach from East Germany; Rafael from Spain, and from Poland,

Krystina Prono and the band Kowan. Rafael also performed one-man shows in Leningrad and Moscow.

The Tallin jazz concert series in May included the Leningrad Dixieland Jazz Band, Igor Brill's group with girl singers Inga Piradze and Tatevi Oganesyanyan, pianist Tynu Naissoo, Helmut Anniko's big band and singer Giulli Tchoelli. ... The Disco group, led by veteran jazz altoist and composer Igor Petrenko, enjoying great popularity here, the Leningrad-based act mixing disco hits with its own material.

A memorial concert and recording session to be held in Tallin in the fall, dedicated to the late Swedish jazz pianist and composer Jan Johansson, killed in a car crash 10 years ago. He twice appeared in the Tallin International Jazz Festival and, in his own country, released an album of compositions devoted to Russian jazz.

VADIM YURCHENKOV

OSLO

At the Festspeil event in Bergen, Krystian Zimmerman was piano soloist on Rachmaninov concertos, Emil Gilels played Grieg works and Narciso Yepes presented a one-man guitar evening. All are Polydor artists, recording for Deutsche Grammophon. ... Disco now has all distribution rights for U.S. label Buddah in Norway.

Genesis in for a concert in the Oslo Ekeberg-hall, Phonogram promoting 10 albums and cassettes by the U.K. band. ... Arne Bendiksen presenting the "Giants Of Jazz" series on Sonet, and Dollar Brand and Gato Barbieri on Logo. ... Randy Newman drew capacity crowd for his Club 7 concert here.

Polydor presenting much product by Carla Bley and Michale Mantler prior to their appearances here at the Molde Festival (July 31-Aug. 5). ... Roger Whittaker, here for a Concerthouse show, now has 20 albums released in Norway and he has more record industry trophies here than any other artist.

U.K. Pasadena Roof Orchestra gave two concerts at the Rainbow Restaurant here and proved a big attraction with their 1920s and 1930s music. ... Inger Lise Rypdal now near a (Continued on page 85)

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**BILLBOARD'S 1978-79  
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**Billboard.**

## Attacks Label-To-Retailer Sales L.A. Distrib Threatens Direct Mexico Importations

By AGUSTIN GURZA

LOS ANGELES—Jorge Borrego, owner of Guiro Records here, one of the largest Latin distributors in the U.S., is fuming about the practice of certain Latin labels which he says are selling direct to retailers, jeopardizing his own business in the by-pass.

The situation is so serious, Borrego claims, that he is threatening to import product directly from Mexico where he says he would still have a pricing advantage.

The labels hurting him through their dealings with retailers, he charges, are Gas, Royalco, Raff, Fama and, principally he notes, Musart/Peerless.

"This affects me as a distributor much more than the problem of imports from Mexico," Borrego states. "The labels are stealing accounts away from me right from my doorstep. And they're selling the retailer at a better price than I can offer."

"I welcome competition from other distributors. But I simply can't compete with the manufacturer. And if it keeps up, in the future when a client comes for a purchase,

I'll give him the manufacturer's business card, tell him to go buy from him, and either close my doors or do business exclusively with imported Mexican product."

All the labels contacted for comment, admit they sold directly to retailers, but they all denied they were undercutting the distributor's prices.

Musart's Valentin Velasco says he sells only to three or four stops which have been long-time customers in the area. Otherwise, Velasco says, Musart's policy is not to sell to retailers.

At Royalco, manager Sara Segovia says the firm has always had the policy of selling to record shops, but not at distributor prices. Segovia expressed surprise at Borrego's charges, saying "Guiro has always been one of our best customers and we've tried to treat him the best way we can."

Fama vice president Ron Sproehle says his firm does sell to retailers but the "bulk of it is COD and at higher prices than Mr. Borrego gets."

Faced with Borrego's charges, the

labels turn right around with accusations of their own against Guiro.

All of them repeat a common complaint in the industry that Guiro "only works hits" and does not provide his accounts with good catalog service.

They also charge Guiro with constant bargain-hunting. "He's always looking for breaks," one label rep says. "No matter what the price, he always wants it better."

And several manufacturers complain that instead of pocketing his profit on deals, he passes it onto the retail level "to eliminate his competition," as another executive put it.

So there is a backlash against Guiro's moves, and some labels say they will not buckle under Borrego's threats.

"He thinks pressure tactics are going to work," one executive says, "but if he stops buying, another distributor is going to fill the gap."

Borrego does say he is cutting back his purchases as a way of bringing pressure on the labels.

But he feels his ace in the hole, ultimately, is the threat of importing the product. He says he has just returned from a 10-day Mexican trip, visiting labels there to explore the possibility of bringing product in by air freight to Los Angeles from Mexico City.

"The labels in Mexico are desperate to sell to the U.S.," Borrego claims, "because most of the U.S. Latin labels violated their licensing contracts by selling into Mexico when the economic tables were turned."

But why have certain importers retreated from the market in the last few months if the pricing advantage is as attractive as Borrego claims?

"Many have left the importing field because of a lack of resources," Borrego explains. "But when a strong outfit gets involved, a company with potential, with resources, it'll flood this market with imports."

Borrego says customs officials in Mexico told him records, as a cultural item, would be exempt from import tax. He also says labels there would guarantee him return privilege for defectives.

Borrego says the price difference between Mexico and the U.S. ranges from 83 cents to \$1.22. His savings would be particularly strong on Musart's Mexican mid-line product (Eco & Trebol) which appears as front-line in the U.S.

### Couple Pushes Latin Distrib Firm

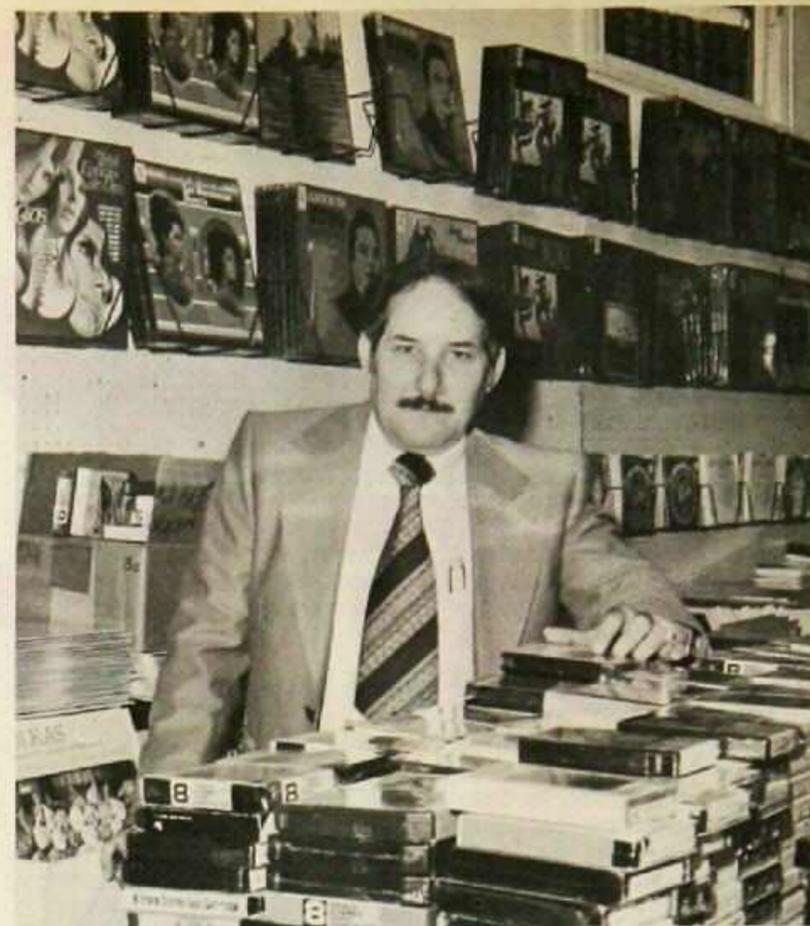
LOS ANGELES—Walter Bueno, former Latin division chief in the western region for Pickwick International, is pushing ahead with his independent racking/distributing firm called Latin American Record Distributing Co.

In partnership with his wife, Yolanda, Bueno will be devoting his full-time efforts to expand the firm's racking service, mostly to independent Latin businesses like grocery or small department stores.

He reports, in addition, that he is distributing such labels as Anahuac,

### NMPA Parley At N.Y. Plaza

NEW YORK—Annual meeting of the National Music Publishers Assn. has been set for Wednesday (28) at the Plaza Hotel here. Leonard Feist, president, and Al Berman, president of the Harry Fox Agency, will preside.



Billboard photo by Bonnie Tregel  
Jorge Borrego: Getting tough in defense of his distribution firm Guiro Records in Los Angeles, threatens to import product from Mexico if labels don't stop selling direct to retailers.

"There are no more hits in this market," Borrego declares. "Every hit album is being brought into the U.S. in advance of its release here."

Borrego denies the manufacturer's allegations that he doesn't work their catalogs.

"I work the hits in quantity, that's true," he says, "but I also have the entire catalog of all the companies here in stock. I may have one copy of the weak numbers, but I have it."

He also defends his bargain-hunting: "If I'm going to buy in volume, I've got to get a margin or I can't buy. If I buy volume, and I pay cash, or pay in 30 days, don't you think I deserve some price consideration? There are distributors who take years to pay."

"And for every deal I get, I have to struggle. Or I have to wait until the label finds itself in need of cash before it makes me a good offer."

"In any case, if there's no deal in this business, there's no business. The margin is just too small."

In the final analysis, Borrego is firm in his resolve. "If things continue as they are, I have no other recourse but to bring product in from Mexico. I have to defend my business as if it were my child."

### Fania And TR Settle Canales Album Dispute

LOS ANGELES—Fania Records and salsa rival TR Records have reached an out-of-court settlement on their dispute over TR's recent LP release entitled "Angel Canales Live At Roseland."

Under terms of the agreement, Fania will suspend its court action against TR in exchange for 5,000 units of the Canales LP which Fania will sell in Puerto Rico.

The unusual agreement between the competing labels cut short an escalating court battle over the TR album which contained three tunes performed live by Canales who had recorded the same three numbers on a studio album when under contract to Vaya Records, a Fania label.

Fania had obtained a preliminary injunction in New York State Supreme court enjoining TR from manufacturing or distributing the album.

Before the private settlement was reached, TR was facing contempt proceedings for alleged violation of an earlier court restraining order against the album (Billboard, June 17, 1978).

Fania claimed that TR's ad for the LP in Stepping Out, a New York Latin publication, violated the court order.

In an attempt to twist a handicap into an advantage, TR had advertised the court-bound LP with the line, "Soon to be a collector's item."

With court action now discontinued, TR is giving Fania a "30-day head start," in the words of TR president Stanley Cohen, to sell the LP in Puerto Rico.

Meanwhile, Cohen is still making the best of a difficult situation, advertising the controversial LP in New York with the line, "They tried to stop us." AGUSTIN GURZA

### No Big Sound Rise

NEW YORK—Big Sound, a new wave label here, says it will maintain its present \$6.98 suggested list price on all product despite recent changes in album price structure.

Billboard SPECIAL SURVEY For Week Ending 7/1/78

## Billboard Special Survey Hot Latin LPs™

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LOS ANGELES (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031	1	CAMILO SESTO Entre Amigos, Pronto 1034
2	JUAN GABRIEL Espectacular, Pronto 1036	2	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
3	LOS POTROS Peerless 10039	3	LOLITA Abrazame, Caytronics 1489
4	SALVADOR'S Derrumbes, Arriba 3005	4	JOSE JOSE Reencuentro, Pronto 1025
5	LOS TIGRES DEL NORTE Numero 8, Fama 564	5	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
6	JUAN GABRIEL Denme Un Ride, Arcano 3412	6	LOLITA Mi Carta, Caytronics 1506
7	LOS FELINOS Estos Son Los Felinos, Musart 1735	7	SOPHY En Concierto, Velvet
8	CEPILLIN Vamos A La Escuela, Orfeon 16 010	8	WILKINS Amarse Un Poco, Coco 146
9	BILLO'S CARACAS BOYS Billo 78, Top Hits 2027	9	CAMILO SESTO Rasgos, Pronto 1025
10	LOLITA Abrazame, Caytronics 1489	10	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
11	IRENE RIVAS Vida Mia, Cara 004	11	BASILIO Demasiado Amor, Zafiro 513
12	CHELO La Voz Ranchera, Musart 10638	12	ELIO ROCA El Show De Elio Roca, Miami 6200
13	LUCHA VILLA Interpreta A Juan Gabriel, Musart 1731	13	ISMAEL MIRANDA No Voy Al Festival, Fania 508
14	YOLANDA DEL RIO Tradicionales Al Estilo De Yolanda Del Rio, Arcano 3405	14	YOLANDITA MONCE Soy Ante Todo Mujer, Coco 139
15	CHELO Con Mariachi, Musart 10585	15	YOLANDA DEL RIO Tradicionales Al Estilo De Yolanda Del Rio, Arcano 3405
16	CEPILLIN La Feria De Cepillin, Orfeon 16 005	16	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
17	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	17	JUAN GABRIEL Espectacular, Pronto 1036
18	ROBERTO CARLOS Amigo, Caytronics 1505	18	ORIGINAL CAST ALBUM Corazon Salvaje, America 1002
19	LOS MUECAS Super Exitos, Caliente 7280	19	JOHNNY PACHECO The Artist, Fania 503
20	GRUPO MIRAMAR Volumen 3, Accion 4035	20	ALDO Y LOS PASTELES VERDES Mi Amor Imposible, Micofon
21	CAMILO SESTO Rasgos, Pronto 1025	21	NYDIA CARO Alhambra 151
22	JOSE JOSE Reencuentro, Pronto 1025	22	WILKINS No Se Puede Morir Por Dentro, Velvet 1523
23	LOLITA Mi Carta, Caytronics 1506	23	DANNY RIVERA Para Toda La Vida, Graftitti 3003
24	LOS GATOS NEGROS Mericana/Melody 5618	24	CAMILO SESTO Memorias, Pronto 1021
25	CAMILO SESTO Entre Amigos, Pronto 1034	25	CARMELA & RAFAEL Lara Y Curiel, Musart 1732

# PRS Case Bitter To End

LONDON—The High Court here has granted formal leave for Michael Freegard, general manager of the Performing Right Society, to discontinue his libel action against Trevor Lyttleton, lawyer and PRS member. The action began two years ago following Lyttleton's criticisms of the society's management.

The withdrawal of the action was immediately interpreted as "abject surrender" by Lyttleton in a written statement.

Freegard had told the court, "I am satisfied that since the commencement of this litigation, events extraneous to the proceedings have vindicated my conduct and management of the PRS."

This related to a statement by the Under Secretary of State for Trade, Stanley Clinton Davis, that, "In the light of evidence which has been supplied I conclude that an investigation of the PRS under the Companies Act is not called for."

Lyttleton now says, "I made serious allegations about the running and management of a major public institution, the PRS. This prompted libel proceedings against me within two days of publication, supposedly to vindicate Mr. Freegard's reputation."

"Today in virtually unprecedented circumstances, he has dropped the action practically on the eve of trial before judge and jury. He has dropped it without receiving any kind of apology, retraction or settlement and has had to pay my costs into the bargain."

"I stand by my words, which were strong words, and maintain they are true. But Mr. Freegard's abject surrender includes an undertaking on

his part not to bring this suit again in respect of such words. I have called for an independent investigation of the management of PRS, which its management and council have violently opposed.

"In the light of this capitulation, Mr. Freegard's claim to have been vindicated, otherwise than by judge and jury, sinks without trace beneath the tide of increasing public concern and condemnation."

Freegard now denies his discontinuation of the action came "on the eve of the trial—the case would not have come up until later this year or even next year."

"The heart of the matter, of Mr. Lyttleton's accusations, was that the society was not being run in accordance with the Companies Act. This was vindicated by a statement of March 10.

"As for references to 'the tide of increasing public concern and condemnation,' it is Mr. Lyttleton who has been subject to the condemnation of the society's members. The statement about the council being violently opposed to an independent investigation of the management hardly bears examination, for his complaints were looked into both by the council and the Department of Trade.

"I hope this is the end of a long and drawn-out action which should never have happened in the first place."

A joint letter for publication from 25 Members of Parliament from all three major parties has been prepared calling for the Department of Trade to reconsider its position and call for a further investigation.

# Audio Importers Ask Lower Tax

• Continued from page 74

of the largest audio importer companies present. Working as a lobbying group within the Canadian Importers Assn., the audio importers have collectively agreed to vigorously pursue their cause and protect an industry which they feel is being threatened.

"Canadian importers are being systematically discouraged by the Canadian Government from searching the world for bargains for Canadian consumers. If they negotiate a bargain price from the manufacturer, Revenue Canada may slap on increased duty which immediately negates any benefit," reads one section of the brief under the heading, "Harmful Consequences."

The importers want the Government to base duty calculations on the actual export price, or reduce duty rates on imported stereo products which do not compete with goods manufactured in Canada.

Summing up the case, the brief suggests that whichever alternative is selected, the Canadian Government will benefit from an increase in taxes paid by importers and retailers, and also create an impetus for Canadian manufacturers to increase their own output and expand their own audio lines. DAVID FARRELL

# Moody's 'Octave' Given Big Push

TORONTO—London Records has pressed 40,000 blue vinyl copies of the Moody Blues "Octave" album as part of an all-out national promotion designed to turn the LP into a multi-platinum winner.

It is believed that the Canadian operation is the only one to have made color vinyl pressings commercially available on the album, which shipped gold, according to a company official. Reorders have it hovering close to the platinum mark, five days after the initial shipment, reports the spokesman.

Close to 50 Canadian radio stations accepted the Moody Blues one-hour radio special, which was broadcast internationally on June 10. Response to the program, which debuted "Octave," was so strong at Vancouver station CKLG-FM that the special was rebroadcast in its entirety the following night.

London is backing the release with a full line of in-store merchandising material and is promoting the possibility of a Fall tour by the groups.

# Quality Ups 3

TORONTO—Quality Records announces that David Ford is named vice president of finance responsible for all aspects of management and administration within the company, reporting to Quality president George Struth.

Howard Hayman is divisional controller for the company, responsible for all areas of royalty, payroll, purchasing and personnel administration. Hayman reports to Ford and is to continue working as a member of the Canadian Recording Industry Copyright Committee, and Richard Burghart assumes the post of controller for the company, reporting to David Ford.

The announcements come at a time when Quality acquired Canadian manufacturing and distribution rights to the German-based Hansa label and is actively seeking other labels to handle in Canada.

# Canada

# Hope Govt. Record Policy Will Follow Book Ruling

By DAVID FARRELL

OTTAWA—The federal government has put a stop to the sale of foreign-produced books by Canadian authors which were being sold in Canada at bargain prices. A similar policy for recordings by Canadian artists may be adopted in the near future.

State Secretary John Roberts announced last week that stores will be prosecuted if they sell books under Canadian copyright which were printed and published abroad. Such books put up for sale would be seized.

The government action helps to clear a legal jungle that previously held that authors of books had to initiate court action in order to have the books removed from store shelves.

In the recording field, only one case has been brought against an importer and although the case was

won, few record companies or Canadian artists have pursued similar action to protect their copyrights because of the high cost of court action.

Recording artists affected by the dumping of bargain priced imports include Gordon Lightfoot, Bachman-Turner Overdrive, Garfield, Leonard Cohen and Anne Murray.

The Canadian Recording Industry Assn. has a brief before the Dept. of Revenue which calls for a halt of to the flood of foreign cut-outs entering the country.

Their proposal seeks protection on recorded material still active in the catalogues of Canadian-based record companies, and for full protection on Canadian recording artists with international releases.

A response from the government is expected soon, CRIA president Brian Robertson says.

# Riverboat Ends 15-Year Run

TORONTO—The Riverboat, one of the last of the original folk coffee houses, closed its door for good Sunday (25).

The 100-seat Toronto basement club has, over the years, had just about every major folk artist's name on its marquee.

High overheads in recent years have led to numerous false stories about the club closing, but on its actual closing day CHUM-FM broadcast the last concert from the club

with Murray McLauchlan returning to his roots to fill the bill.

Lease-holder Bernie Fiedler, manager of Dan Hill and ex-partner in True North Records, said that he was sorry to see his club close, but it was too unprofitable to continue.

The Riverboat first opened in December 1963. In the final week both Murray McLauchlan and Dan Hill played four shows each with proceeds going toward the legal costs of closing the club in which they had each begun their careers.

# From The Music Capitals Of The World

• Continued from page 82

chart-topper with her single "Jeg Har Dromt I Nat".... David Bowie in (June 6) for a one-off concert in Norway.

Great chart success here for Bee Gees product, followed in the LP stakes by Bonnie Tyler, Wings and Manfred Mann's Earth Band.... Cecil Taylor and Alexandre von Schlippenbach both in for Club 7 gigs.... Success, too, for Manhattan Transfer in a Concert Hall appearance, the group's record product selling strongly. RANDI HULTIN

## COPENHAGEN

Johnny Reimar topping the chart here with his "party music" album, number 15 in the series. Kurt Andreassen, sales manager at Sonet Records, leaving to set up his own company.... Jorgen Ingman, guitarist of "Apache" fame here, released from his Polydor contract after just one year.

Heavy action for Lone Kellermann (CBS) on her new album "Before The Night Becomes Day".... After a year's wait, Gasolin (CBS) out on release with "Killing Time," the album produced by Felix Pappalardi.... Blue Oyster Cult in Denmark for a concert.

Big summer hits: Manhattan Transfer's "Pastiche" and Donna Fargo's "Shame On Me".... Tom Robinson Band touring here with heavy album promotion back-up.... And similar on-tour activity for EMI band Smokie and the single "Oh Carol".... Robert Gordon and Link Wray also touring and featured in a show Danish TV bought from Radio-TV Bremen in Germany.

Special disco-tv show produced by Jorgen Mylius.... Much sales action on "Saturday Night Fever".... Silver disk for Mabel's Starbox album "We Are Only Here To Rock And Roll".... Starbox conductor and arranger Helmer Olesen leaving to freelance after 10 years' association with Starbox chief Johnny Reimar.

New company set up here is Amar Records, formed by the engineers in Sweet Silence Studio with producer Karsten Sommer. Studio boss Freddy Hansson and engineer Stig Kreuzfeldt are key figures in the new outfit and Hansson is also starting a label called Sweet Silence.

KNUD ØRSTED

## MEXICO CITY

Same label's big-selling artist, Nepeleon, and personal manager Jaime Sanchez Rosaldo breaking in new territories in Central America, all arranged through Cisne's licensee there, Fonica, headed by Roberto Mendizabal.... Latter music executive first had them in promotional sessions in Guatemala, later in San Salvador, Nicaragua, Costa Rica and Panama, all during latter part of May and early June.... Nepeleon has postponed his initial recordings in Spain due to solidly booked dates through August.

Consuelo Velazquez, president of SACM and author of one of the country's all-time international standards, "Besame Mucho," was guest piano/soloist with the Philharmonic Orchestra at the National University's Sala Nezahualcoyotl June 2.... N.Y. Chamber wound four concerts at Bellas Artes in early June.

Misus any record sales in this country, Los Britins, an unknown quantity from Milwaukee, Wisc., broke it up artistically and at the box office for two successive weekends—May 12-14 and May 19-21—at the Teatro Jorge Negrete and Teatro Ferrocarrilero, respectively.... Young promoters David Tame and Jorge Howard (Arelquin Promociones) reported unexpectedly "huge profits" from the foursome—Joe Salomone, Tony Bertoni, Mike Cutty and Al Sherman—all look-a-likes of the Beatles.

Key in drawing attention to their appearances was a simple tape of their interpretation of Johnson, Tenniman & Blackwell's "Long Tall Sally".... Upshot of their surprising success here is a contract for a "triple album" recording session to start this month for Discos Orleon.

Producer for the session will be Rogelio Azcarrage, Jr. who plans to have the "budget platters" out by July, a scheduled tour for the group sometime in mid-fall.

Dulce headed to do a series of recordings for Discos America, headed by Jose Mantecon, following her triumphant victory at the recent Mallorca song fest.... She will be produced by Armando Manzanero, who wrote the song for her first place final standing in the big Spanish annual event. MARV FISHER

# From The Music Capitals Of The World

## TORONTO

Rock trio Goddo plays its first major headline concert in hometown Toronto at the Seneca Fieldhouse auditorium. The band's current album is titled "Who Cares," and leader Greg Godovitz reports that its follow up is to be billed as the "So What" LP.

Attica Records has released a disco-mix of Marsha Hunt's "The Other Side Of Midnight"/"Midnight" tracks. The two songs are culled from her LP released by the label earlier last month, with a remix done by Wally McDonald and Peter Frost. The LP was initially released by Attic on the basis of brisk import business on the title.

CHUM radio staffers have been presented with a gold single by Polydor for being "The first Canadian station" to chart the Bee Gees single "How Deep Is Your Love".... Synergy keyboardist Larry Fast was in town recently for advance promotion on the band's upcoming Passport LP. Fast allowed that there is a good possibility he will be touring with Peter Gabriel this fall as keyboardist, and that Synergy could well be opening shows. A digital recording is also in the offing for Synergy. Fast reports, although it is likely not due for recording for another year.

Max Webster is to open the Genesis CNE Stadium date, July 10, along with Brand X.... Tower Of Power opens for Bob Marley and the Wailers in Toronto and Montreal at 18,000-seater venues.

Phonodisc has rush released a "Ronnie Scott's Presents" recording of George Melly singing Hoagy Carmichael in order to capitalize on a recent appearance by the British jazz singer-come-journalist. Melly returns shortly for an engagement at local club D.J.'s.

Dan Hill starts a two week tour in Australia, July 24, to push his single and album, both of which have topped the charts in that country.

Bruce Cockburn has a new album coming titled "Further Adventures of Bruce Cockburn." A number of Canadian concert dates are scheduled through to October, including folk festivals in Vancouver and Winnipeg. Cockburn is also playing several dates in western Canada with Quebec singer Gilles Valiquette.

## MONTREAL

Serge Fiori, leader of Harmonium, is currently touring with Marie Claire Sequin in the province. Fiori reports that Harmonium is staying off the road until the Fall and that a number of solo projects by band members are strong possibilities. Fiori recently teamed up with Marie Claire's brother, Richard, and recorded an LP which is a top-seller in the province.

Murray Kash has been in to discuss staging "Je Vous Aime," a British tribute to the "little sparrow" Edith Piaf. The British production has been a smash-hit and Pye Records has a stage cast recording from the London show on general release in Canada through Phonodisc.

Cat Stevens has finished work at Le Studio, his third album project to be recorded at the Morin Heights location. Production was handled by Paul Samwell-Smith, A&M Canada's Cano plans on recording a third album this fall, at the same studio. DAVID FARRELL

# Canada Support For Musexpo

NEW YORK—The Canadian Federal Government will provide sponsorship for Canadian companies participating at Musexpo, Nov. 4-8 at the Konover Hotel in Miami Beach, reports Roddy S. Shashoua, president of Musexpo.

The government will provide an \$85 per day spending allowance per company executive; 50% of the rental cost of an office or booth; 50% of the round-trip airfare to Miami. In order to qualify for the program Canadian companies must book an office or a booth.

Interested Canadian firms should contact Barry Korcheski, Cultural Industries Division Textiles & Consumer Products BR 54, Dept. of Industry, Trade & Commerce, 112 Kent St., Ottawa, Ontario K1A 0H5.

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Artist	Title	Label
1	1	John Travolta/Olivia Newton-John	YOU'RE THE ONE THAT I WANT	(RSO 006)
2	10	Father Abraham	SMURF SONG	(Decca F 13759)
3	2	Boney M	RIVERS OF BABYLON	(Atlantic/Hansa 11120)
4	3	Rolling Stones (EMI)	MISS YOU	(EMI 2802)
5	7	James Galway (Red Seal RB 5085)	ANNIE'S SONG	
6	6	Manfred Mann's Earth Band (Bronze BRO 52)	DAVY'S ON THE ROAD AGAIN	
7	17	Goldie (Bronze BRO 50)	MAKING UP AGAIN	
8	9	Plastic Bertrand (Sire 6078 161)	CA PLANE POUR MOI	
9	4	Darts (Magnet MAG 116)	BOY FROM NEW YORK CITY	
10	5	Smokie (RAK 276)	OH CAROL	
11	28	Motors (Virgin VS 219)	AIRPORT	
12	19	David Soul (Private Stock PVT 137)	IT SURE BRINGS OUT THE LOVE IN YOUR EYES	
13	8	Yvonne Elliman (RSO 2090 266)	IF I CAN'T HAVE YOU	
14	11	Bee Gees (RSO 002)	NIGHT FEVER	
15	21	Brotherhood Of Man (Pye 7N 46071)	BEAUTIFUL LOVER	
16	12	John Paul Young (Ariola ARO 117)	LOVE IS IN THE AIR	
17	30	Kate Bush (EMI 2806)	MAN WITH THE CHILD IN HIS EYES	
18	15	Tavares (Capitol CL 15977)	MORE THAN A WOMAN	
19	23	Marshall Hain (Harvest HAR 5157)	DANCING IN THE CITY	
20	32	Thin Lizzy (Vertigo LIZZY 2)	ROSALIE	
21	31	Black Sabbath (Vertigo SAB 001)	NEVER SAY DIE	
22	26	Heatwave (GTO GT 226)	MIND BLOWING DECISIONS	
23	13	Rod Stewart/Scottish W.C. Squad (Riva 15)	OLE OLA	
24	35	Sham 69 (Polydor 2059 023)	ANGELS WITH DIRTY FACES	
25	14	Ian Dury (Stiff BUY 27)	WHAT A WASTE	
26	54	Boombtown Rats (Ensign ENY 14)	LIKE CLOCKWORK	
27	16	Patti Smith Group (Arista 181)	BECAUSE THE NIGHT	
28	29	Blue Oyster Cult (CBS 6333)	(DON'T FEAR) THE REAPER	
29	24	Elvis Costello (Radar ADA 10)	PUMP IT UP	
30	18	Hi Tension (Island WIP 6422)	HI TENSION	
31	42	Electric Light Orchestra (Jet JET 109)	WILD WEST HERO	
32	49	O'Jays (Philadelphia PIR 6332)	USE TA BE MY GIRL	
33	43	AC/DC (Atlantic K 11142)	ROCK & ROLL DAMNATION	
34	20	Manhattan Transfer (Atlantic K 11136)	ON A LITTLE STREET IN SINGAPORE	
35	36	Sine (CBS 6351)	JUST LET ME DO MY THING	
36	22	Ruby Winters (Creole CR 153)	COME TO ME	
37	38	Bob Marley & The Wailers (Island WIP 6440)	SATISFY MY SOUL	
38	47	Lindisfarne (Mercury 6007 177)	RUN FOR HOME	
39	33	Meat Loaf (Epic EPC 5980)	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	
40	25	Tim Hauser (ABC 4211)	LOVING YOU HAS MADE ME BANANAS	
41	39	Pye 7N 46078)	LET'S GO DISCO	
42	27	Raffaella Carrà (Epic EPC 6094)	DO IT DO IT AGAIN	
43	71	San Jose (MCA 369)	ARGENTINE MELODY	
44	58	Voyage (GTO GT 224)	FROM EAST TO WEST	
45	New	Clash (CBS 6383)	(WHITE MAN) IN HAMMERSMITH	
46	65	A Taste Of Honey (Capitol CL 15988)	BOOGIE OOGIE OOGIE	
47	46	Elkie Brooks (A&M AMS 7353)	ONLY LOVE CAN BREAK YOUR HEART	
48	64	Carrere 2788)	SUBSTITUTE	
49	48	Candi Staton (Warner Bros. K 17164)	HONEST I DO LOVE YOU	
50	53	Curm K 17163)	IF MY FRIENDS COULD SEE ME NOW	
51	-	Donna Summer (Casablanca TGIF 2)	LAST DANCE	
52	60	Roketto (State STAT 80)	FUNK THEORY	
53	New	Commodores (Motown TMG 1111)	FLYING HIGH	
54	34	Blondie (Chrysalis CHS 2217)	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR	
55	40	Izhar Cohen & Alphabeta (Polydor 2001 781)	A BI NI BI	
56	45	Rose Royce (Warner Bros. K 17148)	IT MAKES YOU FEEL LIKE DANCIN'	

57	41	Arista 161)	JACK & JILL	
58	37	United Artists UP 36379)	NICE 'N' SLEAZY	
59	57	King (RCA PC 1122)	SHAME	
60	55	Dean Friedman (Lifesong LS 401)	WOMAN OF MINE	
61	New	David Coverdale's White Snake (EMI International INEP 75)	SNAKE BITE E.P.	
62	50	A&M AMS 7360)	BANG BAND	
63	51	Boiling Point (Bang BANG 1312)	LET'S GET FUNKIFIED	
64	62	Peter Brown (TK TKR 6027)	DANCE WITH ME	
65	New	Elvis Presley (RCA PB 9265)	DON'T BE CRUEL	
66	63	Matchstalk Men & Matchstalk Cats And Dogs (Pye 7N 46035)	MATCHSTALK MEN & MATCHSTALK CATS AND DOGS	
67	New	Gladys Knight & The Pips (Buddah BDS 473)	COME BACK & FINISH WHAT YOU STARTED	
68	New	Andrew Gold (Asylum K 13126)	HOW CAN THIS BE LOVE	
69	44	Deniece Williams (CBS 6164)	TOO MUCH, TOO LITTLE, TOO LATE	
70	61	Ensign ENY 13)	SHE'S SO MODERN	
71	52	T. Connection (TK TKR 6024)	LET YOURSELF GO	
72	New	Arista 191)	A LITTLE BIT OF SOAP	
73	73	Epic EPC 6393)	JUDY SAYS	
74	New	Atlantic K 11135)	DISCO INFERNO	
75	New	Billy Joel (CBS 6412)	MOVIN' OUT (ANTHONY'S SONG)	

## LPs

This Week	Last Week	Artist	Title	Label
1	1	Various (RSO 2658 123)	SATURDAY NIGHT FEVER	
2	6	Thin Lizzy (Thin Lizzy/Tony Visconti)	LIVE AND DANCEROUS	
3	3	Johnny Mathis (Jack Gold CBS 86055)	YOU LIGHT UP MY LIFE	
4	2	B. Andersson/B. Ulvaeus (Epic EPC 86052)	THE ALBUM	
5	4	Ronco RTD 2029 (B)	THE STUD	
6	7	Max Boyce (B9B Barratt) EMI MAX 1001 (E)	I KNOW COS I WAS THERE	
7	5	Stranglers (Martin Rushent) United Artists UAK 30222 (E)	BLACK AND WHITE	
8	9	Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	NEW BOOTS AND PANTIES	
9	8	Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E)	POWER IN THE DARKNESS	
10	18	Peter Gabriel (Robert Fripp) Charisma CBS 4013 (F)	PETER GABRIEL	
11	14	Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	BAT OUT OF HELL	
12	10	Various, K.Tel. NE 1024 (K)	DISCO DOUBLE	
13	13	Nat King Cole, Capitol EMTV 9 (E)	20 GOLDEN GREATS	
14	19	Kate Bush (Andrew Powell) EMI EMC 3223 (E)	THE KICK INSIDE	
15	20	Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	PASTICHE	
16	22	Bruce Springsteen (Bruce Springsteen/Jon Landau) CBS 86061 (C)	DARKNESS ON THE EDGE OF TOWN	
17	12	Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	EVERYONE PLAYS DARTS	
18	16	Genesis (David Hentschel) Charisma CDS 4010 (F)	AND THEN THERE WERE THREE	
19	15	Rita Coolidge (David Anderle) A&M AMLH 64616 (C)	ANYTIME ANYWHERE	
20	11	Frank Sinatra, Capitol EMTV 10 (E)	20 GOLDEN GREATS	
21	31	Various, World SH 266 (E)	PENNIES FROM HEAVEN	
22	17	David Gilmour (David Gilmour) Harvest SHVL 817 (E)	DAVID GILMOUR	
23	23	Fleetwood Mac (Dashut/Caillat) Warner Bros. K 56344 (W)	RUMOURS	
24	25	Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)	CITY TO CITY	
25	29	Billy Joel (Phil Ramone) CBS B2311 (C)	THE STRANGER	
26	39	Heatwave (Barry Blue) GTO GTLP 027 (C)	CENTRAL HEATING	
27	46	Ruby Winters, Creole CRPL 512 (CR/E)	RUBY WINTERS	
28	40	Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	BUT SERIOUSLY FOLKS	

29	24	Blondie (Richard Gottehrer) Chrysalis CHR 1166 (F)	PLASTIC LETTERS	
30	New	Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)	SOME GIRLS	
31	33	Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	KAYA	
32	28	Patti Smith Group (Jimmy Lovine) Arista SPART 1043 (F)	EASTER	
33	55	Commodores (James Carmichael/Commodores)	NATURAL HIGH	
34	32	Jethro Tull (Ian Anderson) Chrysalis CHR 1175 (F)	HEAVY HORSES	
35	30	Wings (Paul McCartney) Parlophone PAS 10012 (E)	LONDON TOWN	
36	43	Polydor POLD 5002 (F)	LONG LIVE ROCK 'N' ROLL	
37	26	Neil Innes (Warner Bros. K 56459 (W)	THE RUTLES	
38	27	Mercury 9100 049 (F)	20 CLASSIC HITS	
39	48	Buddy Holly & The Crickets, MCA EMTV 8 (E)	20 GOLDEN GREATS	
40	49	B. Andersson/B. Ulvaeus (Epic EPC 86018)	ARRIVAL	
41	38	Jeff Lynne) Jet JETDP 400 (C)	OUT OF THE BLUE	
42	21	Elvis Costello & The Attractions (Nick Lowe) Radar RAD 3 (W)	THIS YEAR'S MODEL	
43	42	B. Andersson/B. Ulvaeus (Epic EPC 86218)	GREATEST HITS	
43	53	Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)	DARK SIDE OF THE MOON	
45	35	Band (Young) Atlantic K 50483 (W)	POWER AGE	
46	New	Virgin V 2100 (C)	REAL LIFE	
47	60	Earth Wind & Fire (Maurice White) CBS 86051 (C)	ALL 'N' ALL	
48	34	Various, Warwick WW 5037 (M)	FONZIE FAVOURITES	
49	56	Alan Parsons, Arista SPART 1054 (F)	PYRAMID	
50	-	Isley Brothers, Epic EPC 86039 (C)	SHOWDOWN	
51	37	Van Halen (Ted Templeman) Warner Bros. K 56470 (W)	VAN HALEN	
52	New	Moody Blues (Tony Clarke) Decca TXS 129 (S)	OCTAVE	
53	New	Lindisfarne, Mercury 9109 609 (F)	BACK AND FOURTH	
54	36	Elkie Brooks (David Kershbaum) A&M AMLH 64695 (C)	SHOOTING STAR	
55	-	Simon & Garfunkel (Simon & Garfunkel) CBS 69003 (C)	SIMON & GARFUNKEL GREATEST HITS	
56	-	Eagles, Asylum K 53017 (W)	THEIR GREATEST HITS	
57	-	Elvis Presley, RCA PL 42101 (R)	THE '56 SESSIONS VOL. I	
58	-	Lena Martell, Ronco RTL 2028	LENA MARTELL COLLECTION	
59	-	Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9498 (E)	EXODUS	
60	-	Mike Harding, Philips 6641 798 (F)	CAPTAIN PARALYTIC & THE BROWN ALE COWBOYS	

## CANADA

(Courtesy of Canadian Recording Industry Association)  
As Of 6/14/78  
SINGLES

This Week	Last Week	Artist	Title	Label
1	1	Bonnie Tyler (RCA)	IT'S A HEARTACHE	
2	2	John Travolta/Olivia Newton-John (RSO)	YOU'RE THE ONE THAT I WANT	
3	3	Andy Gibb (RSO)	SHADOW DANCING	
4	4	Paul McCartney & Wings (CAP)	WITH A LITTLE LUCK	
5	5	Roberta Flack (ATLA)	THE CLOSER I GET	
6	6	Bee Gees (RSO)	NIGHT FEVER	
7	7	Chuck Mangione (A&M)	FEELS SO GOOD	
8	8	Zevon Warren (ASYL)	WEREWOLVES OF LONDON	
9	9	Rita Coolidge (A&M)	TOO MUCH, TOO LITTLE TOO LATE	
10	10	Bee Gees (RSO)	STAYING ALIVE	
11	11	Andrew Gold (ASYL)	THANK YOU FOR BEING A FRIEND	
12	12	Eddy Money (CBS)	BABY HOLD ON	
13	13	Yvonne Elliman (RSO)	IF I CAN'T HAVE YOU	
14	14	Atlanta Rhythm Section (POL)	IMAGINARY LOVER	
15	15	Kansas (KIRS)	DUST IN THE WIND	
16	16	Queen (ELEK)	WE ARE THE CHAMPIONS	
17	17	Bob Seeger (CAP)	STILL THE SAME	
18	18	Jefferson Starship (GRUN)	COUNT ON ME	
19	19	Cap (CAP)	JACK N JILL	
20	20	Gerry Rafferty (UA)	BAKER STREET	
21	21	David Gates (ELEK)	GOODBYE GIRL	
22	22	Priv (PRIV)	EMOTION	
23	23	Meatloaf (EPIC)	TWO OUT OF THREE	
24	24	Bob Welch (CAP)	EBONY EYES	
25	25	Ian Thomas Band (GRT)	I'M COMING HOME	
26	26	The Michael Zager Band (PRIV)	LET'S ALL CHANT	

27	27	Natalie Cole (CAP)	OUR LOVE	
28	28	Barry Manilow (ARIS)	CAN'T SMILE WITHOUT YOU	
29	29	Electric Light Orchestra (UA)	SWEET TALKIN' WOMEN	
30	30	Billy Joel (CBS)	ONLY THE GOOD DIE YOUNG	
31	31	Eric Clapton (RSO)	LAY DOWN SALLY	
32	32	ATLA)	DISCO INFERNO	
33	33	Doucette (A&M)	MAMA LET HIM PLAY	
34	34	Jay Ferguson (ASYL)	THUNDER ISLAND	
35	35	Santa Esmeralda (STIR)	DON'T LET ME BE MISUNDERSTOOD	
36	36	Trooper (MCA)	OH PRETTY LADY	
37	37	Eton John (MCA)	EGO	
38	38	Billy Joel (CBS)	MOVIN' OUT	
39	39	Warn (WARN)	HOT LEGS	
40	40	ATLA)	TAKE A CHANCE ON ME	
41	41	Andy Gibb (RSO)	LOVE IS THICKER THAN WATER	
42	42	Rod Stewart (WARN)	I WAS ONLY JOKING	
43	43	Edan/J F Coley (BIGT)	WE'LL NEVER HAVE TO SAY GOODBYE	
44	44	Dan Hill (GRT)	LET THE SONG LAST FOREVER	
45	45	Carpenters (A&M)	SWEET SWEET SMILE	
46	46	Carly Simon (ELEK)	YOU BELONG TO ME	
47	47	Jackson Browne (ELEK)	RUNNING ON EMPTY	
48	48	Patsy Gallant (ATTI)	STAY AWHILE WITH ME	
49	49	George Benson (WEA)	ON BROADWAY	
50	50	Dolly Parton (RCA)	IT'S ALL WRONG BUT IT'S ALRIGHT	

## LPs

This Week	Last Week	Artist	Title	Label
1	1	Various (RSO)	SATURDAY NIGHT FEVER	
2	2	Bob Seeger (CAP)	STRANGER IN TOWN	
3	3	Meatloaf (EPIC)	BAT OUT OF HELL	
4	4	Queen (ELEK)	NEWS OF THE WORLD	
5	5	Kiss (CASA)	DOUBLE PLATINUM	
6	6	Bonnie Tyler (RCA)	IT'S A HEARTACHE	
7	7	Wings (CAP)	LONDON TOWN	
8	8	Chuck Mangione (A&M)	FEELS SO GOOD	
9	9	Fleetwood Mac (WARN)	RUMOURS	
10	10	The Band (WARN)	THE LAST WALTZ	
11	11	The Band (WARN)	GREASE	
12	12	Max Webster (ANTH)	MUTINY UP MY SLEEVE	
13	13	Soundtrack (CASA)	THANK GOD IT'S FRIDAY	
14	14	Genesis (ATLA)	THEN THEY WERE THREE	
15	15	Various (MCA)	FM (SOUNDTRACK)	
16	16	Billy Joel (CBS)	THE STRANGER	
17	17	Eric Clapton (RSO)	SLOW HAND	
18	18	Rod Stewart (WARN)	FOOTLOOSE & FANCY FREE	
19	19	Kansas (KIRSH)	POINT OF NO RETURN	
20	20	Gordon Lightfoot (WARN)	ENDLESS WIRE	
21	21	Johnny Mathis (CBS)	YOU LIGHT UP MY LIFE	
22	22	Barry Manilow (ARIS)	EVEN NOW	
23	23	Jackson Browne (ASYL)	RUNNING ON EMPTY	
24	24	Bruce Springsteen (CBS)	DARKNESS ON THE EDGE OF TOWN	
25	25	Jethro Tull (CHRY)	HEAVY HORSES	
26	26	Jimmy Buffet (ABC)	SON OF A SON OF A SAILOR	
27	27	Jefferson Starship (RCA)	EARTH	
28	28	ATLA)	THE ALBUM	
29	29	ABC)	AJA	
30	30	A&M)	THE GRAND ILLUSION	
31	31	(MUS)	MAGAZINE	
32	32	Santa Esmeralda (TCD)	SANTA ESMERALDA	
33	33	April Wine (AQUA)	FIRST GLANCE	
34	34	Linda Ronstadt (ASYL)	SIMPLE DREAMS	
35	35	Supertramp (A&M)	CRIME OF THE CENTURY	
36	36	ISL)	KAYA	
37	37	Eagles (ASYL)	HOTEL CALIFORNIA	
38	38	Dan Hill (GRT)	LONGER FUSE	
39	39	Elvis Costello (CBS)	THIS YEAR'S MODEL	
40	40	Bob Welch (CAP)	FRENCH KISS	
41	41	EPIC)	BOSTON	
42	42	Alan Parsons (ARIS)	I, ROBOT	
43	43	Fiori Seguin (CBS)	DEUX CENT NUIT A L'HEURE	
44	44	Warren Zevon (ASYL)	EXCITABLE BOY	
45	45	Shaun Cassidy (WARN)	SHAUN CASSIDY	
46	46	Andy Gibb (RSO)	FLOWING RIVERS	
47	47	Elvis Costello (CBS)	MY AIM IS TRUE	
48	48	Supertramp (A&M)	EVEN IN THE QUIETEST MOMENTS	
49	49	Journey (CBS)	INFINITY	
50	50	Fleetwood Mac (REPR)	FLEETWOOD MAC	

## JAPAN



**Herman Kelly & Life**

LP 204-2001

"Dance To The Drummer's Beat"

"Who's The Funky DJ"

MIX 200-2001

**Samba Soul**

"Feelings/Dime"

"Kriola"

MIX 100-0005

**The Miami Sound Machine**

"I Want You To Love Me"

"You've Broken My Heart"

MIX 200-2002

**DISCO FORECAST:** The fiery disco artists of RCA Brazil are storming new horizons. Soon the whole world will know where the next phase in disco is coming from. RCA Brazil.

**HEAT WAVE COMING FROM RCA BRAZIL**

The heat is on.

**RCA**

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/1/78

Number of LPs reviewed this week **40** Last week **58**

## Spotlight

### Pop

**THIN LIZZY**—Live And Dangerous, Warner Bros. ZBS3213. Produced by Thin Lizzy, Tony Visconti. This double live set, cut at a London venue, captures the essence of Thin Lizzy's style—powerful, frenzied rock'n'roll. In all there are 19 cuts and in the foreground there is always the unique, raspy talk/sing vocals of Phil Lynott, one of rock's most identifiable since "The Boys Are Back In Town." The pace is mostly feverish and highlighted by choleric rock guitar and drum interplay that slows down only occasionally for a ballad-like tune. The sound quality from the mobile recording equipment is also top notch.

**Best cuts:** "Jailbreak," "Southbound," "Dancing In The Moonlight," "Johnny The Fox Meets Jimmy The Weed," "The Boys Are Back In Town," "Are You Ready," "Suicide," "The Rocker."

**Dealers:** This is the group's first LP for Warner Bros. since its departure from Mercury.

**LAURA NYRO**—Nestled, Columbia JC35449. Produced by Laura Nyro, Roscoe Harring. Nyro's first studio album in quite some time is a joyous, spirited outing. The lyrics conjure up beautiful and tender imagery and are sung with all of this gifted singer's boisterous exuberance. With Nyro, herself, on keyboards, Will Lee on bass, Andy Newmark on drums, Vinnie Cusano and John Tropea on guitars, Nydia Mata on percussion and John Sebastian on harmonica, the music flows with bright and lively pop melodies. An occasional ballad also helps to highlight one of pop's best and most distinctive female vocalists.

**Best cuts:** "Mr. Blue (The Song Of Communications)," "Rhythm & Blues," "American Dreamer," "The Sweet Sky," "Light—Pop's Principle."

**Dealers:** Nyro has a legion of fans and female vocalists are swelling in popularity.

### Soul

**FAITH, HOPE & CHARITY**—20th Century-Fox T560. Produced by Van McCoy. Producer has masterminded many of this combo's previous disks, but brings them to their peak for this 20th Century debut. It's superb soul music, and though the arrangements boast a familiar flavor—McCoy's drums and strings are always distinctive—Brenda Hilliard's lead vocals are sharper than ever, dramatically counterpointing the smooth instrumentation. Backup vocals are powerful, and the songs (midtempo outings like "How Can I Help But Love You" and "Don't Pity Me," plus ballads such as "Keep Me Baby" and "Find What You Need") are melodically strong.

**Best cuts:** Whole of side one.

**Dealers:** Group's single, "Don't Pity Me," should happen big, to help this fine LP.

### Country

**MEL TILLIS**—I Believe In You, MCA MCA2364. Produced by Jimmy Bowen. Tillis offers an interesting and varied collection in this package from the title cut, sweetened with flute, piano and string arrangements, to "Ain't No California," a gutsy, midtempo offering painted by torchy strings, saxophone and a heavy, rhythmic backdrop. More country-oriented tunes round out the package from the simple "Tennessee," which relies mainly upon Tillis' rich vocals and basic combinations of guitar and banjo, to "America's Sweetheart," that lyrically characterizes a truck driver's dream, the truck stop waitress.

**Best cuts:** "I Believe In You," "Ain't No California," "Long Gone Blues," "America's Sweetheart," "I'll Be Seeing You."

**Dealers:** Title cut holds a two star position on Billboard's Hot Country Singles chart. Coupled with his tv exposure, LP should gain increased sales.

**SAMMI SMITH**—New Winds, All Quadrants, Elektra 6E137. Produced by Ray Baker. An excellent collection of songs rendered in Smith's throaty style that carries worldly experience in life and love. Guitars—rhythm and steel—are sweetened by strings and effective background voices. Smith's grasp of the drama in a love song is enhanced by the choice of material and production. Her tribute to Marilyn Monroe—"Norma Jean"—is a touching highlight.

**Best cuts:** "It Just Won't Feel Like Cheating (With You)," "Just Like A River," "Lookin' for Lovin'," "It's Too Late," "Norma Jean," "You Were Gone Before You Had A Chance To Leave."

**Dealers:** This one's worth playing in store for sales stimulation.

### Jazz

**VARIOUS ARTISTS**—Montreux Summit, Columbia JG35090. Produced by Jay Chattaway, Joe Jorgenson, Bob James. CBS strikes again with a second volume of its all star jazz band which assembled for this Swiss bash last summer.



**BOB DYLAN**—Street-Legal, Columbia JC35453. Produced by Don DeVito. The most prophetic of rock's superstars delivers his most powerful album in some time. Dylan's vocals are sounding forceful and emotion-packed while his writing is among his strongest in terms of precision and lyrical depth. With a praiseworthy tour behind him, Dylan is on the verge of creative renaissance, even though his popularity really never subsided. But in terms of conviction, he is back with the incisive lyrics and vocals that made him spokesman for a generation of '60s youth. Backing Dylan is a superlative band that includes percussion, violin, mandolin and trumpet in addition to the rhythm section. The use of female background vocalists exceeds past efforts, as the trio of ladies adds tasty treatments to much of the material.

**Best cuts:** "Changing Of The Guards," "Senor (Tales Of Yankee Power)," "Baby Stop Crying," "Is Your Love In Vain," "True Love Tends To Forget," "No Time To Think."

**Dealers:** A perennial favorite, this is Dylan's strongest studio album in years.



**FOREIGNER**—Double Vision, Atlantic SD19999. Produced by Keith Olsen, Mick Jones, Ian McDonald. The hard rock group that made a multi-platinum debut last year, follows up with another spirited collection of rock'n'roll that perhaps should stand as a model for competitors, so strong is the material. The six-man ensemble of noted English and American musicians has found a successful formula for combining driving rock with a sense of melody and lyrical precision. Guitarist/keyboardist/vocalist Mick Jones has sharpened his writing skills so greatly that they contain more melody and are custom made for the outstanding vocals of Lou Gramm. The rich, textured vocals and harmonies are striking as is the guitar and bass lines. Keith Olsen moves in as producer here (along with Jones and guitarist Ian McDonald) and draws all of Foreigner's intensity.

**Best cuts:** "Hot Blooded," "Double Vision," "Blue Morning, Blue Day," "Back Where You Belong," "I Have Waited So Long," "Tramontane."

**Dealers:** Album is shipping platinum.

The music is dynamically modern, intensely crossover in nature, due to the blending of electronics with jazz improvisation and some quasi rock figures. The 28 musicians in various bunchings play the charts by Bob James, Woody Shaw, Lionel Hampton, and George Duke blend the best elements of the current jazz world, allowing the super names of music gathered together in this dream band to exert their improvisatory muscle or their collective blowing power. Reads, brass and rhythm are nicely separated in sound corners but really get together when the going gets swinging.

**Best cuts:** "The Moontrane," "Nightcrawler," "Red Top," "Rites Of Darkness."

**Dealers:** Such stellar names as Hubert Laws, George Duke, Bob James, Eric Gale, Maynard Ferguson, Benny Golson head the list of waiters in the band.

**VARIOUS ARTISTS**—Alivemutherforya, Columbia JC35349. Produced by Billy Cobham, Alphonso Johnson, Steve Kahn, Tom Scott. This is a quintet version of the 28-piece band which CBS put together for its series of Montreux Jazz Festival LPs (the most recent of which has just come out.) Only here the music is created by Steve Kahn, Alphonso Johnson, Billy Cobham, Mark Soskin, and Tom Scott, the latter the only reed voice in the jungle of electronic rhythm instruments. Much of the music is from these stellar soloists' previous LPs. Soskin is a multi-talented keyboardist. The group was taped during a tour of the Midwest after having cut some jams rehearsing in San Francisco. There's a dancing fools paradise on the cut "Some Punk Funk" and Scott's sax is heard in a contrastingly warm, quasi blues environment on his own "Shadows."

**Best cuts:** "Some Punk Funk," "Spindrift," "Shadows," "Bahama Mama."

**Dealers:** These are well-known and well-healed modern players who together create their own brand of sonic earth quake.

## First Time Around

**MICHAEL JOHNSON**—The Michael Johnson Album, EMI America (Capitol) SW17002. Produced by Steve Gibson, Brent Maher. This debut effort by singer/guitarist Johnson lives up to the expectations of the earlier released single "Bluer Than Blue." Johnson has a soulful, mellow voice and interprets a mix of ballads and uptempo tunes with feeling and gusto. Most of the material is well written, love-oriented tunes and are well married to Johnson's style. Although recorded in Nashville, the solid background players generate a

solid pop feel with guitars, keyboards, horns, percussion, drums and strings.

**Best cuts:** "Bluer Than Blue," "Almost Like Being In Love," "Sailing Without A Sail," "Two In Love," "Gypsy Woman."

**Dealers:** This will be a priority push for Capitol's new label.

**RANDY MEISNER**, Asylum 6E140. Produced by Alan Brackett. Meisner, ex-Eagles bassist/vocalist, goes it alone here on his first solo effort and turns in a solid, uptempo rock project. Included is the Eagles tune "Take It To The Limit" which he co-wrote with Glenn Frey and Don Henley as well as country flavorings and always in focus is Meisner's distinctive, high pitched vocals. Background players are also tight.

**Best cuts:** "Bad Man," "Daughter Of The Sky," "Take It To The Limit," "Too Many Lovers," "I Really Want You Here Tonight."

**Dealers:** Meisner already has a following from his Eagle days.

**KRISTY & JIMMY McNICHOL**, RCA AFL12875. Produced by Phil, Mitch Margo. These toothy teens perform far better than expected on this, their recording debut, with a sound that's a cross between the Beach Boys and the Osmonds. Songs are chirpy and California-clean, powered by economic guitars, drums and keyboards, plus backup vocalists who include Dodie "Pink Shoelaces" Stevens. Trading lead vocals, the McNichols are actually best on three familiar tunes, "He's So Fine," "My Boyfriend's Back" and "Rock & Roll Is Here To Stay," and a couple of newies, "Girl You Really Got Me Goin'" and "He's A Dancer."

**Best cuts:** Those named.

**Dealers:** Pair is popular with tv teens, and this album (with poster included) should successfully tap that market.

## Billboard's Recommended LPs

**pop**

**NAVARRO**—Straight To The Heart, Capitol SW11784. Produced by John Palladino. This is the second album from this Colorado based band which also backs Carole King in the studio. As with its first effort, it's a soft rock sound highlighted by members Robert McEntee and Mark Hallman's gift for insightful lyrics and bright vocal harmonizing. Tasty horn work by Richard Hardy and Miguel Rivera's conga and other percussion work add special dimension to the base of guitars, keyboards and drums. **Best cuts:** "Run Away," "Straight To The Heart," "There's A War," "Already Here," "Night Falls."

**MARSHALL CHAPMAN**—Jaded Virgin, Epic JE35341. Produced by Al Kooper. Chapman is yet another female vocalist with a gritty, soulful vocal style. Here she handles a wide variety of styles including rock, reggae and even country flavored numbers in a pleasing all around package. She also contributes electric guitar and wrote most of the material herself. **Best cuts:** "Turn The Page," "The Island Song," "I Forgot To Put The Music On," "I Walk The Line," "Why Can't I Be Like Other Girls."

**WAR OF THE WORLDS**—Columbia PC235290. Produced by Jeff Wayne. H.G. Wells' classic story is set to music and narration by composer/orchestrator/conductor/producer Wayne. This phenomenal task is accomplished with the talents of stellar players such as David Essex, Justin Hayward of the Moody Blues, Phil Lynott of Thin Lizzy, British star Julie Covington, Chris Thompson of Manfred Mann's Earth Band and Jo Partridge. The epic musical excursion is topped off by the dramatic narration of Richard Burton. Illustrated libretto accompanies this two-record package. **Best cuts:** Choose your own.

**LOST GONZO BAND**—Signs Of Life, Capitol SW11788. Produced by Michael Brovsky. Out of action for a while, this veteran band returns with a new label. The material is in the Gonzo tradition with solid country-rock flavored material featuring lots of mellow vocal harmonizing. The band also employs a good deal of instrumentation with electric and acoustic guitars, keyboards, synthesizers, drums, percussion and harp which gives the music a solid texture. **Best cuts:** "Beacon In The Night," "Santa Cruz (After The Nick Of Time)," "Getaway," "London Homesick Blues."

**CONTRABAND**—Portrait JR35450 (CBS). Produced by Peter Dawkins. Australia is becoming a major rock talent showplace, producing such outstanding bands as Sherbet, the Little River Band and now Contraband. Lead singer Owen Dafford paces this quartet with his solid vocals and is joined in harmony by band members Mark Evans, Graham Kennedy and Peter MacFarlane. Performing all original material, the band shows flair for melody. **Best cuts:** "That's Your Way," "Say You'll Be There," "Nothing To Hide," "Leave The Killing To You."

**ROGER C. REALE**—Radioactive, Big Sound BSLP028. Produced by Thomas Cavalier. If you liked the Sex Pistols and can remember Chuck Berry, Roger has something for you in the way of rock'n'roll. Vocals are well done and the 10 cuts are all solid rockers, and although they are melodic, there are no frills. It's clean, clear rock music here, with some tunes better equipped than others for capturing the basic beat that sustains this LP. A debut that shows promise, although this outing leaves much to be desired in the way of compelling lyric content. **Best cuts:** Side one.

**HELDON—IV**, Aural Explorer AE5001. No producer listed. This is one of the denser and more aurally abstract successors to Pink Floyd, Tangerine Dream and others, and as such, it isn't pop, but it isn't jazz either. It is a purely electronic idiom, part trance music, part spacey, but altogether fascinating. A Les Paul model guitar is employed for many effects, and bass and drums are used to augment the synthesizer. Composer Richard Pinhas is the mainstay of the ensemble and deserves credit for the compelling instrumentation. **Best cuts:** Your choice.

**EXILE**—Mixed Emotions, Warner/Curb BSK3205. Produced by Mike Chapman. Exile, a six-man Kentucky-based band, capably blends well-crafted pop textures with a strong sense of r&b flavorings. Impressive are the band's smooth harmonies and a knack for composing romantically inclined lyrics and melodies within a pleasing framework. Musicianship is of a high caliber, with everything pieced together by producer Chapman, who wrote two of the songs with Nicky Chinn. **Best cuts:** "Kiss You All Over," "You Thrill Me," "Stay With Me," "There's Been A Change."

**BUCKACRE**, MCA MCA2365. Produced by Win Kutz. Second album by this five-man Illinois country rock band continues in the tracks it laid with its debut with strong lead vocals and harmonies. New to the band is keyboardist/vocalist Dave Anson. Original material holds up well due to the tightness of the band which encompasses guitars, keyboards, fiddle, bass, pedal steel, and percussion. A more personalized band sound could separate them from the pack. **Best cuts:** "Star That Shines," "Fire Wind & Water," "Same Old Song And Dance."

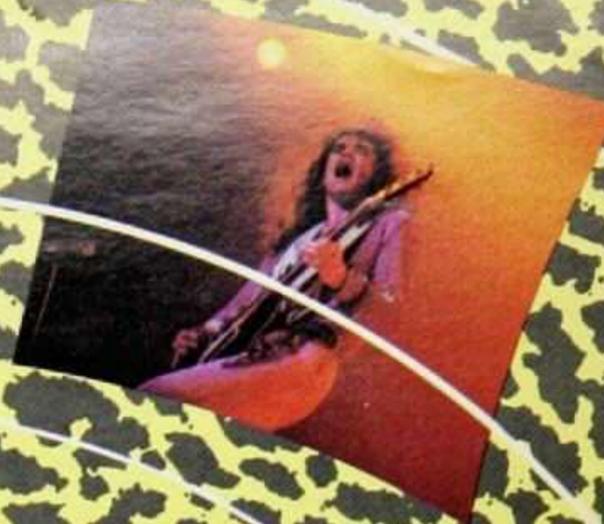
**ORIGINAL MOTION PICTURE SOUNDTRACK—The Buddy Holly Story**, Epic SE35412. Mixed by Joel Fein. Gary Bussey handles lead vocals and guitar in this film biography of the influential '50s rocker. He does a credible job of simulating the Holly style, and the film will boost soundtrack sales, but this must still compete with an album of original Holly masters on MCA. **Best cuts:** "It's So Easy," "Peggy Sue," "Everyday."

**ORIGINAL BROADWAY CAST RECORDING—The Act**, DRG 6101 (RCA). Produced by Hugh Fordin. Liza Minnelli stars in this Broadway hit, with music and lyrics by John Kander and Fred Ebb, who teamed with her earlier in "Cabaret." Minnelli plays a Las Vegas nightclub singer booming and belting the songs in her inimitable fashion. **Best cuts:** "Shine It On," "Bobo's," "The Money Tree," "My Own Space," "Walking Papers."

(Continued on page 92)

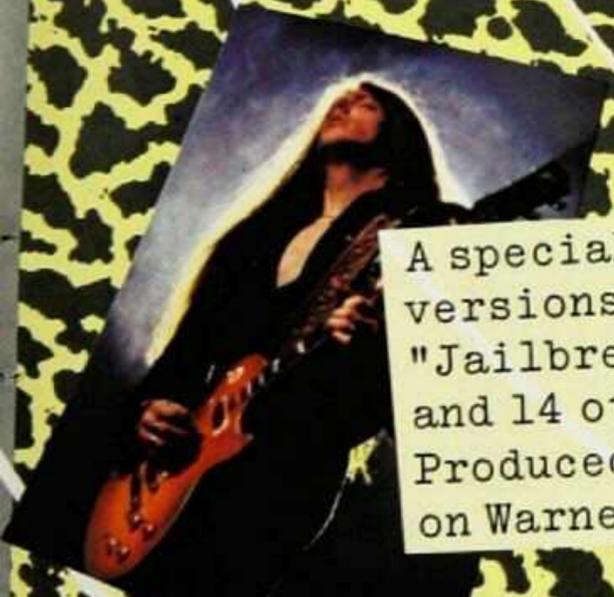
**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of 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 McColough, Paul White, Adam White.

# THIN LIZZY



# LIVE AND DANGEROUS

A special 2-record set featuring live versions of: "The Boys Are Back In Town," "Jailbreak," "Dancing In The Moonlight" and 14 others. PLUS THREE BRAND NEW SONGS! Produced by Thin Lizzy & Tony Visconti on Warner Bros. records & tapes. 2BS 3213



## Closeup

**JANE OLIVOR—Stay The Night, Columbia 35437. Produced by Jason Darrow.**

This is Jane Olivor, Volume three. Volume one was a brilliant release effectively displaying the capabilities of this young thrush with the style of the great European chanteuses. Volume two was a disappointment with a few emotional highlights, little conceptual focus and no communion between artist and producer. Not a bad album—but not a good Jane Olivor package.

This album comes closest yet to matching her onstage aura: a chatty, somewhat shy, sometimes daffy, personality that's lovable, tender, vulnerable and vacillating wildly between a homely waif and a raving beauty. And all of this bound together by one uncommon common element: Olivor's voice.

The voice. Try the first cut, the title song. "Stay the night/Baby, say you love me/Stay and love me/Stay the night."

The voice is tender, but tough. Smooth, though somehow sharp. Yielding, yet demanding. The production and arrangements wrap warmly around her on this, and subsequent, cuts.

"Honesty" is personalized by a catchy chorus and sweetened by strings.

"He's So Fine," a single that gained substantial pop and MOR action follows. It's a remake of the old Chiffons 1963 hit. The arrangement—with strings, throwback sax and "doo-lang, doo-lang" background vocalizing—once again displays the vitality and durability of songs from this period and the ability of Olivor to make any song her personal statement.

She loves to start a song softly, almost in a whisper, and then build its intensity dramatically—an effective device if not overused. That's how she approaches "Solitaire." Piano, soft and melodic, paves the way for her gentle intro.

It's a classic Olivor song as acoustic guitar, drums and strings join her for an emotional peak and a gentle fade into an ending as soft as the start—a perfect musical tour de force.

"Can't Leave You 'Cause I Love You" begins the same way, but builds faster. As the song modulates, Olivor's voice is equal to the task. It's an appropriate number to end side one as it slides off into an unfulfilled chord.

The LP emphasizes the care taken in song selection, placement and pace. The creative balance is a trib-



Jane Olivor

ute to producer Jason Darrow who achieves diversity through various forms of instrumentation while maintaining a thematic unity.

"Let's Make Some Memories," an uptempo, optimistic love song, powerfully launches side two, powered by driving guitar, drums and keyboard, and kicking her voice into one of the strongest finishes on the album: "Let's make some memories/Laugh and cry and reach for the sky/And if by chance we never touch the stars/We can say we tried."

It's also the first of two songs which Olivor co-writes, displaying yet another side of her talent and marking the first time she has recorded one of her own songs.

"Can't We Make It Right Again" mellows the pace with her caressing of the title line repeatedly into a climax and fade.

Harmonica and acoustic guitar open "You're The One I Love." Her restrained, low key vocalizing makes for a remarkable performance. There are no hills and valleys here—just a breeze atop the mountain.

A song for Everyman's dad—"Song For My Father"—is a love song of a different type that swirls dramatically near the end.

Olivor closes with "The Right Garden." With piano and strings up front, her voice joined the lush instrumentation for a stirring finish, catching the final word and riding it victoriously to an abrupt, yet fitting, finale.

The promise of Olivor, displayed in her virgin album and put on hold in her second LP, has been realized here through her heady brew of talent, creativity, spirit and personality.

The lady knows how to sing a song. **GERRY WOOD**

## General News

### C'right Tribunal Balks

• Continued from page 1

burdensome and a betrayal of customer confidentiality for the operators.

The proposed rule would require a listing only of those jukeboxes which register and pay their license fees. Amended listings would be needed only to report any changes in the number of boxes at a location, or when a box is moved to a new location (Billboard, May 20, 1978).

The Copyright office reports that only about 130,000 of the estimated 400,000 or more boxes have thus far registered and paid their fees. About two-thirds are unregistered and are not paying the \$8 annual music license fee required under the law.

According to the Amusement and Music Operators Assn. counsel's own testimony, only about 10%-20% of all boxes would be involved in moves to new locations, requiring relisting. The rest of the boxes move about, but without changing the number at any one location.

Counsel Nick Allen used these facts to claim that the licensors are only insisting on a location list, in order to track down the non-paying, unregistered owners. "That's their big problem," he said.

The operators claim that any form of required location listing is unconstitutional, and a kind of "search and seizure." This claim is rejected outright by music licensors' attorneys, and viewed with skepticism by the Tribunal commissioners.

Another related and flamingly sensitive issue is the statute's provision for "access" for music licensors to the boxes.

Music licensors and their experts said a location list is an essential part of "access," to learn from the boxes what percent of earnings comes from the various musical works, for distribution to composers.

Allen said under questioning by commissioner Douglas Koulter, and others, that the operators' view of "access" means allowing the music licensor agent simply to enter a location, and "look and listen"—possibly copying down the playlist.

But even this is acceptable only if no expense or harassment of the proprietor or a jukebox route man is involved.

ASCAP's counsel Bernard Korman said he would be willing (if not too happy) to forego any inspection of the jukebox "counter," if the operators would provide location listings.

As for a customer confidentiality problem, he would be happy to have the operators give the location lists only to the music licensors—not filing a list at the Tribunal, where it

might inadvertently be stumbled on by an outsider.

But on one point, the three music licensing groups part company. BMI and SESAC would be satisfied they said to use trade-paper jukebox popularity charts to decide distribution of the jukebox royalty.

ASCAP sharply opposes this idea as failing to truly determine performances, on which licensor shares should be based.

BMI's Washington attorney Charles T. Duncan said only a centralized list of boxes can provide the information needed to achieve the intent of the statute—which is to assure compensation to composers.

During AMOA counsel Allen's "look but don't touch" definition of access rights, Tribunal chairman Tom Brennan wondered if the mere "standing in front of the machine" might not be considered an interruption and so an expense to operators.

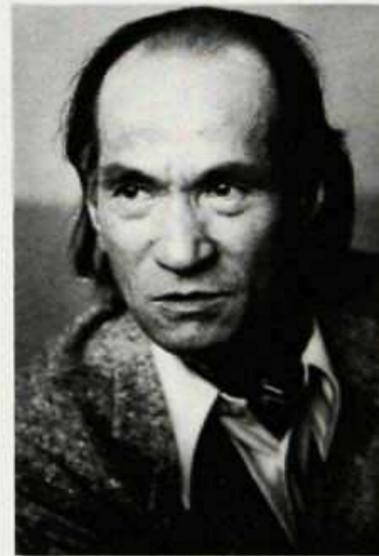
The chairman seemed convinced that if Congress meant to foreclose the Tribunal's right to require location listings, as Allen claimed, they would have said so.

Commissioner Clarence James asked the jukebox counsel why there was any need for regulation if the "look and listen" standard had to apply. "Congress tells us to make the rule—why make it for a nothing process like look and listening?"

Commissioner James also wanted to know how music licensors could find some 1,500-2,000 boxes in his hometown of Cleveland, some of them in private clubs—when the operators refused to provide a location list.

Counsel Allen suggested "sophisticated techniques of some sort. Licensors have a lot of know-how."

Commissioner Frances Garcia wanted to know "why are operators so against the arguments of performing rights groups, that without knowledge of the whole universe, they cannot conduct a scientific sampling. Without the location list, we wouldn't have that entire universe."



Kohan Kawauchi: trying to crack the U.S.

### Ubiquity Records Japanese Lyrics

LOS ANGELES—Roy Ayers Ubiquity bows on the Polydor single "Look At Me" for which Ayers wrote the music and noted Japanese lyricist/poet Kohan Kawauchi wrote the lyrics.

The single is being released in the U.S. and in Japan on the Teichiku label. The flip side is "Mystery Of Love" again teaming the two.

Kawauchi is making promotional appearances in the U.S. In his home land the 58-year-old author has written 35 gold records.

### Jet In Global Pact

NEW YORK—Following Jet Records recent domestic distribution agreement with CBS Records, CBS Records International has pacted with Jet for worldwide distribution.

Effective immediately, CBS affiliates everywhere will distribute all Jet artists including ELO, Trickster, Alan Price, Kingfish and Carl Perkins.

### Press Love Theme

LOS ANGELES—A&M Records and Avco Embassy Pictures have teamed up to press a single that will be the love theme from the motion picture "A Different Story." Titled "Let Tomorrow Be," the song was recently recorded by artist Cory Wells. The record is co-produced by Louie Shelton and Cory Wells and composed by Bob Wahler.

## UA All-Out For Its Acts

• Continued from page 22

through lightbulbs, London and all cities in the U.S. where Capitol has branches.

It will be made three different ways, indicates Cohen, so it's suited for countertop, window and hanging up and will use an electric cord.

The present campaign for Joanne Mackell consists of a thick album box containing a special 12-inch LP with four cuts from a forthcoming LP shipping Monday (26), biography material, photograph and a "personal" letter from Artie Mogull, UA co-chairman.

The package is being sent to key press, radio, retailers and Capitol's sales and promotion force.

The label also has campaigns focused around such other artists as the Dirt Band, Earl Klugh, Enchantment and Noel Pointer.

Kenny Rogers and Crystal Gayle are subjects of national consumer advertising as well as local radio and print. Television spots for both are slated for the fall.

Rafferty is now into national consumer print advertising and a television spot is also being prepared for a market by market buy basis.

One other forthcoming campaign is set around the soundtrack to the AIP movie "Youngblood" featuring music by War due for national release this summer.

Gerry Rafferty, who has not been touring, is due to fly to the U.S. for a Wednesday (28) David Frost network television appearance. The singer/songwriter, who lives in his native Scotland, enjoys the number one single this week on Billboard's Hot 100 chart with "Baker Street" as the LP goes to number two.

## Lifelines

### Births

A son, Morgan Arthur, to Mr. and Mrs. Larry Harris in Los Angeles, June 21. Father is executive vice president of Casablanca Records.

\*\*\*

A daughter, Jeneika Shaneasa, to Carolyn and Jerome Smith, June 20 in Miami. Father is guitar player for KC & the Sunshine Band.

### Marriages

Robert Sherwood, vice president, promotion, CBS, to Carol Bork, publicity department manager, CBS, June 20.

### Deaths

Felicia Monteleagre, actress and wife of composer-conductor Leonard Bernstein, June 16, at her home in East Hampton, N.Y., the victim of cancer. Monteleagre, 56, made her New York stage debut in 1944 and also appeared in television, opera and as a narrator at concerts. She and Bernstein were married in 1951, and had three children.

## AFM Meet

• Continued from page 9

ventions, despite Fuentelba's warning that the union must face its fiscal problems and accept a number of austerity measures.

"I cannot discuss our fiscal problems without touching on the issue of our national convention and its cost of approximately \$500,000 per year," he told the gathered delegates. "Most serious consideration must be given to reducing this ever-growing expenditure."

Assistance in preparing this story provided by Agustin Gurza.

The delegates chose to ignore Fuentelba's cut back concern on this point, however, by voting down the resolution that would have changed convention schedules to once every other year.

Neither Fuentelba nor the board had made a specific recommendation on the convention resolution other than to express the cost concern.

In his opening remarks, Fuentelba said that the nine member International Executive Board was expressly recommending that the members reject a resolution calling for salary increases for all officers and board members. The delegates did later vote down the salary proposal.

On another proposal, the members elected to amend the voting procedures so that convention delegates may now vote for as few candidates for International Executive Board posts as they wish.

In this year's election, besides giving Fuentelba his first full term as president, the delegates returned three other incumbent officers of the board to their posts.

They were David Winstein, vice president; J. Alan Wood, vice president from Canada, and J. Martin Emerson, secretary/treasurer.

To fill the remaining seats of the nine-member board, delegates elected four incumbents and one new member.

Returned to office were Mark Tully Massagli of Las Vegas; Max Herman of Los Angeles; Eugene V. Frey of Cincinnati; and Max L. Aron of New York.

# DREAM MACHINE



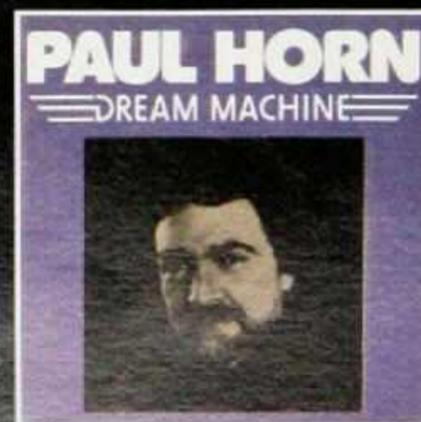
"Jazz is a personal and exciting experience. It is always fresh, always new, always changing. What I learn and experience today is added to all my yesterdays and something a little different will come out of my horn tomorrow."

# PAUL HORN

AVAILABLE ON



MUSHROOM RECORDS AND TAPES



# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/1/78

Number of singles reviewed  
this week 100 Last week 89

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**JOHNNY MATHIS & DENIECE WILLIAMS—You're All I Need To Get By (2:41);** producer: Jack Gold, writers: N. Ashford, V. Simpson; publisher: Jobete ASCAP, Columbia 310772. Coming off their No. 1 single, "Too Much, Too Little, Too Late," this compatible duo renders a cut made famous by Marvin Gaye and Tammi Terrell. The version here brings fresh spirit to the Ashford & Simpson number within a nicely crafted Jack Gold production. From a forthcoming duet LP.

**OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (3:01);** producer: John Farrar; publishers: Stigwood (Unichappell BMI)/John Farrar/Ensign BMI, RSO RS903. Newton-John's vocal shines on this pretty ballad taken from the "Grease" soundtrack. The production is string-laden, romantic and catchy.

**HEART—Without You (4:40);** producer: M. Flicker, writers: Ham, Evans; publisher: Warner Bros. ASCAP, Mushroom M7035. This premier band interprets the old Nilsson song with gusto and flair as the Wilson sisters sing urgently over the strong guitar/drum base.

**BURTON CUMMINGS—Break It To Them Gently (3:47);** producer: Burton Cummings; writer: B. Cummings; publisher: Shillelagh BMI, Portrait 670016 (CBS). Cummings' first single from a forthcoming album is a catchy midtempo ballad accented by the singer's fluid vocals. Gentle, unobtrusive orchestration backs this sad, romantic tale.

## recommended

**THE KINKS—A Rock 'N' Roll Fantasy (3:44);** producer: Ray Davies; writer: R.D. Davies; publisher: Davray, Arista AS0342.

**CHARLIE—She Loves To Be In Love (3:35);** producers: Terry Thomas, Julian Colbeck, Eugene Organ; writer: Terry Thomas; publisher: Heavy BMI, Janus J276.

**SAMMY HAGAR—I've Done Everything For You (3:00);** producers: Sammy, Carter; writer: Sammy Hagar; publishers: Big Bang/Warner-Tamerlane/The Nie/WB BMI, ASCAP, Capitol P4596.

**WARREN ZEVON—Lawyers, Guns And Money (2:45);** producer: Jackson Browne, Waddy Wachtel; writer: Warren Zevon; publisher: Zevon BMI, Asylum E45498A.

**TONY ORLANDO—Don't Let Go (3:34);** producers: Jerry Wexler, Barry Beckett; writer: Jesse Stone; publisher: Screen Gems-EMI, Elektra E45501A.

**SMOKIE—For A Few Dollars More (3:20);** producer: Mike Chapman; writers: Mike Chapman, Nicky Chinn; publishers: Chinnichap BMI, RSO RS900.

**U.K.—In The Dead Of Night (3:01);** producer: U.K.; writers: Jobson, Wetton; publishers: E.G./Total BMI, Polydor PD14491.

**JOHN MILES—I Have Never Been In Love Before (3:39);** producer: Rupert Holmes; writers: J. Miles, B. Marshall; publisher: British Rocket Arista AS0331.

**COOPER BROTHERS—Rock And Roll Cowboys (3:08);** producer: Gary Cape; writer: Richard Cooper; publishers: Welbeck/Oboe Maestro/Tamiami, Capricorn CPS0303.

**LYNDA CARTER—Toto (Don't It Feel Like Paradise) (2:46);** producer: Vini Poncia; writers: L. Carter, C. Siller, B. Cuomo; publishers: Chopped Liver ASCAP/White Buffalo/Pants Down BMI, Epic 850569.

**CALIFORNIA—I Can Hear Music (3:43);** producer: Curt Becher; writers: Phil Spector, Ellie Greenwich, Jeff Barry; publisher: Mother Bertha/Trio BMI, RSO RS901.

**AUSTIN ROBERTS—Don't Stop Me Baby (I'm On Fire) (3:19);** producer: Bob Montgomery; writers: J. Slate, L. Keith, S. Pippin, A. Roberts; publishers: House of Gold/Bobby Goldsboro BMI/ASCAP, Arista AS0335.

**BOBBY VINTON—Summerlove, Sensation (3:23);** producer: Phil Coulter; writers: Bill Martin, Phil Coulter; publisher: Martin-Coulter/Al Gallico/ASCAP/BMI, Elektra E45503A.

**RICHARD SUPA—Suitcase Life (3:55);** producer: Bill Halverson; writer: Richard Supa; publishers: EMI/Glory ASCAP, Polydor PD14490.

**DAVID JOHANSEN—Funky But Chic (3:11);** producers: Richard Robinson, David Johansen; writers: D. Johansen, S. Sylvain; publishers: Buster Poindexter BMI, Blue Sky ZS82771 (CBS).



**ISLEY BROTHERS—Groove With You (4:00);** producer: The Isley Brothers; writers: E. Isley, M. Isley, C. Jasper, R. Isley; publisher: Bovina ASCAP, T-Neck ZS82277 (CBS). This consistently strong r&b/pop unit mellow the pace with this easy, romantic ballad. The record has a layered sound based around a smooth lead vocal and textured harmonies. Guitars, keyboards and percussion emphasize the soothing vocal delivery.

**CON FUNK SHUN—Shake And Dance With Me (3:22);** producer: Skip Scarborough; writers: M. Cooper, Fun Int'l; publisher: Val-le-Joe BMI, Mercury 74008. This is a bouncy, infectious number from this funk group. Instrumentally, it's dominated by a rhythm-based organ and pulsating bass, punctuated by punchy horn lines. The arresting vocal work is bright and fancy.

## recommended

**NORMAN CONNORS—This Is Your Life (3:47);** producer: Norman Connors; writer: Jimmy Webb; publisher: Jobete ASCAP, Arista AS0343.

• Continued from page 88

## soul

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## jazz

**MEL TORME, BUDDY RICH—Together Again For The First Time, Century CRDD1100.** Produced by Norman Schwartz, Glen Gancy. Jazz's most articulate singer and best drummer have a field day in this collaboration, although Torme's overly dramatic readings are a distraction. The band rips and roars through the seven cuts and comes off besting Torme's gliding, affected style. The material is the best one can find in terms of melodic and lyric content ("Here's That Rainy Day," "You Are The Sunshine Of My Life") with Torme's pipes sounding very raspy and foggy. **Best cuts:** "Here's That Rainy Day," "Lady Be Good" (a superb tribute to Ella Fitzgerald), "I Won't Last A Day Without You."

**KOOL & THE GANG—A Place In Space (3:15);** producer: K & G; writers: Ronald Bell/Kool & Gang; publishers: Delightful/Gang BMI, De-Lite DE905.

**PEOPLE'S CHOICE—Turn Me Loose (3:44);** producer: Roland Chambers; writers: R. Chambers, S. Thomas, F. Brunson; publishers: Mighty Three BMI, Philadelphia International ZS83649 (CBS).

**WAYNE HENDERSON—Hot Stuff (2:56);** producer: Wayne Henderson; writer: Wayne Henderson; publisher: Relaxed BMI, Polydor PD14485.



**JOHNNY RODRIGUEZ—Love Me With All Your Heart (Cuando Calienta El Sol) (2:48);** producer: Jerry Kennedy; writers: Michael Vaughn/Mario Riquel/Carlos Riquel; publisher: Peer International, BMI, Mercury 55029. Rodriguez's rendition of this tune, made popular first in 1964 by the Ray Charles Singers, lyrically combines both an English and a Spanish version. Ballad is heightened by piano and string arrangements.

**DICKEY LEE—My Heart Won't Cry Anymore (2:13);** producers: Roy Dea & Dickey Lee; writers: Ava Aldridge-Pam Hand Byer; publisher: Alan Cartee, BMI, RCA JH11294. This midtempo offering by Lee is effectively punctuated by steel and electric guitar breaks combined with guitar and piano instrumentation. Lee's vocals are clean and upfront in the production.

## recommended

**BOBBY WRIGHT—Caroline's Footsteps (3:09);** producer: Don Gant; writers: R. Killough, S. Dolan; publisher: Tree, BMI, United Artists UAX1197Y.

**DALE McBRIDE—I Don't Like Cheatin' Songs (2:49);** producer: Bill Walker; writers: Don King, Dave Woodward; publisher: Wiljex, ASCAP, Con Bro CBK135A.

**NAT STUCKEY—The Days Of Sand And Shovels (3:33);** producer: David Barnes; writers: Doyle Marsh, Bud Rencau; publisher: Pi Gem, BMI, MCA MCA40923.

**DAVID ALLAN COE—You Can Count On Me (2:43);** producer: Billy Sherrill; writer: David Allan Coe; publisher: Warner-Tamerlane, BMI, Columbia 310753.

**SUE RICHARDS—Hey, What Do You Say (We Fall In Love) (2:42);** producer: Glenn Sutton; writer: L. Dresser; publishers: Starship/Galleon, ASCAP, Epic 850546.

**JODY MILLER—(I Wanna) Love My Life Away (2:20);** producer: Glenn Sutton; writer: G. Pitney; publisher: Six Continents, BMI, Epic 850568.

**FLIP PHILLIPS & WOODY HERMAN'S HERD—Together, Century CR1090.** Produced by Woody Herman and Glen Gancy. Veteran saxophonist Phillips, now based in Florida, is reunited with Herman for the first time in decades and his moody tenor pipe spins out a glorious sound on eight standards. Herman adds a strong section for the reunion. It's a highly successful LP with strong chances for plus sales. **Best cuts:** "There Is No Greater Love," "How Deep Is The Ocean," "The Very Thought Of You."

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**BUD SHANK—Heritage, Concord Jazz CJ58.** Produced by Carl E. Jefferson. Veteran California-based altoist and flutist cuts loose with the Bill Mays Trio here on a delectable eight-tune program of standards which haven't yet been overrecorded. Shank long ago provided his skills; here the surprise is Mays at the piano—a thoroughly schooled and highly imaginative craftsman. **Best cuts:** "There Is No Greater Love," "Three Little Words."

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**DELBERT McCLINTON—Take It Easy (4:54);** producer: Johnny Sandlin; writer: Delbert McClinton; publishers: ABC/Dunhill, BMI, Capricorn CPS0302.

**COOPER BROTHERS—Rock And Roll Cowboys (3:08);** producer: Gary Cape; writer: Richard Cooper; publishers: Oboe Maestro/Tamiami, ASCAP, Capricorn CPS0303.

**SILVER CITY BAND—I'm Still Missing You (3:25);** producers: Larry Rogers, Butch Carter; writer: D. Singleton; publisher: Julep, BMI, Columbia 310759.

**BOBBY G. RICE—Whisper It To Me (3:31);** producer: Dave Burgess; writers: Rick Klang, Don Pfirmer; publisher: Singletree, BMI, Republic REF023A.

**JOEY DAVIS—Why Don't You Leave Me Alone (3:00);** producer: Ray Pennington; writer: Joseph P. Davis; publisher: Dooms, BMI, MRC MR1017.

**FRENCHIE BURKE—Knock Knock Knock (2:31);** producer: A.V. Mittelstedt; writer: Joel Sonnier; publisher: Wall To Wall, ASCAP, Cherry 644A.

**GAIL DAVIES—No Love Have I (2:25);** producer: Rommy West; writer: M. Tillis; publisher: Cedarwood, BMI, Lifesong ZS81771.



**CAFE CREME—Discomania (Part 1) (3:38);** producer: Bimbo, Surava; writers: Lennon-McCartney, Grenier-Hekimian; publishers: Macien BMI/Stigwood (Unichappell) BMI, RSO RS899.



**CHRIS REA—Fool (If You Think It's Over) (3:35);** producer: Gus Dudgeon; writer: Chris Rea; publishers: Magnet, United Artists UAX1198Y. Rea has a distinctive, gravel-like voice that he puts to good use on this midtempo rocker. There's a strong lyric hook and Dudgeon's production is fluid and top notch.

**THE HEATERS—Put On The Heat (3:35);** writer: Melissa A. Connell; publisher: Big Neck Ariola 7706. Three-woman, two-man Los Angeles based group relies on a catch hook and sprightly melody on this solid rocker. Lead female vocal is fronted by infectious rhythmic instrumentation.

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

## soul

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and George Mraz on bass. Quartet offers eight tracks, none originals, with fascinating musical interplay between Sims and Rowles. First rate mainstream jazz with strong '78 overtones. **Best cuts:** "You're My Everything," "The Shadow Waltz," "Legs," "I Hear A Rhapsody."

**CHARLIE MARIANO—October, Inner City, IC1024.** Produced by Kurt Renker. Alto sax man Mariano offers a fine set of tunes with his six-man group, October. It's a marriage of classic jazz stylings and progressive modes, heavily tinged here by the East thanks to the Indian woodwind wonder, Nagaswaram. Esoteric stuff, certainly, but word-of-mouth could boost sales. **Best cuts:** "Nagaswarup," "Out Of The Jungle," "To An Elfin Princess."

**CAL COLLINS—Cincinnati To L.A., Concord Jazz CJ59.** Produced by Carl E. Jefferson. Guitarist who has recently been heard on the Famous Door label scores solidly with this LP, comprised of 10 superb old songs. Backed by Monty Budwig and Jake Hanna, Collins displays brilliant single string and chording styles, reminiscent of George Van Eps, one of his idols. **Best cuts:** "If I Had You," "The Touch Of Your Lips," "My Old Flame."

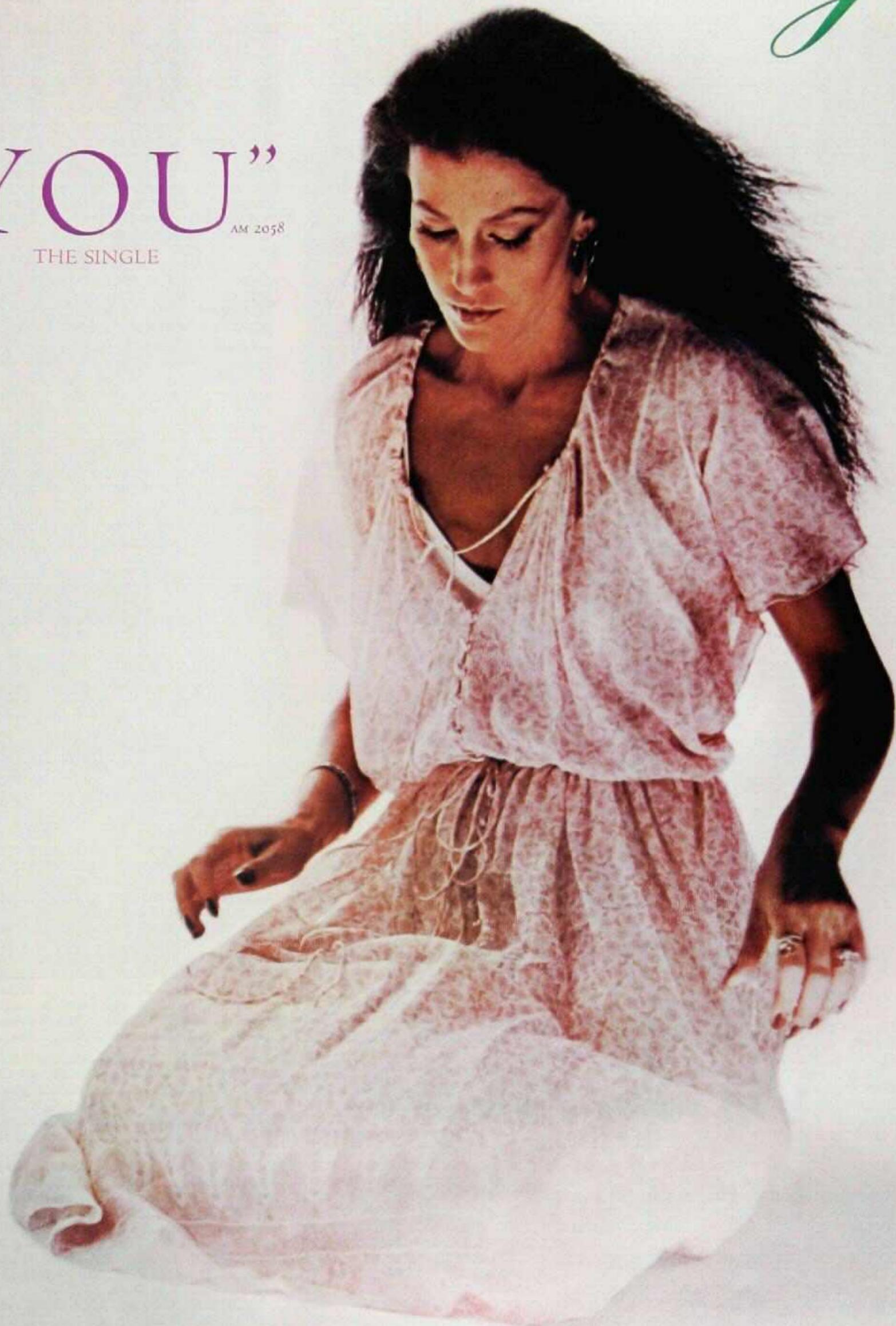
**DUKE ELLINGTON—Band Shorts Soundtracks 1929-35, Biograph BLP2.** Produced by Arnold S. Caplin. A young Ellington band cavorts through some delightful early jazz, adequately recorded. Ivie Anderson, Fredi Washington and even Billie Holiday bob up as vocalists in this historically invaluable LP taken from old Rohauer films. **Best cuts:** "Black And Tan Fantasy," "Saddest Tale Blues," "Rockin' In Rhythm," "Stormy Weather."

## latin

**GUALBERTO CASTRO, Caytronics CYS1513.** Produced by Chucho Ferrer. The award winning Latin vocalist offers a set of timeless Latin standards by composers the likes of Agustin Lara, Pepe Guizar, and Consuelo Velazquez. All are romantic ballads in classic form. The tasteful arrangements are by veteran Ferrer. **Best cuts:** "Demasiado Tarde," "Quisiera Ser Golondrina," "Bola Negra."

# Rita Coolidge

“YOU”  
AM 2058  
THE SINGLE



FROM THE ALBUM "LOVE ME AGAIN"<sup>SP-4699</sup> PRODUCED BY DAVID ANDERLE WITH BOOKER T. JONES



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# Folios Outsell Sheets In Survey

• Continued from page 1

Schwartz stores and Camelots carry merchandise which has been pre-tagged, enabling store personnel merely to reorder from the tag numbers of purchased items.

About a year ago, Music Plus, Los Angeles, felt folios were important enough to establish a direct buying procedure. Norton Young, accessories chief, heads it up.

The 16-store chain has devised its own rack, which holds two each of from 150 to 175 titles. Individual stores are regularly provided with updated writedown sheets, cataloged numerically by vendor.

Young buys direct from five vendors. All songbooks are shrink-wrapped. "We have found folios are seasonal. The longer we are in it, the more we learn about certain periods of the year," Young states.

Young likes the cover layout of folios. "Most publishers put the title in the top two or three inches, so we don't have to expose the whole cover, the way we do on most album covers. We can get more titles exposed in less space that way," he points out. Young orders weekly. He feels folio merchandise is equally perishable to album inventory.

In his four years' experience, Bob Tolifson of Record Factory, San Francisco, finds dealing with one vendor, Pacific Coast Music, his best procedure. His 16 stores carry anywhere from 44 to 88 titles. Each store writes down titles it moves and is instructed to reorder directly by phone weekly. Like several others surveyed, Factory stores regularly sell off damaged and shopworn product at a workable discount.

Eighty-five percent of the 90-plus Tracks/Record Bar stores carry songbooks. Fred Traub, chief of buying, estimates. The Durham-based chain has carried both folios and sheet music six or seven years. Recently it started buying print music from Together Distributing, Atlanta. Traub says he computer-tickets print music. He's stocking about 150 titles.

The three Poplar Tunes stores, Memphis, started stocking about 40 folio titles in the fall of 1977, when Together Distributing, from which they bought recorded product, started stocking print music. Dana Lancaster says. She could not provide more information since Roberta Fracchia, the chain's general manager, was on vacation.

Ira Heilicher of the three-store Twin Cities' Great American Record and Tape stores credits his supplier, Pickwick International, with much of the success he's had in his early history with folios. Heilicher attributes his excellent fill to the supplier's computer replenishment program. Like so many of his peers, Heilicher notes that he can't spend too much time on supervision of the print music area, requiring therefore the utmost support from his vendor.

The first nine months of selling songbooks has been trying for the Eucalyptus Records chain, Fairfield, Calif. Paul Pennington admits, but he's encouraged by the substantial profit from print.

Sally McMillian is the stores' liaison with Warner Bros. Music, the vendor. Like the great majority of those surveyed, Eucalyptus sells at the printed cover price.

At the present time, 35 hot titles are stocked. Pennington feels the print music inventory is an important merchandising addition for his chain.

Again, like many others, he feels music publishers and print jobbers and publishers must liberalize their return policies and operate more like

return policies and operate more like record/tape distributors and

Everybody's Records, the six-store network out of Portland, has been stocking folios supplied by Warner Bros. Music for six months. Mike Reff reports they are stocking hot titles only. He likes his print merchandise shrinkwrapped. He dislikes buying special program merchandise because he finds that most often that shipment comes in unwrapped.

Gross estimates about half his accounts stock folios. Normally, they are supplied with a floor rack that handles one each of 60 titles. He deals with about seven different print music vendors.

He's found that his best sellers are folios in which there are a mix of hit-making artists. John Kaplan, executive vice president of Handleman Corp., Detroit, reports the giant rackjobber does not handle sheets or folios, but that Siebert's, its Little



**WHALING WALL**—The New Haven WEA branch and WPLR-FM, a progressive rock station in the market, help finance this "aquarium" mural on the side of the Cinemart theatre in the Hamden shopping mall. WEA artists are depicted in cameo portraits on the face of the rocks lining the tank's bottom.

Walter McNeer, vice president, retail store division, Western Merchandisers, Amarillo, is supplied with approximately 80 titles by the parent company's print music division for his eight Hastings Book & Record stores.

He buys his other folios from Beck. Dependent on size, Hastings stores stock from 100 to 200 songbooks. His stores get a print list from Western and a consistent supply of release material from Beck. He too finds that the Warner Bros. Music price policy change has affected his obtaining all hot titles.

Sam Crowley, Southwest chief for the Disc Record/Zebra stores, finds print music must be tested in a store. He's found his four Houston area stores benefit from stocking folios.

He's trying sheet music in some of them. He's found that occasionally he can stimulate sheet sales by packaging a single of the title with the sheet music. "You have to be careful in ordering sheets. They die quickly, he says. "They must be handled like hit 45s. I prefer putting a person in each store in charge of print music. Each store is supplied with catalogs and they order direct. Houston also seems to be a particularly good sheet market because it's a singles break-out center," Crowley explains.

Lieberman Enterprises' Tom

Rock, Ark., affiliate, is into print music, both in its racks and its Madcat and Davey's Locker retail stores.

TransWorld Music, Albany, stocks from 400 to 700 folio titles. Bob Higgins introduced his first print music about three years ago. His assistant, Jack Miorin, now supervises the print service to the more than 20 Record Town company-owned stores and its many racked accounts. He finds he cannot stock more than 22 sheet titles, because their life span is so tricky. Miorin says the firm is presently dealing with about 11 suppliers.

On the other side of the coin, chains like Laury's, Chicago; Full Moon, northern Michigan and Pipe Dreams, Green Bay, Wis., which average out to about four stores each, have never stocked print music. Their owners are unanimous in noting that no one has ever shown them how they can take space within their stores and profitably convert it to print music.

Carl Thom, the 13-store Harmony House chain, Detroit, said he got his fingers burned when Walter Kane went out of print music racking. He said that he and his general manager, Jerry Adams, talked it over and will not resume in print right now. If they go back in, they would handle songbooks only.

## L.A. Welcoming Lavish New Club

LOS ANGELES—Scandals, possibly the largest and most impressive entertainment complex here, is set to open in Hollywood July 25.

The complex will feature a 400-seat showroom with emphasis on Vegas-type shows, a 600-capacity

## New Hollywood Star

LOS ANGELES—Crosby, Stills & Nash have had their star imprinted on Hollywood's "Walk Of Fame." The star is adjacent to the Peaches chain's first store and will be found between stars by Guy Lombardo and Marty Robbins.

# Executive Turntable

• Continued from page 9

mond was previously promotion manager for Warner Bros. Records; McCommas, previously promotion manager at MCA's Denver office, will now be based in Houston; and Mazetta was formerly regional promotion manager for London and Mercury Records. . . . **David Remedi** is named regional promotion marketing manager, Midwest, for Columbia, upped from regional album promotion manager, Midwest. . . . **Steve Black** set as supervisor, college program, at CBS Records, New York, from college representative at the Univ. of Texas. . . . **Louis Brennan** named singles sales manager, Epic, Portrait, Associated Labels, New York, stepping up from the unit's marketing department. . . . **John Farr** appointed sales manager, CBS Records, covering the Atlanta marketing area. He was Cleveland branch manager for Phonodisc. Also covering Atlanta is **Jim Kennedy**, as local promotion manager. . . . **Ellen Zucker** resigns as assistant to the president at Sire Records, New York, and will announce plans shortly. . . . **Alan Bergman** joins entertainment lawyers Zissu, Stein, Couture & Mosher, New York, from private practice. The firm will now be known as Zissu, Stein, Bergman, Couture & Mosher. . . . **Malik Levy** joins the Wayne Coombs Agency, one of the largest Christian talent agencies in the country, as talent agent. Levy comes to the agency from Randy Crawford Productions and previously from American Talent International in New York. . . . **Steve Chandler** moves to division vice president of Bandolier Records, a subdivision of Suncountry Productions, Inc., Tucson. Chandler is leaving as director of advertising and promotion at Avery Color Studios. . . . **Arlen Zerba** named executive vice president at George Rosen Co., Inc., Baltimore, subsidiary distributing firm of Almo Electronics. He was division manager at D&H Distributing, Harrisburg, Va. . . . **Neil Blatt** now manager of marketing services at Garrard, Plainview, New York, and **Chris Terris** is named as national field sales manager. Former was marketing coordinator, latter was a regional manager with the company. . . . **Michael Gaiman** joins John Scher's Monarch Entertainment, Passaic, N.J., as a college booker, from True Star Talent.

**Pat Rolfe** named vice president of Intersong Music's country music division, based in Nashville. She was general professional manager for the company.

**Judi Gottier** becomes Nashville director of operations for Famous Music, stepping up from music publishing administration. . . . **Steven Epstein** named producer, Masterworks artists & repertoire, at Columbia, New York, moving from associate producer. **Richard Einhorn** named music editor, Columbia Masterworks, from a composing career in theatre and films. . . . **Thom Callahan** is branch manager, St. Louis, for CBS Records and **Jim Chiado** is branch manager, Washington, D.C. Former was sales manager for the New York marketing area; latter was branch manager in St. Louis.

**Rick Riccobano** named creative manager, West Coast, for Intersong Music, based in Los Angeles. He joins from BMI where he was director of performing rights. . . . **David Wulfsohn** is Midwest sales manager for Peter Pan Records, Newark, N.J., moving from MCA. . . . **Gail Adinoffly** joins Free Flow Productions, New York, as executive assistant to office chief Steve Frank. She moves from April/Blackwood. . . . **Ron Law** is director of public relations at **Bigbore Records**, New York, joining from a post as campaign aid for mayoral candidate Percy Sutton. . . . **Marilyn Arthur** named director of tour publicity at W3 Public Relations based in Los Angeles.

**Judy Harris** has been named professional manager of Nashville's April/Blackwood Music operations. . . . **Everett Zinn**, a Dayton businessman, has joined Universal Management, Inc. as a full partner and will assume duties as chairman of the board of directors of the Nashville-based talent and management firm. . . . **Dave Allen** has been appointed national promotion director for the World International Group. A former program director for Nashville's WKDA, Allen has also worked with the International Record Distributing Associates in the field of country promotion. . . . **Alan Lawler**, a 15-year veteran of the booking agency business, has been named vice president and general manager, Nashville operations, of Jack D. Johnson Talent, Inc.

**Pat O'Shea** joins Audie Ashworth's Nashville music complex. He will act as professional manager for the music publishing companies: Audigram, Black Sheep, Writers Nite, Emerald Isle, Whispering Wings and Mac Gayden Music. . . . **Jo-Ann Geffen** is a new vice president of Benjamin Ashburn Associates, the management and p.r. arm of Commodores Entertainment Corp. She formerly handled p.r. and merchandising and will base in Los Angeles. . . . **Thomas Cavalier** becomes president of Big Sound Records, Wallingford, Conn., from vice president, and **Richard Robinson** becomes company secretary from engineer. . . . **Jane Berk** named account manager for the Howard Bloom Organization, New York. She joined the firm last year. . . . **Perry Barber** new administrative head of publishing for Moogtown Productions, New York, joining from the Sidney Seidenberg operation. . . . **Paula De Marta** becomes general manager for the New York office of Alive Enterprises, shifting over from the a&r department of Capitol Records. . . . **Don Waisanen** appointed vice president and director of marketing and artist development for the Wayne Coombs Agency.

**Albert B. Pepper** now marketing manager for Memorex's consumer products division. Formerly a product manager for the division, Pepper replaces **John C. Rohrer**, who has the new post as program manager for the firm's upcoming entry into the home video market. . . . **Dale Ishii** promoted to assistant general manager, quality assurance group, product engineering division of Panasonic in New Jersey. He has been with the firm since 1971.

**Norio Tamura**, director of the international department of TEAC Japan for the past four years, named president of TEAC Corp. of America, replacing **Masaji Takahashi** in the top post. Tamura, a long-time TEAC employe, is a member of the boards of both parent company and the American subsidiary and will base out of TEAC's Montebello, Calif., offices. Takahashi, who had continued as executive vice president of TEAC Japan in his interim 15-month period as president of TEAC Corp. of America, will return to Japan to devote full energies to that post. . . . **Ken Reichel** named vice president of marketing for Audio Dynamics Corp., New Milford, Conn., joining from manager of technical markets for Shure.

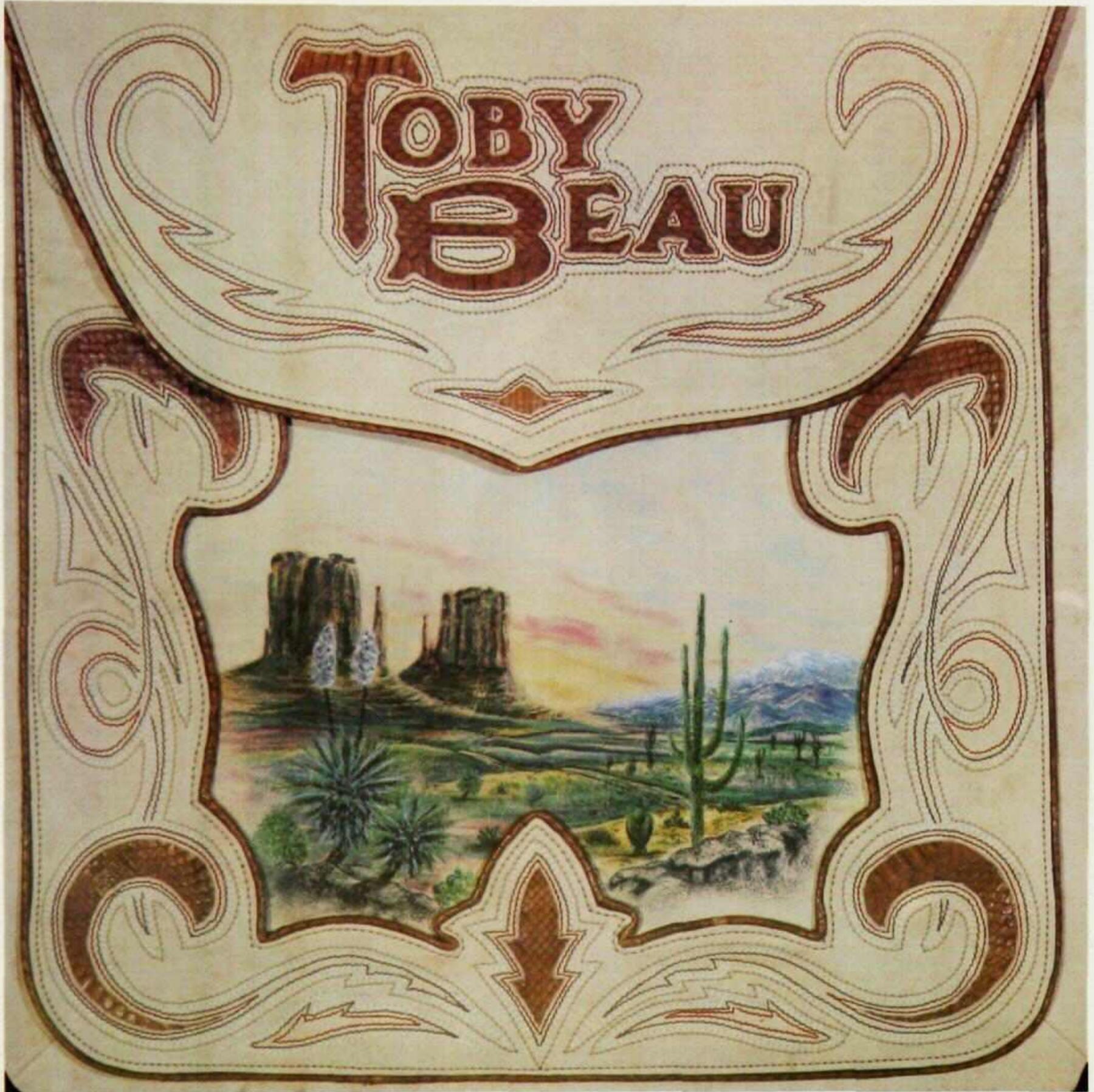
**Jon R. Kelly** named president of Audio-Technica U.S. based in Fairlawn, Ohio. He was formerly vice president since 1974. . . . **Edward Adis** tabbed vice president sales for Sony Consumer Products Co., New York, from national sales manager. . . . **John Rohrer** appointed home video program manager for Memorex, Santa Clara, Calif., from marketing manager for the company's consumer products division.

disco, a \$500 per year membership to its private club, and restaurants, bars and lounges.

The complex, on the former site of the Fog Cutter restaurant, is spending a reported \$2.5 million in renovations and will accommodate 1,600 persons in its 28,000 square foot structure, according to Leonard Grant, president and executive director of Scandals.

He notes that the club will feature no rock or country-oriented acts, therefore, it will not be in competition with L.A.'s most popular rock-oriented club the Roxy or the area's country venue, the Palomino.

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MOONSHINE\*  
CALIFORNIA\*  
SAME OLD LINE  
INTO THE NIGHT  
MY ANGEL BABY

**SIDE B**

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BUCKAROO  
WATCHING THE WORLD GO BY\*  
BULLDOG\*  
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July 11	Marquette, Mich.
July 12	Green Bay, Wisc.
July 14	Edwardsville, Ill.
July 20	Kalamazoo, Mich.
July 24, 25	Cuyahoga Falls, Ohio
July 28, 31	Pine Knob, Mich.
July 30	Stadium, Miami, Fla.
August 2	Saratoga Springs, N.Y.

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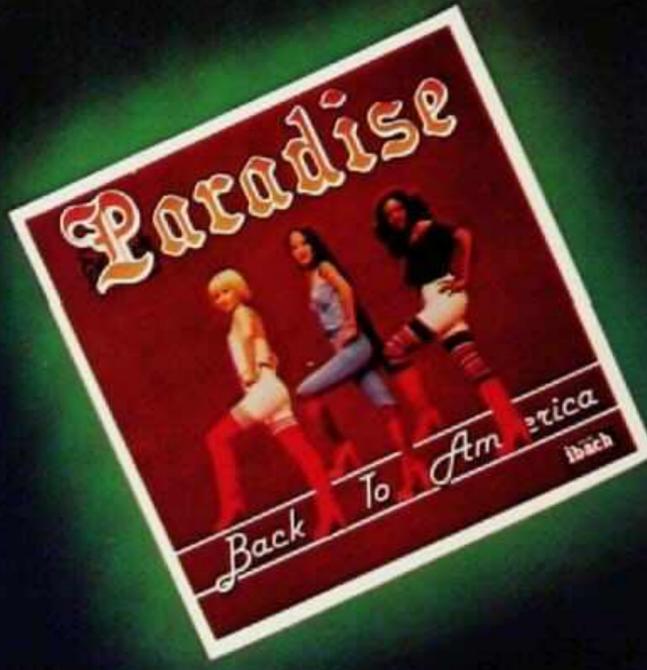
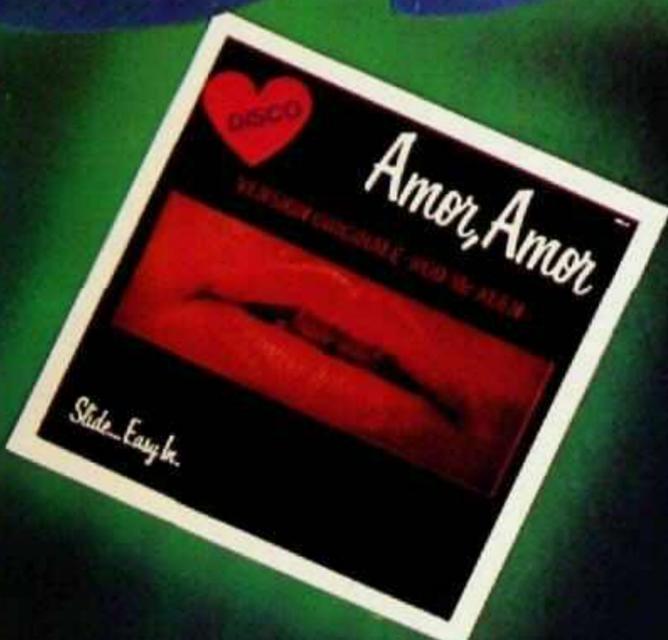


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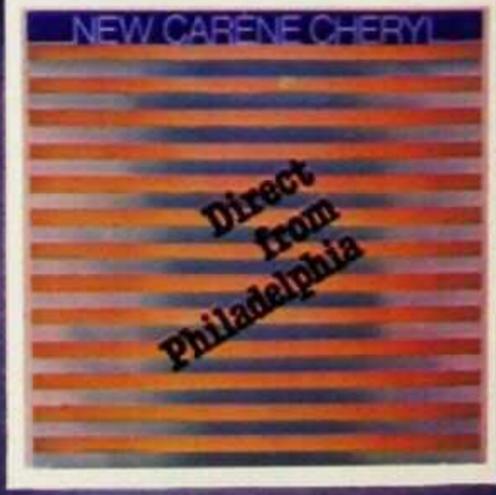


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# Audio/Visual Test Sees 50% LP Sales Rise

• Continued from page 1

lame-duck effort, is now underway. While results here are still sketchy, it is said they tend to support data produced by the earlier stages.

The test program, called MAC (music analyzer computer), was developed jointly by Herb Mendelsohn, ABC Record & Tape Sales president, and Karen Layland, vice president, marketing. It was to have been a key element in the rack's expansion thrust prior to the acquisition by Lieberman.

Under the plan, filmed trailers plugging three albums were played for a month in some 50 stores, with labels contributing \$50 for each store exposure. For the most part the rear-screen Fairchild projectors were positioned in heavy traffic areas outside of record departments in order to attract patrons shopping for other merchandise.

Key to the experiment were "control" outlets, where the test albums received equivalent display but were minus MAC units.

During each of the first two test segments sales data was carefully gathered and evaluated to weigh the effect in test stores as compared to control stores.

In the first MAC program, whose month-long run ended in mid-March, promoted albums were Olivia Newton-John's "Greatest Hits, Vol. II," the Babys' "Broken Heart," and "Pete's Dragon," featuring Helen Reddy.

Results showed 57% more of the Newton-John album sold in MAC-outfitted stores, as against control outlets, a report prepared by Layland discloses. More than twice as many of the Babys package were moved, and the Reddy set garnered 36% more sales, according to the company.

In the initial test, projectors placed in and outside record departments were said to perform equally well, although the later test favored those outside record areas.

While MAC I data showed best results where projectors were placed near escalators, directing patrons to record music departments on an adjacent floor, MAC II performed strongest in main aisle installations.

The second program, which concluded the end of April, produced best results in several retail stores (Wide World of Music) included in the test mix.

Among mass merchandising outlets, however, discount department stores (Sears, Montgomery Ward's) ranked highest. Second place went to discount stores such as Wal-Mart and Ayr-Way, while department stores (Rich's and Joske's) came in third.

Layland hesitates to draw firm conclusions from this latter data, since in the first test segment average sales increases in all MAC-equipped stores were approximately the same.

Promoted during MAC II were Barry Manilow's "Even Now," which enjoyed a reported 62% increase in unit sales as compared to control stores; Waylon Jennings' and Willie Nelson's "Waylon And

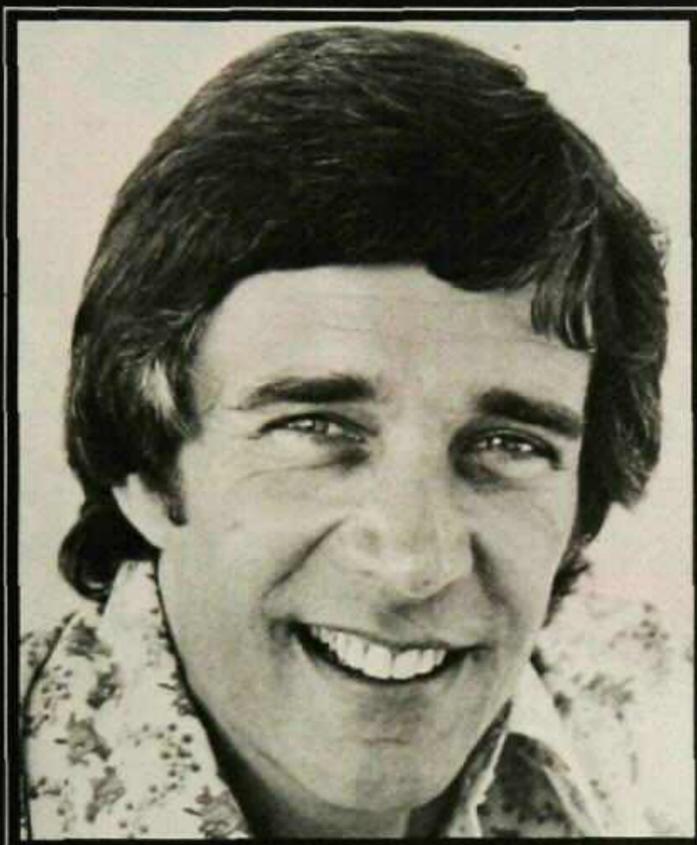
Willie," up by 40%; and "The Lady Is A Child" with Reba (Rambo), where sales jumped sevenfold.

The Reba (Rambo) experience demonstrates to Layland's satisfaction that in-store projectors can

create demand for a relatively unknown artist whose albums do not normally figure in mass merchandise outlets. It was the second solo album by the contemporary gospel artist.

Albums featured in MAC III, now half way through its test run, are "Point Of Know Return" by Kansas, Jimmy Buffett's "Son Of A Son Of A Sailor," and Billy Joel's "The Stranger."

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## Calif. Jazz

• Continued from page 16

has played in Goodman's career—it was at the McFadden's Ballroom in Oakland and at the Palomar Ballroom in Los Angeles in 1935 that Goodman began to feel the first surge of public acclaim.

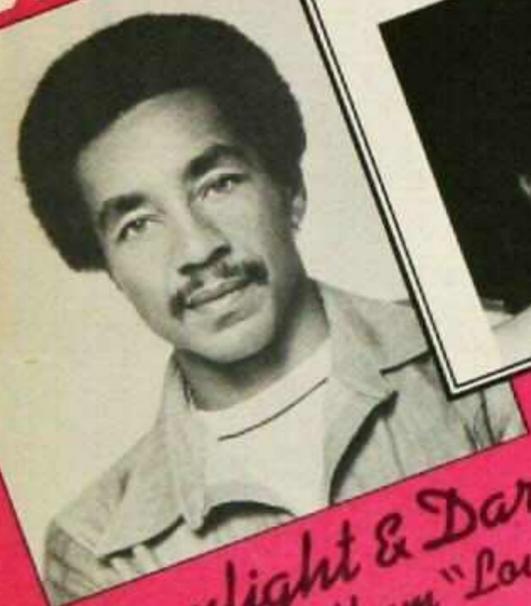
After receiving his accolades, Goodman picked up a clarinet from the small band which had been playing and got into a musical groove himself.

A more formal structure for picking subsequent winners of the California Jazz Award is now being discussed.

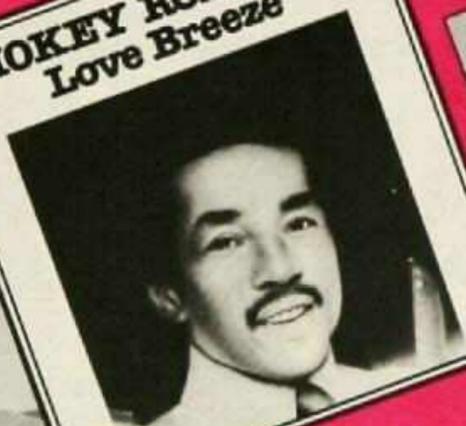
# SUMMER MAGIC FROM MOTOWN!

## SMOKEY ROBINSON

## COMMODORES



**SMOKEY ROBINSON**  
Love Breeze



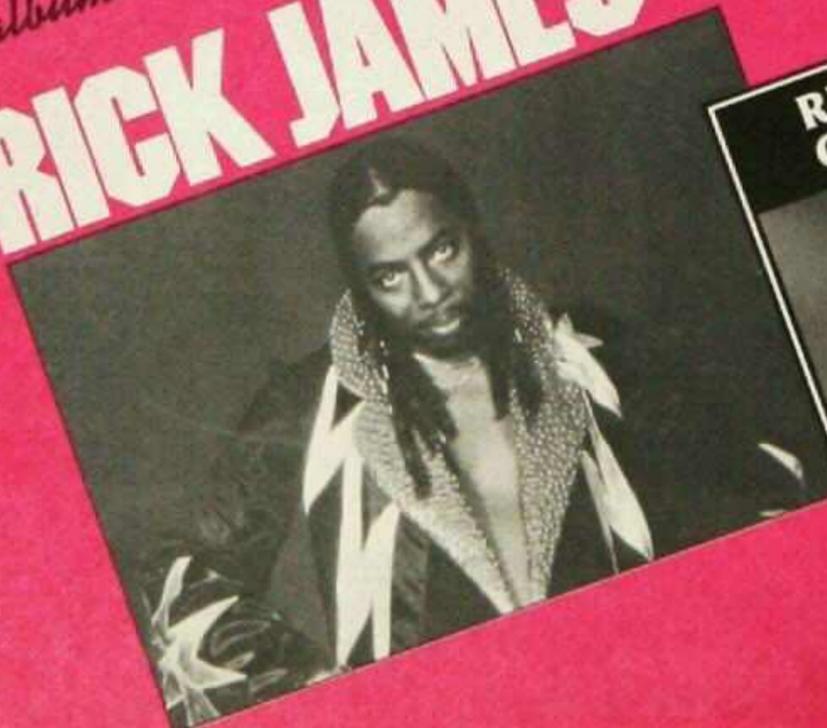
"Daylight & Darkness" T-54293F  
From the album "Love Breeze" T7-359R1



"Three Times A Lady" M-1443F  
From the album "Natural High" M7-3022R1



## RICK JAMES



**RICK JAMES**  
Come Get It



"You And I" G-7156F  
From the album "Come Get It" G7-881R1

# Billboard **Hot 100** \* Chart Bound

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YOU'RE ALL I NEED TO GET BY—  
Johnny Mathis & Deniece Williams  
(Columbia 310772)  
HOPELESSLY—Olivia Newton-John  
(RSO 903)  
SEE TOP SINGLE PICKS REVIEWS, page 92

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	12	SHADOW DANCING—Andy Gibb ● (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M. & A. Gibb, RSO 893	35	36	8	IT'S THE SAME OLD SONG— K.C. & The Sunshine Band (Casey/Finch), Holland/Danzier/Holland, TK 1028	★	79	2	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS)		
★	2	11	BAKER STREET—Garry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	36	37	7	STONE BLUE—Foghat (Not Listed), Peavert, Bearsville 0325 (Warner Bros.)	★	80	3	JUST WHAT I NEED—Gary (Ray Thomas Baker), R. Ocasnik, Elektra 45491		
★	3	15	IT'S A HEARTACHE—Bonnie Tyler ● (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	★	43	5	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250	★	71	24	10	OH WHAT A NIGHT FOR DANCING—Barry White (Barry White), B. White, U. Wilson, 20th Century 2365	
★	5	11	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson & B. Ulvaeus (Atlantic 3457)	★	45	5	HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, J. Henning, Capitol 4588	★	82	2	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565		
★	7	10	USE TA BE MY GIRL—O'Jays ● (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	★	46	6	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	★	83	2	TWO TICKETS TO PARADISE—Eddie Money (Bruce Bo Trick), E. Money, Columbia 310765		
★	6	12	YOU BELONG TO ME—Carly Simon (Arif Mardin), C. Simon, M. McDonald, Elektra 45477	★	51	3	SONGBIRD—Barbra Streisand (Gary Klein), D. Wolfert, S. Nelson, Columbia 310756	B-3	74	74	6	GOD KNOWS—Debbie Boone (Michael Lloyd, Mike Curb), V. McCoy, Warner/Curb 8554	
★	9	8	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581	★	47	6	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577	CUBM	75	76	3	NEVER LET HER SLIP AWAY—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45489	
★	8	20	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549	★	48	4	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0039	B-3	★	86	2	MACHO MAN—Village People (Henri Belolo), J. Murali, H. Belolo, V. Willis, P. Whitehead, Casablanca 927	
★	10	18	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Raso, Drive 6269 (TK)	★	49	4	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484	CPP	77	39	10	WARM RIDE—Rare Earth (John Ryan), B. Gibb, M. Gibb, R. Gibb, Prodigal 0640 (Motown)	
★	11	9	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★	52	6	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.)	ALM	★	88	2	DREAM LOVER—Marshall Tucker Band (Stewart Levine), J. Eubanks, G. McKorkle, Capricorn 0300	
★	11	4	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John ● (John Farrar), J. Farrar RSO 891	★	53	4	STAY—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548	★	89	2	YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt (David Malloy), A. Ray, J. Raymond, Elektra 45488		
★	12	16	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★	54	5	I DON'T WANT TO GO—Joey Travolta (John Davis), C. Sayer, B. Roberts, Millennium 615 (Casablanca)	B-3	80	67	4	TRANS-EUROPE EXPRESS—Kraftwerk (Ralf Hutter, Florian Schneider), R. Hutter, E. Schult, Capitol 4460	
★	13	13	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318	★	55	5	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Allan MacMillan), G. Goffin, C. King, Columbia 310749	CPP	★	91	2	NEW ORLEANS LADIES—Louisiana's Le Roux (Leon S. Medica), H. Garrick, L. Medica, Capitol 4586	
★	25	6	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★	56	5	RIVERS OF BABYLON—Boney M (Frank Farjan), Farjan, Reyam, Dove, MacNaughton, Sire/Hansa 1027 (Warner Bros.)	CPP	★	82	85	4	DAYLIGHT & DARKNESS—Smokey Robinson (Smokey Robinson), S. Robinson, R. E. Jones, Tamla 54293 (Motown)
★	17	11	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★	63	3	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902	CPP	★	84	87	2	ON THE WRONG TRACK—Kevin Lamb (Gary Lyons), K. Lamb, Arista 0316
★	16	15	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	★	58	5	YOU CAN'T DANCE—Yeoman & John Ford Coley (Kyle Lehning), T. Ryan, B. Yeoman, Big Tree 16117 (Atlantic)	AB/BD	★	87	2	ANYTIME—Journey (Roy Thomas Baker), G. Rolie, R. Silver, R. Fleichman, W. Schon, R. Valory, Columbia 310757	
★	20	8	LAST DANCE—Donna Summer (Giorgio Moroder), P. Jabara, Casablanca 926	★	60	4	PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen & Jon Landau), B. Springsteen, Columbia 310763	BB	★	88	2	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown)	
★	18	12	YOU'RE THE LOVE—Seals & Crofts (Laurie Shelton), D. Battiau, Warner Bros. 8551	★	57	5	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488	★	89	81	8	ROLL WITH THE CHANGES—REO Speedwagon (Kevin Cronin & Gary Richrath), K. Cronin, Epic 8-50545	
★	19	9	EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330	★	54	14	THAT ONCE IN A LIFETIME—Dennis Russoas (Freddie Perren), D. Fekaris, F. Perren, Mercury 73992	WBM	★	90	90	3	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (Tom Collins & Ronnie Milsap), J. Bettis, R.C. Bannon, RCA 11270
★	20	14	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams ● (Jack Gold), N. Kipner, J. Vallins, Columbia 310693	★	53	5	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK)	CPP	★	91	91	2	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 0138
★	27	8	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895	★	65	5	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1210	★	92	61	10	CA PLANE POUR MOI—Plastic Bertrand (Lau Lacombe), B. Lacombe, Sire 1026 (Warner Bros.)	
★	22	10	I WAS ONLY JOKING—Rod Stewart (Tom Dowd), R. Stewart, Granger, Warner Bros. 8568	★	26	15	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	WBM	★	93	62	5	SO HARD LIVING WITHOUT YOU—Airwaves (Pat Moran), K. Charler, J. Bettis, AAM 2032
★	23	11	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474	★	28	10	ALMOST SUMMER—Celebration (Ron Albach), B. Wilson, M. Lave, A. Jardine, MCA 40891	CPP	★	94	59	11	CHEESEBURGER IN PARADISE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12358
★	29	17	I CAN'T STAND THE RAIN—Eruption (Frank Farjan), D. Bryant, A. Peebles, B. Miller, Arista/Hansa 7686	★	21	17	ON BROADWAY—George Benson (Tommy LiPuma), B. Mann, C. Weil, J. Leiber, M. Stoller, Warner Bros. 8542	CPP	★	95	66	19	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663
★	30	8	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	★	32	17	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355	CPP	★	96	78	7	HE'S SO FINE—Jane Oliver (Leson Darrow), R. Mack, Columbia 310724
★	31	6	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897	★	70	4	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald, AAM 2043	CPP	★	97	84	6	GEORGIA ON MY MIND—Willie Nelson (Booker T. Jones), H. Carmichael, S. Gorrell, Columbia 310704
★	27	15	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, AAM 2901	★	71	3	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594	WBM	★	98	72	20	THE CLOSER I GET TO YOU—Roberta Flack ● (Rubina Flack, Joe Fella, Eugene McDaniels), J. Mtnue, R. Lucas, Atlantic 3463
★	35	6	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA)	★	33	13	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011	CPP	★	99	92	20	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389
★	34	9	THANK GOD IT'S FRIDAY—Love And Kisses (Alex R. Costandinos), A. Costandinos, Casablanca 925	★	73	3	YOU'RE A PART OF ME—Gene Clanton with Kim Carnes (Steve Gibson), K. Carnes, Arista 7704	CHA	★	100	93	17	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890
★	44	5	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Larnes, D. Jenkins, AAM 2048	★	64	4	PORTRAIT—Kansas (Jeff Gussman), K. Luigren, S. Walsh, Kirshner 84276 (Epic)	WBM					
★	50	4	LIFE'S BEEN GOOD—Joe Walsh (Not Listed), J. Walsh, Asylum 45493	★	75	3	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62010	CPP					
★	41	11	CHATTANOOGA CHOO CHOO—Tusado Junction (W. Michael Lewis, Laurin Rieder), M. Gordon, H. Warren, Butterfly 1205	★	77	3	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, K. Cross, RCA 11122	★					
★	40	7	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483	★	67	69	THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freedland, Warner/Curb 8529	★					
★	42	5	FM—Stoey Dan (Not Listed), W. Becker, D. Fagen, MCA 40894	★	68	68	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollauct, Chrysalis 2226	CPP					

★ 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)**

Ain't Nothin' Gonna Keep Me From You (Stigwood, BM)	91	Cheeseburger In Paradise (Coral Reefer/Outer Banks, BM)	94	Follow You, Follow Me (Gearing/Run R, BM)	58	I Need To Know (Skyline, BM)	65	Mr. Blue Sky (Linn/Jet, BM)	69	Roll With The Changes (Fate, ASCAP)	87	Thank God It's Friday (Cute Americana/D.P. Felle, ASCAP)	29	Two Tickets To Paradise (Gryonca, BM)	73
Baker Street (Hudson Bay, BM)	1	Copacabana (Kamakaazi, BM)	42	Georgia On My Mind (Pear, BM)	23	It's A Heartache (T.Gem, BM)	3	My Angel Baby (Testings/Bonass, BM)	37	Runaway (Diamondback, BM)	28	That Once In A Lifetime (Perren Vibes, ASCAP)	53	Warm Ride (Stigwood, BM)	77
Almost Summer (Stone Diamond/Duchess/New Executive/Chalouze, BM)	57	Dance Across The Floor (Sheryl/Harrick, BM)	54	Go On (Blackwood, BM)	74	It's The Same Old Song (Jubets, ASCAP)	8	New Orleans Ladies (Break Of Dawn, BM)	81	Rutaway Love (Arduak/Geno, BM)	89	The Closer I Get To You (Scarabr/Ensign, BM)	89	Will You Still Love Me Tomorrow (Screen Gems-EMI, BM)	47
Anytime (Wind High Nightmare, BM)	95	Dance With Me (Sheryl/Decip, BM)	9	Grease (Stigwood, BM)	42	I've Had Enough (MPL/ATV, BM)	61	Never Let Her Slip Away (Luckru/Special Songs, BM)	75	Shadow Dancing (Pi-Gem)	2	The Groove Line (Almo/Tincabell, ASCAP)	98	With A Little Love (A.T.V., BM)	56
Baby Hold On (Siregna, BM)	25	Daylight & Darkness (Bertram, ASCAP)	82	Heartless (Andrino, ASCAP)	62	I Was Only Joking (Riva, ASCAP)	22	So Hard Living Without You (Irving/Verve, BM)	71	Shaker Song (Harlem/Crossayed Bear, BM)	90	This Night Won't Last Forever (Captain Crystal, BM)	10	Wonderful Tonight (Stigwood, BM)	23
Baker Street (Hudson Bay, BM)	1	Deacon Blues (ABC/Dunhill, BM)	59	Hot Blooded (Somerset Songs/ Evansongs/WB, ASCAP)	52	Just What I Need (Life, BM)	70	So Hard Living Without You (Irving/Verve, BM)	58	Shame (Dunbar/Walls, BM)	65	This Time I'm In It For Love (House Of Gold/Windchime, BM)	93	Wonderful Tonight (Stigwood, BM)	23
Because The Night (Barr, BM)	13	Discs Inferno (Six Strings/Golden Fleets, BM)	99	Hot Child In The City (Beechwood, BM)	17	King Tut (Colorado, ASCAP)	41	On Broadway (Screen Gems, BM)	84	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
Bluer Than Blue (Springtree/Leaf There Be, ASCAP)	15	Disco Inferno (Six Strings/Golden Fleets, BM)	99	Hot Love, Cold World (Glenwood/Cigar, ASCAP)	68	Life's Been Good (Bill Symczak)	21	On The Wrong Track (British Rocket, ASCAP)	84	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
Boogie Oogie Oogie (Conducor/On Time, BM)	72	Disco Inferno (Six Strings/Golden Fleets, BM)	99	I Can't Stand The Rain (Burlington, BM)	38	Love Is Like Oxygen (Sweet/Warner Bros., ASCAP)	8	Only One Love In My Life (WB/Tamerlane, ASCAP)	88	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
Ca Plane Pour Moi (Bleu Desqu, ASCAP)	92	Disco Inferno (Six Strings/Golden Fleets, BM)	99	I Can't Stand The Rain (Burlington, BM)	38	Love Or Something Like It (M.3/Cherry Lane, ASCAP)	55	Only The Good Die Young (Jelousins, BM)	25	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
Can We Still Be Friends (Earmark, BM)	44	Disco Inferno (Six Strings/Golden Fleets, BM)	99	I Can't Stand The Rain (Burlington, BM)	38	Love Will Find A Way (Irving/Pablo Cruise, BM)	30	Portrait (Don Kirshner, BM)	64	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
Chattanooga Choo Choo (Leo Felt, ASCAP)	32	Disco Inferno (Six Strings/Golden Fleets, BM)	99	I Can't Stand The Rain (Burlington, BM)	38	Macho Man (Can't Stop, BM)	76	Prove It All Night (Bruce Springsteen, ASCAP)	51	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
		Disco Inferno (Six Strings/Golden Fleets, BM)	99	I Can't Stand The Rain (Burlington, BM)	38	Magnet Steel (Melody Delux/Swell Sounds/Seldis, ASCAP)	39	Rivers Of Babylon (Farmoskuertag/Gemh/Blue Mountain, ASCAP)	48	Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23
		Disco Inferno (Six Strings/Golden Fleets, BM)	99	I Can't Stand The Rain (Burlington, BM)	38	Miss You (Colgems-BMI, ASCAP)	14			Shame (Dunbar/Walls, BM)	65	Three Times A Lady (Jobert/USA, ASCAP)	40	Wonderful Tonight (Stigwood, BM)	23



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Capitol 11698
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Capitol 11744
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RCA 2317
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Capitol 11759
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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	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL				
										THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM											4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	105	6	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98		7.98		7.98		136	134	21	RAYDIO Anita AB 4163	7.98		7.98		7.98		179	3	DAVID BROMBERG Bandit In A Bathing Suit Fantasy F 9555	7.98		7.98		7.98	
107	107	58	BARRY MANILOW Live Arista AL 8500	11.98		11.98		11.98		147	6	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98		7.98		7.98		170	167	32	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Inf. IRLA 823 (United Artists)	11.98		11.98		11.98	
108	108	32	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98		138	140	39	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98		171	164	22	MAZE FEATURING FRANKIE BEVERLY Golden Time Of Day Capitol ST 11710	6.98		7.98		7.98
109	94	15	OUTLAWS Bring It Back Alive Arista AL 8300	9.98		9.98		9.98		139	131	32	QUEEN News Of The World Elektra GE 117	7.98		7.98		7.98		183	2	CHOCOLATE MILK We're All In This Together RCA APL 1 2311	6.98		7.98		7.98	
110	110	13	HUBERT LAWS Say It With Silence Columbia JC 35022	7.98		7.98		7.98		140	142	5	PASSPORT Sky Blue Atlantic SD 19177	7.98		7.98		7.98		174	139	11	LONNIE LISTON SMITH Loveland Columbia JC 35337	7.98		7.98		7.98
121	3	3	JOHN KLEMMER Arabesque ABC AA 1068	7.98		7.98		7.98		141	144	3	NILSSON Greatest Hits RCA AFL 1 2798	7.98		7.98		7.98		185	2	ABBA Greatest Hits Atlantic SD 19118	7.98		7.98		7.98	
112	101	10	DEODATO Love Island Warner Bros. BSK 3122	7.98		7.98		7.98		142	132	57	BEE GEES Here At Last Live RSD RS 2 3901 (Polygram)	11.98	12.98	12.98			186	2	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98		
123	3	3	CAROLE KING Welcome Home Capitol SW 11795	7.98		7.98		7.98		143	133	14	AVERAGE WHITE BAND Warmer Communication Atlantic SD 191982	7.98		7.98		7.98		187	2	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SABR 11523	7.98		7.98		7.98	
114	96	8	PURE PRAIRIE LEAGUE Just Fly RCA AFL 1 2590	7.98		7.98		7.98		144	136	7	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98		188	2	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SABR 11523	7.98		7.98		7.98	
115	118	5	ALVIN LEE Rocket Fuel RSD RS 1 3833	7.98		7.98		7.98		145	119	7	ROY BUCHANAN You're Not Alone Atlantic SD 19170	7.98		7.98		7.98		178	145	5	BARRY WHITE Sings For Someone You Love 20th Century P 543	7.98		7.98		7.98
116	100	9	LES DUDEK Ghost Town Parade Columbia JC 35088	7.98		7.98		7.98		147	127	12	CHARLIE Lines Jamaica BS 7036	7.98		7.98		7.98		189	2	EDDIE RABBITT Variations Elektra GE 127	7.98		7.98		7.98	
117	111	27	GROVER WASHINGTON JR. Live At The Biju Kudu KUD 3637 M2 (Motown)	7.98		7.98		7.98		148	130	8	KRAFTWERK The Man-Machine Capitol SW 11728	7.98		7.98		7.98		180	159	40	KARLA BONOFF Columbia PC 34672	7.98		7.98		7.98
119	113	39	BOB WELCH French Kiss Capitol SW 11663	7.98		7.98		7.98		150	146	19	TRAMMPS Disco Inferno Atlantic ATL 18211	7.98		7.98		7.98		181	182	8	FRANKIE MILLER Double Trouble Chrysalis CHR 1174	7.98		7.98		7.98
120	116	31	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98		7.98		7.98		151	149	41	LINDA RONSTADT Simple Dreams Aylum AE 104	7.98		7.98		7.98		183	152	17	YVONNE ELLIMAN Night Flight RSD RS 1 3031	7.98		7.98		7.98
121	92	8	ARETHA FRANKLIN Almighty Fire Atlantic SD 19161	7.98		7.98		7.98		161	2	PATTI LABELLE Tasty Epic JE 35335	7.98		7.98		7.98		184	178	21	TED NUGENT Double Live Gonzo Epic KE2 25069	11.98		11.98		11.98	
122	114	22	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98		152	149	41	LINDA RONSTADT Simple Dreams Aylum AE 104	7.98		7.98		7.98		185	190	3	DEMIS ROUSSOS Mercury SRM 1 3228	7.98		7.98		7.98
123	117	38	ASHFORD & SIMPSON Send It Warner Bros. BS 3085	6.98		7.98		7.98		155	150	20	CAMEO We All Know Who We Are Casablanca CCLP 2004 (Casablanca)	7.98		7.98		7.98		187	152	17	YVONNE ELLIMAN Night Flight RSD RS 1 3031	7.98		7.98		7.98
124	71	10	CLIMAX BLUES BAND Shine On Sire SRK 6056 (Warner Bros.)	7.98		7.98		6.98		156	160	5	RARE EARTH Band Together Frogdog F10075 (Motown)	7.98		7.98		7.98		188	194	2	ALEC R. COSTANDINOS Romeo & Juliet Casablanca NBLP 7086	7.98		7.98		7.98
125	125	8	PLEASURE Get The Feeling Fantasy F 9550	7.98		7.98		7.98		157	157	3	MARTIN MULL Sex & Violence ABC AA 1064	7.98		7.98		7.98		189	152	17	YVONNE ELLIMAN Night Flight RSD RS 1 3031	7.98		7.98		7.98
126	126	4	MINK DE VILLE Return To Magenta Capitol SW 11780	7.98		7.98		7.98		168	4	STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15007	6.98	6.98	6.98			191	162	8	TAVARES Future Bound Capitol SW 11718	7.98		7.98		7.98		
127	120	11	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7013	7.98		7.98		7.98		159	151	5	DAVID SANBORN Heart To Heart Warner Bros. BSK 3189	7.98		7.98		7.98		192	153	9	JAMES BROWN Jam 1980's Polydor PD1 6140	7.98		7.98		7.98
138	2	2	LEE RITENOUR The Captains Journey Elektra GE 136	7.98		7.98		7.98		161	163	4	POUSETTE DART BAND Pousette Dart #3 Capitol SW 11781	7.98		7.98		7.98		193	191	32	SHAUN CASSIDY Born Late Warner/Curb BSK 3125	7.98		7.98		7.98
130	109	28	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	7.98		7.98		7.98		163	165	4	MEMPHIS HORNS Band II RCA AFL 1 2643	6.98		7.95		7.95		194	158	13	ENGLAND DAN/JOHN FORD COLEY Some Things Don't Come Easy Big Tree BT 75006 (Atlantic)	7.98		7.98		7.98
141	4	4	TOBY BEAU RCA AFL 1 2771	7.98		7.98		7.98		164	148	10	NICK LOWE Pure Pop For Now People Columbia JC 35325	7.98		7.98		7.98		196	196	36	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98		7.98		7.98
132	115	7	SPINNERS Best Of Spinners Atlantic SD 19179	7.98		7.98		7.98		176	3	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95		7.95		197	197	80	EAGLES Hotel California Aylum AE 103	7.98		7.98		7.98	
133	128	6	DAVID OLIVER Mercury SRM 1183	6.98		6.98		6.98		173	3	BETTY WRIGHT Live Astor 4408 (TK)	7.98		7.98		7.98		198	198	59	STEVE MILLER BAND Book Of Dreams Capitol SW 11630	7.98		7.98		7.98	
134	137	67	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98		177	3	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95		7.95		199	199	213	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
135	135	29	CHIC Atlantic SD 19153	7.98		7.98		7.98		178	3	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95		7.95		200	200	12	WINGS Wings Over America Capitol SWCO 11593	14.98		14.98		14.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

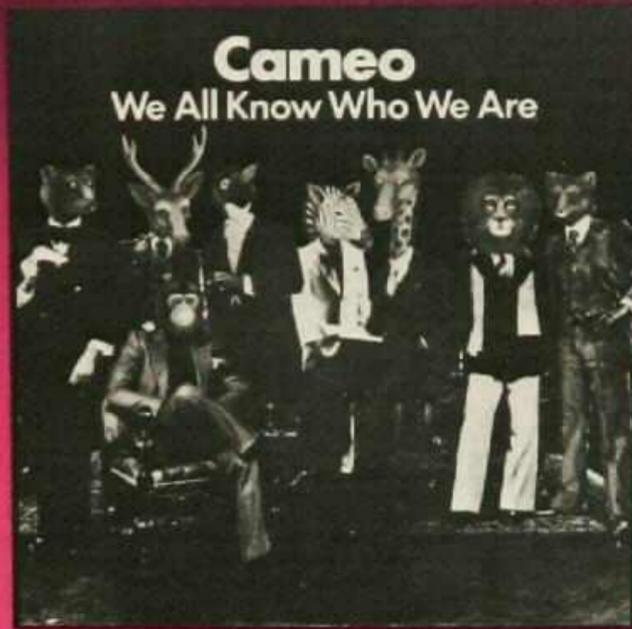
Abba	24, 175, 186	Chic	135	Steve Hackett	103	LTD	69	Passport	140	Rocky Horror Show	97
AC/DC	176	Chocolate Milk	173	Hall & Oates	42	Dave Mason	67	Tom Petty & The Heartbreakers	39	Saturday Night Fever	1
Ashford & Simpson	123	Eric Clapton	29	Heatwave	26	Chuck Mangione	3	Pink Floyd	199	Thank God It's Friday	12
A Taste Of Honey	86	Stanley Clarke	84	Hear	4	Barry Manilow	37, 107	Teddy Pendergrass	78	Lonnie Liston Smith	174
Atlanta Rhythm Section	28	Linda Clifford	38	Jimmy "Bo" Horne	187	Moody Blues	56	Pleasure	125	Patti Smith	27
Average White Band	143	Climax Blues Band	124	Vladimir Horowitz	102	Bob Marley	76	Pousette Dart Band	161	Spinners	132
Band	16	Con Funk Shun	129	Bobbi Humphrey	165	Marshall Tucker Band	32	Ebis Presley	146	Bruce Springsteen	8
Toby Beau	131	Natalie Cole	74	Isley Brothers	21	Steve Martin	138	Pure Prairie League	114	Spyro Gyra	99
Bee Gees	142	Commodores	4	Rick James	81	Johnny Mathis	33	Graham Parker	162	Statler Brothers	158
George Benson	45	Norman Connors	101	Patrick Juvet	190	Maze Featuring Frankie Beverly	171	Queen	139	Steady Dan	31
Bobby Bland	189	Rita Coolidge	64	Jefferson Starship	19	John McLaughlin	106	Eddie Rabbit	179	Rod Stewart	73
Karla Bonoff	180	Alec Costandinos	188	Waylon Jennings & Willie Nelson	68	Meat Loaf	36	Garry Rafferty	2	Barbra Streisand	20
Debbi Boone	196	Elvis Costello	82, 120	Jethro Tull	48	Memphis Horns	163	Rainbow	89	Sly	71
Bootsy's Rubber Band	105	England Dan / John Ford Coley	195	Billy Joel	23	Frankie Miller	181	Rare Earth	156	Sun	83
British Lions	100	Deodato	112	Quincy Jones	34	Steve Miller	198	Lou Rawls	104	Donna Summer	108
David Bromberg	169	Al Dimeola	87	Journey	55	Ronnie Milsap	153	Raydio	136	Sweet	53
James Brown	192	Dramatics	44	Kansas	61	Mink DeVille	126	REO Speedwagon	35	Tavarez	191
Peter Brown	11	Les Dudek	116	B.B. King	144	Eddie Money	82	Lee Ritenour	128	Trammps	150
Jackson Browne	43	George Duke	41	Evelyn "Champagne" King	58	Martin Mull	157	Smokey Robinson	80	Bonnie Tyler	17
Peabo Bryson	90	Eagles	197	Carole King	113	Munich Machine	194	Kenny Rogers	122	Tuxedo Junction	95
Roy Buchanan	145	Earth, Wind & Fire	65	Kinks	47	Willie Nelson	30	Rolling Stones	18	USA European Connection	66
Jimmy Buffett	60	Electric Light Orchestra	170	Kiss	22	Linda Ronstadt	152	Linda Ronstadt	152	Van Halen	63
Cars	149	Yvonne Elliman	183	Earl Klugh	167	Demis Roussos	185	Demis Roussos	185	Village People	54, 77
Cameo	155	Robert Flack	79	John Klemmer	111	Rufus / Chaka Khan	92	Rufus / Chaka Khan	92	Voyage	40
Shaun Cassidy	193	Fleetwood Mac	70	Kraftwerk	148	Todd Rundgren	50	Todd Rundgren	50	Joe Walsh	15
Harry Chapin	172	Foghat	25	Patti LaBelle	151	David Sanborn	159	David Sanborn	159	Jerry Jeff Walker	182
Charlie	147	Foreigner	134	Hubert Laws	110	Joe Sample	96	Joe Sample	96	Grover Washington Jr.	117
Cheap Trick	51	Aretha Franklin	121	Alvin Lee	115	Saturday Night Band	137	Saturday Night Band	137	Bob Welch	119
		Dave Gilmore	154	Little Feat	75	Seals & Crofts	98	Seals & Crofts	98	Barry White	178
		Genesis	52	Little River Band	88	Bob Seger & The Silver Bullet Band	7, 177	Bob Seger & The Silver Bullet Band	7, 177	Whispers	94
		Andy Gibb	9, 93	Love & Kisses	85	Carly Simon	10				

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**CAMEO**



CCLP2004

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*Cecil Holmes*  
Chocolate  
City

# Disco Forum Goes Double

• Continued from page 1

which included Donna Summer, Trammps, Tavares, Chic, Village People, Andy Gibb, and others, also made it the most impressive lineup of disco artists ever assembled for one event. The Forum's entertainment was at Xenon, New York's newest chic disco.

In the keynote speech opening the Forum, Neil Bogart, president of Casablanca Records, declared that a "new wave of music was upon us. The entertainment industry had been waiting for the 'next big thing' and here it was... disco was no longer just a category of music.

"In the three years since 'Love To Love you, Baby' the disco wave has swept across the world with a force not seen since the early days of rock'n'roll."

He said the success of "Saturday Night Fever," the largest selling LP ever with 15 million units sold worldwide, means a new level of acceptance for disco artists that now allows them "to experiment with a wide range of musical colors."

He added that the time is near when concept recordings by disco artists "will lend themselves beautifully to videocassette and video-disk recordings, and a whole new art form will develop."

He also predicted that with the large number of new discos opening around the country, more and more disco artists will be performing live in them.

"It's a spectacular new wave and the crest is yet to come. Look for more movies, more tv shows, disco caravans touring the country, and finally at long last, as disco gains wide acceptance in a variety of media, you 'believers' in the music industry can take special pride as we witness radio stations across the country embrace the sound that you have heralded," said Bogart.

"It has taken them some time to realize that your demographics are what they have been searching for many years. In the same way that Shaun Cassidy is played on radio alongside the Commodores, and neither is relegated to 'bubblegum' or 'r&b' classifications, artists that

have been cubbyholed as 'disco' before are now reaching the mass audience."

Bogart said that "listening to music has become more than a passive experience. Disco-oriented acts are now packing the large concert arenas and turning them into giant parties. Now that audiences have tasted the excitement, they want more, and musicians of every stripe are responding. From the Rolling Stones to Barry Manilow, a new wave of energy is coming through—and all kinds of people are catching it."

Calling New York "still the acknowledged capital of disco," Wardlow declared, "Disco to us is the rock of the '70s."

He also noted that "the most important thing about this Forum is that it will be televised," and introduced John Davis, a producer with the J. Walter Thompson organization, in charge of production of the television specials filmed during the Forum.

Davis said, "The disco craze is just ascending," and added that Thompson plans two one-hour specials to be syndicated in July and August nationwide.

Herb Rickman, special assistant to New York Mayor Edward Koch, presented Wardlow with the mayor's official proclamation of "Disco Week In New York City."

Rickman said: "Disco will be part of our culture for the next century. I want to convey to you an invitation that Ed Koch is extending," Rickman announced. "We hope there will be 2,000 persons at the next Disco Forum to come as our guests for a celebration."

The Forum covered the expanded disco industry from all dimensions. Owners, managers, deejays, sound and lighting designers, producers and promoters were all represented in the 18 sessions touching on matters vital to the disco business today and in the future.

The latest aspect of the business, the disco-oriented film, was featured prominently with the Friday screening of "TGIF." Leaving no area untouched, Disco Forum IV was scheduled to hear sociology/anthro-

pology professor Richard A. Peterson of Vanderbilt Univ., Nashville, deliver a luncheon address on "The Sub-Culture Ramifications Of The Disco Phenomenon In America."

What for some Forumgoers was the most essential program was Sunday's (25) "Hot Seat Session," featuring distinguished moderators of all the previous panels joined by prominent industry leaders speaking on the concerns of individual attendees.

Robin Gibb, slated to host the Forum's entertainment for three nights, was replaced due to a last minute scheduling conflict. Donna Summer was set to host the final night's musical program.

The most extensive array of exhibits at any Billboard disco forum, handled by Expocon Management, saw 72 companies occupying more than 63 exhibit hall booths and 24 sound rooms. Products and services ran the gamut from sophisticated sound and lighting equipment, to creative audio and video software, and an innovative beerhall disco display courtesy of Miller Brewing.

International flavor was provided by BADEM, the British Assn. of Disco Equipment Manufacturers, which has its own U.K. show for hardware firms in Britain. A number are represented in the U.S. by full-line distributors at the Forum, with the number growing every year.

Complete coverage of all the sessions will be provided in a forthcoming issue.

## Goodman Goes Direct-To-Disk

LOS ANGELES—Benny Goodman, now 70, is the latest to hop aboard the direct-to-disk bandwagon.

The renowned clarinetist cut an album with his sextet Saturday (24) in the Capitol Tower studios for Glen Glancy's Century Records. In the group were Cal Collins, guitar; Buddy Tate, tenor saxophone; John Bunch, piano, and Connie Kay, drums.



DISCO WEEK—Herb Rickman, special assistant to mayor of New York, reads a proclamation designating "disco week" in New York in honor of Disco Forum IV held here at the Hilton Hotel. Looking on is Bill Wardlow, director of the Forum.

## White House Music

• Continued from page 1

with governmental officials twice thus far and has opened lines of communication about industry problems.

But perhaps most impressive of all was the outdoor White House Jazz Festival held on Sunday (18) to honor the Newport Jazz Festival on its 25th anniversary. Included among the more than 600 guests who attended the high-spirited gathering, which was broadcast live on National Public Radio, were major representatives of almost every aspect of the music business.

So big was the crowd that it is impossible to say how many of those on the guest list prepared by the White House actually were present. But as a cross-section of the music business, and as an indication of its importance to this Administration, the list is instructive.

Just about every major jazz critic in the nation was invited. Leonard Feather, Nat Hentoff, Ira Gitler, Gary Giddins, Whitney Balliet, Stanley Dance, Martin Williams, Dan Morgenstern, George T. Simon and many others were on the list.

Representatives of most of the major record companies were invited as well. There were Columbia's Bruce Lundvall and John Hammond; RCA's Ken Glancy; A&M's Jerry Moss and Herb Alpert; Arista's Clive Davis; Pablo's Norman Granz; Atlantic's Nesuhi and Ahmet Ertegun and Jerry Wexler; Capricorn's Phil Walden; CTI's Creed Taylor; RSO's Robert Stigwood, Fantasy's Orrin Keepnews and many others.

There were major figures in the jazz world who fall into no discernible category but are present at almost every significant jazz event, such as Father Norman O'Connor.

But, perhaps more surprisingly, there were many others from other branches of the music world on the

list, including a heavy sprinkling of pop, rock, and soul musicians, promoters, managers and agents.

Included among this group were Irv Azoff, manager of the Eagles; producer and manager David Rubinson; Philadelphia International's Kenny Gamble and Leon Huff; George Benson's manager Ken Fritz (whose daughter spent most of the evening playing with Amy Carter); promoters Ron Delsener and Larry Magid; Rolling Stones road manager Peter Rudge; Shep Gordon, manager of Alice Cooper; and such non-jazz performers as Elvin Bishop (who came to the White House in a farmer's hat and overalls, along with his wife and eight-month old daughter), Dickie Betts, Boz Scaggs, Harry Belafonte, Greg Allman, Chuck Levall, Bill Cosby and several others.

(It should be noted that not all of these performers were present. So far as could be determined Allman, Cosby and Belafonte were nowhere to be seen. Still, their presence on the official list is significant.)

But the focus of the evening was on jazz, and a number of members of the families of famous jazz musicians were among the invited guests. President Carter specifically said he was excited to meet Margaret Condon, Eddie Condon's widow, and also on hand were Lucille Armstrong, widow of Louis Armstrong, and Ruth Ellington, the Duke's sister.

As for the playing musicians themselves, all professed to be thrilled to be present. Gerry Mulligan praised the President for honoring jazz and then suggested that he do it again every month.

Dizzy Gillespie hoped that the recognition accorded jazz would bring subsidies to musicians, as did Max Roach, who proclaimed the evening a victory for the "democratic" forces of jazz over the "imperialistic" traditions of European music.

## NARM: Observer For Barcoding

• Continued from page 14

uting. Meeting within the next two weeks, the formative unit will draw up its goal outlines.

Cohen hopes to culminate NARM's observatory function by March 23 when its 1979 convention opens at the Diplomat in Hollywood, Fla.

At the convention Cohen hopes to have equipment manufacturers like NCR, IBM, Symbols Technology and others to actually demonstrate machinery. Cohen hopes NARM members by that time will have superior knowledge to enable them to make important decisions for the future.

Instead of involving NARM

directly in the three-way battle to adapt to new prerecorded tape packaging, the NARM committees are taking a three-pronged alternative. They feel the industry must know more about the tape customer. Cohen says that CBS Records is currently surveying through focus groups. Part of that study involves packaging. Its understood the label is using "Saturday Night Fever" tapes in the three different package concepts.

Cohen envisions the possibility of using a prominent business school such as Harvard's in a program wherein as many as six students and a teacher would concentrate on a U.S. tape buyer profile.

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The class will cover the negotiation of an artist's agreement, through the actual recording of an album, promoting and finally distributing and selling the product to the consumer. Meets 6 Thursday evenings beginning June 29. Instructor: Ron Kramer, VP and General Manager of Amherst Records.

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Produced by Brad Shapiro and Millie Jackson for Keishval Enterprises, Inc.

# ABC Radio Programming a Presley Tribute

• Continued from page 1

ABC is keeping the sponsor under wraps at this point.

While this program is being distributed on transcriptions to avoid

the limitations of low quality mono AT&T land lines, ABC is looking forward to the day—in two to three years—when it will be sending live music programs down its network

lines in stereo via satellite or an AT&T microwave system now under development.

ABC is the first of the big three networks to show an interest making

a step, back in a sense, to those days when radio networks meant full programming and not just five minutes of news on the hour.

Leading the network expansion

movement are the National Public Network and Mutual Broadcasting System which are both deeply into plans to install sending and receiving dishes and use a Western Union satellite for transmission.

With the coming of AM stereo in a year or two, these technological developments mean that live concerts could be broadcast in stereo from anywhere in the country or even the world.

Such a development could curtail the importance of both local programmers and syndicators as radio station owners plugged into a system of network programs much as television station owners now do.

"Elvis: Memories" will be hosted by WABC DJ George Michael and will serve as a musical review of Presley's career from 1955 to 1977. The program will include first interviews with his widow and many of his close personal and professional friends. It will also showcase his top recordings from "Heartbreak Hotel" to "Suspicious Minds."

The program marks the first time since Presley's death that his widow, Priscilla, has agreed to discuss publicly her years with Elvis. She declined several lucrative offers for interviews and a book on her life as Mrs. Presley.

Others granting first time interviews include Joe Esposito, Elvis' closest personal friend and best man at the Presley wedding, and Charlie Hodge, an old Army buddy who served with Elvis in Germany. Bodyguards Allen Fortes and Richard Davis will also be interviewed.

Recording stars Tom Jones and Neil Diamond will discuss Elvis' music and film producer Hal Wallis will discuss his association with Presley in the production of such films as "Blue Hawaii," "Loving You" and "King Creole."

## Billboard Chic



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## Disco Fetes

• Continued from page 6

the year: tie between "Risky Changes" by Bionic Boogie, and "Love Is Really My Game," by Brainstorm.

Disco DJ's favorite 12-inch single: "Shame" by Evelyn King.

Disco promotion person of the year (in-house): Ray Caviano, TK Records.

Disco promotion person of the year: Tom Hayden (Tom Hayden & Associates).

National disco DJ of the year: Jim Burgess, Infinity.

Disco club franchiser of the year: Tom Jayson, 2001 Clubs.

Disco club consultant of the year: Bo Crane, Miami.

Best new audio product of the year: Technics SL-1500 MK-2 turntable.

Best new disco lighting product: Litelab L-8000 memory controller.

The following won disco DJ regional awards: Angelo Solar, Encore, Atlanta; Chuck Parsons, Hippopotamus, Baltimore/Washington; Joe Carvello, Celebrations, Boston; Lou Divito, Bistro, Chicago; Joel Levin, Dimension III, Dallas; Karl Uruski, Rubaiyat, Detroit; Ken Smith, Lord Jim's, Houston; Manny Slahi, Studio One, Los Angeles; Bob Vitoritti, Poop Deck (Ft. Lauderdale), Miami area.

Also: Nathan Faulk, Parade, New Orleans; Jim Burgess, Infinity, New York; Frank Sestito, Second Story, Philadelphia; Jack Witherby, His Co., Phoenix; Gary Larkin, Giraffe, Pittsburgh; Marty Bleeman, Allie's, San Francisco; and Paul Curtis, Brass Door, Seattle.

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# Perry's Lawsuit Names EMI

By JOHN SIPPEL

LOS ANGELES—Producer Richard Perry is asking Superior Court here to determine the extent of damages he suffered when EMI allegedly breached his contract to produce Ringo Starr.

Perry contends that EMI breached his production royalty deals of October 1973 and June 1974 worldwide by failing to account properly, deducting returns, paying less on military PX sales, reporting sales based on incorrect prerecorded tape prices and failing to pay royalties for moneys restricted in territories outside the U.K.

Perry alleges EMI also violated his pact in sales through Capitol Records in the U.S. and Canada. On these North American sales, Perry claims EMI failed to account properly, deducted LP and tape returns at an amount greater than they were originally sold for, failed to account and pay for "sales plan" album sales, deducted promo records and tapes, reported PX sales at a reduced rate, and deducted excessive packaging costs.

Perry's contract, provided to the court, provides the following royalty formula:

	List	Pkg. Deduction	Bare Record Price	95% of Bare Record Price	3 1/2% Rate
single LP	\$6.98	\$ .54	\$6.44	\$6.118	\$2.143
2-fold LP	\$6.98	\$ .71	\$6.27	\$5.956	\$2.0846
cassette	\$7.98	\$1.98	\$6	\$5.70	\$2.0
8-track	\$7.98	\$1.98	\$6	\$5.70	\$2.0

Perry also asks for an accounting from EMI and \$250,000 in exemplary damages.

## GROSSES \$6.5 MIL

# Casablanca Is Giving Thanks For 'TGIF'

LOS ANGELES—"Thank God It's Friday" has grossed more than \$6.5 million, while the \$14.98 list LP from the film has sold 1 1/2 million copies in six weeks of release, according to Larry Harris, Casablanca Record & FilmWorks senior vice president and managing director.

The film has opened nationally with the exception of the Southwest corner of the country.

The disco/comedy Columbia Pictures release is the number one grossing boxoffice film in the country for the past three weeks, says Harris.

According to Harris, more than \$2 million has been put into the promotion, marketing and advertising of the film and LP by his label.

He points out that massive campaigns have been launched on behalf of the film and LP, noting that in all campaigns both the film and album are always promoted together.

In terms of merchandising and promoting the project, there are radio spots running across country on both major and secondary stations; in conjunction with the "Merv Griffin Show" there were dance contests around the country in eight different

cities with the winners being brought to L.A. to appear on the Griffin show.

Donna Summer hosted "American Bandstand" on ABC-TV and there was a "Thank God It's Friday" special on "Midnight Special," for a total of about six hours of television time for the film and its music.

There also was a 30-minute syndicated program on the making of the film which was shown in prime time on Friday nights. "In some markets the tv program is being rerun," says Harris.

Five singles have been pulled from the LP including disks by Donna Summer, Natural Juices, Patti Brooks, Love & Kisses and Paul Jabara.

There have also been disco showings in department stores around the country in their fashion departments. The company sent in disco dancers who danced to the movie soundtrack.

Promotions were also tied into Real cigarettes and Happy Leggs. Plus there was an abundance of point of purchase material in retail outlets and giant billboards in many markets.

## Disco DJ Union Moves

• Continued from page 16

Audio Talent once the union is underway, expressed hope that the union would help spinners rise above such in-fighting.

Club owner Tom Pantaxopoulos drew enthusiastic applause from the deejays for his endorsement of the union's aims.

Pantaxopoulos is one of several owners here who apparently favor the union in the belief that it will improve the quality of spinner's work and entertainment in their rooms. Pantaxopoulos claims money will not be an issue once club owners recognize spinners as professionals and appreciate the amount of expertise it requires.

"How many of you have hospitalization? How many of you have pensions," Pantaxopoulos asked. "As an owner I'm disgusted with the situation," he said, noting that many

club owners pay in cash to avoid unemployment compensation responsibilities.

Pointing to another problem area, Pantaxopoulos said one of his spinners recently was denied a new automobile loan because the bank did not regard programming as a profession.

A nightly wage of \$50 for club spinners is being sought by the programmers union. The group also will represent mobile deejays, with guidelines in this area being worked out. According to organizers, booth technicians who do not spin but operate lighting effects also will be included.

Jones, who estimates 400 deejays in the Chicago area, said Billboard's Disco Forum cut into attendance at the June 20 meeting. More than 100 jocks are expected to meet on July 10, when insurance company reps also will be on hand to discuss group health and pension plans.

# Inside Track

Word on the Pickwick International convention, slated for the Playboy, McAfee, N.J., Aug. 27-31 is that the expected turnout may top 1,500. It marks the first time that all divisions of the wholesale/retail/rack giant convene at the same time. . . . Warner Bros. Records has pledged \$27,000, the amount needed to refurbish one of the mammoth letters in the sagging Hollywood sign, equalling the pledge of Alice Cooper (Billboard, June 24, 1978). No commitment yet from any organization or personality connected to the film industry. Another indication of the strong shift of fiscal potency in the entertainment area of Los Angeles from the screen to the turntable/tape deck.

Martha Glaser, long-time mentor for the late Erroll Garner and now executrix of his estate, going through his unreleased masters for possible album releases. . . . Casablanca FilmWorks got the good news last week that the film, "Thank God It's Friday" has registered enough at first runs that it will move nationwide into the neighborhoods, where it's bound to do it best. . . . Polygram Distribution confirmed a 10% cash off invoice discount on its new 45 oldies catalog from July 5 to Aug. 5 (Billboard, June 24, 1978).

It's About Time: EMI Films' "Convoy," plot for which is based on the 1976 C.W. McCall single hit on MGM Records, is just about to hit the silver screens in the U.S. Kris Kristofferson plays the lead. UA Records has the track album. . . . Memphis may have two summer music fests. Al Bennett of Cream and Hi labels is trying to line up a seven-day event in August. Schlitz Brewing is again subsidizing a two-day event Sept. 2-3 with the Memphis Jazz Heritage Society as it has done the past four years.

Was WEA president Henry Droz kidding on the square when he adlibbed at last week's groundbreaking for the Joel M. Friedman Building, due in fall, 1979: "I wonder if it will be big enough when we (WEA and WEA International) move in?" . . . That legend of retail, Cleve Howard, last known to be involved in the Warehouse store chain, Houston, has reportedly packed it all up and is retrenching somewhere in Arkansas. We have scouts out looking for his Cadillac pickup and his Excalibur. . . . Good promotion: Chrysalis bows UFO's album, "Obsession," Monday (26) at Griffith Park Observatory, Los Angeles.

Hip Jurist: Federal Court Judge Richard Owen stated in his opinion in the George Benson case last week: "He is today the top jazz guitarist in America." . . . Shades of one-time nighttime WLAC, Nashville, programming: Eliot Blaine of Music People, the Bay Area one-stop, has bought the 10:30-11:30 p.m. slot Monday through Friday on KEST-AM, San Francisco. It marks the first time in eons that a wholesaler has bought a regular time slot to promote black gospel records. Mel Reid of Reid's Records, Berkeley, will do the DJ honors. Coincidentally, Paul Jaulus, one-time member of the Decca Records New York home office publicity staff, is commercial manager for the station and negotiated the buy.

Burton Cummings headlines a Canadian Broadcasting Co. tv special to be filmed at the Calgary Stampede July 2-8. The Canadian rock star has David Clayton-Thomas and Chief Dan George as his guests. . . . The Bally Corp., the coin-operated equipment manufacturer, which produced an Elton John "Pinball Wizard" machine, is making a model featuring Kiss.

# Carter's White House Hosts Jazz Gig

• Continued from page 6

showed a surprising familiarity with many of the names. When a remark to this effect was made while he identified Phyllis Condon, with whom he was having a picture taken, he replied: "Why shouldn't I know Mrs. Eddie Condon? Are you kidding?"

The reason became clear during his extraordinary speech that introduced the concert proper at 6:30 p.m. Following are excerpts:

"It is an honor for me to walk through this crowd and to meet famous jazz musicians and the families of those who are no longer with us . . . whose beautiful music will live forever in our country.

"If ever there was an indigenous art form, one that is special and peculiar to the United States . . . I would say that it's jazz. . . . At first this jazz form was not well accepted in respectable circles; I think there was an element of racism . . . because most of the earlier performers were black.

"I believe that this art form has done as much as anything to break down those (racial) barriers and let us live and work and play and make beautiful music together.

"The quality of jazz could not be constrained (or) unrecognized. And it not only swept our country, but is perhaps a favorite export . . . in Europe and other parts of the world.

"I began listening to jazz when I was quite young, on the radio from New Orleans. Later, I would go to Greenwich Village to listen to jazz performers . . . this had a very beneficial effect on my life, and I'm grateful for what all these remarkable performers have done.

"As President of the United States, I welcome tonight the superb representatives of this music form . . . who represent the history of music throughout this century; some quite old in years, still young in heart; others newcomers to jazz who have brought an increasing dynamism to it, in the constantly evolving striving for perfection as the new elements of jazz are explored."

The music that followed lived up to the Presidential prediction. The musicians ranged in age from drummer Tony Williams, 32, to ragtime pianist Eubie Blake, 95, who opened

the program with "Boogie Woogie Beguine," and his own "Memories Of You." He was followed by Katharine Handy Lewis, 75, singing "St. Louis Blues," composed by her father, W.C. Handy.

After a mini-history of jazz piano by Mary Lou Williams, the concert evolved into a series of succinct, small combo sessions. Benny Carter led one group through "In A Mellowtone" and "Lady Be Good," with solos by Roy Eldridge, Clark Terry, Illinois Jacquet, Teddy Wilson, Jo Jones and Milt Hinton.

Subsequent sets presented Sonny Rollins with McCoy Tyner, Dizzy Gillespie with an all-star sextet, Ornette Coleman, accompanied only by his son Denardo Coleman on drums; and five minutes of typically devastating avant-garde piano by Cecil Taylor.

Taylor so impressed the President that he leapt onto the stage to congratulate him. Present throughout the entire concert, Carter had been sitting at a table or, more often, squatting on the grass, at times with the First Lady or his son Jack. His reactions made it clear that he was not merely listening politely but related sensitively to the variety of idioms presented.

Significantly, the few participants who might be called chart jazz artists—George Benson, Chick Corea, Dexter Gordon and Ron Carter—all played straight ahead jazz with no hint of fusion, crossover or electronics. Benson, particularly, was in astonishing form playing in the Charlie Christian tradition.

Lionel Hampton led what was supposed to be the final group with Corea, Ray Brown, Stan Getz, Zoot Sims and others; but while he ran through the changes of "Georgia On My Mind," Jimmy Carter joined Wein at stage left for a whispered consultation. The President remained standing, listening intently while Stan Getz played "Lush Life," then stepped forward and said: "I don't believe the White House has ever seen anything like this. This is hard to believe, because, as you can well see, this is just as much a part of the greatness of America as the White House itself or the Capitol building down the street. Anybody that wants to is free to go—but I'm

going to stay and listen to some more music."

What followed was a series of surprises that built climax on climax. Hampton let loose with "Flying Home," Gerry Mulligan started playing a borrowed clarinet, and the grand marshal of the Tuxedo Band strutted up and down with his bright red umbrella. Pearl Bailey, at the insistence of Mrs. Rosalynn Carter, got into the act with "In The Good Old Summertime;" then, urged on by Attorney General Griffin Bell, she encored with "St. Louis Blues"—a much freer and more jazz-oriented version than that of Katharine Handy Lewis.

With Dizzy Gillespie onstage again, the President insisted that he do one more. Backed only by Max Roach playing sticks on a foot cymbal, Gillespie said, "His Highness has asked me to play 'Salt Peanuts.' I'll do this, but there are strings attached. We want him to take the vocal."

Carter did, of course, after hasty coaching by Diz and Max about when to come in. The results were seen and heard by anybody who watched tv during the next 24 hours.

As Jimmy Carter said, nothing could follow that, so at 9:15, 45 minutes after its scheduled cut-off, the concert ended to wild applause.

It was symptomatic that "Salt Peanuts," the single trivial moment (albeit amusing) in this entire evening of splendid music, got 90% of what little coverage the event received on tv. Only National Public Radio, with Steve Rathe in charge and Billy Taylor emceeing, took the initiative to carry the entire concert live to its affiliates around the nation.

The television industry, notorious from its beginning for its almost total neglect of jazz, blew another golden opportunity here. There are no NBC, no CBS, no ABC hour-long specials devoted to this history-making occasion. Not even public tv has made any such plans.

Much of the good that could have been accomplished by President Carter's speech was vitiated simply because it was not brought to the nation on tv.

Fortunately, the President clearly meant it when he said that this would not be the last White House jazz festival.

WARNER BROS.

ROOM 18  
COURSE #1-A

# TODAY'S LESSON: ALICE COOPER

THE SINGLE: "SCHOOLS OUT"

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THE ACCLAIM: "THE INDESTRUCTIBLE ALICE" JANE SCOTT, PLAIN DEALER

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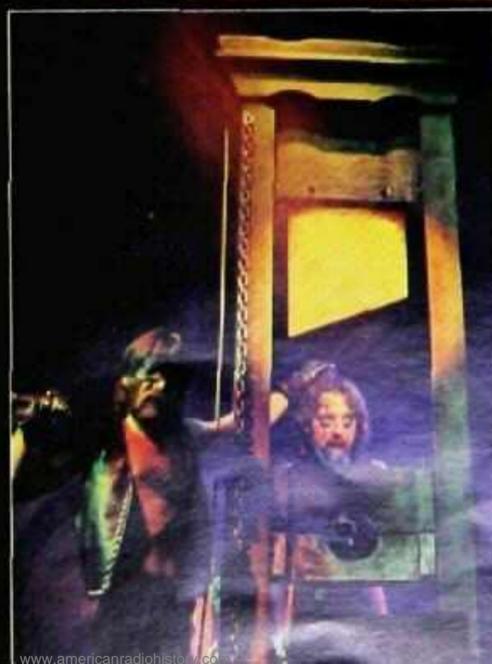
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 April 29 Fargo, North Dakota, The University of North Dakota  
 April 30 Winnipeg, Manitoba, Winnipeg Arena  
 May 2 St. Louis, Missouri, Slicker Dome  
 May 4 Dayton, Ohio, Veterans Memorial Coliseum  
 May 5 Cleveland, Ohio, Coliseum  
 May 6 Cincinnati, Ohio, Netherland Plaza  
 May 7 Indianapolis, Indiana, Market Square Arena  
 May 8 Grand Rapids, Michigan, Wings Stadium  
 May 9 Detroit, Michigan, Wendler Arena

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 June 21 Baltimore, MD, Civic Center  
 June 23 Philadelphia, PA, Spectrum  
 June 24 Norfolk, VA, Scope  
 June 25 Lexington, KY, Rupp Arena  
 June 26 Birmingham, ALA, Civic Center  
 June 28 Knoxville, TENN  
 June 29 Columbia, SC, Coliseum  
 June 30 Greensboro, NC, Coliseum  
 July 2 East Troy, WISC, Alpine Valley Music Theater  
 July 4 Biloxi, MISS, Gulf Coast Arena  
 July 7 Miami, FLA, Sportatorium  
 July 8 Lakeland, FLA, Civic Center  
 July 9 Jacksonville, FLA, Memorial Coliseum



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