



Florida's Studios

SPOTLIGHT IN THIS ISSUE



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Billboard

83rd
YEAR

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Senate Approves Tax Treaty With Britain

By MILDRED HALL

WASHINGTON—The Senate last week amended and approved a tax treaty between the U.S. and Britain which performers call discriminatory and which British-owned subsidiaries like Capitol Records will find a stunning disappointment.

In order to get a two-thirds vote for ratification of the treaty, the Senate had to drop a vital clause which would have barred California (or any individual state) from demanding that a company like Capitol Records include in its tax base profits from other enterprises owned by its British parent firm, EMI.

The treaty may die in any case, if
(Continued on page 67)

Yen Offers Windfall As Dollar Sags

By IS HOROWITZ

NEW YORK—American recording artists, writers and publishers with activity in Japan are anticipating windfall returns as the dollar continues to plummet in relation to the yen.

For such musicians the fading dollar, dipping to a record post-war low of 205 yen last week, takes on the rosy hue of a hedge against inflation at home.

Their royalty payoff in dollars for current action will be up more than one-third above the return for equivalent action a year ago.

The same number of yen progres-
(Continued on page 8)

DISTRIBUTION UPHEAVAL

Music Jobbers Organize Assn.

By ALAN PENCHANSKY

CHICAGO—An upheaval in the distribution end of the print music industry has resulted in the formation of a trade association of music jobbers—the first such group ever to be created.

Sixteen music jobbers, companies in the business of redistributing sheet music and music folios to retail outlets, banded into the Music Jobbers Assn. here at the recent National Assn. of Music Merchants trade show.

Following a three-hour meeting
(Continued on page 82)

More '79 Tape Decks By Car Manufacturers

By JOHN SIPPEL

LOS ANGELES—The strong impetus provided to prerecorded tape in its catch-up race on LP sales by the inclusion of tape players in cars continues spiralling, a survey of leading automotive manufacturers indicates.

In 1977, 1,348,000 cars manufactured in North America for the do-
(Continued on page 44)

Calif. Tax Revolt Hits Public Radio

By RAY HERBECK JR.

LOS ANGELES—In a preview of what could roll across the country in other states, a number of non-commercial radio stations have their backs to the wall financially as a result of California's tax revolt and passage of Proposition 13.

How the five National Public Radio outlets tied to local school districts or community colleges in this market stave off what some have
(Continued on page 27)

6 Labels In Concept LP Promo Push

By ADAM WHITE

NEW YORK—No fewer than six labels are presently pitching rock concept albums, that difficult and sometimes ill-fated breed of product, for AOR action and retail sales.

Considered more coincidence than trend, the near-simultaneous release of six such packages is accompanied by special promotion efforts on the part of each label.

These include video presentations, sampler disks and regular singles, dealer link-ups and, in one case, an animated film short going into movie theatres.

Four of the half-dozen originate from Europe, and all but one draw
(Continued on page 16)

Chinese Look To Upgrade Level Of Disk Technology

By DICK NUSSER

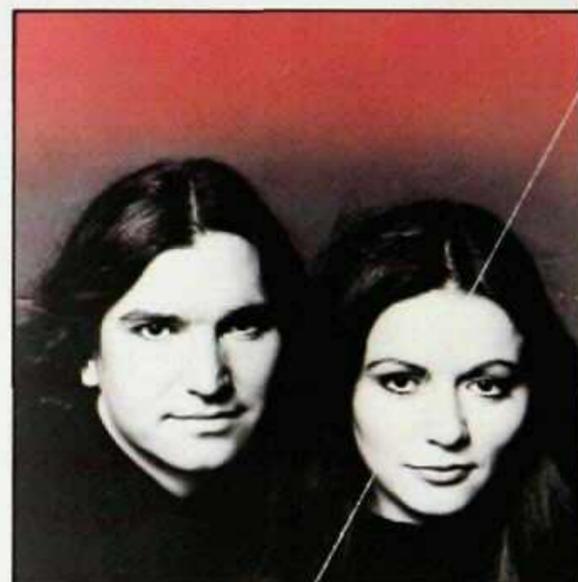
NEW YORK—The government of the People's Republic of China is most interested in upgrading its technical prowess in the recording field, according to reports from a group of American industry executives who recently toured there.

"The main concern of the Chinese seems to be a thirst for technical knowledge," notes impresario Harold Leventhal, who headed a group that included Elektra/Asylum chairman Joe Smith, founder and former president of Elektra Records Jac Holzman, composer Norman Gimble and industry attorney David Braun.

All agree that China's 800-million
(Continued on page 82)



JIMMY "BO" HORNE, the hottest new talent of 1978, has teamed with KC & the Sunshine Band's Harry Casey and Richard Finch to create his debut LP, DANCE ACROSS THE FLOOR (Sunshine Sound 7801). Happily blending R&B, Pop and Reggae, the album features "Dance Across the Floor" and the new single "Let Me (Be Your Lover)," written by Casey and Finch. Dist. by TK Productions, Inc. *(Advertisement)*



Who are these people and why do they sound so good? They're Bud Cockrell and Patti Santos and their voices are more familiar than their faces. They both began together in the landmark Bay Area band It's A Beautiful Day. Bud moved across the Bay to Pablo Cruise for awhile and now they've reunited to begin again on A&M. Their first album is **New Beginnings**: It's a brand new day for Cockrell & Santos. And you. Produced by Bob Monaco (SF 4712) *(Advertisement)*

Everyone has lived it.
"LONELINESS"
Her new single.

CB-11305

Everyone will love her.
HELEN SCHNEIDER

From her new album.
"LET IT BE NOW"
BX1-1-2710

Produced by Tony Camillo for Venture Prod. in association with Freeflow Prod.

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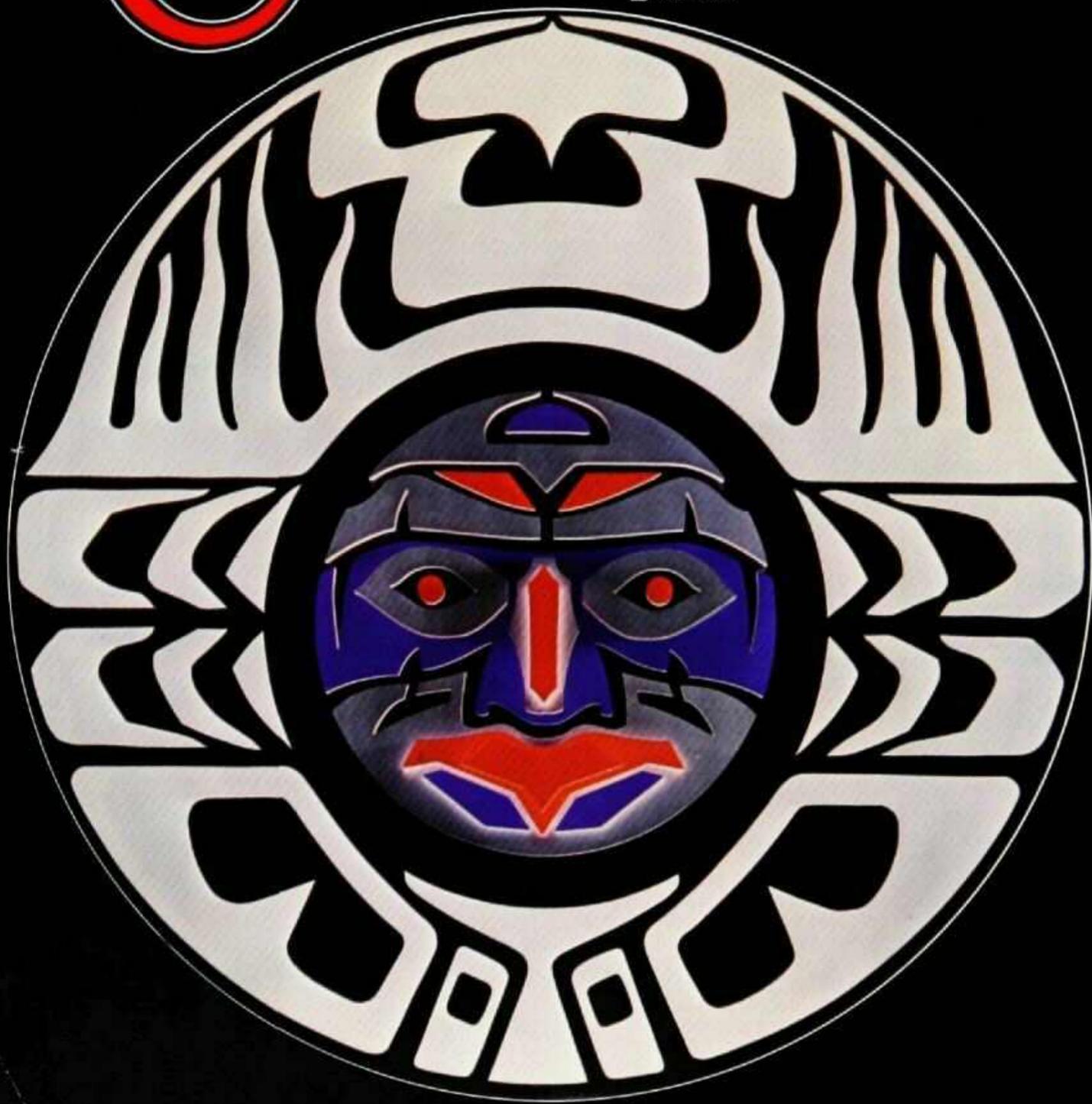
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A Bolt From The Blue...

The stunning sound of

STONERBOLT

RRLP 9006



Including their debut single

"I Will Still Love You" RR 512

A breath of fresh air from Parachute Records

Distributed by Casablanca Record and FilmWorks
Produced by Walter Stewart for W. Stewart Productions Ltd.



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Retail Chains Enjoy Spiral Volume Increases After Shrinking Profits Demand Tighter Controls

By JOHN SIPPEL

LOS ANGELES—Shrinking profit margins forced the nation's chain record/tape retailers to concentrate on beefing up internal controls since January. But a cross-country survey of these key outlet owners indicates that volume generally continues to spiral in the first half of 1978 when compared to the same 1977 period.

"Because we have improved internally, we were able to double our volume in 1978. We did add six stores for a total of 22 in a three-state area," Kay Moran of Bromo distributing, Oklahoma City, reports.

"But we broadened the demographics of our customers. The expertise of the music/audio industry helped us do it. The continuing proliferation of hardware encourages a greater age spread. More older adults, who got away from owning playback units, for example, are ordering cars with tape players. We often have to go out to a car and tell the new owner whether he has an 8-track or cassette unit.

"I have to feel that the correlation of movies and tv with records is improving. Product has never been better. Our business is assisted by

more and better concerts, disco and clubs."

The 16 Record Factory stores in the greater Bay Area have increased their sales 40% over last year. Sterling Lanier, president, states. General manager Bob Tolifson points to key management personnel like operations manager Dan Toussaint and district managers Len Ofiana and Pete Yungen for their help in making that gross jump possible profitably. The chain has added a full-time advertising person, Joyce Castagnola, who has increased the effectiveness of the entire program.

Tolifson feels that Rich Gray, sites manager, can more effectively select locations, using a computer analysis devised for Record Factory this year.

Barrie Bergman of the almost 90 Tracks/Record Bar chain is encouraged by traffic reports received from the malls in which more than 80% of his stores are located. His present 30% increase above 1977 is buoyed by traffic boosts, despite a first two months of 1978 whose horrible weather crippled mall attendance. Bergman reflects the comment of many retailers when he singles out a

growing natural flow of record/tape customers.

"Our average store business has doubled since 1975," Bergman reports. "And, more importantly, we've seen no dropoff in profitability, but rather a significant increase."

Bob Schneider, executive vice president of Western Merchandisers, veteran rackjobber/retailer in Amarillo, notes their volume is up. "Business has been good. We have had an inflationary effect. But the consumer market is healthy."

(Continued on page 8)

Endorsement Twist By Kirshner Group

By STEPHEN TRAIMAN

NEW YORK—In an innovative twist on the celebrity ad endorsement, the newly formed Don Kirshner Marketing Group is getting artists' preferences for products and services—then going after the various companies to come up with promotion deals.

Headed by Arnold Fisher, a marketing veteran who formerly owned an appliance store chain, the new

Kirshner subsidiary began activities at the recent summer Consumer Electronics Show in Chicago. It will also be on hand for the Housewares Show next week in the Windy City and at the International Clothing & Furriers Show there in September.

"Over \$115 million was spent in television advertising last year for celebrity endorsements," Fisher notes, "with those industries involved indicating volume gains from 7% to 20% for those products endorsed by musicians and other celebrities."

Kirshner sees pop music artists as a great untapped field for such activity, and expects to adapt his own image-selling techniques to market the celebrity and the ideal product or service in the most responsive package.

For the last 10 years Fisher has had his own firm in Los Angeles, in-

(Continued on page 22)

N.Y. Takes To Cubans

By ELIOT TIEGEL

NEW YORK—Cuba's Irakere made its American concert debut at Carnegie Hall Wednesday (28), displaying its dynamic firebrand style of Latin/pop-jazz music and drawing onto the stage Maynard Ferguson and Stan Getz.

The 11-piece band was recorded by CBS for an LP which will see a second recording session on Wednesday (5) at the company's 30th St. studio (Billboard, July 1, 1978).

Irakere played for around 60 minutes following the regular bill of pianists Mary Lou Williams, Bill Evans and McCoy Tyner and guitarists Larry Coryell and Philip Catherine.

The Cubans' explosive fusion

(Continued on page 22)



PETER & FANS—TK artist Peter Brown signs autographs for fans at the Discomat store on Times Square in New York.

Keefco Bow In L.A.

NEW YORK—The U.S. now has outposts of the U.K.'s two leading independent music television production companies with the opening of Keefco in Los Angeles recently,

following Jon Roseman by about a year.

Known as Keef & Co. in London, the firm produces promotional tapes and films for new singles, albums and live concert programs, working with both the artists and their labels.

The two principals are Keith McMillan, ex-album sleeve designer with 10 years in the industry who directs the productions, and John Weaver, a chartered accountant who produces the programs for both industry and supplemental use—cable, syndicated and network tv and the emerging home video market.

"Unlike some competitors, we're sticking strictly to music with the eventual videodisk in mind."

(Continued on page 22)

Govt. Halts D.C. Laser Light Show

WASHINGTON—The government's stepped up check on the safety of laser light displays used by discos and rock groups was sharply illustrated by last week's temporary suspension of a laser light show planned for summer-long exhibit on the Capitol Mall here for failure to comply with emission standards.

Laser beams can cause skin burn or eye damage if used without proper precautions or when the laser

system fails to conform to emission safety standards set by the Food and Drug Administration's Bureau of Radiological Health.

A comparatively small government force of nine staffers at the bureau is policing the laser light shows which are proliferating—particularly in discos—all over the country. The bureau also has three electro-optical

(Continued on page 51)

HORNS SURFACE AT NMPA MEET

Music Publishers Face Dilemma In Videocassettes

By IS HOROWITZ

NEW YORK—Music publishers were urged to adopt a more cooperative, albeit cautious attitude toward the developing videocassette market lest they be bypassed by producers seeking music rights, at the annual meeting of the National Music Publishers Assn. here Wednesday (28).

This advice was given by Al Berman, president of the Harry Fox Agency, during an open session at the Plaza Hotel which touched on a wide variety of topics affecting the publishing community in the areas of copyright, mechanical royalty collections, print, new areas of income and piracy.

Berman saw publishers hung on the horns of a dilemma, anxious to gain the exposure and new revenues promised by the home videocassette

medium, and the videodisk to come, but reluctant to award rights too cheaply.

The answer, said Berman, is to negotiate licenses for limited periods now, and be prepared to renegotiate as the infant industry develops. It will be a "meaningful source of income" in the future, he predicted.

Another touchy area of potential licensing involves radio syndication, he said, noting a dichotomy of interest on the part of publishers.

But even if they relish the performance income initiated by format radio syndicators, they are still entitled to receive mechanical royalties, Berman stressed. So far, preliminary proposals for a mechanical rate formula advanced by syndicators through the Fox Agency have

met with lukewarm response from publishers.

Now being negotiated, he disclosed, is a deal calling for a payment per-song, per-tape distributed. It's understood that the fee proposed is \$6 per transfer.

Berman said the agency's accountants have been alerted in their periodic record company audits to pay special attention to inventory on hand at the end of 1977. The purpose is to insure that new statutory mechanical rates are paid on product manufactured after Jan. 1, 1978.

With final rules on record company withholding of reserves from mechanical accounting pending returns still to come from the Copyright Office, Berman urged publishers to screen accountings very

carefully, even though the agency makes every effort to see that accurate statements are furnished.

The same care should be exercised in the foreign arena, he said. Some publishers are so busy they neglect to cover this vital area, cumulatively suffering losses in unclaimed royalties of "many hundreds of thousands of dollars."

Anything recorded in the U.S. will "invariably find its way abroad," the agency chief declared.

Alan Schulman, NMPA counsel on infringement matters, told the assemblage of some 150 publisher representatives, that constant surveillance is being maintained to curtail piracy. On print infringements some 34 cases were examined last year,

(Continued on page 18)

Music Stores In Electronics Shift

By ALAN PENCHANSKY

CHICAGO—Sales of sound reinforcement equipment through musical instruments outlets zoomed past the \$100 million mark last year, and musical instruments dealers are expected to see an increasing percentage of their volume in sophisticated electronic sound componentry.

This shift in emphasis from traditional acoustic instruments to electronic performance and recording related gear has been taking place in music shops for more than a decade, beginning with the advent of the amplified guitar. The past three years have seen the evolution's pace quicken dramatically however, and the new interest in electronics was a central theme of the National Assn. of Music Merchants just-completed trade show here.

The big June 24-27 McCormick Place event had been renamed International Music and Sound Expo this year in recognition of the increased participation of electronics exhibitors. More than 50 companies manufacturing electronic equipment including synthesizers were on hand.

These companies range from firms rooted in the professional sound field like Electro Voice and

(Continued on page 44)

JULY 8, 1978, BILLBOARD

'Sgt. Pepper' RSO's Third Soundtrack Double Album

By ADAM WHITE

NEW YORK—The nation's record retailers will be loaded with RSO's third twin-pocket soundtrack package, "Sgt. Pepper's Lonely Hearts Club Band," from July 10—less than a month after the opening of Stigwood's "Grease" movie, and the sales explosion of that film score.

Polygram Distribution reveals the shipping date of the \$15.98 two LP set while announcing the July launch of a marketing campaign to boost its entire soundtrack and original cast album catalog.

"Pepper" will be included in the push, which involves 5% discount, extra dating terms (30 days) and merchandising aids. It runs for three weeks from July 1.

The new RSO soundtrack features Beatles tunes performed by the Bee Gees and Peter Frampton, among others. The movie, sources say, is tentatively set for late July release.

The \$15.98 set—that's \$3 higher list than both "Saturday Night Fever" and "Grease"—breaks down to \$7.94 for racks, \$8.18 for multiples, \$8.68 for dealers.

The Polygram program, tagged "Dateline Hollywood, Dateline Broadway," takes in titles on Casablanca, RSO, Polydor, Philips and MGM. Apart from "Pepper," they include "Grease," "Saturday Night Fever" and "Thank God It's Friday," plus less current soundtracks from "The Deep," "2001: A Space Odyssey," "Dr. Zhivago," "That's Entertainment, Part II," "Tommy," "Record City" and several vintage MGM pictures.

The show disks embrace the original Broadway cast of "Grease," plus "The Fantasticks," "Carnival," "The Wizard Of Oz," "Don't Bother Me, I Can't Cope" and "You're A Good Man, Charlie Brown."

It's the first promotion from Polygram's recently created marketing development department, headed up by vice president Jon Peisinger.

Apart from sustaining the sales momentum of current soundtracks, he explains, the push is intended to capitalize on the "rather startling" numbers which many of the older titles turn in week after week.

"Our analysis of these showed that some were selling in the high hundreds per week, others even in the thousands. Many of the films still play around the country, particularly in the larger metropolitan areas."

The current awareness of soundtracks within the trade, Peisinger continues, seemed to signal the right moment for promoting the others. "We want dealers to bring them out from the back of the store."

Set 'White Mansions'

LOS ANGELES—With a successful Atlanta audio/visual presentation of "White Mansions," A&M has set additional regional and local presentations in Chicago, Washington, D.C., Seattle, Denver, San Francisco, Los Angeles, New York and several other cities to be determined.

Paul Kennerkey, writer and creator of the Civil War tale, will appear at several of the presentations to offer insight into the concept behind "White Mansions."



PORTABLE SIGN—RCA's promo effort for Bonnie Tyler's debut "It's A Heartache" album includes a 10-foot-high, 22-foot-long, two-sided mobile billboard towed through the New York, Philadelphia and Baltimore/Washington markets for display outside record stores. Seen in front of a Peaches outlet in Washington are, from left, Dan McMahon, Peaches ad coordinator; store director Greg Goode, and Bob Heatherly, the label's Washington/Baltimore sales manager.

NEW 'FM' DISPLAY

MCA Gearing Promo For Greater Visibility

By ED HARRISON

LOS ANGELES—MCA is rethinking its marketing philosophy and taking a more aggressive approach in heightening its retail and rack visibility.

The label is assertively securing retail window and floor space in anticipation of its late summer releases, formulating new merchandising pieces, hiring additional display people and mounting a new drive on current product, most notably the soundtrack of "FM."

According to Bob Siner, vice president of marketing, the label is "going for the throat" because of the importance of the August/September releases of new albums by Elton John, the Who, Lynyrd Skynyrd and the soundtrack of the "Wiz."

And while marketing plans for those albums are now being coordinated, MCA is into the "third phase" of the "FM" package by supplying retailers with new pieces for a fresh look. A new "FM" dump box has been designed and national television and radio time buys are in effect.

Sam Passamano, vice president distribution, says racks and multiple chains have noticed the label's upcoming product and have responded with adequate display space.

Siner, meanwhile, says MCA is now paying attention to the vast amounts of marketing research that's been done in the last two years and implementing it. By August, its display force is expected to total 15-18 people, while outside design firms have been contracted to make displays more effective.

"We've always had a few display people, but not any kind of force," says Siner. "We're hiring display people in the top markets." Siner and Passamano believe the additional crew will alleviate its salesmen who previously had to sell and be creative. "It's difficult for a salesman to commit days to hang displays," says Passamano.

What has changed at MCA is the marketing position itself which Siner assumed a few weeks ago. While he is the one "who puts the pieces together," a marketing committee consisting of Siner, Passamano, Jeff Scheible, vice president of sales; Stan Bly, vice president of promotion; Joan Bullard, vice president artist relations and publicity; and

creative services director George Osaki, meets regularly to exchange ideas.

"There really wasn't an exchange before," says Siner. "Our campaigns are more orderly now. It's a team effort putting everything together."

According to Scheible, current campaigns on the "Jaws 2" soundtrack and "Buddy Holly Lives" are priorities. The label is tying in "Jaws 2" with fish markets, cruises for its accounts, retail store displays and more.

"We're selling ourself and the product," says Scheible, "so that it's the best thing for each store. We want to give them the best."

Passamano adds that he's trying to get more dealer programs going in the form of contests, with trips as an incentive.

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Executive Turntable

At A&M Records, Los Angeles, three vice presidential appointments made. Ernie Campagna is named vice president sales, upped from national director of sales. Bob Reitman is now vice president advertising and merchandising, upped from director of the department. And Al Moinet is vice president of promotion, up from national promotional director. Campagna has been with



Palmacci

the label 10 years, being A&M's first local promotion man, regional man and founder of A&M New England. Reitman has been with the label two years, previously as creative director, and Moinet joined in 1973 as promotion manager in Atlanta and New Orleans and handled regional special projects in the South. ... Bobby "Z" Zurich joins Mushroom Records in Los Angeles as national album promotion man. He comes



Shulman

from RSO Records where he did national album promotion. ... Benjamin Or-dover is named executive vice president, Columbia House, New York. Formerly vice president, marketing, he will continue to be responsible for the Columbia Tape and Record clubs, as well as the division's music packages, craft, merchandise and book series programs. ... Larry Palmacci takes over as director of merchandising, associated labels, at RCA Records in New York. He moves to the newly created post from manager, international product promotion and publishing. ... Nils Von Veh becomes national promotion manager for ECM Records in Los Angeles and Katherine Wallace will continue as assistant to managing director Robert Hurwitz, as well as liaison to Warner Bros. in areas of production (see separate story). ... Jerry Jaffee new director, national album promotion, at Polydor, New York, from national album promotion director. He oversees Jim Collins, named director of national singles promotion from national singles promotion manager; Randy Roberts, special projects promotion manager; and Andrea Ganis, secondary radio administrator, previously promotion coordinator. Jaffee also supervises three newly named regional promotion managers, Jeff Traeger covering the Western region out of San Francisco, John Derek, covering Midwest out of Minneapolis; and Phil Stanley, covering the Southeast out of Nashville. The three were local promotion managers for those same cities. Polydor will shortly name an Eastern regional manager. ... Jerry Shulman is director of market research and planning, CBS Records, New York, from director, market research. ... Freddie Avner appointed RSO Northern California promotion man based in San Francisco. He replaces Michael Dundas, who was promoted to national album promotion director. He comes to RSO from Pacific Records and Tapes. ... Gene Dries named Warner Bros. promotion marketing manager for the Memphis area. He was previously music director for WLYX-FM in Memphis. ... Bob Schnieders promoted to sales manager for the Minneapolis branch of MCA Records. He was salesman for MCA's St. Louis branch. ... Don Mupo joins Cream Records in Los Angeles as national sales manager of Xanadu, the jazz label distributed by Cream. He was most recently with CTI Records as Western regional marketing representative. ... Steve Begor, director of marketing and advertising for Janus Records, has departed to form an independent firm, Sea Breeze Marketing, in Atlanta. ... Raymond Pitts is manager, artist marketing, jazz and progressive music, at CBS Records International, New York, from manager, area desk East, at CRI administration. Celina Borovecki becomes manager, contract administration, at CRI, moving up from financial responsibilities. ... Joey Porrello named vice president of the Belkin-Maduri Organization's music operations. He was recently national promotion director for the firm. ... At Jet Records, Hugh Serratt joins as West Coast regional promotion director, Steve Evanoff as Midwest regional promotion director and Dan Conger as Southwest regional promotion director. Serratt did promotion for A&M, Arista and London; Evanoff was Midwest regional promotion director for UA, and Conger covered the Southeast region for RCA and Casablanca.

Bruce Portmann named manager international promotion, CRI based in Los Angeles. He was most recently Capitol's Washington, D.C.-based promotion manager. ... Carl Magnone appointed to newly created post of manager, contract and financial services for RCA Records, Nashville. ... Glenn Bailey new administrative assistant, finance for Word, Inc. ... Johnny Lowrance, a former member of the Lowrance Trio, named administrative assistant for Canaan Records.

Ron Willman is the new Billboard national sales manager, responsible for the domestic sales staff. He continues as consumer electronics sales manager. ... Jeralyn "Jeri" Logan joins the magazine's Los Angeles sales staff. She has been in entertainment advertising for eight years. ... Jim Bender joins the magazine's Chicago sales staff. He was formerly general manager of a Pennsylvania retail record chain. ... Jack Tessler appointed Billboard's international editor, operating out of the New York office. He comes from RCA Records, where he was director, international marketing. Prior to that, he was director of international operations for Motown Records. ... Agustin Gurza departs the Los Angeles editorial staff to join Pickwick International as Latin market coordinator, Western region, based in Los Angeles. He was Billboard's Latin department editor.

Brian King becomes manager of membership services for the Black Music Assn., Philadelphia, from a background in Journalism and tv production. ... Melissa Kojan appointed West Coast publicist for Epic, Portrait, and the Associated Labels. She joined CBS in 1974 in Columbia publicity before moving to publicity coordinator at E/P/A. ... Sharon Rothstein is associate director for William H. May & Assoc., New York, joining from promotion coordinator and sales assistant at Private Stock. ... Harriet Vidal joins the Press Office Ltd., New York, as director of its tv division and special projects. She was an account executive with the corporate division of Rogers & Cowan.

Sandy Miller assumes the post of repertoire coordinator at Chappell International, based in New York. She was international coordinator for the EMI Records and publishing group. ... Edna Collison named national promotions director for Tentmakers. She was recently West Coast pop promotions director for Motown. Also Bruce Polichar joins Tentmakers as director of business affairs. He was previously engaged in private law practice in the entertainment industry. ... Marc Whitmore joins the Wayne Coombs Agency as director of the convention and fair booking division. ... Jimmy Selph, formerly associated with Buddy Lee Attractions, Nashville, joins the Smiley Wilson Agency, Goodlettsville, Tenn. ... Martin Perlich replaces Eddie Kritzer as producer of "Rock Around The World."



Journey. The "Infinity" album achieves towering success.

Six months ago, Journey's fourth album, "Infinity," was released. We knew it was their best ever. But the long-lasting massive success at radio is surprising even us.

More than two-thirds of our AOR and Soft Rock tracking stations still include Journey on their playlists. Forty percent have "Feeling That Way" and "Anytime" ³⁻¹⁰⁷⁵⁷ in heavy rotation.

And along with Journey's new sound came a new, younger, larger crowd of listeners. A generation that wants Journey to conquer AM radio, too. And has already given the band its first taste of gold.

**"Infinity." Journey's destination is platinum.
On Columbia Records and Tapes.**



JC 34912



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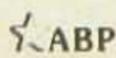
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AUTOGRAPH FEVER—RCA artists the Whispers and singer Carrie Lucas pause during an autograph signing session at Big Ben's LaBrea retail outlet in Los Angeles. Left to right, foreground, are group members Walt, Marcus, Nick, Scotty and Laveil. Far right is Carrie Lucas.

Court Restrains 'Erotic Moods' N.Y. Judge Prohibits Sale Of Disputed Benson LP

By ROBERT ROTH

NEW YORK—Sales of the disputed "Erotic Moods" LP were ordered halted last week by a federal judge pending the outcome of a possible trial.

Following a hearing at which he extended his previously issued temporary restraining order (Billboard, June 10, 1978), U.S. District Judge Richard Owen Monday (19) granted the motion of attorneys for George Benson and issued a preliminary injunction which bars the defendant, Paul Winley, from distributing or selling the album in controversy.

In a five-page opinion on the case so far, Judge Owen details Benson's career and rise to star status as the artist having "the largest-selling jazz album in record history."

According to the judge, the tracks on the disputed LP, the distribution of which is the subject of the litigation, came about through a combination of two events.

First, "years ago" Benson was hired with several other musicians, according to the court, "to record music composed and directed by others." "Benson, as a mere member of the group, played what was asked of him," the judge emphasizes, "controlling neither the musical style, nor the contents, nor the production of the record thereafter released."

Then, says the court, Paul Winley, who was "the composer at this old recording session," took the tapes and has "now remixed and marketed this material as a collection and titled it, 'George Benson, Erotic Moods.'"

Under federal law, in order to obtain an injunction two criteria must be satisfied by the plaintiff: a showing of probable success on the merits of the case and also the possibility of irreparable injury should the defendant be permitted to continue his activities before trial. Judge Owen says that "both requirements are met" by Benson.

"First, defendants' jacket design and album advertisements are false descriptions and representations in violation of section 43(a) of the Lanham Act," declares the opinion. The "likelihood of consumer deception" is sufficient to prove this, the judge notes, and adds: "Defendants have more than likely misled the public—as they doubtless intended—into believing that their album contains recent recordings by George Benson as principal performer."

Second, reasons the court, the acts of the defendants "can cause irreparable injury to Benson's professional and personal reputation."

In an interview following the issuance of the preliminary injunction,

Benson called the order a "vindication of my attempt to maintain a clean image among musicians, especially jazz musicians." Benson said he was "especially concerned about his image with young musicians just starting in the business."

The artist feels particularly perturbed over the alleged sexual references in the disputed disk because they offend his moral standards. "You don't have to resort to that," he emphasized.

SOVIETS AXE BEACH BOYS

LOS ANGELES—Promoter Bill Graham's scheduled Tuesday (4) concert in Leningrad, featuring the Beach Boys, Santana and Joan Baez, has been cancelled by the U.S.S.R.

The event, which had already been postponed a month (Billboard, July 1, 1978) was being sponsored by Levi Strauss & Co., San Francisco, which had committed more than \$300,000.

Free to the Soviet public, the event was expected to draw more than 200,000.

As part of the event, a 90-minute film and a live soundtrack of the concert recorded by CBS were to be produced.

Reportedly, all preparations and contracts were in order when news of the cancellation came. At press time, no official statement had come from Soviet officials as to why the concert was cancelled.

MCA Wins In 'Noise' Dispute

LOS ANGELES—MCA, Inc., owner of Universal Studio's outdoor amphitheatre, has won its battle with area hillside residents over a county noise ordinance.

The Los Angeles County Board of Supervisors, headed by Supervisor Kenneth Hahn, voted three to two in favor of MCA after the Hillside and Canyon Organization, comprised of local residents, and MCA failed to arrive at a compromise.

While the amphitheatre halted concerts at 11 p.m. in an effort to meet complaints by the residents, the ordinance does not limit the hours of bands appearing at the facility.

The ordinance also permits rock groups to generate a minimum of 50 decibels to a maximum of 70. The noise ordinance applies to all unincorporated areas of the county.

MANUFACTURING, DISTRIBUTION

WB, ECM Firm U.S., Canada Deal

LOS ANGELES—Warner Bros. Records will manufacture and distribute ECM product in the U.S. and Canada effective immediately. The pact was jointly announced in Burbank by Warner Bros. president and board chairman Mo Ostin and in Munich by ECM head Manfred Eicher.

The official statement ends months of speculation about the deal which was reported in Billboard's Inside Track earlier this year.

Under the terms of the agreement, ECM product will be manufactured and marketed in North America under Warner's auspices.

Eight albums are initially scheduled for release under the agreement. They include "Gateway 2," John Abercrombie, Dave Holland & Jack DeJohnette; "Silent Feet," Eberhard Weber and Colours; "Emerald Tears," Dave Holland; "Pat Metheny Group," "My Song," Keith Jarrett; "Sol Do Meio Dia," Egberto Gismonti; "Characters," John Abercrombie, and "Of Mist And Melting," Bill Connors.

Other albums on the Warners/ECM 1978 schedule include works by Art Lande, Gary Burton, Jan Garbarek, Ralph Towner, Enrico Rava Quartet, Steve Kuhn and Ecstasy, Gary Peacock, Barre Phillips, Miroslav Vitous/Terje Rypdal/Jack DeJohnette, Arild Anderson and others.

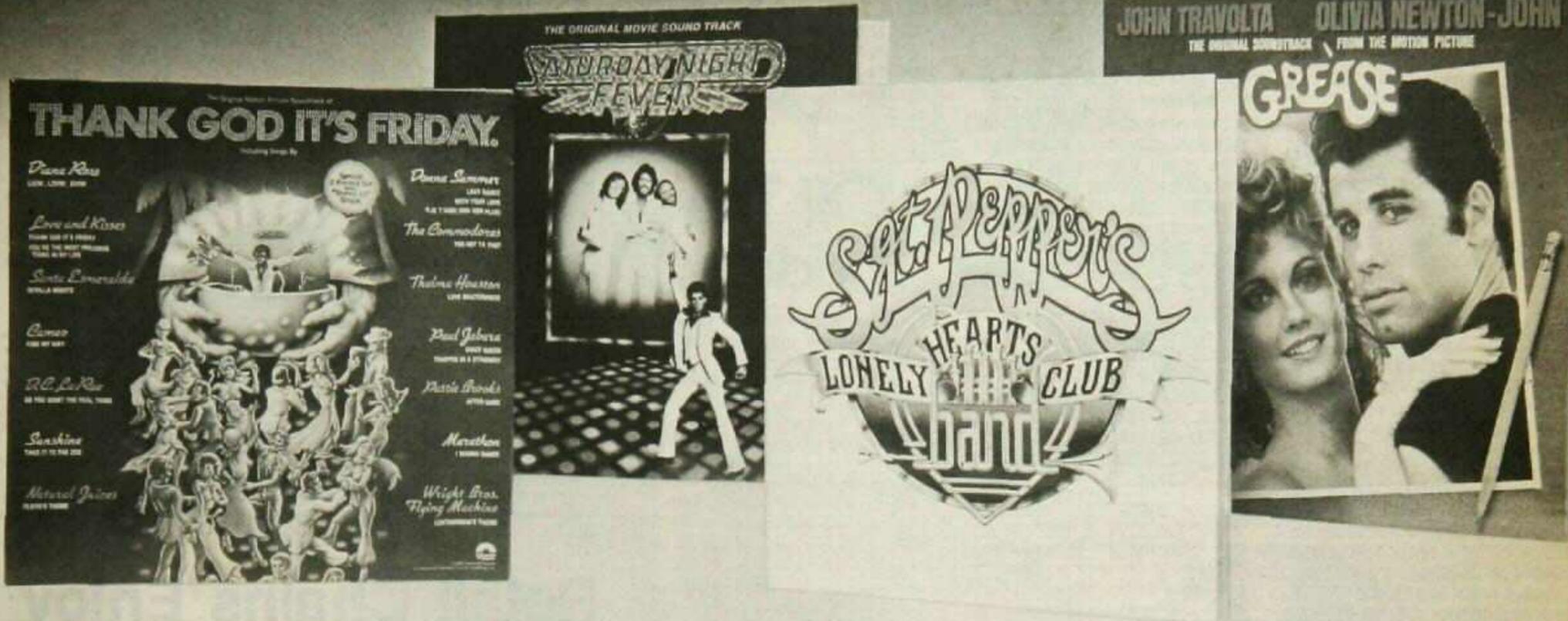
Robert Hurwitz will continue as managing director of ECM, overseeing the American operations; Nils Von Veh becomes national promotion manager and Katherine Wallace continues as assistant to Hurwitz as well as liaison to Warner Bros. in areas of production.

'Geese' Coming Out

LOS ANGELES—A&M is planning a November release for the soundtrack to "Wild Geese," a film starring Richard Burton and Richard Harris. It features Joan Armatrading's rendition of the theme song, "Flight Of The Wild Geese," which she composed and performs on screen. The score was published by Famous Music.

JULY 1, 1978

"Dateline Hollywood Dateline Broadway"



The Soundtrack and Original Cast sales explosion has started!

THANK GOD IT'S FRIDAY /Casablanca
★NBLP-7099/●NBLB-7099/†NBL5-7099

SATURDAY NIGHT FEVER /RSO
★RS-2-4001/●8T-2-4001/†CT-2-4001

SGT. PEPPER'S LONELY HEARTS CLUB BAND /RSO
★RS-2-4100/●8T-2-4100/†CT-2-4100

GREASE /RSO
★RS-2-4002/●8T-2-4002/†CT-2-4002

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Soundtrack Albums

2001: A SPACE ODYSSEY /MGM

★SE-13/●MBH-13/†MSH-13

BEN HUR /MGM

★1-SE-1

BLACK ORPHEUS /Fontana

★SRF-67520

BORN FREE /MGM

★SE-4368/●MBG-4368

BUGSY MALONE /RSO

★RS-1-3501/●8T-1-3501/†CT-1-3501

COMA /MGM

★MG-1-5403/●8T-1-5403/†CT-1-5403

THE DEEP /Casablanca

★NBLP-7060/●NBLB-7060/†NBL5-7060

BOBBY DEERFIELD /Casablanca

★NBLP-7071/●NBLB-7071/†NBL5-7071

DOCTOR ZHIVAGO /MGM

★1-SE-6/●MBH-6/†MSH-6

GIGI /MGM

★SE-3641/●MBG-3641

GONE WITH THE WIND /MGM

★1-SE-10/●MBG-10

HOW THE WEST WAS WON /MGM

★1-SE-5

KELLY'S HEROES /MGM

★1-SE-23

LOGAN'S RUN /MGM

★MG-1-5302/●8T-1-5302/†CT-1-5302

MGM MUSICALS /MGM

Singin' In The Rain & Easter Parade

★2-SES-40/●MBJT-40

MGM MUSICALS /MGM

Showboat & Annie Get Your Gun

★2-SES-42/●MBJT-42

OUTRAGEOUS /Polydor

★PD-1-8902/●8T-1-8902/†CT-1-8902

RECORD CITY /Polydor

★PD-1-8002/●8T-1-8002/†CT-1-8002

THAT'S ENTERTAINMENT, PART 2 /MGM

★MG-1-5301/●8T-1-5301/†CT-1-5301

TOMMY /Polydor

★PD-2-9502/●8F-2-9502/†CF-2-9502

THE UMBRELLAS OF CHERBOURG /Philips

★PCC-616

THE WIZARD OF OZ /MGM

★SE-3996/●MBH-3996/†MSH-3996

Original Cast Albums

CARNIVAL /MGM

★SE-3946

DON'T BOTHER ME I CAN'T COPE /Polydor

★PD-6013/●8F-6013/†CF-6013

THE FANTASTICS /MGM

★SE-3872/●MBG-3872

GREASE /MGM

★1-SE-34/●MBH-34/†MSH-34

YOU'RE A GOOD MAN, CHARLIE BROWN /MGM

★SE-9

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Japanese Royalties Up As the U.S. Dollar Plummet In Value

• Continued from page 1

sively produces more dollars as the ratio between the two currencies shifts.

While most recent statements already show effects of the currency imbalance, upcoming disbursements by record companies and licensing organizations will exhibit still more striking dollar gains.

Delays in accounting tend to soften the full impact of dollar increases, as statements rendered often reflect earnings on sales or performances earned more than a year earlier. But the guiding factor remains the rate of exchange in effect at the time of the transfer of funds or credits by the Japanese sales or collection agency. And that is the point at which gains are registered.

ASCAP's next distribution of foreign performance monies will be made to writers and publishers later this month. Included in the accounting will be funds remitted to the U.S. society by JASRAC, the Japanese rights agency, in July 1977 when the yen was worth \$0.0037 (about 270 to the dollar).

Receipts from JASRAC in January 1978 will be included in ASCAP's December 1978 distribution. At the time of JASRAC's remittance the dollar was worth 246 yen. In that half-year interval the yen had increased in value about 10%, up to \$0.0041.

ASCAP income from Japan for the two periods was 161 million yen (representing collections in that country for the year ending in March 1977), or about \$640,000 at the then pertinent rate of exchange.

Today, notes Paul Marks, ASCAP managing director, the payoff would be at the rate of \$0.0048, a one-third gain for the full year.

BMI affiliates see Japanese performance revenues some 8 to 12

months after receipts from JASRAC.

In January 1978, 108.6 million yen was remitted to BMI, worth about \$451,000. The period accounted for was a full year, as in the case of ASCAP ending in March 1977.

BMI received somewhat more yen in July 1977, 118.2 million, but the payoff was less in dollars, reflecting the dynamics of the exchange rate. The July 1977 receipts translated into about \$406,600. The accounting period here also was for a full year, this ending in March 1976.

Helmuth Gutenberg of BMI's international department explains the delay between receipt of funds and distribution to BMI affiliated writers and publishers.

Statements from JASRAC listing performance credits are rendered in terms of yen. First step is to convert yen-per-title reports to dollars-per-title. Then comes the identification and breakdown of credits to authors and publishers, with actual distribution taking place the following June or December.

SESAC's average time lag between receipt of royalties and domestic distribution is about six months, says Al Ciancimino, vice president. He adds that that statements come from JASRAC at irregular intervals.

During 1977 SESAC received about \$24,000 from Japan. But so far this year, with six months to go, returns are at about \$21,000, again in part reflecting the appreciation in the value of Japanese performances in terms of dollars. SESAC's figures, notes Ciancimino, also include mechanical income.

Record companies are reluctant to disclose actual royalties paid to artists, but spokesmen agree that the

same number of sales in Japan are producing fatter royalty checks.

Normal industry practice is to close accounting periods in June and December, and to distribute royalty statements within the following two months. Included in the tallies are foreign royalties, usually representing income transferred to the domestic company.

U.S. and other western artists can rack up imposing sales in Japan, the world's second largest record market.

In a report by CBS/Sony, for instance, individual albums by such artists as Janis Ian, Santana, Pink Floyd, Aerosmith, Barbra Streisand and Jeff Beck enjoyed Japanese sales in 1977 ranging from 50,000 to 125,000 units each.

Off The Ticker

CBS Inc. and Gabriel Industries announced an agreement in principle under which CBS will acquire Gabriel for about \$27 million in cash equal to a net of \$17.90 in cash per Gabriel share, according to the joint announcement by John Phillips, president of the CBS/Columbia Group, and Jerome Fryer, Gabriel Industries board chairman. In 1977, Gabriel had net income of \$2.788 million on net sales of \$50.17 million. . . . The CBS Inc. board declared a cash dividend of 60 cents per share of common stock, payable June 9 to holders of record on May 26, and a 25-cent cash dividend per share of CBS preference stock, payable June 30 to holders of record on May 26.

ABC Inc. has reached agreements in principle to acquire for cash two separate specialty publishing companies, Wheaton, Ill.-based Hitchcock Publishing with seven controlled-circulation trade magazines, and Minneapolis-based Miller Publishing with 15 farm publications. The ABC board also declared a cash dividend of 35 cents per share on ABC common stock, payable June 15 to shareholders of record on May 26.

Florida Chain Expands To Ga.

LOS ANGELES—Mike Spector, pioneer retail record/tape store chain owner, broadens his universe beyond Florida for the first time in more than 30 years when he opens Spec's in the South Lake Mall number two, Atlanta, in August.

And the founder of the present nine-store Florida chain isn't stopping there. "We are going to open 25 stores in the next two years," Spector prophesied. "And some of them will be bigger stores. The first Georgia store will be 8,000 square feet, about three to four times our present average."

Spector is not restricting his expansion to Florida and Georgia. He has leased a Greenville, S.C., mall location for early spring 1979 opening, he said.

In early fall this year, Spector will open a 2,100 square foot store in the Kendall Lakes Mall, South Dade, Fla.

Market Quotations

As of closing, June 29, 1978

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
53	34%	ABC	8	101	47%	47	47	- %
43	34%	American Can	7	312	42%	42	42	- %
17%	9%	Ampex	12	162	14%	14	14%	+ %
4%	2%	Automatic Radio	-	22	3	3	3	- %
26%	22	Beatrice Foods	10	716	25%	24%	25%	+ %
58%	43%	CBS	8	138	53%	52%	52%	Unch.
22	13%	Columbia Pictures	4	591	20%	19%	19%	- %
14%	8%	Craig Corp	4	19	11%	11%	11%	Unch.
45%	31%	Disney, Walt	15	201	40%	40%	40%	- %
3%	2%	EMI	5	1123	2%	2%	2%	+ %
19%	8%	Gates Learjet	8	99	18%	17%	18%	+ %
15%	11	Gulf + Western	5	349	14%	13%	13%	- %
15%	9%	Handleman	7	485	15%	14%	15%	+ %
6%	3	K-tel	13	29	5	4%	5	Unch.
6%	4%	Lafayette Radio	-	13	4%	4%	4%	- %
35%	22%	Matsushita Electronics	11	4	35	35	35	- %
56%	32%	MCA	9	104	49%	48%	49	+ 1%
49%	26%	Memorex	9	787	48%	45%	47%	+ 2
58	43	3M	14	675	55%	54%	55%	+ %
51%	35	Motorola	12	415	46	45%	46	+ %
29%	24%	North American Philips	6	20	28%	27%	28%	+ %
17%	10	Pioneer Electronics	13	15	17%	17%	17%	+ %
30%	6%	Playboy	45	776	23	21%	22%	+ %
30%	22%	RCA	8	372	27	26%	27	+ %
8%	6%	Sony	17	627	8%	8%	8%	+ %
13%	9%	Superscope	-	27	10%	9%	9%	- %
52	29%	Tandy	9	258	44%	44	44%	+ %
9%	5%	Telecor	6	26	7%	7%	7%	Unch
6%	2%	Telex	16	84	5%	5%	5%	Unch
2%	1%	Tenna	-	63	2%	2%	2%	+ %
16%	12%	Transamerica	6	421	15%	14%	14%	- %
40%	20%	20th Century	5	580	40%	38%	38%	- 1
45	29%	Warner Communications	8	81	41%	41%	41%	Unch.
17%	11%	Zenith	-	141	14%	14	14%	+ %

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	-	1	3	4	Integrity Ent.	8	15	3%	4
Electrosound Group	-	-	3	3%	Koss Corp.	20	48	6%	6%
First Artists	-	-	-	-	Kustom Elec.	-	-	3%	3%
Prod	6	58	5%	5%	M. Josephson	9	92	16	16%
GRT	-	3	1%	2%	Orrox Corp.	-	22	2 15/16	3 3/16
Goody Sam	-	-	6%	7%	Recolon	8	-	4%	5%
					Schwartz Bros.	4	-	2%	3%

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

Retail Chains Enjoy Upward Sales Spiral

• Continued from page 3

Schneider says, echoing Bergman's opinion. "We didn't have as many hot items in the second quarter of 1978. It seems that \$12.98 and \$14.98 sets grabbed the excitement. And that bad weather early in the year stacked things up. We are literally still feeling the effect. Unexpectedly higher returns have been slowed down through the entire period and we even noticed the same thing in our book division."

Alan Dulberger of 1812 Overture, Milwaukee, says "product is not cooking as it did last year. The delay of important product like Springsteen, the Stones and Foreigner seems to dull interest. There's an oversaturation of concerts. We are not selling tickets to the same degree this year. That music mania, the charisma in buying a ticket to a concert, is fading. I went to Los Angeles just for a day to study record store design. We'll open our largest store (3,500 square feet) late this summer. It has to be right. We must have more effective merchandising. I've found that good contest tie-ins with radio stations here are beneficial." Dulberger estimates his gross is up 12%. Milwaukee suffered its severest winter weather in years in February, he notes.

Dave Edwards of the four Warehouse stores, Houston, feels a little differently about product flow. "Look at the acts that blossomed. Bonnie Tyler, Peter Brown, Prince, Chuck Mangione and Gerry Rafferty. We've noticed a crossover in customers. More and more black customers are coming into white neighborhood stores. Houston business, too, has been boosted by new chain stores opening here." He and

Kay Moran agree that the inflated opening ad budgets help the entire industry.

Edwards differs with Dulberger about concerts. "More of our customers are buying tickets for Dallas and New Orleans concerts. They could not attend the Stones' gig here. It was sold out, so we sell them out-of-town concert tickets.

The Texas Willie Nelson concert really has them coming in, too."

Music Service, long-time rackjobbing/retailing Houston entity, is up 5%, Al Acuna reports. He agrees with the idea that product generally wasn't as good this year as last. He feels radio's shrinking playlists contributed. To recoup, his firm tried even harder to push catalog. Acuna stresses solid catalog names. The most recent restructuring of MCA's midrange pop catalog at \$4.98 is important to Music Service. Even if those albums are stickered at \$2.99, they represent a larger profit margin than does the normal and better than the \$7.98 specials tag.

Gary Barnard of United Distributing, Houston, which owns and operates some of the Evolution stores and racks others there, bolsters the theory that competition helps business. He's up 15% in his retail and one-stop areas. Competition makes his stores more aware of doing their best possible against the giant opening ad budgets. Some customers desert when new outlets open, but plenty come back and buy even more regularly after sampling new stores.

Steve Cook, general manager of Pipe Dreams, the four stores out of Green Bay, Wis., estimates a 15% gain. Lots of the rise is due to just (Continued on page 16)

JULY 8, 1978, BILLBOARD

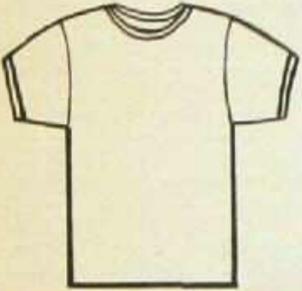
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WB Slips Retailers Wax Paper

LOS ANGELES—Accompanying each monthly shipment of new Warner Bros. releases is a slick 9x12 magazine called Wax Paper.

In its 2½-year existence, since replacing the previous in-house publication Circular, Wax Paper has supplied radio, press and retailers with biographical information in the form of interviews with both new and established artists as well as in-depth industry features—many historical in nature—sales figures, itineraries and photos.

Unlike Circular, described by editor Gene Sculatti as a "chatty p.r. magazine" whose 20,000 circulation was comprised chiefly of consumers, Wax Paper, with a circulation of 10,000, is "no nonsense product-oriented all tied to new records."

Says co-editor Joe Robinson: "Circular established the tradition of a light and humorous but informative yielding publication that tried to get the message of advertising across in a different way. Wax Paper is geared to information on all acts coming out. It's a vehicle to make something known about a group right from the beginning."

Since its debut in January 1976, the magazine has undergone various format transformations. Originally

10½ by 10½, Wax Paper was streamlined to its present shape about two years ago because "higher ups wanted a different look and editorial policy."

Says Sculatti on its former appearance: "Even though it reached the people, they didn't feel compelled to pick it up because of its size. It's now more magaziney."

The initial issue contained 24 pages. It is now averaging 44 pages. The increase is primarily due to increased record releases. Robinson says the main concern is to keep it under 50 pages.

And since Wax Paper is a house organ and void of advertising, its production costs of \$10,000 a month, or \$1 an issue (figure includes writers' fees and other variables) is a solid promotional investment. Postage charges are bypassed since Wax Paper is shipped from another department.

In its beginnings, editorial coverage was provided by three writers. Today, there is a network of 25-30 nationwide freelancers. Interviews are conducted in the city where the artist is located. Some are done by telephone.

The cover photo, says Sculatti, will seldom find a superstar on it because "it's the new acts that need the help."

Adds Robinson: "We try to be unpredictable with our covers." Recent first pages have included Bill Evans, Van Halen, the Rutles and most recently Carlene Carter.

Insofar as feature stores go, Sculatti says, "We look for music articles that would be covered by the rock press. We aim for the offbeat."

Most features are proposed by Sculatti and Robinson, although there are instances when the writer will come up with an idea. Recent features have been on Iron Curtain rock and the history of encores. "We compete, but not financially with consumer magazines," Robinson says.

Wax Paper conducted a phone survey 1½ years ago, contacting some 300 radio, press and retailers,

to determine how effective the magazine was. According to Sculatti, the results were "overwhelming." Among other things, they found Dr. Dimento's column the most popular and responded by giving him more space and leeway.

Retailers, it was discovered, leave Wax Paper on their counters because it supplies them with information as soon as the record arrives.

If an act expresses interest, it will be allowed final editorial approval. But in the case of new artists, the Wax Paper interview is usually the first one they've ever done and they are grateful for it.

Both Sculatti and Robinson emphasize that Wax Paper stories deviate from the usual press biography, with different writers used. And Wax Paper doesn't fall under the publicity department but under Derek Taylor's creative services department. The publication concept was the brainchild of label executive vice president Stan Cornyn.

There is also a VIP mailing list to managers of acts on other labels. Says Sculatti: "It presents a good image of Warner Bros. even before we have anything to do with them. It's distributed in 40 countries to our affiliates."

In addition to Sculatti and Robinson, the small staff consists of art director Mike Hollyfield, managing editor Judy Rhodes and editorial assistant Coral Cade. Louise Spencer, who has since departed, was instrumental in formulating the magazine's design.

Because of the response to Wax Paper, there have been joking suggestions to sell it on newsstands but Sculatti says "the company is not in the magazine business."

While other labels have their own in-house publications, such as Capitol's Innersleeve, A&M's Bullets and new Off The Record, Atlantic's Bulletin along with other label newsletters, none have managed to generate as much reader excitement.

ED HARRISON

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JAZZ STREET—Howard McGhee, Percy Heath, Bud Johnson and Barry Harris provide the music during ceremonies establishing the 52nd St. "Swing Street" Jazzwalk in honor of the many great jazz musicians who played in clubs on the street during the '20s, '30s and '40s.

Hard Rockers At Polydor Promoted Via Concert Tie

By ADAM WHITE

NEW YORK—Polydor has perfected an advertising and merchandising program to ensure that its hard rock acts, not always considered ideal airplay fare by many of the nation's AOR stations, sell records off the back of touring activities.

The scheme has most recently been employed for Rainbow during that band's two-month cross-country trek, and is now set to work on behalf of the label's latest British rockers, U.K., just beginning an American tour.

Key elements include plentiful in-store material and saturation time buys on local rock radio stations, latter usually running three or four days ahead of the act's appearance in the region.

Further radio participation involves catalog product and T-shirt giveaways, plus a number of co-promotions.

For Rainbow, this last ploy paid off particularly with a \$1.02 concert in Louisville, Ky., sponsored by WLRS, Sunshine Productions and Polydor; it drew 7,200.

Another show, at Long Island's Suffolk Forum, was taped for future broadcast by WLIR.

Print and retailer link-ups are also considered vital to the mix. For Rainbow in California, spots tied to the Warehouse web ran across 24 stations; an Odyssey package aired on 15 stations in the West.

"The basic idea is to make each and every tour date an 'event,'" explains Jerry Jaffe, Polydor's director, national promotion.

"It's practically the only way to go when radio is reluctant to expose certain hard rock acts, though it can only be done when the act is pow-

erhouse in-concert. In turn, the effect of all this activity and the subsequent disk sales will, we hope, feed back to the radio stations."

Prior to Rainbow, says Jaffe, the program was effective for Pat Travers. "Five weeks into AOR release of his last album, we moved around 60,000 copies. After the tour, it climbed to 160,000." The residual sell-off, continues the Polydor executive, was strong in market after market.

Jaffe agrees that U.K., whose first Polydor album is currently 97 on Billboard's Top LP & Tape chart, has enjoyed an easier time on the airwaves.

Nevertheless, the label's efforts for the band will follow the same route as Rainbow, with heavy time buys on radio and substantial merchandising support.

A number of station link-ups—Jaffe cites WABX in Detroit, WZMF in Milwaukee as just two examples—are anticipated.

Polydor's new promotion structure under Jaffe should also ensure that the U.K. plan pays off, he says. The executive supervises a staff including Jim Collins, now director, national singles promotion; Randy Roberts, special projects promotion manager; Andrea Ganis, secondary radio administrator; four regional promotion managers; and a soon-to-be-named album promotion director (see Executive Turntable).

CBS Intern Program; 11 Students Hired

NEW YORK—CBS Records' summer minority internship program gets underway this year with 11 black and Hispanic college students being employed at various CBS facilities throughout the nation.

The students have been given assignments in departments related to their academic careers, with seven interns placed in the New York office in the a&r, publicity, promotion, advertising and accounting areas, and four others assigned to the Elmhurst, Los Angeles and Minneapolis sales branches.

Police Scrutinize Killing of 5 Men

BOSTON—Police are investigating the slaying of five men in Blackfriars, downtown disco/restaurant, Wednesday (28). The victims were all killed by shotgun blasts and police theorize the killings were linked to organized crime and narcotics.

Saxophonist's Taylor & Motown Suit Is Dropped

PHILADELPHIA—The multimillion lawsuit filed in U.S. District Court here last fall by jazz saxophonist Grover Washington Jr., against Creed Taylor, Inc., and Motown Records, was settled out of court this week. The action by Washington and his G.W. Jr. Music Co. against the Taylor firm (CTI Records), independent record producers, and Motown, which distributed his records, charged breach of contract, failure to promote his records and bookings, questionable royalty payments and other contractual obligations involving the career of Washington, who also leads one of the top jazz units in the field.

Terms of the settlement call initially for the following: "All of the disputes between Grover Washington Jr., Creed Taylor, Inc., and Motown Records Corp. and their affiliated companies, and the pending lawsuits among them, have been settled by the partners as of June 22, 1978." The principals are restrained from making any comment on the settlement until an approved joint press release is circulated.

Washington's attorney in the action was Lloyd Zane Remick, of the law firm of Barksy, Lloyd, Remick, Attorney for Motown was Robert C. Osterberg, with Richard I. Wolff legal counsel for CTI.

LONDON COPS RAID DEALER

By PETER JONES

LONDON—The premises of a London record wholesaler, whose name has not been released, have been raided by the fraud squad of the Metropolitan Police. The raid marks the first time that the British Phonographic Industry has had the full assistance of the police in such a matter.

Taking part in the raid was Tony Hoffman, BPI attorney, who later that same morning addressed the BPI annual general meeting and told members, "We have made the police feel certain that the industry (Continued on page 61)

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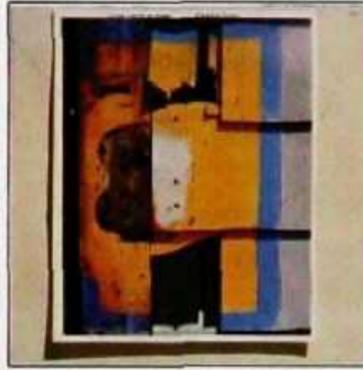


John Abercrombie

Keith Jarrett

Eberhard Weber
and Colours

Dave Holland



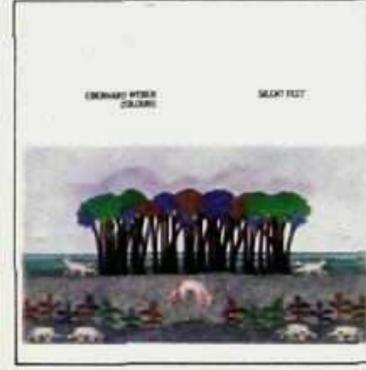
Characters

(ECM 1 1117)



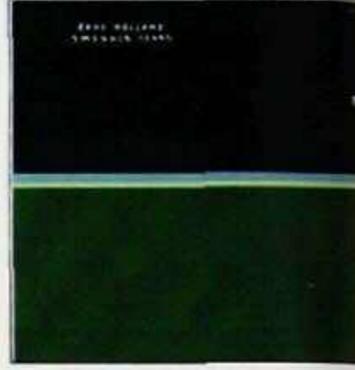
My Song

(ECM 1 1115)



Silent Feet

(ECM 1 1107)



Emerald Tears

(ECM 1 1109)

Layers and layers of guitar textures richly appoint this ultra-guitar album. John Abercrombie is the whole cast of *Characters* and a maker of intricate, multi-tracked songs that breathe naturally, seductively. This truly *solo* effort proves Abercrombie every bit as comfortable and capable in that capacity as he's been playing behind Gato Barbieri, Billy Cobham, Dave Liebman, Dreams and a host of others.

The man whose *Solo Concerts* was voted album of the year by *Time*, *Stereo Review*, *The New York Times*, and *down beat* brings together the quartet of Jan Garbarek, Palle Danielsson and Jon Christensen for *My Song*. Recognized in jazz, pop and classical circles, Keith Jarrett has won success with integrity, the likes of which colors this very melodic record from start to finish. His intuitive sense of the lyrical phrase has never been better articulated.

European "house" bassist Eberhard Weber is a veteran of countless sessions on the Continent and four albums for ECM, one, *The Colours of Chloë*, a German grammy award-winner. He's one of the leading practitioners of the solid-body stand-up bass, the most visible forum for which has been his band of a couple of years, *Colours*. It features ex-Soft Machine drummer John Marshall, expatriate reed/woodwind expert Charlie Mariano and pianist Rainer Brüninghaus. The music is as concerned with the dynamics of quietude as with virtuoso cookouts. The result is nothing less than sublime.

Dave Holland has played it all: from Miles Davis to Bonnie Raitt to Anthony Braxton to Vassar Clements. But on *Emerald Tears* he plays it all in the literal sense; everything on the record is Holland and his versatile bass. This rare glimpse at the world of the solo bass finds Holland tackling subjects worthy of several players, not to mention several instruments. But he delivers it all with total command.

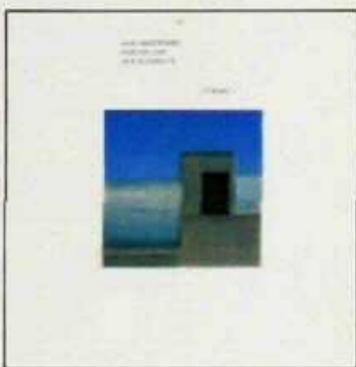
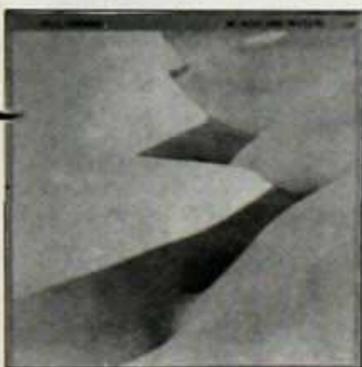


Bill Connors

John Abercrombie
Dave Holland
Jack DeJohnette

Pat Metheny Group

Egberto Gismonti



Of Mist and Melting

Gateway 2

Sol Do Meio Dia

(ECM 1 1120)

(ECM 1 1105)

(ECM 1 1114)

(ECM 1 1116)

Before Al DiMeola and Earl Klugh, the original electric guitarist in Chick Corea's Return to Forever was Bill Connors. Though at the forefront of pyrotechnical rock in those days, Bill has altered his realm here to that of the acoustic guitar, adding even further ideas and facility. He leads a quartet this time out composed of Jan Garbarek, Jack DeJohnette and Gary Peacock.

John Abercrombie with Dreams and Billy Cobham; Dave Holland with Miles Davis, Chick Corea, Anthony Braxton; and Jack DeJohnette with Miles, Charles Lloyd; make this quite a well-rounded trio, capable of playing, as this record illustrates, *anything*. An ambitious approach to improvisation.

Twenty-four-year-old guitarist Pat Metheny patents a whole new range of harmonic shadings on this, his third ECM effort. He and his young band have fashioned a mellifluous, shimmering sound rich and deep enough to drown in. The music favors *textural* as well as technical variety; yet the collective punch matches that of any of the "name" bands now operating in "jazz-rock" areas. Aided by pianist Lyle Mays, drummer Dan Gottlieb, and bassist Mark Egan, Pat Metheny further establishes the knockout power of the understated guitar.

Equally fluent on guitar and piano, Brazilian Egberto Gismonti may well be a household name after touring the U.S. this spring. His first album for ECM, *Dança Das Cabeças*, was voted pop international record of the year in Germany and record of the year by *Stereo Review*. This, his latest LP continually crosses over the line between the erudite and the popular. A very approachable cache of melodic invention.



23 INDEPENDENT DISTRIBUTORS

Big Sound Making It, But With a Style All Its Own

By ROMAN KOZAK

NEW YORK—Big Sound Records here is a young label enjoying a modicum of success with an unorthodox marketing point of view.

"We wanted to show the world that it didn't cost a fortune to make a record, it didn't take a million bucks to promote one, and that you can sell more records putting out good exciting music and then concentrating on the post-production process," proclaims Jon Tiven, general manager of the year-old label.

"I'll be the first person to admit that our graphics have been lousy, our promotion department understaffed and often lacking a distinct strategy, and our profile is too low in certain parts of the country," he adds.

Big Sound is distributed nationally by 23 independent distributors. As part of its effort to upgrade its visibility in the New York market, Big Sound has recently switched distributors and is now being handled by Sunshine Distributors.

Artists on the label include the Scratch Band, Van Duren, Yankees, Roger C. Reale and the groups Prix and Nelson Adeland Band on its Miracle Records singles label. Slogan for Miracle Records is, "If it's a hit, it's a Miracle."

Tiven says that sales for the Scratch Band and Van Duren have

surpassed 20,000 units each. This is with an advertising budget that's yet to reach four figures, a minimal production budget, and with artists who have had no previous musical careers in the public eye.

Tiven says the company doesn't spend a lot of money on promotion because, he says, it doesn't have that much money, and "it's better for our artists not to have to sell 100,000 records just to recoup promotion and production expenses."

Big Sound sells its own records at a subdistributor price of \$2.85 and has recently committed itself to maintaining the \$6.98 list price level.

Tiven says that though Big Sound is among the new progressive "left wing" labels, it has been accused by the new wave of not being "punk" enough.

"Perhaps we sell more records than is fashionable for new wavers; perhaps the Scratch Band and Van Duren are too mainstream to be considered for the new wave charts. And we get too much airplay to be herded in with the Radio Stars, the Jam and the Clash," says Tiven.

Big Sound Records is owned by its principals. President of the label is Thomas "Doc" Cavalier. Vice president is Rudolf Szlavi and the secretary is Richard Robinson. Advisors to the board are Marty Gant and Howard Tivan.

ABC STILL LOOKING

Wide World Buyers Remain Elusive

NEW YORK—ABC Record & Tape Sales has still not found a buyer for its eight remaining Wide World of Music stores, as it winds down its operation following the sale of rackjobbing interests to Lieberman Enterprises last month.

At the same time, the company is also still looking for a purchaser of its two electronics wholesaling facilities, not taken over by Lieberman, Mid-State Distributing headquartered in Des Moines, and Western Appliance Distributors in Seattle.

Herb Mendelsohn, ABC Record & Tape Sales president, says a "lot of interest" has been expressed by a number of prospective purchasers in the retail stores, although a deal remains to be implemented.

The stores are located in Seattle, Providence, Birmingham, Orlando, and in the Hampton Bays area of Virginia. Two that were sold, located in Arizona, went to swell the Wharehouse chain.

Bulk Mailing Centers Dying?

WASHINGTON—The Postal Service's network of automated Bulk Mailing Centers, bitterly complained of by commercial mailers of records and tapes, may have to be discarded, according to a recent highly critical General Accounting Office report on the operations.

As of June 3, the service began its new practice of allowing commercial mailers of records, tapes and books, to claim undelivered items after a 30-day waiting period—rather than selling them at auction.

The GAO survey calls the 21 mail centers a \$1 billion failure. Mailing rates keep going higher, and fewer parcels go through the centers, but in spite of the drop, deliveries rarely meet the on-time standards.

Mendelsohn, in charge of closing out ABC Record & Tape Sales, says he expects the procedure to be completed by the end of August. He and other key executives Steve Kugel and Karen Layland, expect to announce new industry affiliations shortly.

'Earth' Promotion Gets Down & Dirty

NEW YORK—RCA Records got down to earth and gave away gold in a recent contest in St. Louis to promote the Jefferson Starship "Earth" LP.

Done in conjunction with the local Streetside Records store, the contest asked people to bring in samples of the natural dirt from their back yards. The samples were then sent to a lab at Washington Univ. and the winners were judged on the proper pH balance of their soil.

First prize winner, Mark Berry, received an ounce of gold. Two runners-up received a complete Jefferson Starship catalog.

Jackson & Yancy Songbook Released

NEW YORK—The Theodore Presser Co. is distributing an 88-page songbook, "Our Love," containing the hits of the songwriting team of Chuck Jackson and Marvin Yancy.

The songbook, retailing for \$6.95, also contains photos of Stevie Wonder, Natalie Cole and Ronnie Dyson, artists who have had hits with Jackson-Yancy songs.

The book includes such songs as "Sophisticated Lady," "Our Love," "I've Got Love On My Mind," "You," "The More You Do It" and "Loving Power."



BENEFIT GIG—Deborah Harry, lead vocalist of Blondie, performs at New York's CBGB's during a benefit concert for Dead Boys drummer Johnny Blitz, severely stabbed several weeks ago. The Chrysalis group, as well as other guest artists, appeared during the four-day benefit run which netted an estimated \$8,000.

SALES MEET GRT'S FIRST

LOS ANGELES—The entire GRT Record Group is holding its first major sales conference in San Jose, Calif., Wednesday (5)-Saturday (8).

Onhand at the conference will be representatives from GRT's newly acquired Ranwood label, Birthright Records, plus Janus Records and executives from Beserkley Records, which recently entered an exclusive record and tape distribution agreement with GRT for the U.S. and Canada.

The GRT Group will have approximately 300 representatives at the four-day sales/marketing/promotion meetings. The labels are also expected to have individual product presentations.

Ranwood's major act is Lawrence Welk. Birthright Records is a gospel label. Beserkley acts included in the new distribution deal are Earth Quake, the Rubinos, the Tyla Gang, Jonathan Richman & the Modern Lovers and Greg Kihn Band.

Larry Welk, former vice president and general manager of Ranwood, is now president of the GRT Record Group. Chris Hamilton and Morry Goldman, both Ranwood vice presidents, also have joined GRT. Leslie Rosen, national publicity director for Janus Records, now holds the same position for both Janus and GRT.

E/A Ships Solo Orlando Album

LOS ANGELES—Tony Orlando's solo debut, set to ship Tuesday (11) on Elektra, is a collection of remakes produced in Muscle Shoals by Jerry Wexler. Wexler produced the original versions of two of the oldies, the Drifters' 1960 hits "Save The Last Dance For Me" and "I Count The Tears."

Creditors Plan Due

NEW YORK—The plan of arrangement for the repayment of creditors of bankrupt Jimmy's Music World is scheduled to be filed in court this week.

At a hearing last week, U.S. Bankruptcy Judge John J. Galgay was told that all details have been completed. Once the plan is filed, creditors will be sent copies and then vote whether or not to accept it.

HISTORIC MASTERS ON MARK 56

First 16 Of 200 Edison Albums Go Into Stores

By DAVE DEXTER JR.

LOS ANGELES—The first 16 LPs of a projected issue of 200 albums dubbed from original Thomas Alva Edison cylinder and disk masters will go into the marketplace this week.

"Some of these performances are almost 100 years old," says George V. Garabedian, president of Mark 56 Records in suburban Anaheim, who is personally producing the massive release.

"We have an exclusive arrangement with the Henry Ford Museum in Dearborn and with Greenfield Village for duplication rights to more than 26,000 treasured masters originally recorded and sold by Edison's firm," Garabedian notes. "By the end of 1980 we will have marketed 200 LPs covering every category of music."

Garabedian is enthused with the sound quality of the series.

"All the Edison music has been electronically reproduced by specially designed equipment to reproduce Edison's 'hill and dale' system of reproduction. Most all his records were made with a vertical cut, and were recorded acoustically. Only in his last years in the business—1926-1929—did the illustrious inventor go over to electrical recording."

In the first batch of Mark 56 releases, a wide variety of entertainment is offered.

One package features a number of long-forgotten vaudeville comedy routines. Two LPs are built around the stirring martial music of John Philip Sousa, Edison's number one seller. There is early, authentic music by the Gershwins from Broadway musicals and two albums contain tracks by Vernon Dalhart, perhaps the first country artist to make records. Victor Herbert and his orchestra are heard on yet another entry.

"We are striving for diversity in this first shipment," says Garabedian, who acknowledges his brightly packaged, attractive batch of LPs stands little chance of making the charts but who insists there is a place for them in the market.

"Schools and libraries will buy, and there's a built-in longevity as well," Garabedian says. "Each LP should increase in value as the years go by."

What's coming up in future Mark 56 releases?

Garabedian smiles. "There's so much attractive music available

from the Edison archives I sometimes am not quite sure which masters to modernize and package. But it's all valuable historically and we will feel our way along as we evaluate the 26,000 masters.

"We just might, somewhere along the line in the next couple of years, pop up with an LP which will step out, attract an abundance of airplay and wind up on the charts."

Rochester Gets Audiophile Shop

ROCHESTER—A new retail outlet opening here July 1 will devote itself exclusively to recordings and accessories for the audiophile.

Sound Image, to be opened in the suburb of Pittsford, will carry a complete stock of direct-to-disk and digital records, says owner Paul Perri.

Perri, who attended the recent Consumer Electronics Show to scout audiophile merchandise, says he got the idea for an audiophile specialty shop from visits to local record stores.

"Shops around town have been doing quite well with direct-to-disks," the retailer explains. "The idea has got to boom because there are very few records being produced today that can deliver satisfying sound at high levels," he states.

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ROCK CONCEPTS

6 Labels Vying For AOR Airplay, Sales With LPs

Continued from page 1

upon history and/or literature for their creative concepts.

Three are twin-pocket sets, and most feature the elaborate packaging (including multi-page illustrated booklets) that is often thought obligatory with the genre.

The contenders are:

- Polydor's "The Bible—A Rock Testament," featuring the Family of Love, with Demis Roussos and Jean Manson among the guest artists, and Paul Buckmaster and Martyn Ford as producers;

- 20th Century-Fox's "Ulysses—The Greek Suite," fronted by Ted Neeley and Yvonne Iversen, produced by J.J. Jorgensen;

- A&M's "White Mansions," with Waylon Jennings, Eric Clapton and Jessi Colter, among others, and Glyn Johns handling production;

- Columbia's "War Of The Worlds," including Justin Hayward, David Essex and Julie Covington in the cast, and Jeff Wayne as producer;

- Arista's "Pyramid" by the Alan Parsons Project, with Colin Blunstone and Pilot among the guest acts, and Parsons himself producing;

- Private Stock's "Phantom Of

The Opera" by Walter Murphy, with Gene Pistilli, Rene Geyer and B.G. Gibson also cast, and Murphy co-producing with Eddie Leonetti.

The six share common characteristics of rock concept albums, namely a sustaining storyline set to music, which features guest artists and musicians—often on loan from other labels—alongside the central performer(s).

Both the A&M and Columbia contenders are British brainchildren (Billboard, June 3, 1978), as is the Parsons project.

The Polydor double LP comes from sister company Phonogram's French operation, though it was recorded in the U.K. with local musicians.

The 20th Century and Private Stock packages have U.S. origins, though the concepts upon which they are based draw from Greek mythology and the work of a French novelist.

The various labels' promotion plans are just as much a mixed bag. Polydor's push for "The Bible—A Rock Testament" includes a special four-cut EP mailed to AOR stations nationwide.

"The titles chosen," says Jerry

Jaffe, director of national promotion, "are what we believe are most applicable for that radio format."

Tunes are "The Greatest Story," "Perfect Man," "Come And Follow Me" and "He Is Risen"/"Tell The Whole World."

Jaffe, who holds that the project's Paul Buckmaster (arranger on a number of Elton John albums) connection will help AOR acceptance, has written special liner notes for the EP.

He adds that a 45 will be issued later, most probably one of the songs from the promo disk.

The label has also serviced some 200 religious stations across the country with the \$12.98 package, and expects some positive reaction from the move.

Working "War Of The Worlds," Columbia is experimenting with a five-minute animated short movie showcasing the \$13.98 double album. This goes into 10 theaters per city in Indianapolis, Cleveland and Los Angeles, and joins, where possible, first-run prime features.

The film uses visuals from the two LP 16-page booklet with extra animations, plus excerpts of the music and Richard Burton's narration.

It is also being put on videocassette, for media and store promotion, while CBS branch staffs are looking at possible link-ups with local planetariums.

The album bowed June 18 across 150 stations via the "BBC Rock Hour" syndication, and Columbia is mulling tracks from the twin-pocket for single release.

20th Century-Fox launched "Ulysses—The Greek Suite" with an audio/visual presentation before 1,200 dealers, distributors and media representatives in Los Angeles June 8. That was taped for a television special, and also for store use.

The label has firmed a link with the Peaches retail web to screen videocassettes of "Ulysses" simultaneously in 16 locations before invited audiences on a July date to be fixed.

Stars of the set, Neeley (who appeared in the stage and movie versions of "Jesus Christ—Superstar") and Iversen, are out doing the rounds of tv talk shows, including Merv Griffin and Mike Douglas.

Marketing and management consultant for the project, David Gershenson, says there are talks in progress to stage "Ulysses" on Broadway later this year.

For "Pyramid," Arista has hosted a series of preview playbacks for radio personnel, retailers and media folk around the nation. Parsons' collaborator, Eric Woolfson, went on the premier tour which featured hologram and laser shows at some studio presentations, and a collection of Egyptian Hollywood props at the Los Angeles playback.

Merchandising support for "Pyramid," which moves to a starred 51 in its second week on Billboard's Top LP & Tape chart, utilizes the pyramid theme, with display dumps, laminated posters, streamers, stickers and other items.

The platinum success of Parsons' last album, "I, Robot," has paved the way, observers agree, for swift AOR acceptance of the new release.

A&M's efforts for "White Mansions" began with an Atlanta premiere, hosted by company chairman Jerry Moss and attended by some of the featured acts June 2.

The label has been unveiling the \$9.98 musical tale of the Civil War at media events since then, and is now formulating the second phase of its promotion.

A&M sources say it expects initial (Continued on page 75)



EAGER FANS—Singer Johnny Mathis signs autographs for an estimated 2,000 fans during a recent appearance at the record department of the Airway Department Store in Indianapolis.

Retail Chains Enjoy Upward Sales Spiral

Continued from page 8

more savvy on the chain's part. He feels hiring B.J. Crocker of Crocker/Bailey to handle their advertising has made their spots and print more meaningful.

Sam Shapiro has three fewer stores in his National Record Mart/Oasis skein than last year, but he's forging past 1977. The Oasis superstore experiment has contributed greatly thus far. The giant outlet trial has jelled to a point where 9,000 square footer readying outside of Columbus, Ohio, and a 12,500 and 8,500 square footer due at the turn of the year at sites which he can't divulge.

Memphis has been helped gener-

ally by a new radio station format, K-97, which melds black, disco and rock music. The new outlet is into all music, Roberta Fracchia, general manager of the three Poplar Tunes there, feels. "We've had no falloff in business since last Christmas. I wonder what this Christmas will be like? We've spent time improving our service, in retail as well as with our one-stop, and tried to better educate our personnel in the best retail methods," she says.

Angela Singer of Associated Distributors, Phoenix, which also operates the local Circles and Hollywood stores, reports steady growth each month over last year. She finds the climb evident in both the independent label and retail sides.

2 Labels Let 2 Flyers Fly 45s

NEW YORK—Two Flyers are in the air, as both MCA and Amherst work new releases by acts of that name.

The Amherst disk features a four-man combo from New York, bowing with "Send A Little Love My Way," produced by Larry Emerine.

The MCA record is the studio creation of producers Joe Saraceno and Heyward Collins, performing, with other musicians, several themes from the "Jaws II" movie.

That two acts should surface with the same (unusually spelt) name is coincidence, say both parties, and neither plans to change.

Amherst's David Parker claims that its Flyer was signed last year, when the quartet was known as Shelter. Prospective confusion with the ABC-handled label prompted the switch to Flyer—before MCA's 45 was released.

Flyer's debut album for Amherst, "The Only Game In Town," is set for release soon.

The MCA contender originates from the production company recently formed by Saraceno, who has a long history of involvement with studio-born instrumentals dat-

ing back to the Marketts, and Collins.

The pair has also placed vocalist Aki Hara with MCA, and is looking to find a new label home for Current, formerly with Playboy Records.

Publishers Tag Braun Chairman

NEW YORK—A steering committee was elected Thursday (29) to help guide the affairs of the organization of young publishers formed three weeks ago (Billboard, June 17, 1978).

With Arthur Braun of Dick James Music as chairman, members of the committee include Marv Goodman of Chrysalis Music, Bob Esposito of April/Blackwood, Leeds Levy of Rocket Music, Linda Wortman of Fourth Floor Music and Lou Ragusa of Music Equity.

Some 30 publisher representatives attended the meeting at the headquarters here of the National Music Publishers Assn., which hopes the new group will take on an active role in publisher affairs.

Braun says the next meeting of the group, still unnamed, will be Aug. 2, also at NMPA offices. There will be one or more guest speakers and the floor will be thrown open to a general discussion, he says.

For the Record

LOS ANGELES—In the record review of Harry Chapin's "Living Room Suite" which appeared in the June 24 issue, the Dixie Hummingbirds were incorrectly identified as the Dixie Mockingbirds.

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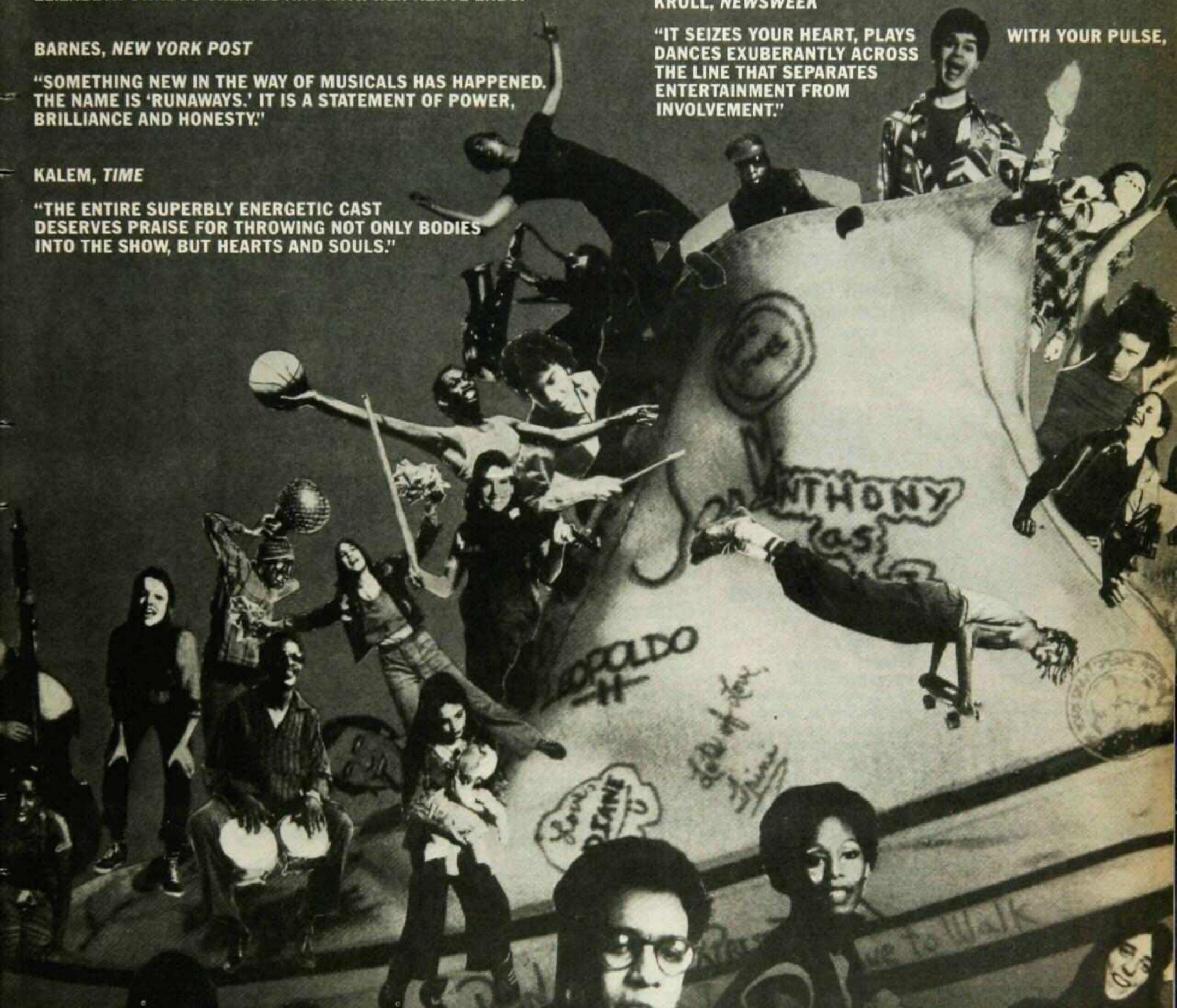
OLIVER, *NEW YORKER*

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KROLL, *NEWSWEEK*

"IT SEIZES YOUR HEART, PLAYS DANCES EXUBERANTLY ACROSS THE LINE THAT SEPARATES ENTERTAINMENT FROM INVOLVEMENT."

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THE ORIGINAL CAST ALBUM OF THE ELIZABETH SWADOS MUSICAL.
ON COLUMBIA RECORDS AND TAPES.

Audio/Visuals Phonogram Ploy

By ALAN PENCHANSKY

Most often, presentations focus on one artist or group and last from eight to 12 minutes.

The Barkays, William Bell, David Oliver, Statler Brothers, Crown Heights Affair, Kool & the Gang and the Cryers are among Mercury and Mercury-distributed acts to have gone into the video studios in the past year. Production activity is being carried out in Atlanta, New York and Memphis.

Knemeyer says the filming effort began about one year ago, and that before that time 90% of the visuals used by Mercury came from England and Europe. Today, the preponderance of material in use was lensed by the label.

"There's one thing that is the key, it's got to be highly visual," Knemeyer stresses. "One of the films we did turned out to be very static, the song was good but the visual wasn't there."

That type of shortcoming, says Knemeyer, "not only doesn't sell records but could hurt the artist."

Knemeyer says Mercury is highly satisfied with production work done at WREG-TV studios in Memphis, under the supervision of Jud Phillips, the label's Southern a&r chief.

"Somebody at RSO saw one of our videotapes that was done down there and went bananas," he explains. As a result, RSO arranged a lensing at the facility for its act Player.

The visuals promote on other fronts too.

Says Knemeyer, "You can walk into the producer of 'Midnight Special' and say look at this act. We sold one act to 'Midnight Special' on the basis of a tape. They were hemming and hawing; we showed them a dynamic tape and they bought the act."

"Maybe we would have sold them anyway, but it was easier," the publicist adds.

Other outlets for Phonogram-pro-

duced visuals have been recent discotheque promotion parties and presentations in hospitality suites hosted at conventions.

A three-monitor video playback system reportedly made Phonogram's hospitality suite a hit at the recent Black Radio Exclusive convention.

Here in Chicago, according to Cecil Hale, national r&b promotion/publicity director, audio-visual presentations timed to important new releases will be held regularly. The first of these promotional screenings was run recently at the Faces disco here.

Company plans to have the majority of its artists regularly before the cameras, with material to coincide with new record releases. Usually, two songs from the new album are put on film, with the performers lip-synching the record product.

"We dub off records because in most instances it will sound better," explains Knemeyer. "Everything is perfect that way, and it allows concentration on the visual aspect."

NMPA

• Continued from page 3

with 22 of these cases settled satisfactorily.

Investigation of two "substantial clandestine" operations, one in California and the other in Las Vegas, are nearing the litigation stage, he said.

Schulman pointed with pride to the recent \$90,000 settlement of infringement violations by the Unification Church of America. The "Moonies" also had to pay legal fees, he noted.

Ernest Farmer, president of Shawnee Press, and chairman of the NMPA print product committee, told of frequent meetings with music educator groups on fair use guidelines. He said that study is being made of licensing print duplication rights, a concept that has already gained attention in Britain and Scandinavia.

In order to secure more reliable industry statistics, NMPA in cooperation with other groups, is soon to give greater attention to a more structured print survey and publisher profile. NMPA is becoming known as the "crossover association," Farmer asserted, bracketing pop, standard and religious music in its membership.

In his opening remarks and at several points during the two-hour meeting, Leonard Feist, president of NMPA, reviewed the growth of the association, noting that the membership has grown to 107 publishers active in 18 states and the District of Columbia.

Sal Chiantia, president of MCA Music and former NMPA board chairman, delivered a short progress report (little was noted) on the new International Popular Music Publishers Assn.; Al Brackman of TRO Music, delivered a report on public relations; and attorney Peter Felcher brought members up to date on issues separating publishers and record companies on reserves held out against returns.

At a prior meeting on the same day all incumbent officers of NMPA were returned to their posts.

Officers are: Leonard Feist, president; Ralph Peer, Wesley Rose and Michael Stewart, vice presidents; Sidney Herman, treasurer; Ernest Farmer, assistant treasurer; Leon Brettlor, secretary; and Al Brackman, assistant secretary.



STAGE VISIT—Carly Simon and James Taylor visit Ry Cooder backstage at Carnegie Hall following Cooder's recent performance.

Radio's Frankie Crocker Fined

NEW YORK—Former WBLS program director Frankie Crocker pleaded guilty Thursday (29) to a charge of failing to file an income tax return in 1974.

Crocker's income that year was claimed by the government to be \$30,000.

U.S. District Judge William C. Connor sentenced Crocker to three years of unsupervised probation and imposed a \$5,000 fine to be paid within sixty days.

The court's action leaves no remaining charge against Crocker.

Rubinson Producing

LOS ANGELES—David Rubinson will produce the new Warner Bros. Peter, Paul & Mary album to be released later this summer in conjunction with the act's national tour starting Aug. 11.

Rubinson replaces original producer George Martin who had to step aside due to time conflicts on the post-production of "Sgt. Pepper's Lonely Hearts Club Band."

Garner's Records Pirated, Mgr. Says

NEW YORK—Estate of the late Erroll Garner last week launched a fight against allegedly pirated recordings of the pianist/composer.

Martha Glaser, who managed Garner for more than 25 years, believes the disks in question are being shipped from a plant in Milan, Italy, along with others from France and some of domestic origin.

Glaser claims the Italian recordings were taken from product Garner made in the '40s for transcription, only.

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Chicago Medical Group Plans Sale Of Old And New Records

CHICAGO—A giant week-long sale of new and used records and other music-related merchandise will be staged here in the fall by a non-profit medical foundation.

The Les Turner ALS Foundation is seeking donations of records,

Stones Sue For Tongue & Lips

NEW YORK—The Rolling Stones have obtained a preliminary injunction against the further sale and distribution of T-shirts manufactured by companies not licensed to reproduce the group's registered trademark or name.

Named as defendants in a suit filed in U.S. District Court, Brooklyn, are Scorpio Screens, Great American Screen Designs Ltd. and a company identified as Down Home. The Stones are charging that the latter two concerns are one and the same company. Plaintiffs are listed as the individual members of the group, with the exception of guitarist Ron Wood, and a Dutch firm, Musidor B.V., which owns the trademark registration on the Stones' tongue and lips logo.

One of the defendants, Scorpio Screens of Freeport, L.I., has agreed to a permanent injunction, signing a consent decree prior to a trial, set for Aug. 3 before Judge Eugene Nickerson. Great American Screen is based in Brooklyn.

tapes, sheet music, musical instruments and stereo equipment for its Mammoth Music Mart, scheduled for Sept. 15-21. The sale will be held in a circus tent erected at the Old Orchard Shopping Center here.

Collection centers for the drive have been set up in banks, fire stations and retail stores. Radio station WFYR, which has affiliated itself with the fundraiser, is operating a special collection van throughout the summer.

Money received from the sale reportedly will go toward development of an ALS research project. The disease, Amyotrophic Lateral Sclerosis, is popularly known as the Lou Gehrig disease.

American Bandstand's Dick Clark is serving as chairman of the fundraising effort. Clark, who was here for initial publicity efforts, will return for the actual sale.

Los Angeles 'Day' For George Benson

LOS ANGELES—George Benson is the first personality to have a weekend in L.A. proclaimed in his honor. Mayor Tom Bradley has designated Saturday (8) and Sunday (9) for this purpose, in recognition of Benson's soldout engagement at the Universal Amphitheatre July 6-10 and his platinum WB album "Weekend In L.A." recorded live at the Roxy here last fall.

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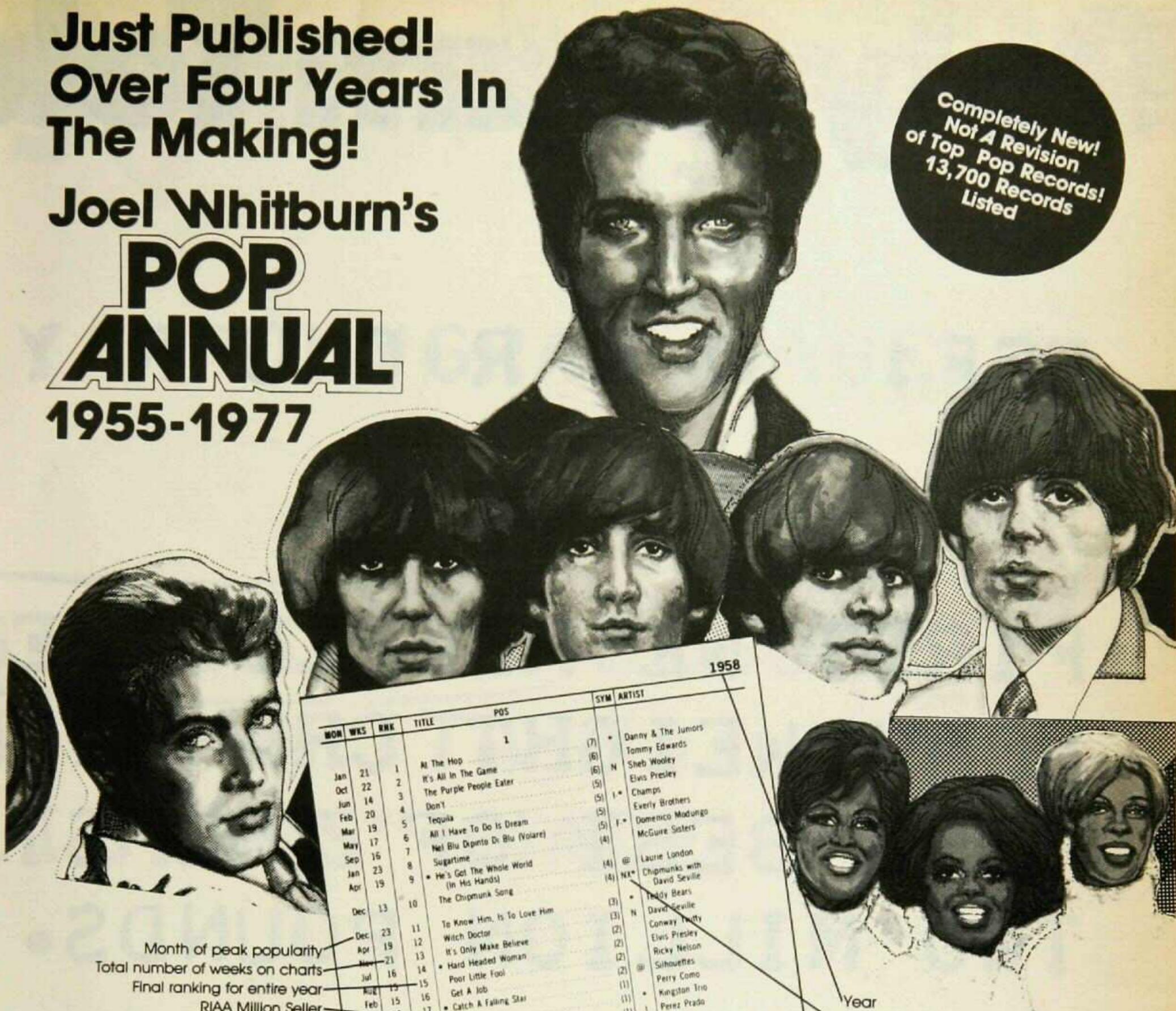
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Jan	21	1	Hi The Hop		(6)	Tommy Edwards
Oct	22	2	It's All In The Game		N	Sheb Wooley
Jun	14	3	The Purple People Eater		(5)	Elvis Presley
Feb	20	4	Don't		(5)	Champs
Mar	19	5	Tequila		(5)	Everly Brothers
May	17	6	All I Have To Do Is Dream		F*	Domenico Modugno
Sep	16	7	Hel Blu Dipinto Di Blu (Volare)		(4)	McGuire Sisters
Jan	23	8	Sugartime		(4)	Laurie London
Apr	19	9	He's Got The Whole World (In His Hands)		N**	Chipmunks with David Seville
Dec	13	10	The Chipmunk Song		(3)	Teddy Bears
Dec	23	11	To Know Him, Is To Love Him		(3)	David Seville
Apr	19	12	Witch Doctor		(2)	Conway Twitty
Nov	21	13	It's Only Make Believe		(2)	Elvis Presley
Jul	16	14	Hard Headed Woman		(2)	Ricky Nelson
Nov	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	Love Star		(1)	Everly Brothers
Sep	18	21	Bird Dog		(1)	Platters
Apr	17	22	Twilight Time		(1)	Coasters
Jul	16	23	Yakety Yak		(3)	Four Preps
			10 Miles (Santa Catalina)	2	(3)	Ricky Nelson Chuck Berry

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Total number of weeks on charts
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RIAA Million Seller
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Title
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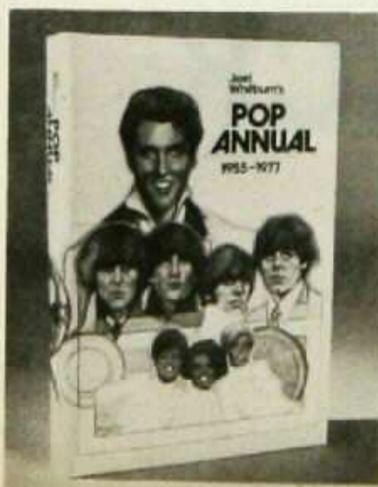


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"AND THEY'RE OFF"

Chi Horse Race Promo Proves a Sales Winner

By JIM McCULLAUGH

LOS ANGELES—Horse racing bets as prizes proved a stimulating sales incentive for a recent Chrysalis and M.S. Distributing Co. in Chicago merchandising contest.

The unique, month long campaign beginning May 10 and ending June 10 saw more than 82 accounts in Illinois, Indiana and Wisconsin participating and resulted in substantial plus business for everyone, according to Stan Layton, national sales manager for Chrysalis.

M.S. Distributing Co. and Chrysalis Records placed bets on every horse in every race at Sportsman's Park in Chicago on June 20. They also placed bets on every possible winning combination in that day's Daily Double (the winning horses of the first and second races, respectively) and every possible winning combination of the Trifecta (the first, second and third place winners, respectively, in the last race).

Those winning combinations for the Daily Double and the Trifecta as well as a parimutuel ticket for every horse in every race at Sportsman's Park on that date were then awarded as prizes in a merchandising contest focusing around three recent Chrysalis releases including "Heavy Horses" by Jethro Tull, "Double Trouble" by Frankie Miller and "Please Don't Touch" by Steve Hackett.

Interested accounts filled out an entry blank which they returned to the label May 10. Display material was subsequently shipped that included posters, album jackets and mobiles.

Any account that played any one of the three albums in-store was awarded a parimutuel ticket. That qualified them to enter the display contest for a shot at the Daily Double and Trifecta. M.S. and Chrysalis personnel checked all entered accounts for in-store play.

To be eligible to win the Trifecta/Daily Double contest, all three LPs had to be creatively displayed and merchandised together using available point of purchase material. Accounts were able to improvise and use additional materials but the display had to feature all three LPs and utilize some Chrysalis items. Accounts then photographed their displays and sent them to Chrysalis in care of M.S. by June 10.

Winners were based on creativity and originality of display with first prize the winning Trifecta combination of \$445, and second prize the winning Daily Double combination of \$443. Winners were treated to dinner at Sportsman's Park the day of the race.

Debbie Drozek of Record World Music, Waukegan, Ill., won first prize and Chris Landry of Pipe Dreams, Green Bay, Wis., won the second prize.

"The three main factors for selling were utilized," according to Layton. "Those being radio airplay, in-store airplay and imaginative displays. The foreseeable success of the contest urged accounts to buy large quantities of the Tull, Hackett and Miller albums."

Irakere Gig

• Continued from page 3

sound was a marked contrast to the evening's earlier all-acoustic program and this contrast resulted in a number of persons more interested in acoustic, soft jazz, leaving the hall.

Those who stayed after host George Wein announced a special surprise performance received a first looksee at possibly Cuba's top jazz/fusion musicians.

Originally Irakere had been tagged to play on the bill with George Duke, Flora Purim and Airto, but the length of those three artists did not allow ample time for another act.

So Newport officials shifted Irakere to the acoustic program since it was anticipated that it would have time available at the end for an added attraction.

Irakere's instrumentation of four horns, three percussion, drums, keyboards, bass guitar and electric guitar includes three major solists.

They are Paquita Rivera on alto sax, Chucho Valdes, pianist and group leader, and Arturo Sandoval, trumpet.

Ferguson, Getz and Dizzy Gillespie had been backstage during the set, with Valdes bringing them out for an encore—a Newport rarity—when the audience responded strongly to the band's music.

As Ferguson and Getz soloed, Irakere played two-bar exchanges between sections, the horns and saxes also inventing riffs behind the Americans. The round robin exchanges helped build the tension with Ferguson and the band's own high note specialist getting into a cutting contest—which for diplomatic reasons should be called a draw.

Tuesday, the day before the concert, Irakere's rehearsal in Manhattan drew a number of top jazzmen and critics, all of whom seemed impressed with what they heard.

MOVIE REVIEW

Tasteful Tribute Surfaces In Lynyrd Skynyrd Short

LOS ANGELES—The awesome power of film as a medium for practically instant emotional as well as informational communication is best demonstrated by the short documentary, according to some film makers. An excellent example is the 15-minute musical short, "A Tribute To Lynyrd Skynyrd," now playing nationwide in 80% of the theatres showing "Grease."

A joint effort of MCA Records, Sir Productions and sponsoring Pepsi-Cola, the featurette was intended originally to be released this summer as a promotion for the Southern rock outfit's soon-to-be-released musical roots LP, comprised of cuts recorded in 1971.

The plane crash last year, which claimed lead singer Ronnie Van Zant, guitarist Steve Gaines and backup vocalist Cassie Gaines, transformed the album into an epitaph, to be entitled "The First ... And The Last," and the film from promo into a celebrative tribute.

Nothing was changed within the film after the crash, per surviving members' wishes. However, the final frame of live footage is frozen mid-action while a brief explanation of the tragedy silently passes.

But this sobering conclusion appears in stark contrast to the joyous mood carried throughout preceding footage, which combines individual interviews with live performances filmed at Anaheim Stadium near here two months prior to the crash.

Included are powerful versions of "Street Survivors" cuts "You Got That Right," "I Know A Little" and "That Smell," plus the band's anthem, "Sweet Home Alabama." The classic "Free Bird" closes the film, following an explanation of the song's meaning from Van Zant himself.

The opening sequence tastefully sets up the film as an entity in itself, as well as its more somber meaning in view of later events. An early morning view of Van Zant and guitarist Gary Rossington fishing on a lazy Southern river while casually swapping fish stories is slowly overdubbed with the sounds of 50,000 fans screaming prior to a concert. Suddenly the screen splits, showing the fisherman below and the entire group walking onstage above.

The technique is used effectively by director Alan Shalleck throughout the piece, constantly comparing the band's rural roots to its musical statement.

A surprisingly humorous interview is included with one Leonard Skinner, former gym coach of several band members and inspiration for the act's name.

Overall, the film combines sensitivity, humor and exciting southern rock with graphic insight into the members' lives and backgrounds, leaving the viewer wishing that somehow the band's musical lifespan could continue.

RAY HERBECK JR.

Keefco Bows In L.A. As Offshoot Of British Outfit

• Continued from page 3

Weaver emphasizes. "While we've done singles and part of LPs, we're looking to build a reputation as the company for such product."

Admitting there's a long way to go in convincing the industry of the potential return for the substantial investment—\$15,000 or more for a simple promo—he's convinced Keefco is on the right track.

A highly effective 10-minute demo videocassette offers a sparkling glimpse of some of the company's recent work. Called "Shoot For The Stars," the tape includes Kate Bush in "Wuthering Heights," her first big U.K. single; Lonnie Donegan's 20-year comeback bid, with "Rock Island Line;" Blondie in an intriguing trio of "Denis," "Detroit 4-4-2" and the new single "Touched By Your Presence;" Bob Marley in a live convert highlighting "Exodus," and U.K. favorites Showaddywaddy and the Brighthouse & Rastrick Brass Band, among others.

Here in the U.S., the company has completed projects for Leo Sayer and Tavares, and is currently working on a major project, "Femme Rock," built around two distaff artists including Kate Bush.

"She turned the corner for us with EMI," Weaver notes, "and helped us get to Paul McCartney. Keef & Co. recently flew to Scotland to help produce a tape from Wings' new LP—a \$55,000 job built around the new single 'I've Had Enough.'"

"We want to do more concerts and fewer promos, as they're more challenging and offer far more potential," he observes. Some earlier work in the U.K. resulted in the sale of four half-hours to WABC-TV here that ran back-to-back on two nights in February as 'English Rock Concert.' Featuring the Little River

Band, the Ian Gillan Band, the Foster Brothers and Strapps, the concerts brought good enough ratings to encourage current talks with KABC in Los Angeles and other outlets.

The programs are handled through Video Visuals, the firm's distribution arm, which has been successful in many global markets, making the annual MIP-TV mart in Cannes each spring an important outlet, Weaver says.

"The income the record companies and artists get from royalties on these sales help recoup the promotion costs," he observes. "This is the biggest problem we face in the U.S.—showing how it's going to 'turn a buck' for them, as opposed to the U.K. situation with the BBC where limited audiences are seen as just as important to sales."

Both he and McMillan are convinced the future is now as far as video opportunities for record artists are concerned. STEVE TRAIMAN

Specialty House Into Promotion, Marketing

NEW YORK—Factors Etc. Inc., the giant merchandising company for posters, heat transfers and other specialty items, is moving closer to the music business itself with a new entertainment division for the promotion and marketing of new talent.

The company has signed a five-year exclusive pact with Crystal Haze, a new 10-man rock group. It is negotiating with three different labels for the group.

Last year Factors got exclusive worldwide merchandising rights to Elvis Presley paraphernalia, negotiated with Col. Tom Parker shortly after the singer's deathrighted material

Kirshner Group Seeks Act Preferences For Products

• Continued from page 3

involved in similar activities. As an example of the new concept, he points to Roy Clark's avid interest in pinball machines that led to a customized "Superpicker" model from Fascination Ltd. in Chicago.

The company did so well with this first unit, that a second went into production a year ago—"The Entertainer," tying in with Clark's triple honor from the CMA as entertainer of the year. Between 8,000 and 10,000 unit sales are projected by Fascination.

"Once we have the musician matched with the product or service, we'll work out the best package possible consistent with the company's objectives and the performer's time," Fisher points out. "This could encompass personal in-store appearances, company events, training film involvement and any other ideas in addition to radio, tv or print ads."

While more artists are involved with products—particularly in the home electronics field—than ever before, both he and Kirshner feel the market is mostly untapped.

Ella Fitzgerald and now Melissa Manchester have become well-known for the Memorex tv/print campaign; B.B. King for Technics, Barry Manilow for JVC and a vari-

ety of artists for Craig car stereo including the Beach Boys and Ringo Starr most recently, are just a few of the major names.

However, far more tv and movies stars are into the endorsement business, with much more overall involvement in the various company marketing and merchandising plans.

"CES was the kickoff show for us," Fisher notes, "and we got into the concept with a number of key manufacturers. Questionnaires of interest distributed through the show brought more than 122 replies, an indication that the consumer electronics industry is ready for the idea."

Kirshner and his syndicated "Rock Concert" were the key selling points in the new group's kickoff campaign in Chicago, focusing on his relationship with the acts in getting their feedback on hobbies and interests tailored to those of interested companies.

"By only using people who really dig the product, we're way ahead from the start," Fisher says. "A star's image is a very accurate tool for targeting a product directly to its prime consuming market."

The new subsidiary has offices with Kirshner here and in L.A., with other branches in Miami, Montreal and London.

RSO, Polygram Meld Campaign For Bee Gees

LOS ANGELES—RSO Records and Polygram Distribution have coordinated a comprehensive marketing campaign called "Discover the Bee Gees," to draw attention to the RSO Bee Gee catalog.

The program, in effect since June 1, affords accounts a 5% discount off invoice as well as advertising and merchandising programs. Albums covered include "Odessa," "Main Course," "Gold, Vol. 1," "Here At Last... Live" and "Children Of The World."

According to Mitch Huffman, RSO national sales manager, the program has resulted in twice the amount of sales on those albums in June.

Merchandising aids in the form of special Bee Gee order pads, posters, mobiles and iron-ons displaying the campaign theme, "Long before you got the fever, the Bee Gees were making great music," are available to record stores, one-stops, rackjobbers and all RSO Records and Polygram distribution customers.

As part of the marketing effort, a national display contest has been set up. The two accounts with the most creative window or in-store display will win duplicate prizes of an all-expense paid trip for two to the Hollywood premier of "Sgt. Pepper's Lonely Hearts Club Band."

SEEKS NOSTALGIA VALUE

Philly's WSLT In Change To WIBG

OCEAN CITY, N.J.—With the FCC rejecting the objections voiced by the Fairbanks Broadcasting Company of Pennsylvania, original owners of the WIBG Radio call letters in Philadelphia, WSLT changed its call letters to WIBG. Once the leading rock station in the '50s, the WIBG call letters lost their listening magic to WFIL in the Philadelphia market and Fairbanks last year changed its call letters to WZZD.

Nonetheless, Salt-Tee Radio Inc. figured that WIBG still has more than nostalgic value to many listeners and not only hooked onto the name, but is also planning a big promotional campaign to give new birth to a rock music legend. Former WIBG personalities are also being sought out to rekindle the old listening feeling. The present on-air staff, however, will still remain at the mike, and instead of the rock image which WIBG projected in recent years, the new WIBG will present a new contemporary format.

Robert Simpkin, executive vice president of Salt-Tee Radio, said the change in the AM station's name will have no effect on WSLT-FM, which will retain its call letters and its beautiful music format aimed for an older audience of 30 and above.

While Ocean City and the nearby resort communities in South Jersey are a haven for youths and rock night club abound in the area, the resort radio stations are not heavy into rock music. Rather than com-

pete with the Philadelphia rock stations that can be picked up on the beaches by youths with their transistor radios, the other two major music stations in the resort market have created their own musical identities.

WMID-AM in Atlantic City recently changed to a format which it describes as "intellectual rock." It dropped its Top 40 playlist in favor of AOR with a playlist of the 13 top albums, although it still continues to list to 40 top singles. WMID's FM companion, WGRF offers a "mellow sound" format set up for the station by Drake-Chennault Contempo 300.

In Wildwood, WCMC-AM and its sister station on the FM side, do not hold to rigid playlists as the larger stations do. WCMC's Carl Owen said the stations compile a Top 20 of their own from Billboard and other trade sources. While the deejays have some leeway to play their own choices, station owner Bill Watring makes sure that no recordings get by that might be considered offensive, have meanings or deal with drugs. Only in the summer months, with young crowds swarming all over the resort, is there a marked increase in programming rock music, going back to the regular programming after the vacation season is over.

For the contemporary format at WIBG here, a Top 40-45 playlist, according to station manager Ron Miller, is being compiled by programming director Charlie Miller and music director Steve Heidt. The playlist records are then categorized in four ways, depending on whether they're rising or falling on the charts, and whether they are new or older songs. The station previously had an oldies format, and while the fans who liked to listen to the oldies of the '50s and early '60s were loyal listeners, they just didn't make a large enough mass audience.

For the sister WSLT-FM station, beautiful music is programmed by Syndicated Master Broadcasting Co. of Morrisville, Pa. The FM station makes a point that its commercial load is the lowest in the area with only 10 commercials an hour.

Quadcasting Is Still Alive, With Little New Software

By STEPHEN TRAIMAN

NEW YORK—Despite the absence of much new 4-channel software, there apparently is still an interest on the part of FM broadcasters and the public for quad broadcasting standardization, with CBS's SQ matrix system favored.

A just completed analysis of 2,569 responses to the FCC's July 1977 Notice of Inquiry on FM quadraphonic broadcasting conducted by the CBS Technology Center in Stamford, Conn., checked 374 from broadcasters and 2,195 from others.

While Ben Bauer of the Center acknowledges that "we've been encouraging people to respond to the inquiry and to vote for SQ with demonstrations and ballot handouts," he notes "the NQRC has done the same for discrete quadcasting."

A special booth at the November 1977 AES in New York was highlighted by a large survey form, with

Radio Show Sparked By Holly Movie

LOS ANGELES—Creative Radio Shows here has tied into the current hit film on Buddy Holly with a four-hour syndicated program entitled "The Legend Of Buddy Holly" which, according to president Darwin Lamm, contains interviews with Holly and others plus original music material never before released.

"Our host Jim Pewter was a newspaper reporter at the time of Holly's last tour," says Lamm. "He interviewed Holly, all the Crickets and Ritchie Valens, plus taped material never released on record." Valens died in the same plane crash which claimed Holly and the "Big Bopper," J.P. Richardson.

Also included are interviews with Dick Clark, Alan Freed, Waylon Jennings, Little Richard and Bobby Vee, says Lamm.

Of particular interest, he adds, is a simulated "last performance" by Holly which follows the final show song-by-song and artist-by-artist.



FORUM COMPETITION—Bonneville Broadcast Consultants president Marlin Taylor is in charge of 1978 Billboard Competition for Air Personalities, Program Directors, Radio Stations, and Record Promotion Executives. For complete details see the entry form with the radio pages of this issue. Taylor is also a member of the advisory committee to the 11th annual Billboard International Radio Programming Forum which is being held at New York's Americana Hotel, August 9-12. The competition is being held in conjunction with the forum.

Quadcasting Is Still Alive, With Little New Software

attendees urged to fill out copies there and check off their desires on quadcasting and best-liked modes.

(Continued on page 44)

KHOW JOCKEY ON PROBATION

DENVER—Denver radio personality Hal Moore has been given two years' probation after pleading no contest to a conspiracy charge related to an attempt to falsify his station's audience ratings.

Moore, a DJ on KHOW, was indicted along with other radio personalities in Denver for attempting to falsify ratings for the purpose of increasing the amount of money the station could charge for advertising. A grand jury investigation is continuing.



LOCAL VISIT—Keyboardist Stanley Cowell discusses his Galaxy LP "Talkin' 'Bout Love" with KRE, Berkeley, Calif., program director Rob Singleton. That's Fantasy's Terri Hinte listening to the interview.

FCC Slaps KCCT With Short Renewal In Rebuke

WASHINGTON—The FCC has handed a short renewal term to top-rated KCCT in Corpus Christi for allegedly withholding airplay of recordings from groups who refused to perform free at no-charge concerts put on by the station to raise its ratings.

The station may also be liable for a \$10,000 fine for failure to log as commercial time the heavy ad-lib promotion and plugs for its free concerts. Station management is accused of operating "in an anticompetitive manner."

Manuel Davila Jr., manager and 40% owner of KCCT, says his deejays must follow a set music formula to ensure equal selection of records. But the FCC found deejays heavily promoted the concerts and devoted "extensive air time to records of the concert artists appearing."

The commission says it found the deejays were virtually free to play any record they wished and "rarely followed" the station formula claimed by Davila.

Complaints of local club owners and band members said groups performed free for KCCT concerts to gain record exposure.

The clubs not only lost business to the free KCCT concerts, but said they could not buy advertising in amounts to compare with the deejay promotion of free station concerts.

The FCC says KCCT sponsored about 12 concerts and dances between May 1976 and July 1977, all but two of which were free to the public. Also, most of the bands performed without charge for KCCT.

The station has until July 15 to pay or contest the forfeiture. Renewal will run to Aug. 1, 1979.

RAM Research Salvages Diaries From Postal Fire

LOS ANGELES—What could have been the "ultimate nightmare" for any radio ratings service ended like a dream recently for RAM Research in San Diego.

A weekend fire at the main post-office in suburban El Cajon, where RAM is located, delayed by 48 hours mailing of diaries for placement in seven of the firm's 63 markets—New York, Philadelphia, Boston, San Diego, St. Louis, Omaha and Louisville.

"We immediately thought the worst," says operations manager Susan Chandler, "that our complete sample would be lost—so those days of service in the markets would be unavailable to us."

However, RAM diary placement teams sifted through the charred remains of various postal trays and managed to reconstruct about 85% of the mailing; 15% was totally lost.

"The markets received our diaries in time for samplings to be valid," Chandler asserts.

RAM bases its computerized ratings service on daily diaries placed in different households seven days a week, followed up by phone calls

from staff in San Diego. Ratings are consequently available on a weekly, monthly or quarterly basis.

SYNDICATOR'S POLL PICKS 'HEY JUDE'

NEW YORK—"Hey Jude" by the Beatles has been selected as the all-time number one record in the National Hall of Fame by listeners to Drake-Chenault stations.

Balloting for the all-time top 10 was conducted in late May in more than 50 markets. The stations air the special one-hour countdown on July 4.

Grabbing the number two position was "Stairway To Heaven" by Led Zeppelin. "Can't Help Falling In Love" by Elvis won third position, the Beatles' "Yesterday" came in fourth, and Simon and Garfunkel's "Bridge Over Troubled Water" rounded out the top five.

The remaining top 10 were: six, "Color My World" by Chicago; seven, "Cherish" by the Association; eight, "Night Fever" by the Bee Gees; nine, "Mandy" by Barry Manilow; and 10, "The Way We Were" by Barbra Streisand.

Participating stations included KIQQ Los Angeles, WBKZ Baltimore, KNBQ Seattle, WLEV Allentown, and WZEE Madison, Wis.

'Junk' Phone Calls Eliciting Industry Action

NEW YORK—Elements of the broadcasting industry are getting in on the controversy on whether the FCC should ban so-called "junk" telephone calls.

The issue began with efforts to curtail companies selling products by phone using computerized equipment and recorded messages to reach large numbers of households, but the question has broadened to the point Arbitron and the NAB feel such federal regulation would interfere with telephone calls made to measure radio listenership. The NAB told the FCC that there are many types of calls "which benefit both broadcasters and society at large, including public opinion polls, and audience research surveys" which should not be banned. Arbitron's parent company Control Data also filed an objection to the commission.

NAB says it strongly opposes any rule which would limit broadcasters' ability to use the telephone in serving the public.

The industry organization said "it is particularly important that the commission not prohibit the making of unsolicited calls to unlisted numbers. Telephone surveys, when unlisted telephones are used, provide the best economically viable tool for sampling a broad cross-section of the entire population to be surveyed."

There seems to be no concern at present over calls stations place in connection with promotions and contests, but the concept to ban all "unsolicited" calls could possibly affect such activity.

JULY 8, 1978, BILLBOARD

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

- FOREIGNER—Hot Blooded (Atlantic)
- FRANKIE VALLI—Grease (RSD)
- PABLO CRUISE—Love Will Find A Way (A&M)

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

- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD)
- ★ FRANKIE VALLI—Grease (RSD) 21-11
- ★ TOBY BEAU—My Angel Baby (RCA) 34-24

KRIZ—Phoenix

- BARRY MANILOW—Copacabana (Arista)
- FRANKIE VALLI—Grease (RSD)
- D★ LOVE & HISSSES—Thank God It's Friday (Casablanca) 14-4
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 16-9

KTRT—Tucson

- FOREIGNER—Hot Blooded (Atlantic)
- ANDY GIBB—Everlasting Love (RSD)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 14-8
- ★ COMMODORES—Three Times A Lady (Motown) 28-22

KQEO—Albuquerque

- CHARLIE—She Loves To Be In Love (Janus)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ JOE WALSH—Life's Been Good (Asylum) 32-25
- D★ ROLLING STONES—Miss You (Rolling Stones) 14-8

KENO—Las Vegas

- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- PETER BROWN—Dance With Me (Drive)
- ★ FRANKIE VALLI—Grease (RSD) 32-20
- ★ CARLY SIMON—You Belong To Me (Elektra) 10-3

Pacific Northwest Region

TOP ADD ONS:

- GENESIS—Follow You, Follow Me (Atlantic)
- WALTER EGAN—Magnet & Steel (Columbia)
- BARRY MANILOW—Copacabana (Arista)

PRIME MOVERS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- FRANKIE VALLI—Grease (RSD)
- PABLO CRUISE—Love Will Find A Way (A&M)

BREAKOUTS:

- (D) DONNA SUMMER—Last Dance (Casablanca)
- HEATWAVE—The Groove Line (Epic)
- COMMODORES—Three Times A Lady (Motown)

KFRC—San Francisco

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ABBA—Take A Chance On Me (Atlantic)
- ★ COMMODORES—Three Times A Lady (Motown) 28-15

D★ VILLAGE PEOPLE—Macho Man (Casablanca) HB-20

KYA—San Francisco

- GENESIS—Follow You, Follow Me (Atlantic)
- FRANKIE VALLI—Grease (RSD)
- O'JAYS—Usta Be My Girl (Phila Int'l) 8-2
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 17-12

KLIV—San Jose

- FOREIGNER—Hot Blooded (Atlantic)
- ERUPTION—I Can't Stand The Rain (Arista)
- D★ ROLLING STONES—Miss You (Rolling Stones) 26-13
- ★ HEATWAVE—The Groove Line (Epic) 12-6

KNDE—Sacramento

- FRANKIE VALLI—Grease (RSD)
- QUINCY JONES—Stuf Like That (A&M)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 16-10

D★ ROLLING STONES—Miss You (Rolling Stones) 14-9

KROY—Sacramento

- GENESIS—Follow You, Follow Me (Atlantic)
- JACKSON BROWNE—Stay (Asylum)
- ★ FRANKIE VALLI—Grease (RSD) 29-19

D★ ROLLING STONES—Miss You (Rolling Stones) 19-13

PRIME MOVERS - NATIONAL

- COMMODORES—Three Times A Lady (Motown)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- JOE WALSH—Life's Been Good (Asylum)

KYNO—Fresno

- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- JACKSON BROWNE—Stay (Asylum)
- D★ DONNA SUMMER—Last Dance (Casablanca) 12-5
- ★ FRANKIE VALLI—Grease (RSD) 10-4

KGW—Portland

- BARRY MANILOW—Copacabana (Arista)
- KARLA BONOFF—Someone To Lay Down Beside Me (Columbia)
- ★ ROBERT PALMER—Every Kinda People (Island) 15-10
- ★ BARBRA STREISAND—Songbird (Columbia) 22-17

KING—Seattle

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ANDY GIBB—Everlasting Love (RSD)
- D★ ROLLING STONES—Miss You (Rolling Stones) 22-19
- ★ FRANKIE VALLI—Grease (RSD) 23-18

KJRB—Spokane

- ERUPTION—I Can't Stand The Rain (Arista)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD)
- ★ FRANKIE VALLI—Grease (RSD) 28-16
- D★ ROLLING STONES—Miss You (Rolling Stones) 16-8

KTAC—Tacoma

- FRANKIE VALLI—Grease (RSD)
- RITA COOLIDGE—You (A&M)
- ★ HEATWAVE—The Groove Line (Epic) 24-18
- ★ GERRY RAFFERTY—Baker Street (UA) 6-2

KCPX—Salt Lake City

- D★ DONNA SUMMER—Last Dance (Casablanca)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD)
- ★ WALTER EGAN—Magnet & Steel (Columbia) HB-27
- ★ RITA COOLIDGE—You (A&M) HB-28

KRSP—Salt Lake City

- WALTER EGAN—Magnet & Steel (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- D★ ROLLING STONES—Miss You (Rolling Stones) 16-8
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 18-11

KTLK—Denver

- WALTER EGAN—Magnet & Steel (Columbia)
- GENESIS—Follow You, Follow Me (Atlantic)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 27-17
- ★ JOE WALSH—Life's Been Good (Asylum) 11-2

KIMN—Denver

- BARRY MANILOW—Copacabana (Arista)
- FRANKIE VALLI—Grease (RSD)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 16-9
- ★ BOB SEGER—Still The Same (Capitol) 11-5

North Central Region

TOP ADD ONS:

- PABLO CRUISE—Love Will Find A Way (A&M)
- HEATWAVE—The Groove Line (Epic)
- PETER BROWN—Dance With Me (Drive)

PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- JOE WALSH—Life's Been Good (Asylum)
- STEVE MARTIN—King Tut (WB)

BREAKOUTS:

- (D) TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- WALTER EGAN—Magnet & Steel (Columbia)

CKLW—Detroit

- PABLO CRUISE—Love Will Find A Way (A&M)
- COMMODORES—Three Times A Lady (Motown)
- ★ STEVE MARTIN—King Tut (WB) 19-7
- ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 21-11

WDRQ—Detroit

- WALTER EGAN—Magnet & Steel (Columbia)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- ★ COMMODORES—Three Times A Lady (Motown) 33-27
- ★ PATTI SMITH—Because The Night (Arista) 21-16

WTAC—Flint

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- STEVE MARTIN—King Tut (WB)
- D★ DONNA SUMMER—Last Dance (Casablanca) 29-19
- ★ HEATWAVE—The Groove Line (Epic) 11-5

Z-96 (WZZM-FM)—Grand Rapids

- BARRY MANILOW—Copacabana (Arista)
- FRANKIE VALLI—Grease (RSD)
- ★ BARRY MANILOW—Even Now (Arista) 27-16
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 28-18

WKY—Louisville

- FOREIGNER—Hot Blooded (Atlantic)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD)
- ★ FRANKIE VALLI—Grease (RSD) 27-16
- ★ EXILE—Kiss You All Over (Warner/Curb) HB-22

WBGH—Bowling Green

- WINGS—I've Had Enough (Capitol)
- EXILE—Kiss You All Over (Warner/Curb)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 25-14
- ★ EDDIE RABBITT—You Don't Love Me Anymore (Elektra) HB-25

WGCL—Cleveland

- PETER BROWN—Dance With Me (Drive)
- HEATWAVE—The Groove Line (Epic)
- ★ STEVE MARTIN—King Tut (WB) 24-16
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 17-11

WZZP—Cleveland

- D★ TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) 40-22
- ★ ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet) 37-29

WSAI—Cincinnati

- PABLO CRUISE—Love Will Find A Way (A&M)
- BILLY JOEL—Only The Good Die Young (Columbia)
- ★ CARLY SIMON—You Belong To Me (Elektra) 13-7
- ★ GENESIS—Follow You, Follow Me (Atlantic) 27-21

Q-102 (WKRQ-FM)—Cincinnati

- NO LIST
-
-
-

WCOL—Columbus

- STEVE MARTIN—King Tut (WB)
- ERIC CLAPTON—Wonderful Tonight (RSD)
- ★ COMMODORES—Three Times A Lady (Motown) 28-14
- ★ JOE WALSH—Life's Been Good (Asylum) 24-13

WNCI—Columbus

- PABLO CRUISE—Love Will Find A Way (A&M)
- MICHAEL JOHNSON—Bluer Than Blue (EMI America)
- ★ JOE WALSH—Life's Been Good (Asylum) 19-15
- ★ COMMODORES—Three Times A Lady (Motown) HB-16

WCUE—Akron

- RITA COOLIDGE—You (A&M)
- ANDY GIBB—Everlasting Love (RSD)
- ★ JOE WALSH—Life's Been Good (Asylum) 26-20
- ★ BARRY MANILOW—Copacabana (Arista) 31-25

BREAKOUTS - NATIONAL

- (D) DONNA SUMMER—Last Dance (Casablanca)
- MICHAEL JOHNSON—Bluer Than Blue (EMI America)
- PETER BROWN—Dance With Me (Drive)

I3-Q (WKTO)—Pittsburgh

- WINGS—I've Had Enough (Capitol)
- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- ★ COMMODORES—Three Times A Lady (Motown) 29-18
- D★ ROLLING STONES—Miss You (Rolling Stones) 13-6

WPEZ—Pittsburgh

- BOB WELCH—Hot Love, Cold World (Capitol)
- JACKSON BROWNE—Stay (Asylum)
- D★ TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 33-19
- ★ COMMODORES—Three Times A Lady (Motown) 21-9

Southwest Region

TOP ADD ONS:

- COMMODORES—Three Times A Lady (Motown)
- BARRY MANILOW—Copacabana (Arista)
- EVELYN "CHAMPAGNE" KING—Shame (RCA)

PRIME MOVERS:

- HEATWAVE—The Groove Line (Epic)
- FRANKIE VALLI—Grease (RSD)
- SEALS & CROFTS—You're The Love (WB)

BREAKOUTS:

- TOBY BEAU—My Angel Baby (RCA)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- PETER BROWN—Dance With Me (Drive)

KILT—Houston

- KENNY ROGERS—Love Or Something Like It (UA)
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ★ TOBY BEAU—My Angel Baby (RCA) 35-21
- ★ WINGS—I've Had Enough (Capitol) 40-33

KRBE—Houston

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- RITA COOLIDGE—You (A&M)
- ★ EXILE—Kiss You All Over (Warner/Curb) 33-23
- ★ FRANKIE VALLI—Grease (RSD) 11-5

KLIF—Dallas

- D★ DONNA SUMMER—Last Dance (Casablanca)
- COMMODORES—Three Times A Lady (Motown)
- NONE
-

KNUS-FM—Dallas

- NO LIST
-
-
-

KFJZ-FM (Z-97)—Ft. Worth

- NONE
-
- ★ HEART—Heartless (Mushroom) 15-12
- ★ BARRY MANILOW—Even Now (Arista) 18-15

KINT—El Paso

-
-
- ★ JEFFERSON STARSHIP—Runaway (Grunt)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 10-3
- ★ HEATWAVE—The Groove Line (Epic) 11-4

WKY—Oklahoma City

- BARRY MANILOW—Copacabana (Arista)
- FRANKIE VALLI—Grease (RSD)
- ★ PETER BROWN—Dance With Me (Drive) 20-13
- D★ ROLLING STONES—Miss You (Rolling Stones) 17-12

KOMA—Oklahoma City

- BARRY MANILOW—Copacabana (Arista)
- COMMODORES—Three Times A Lady (Motown)
- D★ DONNA SUMMER—Last Dance (Casablanca) 36-26
- ★ SEALS & CROFTS—You're The Love (WB) 24-17

KAKC—Tulsa

- BARBRA STREISAND—Songbird (Columbia)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ FRANKIE VALLI—Grease (RSD) 17-10
- ★ BOB SEGER—Still The Same (Capitol) 12-7

KELI—Tulsa

- JOE WALSH—Life's Been Good (Asylum)
- GENE COTTON—You're A Part Of Me (Ariola)
- ★ BARRY MANILOW—Even Now (Arista) 14-8
- ★ SEALS & CROFTS—You're The Love (WB) 16-11

WTIX—New Orleans

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- BARBRA STREISAND—Songbird (Columbia)
- ★ COMMODORES—Three Times A Lady (Motown) 40-18
- ★ HEATWAVE—The Groove Line (Epic) 10-5

WNOE—New Orleans

- TOBY BEAU—My Angel Baby (RCA)
- ANDY GIBB—Everlasting Love (RSD)
- ★ HEATWAVE—The Groove Line (Epic) 16-11
- ★ FRANKIE VALLI—Grease (RSD) 10-6

KEEL—Shreveport

- BARRY MANILOW—Copacabana (Arista)
- COMMODORES—Three Times A Lady (Motown)
- ★ HEATWAVE—The Groove Line (Epic) 17-10
- ★ PETER BROWN—Dance With Me (Drive) 12-9

Midwest Region

TOP ADD ONS:

- FRANKIE VALLI—Grease (RSD)
- COMMODORES—Three Times A Lady (Motown)
- PABLO CRUISE—Love Will Find A Way (A&M)

PRIME MOVERS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- BARRY MANILOW—Copacabana (Arista)
- ABBA—Take A Chance On Me (Atlantic)

BREAKOUTS:

- PETER BROWN—Dance With Me (Drive)
- MICHAEL JOHNSON—Bluer Than Blue (EMI America)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)

WLS—Chicago

- NONE
-
- ★ ABBA—Take A Chance On Me (Atlantic) 20-14
- ★ GERRY RAFFERTY—Baker Street (UA) 9-4

WMET—Chicago

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- COMMODORES—Three Times A Lady (Motown)
- D★ ROLLING STONES—Miss You (Rolling Stones) 13-7
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 26-21

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JULY 8, 1978 BILLBOARD

Billboard Singles Radio Action

Based on station playlists through Thursday (7/6/78)

Playlist Top Add Ons •
Playlist Prime Movers ★

- WROK—Rockford**
- PETER BROWN—Dance With Me (Drive)
 - COMMODORES—Three Times A Lady (Motown)
- D+ ROLLING STONES—Miss You (Rolling Stones) 21-12**
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 20-15

- WIRL—Peoria**
- BARRY MANILOW—Copacabana (Arista)
 - HEATWAVE—The Groove Line (Epic)
 - STEVE MARTIN—King Tut (WB) 25-15
 - BOB SEGER—Still The Same (Capitol) 10-3

- WNDE—Indianapolis**
- D+ DONNA SUMMER—Last Dance (Casablanca)**
- JACKSON BROWNE—Stay (Asylum)
 - PABLO CRUISE—Love Will Find A Way (A&M) 19-11
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 20-13

- WOKY—Milwaukee**
- D+ ROLLING STONES—Miss You (Rolling Stones)**
- MICHAEL JOHNSON—Bluer Than Blue (EMI America)
 - BARRY MANILOW—Copacabana (Arista) 25-12
 - FRANKIE VALLI—Grease (RSD) 30-19

- WZUU—FM—Milwaukee**
- COMMODORES—Three Times A Lady (Motown)
 - HEART—Without You (Mushroom)
 - MICHAEL JOHNSON—Bluer Than Blue (EMI America) 17-5
 - BARRY MANILOW—Copacabana (Arista) 19-10

- KSLO—FM—St. Louis**
- FRANKIE VALLI—Grease (RSD)
 - BOB SEGER—Still The Same (Capitol) 12-7
 - BARRY MANILOW—Even Now (Arista) 14-10

- KXOK—St. Louis**
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
 - FRANKIE VALLI—Grease (RSD)
- D+ DONNA SUMMER—Last Dance (Casablanca) 23-12**
- D+ ROLLING STONES—Miss You (Rolling Stones) 17-10**

- KIDA—Des Moines**
- D+ ROLLING STONES—Miss You (Rolling Stones)**
- BARRY MANILOW—Copacabana (Arista)
 - FRANKIE VALLI—Grease (RSD) 25-10
 - PETER BROWN—Dance With Me (Drive) 12-2

- KDWB—Minneapolis**
- PABLO CRUISE—Love Will Find A Way (A&M)
 - FRANKIE VALLI—Grease (RSD)
 - ABBA—Take A Chance On Me (Atlantic) 24-11

- D+ ROLLING STONES—Miss You (Rolling Stones) 30-21**

- KSTP—Minneapolis**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
 - FRANKIE VALLI—Grease (RSD)
- D+ ROLLING STONES—Miss You (Rolling Stones) 20-16**
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 16-13

- WHB—Kansas City**
- PABLO CRUISE—Love Will Find A Way (A&M)
 - COMMODORES—Three Times A Lady (Motown)
 - JACKSON BROWNE—Stay (Asylum) 32-23
 - PETER BROWN—Dance With Me (Drive) 34-25

- KBEQ—Kansas City**
- JEFFERSON STARSHIP—Runaway (Grunt)
 - JACKSON BROWNE—Stay (Asylum)
 - COMMODORES—Three Times A Lady (Motown) 24-10
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 10-3

- KKLS—Rapid City**
- RITA COOLIDGE—You (A&M)
 - CHRIS REA—Fool If You Think It's Over (UA)
 - BARRY MANILOW—Copacabana (Arista) 24-18
 - PATTI SMITH—Because The Night (Arista) 14-9

- KQWB—Fargo**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
 - FRANKIE VALLI—Grease (RSD)
 - BARRY MANILOW—Even Now (Arista) 18-13
 - ENGLAND DAN & JOHN FORD COLEY—You Can't Dance (Big Tree) HB 20

Northeast Region

- **TOP ADD ONS:**
- FOREIGNER—Hot Blooded (Atlantic)
 - RITA COOLIDGE—You (A&M)
 - COMMODORES—Three Times A Lady (Motown)

- ★ **PRIME MOVERS:**
- O'JAYS—Usta Be My Girl (Phila Int'l)
 - (D) TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
 - (D) DONNA SUMMER—Last Dance (Casablanca)

- BREAKOUTS:**
- BARRY MANILOW—Copacabana (Arista)
 - FRANKIE VALLI—Grease (RSD)
 - STEVE MARTIN—King Tut (WB)

- WABC—New York**
- BARRY MANILOW—Copacabana (Arista)
- D+ DONNA SUMMER—Last Dance (Casablanca) 15-9**
- ABBA—Take A Chance On Me (Atlantic) 18-14

- 99-X—New York**
- FRANKIE VALLI—Grease (RSD)
 - COMMODORES—Three Times A Lady (Motown)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA) 22-15
 - JEFFERSON STARSHIP—Runaway (Grunt) 23-19

- WPTV—Albany**
- FOREIGNER—Hot Blooded (Atlantic)
 - COMMODORES—Three Times A Lady (Motown)
 - JEFFERSON STARSHIP—Runaway (Grunt) 21-12
- D+ DONNA SUMMER—Last Dance (Casablanca) 22-13**

- WTRY—Albany**
- WINGS—I've Had Enough (Capitol)
- D+ VILLAGE PEOPLE—Macho Man (Casablanca)**
- D+ TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 21-12**
- FRANKIE VALLI—Grease (RSD) 28-19

- WKBW—Buffalo**
- NONE
- D+ ROLLING STONES—Miss You (Rolling Stones) 20-14**
- BARRY MANILOW—Copacabana (Arista) 25-19

- WYSL—Buffalo**
- NO LIST

- WBBF—Rochester**
- ROLLING STONES—Miss You (Rolling Stones)
 - PETER BROWN—Dance With Me (Drive)
 - WARREN ZEVON—Tenderness On The Block (Asylum) 25-17
 - RED SPEEDWAGON—Time For Me To Fly (Epic) 27-19

- WRKO—Boston**
- ERUPTION—I Can't Stand The Rain (Ariola)
 - RITA COOLIDGE—You (A&M)
- D+ TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 25-14**
- D+ VILLAGE PEOPLE—Macho Man (Casablanca) HB-23**

- WBZ-FM—Boston**
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
 - CITY BOY—5705 (Mercury)
 - NONE

- F-105 (WVBF)—Boston**
- WINGS—I've Had Enough (Capitol)
 - FOREIGNER—Hot Blooded (Atlantic)
 - CARS—Just What I Need (Elektra) 9-3
 - BOB SEGER—Still The Same (Capitol) 12-7

- WDRG—Hartford**
- JOE WALSH—Life's Been Good (Asylum)
 - FOREIGNER—Hot Blooded (Atlantic)
 - O'JAYS—Usta Be My Girl (Phila Int'l) 16-9
 - BARRY MANILOW—Copacabana (Arista) 28-22

- WPRO (AM)—Providence**
- NONE
- JACKSON BROWNE—Stay (Asylum) HB-24
 - RITA COOLIDGE—You (A&M) HB-25

- WPRO-FM—Providence**
- FOREIGNER—Hot Blooded (Atlantic)
 - RITA COOLIDGE—You (A&M)
 - WALTER EGAN—Magnet & Steel (Columbia) 20-16
 - PABLO CRUISE—Love Will Find A Way (A&M) 23-19

- WCC—Bridgeport**
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
 - FRANKIE VALLI—Grease (RSD)
 - STEVE MARTIN—King Tut (WB) 27-9
 - O'JAYS—Usta Be My Girl (Phila Int'l) 17-3

Mid-Atlantic Region

- **TOP ADD ONS:**
- FRANKIE VALLI—Grease (RSD)
 - QUINCY JONES—Stuff Like That (A&M)
 - ROBERTA FLACK—If Ever I See You Again (Atlantic)

- ★ **PRIME MOVERS:**
- COMMODORES—Three Times A Lady (Motown)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
 - BARRY MANILOW—Copacabana (Arista)

- BREAKOUTS:**
- (D) DONNA SUMMER—Last Dance (Casablanca)
 - PETER BROWN—Dance With Me (Drive)
 - BARBRA STREISAND—Songbird (Columbia)

- WFIL—Philadelphia**
- ROBERTA FLACK—If Ever I See You Again (Atlantic)
 - EXILE—Kiss You All Over (Warner/Curb)
 - COMMODORES—Three Times A Lady (Motown) 21-12
 - BARBRA STREISAND—Songbird (Columbia) HB-18

- WZZD—Philadelphia**
- TODD RUNDGREN—Can We Still Be Friends (Bearsville)
 - DAVE MASON—Will You Still Love Me Tomorrow (Columbia)
 - COMMODORES—Three Times A Lady (Motown) 33-19
 - MICHAEL JOHNSON—Bluer Than Blue (EMI America) 21-15

- WIFI-FM—Philadelphia**
- NONE
- COMMODORES—Three Times A Lady (Motown) 25-13
 - ABBA—Take A Chance On Me (Atlantic) 18-11

- WPGC—Washington**
- FRANKIE VALLI—Grease (RSD)
 - QUINCY JONES—Stuff Like That (A&M)
- D+ DONNA SUMMER—Last Dance (Casablanca) 19-10**
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 10-5

- WGH—Norfolk**
- CHRIS REA—Fool If You Think It's Over (UA)
 - QUINCY JONES—Stuff Like That (A&M)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA) HB-19
- D+ ROLLING STONES—Miss You (Rolling Stones) 10-5**

- WCAO—Baltimore**
- WALTER EGAN—Magnet & Steel (Columbia)
 - FRANKIE VALLI—Grease (RSD)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 19-13
 - COMMODORES—Three Times A Lady (Motown) 15-10

- WYRE—Annapolis**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
 - TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
 - JEFFERSON STARSHIP—Runaway (Grunt) 21-15
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-8

- WLEE—Richmond**
- D+ ROLLING STONES—Miss You (Rolling Stones)**
- ROBIN THOMSON/STEVE BASSETT—Sweet Virginia Breeze (Not Given)
 - BARRY MANILOW—Copacabana (Arista) 23-12
 - FRANKIE VALLI—Grease (RSD) 27-18

- WRVQ—Richmond**
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - QUINCY JONES—Stuff Like That (A&M)
 - PETER BROWN—Dance With Me (Drive) 13-4
 - COMMODORES—Three Times A Lady (Motown) 15-6

Southeast Region

- **TOP ADD ONS:**
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - FOREIGNER—Hot Blooded (Atlantic)
 - JOE WALSH—Life's Been Good (Asylum)

- ★ **PRIME MOVERS:**
- COMMODORES—Three Times A Lady (Motown)
 - FRANKIE VALLI—Grease (RSD)
 - (D) ROLLING STONES—Miss You (Rolling Stones)

- BREAKOUTS:**
- PABLO CRUISE—Love Will Find A Way (A&M)
 - (D) DONNA SUMMER—Last Dance (Casablanca)
 - MICHAEL JOHNSON—Bluer Than Blue (EMI America)

- WQXI—Atlanta**
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA)
- D+ ROLLING STONES—Miss You (Rolling Stones) 11-3**
- MICHAEL JOHNSON—Bluer Than Blue (EMI America) 21-14

- Z-93 (WZGC-FM)—Atlanta**
- JOE WALSH—Life's Been Good (Asylum)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - COMMODORES—Three Times A Lady (Motown) 26-19
 - PETER BROWN—Dance With Me (Drive) 14-8

- WBBQ—Augusta**
- FOREIGNER—Hot Blooded (Atlantic)
 - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
 - COMMODORES—Three Times A Lady (Motown) 27-19
 - PABLO CRUISE—Love Will Find A Way (A&M) 21-15

- WFOM—Atlanta**
- TOM PETTY—I Need To Know (Shelter)
 - RITA COOLIDGE—You (A&M)
- D+ ROLLING STONES—Miss You (Rolling Stones) 16-9**
- WALTER EGAN—Magnet & Steel (Columbia) 26-20

- WWSA—Savannah**
- FOREIGNER—Hot Blooded (Atlantic)
 - JACKSON BROWNE—Stay (Asylum)
 - COMMODORES—Three Times A Lady (Motown) 7-1
 - FRANKIE VALLI—Grease (RSD) 12-6

- WFLB—Fayetteville**
- BILL ANDERSON—I Can't Wait Any Longer (MCA)
 - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
 - ROBERTA FLACK—If Ever I See You Again (Atlantic) 30-24
 - FRANKIE VALLI—Grease (RSD) 23-18

- WQAM—Miami**
- FRANKIE VALLI—Grease (RSD)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
 - DONNA SUMMER—Last Dance (Casablanca) 18-4
 - LOVE & KISSES—Thank God It's Friday (Casablanca) 34-29

- WMJX (96X)—Miami**
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - TERI DE SARIO—Ain't Nothin' Gonna Keep Me From You (Casablanca)
 - COMMODORES—Three Times A Lady (Motown) 25-17
 - FOXY—Get On (TK) 32-25

- Y-100 (WHYI-FM)—Miami**
- FRANKIE VALLI—Grease (RSD)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - COMMODORES—Three Times A Lady (Motown) 20-12
 - BARRY MANILOW—Even Now (Arista) 17-10

- WLOF—Orlando**
- JOE WALSH—Life's Been Good (Asylum)
 - COMMODORES—Three Times A Lady (Motown)
 - ROLLING STONES—Miss You (Rolling Stones) 37-25
 - FRANKIE VALLI—Grease (RSD) 38-28

- Q-105 (WRBQ-FM)—Tampa**
- DONNA SUMMER—Last Dance (Casablanca)
 - PABLO CRUISE—Love Will Find A Way (A&M) HB-21
 - JEFFERSON STARSHIP—Runaway (Grunt) 24-20

- BJ-105 (WBIW-FM)—Orlando**
- JOE WALSH—Life's Been Good (Asylum)
 - COMMODORES—Three Times A Lady (Motown)
 - MICHAEL JOHNSON—Bluer Than Blue (EMI America) 16-7
 - DONNA SUMMER—Last Dance (Casablanca) 15-8

- WQPD—Lakeland**
- FOREIGNER—Hot Blooded (Atlantic)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - PABLO CRUISE—Love Will Find A Way (A&M) 30-22
 - FRANKIE VALLI—Grease (RSD) 24-18

- WMFI—Daytona Beach**
- FOREIGNER—Hot Blooded (Atlantic)
 - COMMODORES—Three Times A Lady (Motown)
 - PABLO CRUISE—Love Will Find A Way (A&M) 20-10
- D+ VILLAGE PEOPLE—Macho Man (Casablanca) 30-20**

- WJPE—Jacksonville**
- TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
 - FOREIGNER—Hot Blooded (Atlantic)
 - ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 26-17
 - PETER BROWN—Dance With Me (Drive) 23-15

- WAYS—Charlotte**
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - QUINCY JONES—Stuff Like That (A&M)
 - COMMODORES—Three Times A Lady (Motown) 26-14
 - FRANKIE VALLI—Grease (RSD) 30-21

- WKIX—Raleigh**
- WINGS—I've Had Enough (Capitol)
 - FOREIGNER—Hot Blooded (Atlantic)
 - COMMODORES—Three Times A Lady (Motown) 17-1
 - PABLO CRUISE—Love Will Find A Way (A&M) 25-15

- WTOB—Winston-Salem**
- JOE WALSH—Life's Been Good (Asylum)
 - TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
 - COMMODORES—Three Times A Lady (Motown) 27-14
 - BILLY JOEL—Only The Good Die Young (Columbia) 24-13

- WTMA—Charleston**
- TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
 - CHRIS REA—Fool If You Think It's Over (UA)
 - ROLLING STONES—Miss You (Rolling Stones) 23-11

- WORD—Spartanburg**
- NONE
 - NONE

- WLAC—Nashville**
- ALLECIA BRIGGES—I Love The Night Life (Polydor)
 - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
 - DONNA SUMMER—Last Dance (Casablanca) 24-11
 - ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 40-28

- WMAK—Nashville**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
 - ROLLING STONES—Miss You (Rolling Stones)
 - COMMODORES—Three Times A Lady (Motown) 19-10
 - JACKSON BROWNE—Stay (Asylum) 20-16

- WHBQ—Memphis**
- BARRY MANILOW—Copacabana (Arista)
 - EVELYN "CHAMPAGNE" KING—Shame (RCA)
 - MICHAEL JOHNSON—Bluer Than Blue (EMI America) 17-8
 - FRANKIE VALLI—Grease (RSD) 21-12

- WFLJ—Chattanooga**
- BILLY JOEL—Only The Good Die Young (Columbia)
 - FRANKIE VALLI—Grease (RSD)
 - JOE WALSH—Life's Been Good (Asylum) 14-9
 - O'JAYS—Usta Be My Girl (Phila Int'l) 15-10

- WRJZ—Knoxville**
- COMMODORES—Three Times A Lady (Motown)
 - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
 - PETER BROWN—Dance With Me (Drive) HB-15

- D+ ROLLING STONES—Miss You (Rolling Stones) 18-14**
- WGOW—Chattanooga**
- KC & THE SUNSHINE BAND—It's The Same Old Song (TK)
 - TOBY BEAU—My Angel Baby (RCA)
 - PETER BROWN—Dance With Me (Drive) 10-4
 - BOB SEGER—Still The Same (Capitol) 12-9

- WERC—Birmingham**
- FOREIGNER—Hot Blooded (Atlantic)
 - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
 - FRANKIE VALLI—Grease (RSD) 20-13
 - WINGS—I've Had Enough (Capitol) 22-18

- WVBN—Birmingham**
- WALTER EGAN—Magnet & Steel (Columbia)
 - TOBY BEAU—My Angel Baby (RCA)
 - COMMODORES—Three Times A Lady (Motown) 21-11
 - MICHAEL JOHNSON—Bluer Than Blue (EMI America) 11-3

- WHYY—Montgomery**
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol)
 - FOREIGNER—Hot Blooded (Atlantic)
 - ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet) 17-10
 - COMMODORES—Three Times A Lady (Motown) 21-15

- KRAY—Little Rock**
- TOBY BEAU—My Angel Baby (RCA)
 - FRANKIE VALLI—Grease (RSD)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 12-7
 - O'JAYS—Usta Be My Girl (Phila Int'l) 9-5

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BOSTON FURAY—Richie Furay, left, chats with WBCN Boston DJ Matt Siegel. Furay is plugging his new Elektra/Asylum album "Dance A Little Light."

L.A. Public Radio Outlets Caught In Funds Slash From Tax Revolt

• Continued from page 1

termed "this disaster"—or, indeed, if they stave it off—may determine the future courses of action by NPR and the Corp. for Public Broadcasting, whose grants substantially fund the stations.

A decision last week by CPB's radio board served notice that whatever financial trouble these stations face will have to be surmounted alone—the board voted not to adopt any kind of moratorium or waiver to enable CPB to bend its rules and shore up any sinking stations with cash.

Most directly affected by this decision and by the property tax limitation movement so far are KCRW-FM, licensed to Santa Monica Community College; KPCS-FM, licensed to Pasadena Community College, and KLON-FM, licensed to the Unified School District of Long Beach. The stations are faced with prospects of massive operational budget cuts by their boards of trustees.

Indirectly affected are KCSN-FM, licensed to California State Univ. at Northridge, and KUSC-FM, licensed to the Univ. of Southern California. Since these two institutions are respectively state and privately owned, any impact will be felt in relation to how the other NPR outlets react, as well as to any future widening of the tax revolt to either state or federal levels.

CPB associate radio director Wayne Roth explains the board's decision in terms of wanting to retain what it views as the only hard leverage available to the struggling outlets.

"By maintaining our rigid standards, we preserve a kind of bargaining position for the outlet with its licensee," he says. "The stations can argue that if their budget is cut in any way, they will more than likely lose their CPB qualification and operational grant."

CPB qualifications for grants, which usually are \$25,000 as a base, require a minimum of five full-time employees at the station plus a minimum broadcast day of 18 hours, seven days a week.

"If we waived in this to some

how allow the grant even though the station no longer truly qualified," he continues, "we are, in effect, giving the licensee the chance to come back at the outlet the following year and ask why they should grant any funds at that time. . . . after all, they survived without them the previous year."

He points out a rather dubious alternative as being only a temporary shutdown of facilities, possibly through the summer months. This would result in a pro-rated reduction in the grant, "provided some other citizens group didn't petition for the license or frequency while the station was dark."

Roth sees the CPB decision as a means of forcing licensees to ask themselves "if they really want their station. If the answer's yes, they've got to help finance it. A possible benefit will be to force more subscription drives for public support at some of the California outlets which, previously, haven't used this method much."

The CPB decision will be hard to swallow at Santa Monica's KCRW, where station manager Ruth Hirschman has seen her \$107,000 1977 budget slashed by \$97,000. Her board of trustees did, however, vote to allow her to raise \$70,000 to keep the station's CPB and NPR memberships (NPR approval relies on CPB acceptance).

Hirschman sees her outlet's position as unique. She programs 100 hours a week devoted to jazz, mixed with other NPR programming. The station has 26,000 watts and she claims it is the only remaining L.A. signal which, by merely raising its antenna from present ground level, could cover the entire L.A. basin.

"We could have a big future here," she says, "if we can survive our present." Toward this end, she has organized a "Save Our Station" campaign for the air, appealing for listener support in the way of money or volunteered skills. "We raised \$11,500 last March in our first subscription drive," she adds. "So, we're hopeful, feeling we've already proven community support."

Hirschman was one of the station managers here who fully anticipated

some kind of CPB help in the form of emergency funds. Another was Dr. Frank George of KLON-FM, who wrote the CPB suggesting a moratorium or waiver in view of the situation.

George, however, feels the emergency is waning—at least temporarily—in view of surplus funds now being allocated for local school districts. His station programs for adults, but primarily is used as an instructional medium for Long Beach school students.

In a similar predicament, though not as immediate as that of Hirschman, is John Gregory, general manager of Pasadena's KPCS-FM. Gregory programs more diverse NPR shows than the Santa Monica outlet. He believes diversity is the key to successful public programming, and this would be lost if his station faced a cutback even remotely approaching that incurred by Hirschman.

"CPB funds pay for three of our five full-time staffers," he explains. "Plus, we stand to lose the NPR programming and the satellite dish (also approved for the Santa Monica outlet)."

Gregory's outlet has received four "Golden Mike" awards for broadcast journalism in California as well as Billboard's 1974 radio award for best college station in a major market.

"Two months ago I phoned CPB to ask what its plans were, saying that I thought Proposition 13 would pass," he says. "They were cool then. . . . I don't think they're going to remain so cool now that it's in effect."

Gregory is seeking CPB lobbying support with his board of trustees, "to explain our importance to them. Secondly, I was expecting some kind of waiver to help financially."

Gregory points to the CPB "putting \$750,000 over five years into KUSC-FM last year on a matching expansion grant. If they could help them, why not us?"

Bob Bishop of KUSC-FM explains that the grant was made only after the USC board voted an equal amount of money "which proved a long-term commitment to this station."

(Continued on page 32)

Vox Jox

By DOUG HALL

NEW YORK—WPIX, New York, will introduce a new weekly 1-hour remote show taped at the new CBGB's Theatre featuring new rock acts.

The show, which will probably be offered by syndication, will be hosted by WPIX overnight DJ **Jane Hamburg**. The program will be culled from nine hours of taping over three nights at the theatre. The theatre is a new venture for CBGB club owner **Hilly Kristal** and is a club which highlights new talent. The program will include performances and interviews with the featured groups.

More than 20,000 turned out for the first WNBC New York summer concert. The concert featured the Tramps, Ikabar Krane and Chaillo and was staged on the boardwalk in Long Beach, N.Y. All of the groups have local roots. The Tramps are a Brooklyn-bred group that climbed out of local area discos into national prominence after hitting with "Disco Inferno" from "Saturday Night Fever."

Karen Cavaliero has been named assistant music director of WLS Chicago. She joined the station two years ago as secretary. **Bob Sirott**, WLS afternoon man, has signed a two-year contract. . . . **Matt Cienott**, WKTU New York DJ and assistant to p.d. **Sonny Fox** has assumed the day-to-day programming directorship of the station. Fox, who has been commuting between the New York station and WYSP Philadelphia (both stations are owned by SJR Communications) has been promoted to station manager at WYSP.

WXIT Charleston, W. Va., has switched from an automated to a live operation. The new staff lineup is **Dick Calloway** from 6 a.m. to 10 a.m., **Bobby Wayne** from 10 a.m. to 3 p.m., **Frank Blake** from 3 to 6 p.m., **Jeff (JB in the evening) Batten** from 6 p.m. to midnight. Batten is music director and he has put together a playlist of 55 to 75 titles, with another 25 to 35 picks worked in. Ten songs are added each week and a record is given two weeks to see if it becomes a hit. Album cuts are played at night and during the day if the album version "has a more complete sound." Batten is trying to establish the station as one that breaks records, and is looking for service.

WNBS/WAAW Murray, Ky., p.d. **Lee Burdorf** is changing formats on both stations. WNBS, which he says has been "a jumble of formats," will go country and WAAW will switch from automated "beautiful" music to AOR. WNBS celebrated its 30th anniversary July 1 and 2. Both stations need service.

KNZA Hiawatha, Kan., on the air for less than a year, is dropping its MOR nighttime format for 100% country. Station lineup is as follows: **Mike Carter** from 5:30 a.m. to 9 a.m., **Rod Padley** from 9 a.m. to noon, **John O'Sullivan** afternoons and **Mark Zee** from 6 p.m. to midnight. The station recently held a "Great Hot Dog Feed" for its listeners and served 1,600 hot dogs.

WXLO (99X) New York p.d. **Bobby Rich** takes pride in the fact that his station now has the highest cume for any FM in the April/May Arbitrons: 1,792,600, edging out WPLJ New York and WBLS New York.

England Dan & John Ford Coley headlined a "We Love You Cincinnati" promotion concert sponsored by WSAI. Each was given a Cincinnati Reds shirt which they wore for the performance. . . . WPLY Plymouth, Wis., is shifting from country to contemporary. . . . WKKI (K-94) Celina, Ohio is looking for record company cooperation on promotions. Music director **Joe Neves** reports good support from Mercury, RCA, GRT, but needs help from other labels.

WWDB Philadelphia morning host **Wynn Moore** boosted attention to his station with a giant birthday party for himself held in JFK Plaza. . . . WBOS Boston did a remote from local club Boston, Boston, for the appearance of Crown Heights Affair. . . . WQXR-AM-FM New York debut a new weekly series "Salute To The Arts," spotlighting cultural institutions such as the Metropolitan Opera, the Goldman Band. Mostly Mozart and the New York City Ballet.

Bubbling Under The HOT 100

- 101—THIS MAGIC MOMENT, Richard Furay, Elektra 45487
- 102—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 103—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 104—FROM NOW ON, Bobby Arvon, First Artists 41003
- 105—DRIFTING AWAY, Uproar, East Coast 1065
- 106—SAVE ME, Tanya Tucker, MCA 40902
- 107—REELIN', Garland Jeffreys, A&M 2030
- 108—FLYING OVER AMERICA, Fresh Aire, Atlantic 3482
- 109—YOU'RE SUCH A FABULOUS DANCER, Wha Koo, ABC 12354
- 110—I JUST WANT TO BE WITH YOU, Floaters, ABC 13

Bubbling Under The Top LPs

- 201—KEITH JARRETT, Bop Bee, ABC/Impulse IA 9334
- 202—LIPSTIQUE, At The Disco, Salsoul SD 19172
- 203—RICHARD WAGNER, Atlantic SD 19172
- 204—DAVID SPINOZZA, Spinazza, A&M 4677
- 205—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 206—SWEET THUNDER, Fantasy F-9547
- 207—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 208—MANDRE, Mandre Two, Motown 7-900
- 209—MAC DAVIS, Fantasy, Columbia JC 35284
- 210—STRANGLERS, Black & White, A&M 4706

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*Watch these pages for further details.

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- \$240 each—All others

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- \$125 each—Speakers/Spouses/Students/Military

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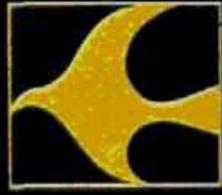
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New Orleans WWIW Hits Nostalgic Chord

By KELLY TUCKER

NEW ORLEANS—The way it was is the way it is at WWIW-AM here, which, according to program director Ron McArthur, is a unique station with a format that consists of big band music from the '30s, '40s and early '50s. The station also plays a touch of dixieland.

WWIW's programming is so unique, says McArthur, that broadcasters have come from New York, Chicago, Phoenix, Wichita and Fresno to listen to the station to determine if the format would be successful in their markets.

Though McArthur thinks it would work in other areas, he says as far as he knows, no other stations have adopted the format.

McArthur stresses that the station is "by no means" a "beautiful music" station. "Our music is foreground music, not background music. Sometimes it's hard to explain that to advertisers. Our songs provoke nostalgia, and our audience listens to the words. Also unlike beautiful music stations, we run a tight format and we don't have dead air."

Although he doesn't use a playlist, McArthur says he has "a very definite" formula. "I play only the big band songs that were hits, and I don't just play the original versions.

"If a current artist does a nice remake of a song that was popular during that period, I'll play it if it doesn't conflict with our sound." He says a "bizarre" example is Willie Nelson's "Stardust" LP, from which he plays several cuts.

According to McArthur, the response to WWIW has been "phenomenal." When the October-November 1977 ratings books went out, the station had only been on the air two months. When the results were announced, WWIW had a 3.8 12+ share. "The figures aren't what's important," says McArthur. "It's the fact that we showed up on the books so soon.

In preliminary figures from the new April-to-June rating period Arbitron currently is trying out here, WWIW's figures have jumped to a 7.3 12+ share.

McArthur says drive time is the station's biggest asset. "The traffic is hectic, your nerves are shot, so you don't want to hear silly talk shows or rock. When people turn the dial and hear songs by people like Glenn Miller, Benny Goodman and Frank Sinatra, they stick with us."

"We try to stay away from talk. After the news at the top of the hour, we go into a three-record sweep be-



McArthur Works—WWIW program director Ron McArthur consults with production manager Bob Castle, above, confers with Le Rosa Brown, traffic manager, and Chris Wegmann, general manager, above right, and finally is alone with his audience.

fore any voice announcements are made. New Orleans has always been inundated with talk show programs, and people here are ready for a change. That's a big advantage for us."

But a big disadvantage for the station is that it isn't easy to find big band records. According to McArthur, more than half of the station's songs are from records listeners have lent the station for taping.

Also, he says Patti Page, Pete Fountain and several other artists have contributed copies of their records. "And we (the WWIW staff) combed everything from flea markets to garage sales to oldies record stores," he says. He estimates the station now has more than 1,000 records in its library.

WWIW was formerly WNPS, an unsuccessful country station. Sun Broadcasting of Washington, D.C., bought the station in March 1977, and called in long-time radio consultant Dick Oppenheimer to come up with a format.

Oppenheimer told the owners, "Since this is New Orleans, why not try big band with dixieland?" So on Aug. 1, 1977, Sun Broadcasting initiated Oppenheimer's format and changed the call letters to WWIW to

correspond with the station's slogan, "The Wonderful Way It Was."

"I played a hunch based on my experience in the business and knowledge of the market," says Oppenheimer. "Stations appealing to adults age 35 and over have two options: talk and wall-to-wall beautiful music. Both of those are extremes and they appeal to certain groups, but the mass is not served.

"When we think of radio as being entertainment, talk or beautiful music is not entertainment. I felt there was a tremendous void, especially when you consider that New Orleans is the home of so much music. So we've interspersed between the band music some sorely neglected and badly forgotten local musicians."

WWIW also features local musicians in three of its five weekly remotes. The remotes, mixed by Gary Cavell, the station's engineer, range from 45 minutes to one hour.

Tuesday nights, the Ronnie Kole Trio Plus Two performs from the Fountain Bay resort here, and on Wednesday nights WWIW plays records from Fat Jimmy's nightclub on Bourbon St. Local humorist-pianist Sam Adams is broadcast from the Quality Inn on Thursday night's remotes. Friday night, the station spins records from the International American Motor Inn, and on Saturday nights Pat Barberot and his 13-piece orchestra are broadcast from the Jefferson Orleans motel.

Though WWIW is the local NBC affiliate, it also broadcasts the CBS "Mystery Theatre." "A lot of young people and college students, mostly male, listen to that religiously," says McArthur. "Even though we programmed the station for the over-35 audience, we probably have as many listeners under 35 as over 35," he adds.

From its offices in the Superdome, WWIW broadcasts from 6 a.m. to midnight seven days a week. McArthur says that within two months the station plans to be operating around the clock.

WWIW also plans to move its antenna from the top of the Dixie Beer brewery here to another location to obtain a stronger signal. Currently it can be heard over a 35-mile radius.

Besides McArthur, who deejays from 10 a.m. to 2 p.m., the other DJs are Bob Castle, Mike Reinhardt and Ed Teamer.



L.A. NPR Stations Face Tax Revolt 'Fund Crunch'

• Continued from page 28

He believes that if the other outlets raised lump sums of money, some kind of organization or group might also be found to match the sum. "I think other stations need to broaden their financial base of support," he adds.

Bishop agrees that if any of the other stations fold, KUSC may be forced to diversify its current all-classical format, a luxury afforded by the presence of so many NPR outlets. "I don't think, though, that any one station could ever carry all the NPR material. More outlets are needed in a market this size."

Program director Betty Fox of KCSN-FM concurs. She feels the scuffling by the three most affected outlets will result in a broadening of their community support.

"This may be a very good lesson for public broadcasters," she says.

"They should never become too dependent on one source of income or support. They must learn to rely on their community as being convinced that the station is essential."

Fox receives some funding—for one part-time staffer—from the state, some from a federal program (CETA) and the rest from CPB and the community. "We program jazz in the evenings plus a mix of sci-fi adventures, serials, public service and classical NPR the rest of the time."

She is safe from the financial axe now, as is KUSC. But the tax revolt is spreading.

"We're critically examining our situation now to make sure we're broad enough in our support to survive anything in the future," she says.

Ed Stokes, president of the Cali-

fornia Public Broadcasting Commission, already has felt the axe—his grant funding has been slashed 24%, but his board isn't going out of business "as rumor had said."

As to the folding of any stations, "I just don't believe it's going to happen anymore," he says. "My belief is that the local school boards and community colleges will maintain sufficient support to keep going, in view of the funds now allocated in Sacramento." But he adds the respite will last only one year.

Stokes also adds that he felt all along the CPB "was in a tough spot. If they made a waiver for our stations in California, they'd have a tough time justifying that to stations in other states... or even on Capitol Hill.

"Besides, if they'd lost—or lose—one or two stations in L.A., the area would not be unserved. The remaining outlets would probably have to change their programming though to become more diversified. However, we've always been supportive of that diversity... it's good. But a change would probably follow any attrition of stations."

However, a situation looms in Washington, D.C., which may place these stations in an even tighter squeeze. The FCC, it is reported, has developed a proposed rulemaking which will place limits as to the amount of airtime a public station may use to solicit funds from the community.

The spirit of the move is to insure that public radio remain "public" by reducing solicitation and consequently increasing programming time. But the effect in California may be to reduce some NPR outlets to a level of nonexistence.

Case Studies

By KENT BURKHART

Location: Medium size Texas market.
Date: 2½ years ago.
Problem: Country AM with good signal desires to drop demographics from 35+ to 25-49.
Solution: Station used a two-year plan of recruiting 25-34s by becoming the news, personality and information leader.

Some recommendations:

1. Use television boards to promote popular jock-newsman morning team.
2. Use "fun" and "entertaining" promos and contests.
3. Have jocks "talk to" the audience as a friend, but with time limitations.
4. Reduce network news during 9 a.m.-4 p.m.
5. Increase local news concentrating on items of interest.
6. Re-evaluate "gold" music selections.
7. Encourage jocks to be seen at public events.
8. Re-work music, commercial and news clocks to be more contemporary.

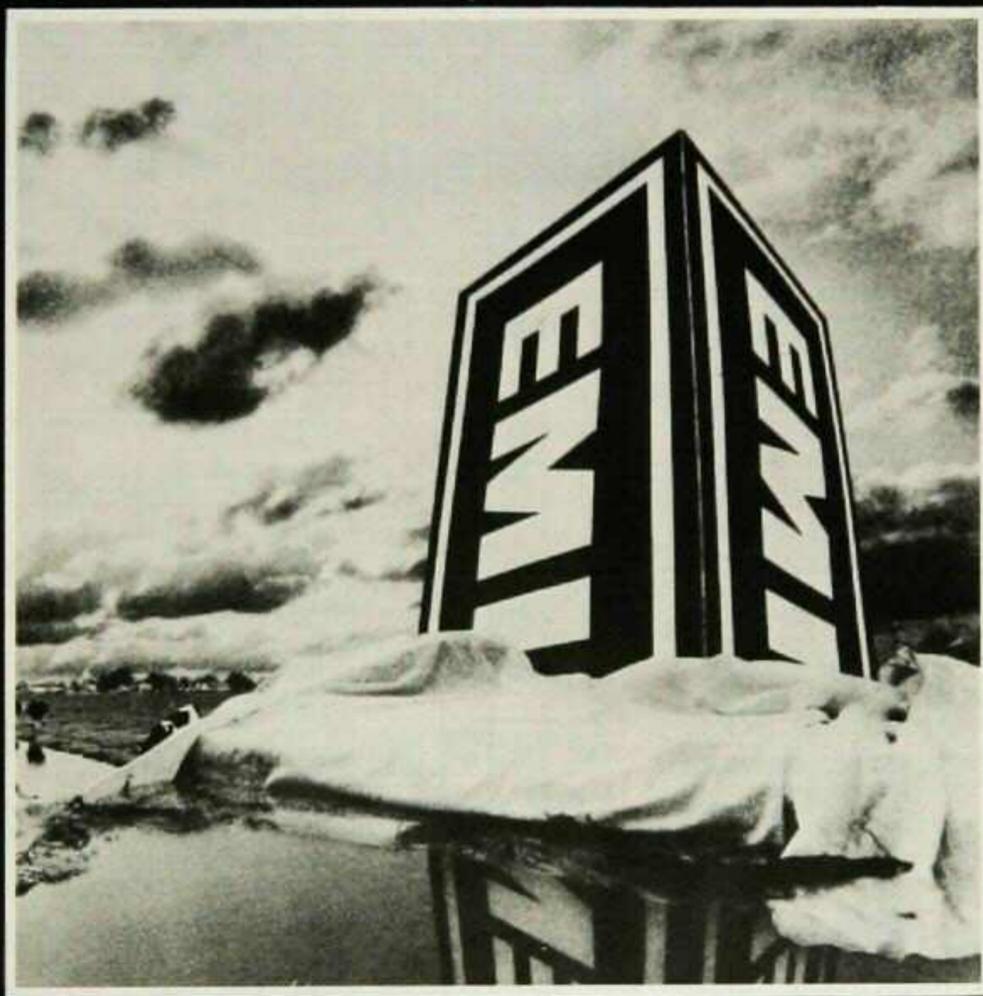
Results: Two-year plan worked. Station is number one English language station 18-49 and number 2 overall 12+ having increased about four share points.

Burkhart is a well respected programming consultant.

1 JULY 1978

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L.A. Shrine Venue Booked For Weekly Concerts By Eaton House

By JEAN WILLIAMS

LOS ANGELES—The Shrine Auditorium here will now lend itself to weekly concerts, with some of the top names in jazz, r&b, gospel and serious music, according to a spokesman for Eaton House and E.C. III Productions, the organization booking the concerts.

The 6,482-seat Shrine has been remodeled for a reported \$300,000, turning the facility into one of the area's most beautiful rooms.

The six-year-old Eaton House firm has taken over the facility for at least the next two years on Friday, Saturday and some Sundays.

Although the spokesman says the first season will not officially get underway until the fall, there are several pre-season concerts scheduled.

The first production in the series is a gospel concert set for Sunday (9), featuring Shirley Caesar, Edwin Hawkins, Danniebell, Mighty Clouds of Joy and DeEtta Little.

Willie Bobo comes in July 19, to be followed by George Shearing and another gospel concert featuring Inez Andrews.

Other acts slated to appear at the Shrine include the Ohio Players, Hot, Four Tops, New Birth, Millie Jackson and tentatively set are Donny Hathaway and Johnny Guitar Watson. Other acts are now being firmed, according to the firm.

Also being set is a series of classical concerts for the fall. Leontyne Price is scheduled for November, to be accompanied by the Eaton House Symphonic Orchestra, says the spokesman.

"Under the Eaton House umbrella is the Symphonic Orchestra," he continues, "which is a group of classical musicians who are just now coming together to form this orchestra."

"We are not expecting to make

money on the classical-oriented concerts, but we really want to bring this type of music to more people.

"We'll take money that we make on our regular concerts to put back into the serious music concerts. We're also going to put money into featuring music by composers like Scott Joplin.

"Then we'll take the lesser known black composers who can't even get a reading with major orchestras, give them a reading and play them in our season which Leontyne Price will head.

"There will be a four month season starting in the fall. We're starting

our classical season in November so that it will not parallel with the Los Angeles Philharmonic's season."

Eaton House will feature its own orchestra for three weekends in the fall. In an effort to bring pop music lovers to the classical concerts, the firm is coupling the two forms of music. "The idea is to get more blacks into the theatres," he says.

Tickets for the concerts are scaled from \$5.50 to \$8.50. The Leontyne Price concert will be \$7-\$15.

In addition to local newspapers, the company is advertising its concerts on local television and radio stations.



RECORDING SESSION—Freddie Perren goes over new tunes with Peaches & Herb as producer/composer Dino Fekaris offers his input at Perren's San Fernando Valley studio.

Foursome Gospel Arm Sets Meet

LOS ANGELES—The Quartet Auxiliary, the newly formed arm of James Cleveland's Gospel Music Workshop of America, Inc., will hold its first convention at the Shoreham Hotel in Washington, D.C., Aug. 16-18.

Workshops have been structured to offer classes in percussion I; percussion II; percussion III; electronic instrumental music I, II and III; piano; organ; quartet singing (lead and background); publicity and advertising; publishing, copyright and general business; choir membership and decorum and religious choreography.

Following on the heels of the conference will be a one day promoters/artists workshop set for Aug. 19.

During this meeting artists will be able to perform for concert promoters in hopes of being booked on programs across country.

The promoters at the conference will coordinate their concert schedules with each other so as not to conflict with their booking dates.

There will be experts in the concert promotion industry, who will advise those just entering the field what they can expect, both positive and negative.

The group will also offer a musical and a tribute to the late gospel singer/composer Alex Bradford on Aug. 19.

Soul Sauce

• Continued from page 34

ovation from possibly the most critical of all audiences—the music group.

The Rod McGrew Scholarship Fund, Inc., is sponsoring the Male Communicators With A Conscience award dinner on July 21 at the Century Plaza Hotel in L.A.

Among the acts set to perform are Paul Williams, Teddy Pendergrass, Dee Dee Sharp, Gamble, Pockets and Love Unlimited Orchestra.

Receiving Male Communicators awards will be Thom Bell, Neil Diamond, Bob Dylan, Earth, Wind & Fire, Kenny Gamble/Leon Huff, Marvin Gaye, Gill Scott-Heron, Curtis Mayfield, Seals and Croft, Barry White and Stevie Wonder.

Bootsy Collins and George Clinton will receive Responsibility awards. Lou Rawls is set to host the event.

The dinner is designed to honor individuals in the music industry for their conscientious efforts to create message music.

Proceeds from the dinner will go to the Rod McGrew Scholarship Fund which is set up to service those students enrolled in accredited institutions with full scholarships; senior grants to assist college seniors; and to serve as a catalyst for young communicators.

Gospel singer Jessy Dixon is currently touring Israel backing Paul

Simon. Dixon's recently completed Light Records LP is set for release in late summer.

Remember . . . we're in communications, so let's communicate.

Kicking Mule In Sonet Jazz Tie

NEW YORK—Kicking Mule Records of Berkeley, Calif., has arranged a license deal with Sonet Grammfon AB of Sweden for the release here of the latter's Giants of Jazz catalog.

Sixteen albums are set for distribution this year, with groups of four LPs shipping as part of Kicking Mule's spring, summer, fall and winter release package.

Artists available on the series include Al Cohn, Zoot Sims, Barney Kessel, Dizzy Gillespie with Sonny Stitt, John Lewis, Hank Jones, Percy Heath and Max Roach, Joe Venuti, the Lee Konitz Trio, Stitt with Art Blakey's Jazz Messengers, Vic Dickenson, Buddy De Franco, Illinois Jacquet and Howard McGhee, Art Farmer, Tiny Grimes and Roy Eldridge, the New York Jazz Quartet with Frank Wess and Roland Hanna, Red Rodney, Ruby Braff, Buddy Tate with Paul Quinette and Jay McShann, and Philly Joe Jones.

Kicking Mule is independently distributed, and located at Box 3233, Berkeley, Calif. 94703.

This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	6	1		NATURAL HIGH Commodores, Motown M 790	31	31	9	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
2	2	11		SO FULL OF LOVE O'Jays, P.R. JZ35355	32	28	21	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049
★ 7	3	3		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.R. JZ 35095 (CBS)	33	33	29	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084
4	4	11		CENTRAL HEATING Heatwave, Epic JE 35260	34	34	5	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124
5	3	11		SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	35	35	19	RAYDIO Raydio, Arista AB 4163
★ 11	3	3		SOUNDS Quincy Jones, A&M SP 4685	36	36	16	VINTAGE "78" Eddie Kendricks, Arista AB-4170
★ 14	7	7		COME GET IT Rick James & the Stone City Band, Gordy G7 981	★ 52	4	4	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
★ 13	4	4		TOGETHERNESS L.T.O., A&M SP 4705	38	38	9	ALMIGHTY FIRE Aetha Franklin, Atlantic SD 19161
9	9	10		IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	39	46	30	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35035 (CBS)
★ 10	17	7		SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	40	43	4	COME FLY WITH ME Bobby Bland, ABC AA 1075
11	5	6		DON'T LET GO George Duke, Epic JE 35386 (CBS)	41	40	22	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710
12	6	9		THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	★ 42	NEW ENTRY		SHADOW DANCING Andy Gibb, RSO RS 13034
13	10	28		SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	43	42	29	CHIC Chic, Atlantic SD19153
14	8	9		DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	44	44	31	ALL 'N ALL Earth, Wind & Fire, Columbia IC 34905
★ 26	4	4		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	45	50	13	JAM/1980's James Brown, Polydor PD76140
16	12	13		YOU LIGHT UP MY LIFE Johnny Mathis, Columbia IC 25259	46	49	15	MACHO MAN Village People, Casablanca NBLP 7096
★ 25	4	4		LOVE SHINE Can Funk Shun, Mercury SRM 1-3725 (Phonodisc)	47	41	28	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149
18	19	5		MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	48	55	3	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)
19	18	22		REACHING FOR THE SKY Prabe Bryson, Capitol ST 11729	49	39	4	TASTY Patti LaBelle, Epic JE 35335 (CBS)
20	15	22		WEEKEND IN LA. George Benson, Warner Bros. ZWB 3139	★ 50	NEW ENTRY		BAND II Memphis Horns, RCA AFL1-12643
21	20	30		THANKFUL Natalie Cole, Capitol SW 11708	51	47	15	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162
★ 30	4	4		BETTY WRIGHT LIVE Betty Wright, Atlaton ALST 4408 (T.K.)	52	60	7	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
23	16	24		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	53	NEW ENTRY		THREE MILES HIGH Mass Production, Carillion SD 5205 (Atlantic)
24	21	8		THIS IS YOUR LIFE Norman Connors, Arista AB 4177	54	58	5	A MATTER OF FACT Facts Of Life, Kayvetts 803 (TK)
25	23	19		PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	55	NEW ENTRY		HAPPY TO BE WITH YOU Jean Carr, P.R. JZ 34986 (CBS)
26	22	6		HEADLIGHTS Whoppers, Salar BKL1 2274 (RCA)	56	56	3	SWEET THUNDER Sweet Thunder, Fantasy F9547
27	27	16		LOVE BREEZE Smokey Robinson, Tama T-329 (Motown)	57	57	39	SENT IT Ashford & Simpson, Warner Bros. BSK3088
28	24	11		DAVID OLIVER David Oliver, Mercury SRM 1183	58	59	2	FIRE UP 'N' KICKIN Fattback Band, Spring 1-6718 (Polydor)
29	32	6		DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)	59	37	22	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)
30	29	13		SUNBURN Sun, Capitol ST11723	60	54	10	LOVELAND Linnie Linton Smith, Columbia IC 35332

Alice Cooper's Booze Bout Revamps Career

By JEAN WILLIAMS

LOS ANGELES—Alice Cooper's bout with alcoholism and his three-month hospital stay has revolutionized his music and personal appearances, according to the entertainer.

"That experience has made me a lot clearer in terms of what I am doing lyrically. My lyrics are now more thought out. They were good before but they weren't anywhere near as clear as they are now. My new LP 'From The Inside' will be much more prolific," says Cooper.

He explains that prior to his "cure" Bob Ezrin (his producer) took control of everything he put on tape.

"That was good because I needed him a lot. Now, when I go into the studio, I want total control and the responsibility of everything that I do musically. I couldn't take this responsibility before," he adds.

Cooper's new LP, scheduled for a September release, will be only one of many projects surrounding "From The Inside." Also in the works is a 90-minute television special and an entirely new stage production, which he estimates will cost in excess of \$400,000, which was the cost of his last production.

He notes he is broadening the Alice Cooper character which will be reflected in the new LP.

"The great thing about this production," he says, "is that I get to use a lot of people who I haven't worked with before such as Bernie Taupin (who happens to be his best friend). I also get to use different musicians."

"This LP will be different because everytime we use different players we're getting different input and this will sound different. If I continue to use the same people, although they are excellent, I will become stale."

He explains that some of the musicians will probably be Davey Johnstone on guitar (from Elton John's old band), and Dick Wagner, who also co-writes many of his tunes.

As to whether he feels his sound has gotten stale, he says: "I believe that if I go with another LP with the same people, the album will sound predictable."

He insists that while he is constantly searching for new ideas musically, he is doing this without upsetting the basic Alice character.

His next world tour "From The Inside" will be his biggest production to date. The entire stage setting will probably look like an abstract, surreal kind of hospital, says Cooper.

He adds that in terms of costuming, "we could have a giant bottle of whiskey with legs coming from the bottom of the bottle and giant dancing pills with legs."

"We carry our own stage and about 400 lights which makes our production expensive. We're also working with about 20 tons of equipment that we carry. Then there's the choreographer and costume designer plus costume people who make sure that everything fits right."

Broadening his career also includes possibly getting into production of other acts—not music, but staging.

"I would produce a group visually but not musically because producing musically is too personal and I don't technically know enough about music to sit down and arrange someone else's music," he says.

"I can arrange my own music but a good group would be responsible for its own music. I would be responsible for what happens onstage."



Alice Cooper takes a show and turns it into a full-blown production.

Willie Colon Decries Jazz As 'Too Strong' In Salsa

By AGUSTIN GURZA

LOS ANGELES—"Jazz has had too strong a hold on salsa music, and it is simply not productive anymore."

That is the musical opinion of one of salsa's genuine giants, bandleader/arranger/composer Willie Colon.

Though not as well known to the non-Latin public as, say, jazz-oriented Eddie Palmieri or the disco-oriented Fania All-Stars, Colon is the reigning favorite of salsa fans in the U.S. and in the areas of Latin America where salsa has penetrated.

Only Johnny Pacheco, Fania's founder and salsa's acting prime minister, can sell so many albums so consistently, as Billboard's chart research clearly indicates. But Colon stands alone in combining such steady commerciality with a restless creative spirit.

His analysis of the influence of jazz is vital to the music since most experimentation in salsa is coming from musicians who are relying on jazz as the catalyst for change. Too often, however, those experimentations have alienated the salsa consumer.

Says Colon, "The jazz dominance is pulling the music too far away from its natural base. It's taking it too far out."

"Jazz is a great ingredient in voicing and certain figures, but overall using it as a major influence is incongruous with the traditional, folkloric messages of the music."

This is not to say that Colon is paralyzed in the past like some salsa musicians. He is about to unveil a new work, entitled "Colonizaciones," which he believes is the synthesis of several innovative threads he has been exploring over the past few years.

Colon describes the album as "an adventure—a kind of journey into different places where salsa hasn't been before."

When he refers to folkloric tradition, he is not just concerned with the Puerto Rican folklore he is famed for preserving.

Instead, the new album will also echo folkloric elements from the Andean region of Latin America, from Africa, and elsewhere.

Another novel blend, says Colon, is the adaptation of elements from the pop romantic ballad of Spain and Argentina. For the first time in salsa, he has called in arrangers like Hector Garrido and Carlo Franzetti, who do not have salsa backgrounds.

"These guys really know how to write for strings," says Colon, whose recent arrangements have been graced with string orchestrations.

"They've added something we've never been offered," he continues, "a lot of depth. Not just swing, but depth and intellect. This gives the album a romantic, elegant flavor, while still preserving the hot, primitive feeling at the bottom."

The third element in his new salsa

(Continued on page 64)

"Nobody is doing that; there's no one who really directs stage. By 1980, within our organization we'll be directing other groups visually."

In putting his own show together, he points out that it's written from the lyrics of his tunes. He cites "Only Women Bleed" as an example of what's done onstage with a song.

"You take a song like that onstage; we've done all the rock 'n' roll but there has to be a place in there for the audience to rest, so now it's done as a ballet. It's still rock 'n' roll but we're giving the audience something it has never seen done—there's a cultural input with ballet. (His wife Sheryl is the ballet dancer in the show). The audience is in shock. That's what I mean by something being unpredictable."

Speaking of "Only Women Bleed" he brings up the subject of Etta James' new version of the tune.

"What a great version that is," he enthuses. "It made me mad because it's better than mine. It's amazing; she really got some balls into the tune. I knew the song was good but until she sang it I didn't know it was as good as it is."

He explains that his hospital stay has even made viewing other people in terms of life clear.

He notes that when he entered the hospital he was consuming two quarts of whiskey daily "and I realized that I couldn't function without it."

"When I got to the point where I couldn't get any lower in terms of depression, I went into the hospital. I was delirious and the first week was a total blur. I was going cold turkey and was locked in. After the first week I began to get stronger."

"I don't remember a lot but I do remember that I was in one bed sitting in one position for about 12 hours at a time. I was petrified. I was afraid I was going to break because I had not had any alcohol. My body felt like it was going to crack."

"Once I got past the first week I realized there was a slogan there, 'take one day at a time, stupid.' Now I use the nervousness that told me that I had to have a drink for my stage act."

"We finally discovered that the problem which made me drink was the Alice character getting all the praise and attention and not me. I had a low opinion of me and a high opinion of the Alice character. I had gotten so sucked in with the character that I lost control of my whole life," says Cooper.

Parade Of Acts At Atlantic City Hotel

ATLANTIC CITY—A long parade of top names has been lined up for the summer season at the Resorts International Hotel here.

In addition to two evening shows in this resort's first gambling facility's 1,700-seat showroom, a Sunday matinee has been added for which the regular entertainment fee is dropped to \$9 for adults and \$6 for children.

With Resorts International grabbing up all the big names, it threatens to create famine for two major Philadelphia area facilities—the Latin Casino theatre/restaurant in Cherry Hill, N.J., and the Valley Forge Music Fair, a hardtop theatre-in-the-round in Devon, Pa.

Reportedly, the Resorts contracts restrict its acts from performing within 100 miles of the hotel for six months.

The Resorts is also following the

Las Vegas pattern in offering its performers long-term exclusive contracts that would rule out the acts playing the Philadelphia area completely.

Headlining the summer shows, which include Sy Zentner conducting a 30-piece band, will be Helen Reddy, July 12-18 with Joel Grey coming in for that week for special midnight shows.

Natalie Cole performs July 19-24, followed by Rich Little July 25-30 and Lola Falana and Ted Knight July 31-Aug. 6. Other acts slated for August include Anthony Newley and Bernadette Peters, 7-13; Danny Thomas, 14-20; Gene Kelly, 21-27; and Bob Newhart, Aug. 28-Sept. 3. Red Skelton is scheduled for Sept. 4-13 and Alan King, Sept. 14-20.

200-Seat Stars In Philly Offers Rock Showcase

PHILADELPHIA—Apple/Chipetz, locally based production agency which introduced punk rock to this area at the burned-out Hot Club, has entered into an agreement with Stars, 200-seat nightclub in the popular Society Hill section close to center city, to establish a showcase for the new rock'n'roll.

First group set is U.K. Squeeze from England making its Philadelphia debut. Others booked into Stars are the Dictators, Lisa Burns, Kenn Kweder & his Secret Kids, and Flame.

Apple/Chipetz, the partnership of Steve Apple, former publicity chief for Electric Factory Concerts, and Bob Chipetz, from Sigma Sound Studios, have also been pushing reggae groups. Stars' roster also includes House of Assembly, reggae group under personal management to Apple, and New York City's Jah Mulla.

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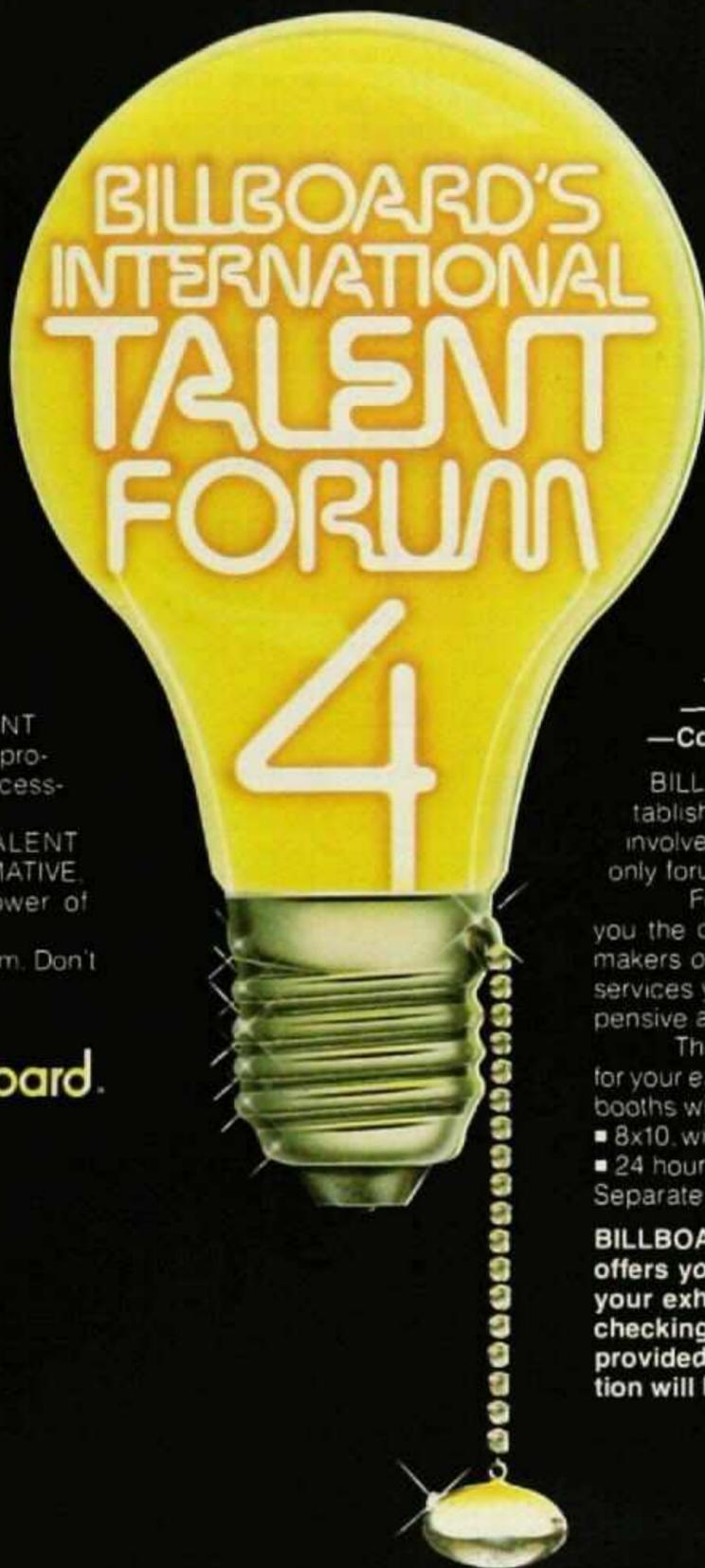
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SUMMERFEST HEAVILY UNDERWRITTEN

Dozens Of Acts In Milwaukee

By ALAN PENCHANSKY

CHICAGO—Dozens of name country, pop, rock and jazz entertainers began rolling into Milwaukee last week for the city's annual Summerfest, one of the largest musical festivals held anywhere.

The yearly event opened Wednesday (28) with Boz Scaggs and the Little River Band in the main stage area of Milwaukee's fairgrounds, closing July 9 with Mac Davis in the headlining slot. In the intervening period, the festival hosted a staggering parade of talent, with a large number of performances running simultaneously at different ends of the lakefront site.

While presentations occur on the main stage seating 25,000, companies such as Schlitz, Miller's, Pabst and Peaches Records are hosting performances on other stages located within the 50-acre area.

Visitors to the lakefront fairgrounds pay one daily admission fee to gain entrance to any of the performances.

The festival's major enlargement of musical scope this year comes

through the efforts of Pabst, which is introducing "million selling" record artists in its Pabst International Festival stage area.

Jay Black and the Americans, the New Christy Minstrels, Tommy James and Dion are among acts being added by the brewing company to its traditional sponsorship of ethnic dancers, polka bands and related entertainment, festival organizers report.

Continuous performances by local and regional rock bands from 12:30 p.m. daily are sponsored by Milwaukee's Peaches Records outlet. This stage area emphasizes upcoming new performers including Robert Gordon, signed to Private Stock, and the Dixie Dreggs, with a release on Capricorn. In all, Peaches expects to host four dozen rock acts during the festival's run.

Festival mainstays the Schlitz Country Stage and Miller's Jazz Oasis return again this year with full lineups.

Buddy Rich, Herbie Mann, Chick Corea, the Crusaders, Roy Bu-

chanan and Sonny Rollins headline the jazz stage, while among those skedded to entertain at the country pavilion—this year taking a broad interpretation of "country"—are Doug Kershaw, Doc Watson, Son Seals Blues Band, Muddy Waters, Corky Siegel, Asleep At the Wheel and Koko Taylor.

The lineup for the main stage area also includes the Bar-Kays and Confunkshun (29), Dolly Parton (30), Marshall Tucker Band (3), Helen Reddy (4), Waylon Jennings and Jessi Colter (6), O'Jays (7) and Willie Nelson and Emmy Lou Harris (8).

Special staging areas also are provided for comedy attractions and for local entertainers.

Concerts At Philly's Zoo

PHILADELPHIA—In an attempt to boost its public attendance, the local zoo here is offering, for the second year, free Saturday bluegrass concerts beginning Saturday (8).

The series tagged "Zoogras Band Concerts" is set to run for two months, July and August, with each concert presented in three sessions, noon, 1 p.m. and 2 p.m. in the zoo's shaded main picnic grove. In the event of rain, the concerts will be moved into the Rare Mammal House.

The concerts are being booked by Geoff Berne, who operates the Englishtown (N.J.) Music Hall.

The series gets underway with Whetstone Run Saturday (8). Berne will bring in some of the better known bluegrass bands from the Northeastern area including First State Bluegrass Band, July 15; Ted Lundy, Bob Paisley & the Southern Mountain Boys July 22; S. Hawkins Hard Times Country Band, July 29; New Country Boys, Aug. 5; Rain-tree, Aug. 12; Headin' South, Aug. 19; and Jerseygrass, Aug. 26.



KEITH & MICK—Keith Richards and Mick Jagger of the Rolling Stones perform before 92,000 fans at JFK Stadium in Philadelphia.

Composers Mtume And Lucas Form New Combo; Debuting With Album For Epic

By ADAM WHITE

NEW YORK—If "The Closer I Get To You" has been Roberta Flack's biggest hit for more than three years, it's also providing a springboard to recognition for composers Mtume and Reggie Lucas.

The pair, members of Flack's band when they penned "Closer," are now setting out with their own

combo, named after Mtume, and a debut album on Epic, "Kiss This World Goodbye."

Joining Mtume, who handles vocals, keyboards and congas, and Lucas, who plays lead and rhythm guitar, are Basil Fearington on bass, Hubert Eaves on keyboards, Howard King on drums and Tawatha singing lead vocals.

They are the first aggregation of jazz-based musicians aiming overtly at the broader rock and pop market, claims Mtume himself, in contrast to the less consciously-crossover tactics of artists like Herbie Hancock and George Duke.

Adds Lucas: "Coming out of jazz gives us a different slant. We're a broad synthesis of styles: heavy metal, rock, r&b. We're carving out a new musical context for ourselves, and it means taking chances."

Members of the group played together (most notably with Miles Davis) before signing on with Flack, but the latter experience was very valuable, according to Mtume.

"It was different and it was rewarding. Roberta has high standards, and surrounds herself with the finest musicians.

"Through her, we were exposed to

different types of audiences, and we were surprised to find that we could reach them. That recognition has become very important for us."

Mtume and Lucas penned "The Closer I Get To You" during a dinner break when working on Flack's last LP, "She heard it when she got back from the break," Lucas adds, and took it from there.

Mtume's version of the song appears on its Epic album, along with much other self-composed material.

"It's a perfect musical reflection of where we are now," claims Mtume.

The band is currently planning its roadshow, set to bow no sooner than August. Mtume places great emphasis on the visual aspects of performing, and will be employing a theatrical approach in the vein of Earth, Wind & Fire and Pink Floyd, he says. "At no time before has a new group come out with its own visual concept. We intend to do that," says Mtume.

Funding for what will, by Mtume's admission, be an expensive touring extravaganza is coming from within the group and without. "We're prepared to put up our own money," he continues, "but we're

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BEACH BOYS/STEVE MILLER/PABLO CRUISE/ STANKY BROWN—Monarch Entertainment/Concerts West/Jerry Weintraub/WNEV-FM—Meadowlands, East Rutherford, N.J., June 25	61,128	\$10-\$12.50	\$709,637
2	GRATEFUL DEAD/SANTANA/OUTLAWS/EDDIE MONEY—Bill Graham/Concerts West-Autzen Stadium, Eugene, Ore., June 25	48,713	\$11-\$12.50	\$512,236
Arenas (6,000 To 20,000)				
1	BEACH BOYS—Ruffino & Vaughn/Concerts West/ Jerry Weintraub-War Mem., Rochester N.Y., June 21	11,000	\$7.50-\$8.50	\$82,500*
2	AMERICA/PURE PRAIRIE LEAGUE—Feyline Presents Inc., Redrocks, Denver, Colo., June 25	9,000	\$7.50-\$8.50	\$75,171*
3	BOZ SCAGGS/LITTLE RIVER BAND—Feyline Presents Inc., Redrocks, Denver, Colo., June 21	9,000	\$7.50-\$8.50	\$74,374*
4	O'JAYS/PEABO BRYSON/SUN—Dimensions Unlimited, Civic Center, Baltimore, Wash., June 24	8,704	\$6.50-\$8.50	\$68,949
5	HEART/BOB WELCH—Louis Messina-Pace Concerts/ Mike Clark-Friends Prod., Mun. Col. Lubbock, Tex., June 22	8,772	\$6-\$7	\$58,904
6	ALICE COOPER/CLIMAX BLUES BAND—Celebration Prod., Civic Center, Baltimore, Wash., June 21	7,181	\$6-\$8	\$52,665
7	BRUCE SPRINGSTEEN/KENNY RANKIN—Feyline Presents Inc., Redrocks, Denver, Colo., June 20	6,315	\$7-\$8	\$49,824
8	HEART/BOB WELCH—Contemporary Prod., Barton Col., Little Rock, Ark., June 25	7,032	\$6.50-\$7.50	\$47,628
9	REO SPEEDWAGON/RAINBOW/NANTUCKET— Contemporary Prod., Omni, Atlanta, Ga., June 24	6,722	\$6.50-\$7.50	\$47,607
10	TED NUGENT/BLACK OAK—Festival East Inc., Mem. Aud., Buffalo, N.Y., June 23	6,100	\$6-\$8	\$45,433
11	BOB SEGER & THE SILVER BULLET BAND/RARE EARTH/TOBY BEAU—Avalon Attractions, Selland Arena, Fresno, Calif., June 20	7,333	\$6	\$43,998*
12	HEART/BOB WELCH—Mike Clark-Friends Prod./ Louis Messina-Pace Concerts, Civic Center Col., Amarillo, Tex., June 20	5,143	\$6-\$7	\$33,501
13	HEART/BOB WELCH—Pace Concerts/Friends Prod., Taylor County Col., Abilene, Tex., June 23	4,091	\$6-\$7	\$26,370
14	DOLLY PARTON/EDDIE RABBITT—Contemporary Prod., Hammons Center, Springfield, Mass., June 22	3,518	\$7	\$23,583
Auditoriums (Under 6,000)				
1	JIMMY BUFFETT/DANNY O'KEEFE—Avalon Attractions, County Bowl, Santa Barbara, Calif., June 24	2,932	\$6.50-\$8.50	\$24,198
2	KINKS/CHARLIE—Bill Graham, Community Thea., Berkeley, Calif., June 21	3,591	\$5.50-\$7.50	\$24,139*
3	BRUCE SPRINGSTEEN—John Bauer Concerts, Paramount Thea., Seattle, Wash., June 25	2,976	\$7-\$8	\$22,677*
4	CRUSADERS/NORMAN CONNERS—DiCesare Engler Prod., Stanley Thea., Pittsburgh, Pa., June 23	2,630	\$7.50-\$8.50	\$21,040
5	BRUCE SPRINGSTEEN—John Bauer Concerts, Paramount Thea., Portland, Ore., June 24	2,504	\$7-\$8	\$19,627
6	JOHN PRINE/MAC MacANALLY—Mid-South Concerts, Civic Center, Birmingham, Ala., June 25	2,307	\$7	\$16,149
7	JOHN PRINE/MAC MacANALLY—Mid-South Concerts, Orpheum Thea., Memphis, Tenn., June 23	2,305	\$6-\$7	\$15,327
8	BILLY COBHAM & JOHN McLAUGHLIN—New Audiences, Warner Thea., Washington, D.C., June 20	2,000	\$7.50	\$15,000*
9	BILLY COBHAM & JOHN McLAUGHLIN—Barnett Lipman, Morris Stage, Morristown, N.J., June 19	1,300	\$8.95-\$9.95	\$12,720*
10	ROY BUCHANAN/JOHN McLAUGHLIN—Stucky Prod., Thea., Tampa, Fla., June 23 (2)	2,015	\$6	\$12,090

Sinatra Halts Sinatra Room

ATLANTIC CITY—Joe Morgenstern's Sinatra Room here may still be spinning out some of the 80 Sinatra records in the club's juke-

box, but he can no longer call his spot the Sinatra Room.

The Sinatra name worked like magic when he set up the place last year, complementing the jukebox sound with Sinatra posters and other Sinatra materials.

also getting very positive response from Epic about support."

Mtume is also looking to other outlets for the members' talents. "We're heavily involved in production deals," he asserts, "and are currently looking for an English rock group to produce. There's no need for us to be restricted in what we do."

This attitude is also reflected in the presence of vocalist Tawatha. "One of the disadvantages among instrumentalists and jazz players," explains Lucas, "is the tendency to distinguish between the vocalist and the band. We're trying for a total unified effect."

The start of casino gambling in town put the Sinatra Room in a desirable spot for an after-dark nightclub. Morgenstern reportedly received a letter from Rudin & Perlestein, the singer's attorneys in Beverly Hills, Calif., stating that his use of the Sinatra name was not authorized and constituted an illegal appropriation of the name without the singer's consent. Use of photos and likeness for commercial purposes is also a no-no.

As a result, the Sinatra Room has been changed to a less glamorous nomenclature. Sinatra records are still there, but now it's the Trinidad Lounge.

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Brooklyn School Gets Last FCC FM Wavelength

By ED HARRISON

LOS ANGELES—WKR-B-FM 90.9 on the dial at Kingsborough Community College in Brooklyn, N.Y., part of the City Univ. of N.Y., has become the first station there to be granted an FM license in more than 40 years.

The 10-watt station applied for the license in 1975 and received FCC approval in June 1977. Reportedly, other CUNY schools applied for an FM license, but for various reasons were turned down. According to music director Dave Schwartz there still remains "a bit of hard feelings from other CUNY schools."

Schwartz says the station submitted an 80-page resume to the FCC justifying the need for another FM station in the area. Why did Kingsborough receive permission when other requests were denied? "We got it by luck," admits Schwartz.

In securing the FM frequency, Kingsborough has the distinction of grabbing up the last remaining FM frequency in the New York area. Brooklyn College runs on cable while the other CUNY schools are AM carrier current.

Schwartz says the WKR-B signal reaches South Brooklyn, parts of Queens, the Rockaways and on a "good night" as far as Connecticut.

Before the changeover 10 weeks ago when the station was still carrier current, its call letters were WKCC. "The station meant very little to the community," says Schwartz. "We were reaching only the campus."

WKR-B (the station is not stereo) is on the air from 8 a.m.-12 midnight Monday through Friday, although Schwartz says there is a chance of expanding to 24 hours and week-long programming.

And while the station's prior programming was mostly block programming, now there is a variety format leaning towards the progressive side along with public service announcements. And while there are similarities in programming to other local FM stations (notably WPIX), Schwartz says the station is striving to carve out its own identifiable niche. "We're not trying to copy other stations. We want to be WKR-B. We want to make a name for ourselves."

He also says record companies are paying more attention to the station now that it's FM, and that record service has improved. "It's taken awhile for labels to realize what an FM station means, but service has picked up."

Because WKR-B is surrounded by a 1,400-watt station on one side and a 50,000-watt station on the other, WKR-B fades in and out. But from two or three miles away from its Manhattan Beach transmitter, the station comes in clear.

"We get 50-100 calls a day for requests," says Schwartz, "not only from students but from friends and the rest of the community. Our audience is continually growing. I think the community likes having its own FM station."

Campus facilities have also improved. During 1971-1977 the station operated out of a trailer. Now there are three studios, an executive office, a record library containing between 9,000 and 11,000 records and a news department which subscribes to Associated Press as well as the American Information Radio Network, the ABC affiliate.



ISLEY APPEARANCE—Epic recording artists, the Isley Brothers, took Nashville to the "Next Phase" recently during its SRO appearance at the Municipal Auditorium. Opening with an encored set of tunes from their debut *Tabu* LP was special guest Brainstorm.

Robinson Concert Lit By Jazz Luminaries

STAMFORD, Conn.—For those who remember the early days of the Newport Jazz Festival, the Jackie Robinson Foundation Jazz Concert and Picnic Sunday (25) was a nostalgic trip back in time to the days when one could relax in Freebody Park, drink beer, get sunburned and listen to one incredible jam session after another.

That was the scene in the backyard of the window of the baseball great as funds were raised for the charitable organization bearing Robinson's name.

Since the picnic coincides with Newport, a wealth of talent was available, and a wealth showed up to perform: Ella Fitzgerald, Dizzy Gillespie, Joe Williams, Bill Evans, Lionel Hampton, Clark Terry, Billy Taylor, Jimmy Heath, Percy Heath, Gerry Mulligan, Jerome Richard-

son, Tommy Flanagan, Bernie Leighton and others.

Ella was in fine voice and offered a program which ranged from a slow "Nobody Does It Better" to powerful scats on "Satin Doll" and "Johnny One-Note."

For just plain jamming the trumpet work of Dizzy, Terry, Jon Fad-dus and Jimmy Owens couldn't be beat. When the competition got too heavy, Diz broke up the audience with a few choruses on his jew's harp. Diz, of course, did "Salt Peanuts" and "A Night In Tunisia" with the others joining in.

But there were quiet moments too: Ella's "Angel Eyes," Evans' "The Tough Of Your Lips," and Williams' "Lush Life."

The concert was organized by George Simon. Billy Taylor acted as MC. **DOUG HALL**

Signings

Philadelphia International recording artist **Teddy Pendergrass** to Alive Enterprises for management. Pendergrass, with a new single "Close The Door" is now touring with the **Isley Brothers**. ... Sax man **Junior Walker** to Whitfield Records with his initial release due shortly. ... **Kenny Williams** to Ember Records along with **Guana**, **Marvin Gaye's** backup tour vocalist. ... **Daniel Moore** re-signs to ABC/Dunhill Music with an exclusive songwriting agreement. ... Singer/songwriter **Linda Cooke** has taken on **Sharon Marshall** of Brandywine Promotions as business manager.

The Cryers to Phonogram/Mercury with an exclusive recording agreement. The group's self-titled LP is set for July release. ... **Charles Biscuit Band** to Robert Holliday & Associates for management. ... **Yolanda Monge** re-signs with **Coco Records**. She is set to begin recording a

new LP in Argentina to be produced by **Enrique Mendez**.

Several acts have joined Capitol Records' artists roster, including **The Shirts**, **Ian Carr's Nucleus**, **Crimson Tide** and **Moon Martin**. The label distributes the Shirts in the U.S., Canada and Japan and Ian Carr's Nucleus and Moon Martin have worldwide agreements. ... Memphis group the **Newcomers** to Phonogram/Mercury with a single, "That's When You Know Your Woman Wants To Be Free" for release this month. ... Rock group **Sorcery** to a longterm, worldwide management agreement with **Orr Management**. ... **Flo Lacey** to Trustin Howard Productions and Heritage Music for recording. ... **George Thorogood & the Destroyers** re-sign with **Rounder Records** for three more LPs over the next two years.

Talent Talk

The Rolling Stones finally played a long awaited New York "surprise" concert at the Palladium on June 19. As at the concert at the Capitol Theatre in Passaic the week before, many fans offered up to \$100 for all too scarce tickets. The tickets had been sold through a lottery conducted by WNEW-FM. It had previously been reported in the New York media that the concert would take place in a number of other venues ranging from Trax to the Bottom Line to Yankee Stadium.

Though **Mick Jagger** had a fever of 102 and nearly collapsed after performing before 93,000 fans at JFK Stadium in Philadelphia, he recovered enough to visit **Bob Marley** backstage after Marley's performance at Madison Square Garden later that night. ... The next major summer tour is the **Eagles** trek to begin July 23 in Edmonton, Alberta. The first leg of the tour takes the band through Canada and the Midwest. The

second leg has not yet been announced. The new **Eagles** LP is set for fall release.

Leif Garrett raised \$30,000 in a Minneapolis charity radiothon on behalf of ALSAC, an organization fighting leukemia. ... New York has a new new wave club in Rock Bottom in Manhattan's West Village. Also opening is the **Paradise Garage Rock 'N' Roll Club**, a former garage, that debuted with **Richard Hell & the Voidoids** on June 18.

"Beatlemania" celebrated its first anniversary on Broadway with a benefit performance with proceeds used to install theatre directories at kiosks along Broadway and Eighth Avenues.

Syl Sylvain rejoining former Doll **David Johansen** for tour with new **David Johansen Band**. ... **Elton John** has written the forward to "Rick Wakeman. The Caped Crusader," an authorized biography of the keyboard artist.

Talent In Action

ARETHA FRANKLIN
Aladdin Hotel, Las Vegas

Absent from the Vegas scene for about eight years, Atlantic recording artist Aretha Franklin returned June 21 for a five-day engagement at the Bagdad showroom.

For what had to be one of the best r&b shows ever booked at The Aladdin since its rock concert format was adopted, the broad-ranged vocalist unleashed her powerful style in an exciting, 55-minute, 10-song set which had to be believed.

Her delivery was infectious, rhythmic and nothing short of true perfection. At least at this performance.

Backed by an excellent vocal trio, featuring Karmella Brooks, Brenda Bryant and Margaret Branch, Franklin opened her program with a swing version of "Anything Goes," segueing into funky-soul hit "Hooked On Your Love."

At this point the audience addiction began, manifesting itself in spontaneous handclapping and singing along as Franklin continued with her super hit "Respect."

Soulful ballad "Sparkle," with gospel overtones, kept the show's pace alive as the audience participation continued.

She then knocked out a believable, from-the-heart rendition of "You Light Up My Life," a soon-to-be-released single following on the heels of her "Almighty Fire" LP.

Moving to the piano, Franklin was just as at home as she belted out "Something He Can Feel" and "Bridge Over Troubled Waters," making that Simon & Garfunkel hit a vibrant, alive anthem.

Returning to the stage draped in a blue boa, Franklin imparted her only disco effort of the night, "Touch Me Up."

She offered impressions of The Staple Singers showcasing "Respect Yourself," Gladys Knight on "Midnight Train To Georgia" and Diana Ross with "Ain't No Mountain High Enough."

She closed her impressive set with a touching ballad, "The Greatest Love Of All," from Muhammad Ali's film "The Greatest."

Franklin's band, led by H.B. Barnum, featured drummer Nate Neblett, bassist Wayne Douglas, Joe Clayton on percussion, guitarist Walli Ali and Rahn Coleman on keyboards. Jose Feliciano, recently reviewed here, returned fresh from his opening act stints at the Las Vegas Hilton, amply supported, as was Franklin, by the 25-piece Al Gambino Orchestra. **HANFORD SEARL**

BEACH BOYS
STEVE MILLER
PABLO CRUISE

Giants Stadium, Meadowlands, N.J.

A well behaved crowd of 63,000 on June 25 was entertained by nearly flawless performances by the Beach Boys, Steve Miller and Pablo Cruise at this newly constructed stadium.

The show, appropriately entitled "Almost Summer," was the first ever to be held at the facility.

The Beach Boys opened its set with the perennial favorite, "California Girls," and for 90 minutes gave the crowd an exciting, good-time performance of 20 of the band's best songs, from "Surfin' U.S.A." to "Rock 'N' Roll Music." Interspersed with these were some new ones: the new single, an updated version of Buddy Holly's classic "Peggy Sue," the "Endless Summer" and "Cruisin'" from the soon to be released film "Almost Summer," "Lady Linda" and "Country Pie."

The band is one of the best crowd pleasers around and didn't fail to bring the audience to its feet. Brian Wilson's singing (onstage, anyway) is still a bit shaky, but he appears to be much more at ease now than he was when he first resumed touring with the group. A standing ovation at the close of the set was answered with an encore of three songs.

The Miller Band held the stage for an hour and delivered a tight performance of a dozen tunes, including an encore of two songs. The band performed its best material of the past few years, featuring "Jungle Love" and "Come On And Dance," and closed its part of the show with the hit, "The Joker."

A bass was damaged in the middle of the set, but it was quickly replaced with an instrument borrowed from Pablo Cruise. The band aimed to give the audience its money's worth, and it did.

Stanky Brown opened the show with a half-hour set of seven songs, including the most popular tracks from the band's latest LP. Billed as "New Jersey's Own," the band was given an enthusiastic reception.

Pablo Cruise followed, performing a good 45-minute set of seven songs. Included were the title track from the group's new album, "Worlds Away" and the single hit "What You Gonna Do." The group gave a good performance with a strong finish. **KURT HULT**

THE DIRT BAND
LE ROUX

Roxy, Los Angeles

Stalwart followers were probably surprised by some of what they saw and much of what they heard here June 26 as the Dirt Band energetically continued to shed its "nitty-gritty" in favor of the more contemporary, musically textured approach evident in its latest LP, "The Dirt Band."

But the act knows its roots. By skillfully entwining eight newer cuts with seven long-time favorites, it successfully showcased a new direction and also demonstrated that the latest material still smacks of mandolin, banjo and lap-acoustic and steel guitar—all personified in one John McEuen, who lurked about mirthfully while injecting his tasty, traditional licks into the increasingly sophisticated Dirt Band sound.

Lead singer and guitarist Jeff Hanna shared the vocal spotlight more than in previous performances with Jimmie Fadden, formerly fairly well hidden behind his drums. But the recent addition of Loggins & Messina veterans Merle Bregante on drums and Al Garth on keyboard, sax and clarinet has freed Fadden, much to the crowd's delight. His harp work wound infectious through most numbers and drew an ovation on the "Fish Song."

Other new material which sparked more than the usual resounding Dirt Band applause included "Escaping Reality," a surprisingly tropical tune, and "White Russia," an instrumental featuring McEuen's banjo wizardry and an exceptional sax solo by Garth.

McEuen and Garth teamed on guitar and violin for a duet in "Ryan's Arrival," a spellbinding classical interlude which literally hushed the capacity crowd in awe.

Evident throughout all never material was a stronger emphasis on three-part harmony availed by bassist Richard Hathaway's strong and big vocal ability. Hathaway also fleshed out group favorites "Honky Tonkin," "Mr. Bojangles," "Bayou Jubilee" and the rousing "Battle Of New Orleans," which saw McEuen leaping about the stage with his blazing fiddle like a Cajun gone berserk. The effect on the crowd was euphoric.

Joining the Dirt Band on stage for an encore of "Will The Circle Be Unbroken?" was Louisiana's "Le Roux," opening act which has toured with the Dirt Band through much of the South. The six-piece Capitol group produces a creative, contagious brand of funky yet intricately layered "Bayou music"—appropriately influenced with rock and jazz.

The group's nine-song set cooked until smoke seemed to rise from the stage, particularly on "Can't Do One More Two-Step." But the warmest crowd response followed the more sentimental "New Orleans Ladies." **RAY HERBECK JR.**

HAROLD MELVIN & THE BLUE NOTES
Scarlet O'Hara, Atlanta

An entirely new show was unveiled June 17, complete with a new, powerful lead singer, E.J. Rice. Although David Ebo, who replaced Teddy Pendergrass as lead singer, remains in the group, even leading a couple of tunes, it was Rice who captured the hearts of those who jammed into the nightclub.

Harold Melvin & the Blue Notes featuring Sharon Page were backed by the Million Dollar Movement, a seven-man, tightly knit unit (with the exception of the trumpeter who periodically hit some sour notes).

Ebo and Melvin took the lead in the group's opener "Reaching For The World" which set the pace for the high quality, swinging show.

While the repertoire was basically the same as the group has been showcasing for sometime, the new stage presentation includes spotlighting different members—which is a plus for the overall effect.

Melvin offered a sensitive, easy rendition of "To Be True," the title cut from his LP, in the 13-tune 85-minute set.

The quintet was joined by Page for "I Hope We Can Be Together Soon." Page didn't blend well, her voice was weak and she missed notes, but she was carried through by the other members.

The group gave the audience its money's worth. *(Continued on page 41)*

Talent In Action

Continued from page 40

worth and more, changing moods and tempos at will—to the delight of the entire crowd.

Tightness, excellent harmony and strong choreography were exhibited throughout the set with each male member doing his share to keep the high level of professionalism—and they all succeeded. The audience couldn't get enough.

Harold Melvin & the Blue Notes exited on a high note—the energetic rocker "Bad Luck."

JEAN WILLIAMS

BOB MARLEY & THE WAILERS STANLEY CLARKE

Madison Square Garden, New York

Marley has recently been accused of trying to broaden his audience by softening the political and religious messages in his music. True or not, the rastaman did attract a much more ethnically mixed crowd for his June 17 show than for past New York outings.

But if Marley's lyrics have gotten simpler, his music has grown infinitely more interesting as the 13-song, one hour, 25 minute set displayed some new and interesting rhythm concepts within the reggae idiom.

Marley was backed by a seven-piece band that was easily the strongest unit he has ever toured with. The group, anchored by long-time Marley bassist, Family Man, delivered the music in a tight and intense manner uncommon among reggae bands.

Visually Marley is the whole show as he captivates his audience with his amusingly diffident stage presence and spacey cavorting.

Highpoints of the set included a new and improved arrangement of "I Shot The Sheriff" and a torrid encore medley of "Kaya," "Get Up Stand Up," and Exodus."

The opening act, former Return to Forever bassist Stanley Clarke, had a difficult time reaching Marley's fans as his complex fusion rhythms were a far cry from the simplistic beat of reggae. Nothing Clarke and his nine-piece group did during the seven song, 50-minute set seemed to impress the great bulk of the crowd.

ROBERT FORD JR.

LITTLE FEAT

Community Theatre, Berkeley, Calif.

Little Feat got a deserved big hand in return for delivering a solid thumping 90-minute set of 14 Feat favorites to a soldout crowd of 3,600 June 14.

Despite the steady and cumulative power of Little Feat—certainly one of the most distinguished and competent rock bands in live performance—there were a few drawbacks.

The sound was too insistently bassy and thumpy (although it is probable the band prefers that texture) and consequently the vocals did not have the clarity they might have had.

The set could also have used an extra change of pace or two; it was not until Lowell George played acoustic guitar for the encore number "Willing" that the softer side of the group was displayed. One or two more such country flavored tunes inserted into the body of the set would have given things a better dimension.

Nonetheless these were relatively minor complaints. This band knows how to work a crowd and this crowd responded by filling the aisles in a standing ovation at set's end.

Proceedings began, as they do on the current live Feat LP, "Waiting For Columbus" with "Join The Band" segueing into "Fat Man In The Bath-tub," a wonderful song with an irresistible rhythm.

Lowell George began heating up his slide guitar through a few subsequent numbers, notably "Apolitical Blues," in which Bill Payne's piano, Paul Barrere's guitar and George's vocals were also notable. Then in the long ultra-progressive instrumental which followed, bassist Ken Gradney got off a bass solo which vibrated the gut muscles of most patrons down in the front rows.

After this John Hall, who had performed the opening set, joined the band on guitar for several numbers, the first of which was a strong version of "All That You Dream."

The set closed with a long take of "Dixie Chicken," for which a backdrop unfurled showing the cover art for "Columbus" and the Feat anthem, "Tripo Face Boogie."

JACK McDONOUGH

PETER ALLEN

Madisons, London

In 1964, Peter Allen was at the London Palladium as opening act for the Judy Garland/Liza Minnelli show. Since then he has married and

divorced Liza and developed an act of such power and showmanship that he will surely never work in a supporting role again.

This Australian, subject of a big promotional push now by A&M Records internationally, has it all going for him. A wide ranged voice, boundless energy, a nice casual and self-deprecating line in between song patter, and the occasional onslaught on piano much in the style of Little Richard or Jerry Lee Lewis.

And his songwriting skill is highlighted by "I Honestly Love You," a hit he wrote for Olivia Newton-John and which he signs with sincere affection. Allen has a distinctive presence and the packed audience at this new America-style supper club (June 16) were with him throughout a 70 minute act of 12 numbers, included an audience participation singalong on a medley of oldies.

Where Allen scores over many of his contemporaries is in his expert use of the surprise element, switching mood and power, turning an apparent moment of cloying sentimentality into a joke against himself.

One such surprise was his finale on "I Go To Rio," when he stripped from white suit to an outfit of red lures, and had all the waiters don South American-style clothes to match the mood.

Allen, in his patter, proved a great name-dropper—Newton-John, Helen Reddy, Garland, Raquel Welch—but it was all in good humor, avoiding anything malicious. Pointed, but not nasty.

Using a four-piece backup group of John Guth (guitar), Alyn Ross (bass), John Redsecker (drums) and Glyn Thomas (percussion), Allen called on his considerable experience to score a triumph. He is clearly ready for the big time.

PETER JONES

FANIA ALL STARS LARRY HARLOW LATIN FEVER

Madison Square Garden, New York

The Fania All Stars celebrated its 10th anniversary as a unit by giving New York its best all-round performance since its second gig at the Cheetah in 1971. A quest for spectacle at the expense of taste in the staging area, and for packageable "tunes" fronted by vocalists at the expense of creativity and the musicians, has plagued the super-group since then.

One recalls the ludicrous sight in 1975 of Hector LaVoe singing while swinging on a rope above the crowd, mainly because the powers at Fania saw Mick Jagger do it that year.

Nothing so mundane marred this year's show on June 23. Instead, the music was all, and the musicians were indeed "up" for their 10th year milestone. The All Stars, whose set ran for two hours and about 15 tunes played with the tightness of a standard salsa unit which works on a regular basis. Credit must go to the music's most underrated "superstar," musical director and Fania co-founder Johnny Pacheco, as well as to arrangers like Ricardo Marrero and Louie Ramirez.

The All Stars unleashed a barrage of sure-fire hits which varied enough this year to maintain interest. On the opening jam, "Descarga Fania," Sal Cuevas' bass solo made Bobby Valentín's absence temporarily forgettable. Pete "El Conde" Rodríguez' "Catalina La O" was delivered with enough salsa to turn the huge hall into a cozy Latin dance club.

And of course, Celia Cruz can do no wrong. Wilfrido Vargas, making his first appearance in the All Stars' brass section, stepped forward on vocals to lead his native Dominican merengue, to the crowd's delight. "Sin Tu Carino," from the group's latest album, sung by crowd favorite Ruben Blades, featured a vibes solo by Louie Ramirez. No All Star concert would be complete without Roberto Roena, the group's bongocero, joining his uncle, Anibal Vasquez, up front for a footwork display.

All the other songs, led by Santos Colon, Cheo Feliciano, Adalberto Santiago and Ismael Miranda, were received well, though no match for the "roots" reception accorded folkloric guitarist Yomo Toro.

Opening the bill were the all-woman Latin Fever, who earned a strong ovation with a 45 minute set, and Larry Harlow, who led his band for an hour in crowd favorites while on crutches stemming from an accident.

The climax of the evening came when timbalero Nicky Marrero, dressed in a deluxe fighter's robe, trunks, gloves and shoes, squared off with the "King," Tito Puente, in an exciting timbale duel. The match was both great entertainment and a rare lesson in drumming from two masters, young and old. PABLO "YORUBA" GUZMAN

GERRY RAFFERTY

Theatre Royal, Drury Lane, London

Rafferty, back in the spotlight of chart success with the album "City To City" and single "Baker Street," completely won over a near-capacity audience June 11 which was clearly surprised at the wide range of his music and style.

He ranged from aggressive riff material to soft folksey items with apparent ease, during his 17 tune, 70-minute set, cutting out between-song chat to let the music speak for itself. After two encores, he strolled off well satisfied with a personal triumph.

Rafferty's career has been checkered to say the least. After working with Scots comedian-singer Billy Connolly in the Humblebums, he went solo for the fine album "Can I Have My Money Back," then set up Stealer's Wheel, and then quit, mid-1975, to spend three years re-thinking his career and developing his writing. Now he has reached new peaks of popularity.

His act included "Stuck In The Middle," "Didn't I," "Right Down The Line," "Stand By Me" and material from the "City To City" charter, along with nostalgic items from Humblebum history, notably "Her Father Didn't Like Me Anyway." Despite his long lay off, Rafferty clearly abounds in confidence and stamina.

Much credit goes to his backup group, which comprises Julian Litman, guitar; Tommy Eyre, once with Joe Cocker, keyboards; Jeff Bannister, also keyboards; bassist Gary Taylor, formerly with the Herd when it included Peter Frampton, drummer Liam Genockey, and saxist Raphael Ravenscroft. They caught the many moods instantly and adroitly.

Support came from Rab Noakes, artist-songwriter who kicked in a balanced act full of fire and outstanding lyrics.

But the evening belonged to Rafferty, batteries completely re-charged and clearly enjoying city-to-city life on the road. PETER JONES

LAURA NYRO BYRON BOWERS

Roxy, Los Angeles

It was a case of the supporting act outshining the star Wednesday (14) night at the Roxy, but evidently there are enough Nyro cultists around to preclude all possibilities of her bombing out in any nitery. All four shows (two each on consecutive nights, June 14 and 15) were soldout long in advance of the play dates.

Following an ebullient 40-minute, 11-song solo performance by Bowers and after an over-long between-acts intermission, the pregnant Nyro finally (if not reluctantly) came onstage to sanguine cheering and applause, hid herself behind a big, black baby grand and, without as much as cracking a smile or showing her gratitude in any way to her adoring fans, hammered out a lackluster 55-minute, 14-tune set that at times bordered on dirge.

The veteran songwriter-singer-pianist (this, in order of importance), proffered a potpourri of originals that was so similar in tempo (medium to medium-slow) that one ditty seemed to intermingle with the next to the point where you'd swear you were listening to one inordinately long song.

Because of their recognition value, the following numbers can be considered the high spots in a show that was practically devoid of high spots: "And When I Die," her biggest hit to date, thanks to the Blood, Sweat And Tears rendering of it about a decade ago; "Down By The Grapevine," a hit a few seasons back; "Crazy Love," another late '60s smash by the Fifth Dimension; and one of her more recent entries, "Emily," penned for her expectant baby, "In case I have a girl."

Bowers, who has opened shows for Nyro in the past, was impressive for several reasons. He writes well, sings equally well, is both poignant and humorous lyrically and comedically and he plays the hell out of the autoharp.

In an all-original repertoire, the tall, slim Virginian (he now makes his home in Seattle) did a number especially for the Roxy crowd titled "L.A., Cocaine Capital," which floored the guffawing audience, particularly with the line, "Sleep's a joke when you're toked and coked."

Also hilarious was the closer, "Adam And Eve," which he wrote one night recently when he woke up out of a sound sleep and put in the key line, "Eve told Adam 'Get away from that tree; you'll pick the fruit and you'll blame it on me.'"

Then there was his song about aging, "My Get Up And Go Just Got Up And Went." Also outstanding was the profoundly meaningful "None Of Us Want To Know," about life in a Dixie (Continued on page 42)

Rock Singles Best Sellers

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As Of 6/26/78

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

- | | |
|--|--|
| 1 SHADOW DANCING—Andy Gibb—RSO 893 | 21 YOU BELONG TO ME—Carly Simon—Elektra 45477 |
| 2 TAKE A CHANCE ON ME—Abba—Atlantic 3457 | 22 MY ANGEL BABY—Toby Beau—RCA 11250 |
| 3 BAKER STREET—Gerry Rafferty—United Artists 1192 | 23 EVEN NOW—Barry Manilow—Arista 0300 |
| 4 GREASE—Frankie Vallie, RSO 897 | 24 WITH A LITTLE LUCK—Wings—Capitol 4559 |
| 5 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249 | 25 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493 |
| 6 BLUER THAN BLUE—Michael Johnson—EMI America 8001 | 26 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568 |
| 7 DANCE WITH ME—Peter Brown—Drive 6269 | 27 FEELS SO GOOD—Chuck Mangione—A&M 2001 |
| 8 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891 | 28 STILL THE SAME—Bob Seger—Capitol 4581 |
| 9 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic) | 29 ONLY THE GOOD DIE YOUNG—Billy Joel—Columbia 3-10750 |
| 10 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) | 30 THREE TIMES A LADY—Commodores—Motown 7902 |
| 11 BECAUSE THE NIGHT—Patti Smith—Arista 0318 | 31 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028 |
| 12 COPACABANA—Barry Manilow—Arista 0039 | 32 SONGBIRD—Barbra Streisand—Columbia 310756 |
| 13 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 33 THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 925 |
| 14 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA) | 34 WONDERFUL TONIGHT—Eric Clapton—RSO 895 |
| 15 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549 | 35 I CAN'T STAND THE RAIN—Eruption—Ariola/Hansa 7686 |
| 16 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551 | 36 KING TUT—Steve Martin, Warner Bros. 8577 |
| 17 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048 | 37 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly 1205 |
| 18 DISCO INFERNO—Trammps—Atlantic 45-3389 | 38 IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic 3483 |
| 19 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS) | 39 I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor 14484 |
| 20 LAST DANCE—Donna Summer—Casablanca 926 | 40 HOT LOVE, COLD WORLD—Bob Welch—Capitol 4588 |

Rock LP Best Sellers

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As Of 6/26/78

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

- | | |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 21 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 |
| 2 SHADOW DANCING—Andy Gibb, RSO RS-1-3034 | 22 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821 |
| 3 EVEN NOW—Barry Manilow—Arista AB 4164 | 23 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 4 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 24 DARKNESS AT THE EDGE OF TOWN—Bruce Springsteen—Columbia JC 35318 |
| 5 GREASE—Soundtrack—RSO RS-2-4002 | 25 MAGAZINE—Heart—Mushroom MRS 5008 |
| 6 CITY TO CITY—Gerry Rafferty—United Artists UALA 840 | 26 SLOWHAND—Eric Clapton—RSO RS1-3030 |
| 7 NATURAL HIGH—Commodores—Motown M790 | 27 POINT OF KNOW RETURN—Kansas—Kirschner JZ 34929 (Epic) |
| 8 SONGBIRD—Barbra Streisand, Columbia JC 35375 | 28 BOYS IN THE TREES—Carly Simon—Elektra 6E-128 |
| 9 SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 29 LOVE ME AGAIN—Rita Coolidge—A&M SP 4699 |
| 10 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099 | 30 FM—Soundtrack—MCA 2-12000 |
| 11 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 | 31 STARDUST—Willie Nelson—Columbia JC 35305 |
| 12 OCTAVE—Moody Blues—London PS 708 | 32 THE GRAND ILLUSION—Styx—A&M SP 4637 |
| 13 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141 | 33 WORLDS AWAY—Pablo Cruise, A&M SP 4697 |
| 14 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2 | 34 10 YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H |
| 15 THE ALBUM—Abba—Atlantic SD 19164 | 35 SOUNDS & STUFF LIKE THAT—Quincy Jones—A&M SP 4685 |
| 16 THE STRANGER—Billy Joel—Columbia JC 34987 | 36 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) |
| 17 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 37 EASTER—Patti Smith—Arista AS 4171 |
| 18 RUNNING ON EMPTY—Jackson Browne—Asylum 6E-113 | 38 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton CUK 5021 |
| 19 AJA—Steely Dan—ABC AB 1006 | 39 YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers—Shelter/ABC DA 52029 |
| 20 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 | 40 LONDON TOWN—Wings—Capitol SW 11777 |

2 Capricorn Acts Set For Intl Jazz Festival

NASHVILLE—Capricorn recording artists Sea Level and the Dixie Dregs will be making their first European appearance as featured entertainers at the Montreux International Jazz Festival July 23.

The festival, now in its 12th year, will run from Friday (7) through July 23, and will feature Sea Level

and the Dixie Dregs during its closing night rock special.

Capricorn Records plans to record and videotape both bands at Montreux for possible future album use with Ken Scott, producer of the Dregs' current LP, "What If," super-vising that band's concert project.

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Studio Track

LOS ANGELES—Brian Ahern producing Emmylou Harris' new album at his Enactron mobile recording studio. Ahern also finishing up Rodney Crowell's A&M LP.

Louie Shelton producing Alessi for A&M at Dawnbreaker, Joe Bogan engineering, Richie Havens, Dash Crofts and Jim Seals are contributing to the project. Shelton also is producing a Cory Wells single for A&M with Bogan engineering there, while Bobby Colomby and Michael Atkinson co-produced several sides on the Jacksons, Don Murray behind the board. Rufus also set for Dawnbreaker shortly to begin work on its first solo LP with Roy Halee co-producing with the group and engineering.

Recent activity at ABC Studios sees Cheryl Ladd, one of "Charlie's Angels," working on her debut Capitol LP, John Mills producing, Al Schmitt Jr. engineering; Dusty Springfield working on a new UA album, John Mills producing, Al Schmitt Jr. behind the board; the Fifth Dimension mixing, Mark Gordon producing, Al Schmitt Jr., Sye Mitchell and Lester Claypool engineering; and Jermaine a Jackson doing rhythm tracks and overdubs for a Motown project. Barney Perkins and Zoli Johnson the engineers.

Recently at One Step Up: Gary Bartz finished an LP for Capitol, Mark Curry engineering, the Jets cutting, Lloyd Price doing overdubs and mixing, Bob Stringer handling engineering, and Andy Fraser producing himself for Island, Rick Barcellona handling duties behind the board.

Spectrum Studios, one of L.A.'s few on the beach facilities, held its fifth annual beach party Friday (30). The studio has added a new Harrison 2824 console with automation and a 3M 79 24-track tape machine. Recently Spectrum hosted overdubbing sessions for Ann-Margret's new LP with Joe Porter producing and Eric Prestidge at the board.

Crimson Tide working on its debut Capitol LP at Capitol Studios with John Carter and Richard Landis producing duties. ... Michael Stewart producing Brian Cadd for Capitol at Producers Workshop. Neil Portnow also recently finished a new Fandango project for RCA there.

At Kendun: Producer Bob Monaco EQ'd and cut master refs on a Durac single for RCA with John Golden; Ed Michel in to supervise cutting of Warner Bros.' Alice Coltrane double LP with Geoff Sykes; A&M's Milton Nascimento and producer Jim Price in to prepare his new LP with John Golden; mixing sessions held for the Energetics under the direction of the Holland Group's Brian Holland, Barney Perkins and Joe Laux engineering; and John Golden cut a new Doucette single for Mushroom, Rolf Hennemann supervising.

Manfredo Fest recording an album for Tabu/Epic at Total Experience, Jerry Peters producing. Peters also did some work recently at Total Experience with Ronnie Foster and Brainstorm, both on Tabu.

Roderick Falconer recently finished tracks at Doctor Musix, co-produced by David Hines and Falconer, Hines also engineering. Also there, the Slick Band recently finished tracks for a new LP, John Alcock producing, David Hines engineering. ... Rebecca Lynn completed a new single for Scorpion Records at Blue Dolphin Studios, Morgan Cavett engineering.

Vinnie Albano producing FDR for Portrait at

Homegrown Fidelity Recording Studios. Mandrill also doing a second Arista LP there, while David Campbell produces Karen Nelson and Billy T. for Amherst.

Busy Group IV activity sees: LA. Turnaround doing a project for Arrowhead Records, Dennis Sands engineering with help from Betsy Banghart; also, Monty Alexander and Joe Turner working separate projects for Pablo, Val Valentin engineering with help from Paul Aronoff; Peter Chaiken engineering Patrice Rushen for E/A, Ian Frazier producing the soundtrack to "Stop The World I Want To Get Off" for Warner/Curb, Dennis Sands and Betsy Banghart handling engineering chores; and Roy Thomas Baker producing Reggie Knighton with engineering by Geoff Workmann and Paul Aronoff.

Gabriel also there for Epic wrapping up an LP project with Buzz Richmond producing and engineering. And Kaye Smith has added computerized automated mixing.

The Fanta Mobile truck, cutting the Rolling Stones at Memphis, Tenn., and Lexington, Ky., venues. ... Frank Jennings Syndicate, voted England's number one country band at the Wembley Festival for the past three years, the Wembley album at Jack Clement Recording Studios, Nashville, Richard De Silva producing.

Arista recording artist Baby Grand cutting sides at Soundmixers Recording Studio, New York. ... Jack Douglas producing Brooksmith, this time at Long View Farm, North Brookfield, Mass., with Jesse Henderson at the console.



FINAL MIX—Paul Bliss, left, lead vocalist of the Bliss Band, listens as producer Jeff Baxter, center, of the Doobie Brothers and engineer Bruce Robb work at the console to achieve the proper sound. The session took place at Cherokee Studios, Los Angeles, where the band cut a debut CBS LP.

The Sylvers cutting tracks at Star Track, Dick Griffey producing and Brian Levi at the board. Brian Wilson, Carl Wilson and Alan Jardine of the Beach Boys recently did some mixing and overdubbing for the group's next LP at Filmways/Heider, Jeff Peters engineering with David Gertz and Ralph Osborn. The group also used Location Recorders to cut a single of "Peggy Sue." Diana Ross also in at Filmways/Heider recently working on a new studio LP for Motown with producer Lee Holdridge and engineers Mic Lietz and Daniel Lazerus.

Also at Filmways/Heider, Ella Fitzgerald recording a new album for Pablo, Norman Granz producing the sessions with engineers Val Valentin and David Gertz.

Jennifer Warnes and producer Rob Fraboni overdubbing at Allen Zentz Recording. Recent mastering activity there includes Burton Cummings, Leo Sayer, Paul Jabara and the Sylvers albums.

Shaun Cassidy laying down tracks for a new Warner Bros. LP at Dirk Dalton Records, Michael Lloyd producing and Dirk Dalton at the board.

Out Of Town Notes: David Surkamp, with John Janson producing, recording and mixing at Seattle's Kaye-Smith.

Other Long View action: Bill Russo producing Lunar Park and Rupert Holmes producing Lynsey De Paul for Justin De Villeneuve and Polydor.

Jazz group Matrix cutting at Shade Tree, Lake Geneva, Wis., a second album with engineer Andy Watermann for Warner Bros. Jazz fusion group Sweet Bottom, on Elektra/Asylum, also finishing an LP there. ... Dain Eric producing Hotel at Creative Workshop, Nashville, for Atlantic with engineers Brent Maher and Todd Cerney.

Southside Johnny & The Asbury Jukes, with Mighty Max Weinberg, at Secret Sound, New York, cutting tracks. Miami Steve Van Zandt producing. Jack Malken at the board. Also at Secret Sound, Esmond Edwards producing Jaroslav for debut CBS LP. Jack Malken engineering.

Action at San Francisco's Different Fur sees Tower Of Power and Marilyn Scott, Alan Chinofsky at the board assisted by Hill Swimmer. Neil Young also in with Devo doing some work on a new LP, engineering by Steve Mantoani, assisted by Hill Swimmer.

Robin Gibb of the Bee Gees dropped by CBS Studios in New York to do tracks for an LP entitled "Sesame Street Fever." Henry Gross also did a simulcast on WPIX recently from the Columbia 30th St. Studios.

Mike Chapman producing Blondie's next Chrysalis LP at the New York Record Plant. ... The Rhead Brothers working on a new Capitol LP at Wishbone, Muscle Shoals, Ala., Leslie King engineering. Garfield also in cutting an LP for Capricorn, Leslie King and Ron Lagerlof engineering with Mary Beth McLemore assisting on both

STUDIO TIES WITH WLCY

LOS ANGELES — Atlantis Recording Studios, Tampa, Fla., is co-sponsoring along with radio station WLCY a song festival competition for amateur musicians in the area.

With judges from the area AM and FM radio stations, the grand prize is a master recording session at the studios as well as 1,000 singles of the tune.

The contest, geared towards exposing Florida talent, is also open to entries from out of state.

Talent In Action

• Continued from page 41

prison, which, in spite of its serious message, still had enough comic relief to draw some yocks. JOE X. PRICE

SNAIL

Catalyst, Santa Cruz, Calif.

This four-man band has been knocking local audiences dead for eight years as headliners and has just surfaced with its first album on Cream Records. Its June 16 performance was reflective of its years of experience, especially the incredibly tight guitar work, which is the backbone of the group.

Its hour long, nine-song set consisted of songs from its debut album. Paced by guitarists Bob O'Neil and Ken Kraft, Snail superbly combines the best elements of English rock, reminiscent to Jeff Beck and Cream, with American and country rock.

Instrumentally structured, the band is modest with two guitars, bassist Jack Register and drummer Jimmy Norris. Because of the searing guitar work, the lack of keyboards is hardly noticeable.

In addition to handling lead guitar and most vocals, O'Neil pranced around the stage, guitar in hand, with a convincing, yet not overbearing vocal delivery. Among the standouts were "Try To Wonder," "No Place I'd Rather Be Than Here With You," which featured strong harmonies and solid guitar and vocal hooks.

A riveting guitar introduction set the stage for "You Gotta Run," while Kraft handled lead vocal on "Music Is My Mistress." Included in the set was a version of the Beatles' "And Your Bird Can Sing," the only non-original song. The set concluded with a pulverizing guitar-based "The Joker She Cried," which is being released as the initial single.

As solid as the album is, experiencing the band live reinforces its many strengths. And its years of playing together is evident in the tightness of the unit. ED HARRISON

BOBBY KNIGHT GREAT AMERICAN TROMBONE COMPANY

Donte's North Hollywood, Calif.

Knight's ensemble which debuted here March 31, returned for two nights June 16 & 17 bringing with them a mobile recording studio to capture the evening's entertainment on tape.

Performing before a capacity crowd, the seasoned studio composer/arranger/trombonist brought his Great American Trombone Co. back to record a 90-minute set playing 12 tunes ranging from straight-ahead standards, "Round Midnight," "Here Comes That Rainy Day," "I've Got Rhythm," "When I Fall In Love," to originals, Billy Byer's "Highland Pass" and "Rock Bottom" to show numbers "Strike Up The Band," and even a swing version of space fantasy "Star Wars."

Knight's Superbone lineup of six trombones featured all the heavies currently working around the L.A. area such as Carl Fontana, Frank Rosolino, Charlie Loper, Gil Falco and Phil Teal. Along with the rich and intelligent rhythm section of Lou Levy on acoustic piano; Chuck Berghofer, upright bass, rounded out with session drummer Frankie Capp.

Another of the evening's highlights included a medium-tempo Latin-bossa kicker by Johnny Richards entitled "Requerdos" that spotlighted a Fontana solo that left the audience transfixed.

The diversified Knight took solo spotlight on two numbers, offering his own distinctive sound and style in which his improvised melodies were tasty and charming.

Group drew an intense response from the audience and the excitement of this live performance will soon be offered in vinyl form. BRUCE BOGUCKI

35 Musicians Set At Beverly Hilton

LOS ANGELES—The Promenade Orchestra, comprised of 35 musicians, is set to appear at the Beverly Hilton Hotel here under the direction of Seymour Rubinstein.

The orchestra will perform a wide range of classical and contemporary compositions ranging from Vivaldi's "Concerto In G Major" to "The Ragtime Dance" by Scott Joplin.

projects. Clayton Ivey and Terry Woodford are producing both projects.

At the Automatt in San Francisco recently Carlos Santana recording a solo LP for CBS; Fred Catena producing the Headhunters for David Rubinson & Friends for an Arista LP; David Rubinson producing Herbie Hancock for a new Columbia LP; and Rubinson producing Gato Barbieri for A&M.

Patrick Adams producing Phreck for Atlantic and Musique for Prelude at New York's Blank Tapes. ... Dan Fogelberg recently produced Jamie Brockett at North Star, Boulder, Colo., for Epic, Duane Scott engineering. Nova also set to track at the Colorado studios with Jerry Smith behind the board.

Tim Moore working on an LP at Bearsville Sound Studios, Bearsville, N.Y., producing himself with John Holbrook engineering with help from Tom Edmonds. ... The Pips, recently signed to Casablanca, recording at Sigma Sound, Philadelphia, with Bunny Sigler handling production.

United Artists' Kenny Rogers recording at Jack Clement, Nashville. Rogers, Dottie West and producer Larry Butler all awarded the Clement Cup for "Every Time Two Fools Collide," a number one country duet LP cut at the studios. The Clement Cup is awarded the number one record the studio tapes with the most recent recipients Waylon Jennings and Willie Nelson for Mamas Don't Let Your Babies Grow Up To Be Cowboys.

At Master Sound, located in Franklin Square, Long Island, Andre DeShields, who is on Broadway in "Ain't Misbehavin'," is recording for First Run Productions, produced by Joe Castellon, Ben Rizzi engineering. ... At New York's Big Apple Recording Studio, New York, Brian Eno producing a collection of new wave artists for an Island Records LP. Vishek and Kurt Munkacsy at the board.

Lots of action lately at New York's Media Hearts. Among projects there recently King Of Hearts for Capitol, Maynard Ferguson for Columbia, John Miles for Arista, Steve Kahn for Columbia, Andromeda for Columbia, the Ramones for Sire, Network for Epic, Sarah Dash for Kishner and Thelma Jones for Sarah.

Capricorn's Garfield into Wishbone, Muscle Shoals, Ala., for a second LP with Terry Woodford and Clayton Ivey producing and Ron Lagerlof at the board, who recently joined as a staff engineer. JIM McCULLAUGH

Blue Rock In N.Y. Expands And Updates

NEW YORK—Blue Rock has now formally opened its expanded, updated studio facilities here, boasting 24-track Neve console Model 8058 and Studer A80 recorders in addition to Dolby, Eventide digital delays and phaser, and Allison Kepex.

All control room monitoring is through Altec Lansing 604Es and JBL 4311s in custom-designed housing. The 22-foot by 45-foot studio, fully baffled, has a 14-foot ceiling. Split level control room is 16 feet by 23 feet.

Blue Rock is owned and operated by Eddie Korvin, responsible also for much of the engineering. Studio administration and management is handled by Estelle Lazarus; additional engineering is by Michael Ewasko.

Recent sessions at the studio, located in Gotham's Greene St., include Dakota Staton, working on an upcoming film soundtrack, produced by Michael Tschudin; tracks and mixes for Howard Johnson's new album with his group Gravity (which Korvin is coproducing) and John Simon mixing for David Sanborn's next.

Past dates include Jimmie Mack's Big Tree debut LP and Billy Falcon's Burning Rose first for Manhattan Records.

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Florida's Studios



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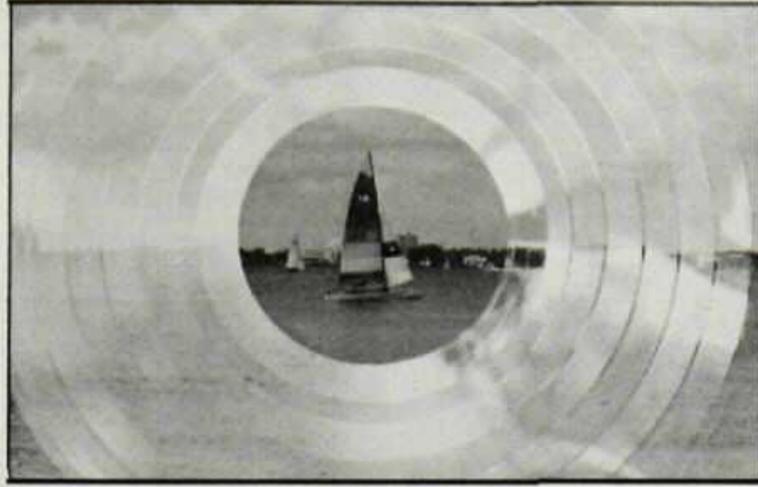
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Florida's Studios



Industry Discovers "Gold Coast"

By JIM McCULLAUGH

For the recording industry, the "Gold Coast" of Florida has never been a more accurate term.

The amount of volume selling producers and artists both living and cutting records in Florida studios now is almost mind-boggling.

And more major artists and producers based elsewhere are opting to spend an album project in the area all the time.

Spearheaded by Mack Emerman's Criteria Recording Studios in North Miami as well as Miami-based TK Productions and Eagles producer Bill Szymczyk's Bayshore Recording Studios, the geography has become a towering recording center—perhaps now the fourth major recording area in the world after Los Angeles, New York and Nashville.

The younger 24-track, state-of-the-art facilities with careful detail to equipment and acoustics that have recently sprouted in tandem with ancillary support services promises to make the area an even larger force.

One measure of the sizzling action now occurring is the six No. 1 records in a row produced in the first six months of 1978 by the production



Criteria reception area with Mack Emerman, right, talking to Jack Davis.



MCI's service area.



Walt Bernstein, owner of Ace Music, right, with Maurice Gibb of the Bee Gees.

Jim McCullaugh is Billboard's Recording Studio Editor

ling that double LP to unparalleled sales levels.

"It made no sense that the area wouldn't need a first class recording facility," says Mack Emerman, a jazz trombonist turned engineer turned studio entrepreneur who was a cornerstone in building the Florida recording scene into what it is today.

Opening modestly 25 years ago, Emerman says he tried to draw area musicians from the Florida area.

"It was all local for the first 10 years," he recalls, "and I never really thought too much in terms of national acts. I pretty much stayed the only studio for a long time. Years ago I never thought the area would develop into what it has become."

Bill Vermillion, chief engineer at Bee Jay; George Atwell, an arranger/producer; Eric Schabacker, owner and president of Bee Jay, left to right.

A turning point for Criteria which now boasts four 24-track rooms and disk mastering facility was when Eric Clapton cut "Layla" there in the early '70s.

"That really turned us into a rock 'n' roll studio," says Emerman. (Continued on page F-6)

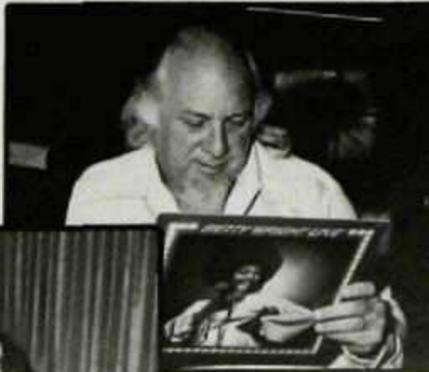
Studios Proliferate Statewide

With Mack Emerman's Criteria Recording Studios, Henry Stone's TK Production facility and the proximity of equipment supplier MCI as pioneering cornerstones, the Miami/Ft. Lauderdale geography as well as other sections of Florida are witnessing a proliferation of top-notch recording studios.

Among younger 24-track facilities are Quadradi, Studio Center and Coconuts in the North Miami area; Bayshore in Coconut Grove; Sunshine Sound in Hialeah; Triad in Fort Lauderdale; and Bee Jay in Orlando. They join more veteran studios such as Music Factory in Miami as well as others.

Artisan, based in Fort Lauderdale, has sprouted into a first class 24-track remote truck and often goes out in conjunction with existing studios.

From its humble beginning 25 years ago, Criteria now boasts four 24-track rooms as well as a disk mastering facility



Henry Stone, President, TK Productions.



Billy Pender in the piano booth at Bayshore.

making it Florida's largest independent complex.

According to Emerman, "For the 25 years that Criteria has been in business, it has enjoyed continuous growth with every year superceding the year before. This last fiscal year we enjoyed a 25% increase in business, attributed to our successes with the many hit records that have come out of this studio, plus

our newest addition, Studio D. We expect another 25% increase in business this year."

As with most studios in the area, Criteria is MCI equipped with an MCI 532 console in Studio A, an MCI 528 automated console in Studio B, an MCI custom built split console in Studio C, and an MCI 532 automated console in Studio D. All rooms have MCI tape machines and outboard gear is almost limitless,



Ted Nugent, sans mustache, recording at Quadradi.



Orlando "Palito" Hernandez, Climax chief engineer Armando Terron and Climax president Pablo Cano, all from left.

The disk mastering room features a Scully automated lathe and Ortofon disk cutting system with recent mastering clients including the Bee Gees, Andy Gibb, Rod Stewart, Crosby, Stills and Nash, Jay Ferguson, the Eagles, Wishbone Ash, Joe Walsh, Stephen Stills and Firefall.

Of the 26 total staffers, 13 are engineers with three additional maintenance engineers.

TK Productions studios began, according to TK president Henry Stone, as a second story, 4-tracker some eight years ago and is now 16 track. A second, ground floor 24-track studio was built three years in the same suburban Hialeah complex and both studios are used primarily for TK associated acts

(Continued on page F-6)

Sunshine State Is Producer's Paradise

Florida has become a producer's paradise in more ways than one.

Suddenly it's home base to some of the most talented producers and production teams in the world who not only work out of some of the most professional and best equipped independent studios in the country, but their own facilities as well.

Combined, their activities are associated with a staggering amount of gold and platinum artists, the majority cut or mixed in Florida.

Admittedly, both homegrown producers and transplants are lured by the enviable tropical weather and uncluttered creative environment the region provides as well as the rapid professional development of recording studios such as Criteria and various support services.

Pioneer producers in the market were Jerry Wexler, Tom

Down and Arif Mardin, who used Criteria in the early stages of that facility's and Atlantic Record's development. But now producers and production teams that are basing in the area include Karl Richardson and Albhy Galuten whose recent collaborations with the Bee Gees and Barry Gibb have earned them almost permanent residence at the top of the charts; Ron and Howard Albert who, like Richardson/Galuten, base out of Criteria; Eagles' producer Bill Szymczyk; Harry Casey and Rick Finch of KC & The Sunshine Band; and Cory Wade, who not only produces local TK acts but his own independent productions.

A measure of recent chart activity resulting from Florida production includes Andy Gibb's "Shadow Dancing;" Peter Brown's "Dance With Me;" the Bee Gees "Night Fever," "Staying Alive," and "How Deep Is Your Love;" Samantha Sang's "Emotion;" Jimmy Buffett's "Cheeseburger In Paradise;" Jimmy "Bo" Horne's "Dance Across The Floor;" K.C. &

tion with Rick Finch, is producing other artists for their Sunshine Sound Productions such as Jimmy "Bo" Horne.

Adds Casey, "There's a lot of talent around us and it's developing in this area very fast. We don't want to let it just sit on the shelf."

The development of Karl Richardson and Albhy Galuten as producers as well as the Albert Brothers is tied irretrievably with the maturation of Criteria Studios.

Mack Emerman's complex has been a low key and remarkable breeding ground for engineers turned producers. In fact, Ron and Howard Albert are credited with pioneering developments with multi-miking or close-miking techniques while they were "schooling" as engineers at Criteria, beginning over a decade ago.

"In fact," says 26-year-old Ron Albert, "I was working with my brother Howard as well as with Karl Richardson and the three of us were engineering sessions for Atlantic artists. But that's the way we grew and we all helped each other. We engi-



Karl Richardson, Albhy Galuten and Barry Gibb, from left, at Criteria session.

Music Factory producer-engineer Robert Archibald.

Jeff Santiago, president and an engineer at Triad; Jose Gonzales, of Breeze; and Michale Lasko, studio manager, all from left.

Producer Cory Wade and Peter Brown at Studio Center, Miami.



Mack Emerman, president of Criteria chats with Howard Albert, right, head of Good Sound.

neered for Arif Mardin, Tom Dowd and Jerry Wexler when they were doing many early r&b based Atlantic sessions."

Under Dowd's tutelage, the Albert Brothers began to co-produce and eventually began producing acts on their own in 1973. Among artists they have produced at Criteria include Joe Walsh, Stephen Stills, Bill Wyman of the Rolling Stones, Crosby, Stills & Nash, English bands such as Wishbone Ash, Procol Harum, Curved Air and the Rolling Stones, Eric Clapton, James Gang, Joe Vitale and others.

The brothers Albert production company Fat Albert Productions has now blossomed into Good Sound Records, Inc., a subsidiary of Criteria, and has released its first LP by a group called Cheese.

(Continued on page F-10)

On the pop LP chart there's the platinum-plus "Saturday Night Fever" soundtrack; Peter Brown's "Fantasy Love Affair;" the Marshall Tucker Band's "Forever Together;" Jimmy Buffett's "Son Of A Son Of A Sailor;" Joe Walsh's "But Seriously, Folks;" Andy Gibb's "Flowing Rivers;" Pure Prairie League's "Just Fly;" Samantha Sang's "Emotion," and others.

Harry Casey echoes the feelings of producers basing there when he says, "The weather and climate is certainly a great part of it. When you are in Los Angeles all your contacts are right on top of you. In Miami, it's just a telephone and believe me, that makes a big difference." In addition to producing themselves, Casey, in collabora-

needed for Arif Mardin, Tom Dowd and Jerry Wexler when they were doing many early r&b based Atlantic sessions."

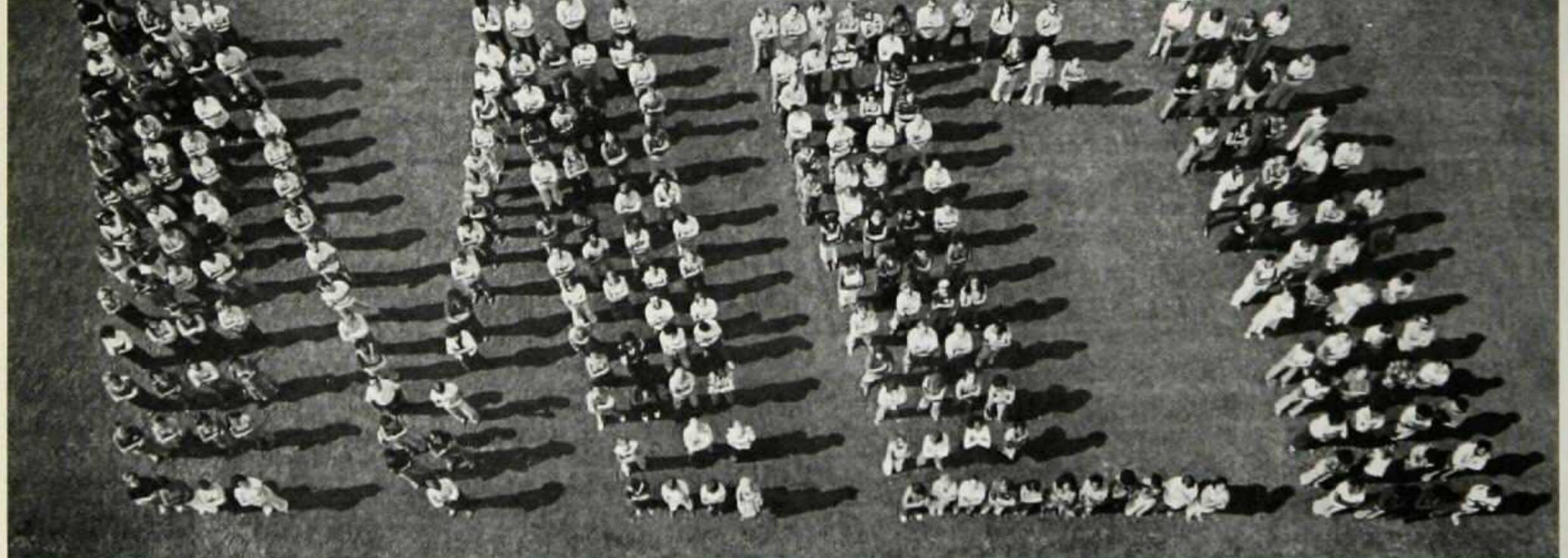
Under Dowd's tutelage, the Albert Brothers began to co-produce and eventually began producing acts on their own in 1973.

Among artists they have produced at Criteria include Joe Walsh, Stephen Stills, Bill Wyman of the Rolling Stones, Crosby, Stills & Nash, English bands such as Wishbone Ash, Procol Harum, Curved Air and the Rolling Stones, Eric Clapton, James Gang, Joe Vitale and others.

The brothers Albert production company Fat Albert Productions has now blossomed into Good Sound Records, Inc., a subsidiary of Criteria, and has released its first LP by a group called Cheese.

(Continued on page F-10)

MCI Introduces... People Building for People.



Motivated by the need for human-engineered equipment, MCI people channel their genius towards producing technically innovative systems that are bio-mechanically designed so that the person in control is just that... in control.

MCI people, acting in concert with this ergonomic philosophy, have earned MCI equipment a world-wide reputation for innovation, ease of operation, quality, durability, and serviceability.

MCI is a company built by the individual pride and participation of people. It is this personal pride of dedicated individuals upholding the high standards set for themselves that produces the finest professional recording equipment available.

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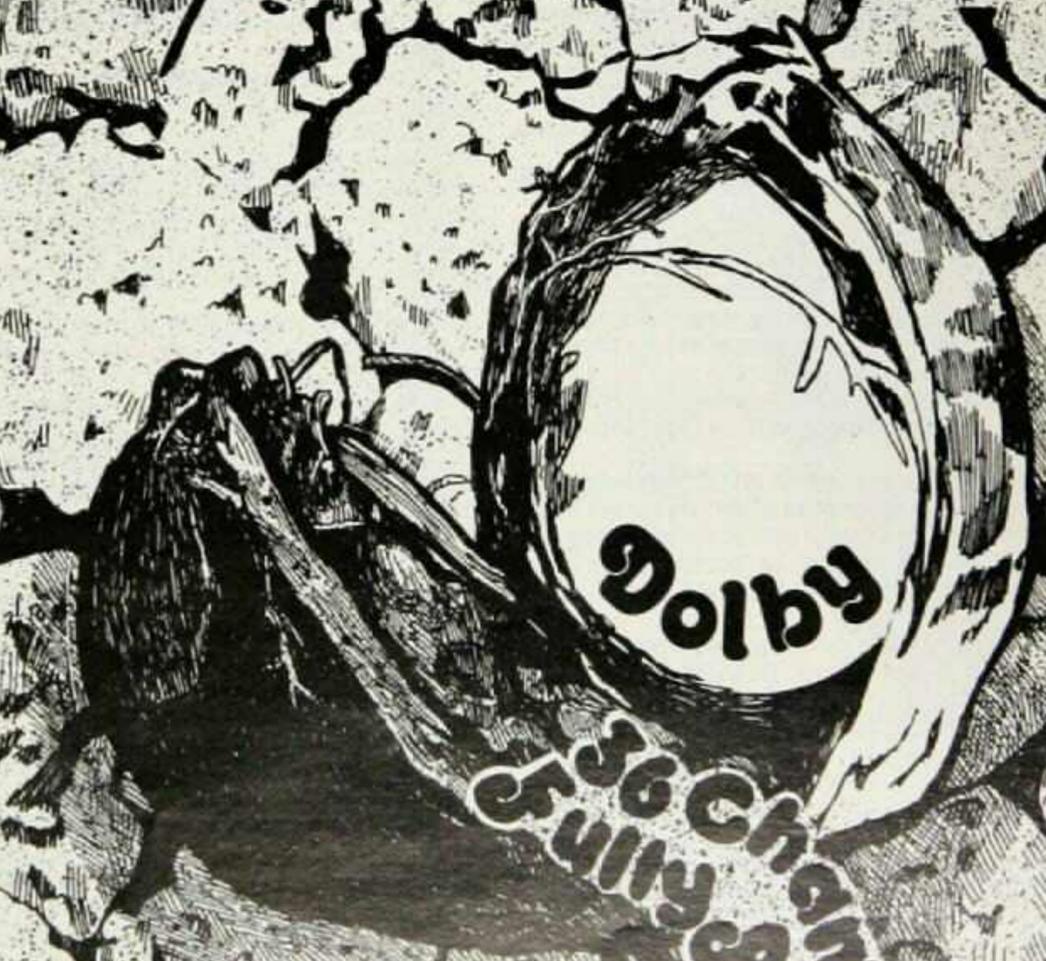


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Recording Boom Stirs Up Musicians' Pool

Many of today's music industry leaders consider Miami one of the foremost areas in the recording industry. With top studios, musicians, facilities and services, it can accommodate every type of act, musical form and pursestring.

Ten years ago, Miami was a pinpoint on the map as far as the industry was concerned. Miami musicians were reportedly so bad that major acts appearing in posh hotels brought entire orchestras with them.

The few musicians who were here had come to retire. Only a few visionaries, such as Mack Emerman and Henry Stone, could imagine this area as a major recording center with qualified musicians, top flight studios and an energy never before seen in this sleepy southern state.

"For years, no one thought you could record here," explains Mike Lewis, arranger/producer. "But now if you compare the depth of players with those in other major recording areas, you'll find the same quality. Miami was not a 'music' town, and there was no real talent pool here."

Graves was on the scene with his seven-piece rock group pouring some youthful energy into an elderly Beach clientele at various nightclubs. His break came when Alan Toussaint brought in Dr. John to record.

A horn section was needed and Graves put together the top players who pleased Dr. John so that he dubbed them the 'Boneroo Horns' (a Cajun word meaning 'the best of what is').

In Graves' rock group and subsequent horn section was saxophonist Whit Sidener, now director of jazz studies at the Univ. of Miami. He also has the band at the Diplomat Hotel where it accompanies major acts. "They called Whit and me the 'young Turks' back then because we were the only young musicians able to break into the Beach scene," Graves says.

Although there is no official group called the Miami Horns, there are other horn sections in addition to the Boneroo Horns. There are at most a dozen horn players who can cut session work and most overlap in the various sections.

While there are many fine young musicians in the area com-

"Violinists are coming out of a symphony bag," says Graves, "and Basso speaks their language. We can sing a line or two, then Basso will interpret what we want." As with horn players, there are maybe a dozen top string players here.

The versatility of Miami musicians makes it possible for all forms of music to be cut here, although Miami has cut but a few country tunes. "It's impossible to beat Nashville at its own game," notes Lewis, "despite our range of diversity."

It's difficult to believe there's so little Latin music happening in this bilingual community. Peer Southern, producers of many worldwide hits, recently moved out of the area, leaving a gap in Latin recording. The newly opened Climax Recording Studios is trying to fill that particular void.

"There's some Latin going on," says Sidener, "but I don't think that the best always gets recorded. But there are a lot of



Members of Orion relax at Bayshore. From left, Tom Smith, David Phillips and Joe Granada.



Home At Last caters a dinner for Chicago at Criteria. From left, Jeri Jenkins, Cindy Johnson, Chicago members Laudir De Olivera and Robert Lamm and Jerry Vaccarino, road manager of Chicago.



Musicians Studio Rental clients can relax in a hot tub as demonstrated by receptionist Gloria Calbreath.



Mary Fleming of Cameron Sound fusses with a turkey, part of the catering service being prepared for a client. Assistant Louise Washington adds advice.

Although Lewis was busy turning out r&b product at Hialeah's TK studios and Criteria was beginning to amass some of its many gold records and starting its massive expansion programs, Miami and the Beach were noted for their massive senior citizens community and total lack of creativity—a cultural desert.

"As far as qualified studio musicians went, Miami really had a bad reputation," says Peter Graves, band leader and one of the area's top trombonists. The tide started to turn as Criteria attracted name artists who demanded qualified backup men.

ing out of the Univ. of Miami, for example, Graves finds it's attitude which makes or breaks a studio musician. "A lot of players have the chops, but they just don't have the right attitude," he observes. "Some say, 'Man, I'm a jazz player and can't cut rock or disco or reggae or whatever.'"

Miami now has a strong string pool. One of the enthusiastic proponents is Bob Basso, concert master at the Sunrise Musical Theatre and also concert master for the Bee Gees. Under his direction, the once notoriously bad strings have been stretched into shape.

things being done down here which aren't being done elsewhere and don't get recorded."

Now that Miami is being recognized as a major force in the recording industry, musicians are optimistic that some of the jingle writing talent pool will be exposed. "It's hard," comments Graves, "to compete with the New York, Dallas and

(Continued on page F-12)

Studios Proliferate

Continued from page F-3

and producers such as Cory Wade, Steve Alaimo, Clarence Reid, Brad Shapiro and Willie Clarke among others.

"The studios are for our own people," says Stone, "because we want to cultivate our own people and you need your own studios to do that."

Harry Casey and Rick Finch of KC & The Sunshine Band, TK's monster act, became so busy with their own albums and artists whom they wanted to produce, the team decided to open their own studio complex in a secluded warehouse near TK in Hialeah as a vehicle for their own label and production company—Sunshine Sound.

One 24-track room was built a year ago with a second 24-tracker recently added.

"We built it for our own productions," says Casey, "and it's not really open to the public but we are slowly opening up as we add more artists to our Sunshine Sound roster."

Sunshine Sound consists of four buildings totaling 6,400 square feet and also includes a rehearsal facility as well as Scully equipped mastering capability.

Bayshore Recording Studios in Coconut Grove is the offspring of Eagles producer Bill Szymczyk and his Pandora Productions.

The control room includes an MCI JH532 fully automated console and MCI tape machines and a full complement of outboard equipment. Buddy Thorton is chief engineer, with help from Ed Mashal, Eric Schilling and David Crowther as well as producer/engineer Allan Blazek, Szymczyk's associate in Pandora Productions.

As with a number of other studios, the interior walls are pecky cypress, indigenous to the area, and recent clients include Jimmy Buffett, Elvin Bishop, Dickey Betts, Dion, the Eagles, Jay Ferguson, Joe Walsh, Glenda Griffith, the Outlaws, Mike Fanca, the Winters Brothers Band, Larry Lee, Mickey Thomas, Helix and Fred Neil with the Eagles expected to mix the followup to "Hotel California" there.

Independent producers using the year old room include Johnny Sandlin, Norbert Putnam, Robert Earl Smith, Terry Cashman and Tommy West, Don Henley and Harvey Brooks with "in-housers" Szymczyk, Blazek and Mashal.

Recently opened Quadradiad, one of the most visually and architecturally stunning studios anywhere, in North Miami, is also 24-track, MCI automated equipped, and is custom built with hand crafted Honduras mahogany, petrified wood, lead filled walls, stained glass and Italian marble with angled mirrored ceiling modules.

Recent clients have included Ted Nugent, Dickey Belts and Pat Travers and owner Bob Ingria is priming Quadradiad to be a major force in both the Miami and national market.

Another young studio, Studio Center, also located in North

Miami, has witnessed torrid growth since opening its doors in 1977.

Featuring an MCI 428 console converted to automation with MCI 500, such recent clients as Peter Brown, T-Connection, Betty Wright, Foxy, John Tropea and Will Lee has earned gold in the form of Peter Brown's "Do You Wanna Get Funky With Me"—the first 12-inch gold single—and Brown's "Fantasy Love Affair" LP and "Dance With Me" single.

Principles in Studio Center include Steve Cuiffo, president who also oversees a film production complex, Marcos Tobal and Gary Vandy.

Cuiffo is also a consultant to North Miami's Coconuts Studio, ready to be 24-track operational by the end of the 1978 summer.

Frank Linale, of Linale's Sound Studios also in North Miami thinks that the proliferation of studios in his area has made them all seek higher quality. "Business has been picking up over the last two or three years," Linale says. His company has done commercials for Monroe Shock Absorbers and the Levitz Corp.

Bee Jay in Orlando went 32-track in January of 1978 and is a 6,500 square foot, Tudor-styled complex four hours drive North of greater Miami.

Owner Eric Schabacker feels his studio is one of the most technically advanced in the country with 32-track Stephens recorder and Eclipse "C" console by Sphere. The console is automated by Allison Research of Nashville.

Bee Jay has recorded the Boone Sisters, featuring Debby Boone, and produces an "Artists Alive" radio series that is syndicated nationally.

Triad Recording Studios in Fort Lauderdale, headed by Jeff Santiago, features an MCI 24 input 528-B console with JH-50 automated mixdown, MCI 24-track recorder with auto locator and two MCI 2-track recorders.

Triad features a full complement of outboard gear as well as two live echo chambers and Neil Young recently "discovered" this year-old facility in the Yellow Pages when looking for a place in the area to record. He recently sequestered himself there for two months recording material.

Doug Weyrick, general manager of Triad, advances a number of reasons for the boom in Florida recording: "There's a relaxed climate and a slower pace than at other recording centers," he says. "Most of the studios here use equipment that is compatible with each other. There's plenty of studio time available, the pricing is competitive, and there are plenty of good studio musicians around."

Nearby Artisan Recorders, also based out of Fort Lauderdale, offers a fully equipped CMC motorcoach featuring MCI 24-track equipment and as the only 24-track mobile rig in the area, has cut such artists live as Linda Ronstadt, Crosby, Stills & Nash, the Outlaws, Betty Wright, Weather Report, Melissa

(Continued on page F-12)

Discovers Gold Coast

Continued from page F-3

The facility has now amassed close to 80 gold and platinum records with a client's list that reads like a rock Who's Who.

In addition to the Richardson/Galuten/Gibb production activities there, the Fat Albert Productions team of Ron and Howard Albert also base at Criteria, and produce major artists.

Criteria, in fact, with its indefatigable dedication to professionalism, has served as an incubator for its engineers—such as the Alberts and Richardson—to turn into producers and that has been a major factor in the area's growth and activity.

The area's maturation, however, is more than just one studio or one team of producers.

Important to studio development has been the proximity of equipment supplier, MCI and its founder Jeep Harned, which is based in Fort Lauderdale.

MCI, the only major studio equipment supplier that specializes equally in both consoles and tape machines has become one of the most innovative and progressive forces in world recording studio development. The firm is prepping a 32-track, 3-inch tape machine for the future.

In fact, most South Miami studios are MCI equipped which serves as a unique maintenance plus to the area.

"MCI has been very instrumental to Criteria's development," says Emerman, "and we think we have been able to give them a great deal of input from our end."

Another force in the area's development has been Henry Stone's TK Productions which, by and large helped pioneer the disco "Miami Sound" of piercing/throbbing bass and funky horn work.

Now the Miami sound is much more than the propulsive rhythms of K.C. & The Sunshine Band. It's also the tropical rock sounds of Jimmy Buffett and the acoustic/harmonic flavor of a Crosby, Stills & Nash.

The area has also flowered because of the independent producers—such as Tom Dowd and Bill Szymczyk, both instrumental in contributing to the area—who are opting to live and work in the area and serve as mentors to younger engineer/producers.

Most of the producers in the area as well as engineers and musicians have worked at one time or another with each other and that has built an enormous familial relationship in the area, setting it somewhat apart from Los Angeles, New York or Nashville.

"That element is very unique," comments Ron Albert.

Overall, certainly, the tropical climate and life-style of Florida has played its role in developing the area into a major recording center inducing a creative, distraction-free work environment.

(Continued on page F-8)

Triad

RECORDING STUDIOS, INC.



A Personal Recording Environment

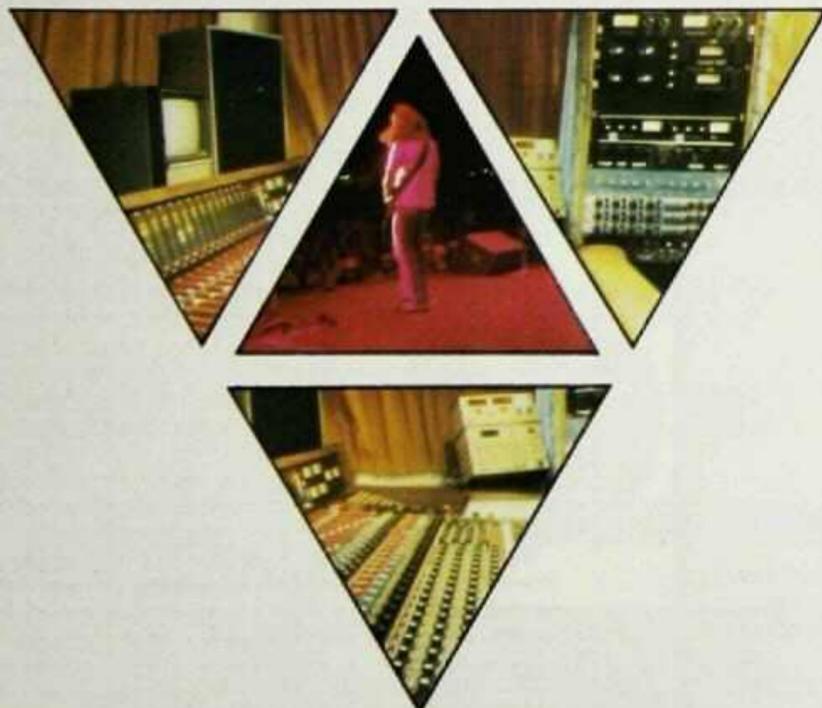
Triad Recording Studios, Inc., located in Ft. Lauderdale, Florida, is a fully automated twenty-four track studio that offers "State of the art" equipment and excellence in engineering; all in a relaxed tropical setting conducive to creative expression. We utilize an MCI 528 Series console with an abundant supply of outboard equipment and stereo "live" echo chambers.

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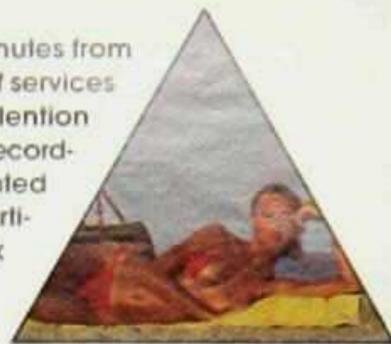
For information, price quotations, or studio tour please contact:

Triad Recording Studios, Inc.
5075 N.E. 13th Avenue
Fort Lauderdale, Florida 33334
Telephone No.: 305-771-1431
In Miami: 305-945-4821

President: Jeffrey Santiago
General Manager: Douglas Weyrick
Studio Manager: Michael Laskow



Located under one roof, a few minutes from Miami, is a unique combination of services which is gaining more & more attention in the recording industry—Triad Recording Studios, Inc., a fully automated 24-track recording studio, and Artisan Recorders, a mobile 24-track recording facility for remote work. With this kind of capability, and the conducive atmosphere found in South Florida, it makes sense to do your next recording with us, especially if it means saving you money as well.

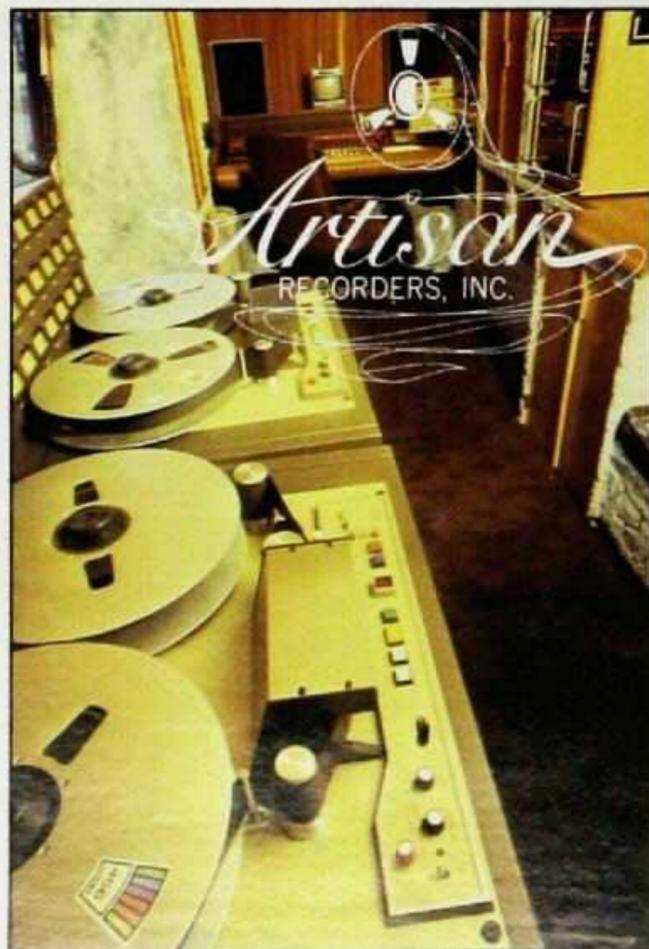


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AC/DC
Michael Stanley Band



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RECORDING IS A NATURAL IN SOUTH FLORIDA

Support Services Polish The Luster

By SARA LANE

A dozen years ago, artists visiting Miami needing rental equipment, repairs, and private homes in which to stay would have been hard pressed to find such facilities. Today they are all around. If word of mouth advertising hasn't spread the word of this multitude of services, a quick look at Greater Miami's Yellow Pages will put the prospective renter in touch with a dozen or more.

The city and its surrounding communities have become the great getaway—an escape from smog, winter weather, the hustle and bustle of other metropolitan areas. And, as recording studios have grown and developed, service facilities have kept equal pace with their growth. Today, musicians coming into South Florida will find large beachfront private homes at their disposal, every type of rental equipment needed for any

within a day, we'll do it even though we'd rather rent them equipment than repair it. We also repair brass instruments and while it's not a money-maker for us, it does create goodwill," Rubin says. Ace has an impressive list of clients including Eric Clapton, the Bee Gees, Stephen Stills, Robin Trower, Pat Travers and Dave Mason.

Hank Kones of Mr. Hank, another musical rental, says his company has not been doing too much in the rental line and he's phasing out that part of his business. "The stuff we have now is too damn expensive and we try to stay away from rentals. We're going into the manufacturing end of it—fine loud-speaker equipment. It's the same type of business, but we're buying a warehouse where we can put a cabinet shop, so cabinets will be made under my quality control."

Periodically, customers do call Kones for rental and installa-

"In my last job, I was underbid by about \$4,000. The people who made such a low bid were sound people only and took the job just to keep busy. I have other things going in the store, sales and repairs, and the new venture, so I really didn't have to have the job and I couldn't rent a sound system for such a small sum. Just wouldn't be practical," he shrugs.

Cameron Sound, an eight-year old firm owned by Jerry Cameron and Mary Fleming, has three sound systems that can go on the road for tours, although Cameron likes to keep one in Miami for local and touring shows that come through. "We have enough equipment to take care of any concert coming through this area," Cameron explains. "We've got two out on the road right now with the Atlanta Rhythm Section and Bob Marley."

Although many of the larger rock groups carry their own sound systems, Cameron handles most of the local work for black acts coming to Miami on one-nighters. "This pays the overhead," says Cameron. He finds his company does less business in Florida than it does elsewhere in the nation. "If we



Hollywood Music Center customers Leo Joy and Vince Caimarra chat with owner Skip Brown, all from left.

Cindy Johnson, left, and Jeri Jenkins of Home At Last talk to Donnie Dacus, newest member of Chicago at Criteria.

Lewis Farjardo at work at Mecca Transfer.

A console check room at MCI.

Joan Reskin, in hat, and founder-owner Arthur Epstein, at cash register, in Allegro Music Shop.

Sara Lane is a freelance writer in Miami.

kind of recording session, concert or gig as well as rehearsal studios.

Dave Rubin, owner of Ace Music, a firm started in 1958 which rents and sells musical equipment, finds that his business has increased tenfold in just about 10 years. "We've certainly tried to keep pace with what's going on here," Rubin explains. "We'll rent anything and we really don't care if we have to break out a brand new piece of equipment that's never been touched. If it's needed, we'll rent it. We supply to all recording studios here and go as far north as West Palm Beach." Rubin estimates that Ace does at least 70% of the rental business in the area with the remaining 30% being divided among several smaller music stores.

Ace Music also gives instant repairs and has four technicians on staff. "If a group really needs something done

tion of sound systems and if he happens to have something he can put together for a weekend and make "a couple of hundred during a weekend, we'll do it." Right now everyone is into disco systems and here again is a problem. A good disco system has to go out for \$3,000 and clients have to put up almost that much in deposits and people don't have that kind of money."

Kones mentions that within the last two months, he has sold more than \$45,000 worth of loudspeakers alone and less than \$1,000 went to PAs, the remainder going into discos.

An additional headache for rental companies is the paperwork involved and although Kones does enjoy installing sound systems—he's installed for such clients as Frank Sinatra, David Steinberg, Buck Owens, Sammy Davis Jr., Robert Goulet and others—he finds the competition too rough.

got all the concerts coming through, we'd probably do three concerts a week. But so many groups have their own sound equipment now. We do at least one major show a week throughout the state. We do some local work. For instance, we have enough equipment to put together a small p.a. system or we can build something real quick if a local club needs something."

Cameron also offers groups a package deal—sound, lights and transportation. "We'll subcontract a lighting company (although for small shows Cameron can handle the lights itself), and we'll arrange for transportation and oversee all of it. That way the group only has to deal with one person, me."

Cameron finds that many groups prefer this arrangement and relationship, dealing on a one-to-one basis. "If something goes wrong, I'm the one who gets the blame, but on the other

(Continued on page F-12)

A Billboard Spotlight
JULY 8, 1978, BILLBOARD

REHEARSAL STUDIOS • INSTRUMENT RENTALS
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Musicians Studio Rentals

Of Miami, Florida



- Bay City Rollers
- Bee Gees
- Chicago
- Elvin Bishop Group
- Eagles
- Firefall
- Joe Cocker
- Cowboy
- Pablo Cruise
- Pat Travers
- Steven Dees
- Jimmy Buffett
- & The Coral Reefers
- Andy Gibb
- Helix
- Law
- Little River Band
- Bob Marley & The Wailers
- Newborn Band
- Ted Nugent
- Outlaws
- Ritchie Family
- Cat Stevens
- Al Stewart
- The Deadboys
- Thin Lizzy
- Peter Tosh
- Robin Trower
- Bob Seger
- & The Silver Bullet Band

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Mics

STUDIO B
750 Sq. Ft. (30'x 25')
Stage (25'x 12')
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4-Color Overhead Mood Lights
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Discovers Gold Coast

Continued from page F-6
Now, seemingly, the Florida Recording studio mosaic is coming together.

There is a proliferation of newer 24-track (and eventually 32-track and beyond) studios such as Studio Center, Quadradial and Coconuts in the North Miami area and Triad in Fort Lauderdale and growth should continue healthily.

Steve Cuiffo, a consultant to the new Coconuts as well as running his own Studio Center facility, envisions a day when a formal association of all Florida studios might be formed. Cuiffo is also pioneering film scoring work at Florida studios.

Eric Schabacker, president of Bee Jay Recording Studio in Orlando, is the executive secretary of the Southern Recording Association, formed in March of this year.

With seven members including Ambidexterous, Bee Jay, Startrip, Orlando Recording Center, Creative Recording Center, Southern Recording Studios and Glenn Gettings Productions, a mix of studios in the Orlando area, its function is to help promote recording in and around Orlando.

The group will sponsor a seminar in September in a local music store to discuss copyright law and publishing and hopes to attract musicians from a 100 mile radius.

Shirley Kaye, president of Coconuts and one of the handful of women in the world running a recording studio indicates she feels the area's potential is still untapped.

Seth Synder, Recording Studio Equipment Co., who has had a hand in the design and equipment supply of the area's studios says, "I think the area is still in its infancy as hot as it is right now. There's room, I think, for 10 or 20 more studios."

Ironically, the influx of national talent is creating a need for more studios as the continuing growth of local talent, steady island trade, Latin music and commercial/media work will make more studios necessary.

The support systems in the Florida area are also expanding. Home At Last has sprouted as a unique housing and catering service to visiting groups sequestering them in comfortable, home-like living environments.

Such operations as Musicians Studio Rentals with its rehearsals studios, instrument rentals, equipment rentals and airport cartage has been another shot in the arm.

Perhaps the only major drawback to date is the sparse pool of session side men—particularly rhythm players—in the market but most studio entrepreneurs and producers see depth there beginning to get stronger.

String and horn availability has arrived and are no longer necessarily imported.

"The first time a Steve Gadd quality drummer moves here he will have all the work he could possibly get," says Emerman. "They would live a great life and, frankly, session players are a little foolish if they don't consider it. It will happen."

THE CRITERIA RECORD

Platinum LP's

Bee Gees: Saturday Night Fever
 Bee Gees: Main Course
 Bee Gees: Children of the World
 Bee Gees: Here At Last - Bee Gees - Live
 Eric Clapton: 461 Ocean Boulevard
 Crosby, Stills & Nash: CSN
 Derek and the Dominos: Layla
 Eagles: Eagles Greatest Hits
 Eagles: Hotel California
 Eagles: One of These Nights
 Firefall: Firefall
 Andy Gibb: Flowing Rivers
 Lynyrd Skynyrd: One More From the Road

Platinum Singles

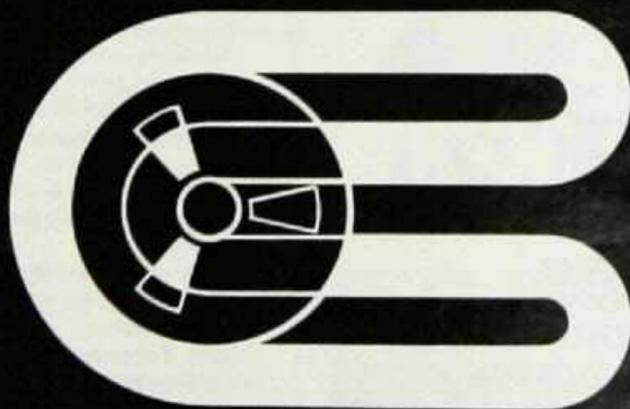
Bee Gees: "Stayin' Alive"
 Bee Gees: "Night Fever"
 Samantha Sang: "Emotion"

Gold LP's

Allman Brothers Band: Eat A Peach
 Allman Brothers Band: Beginnings
 Duane Allman: Duane Allman Anthology
 Average White Band: AWB
 Bee Gees: Saturday Night Fever
 Bee Gees: Children of the World
 Bee Gees: Here At Last - Bee Gees - Live
 Bee Gees: Main Course
 Black Oak Arkansas: Raunch and Roll
 Black Oak Arkansas: Street Party
 Black Oak Arkansas: High On the Hog
 Eric Clapton: 461 Ocean Boulevard
 Eric Clapton: History of Eric Clapton
 Crosby, Stills & Nash: CSN
 Derek and the Dominos: Layla
 Eagles: One of These Nights
 Eagles: Greatest Hits
 Eagles: Hotel California
 Firefall: Firefall
 Firefall: Luna Sea
 Aretha Franklin: Young, Gifted and Black
 Andy Gibb: Flowing Rivers
 Grand Funk Railroad: We're An American Band
 Lynyrd Skynyrd: One More From the Road
 Lynyrd Skynyrd: Street Survivors
 Stephen Stills: Stephen Stills II
 Stephen Stills: Manassas
 Stills/Young Band: Long May You Run
 Robin Trower: In City Dreams
 Marshall Tucker Band: Together Forever
 Joe Walsh: The Smoker You Drink, The Player You Get

Gold Singles

Average White Band: "Pick Up the Pieces"
 Bee Gees: "How Deep Is Your Love"
 Bee Gees: "Jive Talkin'"
 Bee Gees: "You Should Be Dancing"
 Bee Gees: "Love So Right"
 Bee Gees: "Stayin' Alive"
 Bee Gees: "Night Fever"
 The Beginning of the End: "Funky Nassau"
 Brook Benton: "Rainy Night in Georgia"
 Elvin Bishop: "Fooled Around and Fell in Love"
 James Brown: "I Got You (I Feel Good)"
 Jimmy Buffett: "Margaritaville"
 Eric Clapton: "I Shot the Sheriff"
 Derek and the Dominos: "Layla"
 Eagles: "One of These Nights"
 Eagles: "Lyin' Eyes"
 Eagles: "New Kid in Town"
 Eagles: "Hotel California"
 Aretha Franklin: "Don't Play That Song"
 Aretha Franklin: "Day Dreaming"
 Aretha Franklin: "Spanish Harlem"
 Aretha Franklin: "Rock Steady"
 Andy Gibb: "I Just Want to Be Your Everything"
 Andy Gibb: "Love Is Thicker Than Water"
 Andy Gibb: "Shadow Dancing"
 Grand Funk Railroad: "We're An American Band"
 Jackie Moore: "Precious, Precious"
 Samantha Sang: "Emotion"
 Lynyrd Skynyrd: "What's Your Name"
 Joe Walsh: "Rocky Mountain Way"



Criteria Recording Studios
 1755 Northeast 149th Street
 Miami, FL 33161 (305) 947-5611



GOING FOR GOLD

Producer Bill Szymczyk, a major reason for acts coming to Florida.



An 8-track check-out room at MCI.



Fred Torchio and Dickie Betts, above center circle, work the Quadradial board. Juan Maques; Pablo Cano, president of Climax Recording; and Orlando "Patito" Hernandez, all from left.



Above, Artisan Recorders working on a remote with owner Peter Yianilos, white T-shirt. Right, Fussy Parts members Todd Jupiter, drums, and Vince Buffa work out at Triad.



Neil Gnesin, engineer at Mr. Snow's, left and Mike Siegel of Euro-Fi, Ltd.



HOME AT LAST ALBUM CREDITS

- ★ ANDY GIBB
"Thanks to . . . Cindy & Jeri, Home At Last . . ."
- ★ BEE GEES, Main Course
" . . . Thank you CINDY & JERI - Home At Last"
- ★ CROSBY, STILLS & NASH
"SPECIAL THANKS TO . . . HOME AT LAST."
- ★ DAVID SANBORN BORN
" . . . Thanks to some special people . . . Home At Last . . ."
- ★ FIREFALL
"Special thanks to . . .
Cindy, Jeri & Bunny of Home At Last"
- ★ JIMMY BUFFETT, Son of a Son of a Sailor
" . . . to Cindy, Jeri, Bob and Fanny for always making us feel at home (at last)."
- ★ FIREFALL, LUNA SEA
"Thanks to . . . Cindy & Jeri of Home At Last"
- ★ JOE COCKER, Stingray
"Special thanks to . . . Cindy, Jeri & Bunny . . ."
- ★ JIMMY BUFFETT, Changes in Latitudes
" . . . THANKS TO CINDY JOHNSON & JERI JENKINS OF HOME AT LAST FOR FOOD & SHELTER."
- ★ BEE GEES, Children of the World
"THANK YOU . . . Cindy, Jeri, Bunny, Linda and Flora — Home At Last"
- ★ NETWORK
" . . . Special thanks to . . . Home At Last for the fine food and lodging (Cindy, Jeri, Lynda, Fanny and Bob)."
- ★ EAGLES, Hotel California
" . . . We'd like to thank: Jeri Jenkins & Cindy Johnson of Home At Last"
- ★ WISHBONE ASH, Front Page News
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Producers Paradise

• Continued from page F-4

"We hope to make Good Sounds a viable record company," continues Albert, "and break into the pop market with some hit groups. We can offer bands the finest facility here at Criteria and the best staff in the world. It's also a great extension for Criteria." Other groups on Good Sounds to date are the Billion Dollar Babies, and Spats and Laura Taylor.

The duo has also just produced a live Betty Wright LP. They produced a new Barry Gibb song for artist Terri De Sario on Casablanca called "Sometime Kind of Thing" (actually the B side of the single with Richardson/Galuten/Gibb producing the A side, "Ain't Nothing Gonna Keep Me From You"). Half complete is a new Crosby, Stills & Nash LP.

Richardson and Galuten also melded as a team at Criteria with Richardson developing as an engineer for 10 years.

Galuten arrived several years ago as a producer/musician for Atlantic with Tom Dowd and the team crystallized on the Bee Gees' "Children of the World" and subsequently formed Karlby Productions.

While identified now with the Bee Gees, producing them as well as Andy Gibb, Samantha Sang and Teri De Sario, the team has also produced Network for CBS.

"We've been so heavily involved with the Bee Gees," says Galuten, "because they are very long projects. We spend a lot of time on those efforts. We spent a lot of time on Andy Gibb's projects. Other things we do with Barry Gibb are shorter things such as the 'Grease' single, Samantha Sang and Teri De Sario's single."

The duo will also produce Franne Golde's debut Portrait LP. "We were actually asked to do Franne Golde's album last year but we didn't have the time. In fact, we just don't have the time to do some of the acts we would like to because we're so involved in these projects. Sure, we get a lot of requests to produce other artists."

Richardson and Galuten will be spending the next several months on the new Bee Gees studio LP, approximately half finished.

Richardson adds that the new Bee Gees LP will be "a little different. We think we have come up with some very unusual rhythm patterns."

Both Richardson and Galuten maintain that the professional excellence of Criteria is the reason they do most of their work there—but more than that add there's a family spirit and friendship that sets it apart, making it distinct among world recording studios.

Producer Bill Szymczyk's Pandora Productions is continuing to expand and in addition to producing the Eagles, Joe Walsh and Jay Ferguson, his Bayshore Recording studio is being used for outside artists and producers such as Norbert Putnam and Jimmy Buffett as well as associate Allan Blazek producing the Outlaws.

(Continued on page F-12)

3 in 1



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"10 minutes from the airport"

Recording Boom

• Continued from page F-6

Chicago markets. But we might get a spinoff from the recording industry."

The club situation in South Florida centers around discos. Some of the major clubs with larger budgets employ a live band as well as a DJ to spin records. Although disco music has created a big boom in the local recording scene (both TK and Criteria have their share of disco hits) they have created a void for musicians, according to some.

Graves disagrees, saying: "I don't think they've stunted the growth. There are still live bands and people still enjoy dancing to live groups. I think the disco situation keeps musicians on their toes and if they have their act together, they'll get work."

All in all, the scene for musicians here looks bullish. But is there room for new musical talent? Lewis cautions musicians coming to Miami for studio work to be prepared for long periods between sessions.

"I wouldn't suggest that anyone come flying in expecting to get a studio job immediately. Actually, there are only two major studios at this point. And if one of the other studios does have a gig or two, they all use the same players. Good players do come to town, but they can't live on one or even two sessions a week; so they stay a couple months, then leave. It's always going to be that way no matter how good you are. The demand never keeps up with the supply."

Graves takes a different stance: "There's always room for good musicians. Someone's always leaving to go on the road and somebody new moves in."

"It's hard to beat what's offered down here because the attitudes are so great, in that musicians can play anything they want to, any music form, and that most of them are willing to," explains Graves. "A lot of players who do dates in L.A. and New York love to come here. They bring in their tapes to add horns and strings, mainly based on the attitude." **SARA LANE**
Billboard

Services Polish the Luster

• Continued from page F-8

hand if it all goes right, I get all the credit," he says. "Why, we even build stages." Cameron Sound has a staff of 11, hiring additional workers when a sound system is leased by a touring group.

Musicians Studio Rentals is a four-faceted company serving musicians: It features rehearsal studios, instrument rentals, equipment storage and airport cartage. Now going into its third year, manager Kerry Childers finds business is beginning to develop in the two rehearsal studios. "I don't think too many people were aware of our facility, but recently we've been getting calls from bands in L.A. and New York who want to rent the studios when they come into town. The costs with us are far less than with recording studios for practice time."

Situated in a small industrial warehouse district of North Miami—close to Criteria, Studio Center, and Quadrangular studios—Musicians Studio Rentals offers artists the privacy and quiet they need while rehearsing to record an album.

The firm features two studios: A, the larger, is 960 square feet; B, 750 square feet. Both house identical facilities—a wooden stage, special electrical wiring and outlets for amps and instruments, independent air conditioning systems, mood lights on stage, a p.a. system and four microphones, and a large floor area with couches and chairs, resembling a club situation, plus a large open area for cases and equipment. MSR is adding a Jacuzzi hot tub and sauna room to attract customers. "These facilities will be for our special clients—artists who book block time, not for use of the band which comes in for four hours or something," explains Childers.

The company also has concert rental and overseas rentals. The firm provides cartage to and from the airport and recording studios. "We offer a complete package deal. We can offer the group or single artist a total package to ease their mind in any situation," Childers says.

Musicians coming to Miami can find plenty of places to stay ranging from such lavish facilities provided by Home At Last to Miami Beach or downtown hotels as well as a number of private homes which can be rented from realtors in this transient area.

Owned and operated by Jeri Jenkins and Cindy Johnson, Home At Last offers the traveling group a unique service providing a "home away from home"—an alternative to high-priced, impersonal hotel living. Home At Last has a half dozen homes of six and seven bedrooms available so the entire group can remain under one roof.

"Not only do we provide homes, but we also cater home cooked meals and keep an extensive file on each member of each group stating their food preferences, brands of liquor, cigarettes and even the type of soap they like," explains Jenkins, one of the two 24-year old owners.

Laundry, dry cleaning, limousine services, baby-sitting, errand-running, studio meal catering, domestic chores and travel are handled by Home At Last personnel. The firm, which lists such clients as Stephen Stills, Bee Gees, Andy Gibb, Dr. John, Rod Stewart, Average White Band, Joe Cocker, Eagles, Eric Clapton, Jimmy Buffett, Firefall and Pure Prairie League, recently opened a branch in Houston and is planning a similar facility in Los Angeles.

Peter Wagner, a 20-year veteran in limousine service,

started serving rock stars four years ago and although he wants no publicity, is finding he's becoming somewhat of a local celebrity for his involvement with some of the top personalities in the rock 'n' roll industry. Wagner says he's the road managers' best friend, and apparently the statement rings true for his business operates 24 hours a day, seven days a week with not let up on a year round basis. His "personalized" service to rock stars includes transportation, hotel arrangements and he acts as "confidante" to the most erratic artists.

Like Johnson and Jenkins (Home At Last) he too keeps individual index cards listing artists' preferences in foods, restaurants, hotels, music and whatever else is required to keep his clients happy and free from hassles. While some rock groups are notorious for their arrogance and wild, undisciplined behavior, Wagner says he's never had any problems. Because he's been in Miami for so long, he knows all the best restaurants, hotels and entertainment facilities and can make accurate recommendations to groups and managers, knowing in front which hotel will best suit which group. With a fleet of 20 limousines, Wagner claims he handles 75% of the rock concerts in South Florida.

"I offer personalized service, and my entire operation is devoted to total secrecy for the artists. When they're here working or vacationing, they don't want a lot of gawkers or groupies and by its very nature, my business is a hush-hush operation. My reputation has been built on my ability to keep a secret and the fact that I treat people as people. I try to make my clients feel comfortable so they can't complain and gripe."

As an example, Wagner cites Frank Sinatra. Knowing the famous singer likes classical music, Wagner already had the stereo tuned into Miami's classical station when Sinatra stepped into his limo.

In 10 years, Miami has overcome its image as a town for doddering old folks on canes and walkers and is finding energy being poured into the area by the young rock, soul and contemporary acts which come here to record and perform.

Billboard

Studios Proliferate

• Continued from page F-6

Manchester, Kenny Rankin, Michael Stanley Band, the Commodores and Thad Jones/Mel Lewis Quartet.

Music Factory in Miami, is a spacious 24-track facility which leaped to national prominence in the early 1970s, right after opening, with the smash Cornelius Brothers and Sister Rose's "Treat Her Like A Lady" as well as "Too Late To Turn Back Now."

President Bob Archibald, himself a producer/engineer, also helms Stage Door Music Publishing, Inc. and Platinum Music Inc., under the same roof and is producing area talent at the facility.

Climax Recording Studios is yet another young studio, having opened its doors in 1977 and is also MCI 24-track equipped.

With one room and plans for a second room, it has become a specialist in Latin oriented recordings, according to Pablo Cano, president.

Among other studios in the greater Miami metropolitan area are Cinemasound, Li'l Wally, Linale's, M&M, Trix, Don Wiener Productions and Pat Appleson Studios.

Elsewhere in the state: Cape Coral features de Clercq; De Land has National Guild; Edgewater features Seabird Productions; Fort Lauderdale has Cassettes, Inc., and SRS (a 24-tracker); Fort Myers has Cajaput Sound; Jacksonville features Cypress Studio and the Warehouse; Largo has Classic Sound; Lutz has JMA; Ocala features Florida Sound; Orlando also has Magnetix; Recording World, and Startrip; Tallahassee has Sweetbay; Tampa features Hayes Recording Studios, Reclac, Studio 70, Yale Audio and Atlantis; Valparaiso has Playground; while Jalex exists in West Palm Beach.

Echo Sound Recording is an 8-tracker in Pensacola; Norton Music is a 16-track operation in Tallahassee; Miami Sound is in the Miami area; Coral Gables features Audio Visual Imagery; Jacksonville has Eagle Music Co. Other studios in the greater Miami area are Miami Sound, Dr. Snow's Sound Emporium (formerly Robal Recording) and Ross Terbark Recording Studio.

JIM McCULLAUGH

Special assistance: Ed Morris

Billboard

Producers Paradise

• Continued from page F-10

Szymczyk is currently producing the Eagles in Los Angeles with final mixing of the LP set for Bayshore. According to Szymczyk, South Florida offers the perfect living and recording environment.

Veteran producer Cory Wade who has his own Trans-America Productions in addition to producing TK related artists recently finished the Peter Brown LP "Fantasy Love Affair," already gold.

Another key element in making Florida a producer's paradise is the development of at least one solid horn and string base and, as a result, producers do not have to necessarily fly to New York, London or Los Angeles for string or horn overdubbing.

The only drawback for them as yet is that the pool of session musicians needs strengthening. The South Florida area is not 10 deep in first class guitarists or drummers and many groups that do cut in Florida have a great degree of self-containment.

More national producers as well as local producers will continue to expand their production base in Florida, particularly sparked by the opening of new state-of-the-art facilities.

JIM McCULLAUGH

Billboard

Credits

Art, Dean Popok; Photography, Bill Murr Johnson except: Bee Jay (3); Quadracial (3); (10)—Torchio and Betts; Bayshore (10) and Criteria (4)—Galuten, etc. Assistant Editor, Susan Peterson; Editor, Earl Paige.

Number one in Florida.

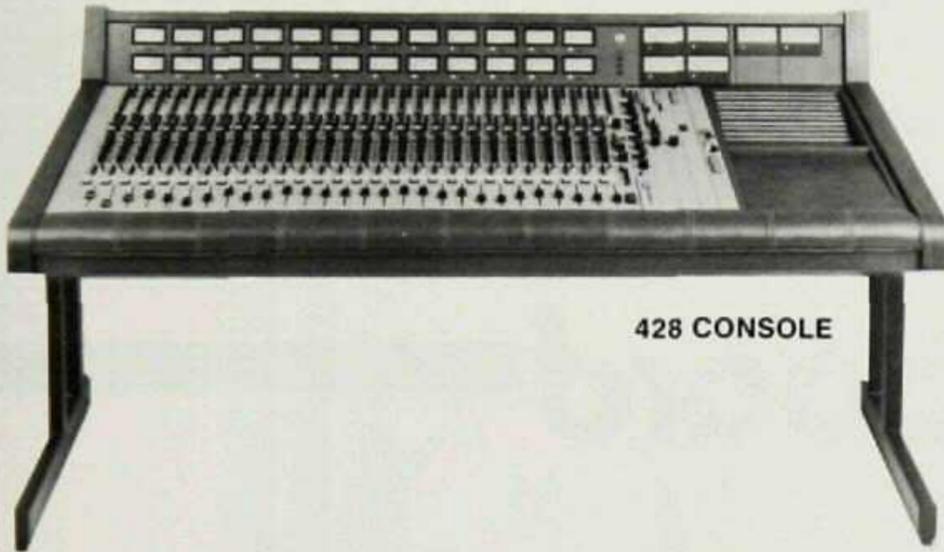


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Audio Visual Imagery, Inc. 4135 Aurora St., Bay 2 Coral Gables 33146 Tel: (305) 443-2581. Owner: John Shelton. Studio Mgr & Chief Eng: George Blackwell. (1 studio, 4-tr. rec'g)

Bayshore Rec'g Studios. 2665 S. Bayshore Dr. Coconut Grove 33133 Tel: (305) 856-5942. Owner: Bill Szymzyk. Studio Mgr: Harriet Della Casa. Chief Eng: Buddy Thornton. (1 studio, 24-tr. rec'g)

Bee Jay Rec'g Studios. 5000 Eggleston Ave. Orlando 32810 Tel: (305) 293-1781. Pres. Eric T. Schabacker. Studio Mgr: Jim Katt. Chief Eng: Bill Vermilion. (2 studios, 32-tr. rec'g)

Cajaput Sound Recorders. 918 Lucas Rd. Fort Myers 33901 Tel: (813) 481-6675. Owners: Jerry Turano & Greg Burkett. Studio Mgr: Jerry Turano. Chief Eng: Greg Burkett. (1 studio, 8-tr. rec'g)

Cassettes, Inc. (div. of Cook Consultants, Inc.). 2510 SW 3rd Ave. Ft. Lauderdale 33315 Tel: (305) 522-0222. Studio Mgr: Ray Franklin. Chief Eng: Paul Nichols. (2 studios, 8-tr. rec'g)

Cinemasound, Inc. 1755 NE 149th St. Miami 33181 Tel: (305) 947-5611. Owners: Grant Gravitt & Mack Emerman. Chief Eng: Jack Davis. (1 studio, 24-tr. rec'g)

Coconuts Rec'g Co. 1830 NE 153rd St. North Miami Beach 33162 Tel: (305) 940-4656. Studio Mgr. & Owner: Shirley P. Kaye. (1 studio, 24-tr. rec'g)

Classic Sound & Rec'g, Inc. Coral Way Largo 33541 Tel: (813) 776-2514. Owner & Chief Eng: Walter T. Priest. Studio Mgr: Bobby Farrell. (1 studio, 8-tr. rec'g)

Climax Recording Studios, Inc. 2994 N. Miami Ave. Miami 33127 Tel: (305) 576-6688. President: Pablo Cano. Chief Eng: Armando Terron. (1 studio, 24-track)

Criteria Rec'g Studios. 1755 NE 149th St. Miami 33181 Tel: (305) 947-5611. Owner: Mack Emerman. Gen. Mgr: Jack Davis. Studio Mgr: Margie Curry. Chief Eng: Ross Alexander. (4 studios, 24-tr. rec'g)

de Clercq. 115 SE 24th Ave., P. O. Box 931 Cape Coral 33904 Tel: (813) 549-1333. Owner: Gilbert W. de Clercq. (2 studios, 2-tr. rec'g)

Dr. Snow's Sound Emporium. 7841 NW 56th St. Miami 33166 Tel: (305) 592-5100. Owner: Gloria E. Oney. Studio Mgr & Chief Eng: Niel Gnesin. (1 studio, 16-tr. rec'g)

Eagle Music Co. 3330 Evergreen Jacksonville 32206 Tel: (804) 356-1536. Owner: Glen Copeland. Studio Mgr: Bruce Lee. Chief Eng: Michael Senn. (1 studio, 8-tr. rec'g)

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JMA Rec'g. Rt. 1, Box 518 Lutz 33549 Tel: (813) 949-6153, 949-4025, or 949-3136 (after Aug. 1 nos. changed to 996-3745, 996-4576, & 996-3783). Owner, Studio Mgr. & Chief Eng: Jim Martin. (1 studio, 8-tr. rec'g)

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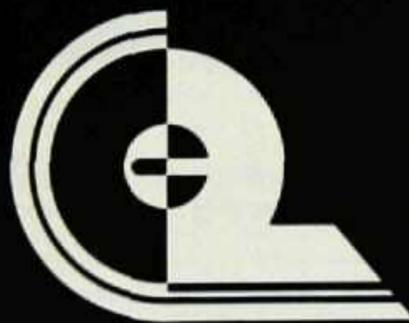
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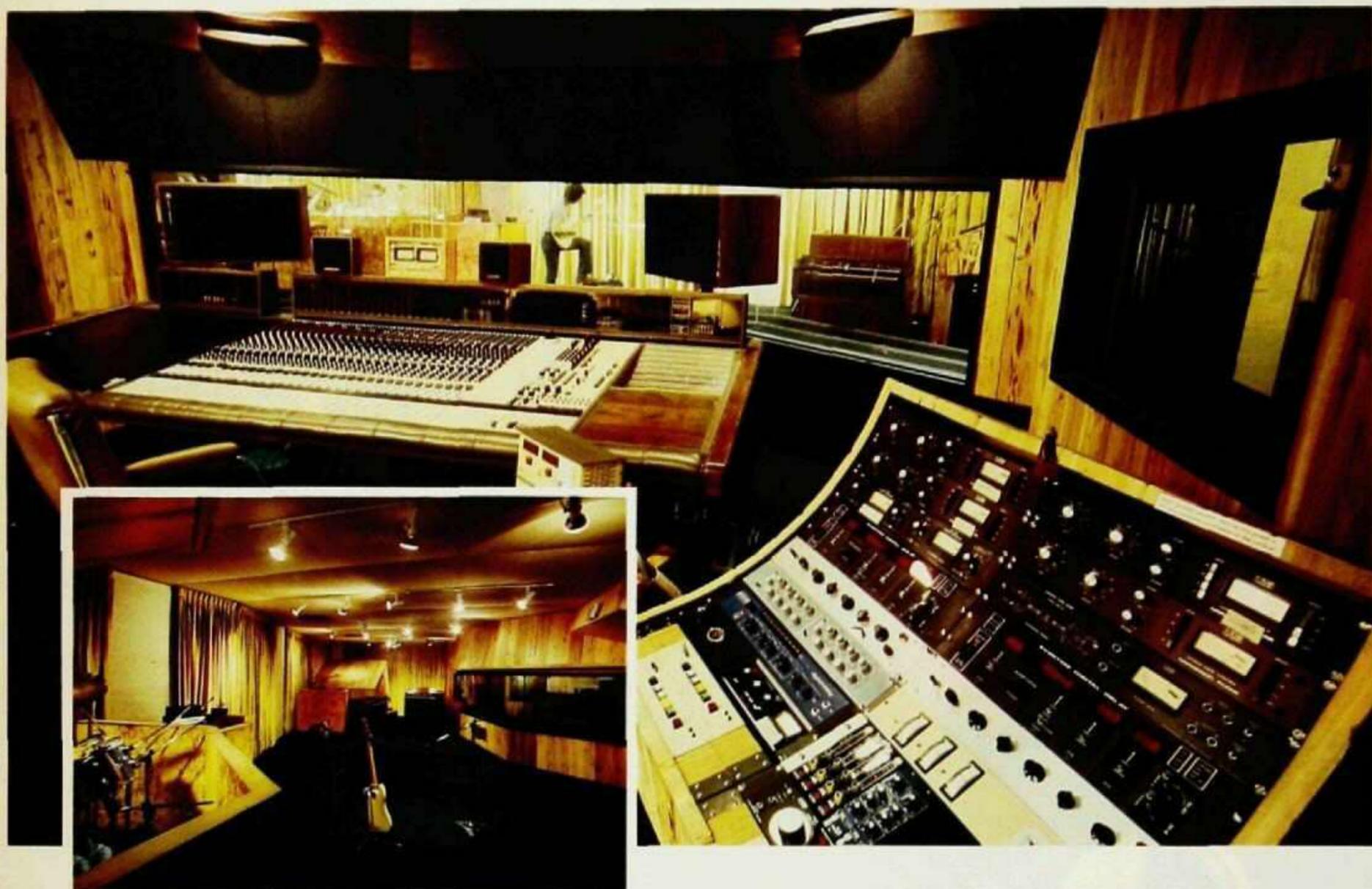
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Some things to think about, if you're thinking about recording your next album someplace new:



- 1.** Bayshore Recording is open to the public. It is not the private, exclusive domain of Bill Szymczyk and Allan Blazek. (Much as we love 'em.)
- 2.** Some of the people who have recorded here recently: Dickey Betts, Elvin Bishop, Jimmy Buffett, Dion, The Eagles, Jay Ferguson, The Outlaws, Mickey Thomas and Joe Walsh. (Which proves that people come to Miami for more than just sun and clean air.)
- 3.** Having recently completed our first year of operation, we're pleased to say that Bayshore Recording now has a fully-automated MCI JH 532 with all available extras.
- 4.** Because we have only one recording studio, you literally "own" the place while you're here. (That goes for the rec room, pool and sundeck, too.)
- 5.** If you know south Florida, we hardly need to tell you about Coconut Grove... peaceful, full of old world charm, unhurried, resistant to change, relaxed and really the way Florida used to be. Our location in the Grove is within walking distance of the Hotel Mutiny, Coconut Grove Hotel, any number of restaurants and clubs, a fabulous marina across the street, even a Vita Course (in case you're into that sort of thing).

If you want to know more, call us or come on down.



BAYSHORE RECORDING

2665 S. Bayshore Drive (Coconut Grove), Miami, Florida 33133. Phone 305/856-5942.

Pavarotti In Sales Push By London

By ALAN PENCHANSKY

CHICAGO—A giant marketing effort will be launched this month by London Records built around its catalog of recordings by famed tenor Luciano Pavarotti.

Two new "hits" style Pavarotti releases will spearhead the program, which includes special terms to dealers on a basic library of Pavarotti titles.

Elaborate in-store display kits, including two different posters, banners and quantities of a new "Bravo Pavarotti" brochure will be supplied dealers, John Harper, London's classical sales manager reports.

Harper says he expects the promotion to carry into the fall selling season.

Flagship items in the campaign are a new two record set "Bravo Pavarotti," including selections connected with the tenor's successes in American opera houses, and "Hits From Lincoln Center," a program of selections featured in Pavarotti's live broadcast recital from the Metropolitan Opera house.

Both albums, according to Harper, are designed to appeal to a broad consumer base, and the marketing program generally aims at reaching new customers for the tenor's records, Harper says.

"Bravo Pavarotti," will have a special list price of \$13.98 and comes with a signature color poster of the bearded singer. The package is festooned with color photographs from Pavarotti's stage appearances and with excerpts from critical commentary on the tenor's performances.

"We're treating these like pop albums," says Harper. "In addition to the regular opera lovers there is another customer for Pavarotti," he explains.

The "Bravo Pavarotti" package will carry a red "special low price" sticker, Harper points out.

"Pavarotti has a whole new audience since the Lincoln Center telecast and we're going for that other buyer," the executive adds.

According to Harper, Pavarotti's February "Live From Lincoln Center" recital had a viewing audience three times larger than that of any other program in the Exxon sponsored PBS-TV series. Recent appearances on the "Tonight" and "Dinah Shore" tv shows have further enlarged the base of Pavarotti's audience, Harper claims.

The executive says special radio spots will be produced as part of the campaign, with airings to begin around the first week of August.

A mid-July shipping date has been set for the two new albums, according to London.

Selections featured in the Lincoln Center telecast are included in the "Hits From Lincoln Center" package. The LP comprises previously released selections in addition to seven cuts not before issued.

ALLIED WITH FOOD CHAIN Mexican Label In Drive

By MARV FISHER

MEXICO CITY—In one of the biggest classical drives ever in this country, Discos Melody has combined with the Aurrera food chain to distribute 22 LPs in 11 double packages. The entire campaign will total 440,000 units overall.

Melody at the same time is releasing a sizable amount of classical product through regular distribution channels as part of the company's first major involvement in serious music. Record stores distributed product was secured via a licensing arrangement with Vanguard Records, says Enrique De Noriega, vice president and general manager of the local, top independent label.

"I sincerely believe our emphasis on both counts will help open the doors not only in this metropolitan area of 16 million people—but also throughout the interior of the nation," predicts De Noriega.

The campaign began more than two months ago, but peak interest and consumption is expected to be reached in June and July. The promotion is expected to help boost the national share of total record sales in classical product, currently reported at 1 1/2%.

Included in the Melody-Vanguard packages will be reproductions of works by famous Latin painters—Jose Maria Velasco, Hernan Cedovius, Diego Rivera, Dr. Atl, Felipe Gutierrez, Joaquin Claussell and L. Eilhemius.

Retail prices for the standard Melody line, to go into all outlets, will be 90 pesos (around \$4), while the Aurrera in-store incentive will sell for a remarkably low amount of 70 pesos.

Both series will have accompanying booklets to tell the stories of the composers and painters.

The major food chain is advertising it as "Los Grandes Maestros De La Musica Clasica" ("The Great Masters Of Classical Music"). Melody's Vanguard series will be designated in its English translation as "Masterpiece Series," with the subhead being "Geniuses Of Music And Painting."

Besides the normal routes of newspapers and radio, the publicity penetration will also be via special mailing lists provided by a local banking institution.

There was no pre-hype on the classical campaign. "We just decided to take the people by surprise," explains De Noriega.

"The overall feeling is most enthusiastic," he contends.

According to De Noriega selections for the Aurrera series were obtained in Italy, including such basic titles as Handel's "Royal Fireworks Music," Chopin's Waltzes, Tchaikovsky's "Pathetic" Symphony and Rimsky-Korsakov's "Scheherazade."

Other major Mexican labels carrying classical lines include RCA, Polydor, Peerless, EMI-Capitol and CBS/Columbia.

Thomas Quitting As Buffalo Maestro

By JIM BAKER

BUFFALO—Michael Tilson Thomas has disclosed his intention to resign as conductor of the Buffalo Philharmonic Orchestra at the end of the 1978-79 season.

Thomas, conductor of the orchestra since succeeding Lukas Foss in 1971, says his career will expand into opera and will include more work in Europe and the recording studio.

"When I accepted the Buffalo position, I felt that seven or eight years would be about the right length of time and the next season will be eight," Thomas comments.

Thomas was the first American-born conductor in the Philharmonic's professional decades that began after World War I with William Steinberg and continued with Josef Krips and Foss.

At age 26, Thomas was the youngest conductor to take the Buffalo podium. He came to Buffalo from the Boston Symphony, where he was associate conductor.

The Philharmonic was his first full conductorship.

In his seven seasons here, Thomas has broken some new ground in repertory, but not the tradition-breaking type which Foss attempted.

While Foss woke up the Buffalo

audience and infuriated some subscribers to the point of dropping their membership, Thomas kept it alert, attracted new subscribers and stirred performances which were lively and dramatic.

TCHAIKOVSKY EMI RECORD VOTED TOPS

CHICAGO—A polling of more than 300 music and audio experts has selected the EMI recording of Tchaikovsky's complete symphonies conducted by Mstislav Rostropovich as the best produced classical recording issued in 1977.

The seven record import set was announced as the winner in the annual Audio-Technica Audio Excellence awards, a competition that judges recordings on production merit. Competition is sponsored by Audio-Technica U.S., a supplier of phono cartridges, record cleaning accessories, microphones and audiophile recordings.

Two albums were named as runners-up in the classical polling: the ABC/Seon release of Bach's "Brandenburg Concertos" performed by the Leonhardt Consort and the DG recording of Mahler's Ninth Symphony with the Chicago Symphony conducted by Carlo Maria Giulini.

In the competition's rock/pop division, Steely Dan's "Aja" on ABC Records took top honors. In the category for audiophile disks, Harry James' "Comin' From a Good Place," recorded direct to disk by Sheffield Labs Records, garnered the most votes.

Classical Notes

You thought the complete works of Richard Wagner had already found their way onto records? Peters International this month disproves that reasonable assumption. Wagner's "Das Liebesmahl Der Apostel" ("Love-Feast Of The Apostles"), described as a biblical scene for male chorus and large orchestra, receives its world premier recording with the Ambrosian Male Chorus and the Symphonica of London un-

der conductor Wyn Morris. Composed for a choral festival in Dresden, the piece was introduced just after the premiers of the operas "Rienzi" and "Flying Dutchman" in that city. The work is backed on record by Bruckner's "Helgoland," a choral-orchestral opus claimed to be Bruckner's last completed score. It too is a world premier recording, according to Peters.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
2	1	11	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
3	5	4	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
4	4	13	YOU'RE THE LOVE Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
5	3	10	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
6	6	11	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
7	12	4	COPACABANA (At The Copa) Barry Manilow, Arista 339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
8	7	10	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
9	10	4	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
10	9	11	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
11	17	9	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
12	8	12	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Umichappell, BMI)
13	43	2	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
14	24	4	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
15	47	2	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
16	18	6	DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
17	11	18	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
18	14	9	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
19	21	3	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
20	29	5	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
21	23	8	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelring/Run It, BMI)
22	27	5	YOU CAN'T DANCE England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
23	33	3	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
24	13	14	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
25	15	10	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
26	28	6	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
27	16	23	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
28	38	3	NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckys, BMI/Special Songs, ASCAP)
29	19	12	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
30	20	14	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Leo Feist, BMI)
31	22	7	EVERY KINDA PEOPLE Robert Palmer, Island 100 (Island/Restless, BMI)
32	35	4	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
33	45	3	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
34	36	5	STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
35	37	4	ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamermine, BMI)
36	34	9	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
37	26	12	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
38	42	7	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
39	39	7	WONDERFUL TONIGHT Eric Clapton, RSO 895 (Stigwood, BMI)
40	32	6	OVER THE RAINBOW Gary Tanner, 20th Century 2373 (Leo Feist, ASCAP)
41	41	5	ANOTHER FINE MESS Glen Campbell, Capitol 4584 (United Artists, ASCAP)
42	30	9	HE'S SO FINE Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
43	48	2	RUNAWAY Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
44	44	6	I BELIEVE IN YOU Mel Tillis, MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)
45	46	3	YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Davy, BMI)
46	NEW ENTRY		YOU'RE ALL I NEED TO GET BY Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
47	NEW ENTRY		SUMMERLOVE, SENSATION Bobby Vinton, Elektra 45503 (Martin Coulier, ASCAP/AI Gallico, BMI)
48	49	2	RIVERS OF BABYLON Bonny M. See 1027 (Warner Bros.) (Farmusikuelag GmbH/Blue Mountain, ASCAP)
49	50	2	READY OR NOT Helen Reddy, Capitol 4582 (United Artists, ASCAP)
50	NEW ENTRY		THAT ONCE IN A LIFETIME Demis Roussos, Mercury 73992 (Perren Vibes, ASCAP)

11TH APRS UP 10%

U.K. Pro Studio Show Clicks

By NICK ROBERTSHAW

LONDON—The 11th Assn. of Professional Recording Studios exhibition closed here June 23 with attendance for the three-day, trade-only show up 10% from 1977, according to Edward Masek, APRS secretary.

With 93 exhibitors on 120 stands spread over 18,000 square feet, the expo provided a comprehensive picture of the state of the art in this fast-moving technology. Even the most hardened exhibit-goers among the 3,000 visitors seemed genuinely impressed by the event's quality.

Held in the luxurious surrounding of the Connaught Rooms, the show successfully combined business with elegance. As one overseas visitor commented: "It's very British, very civilized. Where else could you go to a trade show and drink champagne?" (The Winter and Summer CES events in the U.S. do host

champagne receptions for exhibitors and visitors.)

Masek of the APRS was well pleased with the outcome, noting that "the object of the exercise is to give our members a marketplace, and I believe we have succeeded."

"A peculiarity of our organization is that we concentrate on attracting customers, not on selling stands. To do that we spent a lot of effort on advertising the event, though by that I don't mean press advertising. What we did was to run off a total of 13,000 leaflets, in five different languages, and have them sent to 90 consuls in overseas territories.

"The response has been most encouraging. One in four of the visitors has come from overseas, and their quality, by which I mean their standing in their business, has been higher than ever in previous years.

"In fact, though our aim has been

to attract customers for our members, rather than to boost the number of exhibitors, we have found ourselves over-subscribed again this year, as in previous years, and we have had to turn down quite a number of applications to exhibit."

• Among those that did exhibit, it was the manufacturers with desks on show that found themselves the center of attention. Solid State Logic was demonstrating the SL4000 automated consoles for the first time in the UK, with 24-line television display and the unique "Supercue" logic which, in studio parlance, gives musicians correct foldback sources even during complex drop-ins.

Others with desks on display included Allan & Heath, Amek, Cadac, Helios, Neve, Raindirk and MCI of the U.S., which featured a complete range of studio equipment

(Continued on page 47)



GOLD & GREEN—Warner/Curb's Debbie Boone hands over a \$1,000 check to David Patterson of World Literature Crusade, left, as Bill Weismann of Ampex holds the blank tape firm's Golden Reel award for her gold-certified "You Light Up My Life" single mastered on Ampex tape. A & R Recording Studio in New York also shared in award, which has seen over \$50,000 donated to artists' charities since the program began in January 1977 citing acts for gold LPs or singles, their favorite charity and the mastering studios.

NAMM VIEWPOINT

Music Stores Seeing Shift To Electronics

• Continued from page 3

JBL, to young disco and PA manufacturing companies, and include electronic instruments manufacturers such as Roland and Randall guitars, each of whom has branched into the sound reinforcement/semi-pro recording market.

Roland, a synthesizer manufacturer, for example, displayed a new line of rack mountable studio system products, including stereo reverberation units, mono and stereo equalizers, stereo phase shifters and amplifiers.

One major impetus to the new electronics thrust, dealers report, is the emphasis today's performers are placing on quality sound for live performance. This trend is claimed to be a reaction to the disco boom, where sophisticated audio has had a tremendous outlet.

"Sound reinforcement has had the biggest gains," explained one typical dealer attending the show. "The consumer is becoming more aware of good sound and all the different products. Small club bands want, and can get good sound now," he explained.

Effects of the nationwide tax revolt now in progress also have spurred dealers interest in diversification.

School band programs in many

localities are threatened by the fiscal tightening and dealers are looking to electronics to compensate. The bread and butter of many a traditional instruments retailer is the school band program.

The move of the electronics companies into the musical instruments marketplace finds some resistance from old-line instruments manufacturers. These firms see the "hi fi companies wedging their way into the music market," as one informed source puts it. However, acceptance of the electronics suppliers was manifest in exposition seminars here that focused on educating the dealer in carrying handling electronics.

Handling of the sophisticated amps, mixers, equalizers, signal processors and multi-track recorders shown here, requires expertise many of the traditional dealers do not possess. Education is viewed as the main challenge facing growth of the electronics market through music stores.

Relations between the traditional musical instruments manufacturers and electronics oriented firms plying the market will be significantly influenced by activities of the new trade association, the Creative Audio and Music Electronics Organization (CAMEO).

(Continued on page 46)

MANY AT CES

Video Program Sources Growing For Home VTRs

CHICAGO—The availability of prerecorded videocassettes has grown rapidly since the first feature films were duplicated on 1/2-inch tape just six months ago.

More than a dozen companies are supplying prerecorded cassettes today, with material ranging from recent feature films such as "The Betsy" and "The Man Who Would Be King" to older features and silent screen classics, and including adult films from softcore to Linda Lovelace and John Holmes.

Productions expressly for the videocassette medium also have begun to appear, with sports presentations, musical stagings and special educational programs now offered.

Almost a dozen VCR program suppliers were represented at the recent Consumer Electronics Show here including:

• **ADULT HOME ENTERTAINMENT**—Three dozen hardcore titles, including "Deep Throat" and "The Devil in Miss Jones" are listed.

(Continued on page 47)

Quadcasting Is Still Alive, With Little New Software

• Continued from page 23

His feeling is that if the FCC had set a standard for quadcasting as a CBS petition three years ago urged, there would be far more software available today in all 4-channel configurations.

Angel is the only label still releasing SQ-compatible stereo releases on a regular basis. CBS has "Boulez Conducts Stravinsky" due this month, its first SQ-compatible release since Stravinsky's "Rite Of Spring" in February, and RCA's recently released Tomita's "Kosmos" is the label's first Quadradisc in more than a year.

However, RCA is about to produce the first new quadraphonic 8-tracks the industry has seen in some time, tied to the new quad 8-track AM/FM/MPX combination that will be standard on 1979 top-line Lincoln-Mercury models (see separate story, page one). A special demo sampler of current releases is to be offered dealers with each quad deck sold. GRT has sold off virtually all its quad-8 inventory, and Ampex did the same several years ago when it left the prerecorded tape business.

Among the highlights cited in the CBS analysis of the responses:

• Some 96.8% favored FCC adoption of standards for transmission of FM quadcasting—94.4% among broadcasters, 97.2% among the public.

• Matrix mode was favored over discrete by better than 5 to 2 (1,172 to 437), with 69.9% of broadcasters and 73.6% of the public.

• Of the 1,609 respondents—about 63%—who had a preference for a particular system, 1,069 specified SQ over other matrix systems (103 mentions) as well as over any discrete system (437 mentions). This means of those indicating a system preference, about three of five broadcasters and more than three of five of the public selected SQ.

Bauer notes that some 500 stations already have SQ record libraries supplied by CBS, permitting them to quadcast without the need for modification or added equipment. Others have SQ encoders to enhance their stereo library for quadcasting, with more than 1,000 SQ releases now available.

Copies of the CBS analysis of the FCC responses are available to interested parties from the CBS Technology Center, 227 High Ridge Rd., Stamford, Conn. 06905.



Billboard photo by Stephen Traiman

RCA TO GRT—Fred Mull, second from left, manufacturing manager, RCA recorded tape, gets two gold records signed by fellow Indianapolis employees as he leaves after 12 years to join GRT as plant operations manager. Others, from left: Dave Mishra, disk presenters Sandy Bloomer and Pam Brandon; foreground, secretary Holly McCreary and Joe Wells. Mull was the foreman of RCA's pilot tape plant in 1968.

More Car Tape Options Seen Boosting Prerecorded Sales

• Continued from page 1

domestic market were equipped with factory-installed tape players. The 1977 total represented 14.3% of all autos manufactured, a gain of 1.5% over 1976.

The statistics, compiled annually by Ward's Automotive Reports, do not cover foreign-made cars or cars outfitted with after-market playback units.

Where 1979 model standard and/or optional equipment features are already available, the indication is that there will be a wider selection of 8-track and even more cassette availability in the new models' dashboards.

Delco Electronics, which supplies all General Motors tape players, has just announced that three of its first ETR (electronically tuned radio) AM/FM stereos will include the

tape capability. Two will offer 8-track, while the third has cassette. Remaining in the Delco line will be three AM/FM stereos, two with the 8-track player and a single cassette unit. There is an additional AM radio unit with 8-track offered by the General Motors dealers.

The AM/FM stereo and AM radio models with tape player are available in literally all of the General Motors cars, while the ETR AM/FM stereo with tape feature will be available in all Cadillacs and most Buick Electra models.

Ford Motors, thus far, anticipates AM/FM stereo with a choice of 8 track or cassette for most models, with ETR AM/FM stereo and Quad 8 tape standard on some high-end models such as the Lincoln Versailles, the Mark V Collectors' series, the Ford LTD and the Mercury

Marquis. Ford will continue to offer an AM radio with 8-track in 1979.

American Motors presently has an AM/FM stereo with 8-track in its Pacer models. A company spokesman says cassette introduction is being studied in the October 1979 models.

Certain to boost the number of U.S. 1979 car buyers adding the tape player is the introduction of the option by Volkswagen. For the first time, VW will offer AM/FM stereos with either cassette or 8-track in the Dasher, Scirocco and Rabbit models.

Toyota will continue to offer AM/FM stereo with choice of tape configuration in 1979. A Datsun spokesman could not comment on whether the automotive maker would for the first time in 1979 offer any tape playback feature.



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Sonic Direct-Pressed Disk Is Newest Audiophile Line

By ALAN PENCHANSKY

CHICAGO—Audiophile recordings manufacturers are continuing to strip away mass production processes claimed to compromise the fullest sonic fidelity allowable in disk reproduction.

The latest of these revampings involves the paring down of the metal plating process from the conventional three-step method to only one generation.

This technique is the outgrowth of work by Micro-Acoustics Corp., a hardware manufacturer that is bowing in the software field.

The company's new record label, Sonic Technology Corp., was unveiled here at the CES, with an album of Canadian jazzman Moe Hoffman's jazz treatment of Vivaldi's "Four Seasons."

Copies of the disk, licensed from GRT Canada, were pressed from first generation negative master plates, says Micro-Acoustics in explaining what the company is calling the "direct-pressed disk."

Plated mothers and stampers used in mass manufacture are eliminated entirely in making "direct-pressed" records, the company says.

"We believe transient replication and detail in the grooves is better," observes Sandy Drelinger, vice president, who says the process is the most costly disk manufacture method ever attempted.

"We have to cut lacquers for every time we want to press," he explains. Drelinger says the specially prepared master plates can last as long as 3,000 pressings or break after just two or three finished disks. The label is averaging 1,000 pressings per master, reportedly.

Micro-Acoustics, which manufactures professional cutting styli and consumer speakers and phono cartridges, will distribute the recordings through its rep network, with a \$15 suggested list.

"We can't reveal everything," responds Drelinger when pressed for technical details of the one-stop

process. However, he says a special hardening technique is used.

Drelinger, former head of quality control for Vanguard Records, helped found Micro-Acoustics nine years ago with president Arnold Schwartz. Schwartz formerly was the director of disk recording research and development at CBS Labs.

In addition to the reduced plating stages, says Drelinger, special methods including some proprietary techniques are being applied to the lacquer cutting. No equalization, echo, etc., will be used, he claims, and lacquers are cut directly from multi-track master tapes using computerized mixing techniques.

Second release on the label will be an album of orchestral music by Aaron Copland performed by the Dallas Symphony. The record is licensed from Vox.

According to Drelinger, Sonic Technology is negotiating for 40 titles, with a minimum catalog of 10 albums expected by the end of the year.

Classical, pop and jazz all will have representation in the catalog. Drelinger says symphonic performances and piano concerti are being negotiated for.

Each recording to be leased will have sonic properties so outstanding that they can demonstrate the best hi fi equipment to its fullest, Drelinger explains.

"There'll be at least two minutes of some form of music that will rattle the speakers," he states.

That the productions be "musically redeeming" is the other criteria for selection, Drelinger informs.

The company joins Mobile Fidelity Sound Lab, West Coast label that is licensing for premium repressing, and the dozens of other audiophile disk producers to have emerged in the last two years.

Audiophile Recordings

ELLIOT FISK PLAYS SCARLATTI AND BACH—Mark Levinson, MAL 6, distributed by Levinson, \$15 list.

The producer of a solo guitar recording has nowhere to hide. It's all there in naked transparency, with each flaw or miscalculation heard. Few indeed are evident here. While there is some editing in this record, in line with Levinson philosophy it's kept to a minimum and sound processing is manipulated as little as possible. What emerges is a clean and convincing representation of a guitar, beautifully played in a warm acoustic environment. Fisk plays his own transcription of the familiar Bach Partita in E Major for unaccompanied violin, as well as effective arrangements of five attractive Scarlatti harpsichord sonatas. Superior cover art on the double-fold package is a strong plus.

DON'T LET ME BE MISUNDERSTOOD—Patrick O'Sullivan and Lina Jeong, Salisbury Laboratories SALS 02D002, distributed by Salisbury Labs U.S., \$15 list.

Don't let the cover of this album be misunderstood. A young Hawaiian couple is pictured alone in a verdant island setting, the young man holding an acoustic guitar. The record, however, turns out to be one of the most upbeat, electrified, and cosmopolitan direct disks yet attempted, a thrill a minute ride through the last quarter century of American pop music from the Ventures' instrumental hit "Pipeline," to the "Saturday Night Fever" smash "Staying Alive." Producer Bob Browne has pulled from far and wide in an effort to please all with this program, and material is as diverse as Steve Goodman's "City of New Orleans" and Sam the Sham's "Woolly Bully." Yet it all coheres, thanks to smart arrangements, some virtuoso playing from top Canadian studio forces and a live excitement that runs throughout. Lina Jeong and Patrick O'Sullivan, the young Hawaiian duo, are featured vocalists, with strings, horns, guitars, synthesizers, backup vocals and plenty more as part of the elaborate production. Drop the needle almost anywhere for passages that will show off any hi fi system. Production makes excellent use of stereo effects and there is the kind of absolute sonic presence we still are getting from direct disks alone.

GRIEG: HOLBERG SUITE; BRITTEN: SIMPLE SYMPHONY; BARBER: ADAGIO FOR STRINGS.—Baroque Strings Zurich, Denon OX-7120-ND, distributed by Discwasher, \$14 list.

Immediately appealing here is the utterly natural, unforced sound. The chamber size ensemble produces no volume to test the capabili-

ties of a playback system, but one is favorably struck by its realistic dynamic range as recorded under the digital PCM technique and careful transfer to disk. Performances are good, although not sufficiently vital to quicken the pulse. Notes printed in the four-page insert are only of marginal interest in this market for the most part they are in Japanese.

A TRIBUTE TO ETHEL WATERS—Diahann Carroll with the Duke Ellington Orchestra, Orinda Records, ORC 400, distributed by Orinda, \$14.95 list.

Certainly one of the best all-around contemporary audiophile productions, this first "digital master disk" done in the U.S., with Soundstream equipment, provides a solid sound showcase for both Carroll and the Ellington Orchestra that would make the late Duke very proud. Noise is virtually absent from the disk in the quiet passages, testament to the efficacy of the digital process, with Carroll sparkling on seven Waters' standards. A stylist supreme rather than a "singer," she's equally effective on an evocative "After You've Gone" and "Am I Blue" with particularly distinctive phrasing on the latter, as with a dynamic upbeat "When Your Lover Has Gone" that is perhaps the best blend of vocal and orchestral backing on the disk. The band is dynamite, with the production values especially evident as the isolation miking brings the instruments alive on "St. Louis Blues." The group scores equally well with "Sweet Georgia Brown" to close side one. For an added bonus, in the quad synthesizer mode, Carroll's "My Man" is a dramatic presentation, with excellent separation evident on the track. Best demo cuts: "Sweet Georgia Brown," "My Man" and "When Your Lover Has Gone."

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11, 25; April 8, 22; May 13, 27; June 10, 24.

SOLAR-POWER HI FI SEEN

NEW YORK—It's just a matter of time before solar-assisted portable consumer electronics reach the market, says Frank Viggiano, consumer services professor at Indiana Univ. of Pennsylvania, pointing to a trans-solar radio Hoffman Electronics of California built 20 years ago, with solar cells on top and batteries inside. Sunlight or any extraneous light source could set off the radio, and Viggiano believes that in the not-distant future, solar cells will operate the portable consumer product and recharge an internal lifetime battery eternally. Solar calculators already are being produced, he notes, anticipating solar-powered tape recorders and television sets, among other units.

HOME VTR SALES RISE

NEW YORK—First official statistics on U.S. market sales to dealers of home VTRs indicate a solid rise in last three months after a very slow January-February. Total through May is 111,151, according to the Electronic Industries Assn. marketing services department.

While the figures are based on reports from 11 leading manufacturers and importers selling in the U.S., consumer sell-through is not included, with generally mixed views by key market retailers on how strong the market is (Billboard, June 17, 24; July 1, 1978).

With respective sales to dealers of 27,994 units in May, 27,221 in April, 27,415 in March, 14,954 in February and 13,567 in January, total for the year would be about 322,000 based on seasonal television sales figures, according to TV Digest.

However, as recent CES observers and panelists note, the unknown factors such as reaction to second generation VTRs—programmables, remote controls, automatic tuners, new low-cost color cameras and broadened prerecorded program availabilities could result in significantly higher sales to consumers in 1978.

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15 YEARS OF LEADERSHIP IN HIGH-SPEED TAPE DUPLICATORS

CAMEO Sees Progress At NAMM

• Continued from page 44

The group, comprised of firms supplying electronics equipment used in creating and recording original music, roughly represents the new electronic wing of the music instruments industry, though CAMEO reportedly will operate in the hi fi and pro sound markets as well.

The group, which expects to carve out a niche alongside such trade associations and expos as NAMM, IHF, CES and AES, has as one of its primary goals the education of dealers handling creative audio and musical electronics.

A membership of 30 companies was announced following CAMEO's membership meeting here June 27 in conjunction with the trade show.

Other goals of the association are the quantification of the creative audio/music electronics marketplace, the promotion of the market and the standardization of equipment.

"The traditional musical instruments industry is split into two camps, the traditional musical instruments end is very stable, not undergoing any changes," explains David Friend, president of Arp Instruments, and one of the CAMEO founders.

"The electronics end is growing by leaps and bounds," continues Friend. "This segment of the musical instruments industry needs a

common focus, a meeting ground."

Other companies in the trade group include TEAC/Tascam, Roland, Peavey Electronics, Bose Corp., Yamaha, Acoustic Control, MXR, dbx, JBL, Tangent, Electro Voice, Sound Workshop, AKC, SAE and Uni-Sync.

(Continued on page 47)

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Semi-pro & Disco AT CES



DISCO exhibitors at recent CES include Meteor's Vince Finnegan, right, showing new Mixaplas add-on module, \$399 list in August; and Litelab's Howard Rheiner, left, discussing lighting controller line with Larry Levine of Pied Piper, Huntington, W. Va., retailer.



SEMI-PRO area was well-represented, with Uni-Sync's Larry Jaffe, right in left photo, showing new 50 and 100-watt amps to Dave Feir and John Hollands of parent BSR, and Marty Gutenplan of New York's Mateco. Jeff Martini, above right, and Tom Frisina of BES demo D280 Sound Module, with 500 watts power capacity at \$995 list.

11TH APRS EVENT

U.K. Pro Studio Expo Clicks—Up 10%

Continued from page 44
destined for the new Red Bus Records studio currently under construction at Marble Arch.

Tape machines were also prominent. TEAC had the new 90-16 1-inch 16-track recorder; Ampex the 24-track MM-1200, and F.W.O. Bauch the established Studer A800. Hayden Laboratories showed the new Telefunken 32-track M15A, while ITA presented a 7-inch 16-track recorder from ITAM retailing at only around \$11,000. Leever-Rich focused on the sophisticated Proline 2000TC range, while the Danish firm Lyrec had the compact TR532 machine.

Advances in microphone technology were attested by the Calrec Soundfield mike, based on an application of mathematical sampling and said to give unprecedented flexibility and accuracy in operation. Other leading names—AKG, Beyer Dynamic, Shure—were also exhibiting, the latter U.S. firm with the new high quality SM81 condenser mike.

In other areas, the American firm Superscope had the 1341 semi-automatic cassette loader, one of a number of loaders and duplicators on show. Electro Sound is now making and marketing this machine. Maglink exhibited a dubbing system comprising VCR, multi-track and two-track machines plus ancillaries, sold to the BBC, which only rarely buys outside. Lee Engineering debuted the IGM Instacart, a cartridge

reproducer able to hold 48 pre-recorded cartridges; Klark-Teknik bowed the DN70 digital time processor.

Tape manufacturers Agfa, BASF, EMI and 3M were present, as was Dolby Laboratories and Penny and Giles, makers of conductive plastic faders.

It was a comprehensive exhibition of the latest developments in studio technology. Next year, APRS plans to use the same venue, but may add an extra day to improve build-up facilities. This year the exhibit contractors, Frank Turner Ltd., constructed the show "from nothing" in only eight hours.

Progress At NAMM

Continued from page 46

Jim Johnson, president of NAMM, and Les Popp, executive director of the American Music Conference, trade body of the traditional instrument manufacturers, both spoke to the CAMEO meeting.

"We saw a very positive need to have input from manufacturers of electronics," stated Johnson.

"NAMM traditionally has been made up of traditional dealers. Believe me we are very interested in learning more about your product," he explained.

"You know and I know that our dealers are so ill-prepared to take advantage of this," concluded Johnson.

More Prerecorded Videotapes Available

Continued from page 44

A premium tariff of \$100 to \$120 per tape is affixed. 7313 Varna Ave., N. Hollywood, Calif. 91605.

ALLIED ARTISTS VIDEO CORP.—This subsidiary of Allied Artists Pictures will release Allied's entire library of 500 films, along with all future releases of the parent. Allied became the first major film distribution company to directly reach the home VCR market, offering "Cabaret," "Papillon," "The Story of O" and others in its initial release. Pricing tentatively set at between \$50 and \$80 per feature. 425 Park Ave., N.Y. 10022.

GOLDEN TAPES—Approximately 100 titles, including classic films of Chaplin, Dietrich, Barrymore, Harold Lloyd, W.C. Fields and others are offered. Catalog also includes country music, rock music and sports categories. A \$50 base price obtains for one-hour programs, with up to 30% discount for bulk purchases. Dealer accounts are being opened. 336 Foothill Rd., Beverly Hills, Cal. 90201.

HOME THEATRE MOVIES INC.—A subsidiary of L.A.'s Visual

Concepts Inc., this duplicator offers more than 500 features, none in the public domain reportedly. Feature categories include outdoor, adventure, horror, children's, science fiction, action and several others. Also special music tapes. Dealer pricing as low as \$31 per tape with quantity buys.

MAGNETIC VIDEO CORP.—Biographies of 24 sports legends are being added to this company's library that includes 20th Century-Fox features, Elvis Presley flicks and TerryToon cartoons. Magnetic Video was the first company to market feature films in VCR for the home. 23434 Industrial Park Ct., Framingham Hills, Mich. 48024.

PMC—Tennis and disco dancing are the subjects of two 30-minute instructional cassettes offered by PMC on its Syntrac Video Cassette label. Company also has announced plans for special "Video Albums" to feature name musical acts. 9526 W. Ogden Ave., Brookfield, Ill. 60513.

THE REEL ORIGINAL CORP.—Catalog lists 50 feature films of 125-minutes length or longer, in addition to silent comedy

material and the "Lowell Thomas Remembers" series. Volume discounts are offered on 50 or more titles, with \$50 features at \$38 cost. P.O. Box 1745, Champaign, Ill. 61820.

SPORTS WORLD CINEMA—Nineteen "Sports Hour" specially edited highlights presentations are offered at \$60 retail. Also selected skiing, tennis and motorcycle programs. Dealers purchase at 25% off list with a minimum order of 10 "Sports Hour" programs. P.O. Box 17022, Salt Lake City, Utah 84117.

VIDEO WAREHOUSE—Company supplies hundreds of feature titles, many familiar from the pay tv circuit. Retailers can represent the product without inventory investment through a new retail program that uses a toll-free ordering line. A one-time \$75 charge covers counter display, preview movies and other merchandising aids. List prices range from \$30 to \$70. P.O. Box 275, 500 highway 36, Atlantic Highlands, N.J. 07716. ALAN PENCHANSKY

Rep Rap

Tom O'Callaghan has been named to the newly created post of advertising/promotion director at J. Malcom Flora, Inc., Plymouth, Mich., responsible for assisting dealers and distributors in this area. Joining the firm is Jim Maggio as an outside sales account exec. coming from Amateur Wholesale Electronics, Miami.

ERA New York Chapter has elected A.D. Adams as executive director, a new post, and named his agency to handle all activity promo and advertising. Ivan Robbins, Levison Sales, remains secretary treasurer, and new officers include Marty Bettan, Bettan Sales, president; succeeding Art Hansen, Hansen Assoc., five-year board member; Art Saftler, P. Saftler Assoc., national delegate, and Tom Marchiano, TMC Sales Corp., alternate national delegate.

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Discos

LIKE A BOEING 747

Buffalo Club Takes Dancers To New Heights Via 'Airplane'

By JIM BAKER

BUFFALO—It's Saturday night and that "fever" sends the disco crowd scurrying toward what looks like an airplane. Not just any plane, but a Boeing 747 jetliner placed strategically across the street from Greater Buffalo International Airport.

Well before the newcomer walks through the cabin doorway and is greeted by a smiling uniformed "stewardess," he realizes that not only is it an authentic 747, but the landmark of a burgeoning franchise of jetliners turned discos.

It all started about four years ago when Jim Cosentino, president of Dynamic Enterprises Inc. of Buffalo, decided to spend \$250,000 to turn the cocktail lounge of the old Clinton Aire Hotel opposite the airport into a discotheque in the design of a 747.

The gamble has returned such dividends that he is spreading the 747 disco idea to other cities. A

slightly larger one in Rochester opened last November, leases are being negotiated for two more in Pittsburgh and Ft. Lauderdale and a survey is being done for another in Houston.

"We're looking at Boston and Cincinnati and we even had a couple of offers to put one up in Japan," Cosentino says. "Andy Williams wanted to go into the Japan market with me."

The airplane-turned-disco has been a phenomenal success in Western New York. "In a given week, we put 5,000 people through the one in Rochester and between 3,500 and 5,000 in Buffalo—with 3,000 on the weekend alone," Cosentino says.

The suburban Buffalo club, which opened in March 1975, uses actual Boeing 747 equipment and the interior is a mockup of the aircraft's cabin.

The idea has been so successful that Cosentino closed the Club 747

for six days in February for a \$100,000 remodeling and expansion. The dance floor was enlarged and new sound and lighting systems were installed.

"The same company that did the lighting for 'Saturday Night Fever' did it here," Cosentino says. "It brought something new to Buffalo disco—shafts of light that rotate onto the dance floor while a smoke machine billows harmless, odorless smoke for a new effect."

The club became longer and wider via a new interior design, with four aisles between the seats instead of two and the concourse entrance updated. "All cabin windows were fitted with infinity lighting, which results in optical illusion depth," he says.

Cosentino says the jetliner-disco idea came to him when he took his first jumbo jet ride in 1974. "I was on a 747 from Chicago to Los Angeles and I couldn't believe the size of the plane," he recalls. "I remember



Plane Dancing: Patrons in Buffalo's Club 747 do their dancing in a club designed like a wide bodied jet.

thinking, 'Wow, what a disco this would make,' and I came back to Buffalo and sought interior plans for the 747."

Already in the hotel-restaurant business (with the Executive Motor Inn, owned by the Cosentino family, which now connects to the Club 747), Jim recognized the exciting possibilities of a plush jumbo-jet interior. He visualized writhing bodies in an expanded center aisle, people turning on to disco sounds, and he hired an architect to get the idea rolling.

But when he checked the price of duplicating a 747 interior, he blanched. "It seemed impossible to do," he recalls, "but the building was

already going up so I called one of the airlines and asked if they knew of any unused interior parts.

"I was lucky enough that some of the interiors had just been taken out because they were making 20 of the 747s into freighters. I got on a plane a day later and bought all 20 of the interiors from different airlines."

And so, almost faster than a stewardess could say "Fasten your seatbelts," Cosentino ordered the interiors of the 747s, stripped for conversion from passenger to cargo service. The package included side paneling, luggage compartments, side window panels and much more.

Where did he put all the airplane
(Continued on page 51)

U.K. Light Firm Eyes U.S. Mart

By PETER JONES

LONDON—While the summer months in the electronics industry here usually produce falling demand and a chance to build up on stock, Pulsar Light, disco lighting manufacturer now housed in new premises in Cambridge, has seen sales demand grow so fast it has added 50% to its production output.

Overall, claims director Ken Sewell, the company is doubling production this year, having also doubled output in 1977.

Now the company, with several new lines available, is putting renewed effort into building a strong U.S. distributor network. Derrick Saunders, sales manager, says: "Our product has always sold well in the U.S. but we needed time to adjust to marketing on this scale."

One new unit from Pulsar was produced after Futuristic Aids wanted to move up market with its soundlight range. Pulsar had already had success with its Automatic Rhythmlight and in two months came up with a prototype unit to retail at around \$110.

It is a three by 1,200-watt per channel combined sound-to-light sequential unit with variable speed and music sequence. When operating in the sound-to-light mode, if the music stops the lights will tick over in sequence again. The unit runs at full or half brightness and needs no volume adjustment.

At 110 volts, the unit runs 600 watts per channel, again with no adjusting. This unit is available in the U.K. from Futuristic Aids and Pulsar is selling worldwide. One thousand of the units will be produced by September. The Pulsar version is to be known as the S.L. 3600 and the FAD model is named the Auto-sequential Rhythm Light.

Saunders says of Pulsar: "We've installed a sophisticated computer system for order processing now that we're one of the biggest manufacturers of disco lighting controllers in the world. We've been going 10 years, have a staff of 50 and our new complex has 16,000 square feet of space."

SESAC Into Disco Licensing Field

NEW YORK—The only remaining gap in the disco licensing field has been filled with the entry of SESAC.

As part of its effort in the disco area, the society recently obtained U.S. rights to the music of Cerrone through its publisher-affiliate, MTB Music. Included in the deal is the music of Don Ray and his album, "Garden Of Love," produced by Cerrone.

SESAC has so far licensed "about 25 or 30 discos" since beginning its effort in January, according to vice president Charles Scully.

The organization's licensing agreement and rate schedule are somewhat simpler than those of its competitors (Billboard, June 3, 1978).

While dividing establishments in

the same 11 categories of seating capacity as ASCAP and BMI, SESAC has only 22 different rates, the smallest number of the three.

Lowest rate is \$60 per year for a disco seating 1-75 persons and open from one to three nights per week. At the other end of the scale is the establishment serving more than 750 patrons and open over four nights per week which pays an annual fee of \$500.

SESAC makes no additional charges for discos which exact a cover charge from patrons or those which feature additional live acts.

Scully notes that SESAC, like its fellow performing rights organizations, "has field representatives in every state," and "we have to protect our publishers' rights."

SESAC Club License Structure

Room Capacity	Nights Per Week	Annual Fee
1-75	1-3	\$ 60.
	4-7	90.
76-150	1-3	110.
	4-7	140.
151-225	1-3	160.
	4-7	180.
226-300	1-3	200.
	4-7	220.
301-375	1-3	240.
	4-7	260.
376-450	1-3	280.
	4-7	300.
451-525	1-3	320.
	4-7	340.
526-600	1-3	360.
	4-7	380.
601-675	1-3	400.
	4-7	420.
676-750	1-3	440.
	4-7	460.
Over 750	1-3	480.
	4-7	500.

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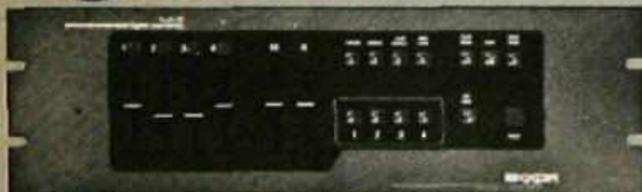
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IN N.Y.

Harlem World Club Now At Noted Corner

NEW YORK—With the Apollo and the Cotton Club already back in operation, Harlem's night life renaissance is about to get another shot in the arm as the Harlem World Disco opens its doors on one of the most blighted corners in the city.

The new 30,000 square foot club opened Wednesday (28) and according to owner Earl Washington it is being built, almost entirely, by neighborhood residents.

Harlem World is located on the infamous corner of 116th St. and Lenox Ave. across from an Islamic Mosque and a number of abandoned buildings. But Washington feels the location is not a handicap.

"I plan to be competitive with Studio 54 and Xenon," Washington states. He feels he can attract people to his club from all over the world because everyone wants to go to Harlem.

According to Washington, "No matter where you go in the world, people have heard of Harlem but up to now there has not been any place for visitors to come." Washington has contacted tourist agencies and tour packagers and claims "enthusiastic response."

Washington asserts his club will be the largest hall in Harlem. Besides a 30,000 square foot floor area the Harlem World will also sport a 110-foot long bar and an elaborate lighting system. When the club is not in use, Washington plans to make the Harlem World available to community organizations for meetings and fund-raising events.

Washington, whose prior business experience has come in such diverse areas as lumber and real estate, says he has met with some resistance from community leaders who feel that a disco is the wrong kind of business for that corner.

But he says he is not worried by the opposition. "I think the resistance will vanish when they see that I have brought almost 100 jobs to this corner."

One of the main concerns of the community is security, and Washington claims he will take every precaution to protect the club's patrons and neighbors. "Our security will not just cover inside the club," Washington says, "it will cover the whole block and on into the subway on the corner."

The Harlem area will be the main beneficiary of the Harlem World Disco, Washington feels. He will encourage his customers to see more of Harlem than just his club. "Very few outsiders visit the Apollo and the people who come uptown to the Cotton Club come and go without seeing any more of Harlem," observes Washington. "But we want our patrons to come up on the subway and walk around."

Besides disco, Washington plans to bring top name entertainment to the Harlem World in the near future.

New Contest Dates

NEW YORK—New dates have been set for the "Phil Gary National Disco Dance Contest," the finals of which are slated to be televised (Billboard, May 20, 1978).

Contest will now be held here from July 4 through Aug. 10. Aug. 14 will mark the start of regional finals in Los Angeles, Dallas, Atlanta, Chicago, Miami and New York.

Portable Device Measures Decibels

NEW YORK—Radio Shack has developed a portable sound level meter for measuring sound intensity in discotheques and other environments.

Availability of the unit, being marketed under the Realistic brand name, follows on the heels of a Billboard story indicating that existing high decibels of sound in discos may be causing deafness in scores of deejays across the country. (Billboard, May 13, 1978.)

The Realistic sound meter with a \$39.95 price tag, features a weighting selector for measuring either wideband sound level, designated "C" weighting, or noise in the 500 to 10,000 Hz range, said to be the area of greatest sensitivity to the human ear.

According to Hy Siegel of Radio Shack, a range switch on the unit selects six sound level ranges, each spanning 16 dB, for an overall range of 60 to 126 dB. The switch also includes a position for battery checking. Also featured on the meter is a slow/fast response switch for checking average of peak noise levels.

Deauville, France Chosen For Site Of Discom Expo

NEW YORK—Discom, an international exposition addressing itself to the marketing and merchandising of disco music and hardware, is scheduled for Deauville, France, next summer, according to Gerard Gely, head of Sarl Homeric, a Paris-based independent disco promotion company and publisher of the French disco magazine, Top Music.

Discom is expected to be a joint-venture of Gely and Bernard Chevry, producer of the internationally popular MIDEM music exposition. It will be held on an annual basis and will be geared to disco hardware and software manufacturers, marketers and merchandisers from around the world.

As head of Sarl Homeric, a two-year independent disco promotion company, Gely claims responsibility for the discovery and promotion to international fame of such disco acts as Cerrone, Space, Voyager, Boney M, Kongas and Madleen Kane.

He also works in France with major U.S. labels such as TK, Casablanca, Salsoul, Atlantic, Warner Bros. Records, Polydor, ABC, CBS and RCA.

Top Music, Gely's disco magazine, is distributed to major clubs, deejays, and record retail outlets in France.

KFMS-FM Halts Dance Contest Aid

NEW YORK—A Las Vegas radio station last week halted all promotional advertising for the "Phil Gary National Disco Dance Contest" because of insufficient information about the sponsoring organization.

Doug Shane, program director of KFMS-FM, pulled the spots Sunday (25) because he says, "There were questions raised as to their credibility."

Shane, who is also national p.d. for the Broadcast Associates chain of stations, notes he tried the telephone number provided him by the Gary organization frequently the day after his auction but was unable to raise anyone at the office.

The station's primary concern, he notes, is that the prize of \$10,000 actually be available and the finals televised. "We've had too many vague answers," Shane claims.

A phono-type output jack permits use of the meter as a high quality, dual-response microphone, or allows it to be connected to high impedance headphones, oscilloscopes, frequency analyzers or other test equipment.

Also featured is a large, easy-to-read calibrated meter and tripod adapter which allows the sound level meter to be mounted on a camera tripod to eliminate hand noises, and minimize the effects of sound reflected from the body.

The battery-operated meter weighs 7½ ounces, and is said to be accurate to plus/minus 2 dB at 114 dB sound level. Distortion is said to be less than 2% at 1 kHz, 0.5 volts.

The unit is available from Radio Shack dealers nationwide.

Club Owners Eye Own Assn.

NEW YORK—The reactivation of an organization of discotheque owners and operators formed two years ago in Washington, D.C., may be forthcoming following discussions at the recent Billboard Disco Forum.

After the conclusion of the owners and managers panel held June 23, approximately 200 people indicated their willingness to join and pay an annual membership fee of \$200.

The purpose of the organization is expected to be "the dissemination and communication of information for disco owners and managers," under the title of International Discotheque Assn.

Scott Forbes of Studio One in Los Angeles and Michael O'Harro of Tramp's in Washington are the prime movers behind the organization, whose first step now, they say, is "to form a board of governors."

Advocacy of issues important to disco owners and representation on legal issues will also be considered as possible goals.

Awards Special Firmed For TV

NEW YORK—A 90-minute "First International Disco Awards" special will be aired this fall as a joint venture of Metromedia Producers Corp., and A.R.S. Productions, according to Russell Stoneham, vice president program development, Metromedia Producers Corp., and Michael Aldred and Anthony Sabatino, of A.R.S. Productions.

Awards will be offered in such categories as top disco single, top album, top song, top writers, top female performer, top male performer, top vocal group, top instrumental group or orchestra, top producer and top arranger.

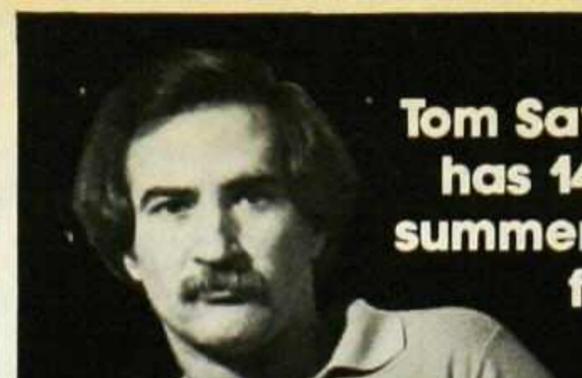
According to Stoneham, major disco performers will be taped live in performance at disco locations across the country, and will be presented as part of the awards program.

The show is expected to be aired in a prime time location, and according to its producers close cooperation is being enjoyed from major recording interests with whom Metromedia and A.R.S. are negotiating.

Master To AVI

LOS ANGELES—AVI Records has signed with Simon-Redmond Productions to release "Overdose Of Love," single by Lowrell which has been test marketed in the Midwest.

An album by Lowrell, who wrote the single as Lowrell Simon with partner Gus Redmond, is expected in late July.



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This week we're featuring these new releases:

- Visions of A New World/ Munich Sound Symphony Orchestra Karma (Polydor/Germany) 2325-202
- In The Bush/MUSIQUE Prelude PRL 12158
- Hotel de la Plage/Sheila B. Devotion Phillips (Canada) 9101-163
- Survival/Marc Jordan Warner Brothers BSK 3143
- Dream Machine/Paul Horn Mushroom M7032
- Giri from Ipanema/Brazilian Nights/Gary Criss Salsoul SA 8504
- Zorba's Dance/Azoto Vedette (Italy) MLP 5552
- One Night Affair/Samona Cooke Midwest/Mercury Records
- El Condor Pasa/Back in Time Carrere (France) 67-240
- The Letter/Queen Samantha Able Records (Canada) ABL-17032
- Over And Over/Charles Earland Mercury SRM-1-3720
- Heaven/Gibson Brothers Zagora (France) 9199 577
- Aln't That Enough For You John Davis and the Monster Orchestra/SAM 702

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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 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 5 HOT SHOT—Karen Young—West End (12 inch)
 - 6 DO OR DIE—Grace Jones—Island (12 inch)
 - 7 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 9 GARDEN OF LOVE (all cuts)—Don Ray—Polydor (LP)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
 - 11 BIG CITY SIDEWALK/THEME—C.J. & Co.—Atlantic (12 inch)
 - 12 LET YOURSELF GO—T Connection—TK (12 inches)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 14 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 15 AT THE COPA—Barry Manilow—Arista (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 YOU AND I—Rick James—Motown (LP/12 inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 5 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
 - 6 MISS YOU—Rolling Stones—Atlantic (12 inch)
 - 7 HOT SHOT—Karen Young—West End (12 inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 9 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 10 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 11 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
 - 12 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 13 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 14 L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch/LP)
 - 15 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

MONTREAL

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Polydor (LP)
 - 2 RUNAWAY LOVE—Linda Clifford—WEA (12 inch)
 - 3 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
 - 4 COME ON DANCE, DANCE—Saturday Night Band—Quality (LP)
 - 5 I LOVE AMERICA—Patrick Juvet—Polydor (LP)
 - 6 PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
 - 7 LOVE IS IN THE AIR—Marin Stevens—CBS (12 inch)
 - 8 HOOPS—Jimmy Miller—Capitol (12 inch)
 - 9 CONFESSIONS—D.C. LaRue—Quality (LP)
 - 10 AT THE COPACABANA—Barry Manilow—Arista (12 inch)
 - 11 BLACK WATER GOLD—Sunshine Band—CBS (LP)
 - 12 PLUG ME TO DEATH—Eroic Drum Band—Uni (12 inch)
 - 13 YOU AND I—Rick James—Alta (12 inch)
 - 14 HOW MUCH, HOW MUCH I LOVE YOU—Love And Kisses—RCA (LP)
 - 15 MISS YOU—Rolling Stones—WEA (12 inch)

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 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 4 YOU AND I—Rick James—Motown (LP/12 inch)
 - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 6 SATURDAY—Norma Jean—Bearsville (12 inch)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 9 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 10 HOT SHOT—Karen Young—West End (12 inch)
 - 11 READY OR NOT—Deborah Washington—Arista (12 inch)
 - 12 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/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)

BALT./WASHINGTON

- 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 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 5 DO OR DIE—Grace Jones—Island (12 inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 7 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 8 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 10 L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch/LP)
 - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 12 YOU AND I—Rick James—Motown (LP/12 inch)
 - 13 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12 inches)
 - 14 VOYAGE—all cuts—Marlin—TK (LP/12 inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (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 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
 - 3 YOU AND I—Rick James—Motown (LP/12 inch)
 - 4 LAW & ORDER—Love Committee—Gold Mind (LP)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 6 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 7 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12 inch)
 - 8 HOT SHOT—Karen Young—West End (12 inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 10 DO OR DIE—Grace Jones—Island (12 inches)
 - 11 BACK TO MUSIC—Theo Vanees—Prelude (LP)
 - 12 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 14 VOYAGE—all cuts—Marlin—TK (LP/12 inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)

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 YOU AND I—Rick James—Motown (LP/12 inch)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
 - 6 BACK TO MUSIC—Theo Vanees—Prelude (12 inch)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 9 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 10 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
 - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 13 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12 inch)
 - 14 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 15 AT THE COPA—Barry Manilow—Arista (12 inch)

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 HOT SHOT—Karen Young—West End (12 inch)
 - 4 DO OR DIE—Grace Jones—Island (12 inch)
 - 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 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 BACK TO MUSIC—Theo Vanees—Prelude—(LP)
 - 9 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 10 SATURDAY—Norma Jean—Bearsville (12 inch)
 - 11 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 12 AT THE COPA—Barry Manilow—Arista (12 inch)
 - 13 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12 inches)
 - 14 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)

BOSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 5 DO OR DIE—Grace Jones—Island (12 inch)
 - 6 YOU AND I—Rick James—Motown (LP/12 inch)
 - 7 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 8 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 9 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 11 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—(12 inches)
 - 12 BOOGIE DOWN—all cuts—Blackwell—Butterfly (1)
 - 13 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 14 SATURDAY—Norma Jean—Bearsville (12 inch)
 - 15 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)

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 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 4 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 5 HOT SHOT—Karen Young—West End (12 inch)
 - 6 BACK TO MUSIC—Theo Vanees—Prelude (LP)
 - 7 YOU AND I—Rick James—Motown (LP/12 inch)
 - 8 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 9 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 10 MISS YOU—Rolling Stones—Atlantic (12 inch)
 - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 12 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
 - 13 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12 inches)
 - 14 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (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 YOU AND I—Rick James—Motown (LP/12 inch)
 - 6 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 7 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 8 DO OR DIE—Grace Jones—Island (12 inch)
 - 9 MISS YOU—Rolling Stones—Atlantic (12 inch)
 - 10 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 11 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
 - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 13 VOYAGE—all cuts—Marlin—TK (LP/12 inch)
 - 14 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)

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 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
 - 5 YOU AND I—Rick James—Motown (LP/12 inch)
 - 6 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 8 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 9 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 10 DANCE (Disco Heat)—Sylvester—Fantasy (12 inch)
 - 11 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 12 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 13 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (12 inch)
 - 14 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)

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 YOU AND I—Rick James—Motown (LP/12 inch)
 - 4 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
 - 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 MISS YOU—Rolling Stones—Atlantic (12 inch)
 - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
 - 11 HOT SHOT—Karen Young—West End (12 inch)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 14 AT THE COPA—Barry Manilow—Arista (12 inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (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 BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol (12 inch)
 - 3 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 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 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 7 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 8 HOT SHOT—Karen Young—West End (12 inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 10 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 11 HOLD ME, TOUCH ME—Carolyn Bernier—Private Stock (12 inch)
 - 12 VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
 - 13 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 14 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
 - 15 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (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 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (12 inch)
 - 7 DO OR DIE—Grace Jones—Island (12 inch)
 - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 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. (12 inch)
 - 11 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
 - 12 CONQUER ALL—Kennie Delf And Prana—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 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 YOU AND I—Rick James—Motown (LP/12 inch)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
 - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 6 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inches)
 - 7 MISS YOU—Rolling Stones—Atlantic (12 inch)
 - 8 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 9 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 11 GET IN THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (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)

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)
★	3	YOU AND I—Rick James—Motown (LP/12 inch)
★	10	HOT SHOT—Karen Young—West End (12 inch)
★	7	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)
★	4	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12 inch/LP)
★	9	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
★	6	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
★	14	DO OR DIE—Grace Jones—Island (12 inch)
★	15	MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
★	12	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	11	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12 inch)
★	18	MISS YOU—The Rolling Stones—Atlantic (12 inch)
★	15	VOYAGE—all cuts—Marlin (TK) (LP/12 inch)
★	26	PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
★	23	SATURDAY—Norma Jean—Bearsville (12 inch)
★	22	BACK TO MUSIC—Theo Vanees—Prelude (LP)
★	19	13 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love And Kisses—Casablanca (LP)
★	20	20 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
★	27	WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
★	22	16 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
★	23	25 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
★	24	17 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
★	25	29 LAW & ORDER—Love Committee—Gold Mind (LP)
★	26	30 READY OR NOT—Deborah Washington—Arista (12 inch)
★	27	19 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
★	28	21 AT THE COPA—Barry Manilow—Arista (12 inch)
★	29	24 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
★	39	L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch/LP)
★	31	28 GETTIN' IN THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
★	32	31 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12 inch)
★	—	DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
★	34	33 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12 inch)
★	—	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
★	36	34 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
★	37	36 HOLD ME, TOUCH ME—Carolyn Bernier—Private Stock (12 inch)
★	38	35 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12 inch)
★	39	32 LET YOURSELF GO—T Connection—TK (12 inch remix)
★	40	38 YOU REALLY GOT ME—Eclipse—Casablanca (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions.

Laser Light Show Halted By Govt. For Safety

• Continued from page 3

specialists circulating the country checking compliance.

"We are plenty busy," says Jerome Dennis, consumer safety officer of the bureau.

"Sometimes locating the shows is simply a matter of checking local newspapers to see who's got the light shows going in what disco or at which concert—and testing the systems for emission standards. More often," Dennis says, "the bureau gets cooperation from state and local governments, and particularly from manufacturers of the systems."

Anyone who assembles a laser light system is its "manufacturer" under the law, and is responsible for staying within safe emissions standards.

The manufacturers also furnish the government's field engineers with measuring equipment for testing local displays. Manufacturers often produce their own light systems for shows and these are generally easy to check out.

But some rock groups are hard to track and the discos going in for laser light shows all over the country are keeping the bureau staff racing to cover it all.

Manufacturers help here, too, by sometimes providing location lists from their distribution records.

"But we are spread thin," says Dennis. "The bureau would like to do a lot more and faster—we can't get as much done as fast as we want to. As soon as one disco in an area gets a laser light show that draws a bigger crowd, the rest follow suit."

Fortunately, says Dennis, "many of the firms manufacturing the equipment are serious and cooperative and very responsible people."

The bureau's work would be less hectic if the discos and the rock groups and other entertainment spots would send the report that is required for permission to use laser with more than one milliwatt power.

A one-milliwatt limit is the upper variance level which is permitted for certain products, like the lasers used in school labs. But for disco and other light shows, more than one-milliwatt is needed and the producer must get permission to go above that level.

One of the problems is that the smaller firm or newer laser light system producers don't know enough engineering and physics to check the way the system will operate with a live audience.

The Blue Oyster Cult was recently warned to bring its laser light equipment within safe emission standards.

The laser user should report to the bureau, describing the equipment and the show, and get permission to go above the one milliwatt limit before putting it on.

"The bureau has to know how much radiation will result. We provide guidelines to help them that are instructional in nature," Dennis notes.

The bureau has launched an educational program. "We give papers at meetings of the Society of Optical Instrumentation Engineers, and we take exhibit space at conferences held by laser industries," he adds.

The temporary halting of the laser light show on the mall, until federal standards are met, seems to have been a case of too many government entities involved, with no one making the proper application to the bureau.

The outdoor multi-media art project called "Centerbeam" is sponsored by the Massachusetts Institute of Technology. It has a laser component. (Continued on page 75)

WB INTO DISCO Wexler Leading the Way With Madleen Kane Deal

By ROMAN KOZAK

NEW YORK—"You have to be in disco if you are in the record business," declares Jerry Wexler, senior vice president and a&r consultant, Warner Bros. Records, signaling his company's entry into the disco marketplace.

Wexler says that while he cannot speak for the whole company, he says that in his conversations with company brass in Burbank, they are all "totally aware, totally positive and totally amenable" to entering the disco field.

Wexler's first signing in disco has been French disco artist Madleen Kane, whose "Rough Diamond" LP is a Billboard disco chart hit. Warners is doing a big promotional push for Kane, recently feting her at the new Xenon disco here on the second night of its opening.

Wexler suggests that Kane is one among several disco acts that Warners is interested in. But he notes that at this time the company's involvement in disco is still minimal.

"As with any other intelligent procedure, when you are making a change, you want to do it with forethought and care. You want to make good productive moves and you

want to minimize mistakes," says Wexler.

In addition to Kane, Warners has disco product from Deodato, Linda Clifford and others and "we can lease it, we can get it from Europe and we can make it ourselves," Wexler says.

Wexler says the company is further gearing up for disco. It also, he says, is using independent disco producers and promotion people who are familiar with disco product. Ray Caviano, for instance, is on "lend lease" from TK Records in the promotional effort to break Kane.

"We know we need people who can go to the discos, who can deal with the pools and so forth, but it's no mysterious process. If you don't know it, you find out.

"I think that what is the most critical thing is getting a musician from a disco hit up into the next step, to get him or her into the general market, which means radio play, sales and a merchandising effort," adds Wexler.

Wexler says there are three ways of building a disco repertoire. In one case the record company creates "studio confections" where as in the case of the Salsoul Orchestra, the la-

bel creates its own house band and winds up paying royalties to itself. Or else the kudos and the name goes to the arranger, Cerrone, Santa Esmeralda, or others, but it is still a studio confection.

"And that's good," he adds, "you have the control and you don't have a gaggle of psychotic rockies that you have to play with. Or you build it around a person, Donna Summer, for example. That is what we are doing with Madleen Kane."

Another category of disco artist is the general audience artist who has a disco cut or two, and then, Wexler says, the company goes out and promotes that cut through the discos. Deodato, a recognized jazz artist, has a disco cut on his LP, "and that is wonderful because you can take the record home on that."

Wexler notes that since the Bee Gees came in so strong they brought in a lot of white artists into black radio. Now, he wonders, if there isn't a backlash in black radio to giving all this air time to white artists.

"In disco there is very little improvisation. But disco takes advantage of all the harmonic progress made in music: you have subtle jazz progressions, you have rich chords, and you have interesting harmonic layouts," says Wexler.

"In the rhythm of disco it began, maybe, with James Brown. Now the interesting thing about James Brown to me were his syncopations, his upbeats, especially the unexpected upbeats.

"Now black syncopations, James Brown syncopations—I am sure they are all going to come back, because it's too boring this way. You see the dance pros, the gay disco boys, you see them moving and they are looking for those upbeats.

"Rhythmically you feel those upbeats in the percussions and the rhythm guitars in disco. The drums and the bass are fairly straight. You rarely hear a boogaloo in a disco tune.

"The upbeats are coming back, and the rhythm is going to get very interesting. It will put a greater requirement of terpsichorean agility and virtuosity on the dancers. But they will want that.

"There will be two other changes: there will be longer melodies and lyrics. Lyrics now in disco are virtually mindless.

"But serious artists are beginning to resist this because they are finding they cannot tell their story.

"And it will happen in disco. It is like an evolutionary mandate; you have to have it. Given the assumption that disco is durable it will have to go to jazz, solos, and song value in the lyrics."



Dance Mates: Jerry Wexler, senior vice president and a&r consultant, Warner Bros. Records dances with his discovery, Madleen Kane, at a party for her at New York's newest disco, Xenon.

Plane Motif For Club 747

• Continued from page 48

interiors? Why, in a warehouse next to the Executive. "We have 33,000 square feet of airline parts, including some 3,000 airplane seats," Cosentino says.

And now he's beginning to move them out—around the country, disco-style.

Each club features a huge fabricated replica of a 747 as a facade. The one in Buffalo is 100 feet long, Rochester's 120 and the one in Ft. Lauderdale will be 171 feet. The tail section can rise 40 feet, "giving the clubs a real identification," in Cosentino's words. The facades are fabricated in Buffalo, then shipped to each city getting a franchise.

The operation runs under the name of Club 747 of America, a subsidiary of Dynamic Enterprises. Cosentino handles the leasing, advertising and promotion.

"We have approved patents on the 747 fronts," Cosentino says. "They're constructed of baked enamel on top of galvanized metal." The boarding passes, which a patron buys for \$1 (\$2 on Friday-Saturday in Rochester), have been copyrighted and the specially designed lighting and sound equipment is leased to each franchise holder. Club 747 of America Inc. handles installation in each city.

When the Buffalo Club 747 was started, the \$30,000 computer-controlled lighting system was the only one of its kind in New York State. The computer constantly changes the combined effects of 2,000 specially designed bulbs to produce 500 different lighting moods. Some of the lighting is recessed into the floor.

Then there is Buffalo's only quad-rasonic sound system and, in first class, a 16-foot, 4-channel slide show, operated by computer. The latter is one of the recently installed features.

Also included in the \$100,000 remodeling were new carpeting and airplane seat covers, new videotape and five TV sets which show a 747 takeoff every hour (the sound sys-

tem makes it sound like a 747, even vibrating the seats).

The smoke machine throws smoke onto the dance floor creating a shadowy, turbid effect with spinners. There's a bar in each class cabin, the "pilots" wear shirts and waitresses wear stewardess outfits. A disk jockey (Marty Angelo) is enclosed in a semicircular plastic cylinder. He has a see-through cockpit sound booth.

The dance floor is of stainless steel with a lighting track around it. "Everything was made to custom, according to our specifications," Cosentino says. "The entrance, looking like an actual 747 fuselage up against a building, was built by us."

There is a dress code for all patrons, with sneakers, sweat shirts and non-dress jeans not allowed. There are dance lessons and contests weekly and the Club 747 is the site of a popular weekly disco TV show, "Step By Step," hosted by Kevin O'Connell and Angelo Saturdays on WIVB-TV.

Cosentino says the Buffalo disco took eight months to build, with an engineer hired from an airline, "putting it all together. There were hardly any disco clubs in the area when this one was built," he says. By contrast, the one in Rochester went up in 10 weeks after an automobile agency was taken over and the building remodeled.

In the Rochester venture, Cosentino leased the building with Len Silver, who put a Record Theatre in the same building. "There is 16,000 feet—Len has about 9,000 and I have 7,000," Cosentino says. "Between the two of us, we invested about \$1¼ million."

"When the clubs in Buffalo and Rochester opened, we had lines for four months straight," Cosentino smiles. "Between the two places, we've put 800,000 people inside."

And, yes, someone has tried to copy the idea, but not for long. "This is all patented," Cosentino emphasizes. "Someone in Canada tried to copy it, but our attorneys stopped it."

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HUNDREDS ATTEND ROCKIES FESTIVAL

Action Aplenty At Colorado Event

By GERRY WOOD

DENVER—In a state where a recent survey indicates that 35% of the people listen to country music for at least two hours a week, the 16th annual Colorado Country Music Festival and trade convention brought hundreds of country partisans here, June 19-24.

Sponsored by the Country Music Foundation of Colorado, the event featured music business seminars, nightly talent showcases and an awards banquet and show on June 24.

The country radio session on June

33,485 Tourists To RCA Studio

NASHVILLE—A total of 33,485 visitors visited the original RCA Nashville studio B in its first full year as a tourist attraction. The famed building is the Country Music Hall of Fame and Museum's first exhibit located away from the Hall of Fame building.

Studio B features a tour of the working studio facilities—where numerous artists have recorded, from Chet Atkins to Elvis Presley—and a demonstration of recording and mixing techniques in the control room.

Tickets (\$1 adults; 50 cents children) are sold at the Country Music Hall of Fame and Museum.

20 featured Bob May, program director of KSSS, Colorado Springs; Lucky Chamberlain, KDYL, Toole, Utah, and Patty Jo McCormick, KLZ, Denver.

The next day's session on country musicians was hosted by Patty Gallagher of the Showdowners with Todd Clayton, steel guitarist, as speaker.

On Thursday the conclave held its first meeting in efforts to bring together the state's country music organizations. Hosted by Jo Walker, executive director of the CMA, the speakers were Curley Rhodes of Cedarwood Publishing, Nashville; producer Johnny Dollar of Nashville and Richie Johnson of the Little Richie Johnson Agency in Belen, New Mexico.

A news media seminar on June 22 was hosted by Gerry Wood of Billboard.

The survey results, released by Gladys Hart, president of the Colorado Country Music Foundation, came from David McDonald in a class project on statistics. Phone numbers were selected at random for the Denver-Metro phone book with 15 years being the minimum age accepted for participation.

Of those responding, 35% claimed they listened to country music; 20% did not. Of those who listened, 51% stated they listened two or less hours per week; 23% from three to six

hours; 9% from seven to 10 hours, and 17% for more than 10 hours.

Those owning country records were 22%, while 32% of those responding replied no. Of those owning country records, 50% said they owned 1 to 5 records, 14% from 6 to 10 records, 18% from 11 to 15 records, and 18% owned more than 15 records.

A surprisingly low response of 13% Yes, 41% No replied to the question of "Have you gone out to listen to a country performer in the Denver Metro area?"

The awards banquet—held along with the other functions at the Continental Denver—showered honors on many of those attending or participating in the event.

The "Heart Award" went to the Crowleys; Pioneer awards to Bud Isaacs, Buster Jenkins, Lucky Chamberlain and Tex Williams; Jeri Mapes was Pioneer Queen; radio awards went to KERE and KLAK in Denver.

Elected into the Colorado Country Music Hall of Fame were Sundown Pete, Margie Lane, Albert Young Eagle, Will Shaner, Buster Jenkins, Rocky Starr, Lefty Carlson, Speedy Haworth, Charlie Lamb, Tex Williams, Bud Isaacs, Jeri Mapes and Tommy Overstreet.

Golden Guitar awards went to Rocky Starr, Bonnie Nelson, Adri-



GIFT GUITAR—Country music pioneer Paul Howard, left, donates his rare Martin D-28 guitar to the Country Music Hall of Fame and Museum. Diana Johnson, director of the popular attraction, accepts the instrument. Howard, still active as a singer and bandleader in the Shreveport area, is a former member of the "Grand Ole Opry" cast and formerly recorded for Columbia and King.

enne Perry, Donna Darling, the Showdowners, Johnny Dollar, Tumbleweed Turner, Squad IV, Debbie Stringer, J.D. Wandell, Starr Records, Hal Southern, Tommy Overstreet, Pop Morton, Will Shaner, Neil Arthurs, the Lawmen, Bruce Mullen, Albert Young Eagle, Speedy Haworth, Jim O'Hare, Kathy O'Hare, Jim Love of KTMN radio, Ed Hardy of KLZ radio, Wild Country, Todd Clayton, Curley Rhodes, the Mitchell Sisters, R.T. Simpson of KOSI radio, Chaw Mank and Jim Peters.

Showcase talent ranged from youngsters yet to reach their teens to

veteran polished acts such as Squad IV—four Denver police officers who perform rock, country and MOR songs.

The week was proclaimed "Colorado Country Music Week" by both Gov. Richard D. Lamm and Mayor William H. McNichols of Denver.

The fourth annual Bonnie Nelson Celebrity Golf Classic was held at Meadow Hills Country Club, June 24-25, in conjunction with the festival.

Proceeds from the 18 hole tournament will go toward the construction of the Foundation's Country Music Hall of Fame building.

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Postcards Used In Clement Drive

NASHVILLE—Elektra/Asylum has mailed out a series of 10 postcards in a campaign to introduce the new Jack Clement LP, "All I Want To Do In Life."

For 10 days, the label mailed one card a day to 3,000 radio and press contacts, pointing out interesting facets of Clement's career.

"A lot of country deejays and writers already know a lot about Jack, so they see the cards as reminders," comments Laura Loncaux of Elektra/Asylum, Nashville, "but people who don't know about him see them as fresh information."

Media consultant John Lomax wrote the copy and worked closely with Clement and Loncaux in designing the cards.

Among the facts carried are that Clement's first recording job was with Sam Phillips at Sun Records in Memphis, that he has produced more than 25 gold records, that he produced Waylon Jennings' first gold LP and also produced "Patches" by Dickey Lee.



NARAS PERFORMANCE—Several music industry leaders applaud the performance of Columbia recording artist Barbara Fairchild during her recent NARAS showcase performance at Nashville's Mississippi Whiskers. Pictured from left to right are Jim Halsey of the Jim Halsey Co., Joe Talbot, CMA president; Frances Preston, vice president of BMI; Bonnie Garner, director of a&r, CBS Records, and Rick Blackburn, vice president of marketing for CBS. The showcase followed another installment of NARAS' industry awareness forums, this one focusing on artist development.

Riley Featured

NASHVILLE—Jeannie C. Riley has been selected by Newsweek Broadcasting as a feature subject for its "Today's Woman" series.

Halsey Plans Russia Tour

By GERRY WOOD

NASHVILLE—Final details are being worked out for the next tour of Jim Halsey Agency acts into Russia—a trip involving four concerts, a live LP and possibly a television special.

"The album will be for the Soviet's record company in conjunction with ABC Records," comments Halsey, head of the Tulsa-based talent empire.

Though last minute changes are possible, the concerts by Roy Clark and the Oak Ridge Boys will be held in Moscow, Jan. 31-Feb. 2. If the tv production materializes, it will be shown in Russia, advises Halsey.

The last visit to Russia by a Halsey troupe, some two years ago, caused riots at the boxoffice as Soviet citizens clamored for tickets. A 3,000-seat theatre has been selected for the shows in the 1979 trek behind the Iron Curtain.

"The material will be different—geared more to the Soviet audience than last time," says Halsey. "We plan to take our own lighting and visual effects."

Halsey and leaders of the U.S.S.R.'s Gosconcert have been hammering out details of the visit for nearly two years.



TOP TALENT—Tandy Rice, right, president of Top Billing, Inc., gets the inside information on the new LP by two of his clients, Jack Greene and Jeannie Seely, during a listening party at Top Billing.

Clark Golf In Sept.

NASHVILLE—The fourth annual Roy Clark Celebrity Golf Classic will be held Sept. 15-16 at Cedar Ridge Country Club in Tulsa, Okla.

With proceeds going to the city's Children's Medical Center, this year's tourney will draw such celebrity participants as Bob Hope, Glen Campbell, Mickey Rooney, David Doyle and Pat Boone, among others.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 7/8/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	STARDUST—Willie Nelson, Columbia JC 35305
★	4	6	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
3	2	23	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
4	3	13	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UAL854H
5	6	11	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★	9	4	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
7	5	24	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H
★	10	4	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL12780
9	7	37	HERE YOU COME AGAIN—Dolly Parton, RCA AFL12544
10	11	13	VARIATIONS—Eddie Rabbitt, Elektra GE 127
11	12	23	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
12	14	12	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
13	13	6	THE VERY BEST OF CONWAY TWITTY—MCA 3043
14	17	32	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
15	16	4	OH! BROTHER—Larry Gatlin, Monument MG 7626
16	18	45	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★	21	2	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
18	8	25	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
19	19	12	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
20	15	39	SIMPLE DREAMS—Linda Ronstadt, A&M SE104
21	20	21	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
22	22	39	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Del DD2093
23	23	19	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL12478
24	24	13	BILLY "CRASH" CRADDOCK, Capitol ST 11758
25	25	11	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
★	42	2	TOGETHER FOREVER—Marshall Tucker Band, Capricorn CPM 0205
27	26	15	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1 2772
★	NEW ENTRY		I BELIEVE IN YOU—Mel Tillis, MCA 2364
★	34	4	THE BEST OF GENE WATSON, Capitol ST 11782
30	30	3	BILLY "CRASH" CRADDOCK SINGS HIS GREATEST HITS, ABC AY 1078
31	32	44	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL12439
32	36	5	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
33	27	79	GREATEST HITS—Linda Ronstadt, A&M SE 1092
34	29	47	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	NEW ENTRY		CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
36	37	43	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
37	40	51	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA-LA 771-G
38	35	5	LITTLE JUNIOR—Gary Stewart, RCA APL1 2779
39	28	8	NEVER MY LOVE—Vern Gosdin, Elektra GE124
40	31	9	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
41	43	14	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
★	50	2	CHESTER & LESTER, GUITAR MONSTERS—Chet Atkins & Les Paul, RCA APL1-2786
43	38	39	COUNTRY BOY—Don Williams, ABC/Del DD 3098
44	NEW ENTRY		BEST OF DOLLY PARTON, RCA APL1 1117
45	33	60	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
46	39	28	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1312
47	NEW ENTRY		SWEET LOVE FEELINGS—Jerry Reed, RCA APL1 2764
48	49	2	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell, Scorpion GHT 8028
49	47	37	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
50	44	17	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330

Buckle Goes To Henson Cargill

NASHVILLE—Henson Cargill, the first major country music act to perform at the Shy-Clown in Reno, has been awarded the club's entertainer of the year buckle

Presented in honor of consistent record-breaking crowds, Cargill received the award at recent grand opening ceremonies for the niter's newly expanded room.

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Country Marketing Art Exec At Western Merchandisers Discloses the Best And Worst

By GERRY WOOD

This is the first in a series of reports from the merchandising side of the country music business, investigating successes and failures of various marketing programs and record label action on the retail level as reported by leading merchandisers across the nation.

NASHVILLE—Dick Williamson, vice president of Western Merchandisers, points to RCA Records as the most cooperative label in working with the giant distributing firm that covers Texas, New Mexico, Colorado, Oklahoma, Louisiana and Southern Kansas.

Communications is the key, asserts Williamson, and appealing merchandise is another necessity. Predicting 1978 will continue to be a "cautionary year," Williamson points to two surprising aspects of the year thus far: one of the most successful promotion campaigns has been for white gospel music, and a surprise best seller in country-only outlets has been the "Saturday Night Fever" LP.

"Saturday Night Fever" selling to country buyers? "I know it did," insists Williamson. "We have a lot of rural areas—and it was just as strong in those markets as it was in the cities."

Though the strength of the disco-oriented LP in the country marketplace has not previously been contemplated, Williamson adds, "It did sensational for us, and it also brought people into the record departments, which we need desperately. During the first part of the year, I don't know what any of us in the record business would have done without 'Saturday Night Fever.'"

Williamson advises that the Amarillo-based Western Merchandisers sells heavily "the hard rock country—the Austin Sound—which is not too far away from pop, rock and disco."

He's watching "Thank God It's Friday" and "Grease" to see if a trend might be developing in country markets, spurred by "Saturday Night Fever," but so far, according to Williamson, it's not happening. "The Excitement is not there," he explains.

Western Merchandisers constantly has a country promotion working, featuring the dump bins, end caps, spotlight racks and other devices centered around the hottest country acts. "We generally do it by label."

What are the best labels to work with? RCA and Columbia, answers Williamson. "The cooperation from RCA is just superb."

He cites the speed and service in working through RCA's Dallas branch. "They supply us with special order forms on their product only, display material, display dumps, in-store window streamers, mobiles, the usual paraphernalia that manufacturers offer you, but we seem to get delivery on RCA."

"Columbia has slipped tremendously with us," adds Williamson. "It used to be terribly good, the best we had. But it slipped as far as follow-through is concerned."

Other labels on the negative side? "Capitol and MCA," says Williamson. "It's mostly just a matter of communication. If we have good free-flowing communication with our suppliers, our manufacturers, we don't have problems because we at least know what can be done and will be done."

"Even the man who doesn't do as much for us, if we have good communication, we understand his problems and he understands our problems. There's a better feel all the way around."

An example is Polygram, maintains Williamson. "They've got a lot of internal problems because of the tremendous growth they've had. But we've got real good communication with the people. Consequently, we have the feeling that they're doing as much as they possibly can for us. Whereas, with other people, when our communication breaks down, they get uptight and we get uptight and lose our understanding of each other."

The successful gospel campaign was built primarily around Word Records and involved putting a selection of gospel LPs and tapes—approximately 100 LPs and 50 tapes—in selected locations, primarily in rural areas. Advertising and special dump displays backed up the program.

It turned out to be one of the firm's most successful programs in recent years in terms of sell-through rather than sales. "The percentage of sell-through compared to returns was very satisfactory. There were very few returns. It doesn't create massive sales, but it's a clean promotion."

More efforts are planned for the future with similar gospel product. It should become a part of Western Merchandisers' operation each year.

What causes unsuccessful programs? "One reason is that the product that we sold ourselves or we got hyped too badly on the program itself. It all looked real good, the approach to it, everything was right except for one thing—the merchandise just wouldn't sell."

If the merchandise doesn't have appeal, then the campaign will be a failure, indicates Williamson. For that reason, he states, West-

ern Merchandisers has stopped getting involved with television-backed national promotions with heavy tv advertising and certain stores tagged to sell the product.

"The merchandise has been unappealing, and consequently it hasn't sold," claims Williamson. "We don't have much risk involved with product because it's all guaranteed to us, and the tv isn't costing us anything."

"It's all free except the tremendous handling costs in putting out all the product and picking up all the product and sending it back to the manufacturer."

"I don't know how the manufacturer makes money. I know we don't."

Western Merchandisers will create its own tv promotions, or work promotions on the local tv level, but will not engage in what Williamson terms the "Ronco or GRT-type national tv promotions."

The firm, with branches in Houston, Dallas, Tulsa and Denver, has enjoyed increased business in recent years, and Williamson has a cautious outlook at the halfway point of 1978.

"We're running a good bit ahead of last year," says Williamson. "The big accounts are getting larger and larger while small accounts are coming up with negative sales against last year's figures."

"This will be a cautionary year," Williamson concludes. "Retail business overall looks to me like it's not as exciting as it was. The big racked accounts are holding their own against retailers very well, and are doing a very good job. Their sales are up. But the small account sales are down and dropping."

Nashville Scene

By PAT NELSON

Among the artists set to appear at Jamboree In The Hills, July 15-16, are **Bill Anderson**, **Crystal Gayle**, **Tom T. Hall**, **Charley Pride**, **Dave & Sugar**, **Mel Tillis**, **Mary Lou Turner**, **Moe Bandy**, **Roy Clark**, **Buck Trent**, **Dick Curless**, **Dave Dudley**, **Barbara Mandrell**, **Ronnie Milsap**, **Stella Parton** and the **Blue Ridge Quartet**.

F. Glenn Reeves, executive producer of the outdoor country music extravaganza, reports ticket sales are up 50% over this point last year. In 1977, the event attracted more than 26,000 fans from all parts of the U.S.

Fred Bourgoin with the Bug Music Group in Los Angeles has been in town pitching new material written by Capitol's **Asleep At The Wheel**. The group's latest LP, "Collision Course," has been released and features more jazz-oriented music from the Texas-based band. According to her manager **Everett Zinn**, **Diana Williams** has reached an agreement with **Larry Butler** for production of her next session. Williams is also set for some future dates with **Ronnie Milsap**.

KWMT presented the **Oak Ridge Boys** in concert as the highlight of its sixth annual Frontier Days Show. The Oaks also did an on-the-air interview with **Dale Eicher** the afternoon before the soldout performance. **Jacky Ward** made his first Nashville club appearance in more than three years at the **Four Guys Harmony House**, Tuesday (20)-Saturday (24). **Mercury Records** invited reps from the music industry for the Thursday evening portion of the return engage-

ment. **Ward** is set to open for **Loretta Lynn** at the **York Interstate Fair** in York, Penn., Sept. 8.

While in town appearing at **Fan Fair**, the British band **Frank Jennings Syndicate** spent two days recording album material at **Jack Clement Studios** besides appearing on the "Grand Ole Opry" and **Ralph Emery's** morning television show. The group has made strides for country music in England by taking its single, "Me And My Guitar," into the English pop charts.

Universal Management recently hosted a VIP dinner and showcase at the **Four Guys Harmony House** in Nashville, featuring performances by artists on its roster including **Vern Gosdin**, **Diana Williams**, **Kelly Leroux**, **Jerry Wallace**, **R.W. Blackwood** and **Dania McVickers**.

Members of the Nashville music and business community were treated to dinner and entertainment at **South Haven**—the home of **WJRB** Radio owners **Mack and Sherry Sanders**. Sanders and his band, the **Plainsmen**, provided the music while guests enjoyed a relaxed buffet dinner on the patio.

George Jones and **Willie Nelson** came out winners in **Darrell Royal's** sixth annual golf tournament benefitting the **Galveston, Tex.**, chapter of the **Boys Club of America**. Jones and members of his foursome won the 36-hole best-ball competition while Nelson received the man of the year award from the organization. Held at **The Woodlands**, just north of **Houston**, the event annually raises more than \$30,000 for the **Boys**

Club in Galveston. This year's tourney brought 220 participants including **Johnny Rodriguez**, **Larry Gatlin**, **Charley Pride**, **Hank Cochran** and **James Garner**, among others. Besides golf, nearly 800 guests paying \$100 each were entertained by the participating celebrities at parties both nights of the contest.



CHICAGO CHATTER: Warner Bros. artist **Margo Smith**, enjoying the **Billboard** chart-topping success of her single, "It Only Hurts For A Little While," joins **Lon Helton** at **WMAQ, Chicago**, for a live interview.

Tom T. Hall will headline the fourth annual **Truck Drivers Country Music Awards Show**, slated for Sept. 9 in the **Kansas City Convention Center Music Hall**. Country singer **Charly McClain** will also star in the show—the grand finale for **Truck Week '78**. The show is a benefit performance with all net proceeds going to the **American Truckers Benevolent Assn.** Awards will be presented to winners in 10 categories of country music as chosen by truck drivers across the nation.

Floyd Cramer, the RCA pianist who recently signed a career management and touring contract with **Top Billing Inc.**, has some 40 LPs to his credit. His most recent was "Looking For Mr. Goodbar" from the motion picture of the same name. His next single will be "Root Beer Rag."

ABC Records artist **Randy Gurley** will be taping "Good Ole Nashville Music" Wednesday (28), marking her first national television shot.

RCA PLOY PAYING OFF

Video Recorders Up Canadian Sales

NASHVILLE—For the first time video recorders are being used in a mass merchandising campaign in Canada to promote country and classical music.

RCA of Canada has been using the technique, stimulating 45%-60% sales increases in its accounts, according to **Barry Haugen**, national country promotion and artist relations director for RCA Canada.

Used also for RCA pop acts, the plan has helped introduce new acts to Canadian consumers. One unknown pop act, **Thor**, received the video in-store treatment—without radio or television exposure—and got results as soon as its LP was released through seven different accounts, **Haugen** reports.

"It has really boosted sales with both country acts and pop," comments **Haugen**. "And it's especially good for new acts."

The success, says **Haugen**, has prompted RCA in Canada to concentrate extensively on in-store video displays to move product. "It's an education process for the stores' staff and personnel, too," adds **Haugen**. "And, because of it, some stores are starting to carry more country product."

"A lot of stores have part-time help, and they don't know some of the classical and country acts. This can make them aware."

Using RCA **SelectaVision** tape recorders, with two or four hour cassettes, the label makes the tapes on its artists in a tv production studio. RCA rents the number of sets it needs for its promotion plans. "If we tie in with 15 accounts, we get 15 machines, plus the amount of tv sets we need," says **Haugen**.

Though the method hasn't been tested in the mom/pop stores, it's being used successfully in the larger stores. "In Toronto, we've done it with every major account over the last few months."

Haugen notes that many Canadian markets do not receive the U.S. network tv programs, consequently denying many new acts visibility in Canada. "In these markets, in-store tv will be a good vehicle for informing the public. This is the first time this has been done on multiple acts like this in Canada."

The video displays are used in storefront windows and featured in-store with two or three sets showing the same picture, surrounded by product displays, hawking the acts—sometimes up to 20—shown on tv.

Among the acts receiving the video display treatment in such cities as **Vancouver**, **Calgary**, and **Toronto** have been **Carroll Baker**, **Charley Pride**, **Dolly Parton**, the **Good Brothers**, **Elvis Presley** and **Henry Mancini**.

"It's helped move catalog on all of them," says **Haugen**, who notes that relative promotion costs are low using this method. "Video is going to be a major part of our future in promotion and marketing. It's like a live tour for exposure. Part of the acts' excitement onstage is visual—and that's what video is."

RCA is now contemplating experimenting with rackjobbers in going into mass department stores, such as **Woolco**. "We've kept it in regular record accounts to get a finger on actual movement," advises **Haugen**. The tool has also been used for sales meetings with rackjobbers, showing artists and projects.

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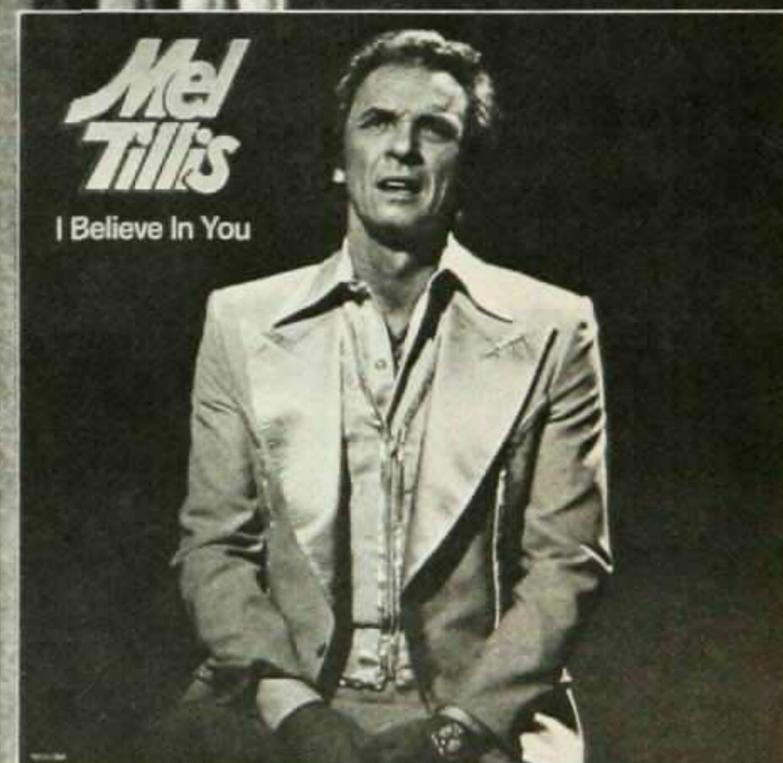
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Robert Christgau - Village Voice

WATCH THIS FACE: JOE ELY. Chances are that you haven't heard much about the Joe Ely Band, if you've heard anything at all. But I've got a gut feeling that you're going to hear a lot from him. Ely is playing his own style of fresh, witty and sensitive honky tonk rock. It's good and it's real. If Joe Ely travels through your area, go whoop it up with him.

- Country Music

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About him and...

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We're so happy. We threw a party for Joe. Since San Francisco did so well with the album and single we wanted to thank all radio and press. They came from all over the bay area. It was held at the Keystone Club and everyone thought it was the biggest and best "breakout" party ever.

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MCA RECORDS

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MAKING TRACKS—Suzi Quatro, center, and producer-composer Mike Chapman, seated, consult about the five tracks Quatro and her band are recording for their new LP at EMI Electrola's Cologne studio. Standing nearby are Electrola executives from left, F. Wottawa, managing director; Helmuth Fest, director a&r international; Jochen Kraus, manager licensed repertoire division.

U.S. MART MAIN AIM

Polygram Execs Meet

By FERNANDO TENENTE

CASCAIS, PORTUGAL—A main aim of the Polygram group is to improve effectiveness in the U.S. record and tape markets where there is not necessarily a ready market for European product.

This was stressed here when more than 100 top Polydor and Phonogram executives from 31 territories attended a top-level convention June 11-14, which covered general repertoire, technical and commercial areas of the Polygram Record Operations.

Executives present included, Coen Solleveld, Polygram president; Pieter Schellevis, president Phonogram International; Werner Vogelsang, president Polydor International; George Baenge, president, direct marketing division; Kurt Kinkele, Polygram vice-president; Walter Stein-Schomberg of the management committee; Johannes Vandervelden, Polygram executive vice president.

Main topics centered around Polygram re-structuring since the union of the Phonogram and Polydor companies and the build-up of Polygram activities in the U.S. There were also discussions on the relationship between RSO and Polygram, with an analysis of the remarkable sales success of "Saturday Night Fever" and associated product, plus the liaison between Polygram and Casablanca Records.

There were video and audio presentations of latest talent product,

along with optimistic sales projections based on satisfactory figures for the first half of this year.

Plans were offered aimed at making Polygram the world's biggest in the market of television films, video productions and affiliated publishing.

In the drive to project European product in the U.S., it was emphasized that the first main battle had been won by the Robert Stigwood Org. with the outstanding success by the Bee Gees.

Phonogram International vice president Dr. Ernst Vandervossen, and Polydor International vice president Roland Kommerell spoke on the current Phonogram and Polydor repertoire situation in the Classical Sector, while Phonogram International pop repertoire head Aart Huisen, and Polydor International vice president Fred Haayen spoke on the international pop product area.

In addition, national product activities were outlined by managing directors of P.R.O. companies in the U.S., Phonogram's Irwin H. Steinberg, Polydor's Fred Haayen; Great Britain, Phonogram's Kenneth Maliphant, Polydor's Anthony Morris; France, Phonogram's Louis Hazan, Polydor's Jaques Kerner; Germany, Deutsche Grammophon Gesellschaft's Richard Busch. A survey on digital recording was delivered by Peter K. Burkowitz, executive director of group recording.

Toshiba-EMI Sales Dip 9%

TOKYO—Toshiba-EMI's sales slumped 9% to \$106 million for the fiscal year ending March 20 compared to the previous year.

The company attributes the decline to a failure to bring new saleable talent into its rank and to the fact that the previous year's sales were unusually strong.

Disk sales stood at \$89.3 million and tapes at \$16.9 million. Overall, Japanese music had a miniscule edge, 50.5% of the market, over the 49.5% for western music. In disk sound, western music was ahead with a share of 53.1% but on tape Japanese music had the larger share of sales with 69.5%.

Japanese entertainers who earned a top position in sales during the period include the Hi-Fi Set, Alice,

Down Town Boogie Woogie Band, Tulip and Yumi Matsutoya. However, the company had little success with singers of the "new music" which is popular here.

Top popular music stars were the Bay City Rollers, Olivia Newton-John and the Beatles; Herbert Von Karajan boosted the sales of the company's classical music division.

Barclay To Famous

NEW YORK—Famous Music, Inc. will handle U.S. exploitation of Barclay Publishing Co.'s 6,000 title catalog from France, in association with Steve Johnson, Barclay's U.S. representative. Barclay Publishing is a division of Barclay Records.

DAY OF BPI GENERAL MEET

BPI Gets Full Assistance From Police In Pirate Raid

• Continued from page 10

really cares about the matter of piracy.

"We're confident that there is no piracy of domestic repertoire in the U.K., and that the pirates have gone in to other things. Imports from Singapore of vast quantities of pirated European material constitute a major problem.

"In this, we need international cooperation. Far Eastern imports are difficult to handle at our end. We need cooperation of customs and excise to give details of the importers, and we have to show them they are

under obligation to give us this information."

In addition to the raid on the wholesaler, it is believed that some 30 record retailers are to be prosecuted for selling counterfeit tapes. BPI says this is all evidence of a real effort to crack down on piracy in the U.K.

At the BPI meeting, Hoffman said the granting of "search and seize" orders in March this year was a great step forward. So far, there have been 10 inspection orders in England and one in Scotland and many hundreds of masters, tapes and records have been officially seized.

"That we can now seize equipment as well is a vital step," said Hoffman. And on display at the annual meeting were many samples of seized equipment. Since April, there have been 23 raids against counterfeiters and in one case a girl was caught at work in an "illegal factory."

"Unscrupulous wholesalers are buying large quantities of counterfeit cassettes of U.S., Canadian, Portuguese, French, Spanish and Dutch material. We will not hesitate to launch writs for damages and costs against dealers who buy counterfeit import product," Hoffman says.

Investigations become more difficult as counterfeiters reproduce cassette inlay cards true to the originals, including trade marks and company logos.

Members were told that the anti-piracy campaign will be run from a newly established Antipiracy Control Center in London, the address and phone number of which is not being released. Hoffman is running the center, working with BPI director-general Geoffrey Bridge. Facilities there include a forensic laboratory and the services of a forensic scientist.

The costs of fighting piracy mean that subscriptions to BPI must go up this year. The organization is some \$80,000 in the red. To meet this threat of insolvency, subscriptions go up dramatically—from \$2,700 to \$13,500 in Group A membership and varying amounts in lesser groupings. This is expected to produce additional income of nearly \$90,000 this year.

Underlining the rising expenses of running BPI, chairman L.G. Wood says "Against piracy and counterfeiting, we need the money and people to fight. We need legal and general assistance. We have to get

(Continued on page 62)

Major Push For Mauriat In U.K.

LONDON—Following the success of its push on the Imperials, Power Exchange here is mounting a major promotional campaign to establish French orchestra leader/composer Paul Mauriat in the U.K. marketplace.

Paul Robinson, company chairman, says, "Mauriat has sold more than 20 million albums round the world and is one of Polygram's biggest artists. We're spending well over \$100,000 to help him command the same status here.

"We spent nearly as much on the Imperials, including bringing them over from the U.S. for a U.K. tour, and the investment is paying off in terms of sales of singles and the new album."

Main item in the campaign is the album "Overseas Call—The French Connection," produced by Mauriat and Paul Leka at the Power Station Studio in New York, using American session musicians. It is the first Mauriat album in a total of nearly 60 which features all-original material and it takes Mauriat solidly into the disco market.

Chrysalis/Rabin Make Agreement

LONDON—Chrysalis here plans to break into the disco market by setting up Blue Chip Music from South Africa in the U.K., a move which includes "substantial financial commitment" to build the career of Trevor Rabin.

The company was given U.K. status after a lengthy visit here by Matt Mann, chairman, and Ivor Schlosberg, managing director. Mann says, "Many companies were bidding for Rabin's services, but we signed with Chrysalis because of the total commitment of Chris Wright, Terry Ellis and the whole staff."

Schlosberg says the Chrysalis bid for greater exposure in the disco field comes through Rabin via a non-exclusive deal as producer of disco acts as well as his own contract as solo artist. He will also produce Les Gray of Mud for WEA here.

Rabin's own first single and album go out worldwide in September via Chrysalis. Blue Chip is a subsidiary of Matt Mann's RPM operation, the biggest independent record company in Africa, which has offices and studios in Nairobi, Mozambique and Johannesburg. It represents A&M, UA and ABC in its territories.

Belgian's Stronger Stance Cause Of Pirate Dumping

By JUUL ANTHONISSEN

BRUSSELS—What looks like panic dumping of many thousands of illegal albums and singles has been discovered here at Retie, a few miles from the Dutch border.

The pirated product was found piled near some wrecked trucks on a refuse dump. Officials believe they were dumped because of the much tighter attitude being taken here by the justice department in the fight against piracy.

Some 10% of all albums sold here are pirate product and the percentage is said to be substantially higher for cassettes. Hit compilations are high on the list of most pirated records, along with solo contributions from Abba, Boney M and Jack Jersey.

Distribution of pirated product is known to be very complicated on the

commercial circuit. A pirate record made in Belgium could be taken illegally to Germany for sale or even returned to Belgium, via Holland, to be imported as legal import product.

Pirate records in Belgium come from three sources. The first is by imports from the U.K., Holland, Italy and more recently the Far East. Others come from normal licensed manufacturing factories, the pirated product being an illegal sideline. And the third is from totally illegal undercover plants.

Production of pirate cassettes is that much easier, certainly in Belgium. A copy machine, obtainable with no license and costing around \$3,000 produces at a fast rate and the illegal tapes are sold in many stores here.

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Top Winners Of 1978's Tokyo Music Festival



GRAND PRIZE—Al Green as he is named grand prize winner for his virtuoso rendering of "Belle." Green, the only foreign male singer in the contest, won the top prize of more than \$14,000.



SILVER PRIZE—Sharing the Silver Prize are from left, Kate Bush of the U.K. who sang "Moving," and The Emotions of the U.S. who performed "You'll Find I Love You."



GOLD PRIZE—Debby Boone holding the Gold Prize which was accompanied by a \$5,000 cash award. Boone won the second highest honor in the Contest for her rendering of "God Knows."

'JAZZ' BACK IN PLACE

Montreux Intl Jazz Festival Appears a Record-Breaker

By MIKE HENNESSEY

MONTREUX, Switzerland—The 12th Montreux International Jazz Festival, a spectacular 14-day event which opens here Friday (7), looks set to top even last year's record-breaking affair when more than 50,000 people attended.

Claude Nobs, founder and program director of the festival, says that advance bookings for this year have been better than ever, "perhaps because last year was a sellout."

With the word "jazz" firmly and proudly back in its title—it was dropped for two or three years with the aim of attracting a wider cross-section of the public—the Montreux festival boasts a number of trump cards this year, one of the most notable being the exclusive appearance of Ray Charles with an all-star band featuring Dizzy Gillespie, former Charles sidemen David Newman and Hank Crawford, Kenny Burrell, George Duvivier, Mickey Roker and singer Esther Phillips. Billed as a world exclusive, this concert is set for Thursday, July 13.

The return of the word "jazz" to the Montreux billing is an acknowledgement of the growing audience which exists for the music in Europe (Billboard, June 24, 1978). But while all 14 concerts will have an undeniable jazz content, the range of music will be as wide as ever, from European jazz rock to loft jazz, from storming big band music to Chicago blues. Montreux has always aimed for the maximum possible variety.

"One of the striking things about the 1976 festival was that we had the biggest attendance on the last day when we presented music from two very distinct parts of the jazz spectrum, Weather Report and Art Blakey's Jazz Messengers. And the young people who had come to hear Weather Report stayed on to hear Blakey, most of them probably for the first time, and gave him a standing ovation," Nobs explains.

Other major highlights of this year's festival will be an appearance by Milt Jackson as guest soloist with the Count Basie Orchestra. Basie also playing in duo with Oscar Peter-

son; a Brazilian night, featuring Gilberto Gil, Airta Moreira and Ivinho, which will serve as a trailer for the First International Jazz Festival of Sao Paulo, Brazil, which Nobs will help stage from Sept. 11-18 this year; and a night sponsored by Don Schlitten's Xanadu label, with Al Cohn, Ronnie Cuber, Billy Mitchell, Blue Mitchell, Sam Noto, Jimmy Raney, Ted Dunbar, Dolo Coker, Sam Jones and Frank Butler.

At presstime, negotiations were proceeding between Nobs and CBS

Records for two CBS-sponsored nights, July 19-20, following the success of last year's CBS jazz-rock summit. Pencilled in for these evenings are Stanley Clarke, Billy Cobham and John McLaughlin.

Once again Montreux will provide a showcase for some of the leading high school and college bands from the U.S., Canada and Japan, some of them playing with top guest soloists, and there will be a country-rock evening and another jazz-rock summit.

Abba Headed For Super-Stardom In Japanese Mart

By HARUHIKO FUKUHARA

TOKYO—Disco Co. is expecting to make Abba as big in Japan as they are in the U.K., Scandinavia, Australia and other parts of the world.

The group achieved initial fame here in 1976 with "Dancing Queen," which became the most-requested song of the year on the radio. About 200,000 copies were sold. The "Abba/Arrival" album sold equally well.

The growing success of the group prompted Disco president Takao Toshioka and director Toshio Hoshino to journey personally to Polar Music in Sweden and present Abba with a gold disk.

Carrere In U.K.

LONDON — France's Carrere Records is moving into the U.K. market with the establishment of a London office. Freddie Cannon, formerly commercial manager, a&r, EMI U.K., will run the operation.

The Carrere label in the U.K. will be distributed by EMI. Though at first the label will be concerned with marketing such French artists as Shiela B. Devotion, and La Belle Epoch, Cannon plans on signing local artists to the label as well.

Cannon is working out of the EMI headquarters until suitable space can be found.

"Abba: The Album" was released here in February and has sold 100,000 copies to date. The group is expected to come closer to Super-Stardom when their movie premieres nationwide July 15.

"Once their movie comes out, Abba will really become popular. We're expecting 'Abba: The Album' to sell at least 300,000 copies," says Hoshino.

Other upbeat promotions are planned. Tokyo Broadcasting System will spotlight the group in a special program on July 20 and feature the group with guest star Olivia Newton-John at the end of August. Japanese disk fans enjoy seeing groups in action, and these programs will provide good opportunities for visual promotion, Disco believes.

Toshiba Backs Label

TOKYO—Toshiba-EMI is heavily backing the new EMI America label beginning with the first release, Michael Johnson's single "Bluer Than Blue." To give the nation's dealers and press a good idea of what the new label is all about, Toshiba-EMI will invite Jim Mazza, chief operating officer and president of EMI America, to a presentation,

BOOK PUBLISHER VS. VIRGIN

Plans To Launch Robbers As Recording Act Held Up

LONDON—Plans to launch seven of the "great train robbers" as a recording act have been challenged by book publisher W. H. Allen here. Allen has published a book about the gang and its crime, written by Piers Paul Reid.

Virgin Records originally tied up a production deal with producer Tom Newman to release an album of songs sung by "the group" and written by one of them, Tommy Wisbey, in collaboration with ex-colleagues not involved in the train robbery.

Virgin says Newman approached the men after they made a television appearance here following release from prison—some had received 30-year terms. The album was recorded in Newman's own studio, on a barge moored at London's Little Venice.

The album features Wisbey, Jimmy White, Buster Edwards, Gordon Goody, Roger Cordrey, Bobby Welch and Roy James, and is a musical account of the planning and execution of the robbery, moving on to the robbers' time on the run, the trial and their subsequent imprisonment. Song titles include "The Plan," "Let Me Out," "The Judge," "Thirty Years" and "Don't Rob A Train."

Now Virgin has the tapes and plans immediate production, but it received a letter from W.H. Allen claiming that they own exclusive rights to every form of public reminiscence or comment, even in the

Pirate Raid

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the extra income. If we don't, we can kiss goodbye to the record industry as a major in this country within five years."

Wood continues, "the fight against the cancer attacking our industry" had at its disposal this current year some \$360,000, and the same amount will be needed as BPI presses on into 1979.

In the council elections which followed, Monty Lewis of Pickwick was voted in, with Stephen James, DJM, losing his seat. Re-elected to the council: David Betteridge, Bronze; Ken Glancy, RCA; Stephen Gottlieb, Polygram; Maurice Oberstein, CBS; Bill Townsley, Decca.

form of songs, which the gang might make about the robbery.

This even includes the banning of photographs of the men without explicit permission, the publisher claims.

While there is a possibility of legal action to sort out the differences, Virgin says it hopes for an amicable settlement.

Meanwhile, a new Sex Pistols' single featuring Ronald Biggs, the train robber who escaped from prison and is now in Brazil, is in the shops here.

Pickwick Budgets \$200,000 Fall Push

LONDON—To boost its budget record growth, Pickwick International here is running a \$200,000 advertising campaign this fall to promote a new range of product.

Monty Lewis, managing director, says, "The promotion will start late October and involve the use of several types of media, some of which have not been used before."

"The aim simply is to increase budget sales in the U.K. operation. There will be other appointments in the marketing and advertising side, to add to our recent changes, in time for the promotion."

"The last year has seen a continued expansion in our business and we've broadened our catalog, especially in the contemporary pop and rock areas. Tape has grown particularly rapidly and we are gaining distribution in new retail outlets. Our aim is not just to maintain this growth, but to accelerate it."

Soccer To Me

COPENHAGEN — Jorgen Ingmann's guitar version of the World Cup Soccer theme, written by Ennio Morricone, has become the fastest cut, pressed and distributed single for years in the Danish record industry.

Ingmann, who had a million seller with "Apache," recorded the single on a Sunday evening. It was in the shops before opening time on Tuesday. The disk is on the Starbox label.

From The Music Capitals Of The World

LONDON

The double album of "Evita," the MCA package of the show written by **Tim Rice** and **Andrew Lloyd Webber**, attained platinum status for U.K. sales just before the official opening of the show, which was greeted by almost unanimous ecstatic reviews. Now an original cast album of the opera, featuring **David Essex** and **Elaine Paige**, will be released as soon as possible this summer.

New label **White Rose Records** set up by **Norton York**, available through **Lightning**, with the aim of building artists' careers rather than going for one-offs. . . . Former **Sunbury Music** administration manager **Mike Hill**, here now working for **Mechanical Copyright Protection Society**.

After several years with **CBS**, **David Essex** now on a long-term recording deal with **Phonogram** for the world, outside the U.S. and Canada.

Jona Lewie, founder member of **Brett Marvin and the Thunderbolts** and also featured on **Terry Dactyl and the Dinosaurs'** disk "Seaside Shuffle," signed to **Stiff Records** with a first release on "The Baby, She's On The Street."

After his musical "England, England," co-written with **Snoo Wilson**, had a West End stage run last year, **Kevin Coyne** now has a limited run of his own musical "Babble" at London's **Rock Garden**, and his 50-minute movie "The Institution" is due for cinema release.

Andy Childs, former **Harvest** specialist in the **EMI** pop press office, now **Harvest** label manager. . . . Australian trumpeter-singer **Greg Bonham** now has recording deal with **Telemusic**, company owned by hit-creators **Ken Howard**, **Alan Blaikley** and **Zack Laurence**. . . . **Freddy Cole**, brother of the late **Nat King Cole**, in London for promotion of his new **Decca** album "One More Love Song."

Daily listener figure of 9.15 million for **Radio One**, the **BBC** pop program, during May, according to latest **BBC** research figures, with **Radio 2** clocking 7.6 million and a total 3.75 million for **Independent Local Radio**. . . . **Chicago-born** singer **Shady** out with new **Ariola** single "Nine Times Out Of Ten," also recording here in Iceland to feed market created by her time with her U.S. Navy family in Iceland.

Salsoul artist **Charo** visiting London at the start of August on a mixed holiday-promotional trip. . . . **Chrysalis** determination here to break the disco market emphasized by signing through **Blue Chip** of the **RPM Records** album "House Of The Rising Sun," a Top 10 item in France. . . . Big tie-up contest with the mass-circulation **Sun** newspaper by **Bell/Arista** over the **Barry Manilow** single "Somewhere In The Night," with a trip to New York for a **Manilow** concert as top prize.

Disk jockey **John Peel** introduced on **BBC** **Wales** TV the first **Welsh Rock Festival** from the **National Eisteddfod Pavilion**, which seats 5,000, featured bands including **Racing Cars**, **Budgie** and **Welsh black funk group Tony Etoria and his Band**. . . . **Chrysalis Music** general manager **Chris Stone** appointed **Phil Long** here as new promotional manager to underline company's publishing boost in the U.K.

Power Exchange here marketing limited edition of 12-inch copies of **Sugar's** "Manhattan Fever" single. . . . **Heinz's** number one oldie "Just Like Eddie" back in the shops via pressing deal between **Decca** and **Lightning** on a one-off pact. . . . New book from **Wise Publications** is "How To Succeed In The Music Business," written by **Allan Dann** and **John Underwood**, including advice about contracts, management and publishing.

Also out here: "A Twist Of Lennon," controversial memoirs of **Cynthia Lennon**, ex-wife of **John**, who visited London for press interviews in connection with the already-serialized book.

PETER JONES

PARIS

The eagerly-awaited new album by **Jean-Michel Jarre**, of "Oxygene" fame, will now not come out until September at the earliest, but it will be promoted at international level. His "Oxygene" is to be the subject of a new ballet for the **Paris Opera**. . . . **Intersong Paris** celebrating its 25th anniversary with managing director **Jean-Jacques Tliche** hosting a big reception.

Barclay claims its **Egg** label has already recouped its initial investment and coming soon are new albums by **Alain Markusfeld** and **Tim Blake**, plus an all-electronic orchestra produced by **Peter Baumann** of **Tangerine Dream**. . . . **Jean Alexis Ziegler**, president of **CISAC**, made a knight of the **French National Order of Merit**. . . . New recording studio opened in **Nice**, includ-

ing a restaurant, swimming pool, bedrooms and bi-lingual staff. It is named **Super Bear Studios**, housed at **Quarter Les Gerps**, 06440 **Berre Les Alpes**, France.

French Radio is to organize an international guitar competition at the end of the year. . . . And the **French Saxophone Assn.** is staging an instrumental contest in July, with an age limit of 35. . . . Extra subsidies from the local authorities ensures a **Paris Music Festival** this summer. . . . The **National Council of Popular Music** has doubled subsidies to the 5,500-plus amateur pop groups in France.

Barclay reports **MCA** in California is to release a series of **Jazz Heritage** albums. It was through a distributing agreement here with **MCA** that **Barclay** unearthed some key jazz product, by **Duke Ellington**, **Fletcher Henderson** and others, which had been almost forgotten by **MCA** in the U.S. **Barclay** promotion here led **MCA** to follow with U.S. release and a **Barclay** executive says: "It took a French record company to search the **MCA** vaults and find some great jazz."

HENRY KAHN

MILAN

Brazilian artist **Jorge Ben**, who has had albums released here recently via **Phonogram** and **CBS**, played a highly successful concert with his sextet at **Rome's Teatro Sistina**. . . . Television spots for **CGD's Umberto Tozzi**, introducing his latest hit single "Tu" in **Belgium** and **France**.

Folk group **Inti Illimani**, made up of **Chilean** musicians residing in **Italy**, which has cut six chart-making albums for **Sciascia's Zodiaco** label, highly praised for a show at **Rome's Teatro Tenda**, introducing **Chilean** guests **Isabel and Angel Parra**. A few days later, all members of the outfit went on a 72-hour fast in protest against the "disappearance" of 2,500 people arrested by the police in **Chile** for political reasons.

Sicilian pop singer **Arthur Ziletti** (**CGD**) took part in **Israel's** Spring Festival where he performed his new single "Maria Helena." . . . Popular singer **Claudio Baglioni** signed with **CBS Dischi** after a long stint with **RCA**, and he has a new album due in the fall.

While touring **Italian** and **French** seaside resorts throughout June, **Miro** (**Vedette/Sciascia**) appeared in **Italian-language** programs from the **Monte Carlo** and **Swiss** TV stations. . . . Several **Italian** acts took part in the fourth **Folk And Political Song Festival** in **Tubingen**, **East Germany**, including the groups **Stormy Six**, **Quarto Stato**, **Pan Brumisti**, **Gruppo Folk Internazionale** and singer-songwriter **Mario De Leo** (all **Orchestra** recording acts), singers **Franco Madau** (**Ariston**) and **Caterina Bueno** (**Fonit-Cetra**) and others.

Some 30,000 people watched **Ricordi** singer-composer **Edoardo Bennato**, one of the top local pop acts, performing at the **San Paolo stadium** in his native **Naples** where admission prices were kept to a minimum, with thousands allowed in free. . . . **Eugenio Finardi** (**Cramps**) on a national tour promoting his latest LP "Blitz," which includes an **English-lyric** rocker.

WEA Italiana moved to new headquarters in the **Milan** suburbs, **Via Milano 20090**, **Redecio di Segrate**. . . . At **Milan's** huge **Sports Palace**, a concert staged for **Cancer Institute Blood Donors Assn.** featuring **Area** (**Ascolto/CGD**), **Francesco Guccini** (**EMI**), **Pan Brumisti** (**Orchestra**), **Assemblea Musicale Teatrale** (**Alt**) and pianist-arranger **Vice Tempera**.

DANIELE CAROLI

ATHENS

Tasos Falireas, marketing manager of **CBS Greece**, resigned through "disagreement with company policy." . . . **CBS** meanwhile has signed local singer **Kostas Karalis**, whose high-pitched and quavery voice is believed potentially good export material.

Marcus Bicknell, managing director **A&M Records Europe**, visited for talks with **Sal Rabinowitz**, **CBS** managing director, who with promotion manager **Stelios Elliniadis** will sit in on the **CBS** world conference in **Los Angeles** in July. . . . **A&M** vice president **David Hubert** in **Greece** on holiday.

Awaited tours by **Vicky Leandros** for a tv-special and **Joan Baez** now rated "very probable" by **CBS**. . . . Album from **Phonogram** by **Marinella**, one of **Greece's** hottest-selling artists of all time. It is called "Today's **Marinella** Sings **George Hadjinassios**," the composer having written **Greece's** 1977 **Eurovision Song Contest** entry.

The Zoo, foreign rock group which was big here in the mid-1960s, in for a possible minor revival through featuring on an upcoming **Phonogram** disco album.

JOHN CARR

Nash the Slash & FM Aim High

TORONTO—Canada has had few "progressive" music acts to boast of internationally, but manager **Malcolm Glasford** is out to buck the system with his three-piece group, **FM**, and solo artist **Nash the Slash**.

The **FM** trio, which uses a wide variety of electronic equipment, played a number of one-shot dates around **Toronto** last year and garnered some good press mentions.

Armed with clippings and a demo tape of the trio, **Glasford** pounded the doors of a&r offices in **Toronto** and **Los Angeles** "and everyone said they loved the tape . . . those that bothered to listen," **Glasford** says. "As much as those who heard it liked what the group was doing, they would not go to contract because they couldn't hear a single. A moot point when one is dealing with a progressive act," **Glasford** remarks.

While **Glasford** tried to get a contract, the trio's violinist, **Jeff Plewman**, opted to go solo and cut a disk on his own. **Ben Mink** was brought into the trio as a replacement. He came from **Murray McLauchlan's** **Silver Tractor** band.

Plewman recorded a 12" EP on his own **Cut-Throat Records** and, retaining **Glasford** to market the disk, has sold 3,000 copies of the record under the name "Nash the Slash."

FM, meantime, has two LPs to its credit. One, a direct to disk album on the **Labyrinth** label, available in **Canada** in stereo outlets, and distributed **Stateside** by **Discwasher**. A second album has been recorded by the **Canadian Broadcasting Corp.** and is available to member radio stations for broadcast, but is not available for commercial use either at **AOR** stations or record stores.

Rowe Marketing V.P. At Capitol

MISSISSAUGA, Ont.—**Robert Rowe** has been appointed vice president marketing, **Capitol Records-EMI** of **Canada** effective **Saturday** (1) it was announced by **J. David Evans**, president and chief operating officer of the company.

Rowe has served as **Ontario** sales manager, national field sales manager and as divisional vice president sales during his eight years with **Capitol**.

In commenting on the appointment, **Evans** says, "Successful marketing in the record business depends on street knowledge. **Bob Rowe** combines that knowledge and experience with leadership, which will be a winning combination for **Capitol** and its distributed labels."

Davies Resigns From GRT

TORONTO—An official announcement from **GRT** of **Canada** Ltd. of **Frank Davies** resignation as the company's director of international and publishing has led to speculation that **Capitol Records** is wooing the mastermind behind **Klaatu** to its side.

Davies is president of **Love Productions Ltd.** and **Daffodil Records**, **Klaatu's** **Canadian** label. Working as an independent, he brought his companies under the **GRT** umbrella in **Canada** just over three years ago when he also took on the posts with **GRT**.

GRT president **Ross Reynolds** says, "We are sorry to see him leave. However, I can appreciate his desire for increased independence and certainly wish him well."



PLATINUM LOAF—Meat Loaf, **Epic/Cleveland International** artist, takes time from his tour to be presented with a platinum record in **Toronto** for **Canadian** sales of his "Bat Out Of Hell" LP. Left to right, **Meat Loaf**, **Steven Popovich**, president, **Cleveland International**; **Arnold Gosewich**, president, **CBS Records Canada**; **Stan Snyder**, vice president, **Cleveland International**.

CREATIVE CENTER AS WELL

Western Canada Is Great Breakout Spot For Artists

By DAVID FARRELL

TORONTO—**Western-Canada** is proving itself to be a major breakout market for domestic acts, and is currently leading the way as a creative record center.

In the forefront of the thriving west coast scene are acts such as **Trooper**, **Prism**, **Chilliwack** and the **Hometown Band**. All four bands base out of **Vancouver** and all have new albums on release in the U.S., with the exception of the **Hometown Band** which is currently in pre-production for its third **A&M** LP.

Other west coast acts include **BTO**, **Paul Horn** and **Doucette**. **Horn** and **Doucette** are signed with **Mushroom Records**, as is **Chilliwack**, which bases its operation out of **Vancouver** and **Los Angeles**.

One of the significant factors to emerge with the growing importance of western Canada as a "creative" center is the fact that it is an area that seems willing to create its own scene and support it at both the retail and concert levels.

Acts such as **Doucette**, **Trooper** and **Chilliwack** have been able to attain gold album sales west of **Winnipeg**, and tour markets such as **Calgary**, **Edmonton**, **Regina** and **Vancouver** as headliners.

The development of the west as a profitable record market has only occurred in the past couple of years. The first real sign of an awakening came with **BTO's** **American** success, and the expansion of **Bruce Allen Talent Promotion Ltd.**, a diversified company that handles concert productions, management and club bookings.

Between **BTO**, then known as **Bachman-Turner Overdrive** and **Heart**, local studios such as **Can Base** and **Little Mountain Sound** started earning international reputations. Little by little major names such as **Ringo Starr**, the **Moody Blues**, **Bay City Rollers** and **Little River Band** started filtering into the **Vancouver** area to check studio locations.

Since **Heart's** celebrated move back into the **Seattle** market and the slump in **BTO's** career, the **Vancouver** scene has continued to provide a variety of record companies with new artists and major hits. Both **Trooper** and **Prism** have new albums that shipped gold in **Canada**, "Thick As Thieves" and "See Forever Eyes," respectively and the only **Canadian** single on **Billboard's** **Hot 100** chart, **July 1** issue, comes from **Nick Gilder**.

The only **Canadian** single in the **July 1** issue of **Billboard's** **Hot 100** chart comes from **Nick Gilder**, a **Chrysalis** artist who previously fronted **Vancouver** band **Sweeney Todd**.

It is worth noting that **Prism**, **Trooper**, and **Doucette** are all managed, or co-managed, by **Bruce Allen Talent**. **Chilliwack** is managed by **Martin Onrott** out of **Toronto** and the **Hometown Band** by **Cliff Jones** from **Salt Spring Island**, off the **Vancouver** mainland.

From The Music Capitals Of The World

VANCOUVER

The first concert on **Grouse Mountain**, **May 20**, attracted 6,000 people with **Pied Pear**, **Murray McLauchlan**, **The Hometown Band** and **Vally** all making appearances as promised. . . . **Burton Cummings** debuted material from his latest, and first self-produced, album on stage recently. . . . **Nazareth** attracted 14,000 fans to the **Pacific Coliseum** and drew favorable reviews in the local press.

Vancouver's **East Cultural Centre** is hosting a **Music Of Montreal** series, **June 10** to **July 1**. Included in the shows: **Maneige**, **Angele Arsenault**, **Plume** and **Barde**. For some reason the west-coast appears to be a breakout market for **Quebecois** recording acts, with the **Toronto** market still trading insults over the "independence" issue. At least one **Toronto** **FM** progressive has stated that **Quebecois** music played over the air in **Toronto** draws negative phone response from listeners, a research tool that is largely played down by the radio community in general.

Coco Label Gears Up For Powerful Salsa Marketing

LOS ANGELES—Coco Records, battling an image-slipping status in the salsa industry, is "going to the streets" with a special promotion campaign for its latest releases.

With many observers claiming Coco was fading from the salsa business, label president Harvey Averne notes his firm has embarked on its biggest salsa release season in quite some time.

Aside from a series of attractively packaged "concept" compilations, the label is in final production stages on new releases from its biggest salsa acts, Orquesta Broadway, Charlie Palmieri, Lalo Rodriguez and Tipica Ideal.

Late last week, the label launched its "street promotion" campaign behind two of its compilations, one by Eddie Palmieri focusing on the bandleader's salsa/jazz fusion work and one by various Coco artists segued between cuts for disco play.

The unusual campaign calls for a secondary emphasis on radio play, while the consumer is courted with posters, flyers and album jacket displays.

"This is not only an in-store promotion," says Averne, "but an out-

of-store promotion. We're backing these albums exactly the way you would promote a concert-like an event."

Averne concedes that the collections of previously released material would not have garnered strong airplay. That consideration, and the chronic squeeze on the limited Spanish outlets in New York, motivated Coco's search for alternative promotion strategies.

The flyers are being distributed at salsa concerts, night clubs and Latin discos. The posters are going up in New York and are being offered to Coco's distributors elsewhere.

The national distributors are also being asked to supply names of "key retailers" to be serviced with both album jackets for window displays and promotion copies for in-store play.

"The distributors have been asking for this kind of material for a long time," notes Averne, who predicts similar campaigns in the future if this one is successful. The label had been planning production of merchandising materials for quite some time, with intentions only now being realized.



VOCAL INTENSITY—Willie Colon, far right, is captured at an intense moment at a performance with his recent collaborators Ruben Blades and Celia Cruz, left. Colon recently terminated a new solo LP which he believes is a synthesis of several previous influences and marks a new direction for salsa.

'NOT PRODUCTIVE ANYMORE'

Colon Theorizes On Salsa/Jazz

• Continued from page 36

creation is the use of "classically trained" musicians and arrangers.

This is an extension of Colon's experimentation with fusing salsa and classical music, as in the introductory statement of Hector LaVoe's "El Todopoderoso" issued in 1975.

The new production employs a 25-piece orchestra which includes French horns, trumpets, trombones, saxophones, flute, piccolo and tuba. The instrumentation alone is highly unusual for salsa.

The result is described by Colon as "a sort of symphonic salsa that swings."

In the planning for a year, the work is a maturation of musical ideas most recently expressed by Colon in his soundtrack for the salsa

ballet produced by public television and called "El Baquine De Angelitos Negros."

"When I did 'Baquine,' there wasn't much time for preparation," Colon observes. "The new album is the same kind of thing, but now it's a little more organized."

"The 'Colonizaciones' LP is a montage of all the stuff I've written over the last three or four years but never recorded because I didn't quite know how to present it.

"Through my experience with 'Baquine' I finally decided on a structure and a presentation, and I think I've got it by the throat this time."

Like the work itself, the title functions on several levels. First, Colon

points out, it is a play on his surname. It also reflects his worldwide musical interest with each cut representing a "little musical colony."

And finally, the title's political connotation points to the album's social concerns, an extension of Colon's work with Ruben Blades whom he calls "an inspiration to me."

With the salsa crossover into American jazz/pop/soul/disco suffering "so many casualties," as Colon puts it, his work becomes all the more important.

"I really have a lot of hope for this LP," Colon concludes. "I've included a lot of little gems I've been saving up for a long time. So in a sense, I've put a lot of eggs in this one basket."

Latin Scene

LOS ANGELES

Since this is to be the final column from this reporter who is assuming a post as Western region Latin market coordinator with Pickwick International, perhaps it is appropriate to devote this space to some personal reflections.

In many past editions, articles in this section often exposed or explored negative aspects of the Latin industry—payola, piracy, price irregularities or simple negligence. This was not done with destructive motives. Just the opposite. It was done with the classic journalistic intention of helping correct a problem by focusing the spotlight on it, by bringing it out of the shadows.

Those negative practices work their obvious havoc on the industry. If payola is standard procedure, it means radio stations don't necessarily play the records most worthy of airplay or most in demand. If a rackjobber's orders can be bought by bribes, he is not so much satisfying the needs of the marketplace as those of his own pocketbook. And if an artist is cheated out of his royalties or paid less than what he's worth, this cannot exactly be called the encouragement of a healthy creative environment.

To be sure, this type of corruption exists within the American industry as well. Perhaps it is even more intense and insidious in the non-Latin sector because there is so much more to gain—and to lose. But there is a special reason for being especially severe in condemning the faults and failures of the Latin industry in the U.S. A reason that is part of much larger issues.

On several occasions over the two years of covering the Latin industry for Billboard, this re-

porter was asked by puzzled friends and associates if Latin music "was the only thing you're writing about." The implication, of course, is that Latin music is too narrow, or shallow or limited to justify anyone's full-time attention. The question always came from persons who were ignorant of the field and hadn't imagined its depth and rich variety. But it reflects a broader attitude that affects every aspect of Latin life in the U.S.

That attitude and its impact is best described by Stevie Wonder, who recalls his own experience with black music as a young boy, still to be discovered. On the city bus riding to school, Wonder remembers, he would keep his transistor radio close to his ear for fear that the non-black riders would notice that he was listening to black music. He loved his own music intensely, but he was equally embarrassed by it at the same time.

That is what racism does to people. It makes them actually believe they are inferior. And so, by extension, that their music is worthless. Something to hide and be ashamed of.

Thus, the problem of the Latin industry in the U.S. is not just one of business. It is not just a commercial problem; it is a social one as well. And the growth of the Latin industry can be seen as an extension of the Latin civil rights movement insofar as one of the basic tenants of that movement is the preservation of Latin culture. As Latins affirmed their position within American society, they were simultaneously affirming the value of their culture—the worth of their music.

There is simply no way that the Latin record industry is going to escape the discrimination

and disdain aimed at the Latin population of the U.S. as a whole. But that is why it needs to value itself in double measure. It needs to be unflinchingly ethical because the stereotype already stamps Latins as shady and untrustworthy. It needs to be meticulously excellent in its quality standards because it is judged in advance as sloppy and inferior. It needs to be diligent and conscientious because Latins are already unjustly considered lazy and careless. In short, the Latin industry must avoid, at every step, any confirmation of the stereotype which burdens Latin people as a whole.

This leads us to a key conclusion. Since Latin music lacks the faith and respect of the industry at large, how much more important does it become for the Latin industry to respect and have faith in itself? It is trite to say so, but how can we expect to command an honorable position within the U.S. industry if we don't feel worthy of that position ourselves? There are too many in the Latin industry making their livings from selling product they are ashamed of.

This is important because the growth of the Latin industry depends greatly on its ability to become part of the U.S. record industry as a whole. It must take its place in the mainstream of the industry, rather than always on the margin. It must learn modern marketing techniques, efficient business practices and learn to apply the vast resources of American industry to help itself develop. But to do this, it must learn to communicate with the rest of the American industry at its own level. It must gain the respect and cooperation of the industry in order to move forward.

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Billboard SPECIAL SURVEY For Week Ending 7/8/78

Billboard Special Survey Hot Latin LPs™

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MIAMI (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LISSETTE Sola, Coco	1	CHELO La Voz Ranchera, Musart 10638
2	ROBERTO CARLOS Amigo, Caytronics 1505	2	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
3	NELSON NED Voz Y Corazon, West Side Latino	3	LOS HUMILDES Besitos, Fama 560
4	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	4	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
5	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	5	LOS TIGRES DEL NORTE Numero 8, Fama 564
6	CHIRINO Evolucion, Borinquen 1339	6	COSTA CHICA Tapame, Fama 549
7	BASILIO Demasiado Amor, Zafiro 513	7	LOS ANGELES NEGROS Serenata Sin Luna, International 925
8	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327	8	LOS HUMILDES Numero 4, Fama 541
9	CAMILO SESTO Entre Amigos, Pronto 1034	9	LOS FELINOS Estos Son Los Felinos, Musart 1735
10	DANIEL MAGAL Cara De Gitana, Caytronics 1516	10	BROWN EXPRESS Pilares De Cristal, Fama 562
11	ALVAREZ GUEDES Volumen 6, Gema 5055	11	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
12	JOSE-JOSE Volcan, Pronto 1035	12	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
13	SOPHY En Concierto, Velvet	13	CAMILO SESTO Entre Amigos, Pronto 1034
14	JULIO IGLESIAS America, Alhambra 27	14	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
15	ORIGINAL CAST ALBUM Corazon Salvaje, America 1002	15	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
16	TANIA Insuperable, Top Hits 2022	16	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
17	NELSON NED El Romantico De America, West Side Latino 4114	17	JUAN GABRIEL Con Marachi, Vol. 2, Arcano 3353
18	LISSETTE The Best Of, Borinquen 1345	18	LOS BUKIS Los Alambrados, Mericana/Melody 5611
19	LOLITA Mi Carta, Caytronics 1506	19	YNDIO Herida De Amor, Miami 6165
20	LOLITA Abrazame, Caytronics 1489	20	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503
21	JUAN BAU Volumen 5, Zafiro 513	21	LOS HURACANES DEL NORTE Son Tus Perjujones Mujer, Luna 1018
22	ALMA Unlimited/Sin Limites, Alhambra 152	22	LOS TERRICOLAS En Mexico, Discolando 8240
23	JOSE LUIS Tu, Top Hits 2021	23	LOS FELINOS Musart 1701
24	WILKINS No Se Puede Morir Por Dentro, Velvet 1523	24	YOLANDA DEL RIO Tradicional Al Estilo De Yolanda Del Rio, Arcano 3405
25	RAPHAEL El Cantor, Pronto 2026	25	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492

Billboard Hits Of The World

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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	2	Decca	SMURF SONG—Father Abraham	(Decca F 13759)
3	5	Red Seal	ANNIE'S SONG—James Galway	(Red Seal RB 5085)
4	4	EMI	MISS YOU—Rolling Stones	(EMI 2802)
5	11	Virgin	AIRPORT—Mott	(Virgin VS 219)
6	3	Hansa	RIVERS OF BABYLON—Boney M	(Atlantic/Hansa 11120)
7	17	EMI	MAN WITH THE CHILD IN HIS EYES—Kate Bush	(EMI 2806)
8	19	Harvest	DANCING IN THE CITY—Marshall Hall	(Harvest HAR 5157)
9	6	Bronze	DAVY'S ON THE ROAD AGAIN—Manfred Mann's Earth Band	(Bronze BRO 52)
10	7	Bronze	MAKING UP AGAIN—Goldie	(Bronze BRO 50)
11	10	RAK	OH CAROL—Smokie	(RAK 276)
12	22	GTO	MIND BLOWING DECISIONS—Heatwave	(GTO GT 226)
13	26	Ensign	LIKE CLOCKWORK—Boomtown Rats	(Ensign ENY 14)
14	8	Sire	CA PLANE POUR MOI—Plastic Bertrand	(Sire 6078 161)
15	14	RSO	NIGHT FEVER—Bee Gees	(RSO 002)
16	15	Pye	BEAUTIFUL LOVER—Brotherhood of Man	(Pye 7N 46071)
17	9	Magnet	BOY FROM NEW YORK CITY—Darts	(Magnet MAG 116)
18	28	Blue Oyster Cult	(DON'T FEAR) THE REAPER—Blue Oyster Cult	(CBS 6333)
19	12	Private Stock	IT SURE BRINGS OUT THE LOVE IN YOUR EYES—David Soul	(Private Stock PVT 137)
20	13	RSO	IF I CAN'T HAVE YOU—Yvonne Elliman	(RSO 2090 266)
21	21	Vertigo	NEVER SAY DIE—Black Sabbath	(Vertigo SAB 001)
22	32	PIR	USE TA BE MY GIRL—O'Jays	(Philadelphia PIR 6332)
23	16	Ariola	LOVE IS IN THE AIR—John Paul Young	(Ariola ARO 117)
24	46	Capitol	BOOGIE OOGIE OOGIE—A Taste of Honey	(Capitol CL 15988)
25	72	Arista	A LITTLE BIT OF SOAP—Showaddywaddy	(Arista 191)
26	43	San Jose	ARGENTINE MELODY—San Jose	(MCA 369)
27	25	Stiff	WHAT A WASTE—Ian Dury	(Stiff BUY 27)
28	33	Atlantic	ROCK & ROLL DAMNATION—AC/DC	(Atlantic K 11142)
29	38	Lindisfarne	RUN FOR HOME—Lindisfarne	(Mercury 6007 177)
30	37	Island	SATISFY MY SOUL—Bob Marley & The Wailers	(Island WIP 6440)
31	20	Vertigo	ROSALIE—Thin Lizzy	(Vertigo LIZZY 2)
32	45	CBS	(WHITE MAN) IN HAMMERSMITH PALAIS—Clash	(CBS 6383)
33	35	CBS	JUST LET ME DO MY THING—Sine	(CBS 6351)
34	48	Carrere	SUBSTITUTE—Clout	(Carrere 2788)
35	34	Atlantic	ON A LITTLE STREET IN SINGAPORE—Manhattan Transfer	(Atlantic K 11136)
36	31	Electric Light Orchestra	WILD WEST HERO—Electric Light Orchestra	(Jet JET 109)
37	18	Tavarez	MORE THAN A WOMAN—Tavarez	(Capitol CL 15977)
38	44	Voyage	FROM EAST TO WEST—Voyage	(GTO GT 224)
39	30	Island	HI TENSION—Hi Tension	(Island WIP 6422)
40	29	Radar	PUMP IT UP—Elvis Costello	(Radar ADA 10)
41	39	Epic	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf	(Epic EPC 5980)
42	75	CBS	MOVIN' OUT (ANTHONY'S SONG)—Billy Joel	(CBS 6412)
43	24	Sham	ANGELS WITH DIRTY FACES—Sham	(Polydor 2059 023)
44	53	Commodores	FLYING HIGH—Commodores	(Motown TMG 1111)
45	41	Pye	LET'S GO DISCO—Real Thing	(Pye 7N 46078)
46	27	Group	BECAUSE THE NIGHT—Patti Smith Group	(Arista 181)
47	67	Pips	COME BACK & FINISH WHAT YOU STARTED—Gladys Knight & The Pips	(Buddah BD5 473)
48	65	Presley	DON'T BE CRUEL—Elvis Presley	(RCA PB 9265)
49	52	State	FUNK THEORY—Rokotta	(State STAT 80)
50	59	King	SHAME—Evelyn "Champagne" King	(RCA PC 1122)
51	50	Curtom	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford	(Curtom K 17163)
52	New	Saturday Night Band	COME ON DANCE DANCE—Saturday Night Band	(CBS 6367)
53	68	Asylum	HOW CAN THIS BE LOVE—Andrew Gold	(Asylum K 12126)
54	36	Ruby Winters	COME TO ME—Ruby Winters	(Creole CR 153)
55	60	Friedman	WOMAN OF MINE—Dean Friedman	(Lifesong LS 401)
56	49	Candi Staton	HONEST I DO LOVE YOU—Candi Staton	(Warner Bros. K 17164)
57	64	Peter Brown	DANCE WITH ME—Peter Brown	(TK 4002)

58	New	Asylum	STAY—Jackson Browne	(Asylum K 13128)
59	40	ABC	LOVING YOU HAS MADE ME BANANAS—Guy Marks	(ABC 4211)
60	51	Casablanca	LAST DANCE—Donna Summer	(Casablanca TGIF 2)
61	New	Magnet	GET UP—J.A.L.N. Band	(Magnet MAG 118)
62	23	Scottish	OLE OLA—Rod Stewart	(Scottish W.S. Squad (Riva 15)
63	61	EMI	SNAKE BITE E.P.—David Coverdale's White Snake	(EMI International INEP 75)
64	42	Epic	DO IT DO IT AGAIN—Raffaella Carrà	(Epic EPC 6094)
65	New	Parlophone	I'VE HAD ENOUGH—Wings	(Parlophone R6020)
66	47	A&M	ONLY LOVE CAN BREAK YOUR HEART—Elkie Brooks	(A&M AMS 7353)
67	74	Atlantic	DISCO INFERNO—Trammps	(Atlantic K 11135)
68	63	Boiling Point	LET'S GET FUNKIFIED—Boiling Point	(Bang BANG 1312)
69	62	A&M	BANG BANG—Squeeze	(A&M AMS 7360)
70	73	Epic	JUDY SAYS—Vibrators	(Epic EPC 6393)
71	54	Blondie	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR—Blondie	(Chrysalis CHS 2217)
72	56	Warner Bros.	IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce	(Warner Bros. K 17148)
73	New	Satril	DRAGON POWER—J.K.D. Band	(Satril SAT 132)
74	New	Kansas	CARRY ON WAYWARD SON—Kansas	(Kirshner KIR 4932)
75	66	Brian & Michael	MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael	(Pye 7N 46035)

This Week	Last Week	Artist	Title	Label
1	1	Various	SATURDAY NIGHT FEVER	(RSO 2658 123 (F))
2	30	Rolling Stones	SOME GIRLS	(Glimmer Twins) EMI CUN 39108 (E)
3	2	Thin Lizzy	LIVE AND DANGEROUS	(Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
4	3	Johnny Mathis	YOU LIGHT UP MY LIFE	(Jack Gold) CBS 86055 (C)
5	4	Abba	THE ALBUM	(B. Andersson/B. Uvæus) Epic EPC 86052 (C)
6	52	Moody Blues	OCTAVE—Moody Blues	(Tony Clarke) Decca TXS 129 (S)
7	5	Ronco	THE STUD	(Various) Ronco RTD 2029 (B)
8	6	Max Boyce	I KNOW COS I WAS THERE	(Bob Barratt) EMI MAX 1001 (E)
9	8	Ian Dury	NEW BOOTS AND PANTIES	(Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)
10	14	Kate Bush	THE KICK INSIDE	(Andrew Powell) EMI EMC 3223 (E)
11	7	Stranglers	BLACK AND WHITE	(Martin Rushent) United Artists UAK 30222 (E)
12	15	Manhattan Transfer	PASTICHE	(Tim Hauser) Atlantic K 50444 (W)
13	12	Various	DISCO DOUBLE	(Various) K-Tel NE 1024 (K)
14	16	Bruce Springsteen	DARKNESS ON THE EDGE OF TOWN	(Bruce Springsteen/Jon Landau) CBS 86061 (C)
15	11	Meat Loaf	BAT OUT OF HELL	(Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)
16	13	Nat King Cole	20 GOLDEN GREATS	(Nat King Cole, Capitol EMTV 9 (E))
17	17	Darts	EVERYONE PLAYS DARTS	(Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)
18	9	Tom Robinson Band	POWER IN THE DARKNESS	(Chris Thomas) EMI EMC 3226 (E)
19	23	Fleetwood Mac	RUMOURS	(Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)
20	10	Peter Gabriel	PETER GABRIEL	(Robert Fripp) Charisma CD5 4013 (F)
21	18	Genesis	AND THEN THERE WERE THREE	(David Hentschel) Charisma CD5 4013 (F)
22	New	Don DeBito	STREET LEGAL	(Bob Dylan) CBS 86067 (C)
23	53	Lindisfarne	BACK AND FOURTH	(Gus Dudgeon) Mercury 9109 609 (F)
24	New	Various	WAR OF THE WORLDS	(Various) CBS 96000 (C)
25	21	Various	PENNIES FROM HEAVEN	(Various) World Records SH 266 (E)
26	41	Electric Light Orchestra	OUT OF THE BLUE	(Electric Light Orchestra/Jeff Lynne) Jet JETDP 400 (C)
27	22	David Gilmour	DAVID GILMOUR	(David Gilmour) Harvest SHVL 817 (E)

28	35	Wings	LONDON TOWN	(Paul McCartney) Parlophone PAS 10012 (E)
29	19	R&A	ANYTIME ANYWHERE	(Coolidge (David Anderle) A&M AMLH 64616 (C))
30	46	John Leckie	REAL LIFE	(Magazine) Virgin V 2100 (C)
31	20	Frank Sinatra	20 GOLDEN GREATS	(Capitol EMTV 10 (E))
32	24	Jerry Rafferty	CITY TO CITY	(Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)
33	-	Manfred Mann's Earth Band	WATCH	(Manfred Mann's Earth Band) Bronze BRON 507 (E)
34	27	Ruby Winters	RUBY WINTERS	(Stan Shulman) Creole CRLP 512 (CR/C)
35	26	Heatwave	CENTRAL HEATING	(Barry Blue) GTO GTLP 027 (C)
36	28	Joe Walsh	BUT SERIOUSLY FOLKS	(Bill Szymczyk) Asylum K 53081 (W)
37	-	Bread	THE SOUND OF BREAD	(David Gates) Elektra K 52062 (W)
38	New	World Records	MORE PENNIES FROM HEAVEN	(Various) World Records SH 276 (E)
39	25	Billy Joel	THE STRANGER	(Phil Ramone) CBS 82311 (C)
40	33	Commodores	NATURAL HIGH	(James Carmichael/Commodores) Motown STML 12087 (E)
41	New	Tom Petty	YOU'RE GONNA GET IT	(The Heartbreakers) Tom Petty/Denny Cordell/Noah Shark Island ISA 5017 (E)
42	31	Bob Marley & The Wailers	KAYA	(Bob Marley & The Wailers) Island ILPS 9517 (E)
43	-	Graham Parker	PARKERILLA	(Robert John Lange) Vertigo 6641 797 (F)
44	New	John Otway	DEEP AND MEANINGLESS	(Wild Willy Barrett) Polydor 2383 501 (F)
45	-	John Williams	TRAVELLING	(Stanley Myres) Cube HIFLY 27 (A)
46	42	Elvis Costello	THIS YEAR'S MODEL	(The Attractions) Nick Lowe Radar RAD 3 (W)
47	32	Patti Smith Group	EASTER	(Arista SPART 1043 (F))
48	29	Blondie	PLASTIC LETTERS	(Richard Gottehrer) Chrysalis CHR 1166 (F)
49	36	Rainbow	LONG LIVE ROCK 'N' ROLL	(Martin Birch) Polydor POLD 5002 (F)
49	44	Pink Floyd	DARK SIDE OF THE MOON	(Pink Floyd) Harvest SHVL 804 (E)
51	38	The Platters	20 CLASSIC HITS	(The Platters) Mercury 9100 049 (F)
52	49	Alan Parsons	PYRAMID	(Alan Parsons/Eric Woolfson) Arista SPART 1054 (F)
53	-	James Galway	MAGIC FLUTE OF JAMES GALWAY	(George Korngold) Red Seal LRLI 5131 (R)
54	51	Van Halen	VAN HALEN	(Ted Templeman) Warner Bros. K 56470 (W)
55	39	Buddy Holly	20 GOLDEN GREATS	(The Crickets) MCA EMTV 8 (E)
56	-	Beach Boys	20 GOLDEN GREATS	(Beach Boys, Capitol EMTV 1 (E))
57	New	Lurkers	FULHAM FALLOUT	(Lurkers, Beggars Banquet BEGA 2 (E))
58	45	Vanda/Young	POWER AGE	(AC/DC) Atlantic K 50483 (W)
59	34	Jethro Tull	HEAVY HORSES	(Jethro Tull) Ian Anderson Chrysalis CUR 1175 (F)
60	-	James Galway	THE MAN WITH THE GOLDEN FLUTE	(James Galway, Red Seal LRLI 5127 (R))

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)

This Week	Last Week	Artist	Title	Label
1	1	Boney M	RIVERS OF BABYLON	(Hansa/Ariola)—Far/Intro
2	2	Bee Gees	NIGHT FEVER	(RSO/DGG)—Chappell
3	3	Vader	DAS LIED DER SCHLUMPFE	(Philips/Phonogram)—Siegel Abraham
4	4	Smokie	OH CAROL	(Rak/EMI Electrola)—Melodie der Welt
5	5	Bee Gees	STAYIN' ALIVE	(RSO/DGG)—Chappell
6	6	Abba	EAGLE	(Polydor/DGG)—Union/Schachtl
7	7	Suzi Quatro	IF YOU CAN'T GIVE ME LOVE	(Rak/EMI Electrola)—Melodie der Welt
8	8	Gerry Rafferty	BAKER STREET	(Ariola)—Melodie der Welt
9	9	Amanda Lear	FOLLOW ME	(Ariola)—Arabella
10	10	Udo Juergens	BUENOS DIAS, ARGENTINA	(Ariola)—Jurgens/Melodie der Welt
11	11	Genesis	FOLLOW ME FOLLOW YOU	(Charisma/Phonogram)—Intersong
12	12	Luisa Fernandez	LAY LOVE ON YOU	(Warners)—Peer

13	13	Plastic Bertrand	CA PLANE POUR MOI	(Hansa/Ariola)—Alfie/Tabaris
14	14	Chrysalis	DENIS	(Blondie) (Chrysalis/Phonogram)—Francis, Day and Hunter
15	15	GMG/Atlantic	HIROSHIMA	(Wishful Thinking) (GMG/Atlantic)—Altus LPs

This Week	Last Week	Artist	Title	Label
1	1	Soundtrack	SATURDAY NIGHT FEVER	(RSO/DGG)
2	2	Genesis	THEN THERE WERE THREE	(Charisma/Phonogram)
3	3	Various Artists	30 GOLDEN GUITAR HITS	(Arcade)
4	4	Various Artists	SUPER 20 HIT PARADE	(Ariola)
5	5	Bee Gees	20 GREATEST HITS	(RSO/DGG)
6	6	Various Artists	SUPER 20 HITSTATION INTERNATIONAL	(Ariola)
7	7	Amanda Lear	SWEET REVENGE	(Ariola)
8	8	Udo Juergens	BUENOS DIAS ARGENTINA	(Ariola)
9	9	Abba	THE ALBUM	(Polydor/DGG)
10	10	Wings	LONDON TOWN	(EMI/EMI Electrola)

JAPAN

(Courtesy of Music Labo, Inc.)

*Denotes local origin

As Of 6/26/78

This Week	Last Week	Artist	Title	Label
1	1	Elkichi Yazawa	JKAN-YO TOMARE	(CBS/Sony)—Sunrise McCy
2	2	Circus	MR. SUMMERTIME	(Alfa)—Alfa
3	3	Kenji Sawada	DARLING	(Polydor)—Watanabe
4	4	Masanori Sera & The Twist	YADONASHI	(Aardvark)—Yamaha
5	5	Momoe Yamaguchi	PLAYBACK PART 2	(CBS/Sony)—Top
6	6	Geiei	HONDO	(Hideki Saijo) (RCA)—Geiei
7	7	Machiko Watanabe	KAMOME-GA TONDA HI	(CBS/Sony)—PMP
8	8	Rie Nakahara	TOKYO LULLABY	(CBS/Sony)—PMP, Tanabe
9	9	Pink Lady	SOUTHPAW	(Victor)—NTVM
10	10	Junko Sakurada	LIPSTICK	(Victor)—Sun
11	11	Naoko Ken	KAMOME-WA KAMOME	(Canyon)—Yamaha, Tanabe
12	12	Mayo Shono	TONDE ISTANBUL	(BLOW-UP)—Columbia
13	13	Tokiko Kato	KONO-SORA-O TOBETARA	(Kitty)—Kitty, Yamaha
14	14	Goro Noguchi	NAKIJOU	(Polydor)—Fuji, NP
15	15	Tosiuo Kurosawa	TOKINIWA SHOFU-NO YOUNI	(Columbia)—Nichion
16	16	Alice	NAMIDA NO CHIKAI	(Express)—JCM
17	17	Earth, Wind & Fire	FANTASY	(CBS/Sony)—Intersong
18	18	Bee Gees	NIGHT FEVER	(RSO)—Intersong
19	19	Hiroshi Itsuki	ASHITAMO KOSAME	(Minoraphone)—Noguchi
20	20	Arabesque	HELLO MR. MONKEY	(Victor)—Shinko

ITALY

(Courtesy of Germano Ruscitto)

As Of 6/20/78

LPs

This Week	Last Week	Artist	Title	Label
1	1	Bee Gees	SATURDAY NIGHT FEVER	(RSO—Phonogram)
2	2	Antonello Venditti	SOTTO IL SEGNO DEI PESCI	(Philips/Phonogram)
3	3	Francesco De Gregori	DE GREGORI	(RCA)
4	4	Various Artists	DISCO ROCKET	(K-tel—Ricordi)
5	5	Fabrizio De Andre	RIMINI	(Ricordi)
6	6	Umberto Tozzi	TU	(CGDMM)
7	7	La Bionda	LA BIONDA	(Baby Records)
8	8	Various Artists	STAR SHOW	(Polystar/Phonogram)
9	9	Alan Sorrenti	FIGLI DELLE STELLE	(EMI)
10	10	Lucio Dalla	COME E' PROFONDO IL MARE	(RCA)
11	11	Angelo Branduardi	LA PULCE D'ACQUA	(Polydor/Phonogram)
12	12	Premiata Fonderia Marconi	PASSAPARTU	(ZOO—Ricordi)
13	13	EMI	INCONTRI RAVVICINATI DEL TERZO TIPO	(Sound Track)
14	14	Reccardo Coccianze	RICCARDO COCCIANZE	(RCA)
15	15	Eugenio Bennato	MUSICA NOVA	(Philips/Phonogram)

AUSTRALIA

(Courtesy of RADIO 1270 25M)

As Of 6/23/78

This Week	Last Week	Artist	Title	Label
1	1	Meatloaf	BAT OUT OF HELL	(LP)—Meatloaf
2	2	Soundtrack	SATURDAY NIGHT FEVER	(LP)—Soundtrack
3	3	Gerry Rafferty	CITY TO CITY	(LP)—Gerry Rafferty
4	4	John Travolta & Olivia N-John	YOU'RE THE ONE THAT I WANT	(Single)—John Travolta & Olivia N-John
5	5	Gerry Rafferty	BAKER STREET	(Single)—Gerry Rafferty
6	6	Boney M	THE KICK INSIDE	(LP)—Boney M
7	7	Boney M	RIVERS OF BABYLON	(Single)—Boney M
8	8	Village People	MACHO MAN	(LP)—Village People
9	9	Billy Joel	THE STRANGER	(LP)—Billy Joel
10	10	Barry Manilow	C	

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General News

Senate OKs U.S.-U.K. Tax Treaty

• Continued from page 1

the British do not choose to accept the version ratified by the U.S. Senate on Tuesday (27).

British negotiators have strongly urged an end to the so-called "uni-

itary" taxation and reporting requirements of states which demand a full accounting of all monies earned by a multi-national firm with a subsidiary operating within the state. (Billboard May 13, 1978)

Only three states require the combined tax reporting from multi-national subsidiaries—California, Oregon and Alaska.

The tax treaty is unchanged except for this one major deletion. It is a fairly standard type, aimed at preventing either double taxation or dodging of taxes.

Performer unions in the U.S. say it discriminates against artists, performers, musicians and athletes.

Visiting U.S. or British artists, under the treaty, would be exempt from taxation in the partner country where they perform—but only if costs and income together total less than \$15,000.

Once this total goes higher, the artist is taxed on the full amount of earnings in the country where the performance takes place. This holds true, regardless of how short a time is spent in the host country and regardless of whether the expenses were incurred before, during or after the performance.

In contrast non-performers, such as promoters, agents, salesmen or others covered by the "Independent Personal Services" classification in the treaty, are exempt entirely from the visitor income tax, if they stay less than 183 days and have no fixed base of operation in the country visited.

The effect of the \$15,000 minimum for performers is to give low-earning musical performers, musicians, actors and athletes a tax

break, but none to the bigger, more highly-paid touring stars or groups.

There was a heated and lengthy debate in the Senate on the treaty's limiting a states right to impose "unitary" taxation on British conglomerate subsidiaries here. The Treasury Department had strongly endorsed the treaty limits on this type of taxation.

But a powerful group of senators lined up votes against any encroachment on a state's taxing privileges.

Leading the attack on the limiting clause were Senators Frank Church (D-Idaho), Edward M. Kennedy (D-Mass.), Dick Clark (D-Iowa) and Theodore Stevens (R-Alaska).

Defending the treaty's limits of state taxation to the earnings made only by the subsidiaries within its borders were Senator Jacob Javits (R-N.Y.) and Senator Claiborne Pell (D-R.I.).

Sen. Pell noted that California's own governor and its two senators supported the treaty's limiting clause as ultimately bringing more investment business, and so more tax money, to the state.

The California senators were also quoted as estimating their state's tax law from the limiting clause as about \$15 million or \$20 million—a long way from the state's tax board estimate of up to \$120 million a year loss.

Salsoul Tie

• Continued from page 3

getting the label through the last six months' problems including the CBS Pitman, N.J., plant strike and energy cutbacks in the Midwest.

While noting the assets of independent distribution, Cayre also focused on the main liability—dealing with 27 different companies instead of just one "down the street from us." He also alludes to problems in several key markets that he feels hampered the label's overall sales growth.

The Salsoul chief also emphasizes that the Caytronics operation is not affected in any way. The completely separate organization leases Latin product from RCA and CBS for U.S. distribution, and Cayre reports that negotiations for a CBS purchase are continuing (Billboard, April 29, 1978), though he feels it will be three to six months or more before any deal is reached.

Cayre credits Jeff Franklin of ATI Equities for helping arrange the RCA deal, which he sees as dovetailing with his own views of future expansion in video and other areas. RCA Records' involvement with the corporate videodisk project intrigues the Salsoul chief, who is talking with several major video distributors about use of some excellent Salsoul Orchestra tapes for the home VTR market.

He was particularly impressed at a joint meeting of Salsoul and RCA personnel last week prior to the signing, when Summer spoke of treating Salsoul as if it were RCA. "He's convinced me that they won't treat us as a secondary label but as primary as their own," Cayre says.

First Salsoul product to be distributed by RCA is four LPs including a new Loleatta Holloway, and five singles, including a Holloway/Bunner Sigler duet of "Only You" from the LP.

The RCA family of associated and distributed labels also includes Grunt, Windsong, Rocket, Pablo, Pablo Live, Solar, Tortoise International and Hologram.

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GEORGE BUTLER

Columbia's Jazz Head Busy Adding Stylists To Roster

By ELIOT TIEGEL

NEW YORK—George Butler has signed 10 more acts to Columbia's jazz and progressive music department. The vice president is also spending considerable time in the studio personally recording several of these new additions to the impressive roster which Columbia already boasts.

The new signings, all designed to give the label a continued broad representation in the jazz field—including crossover—includes: Rodney Franklin, 19-year-old pianist from San Francisco; a 21-year-old soprano saxophonist/flutist named Hillary; keyboardist Ronnie Foster (of the George Benson band); vibist Bobby Hutcherson; pianist Cedar Walton; French violinist Stephane Grappelli; a Yugoslavian woodwind player named Jaraoslav; the Heath Brothers (Percy, Jimmy and Tootie); John Lee & Jerry Brown (jazz/rock bass-drums duo), and Latin percussionist Willie Bobo.

Since last December, Butler has recorded nine LPs and he is produc-



Billboard photos by Bonnie Tiegel

George Butler: Blending pure jazz with progressive music to create a balanced array of albums.

Rodney Franklin, Ronnie Foster, Hillary and Jaraoslav.

Willie Bobo will provide an opportunity for a blending of Latin with pop jazz. Grappelli, whose impact is on the international level in ensemble situations, has been set with 32 strings and two kinds of rhythm: acoustic and amplified with Claus Ogerman writing the string arrangements.

Butler is completing his first assignment with trumpeter Ferguson which gets him back into the true jazz field after several crossover successes.

Butler eschews the term fusion or crossover, preferring progressive instead, which gives him his own industry identity. Progressive players utilize advanced harmonic and rhythmic techniques, he says.

Butler's extensive background in classical and MOR music are being tapped by Columbia as adjuncts to his jazz expertise. He is doing his first Andre Kostelanetz date, an LP combining quasi classical techniques with pop tunes. Kostelanetz is an artist formerly handled by Teo Macero, now a freelance producer. The tunes are all top pop ditties: ("You Light Up My Life," "Just The Way You Are," "Sometimes When We Touch.")

A second non-jazz production encompasses Negro spirituals recorded with the Royal Philharmonic Orchestra in London, Dr. Paul Freeman conducting, tenor William Brown, arrangements by Hale Smith and a narration by U.S. Ambassador Andrew Young.

The LP is designed to "show the universality of the spiritual," notes Butler, adding that the repertoire is "very familiar": "Let Us Break

Bread Together," "Swing Low, Sweet Chariot," "Lift Every Voice."

Butler says to his knowledge spirituals have never been recorded in a symphonic setting. And never one voice and a symphony. The tunes are generally sung by a chorus or vocal group.



Maintaining Space: Butler plans to keep his pure jazzmen away from any uncomfortable settings.

Butler gets still another chance to blend two schools of music together Aug. 29 when he records classical flautist Jean-Pierre Rampal with jazz flutist Hubert Laws. The two will be in concert at the Hollywood Bowl with Laws' jazz rhythm section integrated with the Los Angeles Chamber Orchestra.

And finally, back in the jazz field, additional forthcoming releases from his department are by Woody Shaw, Dexter Gordon, Ramsey Lewis, Steve Khan, Stan Getz, Billy Cobham and Weather Report.

The goal, Butler says, is to create a balanced jazz and progressive lineup, and he is proving a man of his words.



Pensive Mood: Butler critically listens to a cut by Andre Kostelanetz—one of the few non-jazz artists he now works with.

ing Rodney Franklin with Wayne Henderson, Cedar Walton, the Heath Brothers and Maynard Ferguson. The other acts use outside producers.

"There are certain people I want to keep in the pure jazz field," Butler explains in his office whose walls are adorned with color photos of both pure and crossover jazz musicians. These are musicians he notes which "he doesn't want to thrust into an area where their performance won't come off."

These veteran players include: Hutcherson, Walton and the Heath Brothers (who are augmented by keyboards and guitar).

Interestingly, Butler has signed a covey of acts he formerly worked with at Blue Note: Hutcherson, Bobo, John Lee (bass) and Gerry Brown (drums).

The new progressive acts include:

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Jazz Beat

LOS ANGELES—Kanadu Records will have its own night at the Montreux Jazz Festival in Switzerland, July 15. Among the acts appearing are Dolo Coker, Sam Noto, Al Cohn, Barry Harris, Ted Dunbar, Frank Butler, Billy Mitchell, Sam Most, Ronnie Cuba, Sam Jones and Blue Mitchell.

The Friday (7) program features an evening of European jazz rock players. The Saturday (8) show encompasses Dee Dee Bridgewater, Etta James, Miriam Makeba and Stuff; Sunday (10) features the Chicago and Blues All Stars plus Taj Mahal, Sonny Terry and Brownie McGhee, Junior Wells and Buddy Guy; July 10 features four U.S. college bands with Clark Terry; July 11—four other U.S. college bands with Dizzy Gillespie; July 12—Bill Evans and guests including Kenny Burrell, Philly Joe Jones; July 13—Ray Charles, David Newman, Hank Crawford, Esther Phillips, Kenny Burrell; July 14—Arto, Richard Davis, Joe Farrell; July 15—Buddy Rich band and Mary Lou Williams; July 17—Oscar Peterson, Count Basie band, Neils Pederson and Milt Jackson; July 21—Auracle, the Brecker Brothers, Steve Kahn, Mike Manieri, Freddie Hubbard; July 22—Air, Pharoah Sanders, Norman Connors; July 23—Dixie Dregs, Sea Level, Ben Sidran.

Johnny Griffin returns to the U.S. for his first appearances in 15 years with gigs starting at the Monterey Jazz Festival in September, followed by dates in Carnegie Hall, Ann Arbor, Chicago, Los Angeles, San Francisco and Baltimore.

Anthony Braxton conducted his new work for 45-piece chamber orchestra at New Sounds San Jose, a music festival in downtown San Jose, Calif., Saturday-Sunday (1-2). Event was sponsored by the Associated Students of San Jose Univ.

Jazz groups will compete in a festival at the Orange County (Calif.) Fairgrounds July 21-22. Winning act will win \$500 plus a one night engagement at the Golden Bear in Huntington Beach. Chicago's radio picture is much brighter now that Joe McClurg is broadcasting on 50,000-watt WCFL-AM. He was previously on WMM, a 3,000-watt in Arlington Park, Ill.

Pianist Richard Sussman has cut an LP for Inner City with sidemen Tom Harrell, Larry Schneider, Jerry Bergonzi, Mike Richmond and Jeff Williams. . . guitarist David Pritchard's debut LP for Inner City is titled "Light Year."

Stan Kenton's Creative World label has reissued the LP "Stan Kenton Presents The Jazz Composi-

(Continued on page 75)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	38	FEELS SO GOOD Chuck Mangione, A&M SP 4658
2	2	22	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb 3139
3	3	3	SOUNDS Quincy Jones, A&M SP 4685
4	5	3	ARABESQUE John Klemmer, ABC AA-1068
5	4	5	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
6	6	22	RAINBOW SEEKER Joe Sample, ABC AA 1050
7	7	14	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
8	10	3	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
9	8	9	CASINO Al DiMeola, Columbia JC 35277
10	9	29	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
11	11	5	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
12	12	3	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
13	NEW ENTRY		SUNLIGHT Herbie Hancock, Columbia JC 34907
14	14	7	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
15	13	9	MODERN MAN Stanley Clarke, Nipper JZ 35303 (CBS)
16	16	9	LOVELAND Lonnie Liston Smith, Columbia JC 35332
17	15	5	EVERYDAY, EVERYNIGHT Flora Purin, Warner Bros. BSK 3168
18	17	5	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
19	NEW ENTRY		SUPER BLUE Freddie Hubbard, Columbia JC 35386
20	20	14	LOVE ISLAND Deodato, Warner Bros. BSK 3132
21	31	2	BREEZIN' George Benson, Warner Bros. BS 2919
22	21	7	BALTIMORE Nina Simone, CTI CTI 7084
23	18	16	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
24	19	12	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
25	22	5	SKY BLUE Passport, Atlantic SD 19177
26	23	3	BOOGIE TO THE TOP Idris Muhammad, Kudu KU-38 (CTI)
27	24	9	SPINOZZA David Spinozza, A&M SP 4677
28	32	35	HEADS Bob James, Columbia JC 34896
29	34	55	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
30	30	5	GLIDER Auracle, Chrysalis CHR 1172
31	28	22	HOLD ON Noel Pointer, United Artists UALA 848-11
32	NEW ENTRY		DON'T LET GO George Duke, Epic JE 35366 (CBS)
33	33	2	PERCEPTIONS Charles Earland, Mercury SRM-1-3720
34	44	2	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
35	50	2	CUMBIA & JAZZ FUSION Charles Mingus, Atlantic SD 8801
36	25	16	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
37	26	5	DON'T ASK MY NEIGHBORS Raul de Souza, Capitol SW 11774
38	37	22	THE PATH Ralph MacDonald, Marlin 2210 (TK)
39	36	12	LET'S DO IT Roy Ayers, Polydor PD1-6126
40	42	2	SUITE LADY Gap Mangione, A&M SP 4694
41	43	2	LIVING ON A DREAM Wayne Henderson, Polydor PD-1-6145 (Phonodisc)
42	39	9	PEG LEG Ron Carter, Milestone M9082 (Fantasy)
43	40	9	JUST FAMILY Dee Dee Bridgewater, Elektra 6E-119
44	47	2	THE ATLANTIC FAMILY LIVE AT MONTREUX Various Artists, Atlantic SD-2-3000
45	45	2	THE X FACTOR Michael White, Elektra 6E-138
46	38	22	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
47	41	7	BOP-BE Keith Jarrett, ABC IA 9334
48	48	2	LIVE AT MONTREUX Don Ellis, Atlantic SD 19178
49	49	2	TO THE BEAT OF A DIFFERENT DRUM John Coltrane, ABC/Impulse I29346-2
50	46	17	THE MAD HATTER Chick Corea, Polydor PD 1-6130

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/8/78

Number of LPs reviewed this week **38** Last week **40**

Spotlight

Pop

KENNY LOGGINS—Nightwatch, Columbia JC35387. Produced by Bob James. This second solo album by Loggins since the breakup of Loggins & Messina dwarfs his previous effort by comparison in terms of the craftsmanship of the songs, the versatility and sincerity of the vocals and the overall delivery. The love songs are touching and the rockers uplifting. Backed by a six-man band, there are contributing vocals by Stevie Nicks, who turns in a strong performance on "Whenever I Call You 'Friend.'" Loggins also gives new interpretation to Joe South's "Down In The Boondocks," as well as providing some original beauties. Jazz keyboardist Bob James, surrounds Loggins with a dazzling production.

Best cuts: "Nightwatch," "Down 'N' Dirty," "Whenever I Call You 'Friend,'" "Angelique."

Dealers: Very strong effort that should sell well.

CALIFORNIA JAM 2—Columbia PC235389. Executive producers: Bruce Botnick, David Krebs, Steve Leber. The double disk live album from the recent all-day concert in Ontario, Calif., includes two songs each from Santana, Dave Mason, Heart, Ted Nugent, Rubicon and Frank Marino & Mahogany Rush. Headliners Aerosmith are represented with three selections. The LP also includes Jean Michel Jarre's studio recording of the progressive jazz instrumental "Oxygene (Part 5)," which was played during a laser light show. Polydor's Jarre and 20th Century's Rubicon are the only non-CBS acts on the package; two other acts featured in the concert are omitted: Atlantic's Foreigner and Capitol's Bob Welch. The LP might be commercially stronger if it included the artists' most well known hits; less successful singles were chosen instead in most cases.

Best cuts: Pick and choose.

Dealers: The concert set attendance records and drew heavy publicity.

CAPTAIN & TENNILLE—A&M SP4707. Produced by Daryl Dragon. The songs on the duo's first studio album since "Come In From The Rain" range from the recent country-tinged single, "I'm On My Way," to a romantic version of Johnny Mercer's 1944 copyright, "Dream." Other songwriters covered include Leon Russell, Ray Stevens, John Hall, Bruce Johnston and Rod McKuen. There are also two tunes by Neil Sedaka and Howard Greenfield, who wrote "Love Will Keep Us Together," the monster hit which made the husband & wife team a household name. One of the Sedaka-Greenfield offerings is the equally bouncy and infectious "Love Is Spreading Over The World." While the Captain's keyboards dominate the instrumental mix, Tennille's superb, wide-ranging vocals are the main selling point.

Best cuts: "Back To The Island," "Dixie Hummingbird," "You Never Done It Like That," "Dream."

Dealers: All four of the duo's albums have gone gold, including a recent greatest hits package.

PETER GABRIEL, Atlantic 19181. Produced by Robert Fripp. This is another eclectic art rock effort from the prince of the rock'n'roll esoteric. The music is closer to the edge than what is coming out of Genesis these days, though old fans should be able to recognize the measured stamp, the regal pace, and the surreal aspirations. But Gabriel does not neglect the beat, and his pretensions are always, at least, amusing. The LP relies much on keyboards, and though it belongs to a more patient age, it overcomes its diffusion with solid instrumentals.

Best cuts: "On The Air," "White Shadow," "Animal Magic."

Dealers: Gabriel still has a following from Genesis.

WHITE MANSIONS, A&M SP6004. Produced by Glyn Johns. This superbly crafted concept LP is comprised of 15 cuts, many arranged in progressive country and country/rock styles, which tell in terms of catchy melodies and thoughtful lyrics the story of Southerners in the Civil War. Jessi Colter, Waylon Jennings, John Dillon and Steve Cash (both of the Ozark Mountain Daredevils) portray main characters, with excellent backup from Eric Clapton and Bernie Leadon. A 28-page booklet contains lyrics and relates the story to actual history.

Best cuts: "White Trash," "Southern Boys," "Dixie Hold On," "Bad Man."

Dealers: This will appeal to more than Civil War buffs if played; singles may emerge.

Soul

MILLIE JACKSON—Get It Out'cha System, Spring SP16719 (Polydor). Produced by Millie Jackson, Brad Shapiro. Jackson has truly perfected her smokin' story-in-song technique, and each of the nine musical tales here burns with a vocal intensity seldom heard in current soul circles. Some cuts may even be too hot for radio! There are sparks from the sidemen as well, exemplified by Peter Carr's blistering guitar on "Put Something Down On It." The whole package, which includes Jackson's workouts of "Here You Come Again" and "Sweet Music Man," is ablaze with wit and wisdom, musical and lyrical.

Best cuts: Take your pick.

Dealers: Jackson has her strong following, so alert them with this strikingly sleeved set.



NATALIE COLE—Natalie . . . Live, Capitol SKBL11709.

Produced by Charles Jackson, Marvin Yancy, Gene Barge. Cole's first live album is a double record package which also serves as a greatest hits retrospective on her first three years of stardom. It includes several singles from her four studio albums as well as funky reworkings of Doris Day's "Que Sera Sera" and the Beatles' "Lucy In The Sky With Diamonds." The performances, recorded last summer and this past spring, feature excellent orchestration, with a strong rhythm section. The three-time Grammy winner's vocals are alternately raucous and tender, showing a great versatility on her part.

Best cuts: "This Will Be," "Mr. Melody," "Inseparable," "I've Got Love On My Mind," "Our Love," "Party Lights."

Dealers: Cole hit number eight with "Unpredictable" and number 16 with "Thankful," her last two LPs.

CANDI STATON—House Of Love, Warner Bros. BSK3207.

Produced by Dave Crawford. Staton long ago emerged from the soul field to take her place among pop thrushes capable of performing all types of songs. In this seven-song outing she displays all the requisites for stardom, a versatile and skilled singer who improves consistently. Lyrics of all tunes are included on inner sleeve but annotation is sadly absent. Charts are by Sylvester Rivers.

Best cuts: "So Blue," "Yesterday Evening."

Dealers: Staton has mass audience appeal.

HIGH INERGY—Steppin' Out, Gordy G7982R1 (Motown).

Multiple producers. This group brings a fresh, unique sound on this LP. Energetic, vibrant vocal spirit is carried throughout. All voices are clear, coupled with clean lyrics. Vocal interplay is exciting and complicated vocal changes are well executed. There is a wide range of material from ballads to swingers to down right rockers. Instrumentation is both large and small and well arranged. The lead singer takes what might be a basic tune and transforms it into a full production number.

Best cuts: "Lovin' Fever," "Hi," "Fly Little Blackbird," "Beware," "Peaceland."

Dealers: This group is building a strong following.

Country

CONWAY TWITTY & LORETTA LYNN—Honky Tonk Heroes, MCA MCA2372.

Produced by Owen Bradley. Twitty and Lynn release their annual duet LP that includes some of the couple's latest singles, plus some numbers that fans will hear for the first time. Instrumentation is straight country—with a bouncy, prominent bass line, frequent bursts of harmonica and a surplus of guitar: lead, bass, rhythm and steel. Similar talents and philosophies make for a comfortable pairing for Lynn and Twitty, both onstage and on record.

Best cuts: "I've Already Loved You In My Mind," "How High Can You Build A Fire," "You're The Reason Our Kids Are Ugly," "We've Made It Legal," "Live It Up."

Dealers: Expect sales to be consistently strong.

MERLE HAGGARD—I'm Always On A Mountain When I Fall, MCA MCA2375.

Produced by Fuzzy Owen, Hank Cochran. Package is another first rate collection of well balanced mid-tempo tunes and love ballads partly written by Haggard. Simple instrumentation—fiddle, guitar, bass, dobro, steel, harmonica—enhances the mood of the LP as it enfolds Haggard's easy, yet sensitive interpretative delivery as he glides from summery, light midtempo offerings to ballads.

Best cuts: "I'm Always On A Mountain When I Fall," "It's Been A Great Afternoon," "Love Me When You Can," "There Won't Be Another Now," "Don't You Ever Get Tired (Of Hurting Me)."

Dealers: A proven seller time after time. This LP is no exception.

Jazz

THE CRUSADERS—Images, Blue Thumb BA6030 (ABC).

Produced by Stix Hooper, Joe Sample, Wilton Felder. The musician's musicians here return to a relatively small combo format, which arguably makes for their finest, most cohesive work. Each member freely flexes his musical muscles, and the highlights include saxman Felder's "Bayou Bottoms" and keyboards king Sample's "Snowflake." Underpinning everything is Stix Hooper's crisp, economic drumming and Pops Popwell's beautifully bubbling bass. It's fluid, intelligent jazz at its contemporary best—and highly accessible.

Best cuts: "Fairy Tales," "Cosmic Reign," "Bayou Bottoms," "Merry Go Round."

Dealers: The band sells to a variety of markets, so stock with confidence.

First Time Around

JOANNE MACKELL—United Artists UALA 878H. Produced by Joe Falsa. Debut LP highlights a genuine rock 'n' roll lady who can write words and music and sing. Her vocal delivery seems a melding of Bob Seger, Janis Joplin, Rod Stewart and Bonnie Tyler. The mix of uptempo rock and ballad like material is strong and powerful and sung with ultimate gusto and feeling. She also demonstrates a talent to write insightful and compelling lyrics.

Best cuts: "Used To Think It Was Easy," "Fire Down Below," "Pushin' Bad To Worse," "I Don't Want A Lover," "My Cryin' Didn't Wake You."

Dealers: Mackell is a priority for the label.

BILL CHAMPLIN—Single, Epic/Full Moon JE35367. Produced by David Foster. Aply titled, this is the founding member of the Sons Of Champlin's first solo effort. Backed by the musical of David Paich on keyboards, Jeff Porcaro on drums, Ray Parker Jr. on guitar, David Hungate on bass, this is a musically sound work. In addition to playing keyboards and guitar Champlin has a rich vocal delivery. Daryl Hall and Michael McDonald are among those contributing background vocals. Producer Foster, who also handles keyboards, collaborated with Champlin on a few tunes. A strong rock effort.

Best cuts: "What Good Is Love," "Love Is Forever," "We Both Tried," "Key To The Kingdom," "Yo' Mama."

Dealers: Champlin's fans will welcome this.

Billboard's Recommended LPs

pop

KENNY NOLAN—A Song Between Us, Polydor PD16151. Produced by Kenny Nolan. This artist's first album for Polydor demonstrates his firm grasp of the pop ballad stylings that have served him and others (most notably, Barry Manilow) so well. Material like "Take The Time To Know Me," "Your Love," "You Started Something" and the title track is melodic, the orchestrations full and flowing, the vocals convincing. But the lighter side of Nolan is represented, too, in the perky "I'd Love You To Love Me Back" and "Stranger Things Have Happened." **Best cuts:** Those cited.

RAM JAM—Portrait Of An Artist As A Young Ram, Epic JE35287 (CBS). Produced by Kasenetz-Katz. Clone an Aerosmith and you may have yourself a Ram Jam. In its second LP the band plays heavy metal with a strong guitar sound. The LP is not to be taken too seriously, but it does have a measure of commercial appeal. The five-man band works hard at its business, and it is not really its fault that it has all been heard before. It's all a matter of spirit and energy, and for this no blame goes to the musicians. **Best cuts:** Take your pick.

STOMU YAMASHTA—Go Live From Paris, Island ISLD10. Produced by Stomu Yamashta. With the release of his third album, a double live recording, Yamashta takes a musical direction similar to Traffic with Steve Winwood on vocals and Al DeMeola, fusion guitarist, and synthesizer programming throughout. Performing original material, the group's total output is smooth and pleasing from beginning to end. **Best cuts:** "Wind Spin," "Crossing The Line," "Marr of Leo."

STONEBOLT, Parachute RRL9006 (Casablanca). Produced by Walter Stewart, J.C. Phillips. Debut effort by this Canadian band is a strong one. The overall sound is mellow rock with lots of good vocal harmonizing and tight playing with guitar, bass, keyboards and drums. Strong melodies and hooks are also there to compliment intelligent lyrics. **Best cuts:** "Was It You," "I Will Still Love You," "The Shadow," "Singin' In The Streets," "Queen Of The Night."

STEVE GIBBONS BAND—Down In The Bunker, Polydor PD16154. Produced by Tony Visconti. Gibbons rocks somewhere between early Dylan and early Bowie, oddly enough, and succeeds as far as instrumentation is concerned although his lyrics are a bit adolescent. A wry sense of humor prevails, however, and the music is flawless blues, folk, rock and rockabilly. "Please Don't Spit On The Bus" is a classic, for sure. **Best cuts:** "Please Don't Spit . . .," "Any Road Up."

LORI LIEBERMAN—Letting Go, Millennium (Casablanca) MNLP8005. Produced by Paul Leka. The respected stylist performs songs by Frey & Henley and David Clayton Thomas in addition to six of her own compositions. String arrangements by Kenny Ascher and a great tenor sax solo by Michael Brecker highlight the instrumental backdrop. The producer has helmed No. 1 singles by the Lemon Pipers, Steam and Harry Chapin. **Best cuts:** "Let Me Down Easy," "After The Thrill Is Gone," "Boston."

FAMILY OF LOVE—The Bible, Polydor PD29301 (Polygram). Produced by Paul Buckmaster and Martyn Ford. If the Moody Blues tackled "Jesus Christ Superstar" it may well come out sounding like this non-sectarian approach to The Greatest Story Ever Told. Old and New Testament themes are given skillful arrangements and modern lyrics, and a mixed bag of vocalists turn in excellent readings of rock/pop tunes that are worth some spins, although the production gets schmaltzy sometimes. Jeane Manson and Demis Roussous sing two songs. **Best cuts:** Pick and choose.

ROADMASTER—Sweet Music, Village VR7804. Produced by Greg Riker, Roadmaster. This is a surprisingly strong first effort by this five-man Indian based band. The focal point is the rugged lead vocals and harmonies, complemented by some searing guitar work. The material is well-crafted rock delivered within a mainstream pop frame. The band gets the opportunities to showcase its instrumental strength with some high powered breaks. **Best cuts:** "The Swan Song," "It Doesn't Mean A Thing," "Sweet Music," "Ya Move Me."

ASTRUD GILBERTO—That Girl From Ipanema, Image IM305. Produced by Astrud Gilberto and Vincent Montana Jr. Brazilian singer has lost none of her appeal despite a long hiatus from vinyl. Her 10-song program spots four different orchestras as backup and effective charts by Montana, Don Sebesky, Al Gorgoni and Ben Aronov. Excellent singing, attractive graphics but no annotation. **Best cuts:** "Meu Piao," "Wanting You."

ELLA FITZGERALD—Dream Dancing, Pablo 2310814. Produced by Norman Granz. With Nelson Riddle's studio orchestra backing, the First Lady goes pop with a generous 15-track serving of Cole Porter gems, all but two of which were originally taped in 1972. Pop or jazz, Fitzgerald's talents shine in front of Riddle's clean, dependable charts. But drab front and back cover graphics won't help sell this laudable LP. **Best cuts:** "I Concentrate On You," "Just One Of Those Things."

LIBERACE—Mr. Showmanship Live, AVI6039. Produced by Ed Cobb. Taped at the Warwick Musical Theatre in Rhode Island, this LP offers nine tunes, one ("Ciao") a Liberace original. His piano is adequate, his appeal is to the older buyer inclined to purchase records of television sales pitches. Strictly for Liberace devotees, and there are many out there. **Best cuts:** "We've Only Just Begun," "My Buddy," "Over The Rainbow."

ROSEMARY CLOONEY—Rosie Sings Bing, Concord Jazz CJ60. Produced by Carl E. Jefferson. Concept of this package is tenuous, but the music comes off well as Clooney chirps 10 oldies associated with the late Crosby, Nat Pierce, piano, and Scott Hamilton on tenor play impressive fills behind Rosie's heartfelt singing. A pleasing but unspectacular disk with brief notes by Kathryn Crosby. **Best cuts:** "Just One More Chance," "I Wished On The Moon," "It's Easy To Remember."

THE SUPREMES—At Their Best, Motown M7904R1. Producers: Various. Several of these 1970-72 Supremes hits (post-Diana Ross) have been packaged before, but retain their classic pop-soul appeal alongside more recent outings like "I'm Gonna Let My Heart Do The Walking" and "You're My Driving Wheel." Also of interest are the delightfully old-fashioned "Sha La Bandit," never before released, and the pounding "Love Train," hitherto only available in Europe. **Best cuts:** Everything here is top notch.

BAUTISTA—The Heat Of The Wind, ABC AA1071. Produced by Wayne Henderson. Much of this handsomely produced package serves as showcase for Roland Bautista's work on an assortment of guitars, electric and acoustic. The material, predominantly instrumental, is a blend of soul, disco and light jazz, sweetened with full horn and string sections. Good musicianship throughout on tempos that vary from upbeat to mellow. **Best cuts:** "Elena," "Rhapsody," "Steal Your Love Away."

VARIOUS ARTISTS—Say It With Music, Monmouth/Evergreen MES7084-85. Produced by Bill Borden. Ambitious two-LP package offers 36 Irving Berlin songs sung and played about every way possible. Artists include Steve Clayton, Annette Sanders, the Jack Manno Singers and charts by trumpeter Rusty Dedrick, all slickly produced and amply notated. Ties-in, of course, with Berlin's 90th birthday anniversary. **Best cuts:** All are effective. (Continued on page 70)

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 Hinkie, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein and Adam White.

JULY 8, 1978, BILLBOARD

Top Single Picks

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KENNY NOLAN—A Song Between Us (3:44); producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sound of Nolan/Two One Two BMI. Polydor PD14486. Nolan's first for Polydor after striking gold on 20th Century with "I Like Dreaming" features much the same sweet vocal ballad sound. But here the instrumentation is much more vigorous, with dynamic electric guitar, drum and horn fills.

recommended

MICHAEL MURPHY—Paradise Tonight (3:45); producer: John Boylan; writer: Michael Murphy; publisher: Timberwolf Music BMI. Epic 850572 (CBS).

ANGEL—Don't Leave Me Lonely (3:39); producer: Eddie Leonetti; writers: Brandt, DiMino; publishers: White Angel Music/Hudson Bay Music BMI. NB933DJ.

STEVE KIPNER—Love Is Its Own Reward (3:29); producer: Jay Graydon; writers: Steve Kipner, Ron Leigh; publisher: Red Cow (Chappell) ASCAP. RSO RS902.

WILLIE NELSON—Blue Skies (3:32); producer: Booker T. Jones; writer: I. Berlin; publisher: Irving Berlin Music ASCAP. Columbia 310784 (CBS).

SAILOR—Runaway (3:22); producer: George Kajanus; writer: P. Pickett; publisher: Pendulum Keyboard Music/Chappell ASCAP. Epic 8059557 (CBS).

TROOPER—Raise A Little Hell (3:38); producer: Randy Bachman; writers: Smith, McGuire; publishers: Survivor Music/Top Soil Music PRO/BMI. MCA MCA40924.

ELOISE LAWS—Baby You Lied (3:59); producer: Linda Creed; writers: Linda Creed, Jerry Goldstein; publishers: Far Out Music ASCAP/Tiny One Music BMI. ABC AB 12382.

BERT SOMMER—The Song's In Me (3:17); producer: Trevor Lawrence; writers: Sommer, Kasha, Hirschhorn; publishers: Sommersongs Music/Home Grown Music/Blackwood Music/April Music/Morning Picture Music/Fire & Water Songs BMI/ASCAP. Capitol P 4602.

BENNY MARDONES—All For A Reason (3:37); producer: Andrew Loog Oldham; writers: Billy & Bobby Alessi; publisher: Alessi Music BMI. Private Stock PS45205.

MANHATTAN TRANSFER—It's Not The Spotlight (3:36); producer: Tim Hauser; writers: Gerry Gofin, Barry Goldberg; publishers: Screen Gems/EMI BMI. Atlantic 3491.

JAMES DARREN—Let Me Take You In My Arms Again (3:11); producer: Edward Germano; writer: Neil Diamond; publisher: Stone Bridge Music ASCAP. RCA JH 11316.

SHOES—Tomorrow Night (3:17); producer: Shoes, Steve Meyers; writers: J. Murphy, G. Klebe; publisher: Shoetunes BMI. Bomp 116.

100% WHOLE WHEAT—Ice, Fire and Desire (3:45); producer: Ed Cobb; writers: B. Andersen, J. Krantzdorf, R. Morphis, M. Seamons; publishers: Equinox Whole Wheat BMI/Forsythe ASCAP. AVI AV1216S.



L.T.D.—Holding On (When Love Is Gone) (3:57); producer: Bobby Martin; writers: J. Osborne, J.L. McChee; publishers: Almo Music/McRowscod Music ASCAP/Irving Music/McDorsbov Music BMI. A&M 2057S. Hard driving but clear vocals are carried throughout this disk backed by strong effective instrumentation. Harmony is tight as this group swings to a dramatic climax. There's little breathing space—but then it's not needed.

SPINNERS—If You Wanna Do A Dance (3:42); producer: Thom Bell; writers: Thom Bell, Tony Bell, Casey James, LeRoy M. Bell; publisher: Mighty Three BMI. Atlantic 3493. This is a new direction for this group but the basic Spinner's sound is here. Perfect timing is a key element on this disco-oriented disk. While it's definitely disco-oriented, it holds a midtempo level with vocals weaving in and out for fascinating interplay.

THE MEMPHIS HORNS—Our Love Will Survive (3:16); producers: Alan V. Abrahams, Reginald "Sonny" Burke; writers: J. Mitchell, E. Floyd, R. Kirk, S. Floyd; publishers: Memphis Five Pub/Six Continents Music Pub/Knock Wood Music BMI. RCA PB 11309. This starts out as an easy tempo pop sounding number reminiscent of the Spinners, until a soulful, exuberant female voice enters and makes it a duet a la Johnny Mathis and Deniece Williams. A mellow horn break appears toward the close.

recommended

ARETHA FRANKLIN—More Than Just A Boy (3:01); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield BMI. Atlantic 3495.

FACTS OF LIFE—We Can't Hide It Anymore (3:38); producer: Millie Jackson; writer: Barry Murphy; publisher: Groovesville Music BMI. Kayvette 5136 (TK).

LONNIE JORDAN—Nasty (3:37); producer: Lonnie Jordan; writers: LeRoy "Lonnie" Jordan, Susan Buckner; publisher: Far Out Music/River Jordan Music ASCAP. MCA MC7546R.

HERBIE HANCOCK—I Thought It Was You (3:40); producers: David Rubinson & Friends, Inc., Herbie Hancock; writers: H. Hancock, J. Cohen, M. Ragin; publishers: Hancock Music/Wah Watson Music BMI. Columbia 310781 (CBS).

TOWER OF POWER—We Came To Play (2:46); producer: Steve Cropper; writers: E. Castillo, S. Kupka; publisher: Kuppillo Music ASCAP. Columbia 310780 (CBS).

SWITCH—There'll Never Be (3:35); producers: Bobby Debarge, Bewley Brothers; writer: B. Debarge; publisher: Jobete ASCAP. Gordy G7159F (Motown).

DOROTHY MOORE—1-2-3 (You And Me) (3:10); producers: Wolf Stephenson, James Stroud, Tommy Couch; writer: George Fischhoff; publishers: Chatawa ASCAP/George Fischhoff ASCAP. Malaco 1048 (TK).

DELLS—Super Woman (3:12); producer: Eli Fontaine; writers: Brian Spears, Roger Joyce; publishers: Groovesville Music/Razzle Dazzle Music BMI. ABC AB 12386.

MFSB—Use Ta Be My Guy (3:32); producers: L. Usry Jr., Joseph B. Jefferson; writers: K. Gamble, L. Huff; publisher: Mighty Three Music BMI. Philadelphia Int'l Z583650 (CBS).

CHARLES JACKSON—Ooh Child (3:35); producers: Marvin Yancy, Gene Barge; writers: Barge, Jennings, Reed, Upchurch; publishers: Hay's Enterprises/Chappell ASCAP. Capitol P4598.

FRESH—Summertime (2:30); producer: John Ryan; writer: B. Pratt; publisher: Stone Diamond Music & Albacore Music BMI. Prodigal P0642F (Motown).



CONWAY TWITTY—Boogie Grass Band (2:19); producer: Owen Bradley; writer: Ronnie Reno; publisher: Bucksnot, BMI. MCA MCA40929. An energetic uptempo offering from Twitty is one of his freshest—and best—records in years. Owen Bradley spices the release with lively banjos, a high powered background line, fiddles and a great electric guitar run in the bridge.

CRISTY LANE—Penny Arcade (2:35); producer: Charlie Black; writers: Boudleaux Bryant-Felice Bryant; publisher: House Of Bryant, BMI. LS GRT167. A catchy number from the pen of the Bryants is given a good ride by Lane. It's a mellow, memorable song that's ideal for light summer programming. Lifting voices blend well with guitars, strings and banjo.

GARY STEWART—Single Again (3:03); producer: Roy Dea; writer: Gary Stewart; publisher: Forrest Hills, BMI. RCA JH11297. Stewart's vibrato voice tackles a song he wrote about shattered love. Guitars provide the principal musical thrust, but the focus is on Stewart's winning voice.

DOTTSY—Just Remember Who Your Friends Are (2:55); producer: Roy Dea; writer: Otha Young; publishers: The Sterling Music Co./Addison St. Music, ASCAP. RCA PB11293. A slow starter that grows through Dotts's strong vocal efforts and instrumental buildup. Piano, guitar, strings and voices shine behind her voice.

recommended

KENNY O'DELL—Let's Shake Hands And Come Out Lovin' (2:18); producer: Kenny O'Dell; writer: Kenny O'Dell; publisher: Hungry Mountain, BMI. Capricorn CPS0301.

ASLEEP AT THE WHEEL—Louisiana (3:45); producer: Joel Dorn; writer: R. Newman; publisher: Warner-Tamerlane, BMI. Capitol P4601.

FLOYD CRAMER—Root Beer Rag (2:30); producer: Jerry Bradley; writer: Billy Joel; publisher: Blackwood, BMI. RCA JH11284.

HOWDY GLENN—You Mean The World To Me (2:32); producer: Andy Wickham; writers: Billy Sherrill/Glenn Sutton; publisher: Al Gallico, BMI. Warner Brothers WBS8616.

BRIAN SHAW—You Sure Were Good Last Night (3:03); producer: Dave Burgess; writer: Brian Shaw; publisher: Single-tree, BMI. Scorpion SC0551.

DOUG KERSHAW—Marie (3:00); producer: Bob Johnston; writer: Randy Newman; publishers: Warner-Tamerlane/Randy Newman, BMI. Warner Brothers WBS8594.

SILVER BLUE—Tennessee Waltz (3:37); producer: Joel Diamond; writers: R. Stewart/P. King; publisher: not listed. Epic 850559.



DON RAY—Got To Have Loving (3:32); producers: Cerrone, Don Ray; writers: Don Ray, Cerrone; publishers: Cerrone/Don Ray SACEM. Polydor PD14489. Cerrone had a hand in writing and producing this fast-paced disco number, which features dynamic, dense drum and horn instrumentation. Ray's tough, biting vocals are contrasted with smooth female background voices.

recommended

EL COCO—Dancing In Paradise (8:05); producers: W. Michael Lewis, Laurin Rinder; writers: W. Michael Lewis, Laurin Rinder, Merria Ross; publisher: Equinox BMI. AVI AV112204D.

D.C. LaRUE—Let Them Dance (3:05); producer: Bob Esty; writer: D.C. LaRue; publisher: Planetary Music Publ. ASCAP. Casablanca NB934DJ.

RINDER & LEWIS—Lust (7:30); producers: W. Michael Lewis, Laurin Rinder; writers: W. Michael Lewis, Laurin Rinder; publisher: Equinox BMI. AVI PRO12206D.

DENNIS COFFEY—Calling Planet Earth (3:28); producer: Dennis Coffey; writer: Dennis Coffey; publisher: Bridgeport BMI. Westbound WB55414 (Atlantic).

GARY TOMS EMPIRE—1-2-3-4 (Let's Do It Again) (2:58); producer: writer: Gary Toms; publishers: Happy Endings Music/Sight & Sound Music ASCAP. Mercury 74012.



SNAIL—The Joker (3:39); producer: Jerry Barnes; Snail; writer: Randall Zacuto; publisher: East Duzit/East Memphis Music BMI. Cream 7827. Debut single by this Santa Cruz-based four man band is paced by searing guitar licks and a vigorous lead vocal. The band comes closest to resembling the Doobie Brothers sound without sacrificing its own identity.

JIM RAFFERTY—(Don't Let Another) Day Go By (4:03); producer: Gerry Rafferty; writer: Jim Rafferty; publisher: Essex Music ASCAP. London 5N20097 DJ. Rafferty is the brother of Gerry "Baker Street" Rafferty who also produced this cut. The record has a hushed melodic texture to it, with Rafferty's smooth flowing vocals up front.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 69

soul

PHIL HURTT—Giving It Back, Fantasy F9552. Produced by Phil Hurtt. The composer of the Spinners' "I'll Be Around," the O'Jays' "Sunshine," and producer of the Chi-Lites, Joe Simon and others steps out with his first album that is filled with tasty ballads, disco flavored tunes and upbeat songs. All material is original, co-written with arranger Richie Rome. Hurtt's vocals are backed by a solid rhythm section and spiced with strings and horns. **Best cuts:** "Teach Them Well," "Lovin'," "Lady Let Your Hair Down," "Please Don't Come Home," "Heaven."

ESTHER PHILLIPS—All About Esther Phillips, Mercury SRM13733. Produced by Wayne Henderson. Phillips masters a wide range of material on this album, from a classic ballad like "Stormy Weather" to the recent disco smash "Native New Yorker." String, horn and rhythm sections provide the instrumental backdrops, and background vocalists lend a contemporary sparkle to match the veteran pro's inimitable lead vocals. **Best cuts:** "The Man Ain't Ready," "Native New Yorker," "Pie In The Sky," "S.O.S.," "Ms."

JERRY BUTLER & THELMA HOUSTON—Two To One, Motown M7903R1. Producers: Various. This was one of last year's more compatible disk duos, with Butler's smooth vocalizing well complemented by Houston's fiery, but disciplined styling. "Two To One" is no reprise, however—only two cuts, "If It Would Never End" and "You Gave Me Love," are duets. The other six songs are solos, well-executed by each of the protagonists with the aid of flowing, fulsome orchestration. **Best cuts:** Those named.

AL HUDSON & THE SOUL PARTNERS—Spreading Love, ABC AA1081. Produced by Gary Glenn, Soul Partners, Richard Becker. This group is capable of handling both ballads and rockers. The mellower tunes are most pleasing, the rockers tend to be overproduced. Instrumentation is interesting and usually forceful. Material, while adequate, is unimaginative. **Best cuts:** "Spread Love," "You And Me," "Lost Inside Of You," "Love Me Forever."

JOHNNY BRISTOL—Strangers, Atlantic SD19184. Produced by Johnny Bristol. That Bristol has never been able to match his "Hang On In There Baby" success of several years back is something of a mystery, for the songwriter-singer turns in consistently good material and vocal performances. On this, his second album for Atlantic, the artist is generally in mellow and reflective mood, exemplified by "I'm So Proud Of You." Smooth orchestrations complement Bristol's warm stylings. **Best cuts:** "Strangers In Dark Corners," "If You Ever Need Somebody," "I'm So Proud Of You."

WILSON WILLIAMS—Up The Downstairs, ABC AA1077. Produced by George McGregor, Richard Flowers. Williams' vocals are so powerful even heavy instrumentation never overpowers him. At the same time, his voice remains clear. Material is almost tailored for this singer. Both large and small instrumental sections are used along with a tightly knit group of background singers. **Best cuts:** "Up The Downstairs," "Take Me The Way I Am," "All That Glitters Ain't Gold."

TERRY CALLIER—Fire On Ice, Elektra 6E143. Produced by Richard Evans. This veteran vocalist/composer/guitarist has roots in Chicago soul. Here is a set of potent soul cuts delivered in Callier's vigorous, gripping style. The music is potent, as well, and the songs, all written by Callier and Larry Wade, are biting and realistic in their lyrics. **Best cuts:** "Be A Be-

liever," "Street Fever," "African Violet," "I Been Doin' Alright," "Disco In The Sky."

DAVE WILLIAMS—Soul Is Free, AVI 6040. Produced by W. Michael Lewis, Laurin Rinder. This is a set of soul, from love ballads to potent, funky dance numbers, all written by vocalist Williams who also plays bass. The production by the famed disco producing team is crafty and elegant. Lewis, who did the arrangements, plays manimba, clarinet, synthesizer and organ on the LP. **Best cuts:** "Out Of The Streets," "Soul Is Free," "Keep Dancin' Wit Me."

O.V. WRIGHT—The Bottom Line, Hi HLP6008. Produced by Willie Mitchell. Wright does his usual smooth, soulful vocal work on this set of 10 tunes, many penned by producer Mitchell. Wright delivers the material with strength and convincing feeling, supported by the Memphis Strings (as before) and a punchy horn section. **Best cuts:** "I Don't Do Windows," "Let's Straighten It Out," "A Long Road."

WINNERS—Roadshow SLA868H (U.A.). Produced by Fred Frank, Steve Tyrrell. This group is vocally good with excellent delivery, however, material could be better. Instrumentation tends often to be very strong, particularly horns which are always the dominating instruments. There is a variety of material on this LP, from disco-oriented to ballad. **Best cuts:** "Get Ready For The Future," "Eternal Revenue."

disco

EDDIE DRENNON—It Don't Mean A Thing, Casablanca NBLP7095. Produced by Joe Bana. This fast paced album includes both vocal and instrumental tracks. The tight instrumental backdrop features strong horn, string and percussion

sections and the two female background singers lend a sexy vocal sound. A highlight is a crafty reworking of Duke Ellington's early 1930's smash, "It Don't Mean A Thing (If It Ain't Got That Swing)." **Best cuts:** "It Don't Mean A Thing," "Disco Jam," "Rhapsody."

SYLVESTER—Step II, Fantasy F9556. Produced by Harvey Fuqua, Sylvester. Heavy instrumentation offering constant rhythmic patterns is one of the high points here. Sylvester's vocals, while good, tend to be too far behind the instruments. Most of this LP is disco oriented but when the trio takes on ballads it excels. **Best cuts:** "You Make Me Feel (Mighty Real)," "Dance Disco Heat," "Just You And Me Forever."

jazz

BENNY GOLSON—I'm Always Dancin' To The Music, Columbia JC35359. Produced by Benny Golson, George Butler. Veteran saxophonist has been more effective on previous disks but this one has a strong chance of charting with its contemporary mix of synthesizer and electronic keyboard sounds. Golson performs eight tunes, incorporating stock vocal group sounds and his own charts. He also authored the annotation. **Best cuts:** "Georgia On My Mind," "Blues March."

ROY ELDRIDGE/DIZZY GILLESPIE—Jazz Maturity, Pablo 2310816. Produced by Norman Granz. Stark black and white graphics do little to call attention to six exceptional tracks taped three years ago by two of the most influential trumpeters of all time backed by Oscar Peterson, Ray Brown and Mickey Roker. Interplay between Little Jazz and Diz is musical and highly original. **Best cuts:** "I Cried For You," "Take The A Train," "Indiana."

Which Peter Gabriel?



Peter Gabriel has never been one for convention, so when he decided to name his brand new album the same as the last one...what could we do?

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Up Yo

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Ha
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Ours!

Right to the top of ours

Boney M's incredible "Rivers of Babylon" is riding high at 46 in this week's Billboard charts.

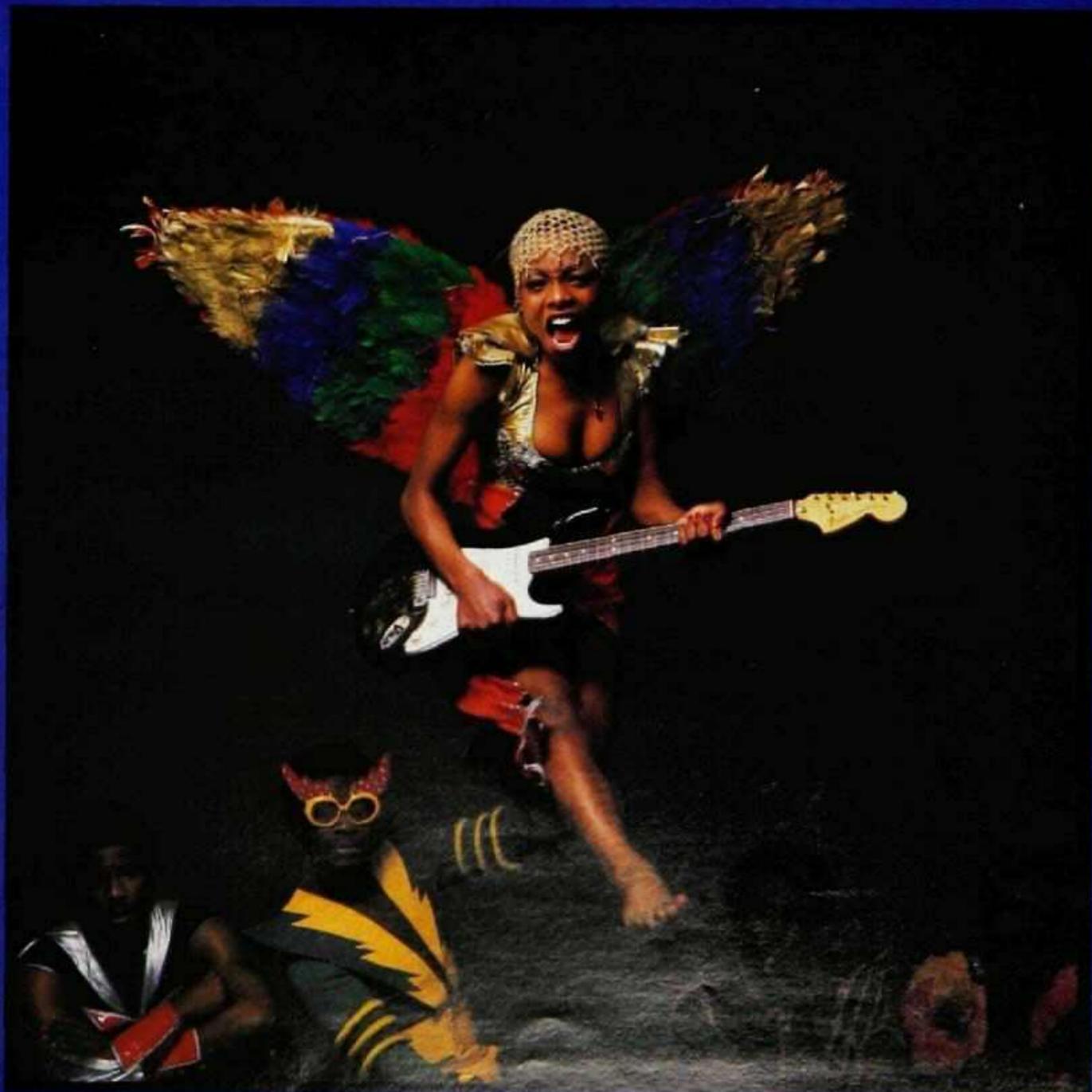
Eruption's "I Can't Stand The Rain" (two golds and three silvers so far) is sitting very pretty at 18.

And of course, we're still pushing hard.

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Eruption

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Closeup

FAITH, HOPE & CHARITY—Faith, Hope & Charity, 20th Century-Fox TS60. Produced by Van McCoy.

As soul music has spun off a score of stylistic satellites in the '70s, it's become increasingly interesting to track those producers whose basic sound has hardly changed since the start of the decade.

They're a handful of men, to be sure, first known for their '60s labors, when soul's crossover to pop was rooted in an identifiable, sophisticated adaptation of vintage r&b tricks.

Van McCoy is one. Though generally associated in the popular imagination with his "Hustle" hit in 1975, he toiled as writer, arranger and producer for many years previously.

Those early endeavors with Gladys Knight & the Pips, Barbara Lewis, Chris Bartley, Peaches & Herb and others were characterized by no single sound. Rather, they were an amalgam of sophisticated ideas prevailing at the time.

But then McCoy found his favorite formula. First evident in disks by Brenda & Tabulations, it gained clarity and momentum as, with partner Charles Kipps, he masterminded music for Faith, Hope & Charity, the Stylistics, Choice Four, Melba Moore and David Ruffin.

The loping midtempo, the resonant pushbeat into the downbeat (both of which are played), the spiraling string figures, the melody-accentuating vibes—this is the '70s sound of Van McCoy.

And it reaches the peak of perfection in Faith, Hope & Charity's 20th Century-Fox debut. Vocalist Brenda Hilliard is the ideal interpreter, well versed in the producer's musical mannerisms (he created the group's first hit eight years ago) and in the



Faith, Hope & Charity

classic call-and-response techniques that have long been a staple of mainstream soul.

On the album's opener, "How Can I Help But Love You," she commands instant attention. Her rich and sultry tones carry the verse, then adlib over the chorus of this typically McCoy midtempo treat, built on Gordon Edwards' bubbling bass and Christopher Parker's loping drums.

"How could I stop myself from crashing on when my brakes were gone?" Hilliard demands, leaving the question hanging in mid-air for a split-second, then surging onwards amid a sharp cymbal smash.

The six-minute song is crammed with other delights, including two fleeting double-handclaps on echo, and extended saxophone breaks in both the introduction and fade finale. "People In Love" takes the tempo up a notch, rather reminiscent of David Ruffin's McCoy-produced "Love Can Be Hazardous To Your Health." Gene Orloff's brass and string section provide the instrumental propellant, while Hilliard fronts the harmony refrain which dominates the song.

That unnamed saxman returns to lead "I'm Ready For A New Love" into an intense, gospel-tinged workout, with Hilliard once again declaiming her emotional status.

And though the lyrics are secular—"true love is welcome here, there's a new sign on my door"—a spiritual feeling is evident, underscored by the religious zeal with which backups Albert Bailey, Destry and Zulema echo their leader's voice.

For the first two of the second side's four titles, McCoy turns to ballads. "Keep Me Baby" finds Hilliard and Bailey trading lead lines, then harmonizing over Edwards' foundational bass and Orloff's drifting strings.

"Find What You Need" places Bailey in the solo spotlight, his attractive tenor making this most simple of songs an effective pledge of support for his mate, rendered over a gentle, unobtrusive orchestral backdrop.

The beat (midtempo, of course) is back for "Don't Pity Me," the album's finest cut. Vibes introduce the melody, the strings take it up, then Hilliard's soulful, soaring vocal asserts control. The melody is insidious, the lyrics magnificent: "Love is like a traffic light, it's either red or green."

The same ingredients appear in "You Never Were My Friend"—the vibes, that pushbeat, those strings—and Hilliard is as righteous as ever. The song climaxes and the chorus responds with increased fervor, a stunning effect.

On that cut, as on all of the preceding seven, the producer flaunts his formula so superbly that any future modifications surely seem superfluous. This is the real McCoy.

ADAM WHITE



REALLY HELPLESS—Promoting the new RCA group the Werewolves and its debut LP of that name in Los Angeles, a trio of label execs transform themselves with masks for trips to radio stations and retailers. Visiting Integrity Entertainment's merchandising vice president Mitch Perlis, upper right, and singles buyer Sandy Schaeffer, are RCA "Werewolves," from top, Hank Zarembski, Bonnie McCassy and Allen Meis.

Lifelines Births

A son, Vernon de George Jr., to Arista a&r executive Vernon Gibbs and wife Juanita in New York June 7.

Marriages

Laurie Sue Klayman, daughter of Mr. and Mrs. Al Klayman, Supreme Distributing, Cincinnati, in Cincinnati June 25 to Lawrence Schloss of Donaldson, Luskin & Jenrette, New York brokerage firm.

John Manning, assistant buyer, Emerald City Records in Atlanta, to Susan Steele in Atlanta June 25.

Deaths

Hugh J. Claudin, for many years a prominent drummer in California and later a retailer of records and musical instruments at Wallich's Music City in Hollywood, in Guadalajara, Mexico last month. Claudin retired and moved to Mexico 16 years ago and is survived by his widow, a son and daughter. A member of Local 47 of the AFM, Claudin died of a heart attack while asleep.

Quinn Wilson, 69, bassist and arranger who became prominent in Chicago with Earl Hines' orchestra in the 1930s and who later worked as a producer of early r&b disks for the Chess label, in Evanston, Ill., June 14. Wilson made hundreds of records as a sideman and is survived by his widow, son and four daughters.

Cesare J. Tricarico, known professionally as Chet Tyler, in Long Branch, N.J. June 12. He was a country singer for 25 years, working clubs, radio and television, and a long-time member of AFM Local 802, New York.

Govt. Halts Lasers

Continued from page 51
nent making light patterns on a screen of steam rising in the night. The show was also sponsored by the Smithsonian Institute, the National Parks Service and the National Endowment for the Arts.

Inspectors from the Bureau of Radiological Health found possible danger during a preview showing when safe operating procedures were lacking. MILDRED HALL

U.K. E/A Bows 7-Inch Pic Disk

LOS ANGELES—Elektra in the U.K. is to release what is believed to be the first seven-inch picture disk. The limited edition promotion, for the Cars' debut single, "Just What I Needed," has a photograph of the band pressed into the vinyl.

The process has been popular with promotional albums, and is being experimented with in some commercial LPs, but its use in commercial singles is a first, according to the Boston-based group's manager, Fred Lewis.

Rock Concept LPs

Continued from page 16
action in the South, the setting for Britisher Paul Kennerley's concept.

For "Phantom Of The Opera," Private Stock has taken the rare step of issuing three singles simultaneously from the album (Billboard, June 10, 1978).

Each is targeted at a specific market—AOR, Top 40 and disco—but also intended to draw attention to the album as a whole. The label is especially keen to develop its AOR credibility.

It's also promoting the album by way of a special videotape featuring footage from the original 1925 "Phantom Of The Opera" silent movie, edited to match up with three songs from Murphy's disk.

At least two dozen retail outlets have committed to screening the tape in-store, which Private Stock will back up with merchandising aids, including posters and mobiles.

Jazz Beat

Continued from page 68
tions Of Dee Barton" originally cut for Capitol in 1967.

Benny Carter and the late Rahsaan Roland Kirk were both honored recently by the UCLA Center for Afro-American Studies. ... Chick Corea makes his Greek Theatre debut in L.A. Sunday-Monday (9-10). ... Toots Thielemans working Sandy's Jazz Revival in Beverly, Mass., followed by Carmen McRae Tuesday-Sunday (4-9).

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

New Companies

Cine Mintz Productions, a film production and talent management firm, launched by Jeffrey S. Mintz. First client is 11-year old Angie McCright, believed to be only the fourth minor in California with a management contract. Address: 1246 Devon Ave., Los Angeles 90024, (213) 275-3656.

Nightwing Productions, a record production firm, founded by Anderson Dorman and her husband Robert Dorman, who has also launched the Orange County Music Pool, supplying discos and DJs in the Orange County area. Address: 137 Acacia St., Brea, Calif. 92621, (714) 529-9558.

Behanessy Music Co., a music publishing house, founded by David Righter, managing director. Address: 6922 Hollywood Blvd., Suite 316, Los Angeles 90028, (213) 467-4223.

Tom Wright Associates founded as a video production and marketing company. Address: 2049 Century Park East, Suite 1100, Los Angeles 90067, (213) 552-9643.

Butterworth Advertising Agency launched by David S. Butterworth to place ads for live shows in Southern New Jersey. Address: 223 Oradell Ave., Paramus, N.J. 07652.

Jerry Knight Enterprises formed to promote pop and country con-

certs in Northwest Alabama. Address: P.O. Box 220, Sheffield, Ala. 35660, (205) 383-2525.

Roger Lifeset Promotions launched by the former director of FM Promotions at JA. Initial projects are Cars on Elektra, Liar on Bearsville, Bill Champlin on Full Moon/Epic and Chilliwack on Mushroom. Address: 9000 Sunset Blvd., Suite 710, Los Angeles 90069, (800) 421-4362 or (213) 550-4502.

Limited Edition Talent, Inc., a booking agency, formed by Linda Miller of Linda Miller & Associates, a personal management agency for Christian artists. Bebe Allen has been promoted from executive secretary to artist representative with the new firm. Address: 1009 17th Ave. South, P.O. Box 23965, Nashville 37202, (615) 327-2026.

Cherry Picker Records, formed by Jack Holland, president of Jack Holland Productions. Partners in the new venture include Valerie Ride-nour and Fred Straining. First product, scheduled for July release, is "Mississippi Pearl" by Gary Chase. Address: 3314 West End Ave., Nashville 37203, (615) 298-3393.

AKB Productions established by Kurt Borusiewicz and Andrew S. Kan for managing, selling, producing, writing and publishing. Address: 210 Locust St., Philadelphia 19102, (215) 925-8028.

White Star Productions for concert promotions set up by Robert J. Pasquarella at 2014 Walnut St., Philadelphia 19013.

Valley Stream Music Publishing Company formed by Earl Young with offices in the Lewis Tower Building, 15th and Locust, Suite 817-819, Philadelphia 19102.

Middlewest Record Distributing formed by Harold Goldman and Charles Gorman to distribute a full line of records and tapes in Missouri, Kansas and Southern Illinois. The company will also do independent promotion in the St. Louis area. Address: 1911 Washington Ave., St. Louis, (314) 621-8350.

Remy Records formed by Ben Reminick of Town Hall Record One-Stop. First releases will be single by soul artist Winston Jones and an LP by calypso artist Short Shirt. Releases will be distributed by Town Hall Records. Address: 9131 Bedell Lane, Brooklyn, N.Y., 11236, (212) BR 2-9702.

Harbor Records formed by David Werlin of Pretty Polly Productions, a booking agency and management company. First release will be "Sweet Melodies In The Night" LP by Mason Daring and Jeanie Stahl. Address: Harbor Records, 25 Huntington Ave., Boston 02116, (617) 266-0790.

JULY 8, 1978, BILLBOARD

Billboard **HOT 100** *Chart Bound

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A SONG BETWEEN US—
Kenny Nolan (Polydor 14486)
SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
★	1	13	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 893	★	41	7	KING TUT—Steve Martin (William E. McCaen), S. Martin, Warner Bros. 8577	★	79	3	YOU DON'T LOVE ME ANYMORE—Eddie Rabbit (David Malloy), A. Ray, J. Raymond, Elektra 45488			
★	2	12	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	★	43	5	I'M NOT GONNA LET IT BOTHER ME TODAY—Atlanta Rhythm Section (Buddy Buie), Bala-Nix-Daughtry, Polydor 14484	★	70	54	15	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey Finch, K. Finch), H.W. Casey, Sunshine Sound 1003 (TK)		
★	4	12	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvareus), B. Andersson & B. Ulvareus (Atlantic 3457)	★	44	7	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0374 (Warner Bros.)	★	81	3	NEW ORLEANS LADIES—Louisiana's Le Rous (Leon S. Medica), H. Garrick, Linedica, Capitol 4586			
★	5	11	USE TA BE MY GIRL—D'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	★	45	5	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548	★	72	75	4	NEVER LET HER SLIP AWAY—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45489		
★	7	9	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581	★	47	6	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Alan MacMillan), G. Giffin, C. King, Columbia 310749	★	83	2	YOU—Mita Coolidge (David Anderle), T. Snow, A&M 2058			
★	6	3	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	★	40	18	13	YOU'RE THE LOVE—Seals & Crofts (Louis Shelton), D. Balfau, Warner Bros. 8551	★	74	64	5	PORTRAIT—Kansas (Jeff Gussman), K. Liggett, S. Walsh, Kirtner 84276 (Epic)	
★	14	7	MISS YOU—Rolling Stones (The Gummer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★	51	5	5	PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen & Jon Landau), B. Springsteen, Columbia 310763	★	75	78	3	DREAM LOVER—Marshall Tucker Band (Stewart Levine), J. Eubanks, G. McCorkle, Capricorn 0380	
★	9	19	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK)	★	42	16	16	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	★	86	2	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown)		
★	10	10	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★	43	19	10	EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330	★	77	59	15	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355	
★	10	6	13	YOU BELONG TO ME—Carly Simon (Ariq Mardin), C. Simon, M. McDonald, Elektra 45477	★	44	46	6	I DON'T WANNA' GO—Joey Travolta (John Davis), C. Sayer, B. Roberts, Millennium 615 (Casablanca)	★	88	2	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (Tom Collins & Ronnie Milsap), J. Bettin, R.C. Bannon, RCA 11270	
★	11	12	17	TWO OUT OF THREE AIN'T BAD—Meal Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★	55	6	6	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1210	★	89	2	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 0138	
★	15	12	12	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★	46	48	6	RIVERS OF BABYLON—Boney M. (Frank Farsan), F. Farsan, R. Rans, M. Panzer, Arista 0330	★	80	62	14	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Muzium 7031
★	17	9	9	LAST DANCE—Donna Summer (George Moroder/Pete D'Angelo), P. Jabara, Casablanca 926	★	47	20	15	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Denise Williams (Jack Gold), N. Kigner, J. Vallins, Columbia 310693	★	81	82	5	DAYLIGHT & DARKNESS—Smokey Robinson (Smokey Robinson), S. Robinson, R. E. Jones, Tamla 54293 (Motown)
★	14	11	15	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar RSO 891	★	61	4	4	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594	★	82	84	3	ON THE WRONG TRACK—Kevin Lamb (Gary Lyons), K. Lamb, Arista 0316
★	15	8	21	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549	★	49	50	6	YOU CAN'T DANCE—England Dan & John Ford Coley (Kyle Lehning), T. Ryan, B. Teemans, Big Tree 16117 (Atlantic)	★	83	85	2	ANYTIME—Journey (Roy Thomas Baker), G. Rolfe, R. Silver, R. Fleichman, N. Schon, R. Valory, Columbia 310757
★	26	7	7	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897	★	60	5	5	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald, A&M 2043	★	83	85	2	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS)
★	21	9	9	WONDERFUL TONIGHT—Eric Clapton (Glynn Johns), E. Clapton, RSO 895	★	51	53	6	THAT ONCE IN A LIFETIME—Dennis Roussos (Freddie Perren), D. Fekaris, F. Perren, Mercury 73992	★	84	85	2	KISS YOU ALL OVER—Erie (Mike Chapman), M. Chapman, N. Chinn, Warner/Curb 8589 (Warner Bros.)
★	24	18	18	I CAN'T STAND THE RAIN—Eruption (Frank Farsan), D. Bryant, A. Peebles, S. Miller, Avola/Hansa 7686	★	52	22	11	I WAS ONLY JOKING—Rod Stewart (Tom Dowd), R. Stewart, Granger, Warner Bros. 8568	★	85	85	2	I LOVE THE NIGHT LIFE—Nicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483
★	19	13	14	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318	★	63	4	4	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (Steve Gibson), K. Carnes, Arista 7704	★	87	87	11	ALMOST SUMMER—Celebration (Ron Albach), B. Wilson, M. Love, A. Jardine, MCA 40851
★	28	7	7	RUNAWAY—Jefferson Starship (Larry Cas & Jefferson Starship), Dewey, Grunt 11274 (RCA)	★	54	23	12	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474	★	88	91	2	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, Casablanca 929
★	30	6	6	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lenox, D. Jenkins, A&M 2048	★	65	4	4	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62010	★	88	91	2	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1158 (United Artists)
★	42	5	5	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Susman, J. Feldman, Arista 0039	★	66	4	4	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122	★	89	91	7	GOD KNOWS—Debbi Boone (Michael Lloyd, Mike Curb), V. McCoy, Warner/Curb 8554
★	31	5	5	LIFE'S BEEN GOOD—Joe Walsh (Not Listed), J. Walsh, Asylum 45493	★	57	27	22	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	★	90	91	7	ROLL WITH THE CHANGES—REO Speedwagon (Kevin Cronin & Gary Richrath), K. Cronin, Epic 850545
★	24	25	9	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	★	58	36	8	STONE BLUE—Foghat (Not Listed), F. Foverett, Bearsville 0325 (Warner Bros.)	★	91	87	9	OH WHAT A NIGHT FOR DANCING—Barry White (Barry White), B. White, U. Wilson, 20th Century 2365
★	29	10	10	THANK GOD IT'S FRIDAY—Love And Kisses (Nec R. Costandinos), A. Costandinos, Casablanca 925	★	69	3	3	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS)	★	92	71	11	TRANS-EUROPE EXPRESS—Kraftwerk (Ralf Hutter, Florian Schneider), R. Hutter, E. Schult, Capitol 4440
★	49	4	4	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902	★	60	35	9	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (Casey Finch), Holland/Dozier/Holland, TR 1028	★	93	80	5	WARM RIDE—Rare Earth (John Ryan), B. Gibb, M. Gibb, R. Gibb, Prodigious 0640 (Motown)
★	33	8	8	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483	★	61	56	16	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	★	94	77	11	MAKIN' LOVE—Climax Blues Band (Climax Blues Band), Peter Henderson, Sire 1026 (Warner Bros.)
★	34	6	6	FM—Steely Dan (Not Listed), W. Becker, D. Fagen, MCA 40894	★	72	3	3	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Ribble, Capitol 4565	★	95	95	2	SHAKER SONG—Spyro Gyra (Jay Beckenstein, Richard Caldera), J. Beckenstein, Amherst 730
★	37	6	6	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250	★	73	3	3	TWO TICKETS TO PARADISE—Eddie Money (Bruce Bo Truck), E. Money, Columbia 310765	★	96	90	4	SO HARD LIVING WITHOUT YOU—Airwaves (Pat Moran), K. Charter, J. Bettin, A&M 2032
★	52	2	2	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488	★	64	68	5	HOT CHILD IN THE CITY—Rick Glider (Mike Chapman), Glider/McCollough, Chrysalis 2226	★	97	93	6	HE'S SO FINE—Jane Oliver (Jason Darrow), R. Mack, Columbia 310724
★	39	7	7	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	★	65	67	7	THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freedland, Warner/Curb 8529	★	98	96	8	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663
★	32	12	12	CHATTANOOGA CHOO CHOO—Toledo Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205	★	76	3	3	MACHO MAN—Village People (Henri Belolo), J. Morali, H. Belolo, V. Willis, P. Whitehead, Casablanca 922	★	99	95	20	ON BROADWAY—George Benson (Tommy LiPuma), B. Mann, C. Weil, J. Leibler, M. Staßer, Warner Bros. 8542
★	38	6	6	HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, J. Henning, Capitol 4588	★	67	70	4	JUST WHAT I NEED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491	★	100	58	18	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903
★	40	4	4	SONGBIRD—Barbra Streisand (Gary Klein), D. Wolfert, S. Benson, Columbia 310756	★	68	7	7	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903					

★ 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)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)	
1	Shadow Dancing (Polygram)	11	Use Ta Be My Girl (MCA)	21	Three Times A Lady (A&M)	31	Hot Love, Cold World (Capitol)
2	Baker Street (Polygram)	12	King Tut (Warner Bros.)	22	Love Or Something Like It (United Artists)	32	Hot Love, Cold World (Capitol)
3	Take A Chance On Me (Atlantic)	13	I'm Not Gonna Let It Bother Me Tonight (Polydor)	23	Love Or Something Like It (United Artists)	33	Hot Love, Cold World (Capitol)
4	Use Ta Be My Girl (MCA)	14	Can We Still Be Friends (Warner Bros.)	24	Love Or Something Like It (United Artists)	34	Hot Love, Cold World (Capitol)
5	Use Ta Be My Girl (MCA)	15	Stay/Load Out (Asylum)	25	Love Or Something Like It (United Artists)	35	Hot Love, Cold World (Capitol)
6	Use Ta Be My Girl (MCA)	16	Will You Still Love Me Tomorrow (Columbia)	26	Love Or Something Like It (United Artists)	36	Hot Love, Cold World (Capitol)
7	Use Ta Be My Girl (MCA)	17	You're The Love (Seals & Crofts)	27	Love Or Something Like It (United Artists)	37	Hot Love, Cold World (Capitol)
8	Use Ta Be My Girl (MCA)	18	Prove It All Night (Columbia)	28	Love Or Something Like It (United Artists)	38	Hot Love, Cold World (Capitol)
9	Use Ta Be My Girl (MCA)	19	Every Kinda People (Island)	29	Love Or Something Like It (United Artists)	39	Hot Love, Cold World (Capitol)
10	Use Ta Be My Girl (MCA)	20	Even Now (Arista)	30	Love Or Something Like It (United Artists)	40	Hot Love, Cold World (Capitol)

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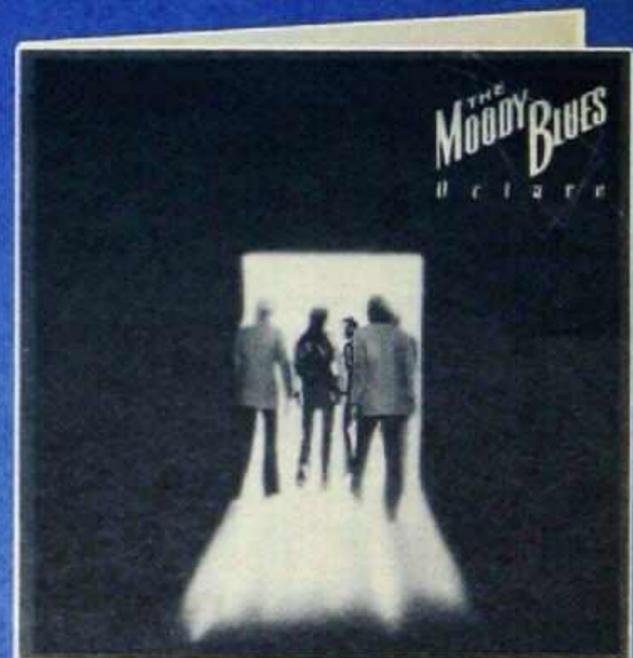
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Japan is the world's second largest pop music market, with annual sales of singles and LPs of more than \$700 million! It's a tough market to break into, but once in, the rewards are fabulous.

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From the first Festival in 1970 to last year's, live Festival audiences totaled 264,000 — not to mention the millions of pop music lovers who watched on TV and listened on radio throughout the country.

For the past eight years, more than 210,000 song entries have been received by the Festival Committee, from over 60 countries! Of these entries, 360 songs have been selected for competition in the Festival.

Apart from the many awards which the best of these songs have won at the Festival itself, of the 360 songs that were performed on the Festival stage, 130 have been cut as records. And the sales of these singles, in Japan alone, have in the past eight years amounted to an astounding 16,700,000 copies!

As to what's happening right now, the Grand Prix-winning songs from the 1977 World Popular Song Festival have been riding in top slots on Japan's hit charts for over four straight months — with over half a million records sold to date!

The Festival can do this for you too. The deadline for entries is July 15, 1978 for this year's Festival, which will run from November 10 through 12 in Tokyo. To enter, you'll need a demo tape, music score and lyrics, bio and photo, and completed application form.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL												
106	105	20	BOOTSIE'S RUBBER BAND Bootsy? Player Of The Year Warner Bros. BSK 3093	7.98		7.98		7.98			136	136	22	RAYDIO Arista AB 4163	7.98		7.98		7.98			179	179	3	EDDIE RABBITT Variations Elektra EC 127	7.98		7.98		7.98	
107	98	9	SEALS & CROFTS Tak'n' It Easy Warner Bros. BSK 3163	7.98		7.98		7.98			160	160	4	BETTY WRIGHT Live Arista AB 4163	7.98		7.98		7.98			182	182	2	JERRY JEFF WALKER Contrary To Ordinary MCA 3041	7.98		7.98		7.98	
108	99	8	SPYRO GYRA Amber AMH 1014	6.98		7.95		7.95			149	149	2	JOHN PRINE Bruised Orange Arista AB 4163	7.98		7.98		7.98			171	173	3	CHOCOLATE MILK We're All In This Together RCA APL1 2331	6.98		7.98		7.98	
109	89	10	RAINBOW Long Live Rock & Roll Polydor PD1 6143	7.98		7.98		7.98			140	141	4	THE CARS Elektra EC 135	7.98		7.98		7.98			172	173	3	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98	
110	104	31	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International 12 15036	7.98		7.98		7.98			151	151	3	NILSSON Greatest Hits RCA APL1 2798	7.98		7.98		7.98			173	126	5	MINK DE VILLE Return To Magenta Capitol SW 11780	7.98		7.98		7.98	
111	113	4	CAROLE KING Welcome Home Capitol SW 11785	7.98		7.98		7.98			142	142	58	PATTI LABELLE Tasty Epic JE 35335	7.98		7.98		7.98			174	174	12	LONNIE LISTON SMITH Loveland Columbia JC 35337	7.98		7.98		7.98	
112	107	59	BARRY MANILOW Live Arista AB 4163	11.98		11.98		11.98			153	153	3	BEE GEES Here At Last Live RGO RS 2 3901 (Polydor)	11.98		12.98		12.98			175	170	33	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jef. TLA 822 (United Artists)	11.98		11.98		11.98	
113	110	14	HUBERT LAWS Say It With Silence Columbia JC 35022	7.98		7.98		7.98			144	144	8	RONNIE MILSAP Only One Love In My Life RCA APL1 2798	7.98		7.98		7.98			186	186	2	ABBA Arrival Atlantic SD 19115	7.98		7.98		7.98	
114	106	7	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98		7.98		7.98			165	165	2	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98			187	187	2	JIMMY "BO" HORNE Dance Across The Floor Sunshine Sound 7801 (T.K.)	7.98		7.95		7.95	
115	102	11	VLADIMIR HOROWITZ Rachmaninoff Piano Concerto #3 RCA DR1 2633	8.98		8.98		8.98			146	139	33	BOBBI HUMPHREY Freestyle Epic JE 35338	7.98		7.98		7.98			178	148	9	KRAFTWERK The Man-Machine Capitol SW 11728	7.98		7.98		7.98	
116	112	11	DEODATO Love Island Warner Bros. BSK 3132	7.98		7.98		7.98			147	132	8	QUEEN News Of The World Elektra EC 112	7.98		7.98		7.98			179	181	9	FRANKIE MILLER Double Trouble Chrysalis CHR 1174	7.98		7.98		7.98	
117	117	28	GROVER WASHINGTON JR. Live At The Biju Rudo KRX 3637 MC (Motown)	7.98		7.98		7.98			168	168	2	SPINNERS Best Of Spinners Atlantic SD 19179	7.98		7.98		7.98			190	190	2	FRANKIE MILLER Double Trouble Chrysalis CHR 1174	7.98		7.98		7.98	
118	109	16	OUTLAWS Bring It Back Alive Arista AB 4163	9.98		9.98		9.98			149	133	7	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Warner Bros. BSK 3175	7.98		7.98		7.98			181	155	21	PATRICK JUVET Got A Feeling Casablanca NBLP 7101	7.98		7.98		7.98	
119	115	6	ALVIN LEE Rocket Fuel RSD RS 1 3033	7.98		7.98		7.98			150	116	10	DAVID OLIVER Mercury SRM 1 1183	6.98		6.98		6.98			181	155	21	CAMEO We All Know Who We Are Chocolate City CCLP 2004 (Casablanca)	7.98		7.98		7.98	
120	125	9	PLEASURE Get The Feeling Fantasy F 9550	7.98		7.98		7.98			151	127	12	LES DUDEK Ghost Town Parade Columbia JC 35088	7.98		7.98		7.98			184	185	4	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
121	131	5	TOBY BEAU RCA APL1 2771	7.98		7.98		7.98			162	162	2	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7813	7.98		7.98		7.98			184	185	4	DIRT BAND The Dirt Band United Artists UALA 854	7.98		7.98		7.98	
122	122	23	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98			153	152	42	GRAHAM PARKER The Parkerella Mercury SRM 2 100	7.98		7.98		7.98			185	189	2	DEMIS ROUSSOS Mercury SRM 1 2724	7.98		7.98		7.98	
123	123	39	ASHFORD & SIMPSON Send It Warner Bros. BS 3085	6.98		7.98		7.98			154	124	11	LINDA RONSTADT Simple Dreams Arista AB 4163	7.98		7.98		7.98			185	189	2	BOBBY BLAND Come Fly With Me ABC AA 1075	7.98		7.95		7.95	
124	119	40	BOB WELCH French Kiss Capitol SW 11653	7.98		7.98		7.98			155	158	5	CLIMAX BLUES BAND Shine On See SRM 6056 (Warner Bros.)	7.98		7.98		6.98			186	163	5	BOBBY BLAND Come Fly With Me ABC AA 1075	7.98		7.95		7.95	
125	122	23	MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista)	7.98		7.98		7.98			156	150	20	STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15001	6.98		6.98		6.98			188	161	5	MEMPHIS HORNS Band II RCA APL1 2643	6.98		7.95		7.95	
126	128	3	LEE RITENOUR The Captain's Journey Elektra EC 135	7.98		7.98		7.98			167	167	2	TRAMMPS Disco Inferno Atlantic ATL 18211	7.98		7.98		7.98			188	161	5	POUSETTE DART BAND Pousette Dart #3 Capitol SW 11781	7.98		7.98		7.98	
127	137	7	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98		7.98		7.98			168	168	2	EARL KLUGH Magic In Your Eyes United Artists UALA 877	7.98		7.98		7.98			189	184	22	TED NUGENT Double Live Gonzo Epic NE2 35065	11.98		11.98		11.98	
128	128	3	HERBIE HANCOCK Sunlight Columbia JC 34967	7.98		7.98		7.98			158	147	13	JANE OLIVOR Stay The Night Columbia JC 35437	7.98		7.98		7.98			190	194	2	SNAIL Cream 1009 Capitol SW 11781	7.98		7.98		7.98	
129	120	32	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98		7.98		7.98			169	169	4	CHARLIE Lives Janes JKS 7036	7.98		7.98		7.98			189	184	22	POUSETTE DART BAND Pousette Dart #3 Capitol SW 11781	7.98		7.98		7.98	
130	134	68	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98			170	170	11	DAVID BROMBERG Bandit In A Bathing Suit Fantasy F 9555	7.98		7.98		7.98			191	156	6	TED NUGENT Double Live Gonzo Epic NE2 35065	11.98		11.98		11.98	
131	135	30	CHIC Atlantic SD 19153	7.98		7.98		7.98			171	171	13	BRITISH LIONS RSD RS 1 3032	7.98		7.98		7.98			192	192	10	MUNICH MACHINE Whiter Shade Of Pale Casablanca NBLP 7098	7.98		7.98		7.98	
132	138	40	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98			172	172	2	HARRY CHAPIN Living Room Suite Elektra EC 142	7.98		7.98		7.98			193	159	6	DAVID SANBORN Heart To Heart Warner Bros. BSK 3169	7.98		7.98		7.98	
133	121	9	ARETHA FRANKLIN Almighty Fire Atlantic SD 19161	7.98		7.98		7.98			173	173	15	AVERAGE WHITE BAND Warmer Communication Atlantic SD 191962	7.98		7.98		7.98			194	188	3	DAVID SANBORN Heart To Heart Warner Bros. BSK 3169	7.98		7.98		7.98	
134	114	9	PURE PRAIRIE LEAGUE Just Fly RCA APL1 2590	7.98		7.98		7.98			174	166	4	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95		7.95			195	197	81	ALEC R. COSTANDINOS Romeo & Juliet Casablanca NBLP 7086	7.98		7.98		7.98	
135	130	29	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	7.98		7.98		7.98			175	175	3	ABBA Greatest Hits Atlantic SD 19114	7.98		7.98		7.98			196	198	60	EAGLES Hotel California Arista AB 4163	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	19, 165, 176	Stanley Clarke	86	Heatwave	26	Chuck Mangione	8	Teddy Pendergrass	37	Thank God It's Friday	12
AC/DC	166	Linda Clifford	32	Michael Henderson	125	Barry Manilow	34, 112	Tom Petty & The Heartbreakers	33	Lonnie Liston Smith	174
Ashford & Simpson	123	Climax Blues Band	154	Heart	46	Bob Marley	95	Pleasure	120	Patti Smith	38
A Taste Of Honey	64	Natalie Cole	77	Jimmy "Bo" Horne	47	Marshall Tucker Band	47	Pink Floyd	197	Snail	187
Atlanta Rhythm Section	31	Commodores	3	Vladimir Horowitz	115	Steve Martin	132	Pousette Dart Band	188	Spinners	147
Average White Band	163	Con Funk Shun	74	Bobbi Humphrey	145	Dave Mason	57	John Prine	138	Bruce Springsteen	6
Band	24	Norman Connors	97	Isley Brothers	21	Johnny Mathis	61	Pure Prairie League	134	Spyro Gyra	108
Toby Beau	121	Rita Coolidge	54	Bick James	59	John McLaughlin	114	Queen	146	Statler Brothers	155
Bee Gees	142	Alec Costandinos	194	Patrick Juvet	180	Meat Loaf	35	Eddie Rabbit	169	Michael Stanley	172
George Benson	45	Elvis Costello	87, 129	Jefferson Starship	20	Memphis Horns	186	Gerry Rafferty	1	Steely Dan	29
Bobby Bland	185	Waylon Jennings & John Ford Coley	200	Waylon Jennings & Willie Nelson	73	Frankie Miller	179	Rainbow	109	Rod Stewart	70
Debbie Boone	198	Jethro Tull	89, 116	Jethro Tull	88	Steve Miller	196	Rare Earth	191	Barbra Streisand	17
Bootsy's Rubber Band	106	Billy Joel	58	Billy Joel	23	Ronnie Milsap	149	Lou Rawls	110	Styx	81
British Lions	160	Quincy Jones	28	Quincy Jones	28	Mink DeVille	173	Raydio	136	Sun	83
David Bromberg	159	Journey	67	Journey	67	Eddie Money	62	REO Speedwagon	80	Donna Summer	105
James Brown	192	Kansas	65	Kansas	65	Moody Blues	27	Lee Ritenour	126	Sweet	52
Peter Brown	11	B.B. King	144	B.B. King	144	Munich Machine	190	Smokey Robinson	92	Trammps	156
Jackson Browne	43										

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Cerrone

Top Instrumentalist

Best Producer

Best Male Artist

Best Arranger

Best Composer

Chic

Heavy Radio Single

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Chinese Seeking To Improve Technology

• Continued from page 1

population is being serviced with recording techniques that are woefully out-of-date.

Leventhal, who manages Pete Seeger, Arlo Guthrie and other folk artists, acknowledges that there is "a tremendous curiosity for foreign visitors and performers," but warns against expecting the Chinese to welcome rock artists as part of a cultural exchange. "It's still a very puritanical, socialist society," he notes.

However, he says, the Chinese Ministry of Culture is interested in seeing performers of Seeger's caliber, and discussions are underway for a tour that would include five or six like-minded acts.

Guthrie, says Leventhal, has already indicated an interest in such a tour. There would be no pay involved, but the Chinese would pick up all travel and lodging expenses. Artists would have to supply sound equipment.

Holzman, considered an expert on communications technology, estimates that the Chinese are "a solid 20 years behind the U.S., Europe and Japan" in recording technology. Citing their "hunger for up-to-date technical information," he believes they are interested not only in audio and record technology, but also in videotape and videodisks, which they see as a potential "patented, standardized teaching tool."

However, as Leventhal points out, the Chinese have no trade agreements with the industrialized countries, except Japan which recently concluded such an agreement.

"A consistent cultural exchange is still a long way off," Leventhal adds. "The main thing we hope to do is establish an exchange of technical material and possibly send some recording technicians over there."

One of the problems is that China has placed a low priority on the manufacture of recording devices. Consequently, record players are in short supply, with most of them assigned to community centers, schools, factories and other institutions where listeners may gather in groups.

There are no popular recording stars in China, where the emphasis seems to be on classical music, Chinese opera and community choral groups. There are individual artists, however, and according to Leventhal, they seem to be paid a royalty of some sort.

"Peking seems to be the main a&r office," he notes. "And disks are pressed only after Peking approves the session."

There is no advertising or promotion of records beyond radio airplay, he says, although television is becoming a popular medium. "Radio sets are all over," he notes.

Records are sold in bookstores and other outlets, and the sale of 400,000-500,000 disks is considered to be "very successful." Ten-inch LPs are sold along with seven-inch 45 r.p.m. singles—that contain four songs.

Very little recorded product is exported, and imports are negligible.

The state-owned China Record Co. is chief supplier of hardware and software throughout the country. It operates three manufacturing plants in Peking, Shanghai and in Szechuan province. Each plant takes pressing orders from the Peking office. The Shanghai plant prints and fabricates jackets and also produces a line of record players. Recording studios are usually located within the manufacturing complex.

The American group is believed to be the first bunch of Westerners to tour the Shanghai plant, or any of China's recording facilities.

Holzman says the LP presses he observed were "reconditioned, 10-inch 78 r.p.m. units." "Only 10-inch mono LPs are planned," he says, but they were demonstrated on a 2-channel pressing of "acceptable quality."

Recording facilities "recalled the old RCA Hollywood studios," Holzman notes, describing them as "squalish with very high ceilings and parquet floors."

"The Chinese have produced their own solid state 4-track console with 10 inputs and surprisingly sophisticated equalization, buss and monitoring control," Holzman reports. While visiting a piano session, he noticed the recording was made through this console onto a Nagra IV D recorder, the type commonly used for location film sound.

"They appear to have no modern professional mono or multi-track machines of their own design," he says.

Holzman noticed an old Lyre-C tape deck (circa 1950) tucked away in a corner of the control booth. He reports that the Chinese were mastering their disks on "an old but quite serviceable Danish Ortofon lathe, fitted with a Lyrec cutterhead and automatic pitch control."

"It was at the disk manufacturing facilities that I sensed being in a time warp," he adds. "Each manual press had one operator feeding it a pre-heated, rectangular vinyl biscuit. Records must be edge trimmed in a totally separate operation. There is no automation of anything (except seven-inch flexible disks), but then there is no labor shortage." The finished disk is heavy, like an old 78.

Holzman viewed the Chinese' first self-produced stereo turntable, preamp and power amp combination with pickup cartridge. The large speaker system had a "satisfying fullness with only a touch of feathery high-end," he says. "The big question is whether they can manufacture these at a price people and worker's organizations can afford."

RCA Tees Marketing For Rocket

NEW YORK—RCA Records is launching an extensive marketing push in support of the initial releases of its newly signed Rocket label.

Highlight of the campaign for the LPs, "Never Even Thought," by Colin Blunstone, and "Circle Of Love" by Lorna Wright, will be a series of listening sessions nationwide attended by these artists and Elton John, principal of the label.

In New York there will be a gala celebration marking the union of RCA and Rocket at Studio 54 next Monday (10).

The initial Rocket releases will be kicked off with a full array of merchandising tools that include special mailings, posters, mobiles, contests, album minis (black & white productions of LP covers used by dealers for newspaper ads), other ad mats, press kits and radio and trade ads.

The campaign was formulated by Larry Palmacci, director of merchandising, associated labels.

The initial albums are due in stores July 28.

Inside Track

MCA Records is preparing to reorganize its national distribution. With the advent of the Ron Alexenburg label, it seems the branch-distributed label wants to restructure along the WEA lines. It would create a separate division, ala WEA. In fact, word is that Vic Faraci, WEA's second in command, turned down a hefty offer from MCA. Under the projected setup, there would be separate marketing staffs for MCA and for the Alexenburg labels. Grapevine has as many as 25 more employees being added to sell, promote and merchandise the new label's product.

Pickwick is rumored having the top chance of grabbing the seven stores that are left in the ABC retail record/tape store chain, *Wide World of Music*. Nobody from either side will comment. ABC is reported wanting to divest itself completely of the chain to one solid party and Pickwick has the bread and the national coverage to take the stores which range from Seattle to the East Coast. . . . **The Press Office Ltd., New York**, comes up with an expensive but compellingly personal promotion in the passport replica which it sent out recently to promote "London Town," the recent McCartney album. It contains four color transparencies of Paul and Linda and others involved.

Pickwick Intl. readying a trial run on its Channel 1000 in-store video display next month in both its racked accounts and its retail outlets. A spokesman sees a potential 5 million monthly viewers for the "non-FCC-controlled network that will utilize promotional artist videotapes. . . .

Island Records is negotiating with A&M and Warner Bros. Records as possible successor to Polygram Distribution, now U.S. distributor for the line. Island chairman Chris Blackwell is known to be unhappy with marketing chores, preferring to use his talents in a&r.

New York gets its first new wave rock'n'roll disco in **Hurrah's**, a 700-plus capacity club which features a "Neon Woman" theatrical presentation, starring Devine. After the July 4 weekend, the club will have three nights of music and four nights of theatre until the "Neon Woman" shifts to the West Coast in a few weeks. In addition to disks spun by WNEW-FM DJ Meg Griffin, groups like the Poles, Le Peste, Boyfriends, Human Sexual Response, Mumps, the Fast and Splash work live. . . . Who says the industry is all work? **George Salovich**, Atlantic Records merchandising topper, is Cosmopolitan's "bachelor of the month." He's quoted as saying he likes girls "who don't need to go to Studio 54 all the time." . . . **Phil Walden and Frank Fenter** stage their annual barbecue and summer games in Macon Aug. 24. . . .

Spring Records, which recently renewed its marketing/distribution deal with Polygram Distribution, may be expanding its roster as a result.

Is **Roadshow Records** easing out of its distribution binder with UA Records to go with RCA Records? Highly reliable inside sources relay that **Enchantment and Brass Construction**, two of Roadshow's brightest talents, are remaining with UA, the latter a production deal

with Jeff Lane. Shirley Caesar, Winners and Eon definitely move with Roadshow. . . . Former Scepter Records' boss lady **Florence Greenberg** is shaping up her new Channel label with a production deal with RCA in the offing.

Erstwhile promo executive **Morris Diamond**, turned tennis tourney enterpreneur, is crimson-visaged. He is limping about with a sprained right ankle and has a cast on a broken left wrist incurred in a fall while volleying with personal manager **Larry Gordon**. . . . **Daken K. Broadhead**, owner/president of **Allied Record Co., Los Angeles**, a major 45 rpm manufacturer, was honored by **Utah State Univ.** with the honorary degree of "Doctor of Humanities" recently at its 85th annual commencement. He is also chairman of the advisory board of **KBIG-FM/KBRT-AM**, Los Angeles; and a director of **Deseret Trust Company of California; Chelsea Development of Salt Lake City, and Anzanco Ltd., New Zealand.**

Imaginative party promo: **Private Stock** has invited guests to a costume ball for **Walter Murphy's** new "Phantom Of The Opera" album. Garb should be from the 1890-1925 era.

E. Rodney Jones and Herb Kent, longtime pillars of Chicago r&b radio who were terminated at **WVON** recently, have latched onto slots at **WXFM** there. Jones does a jazz show and Kent is doing a soul music shot. **Joshua White** has his **Joshua Light Show** back together again after eight years, providing visual effects featuring rear screen projection for concert sequences in "The Rose," the **Bette Midler** starrer. He's working with **Bill Schwarzbach, Tom Shoemith and Chip Monck**. White is director of the CBS TV "Young People's Concerts."

Lee Hartstone of Integrity Entertainment Corp., parent of the more than 110 record/tape retail stores under the **Wherehouse, Big Ben's and Hits-For-All** banners in California and Arizona, needled label presidents **Steve Diener, Gil Friesen, Don Zimmermann, Bruce Lundvall, Mike Maitland, Joe Smith, Barney Ales, Bob Summer and Mo Ostin and John Frisoli of Polygram Distribution** in a June 20 letter. He enclosed a lifesize xerox of the 4 x 3-inch bar coded Dentyne gum wrapper in a letter which said: "If the candy industry can bar code a 15-cent unit, why not the record industry a \$7.98 unit? 1. You want increased sales and fewer returns? You want your potential customers to be properly serviced? 2. The time has come for the manufacturers to have a proper bar code on all product, total catalog still in being and all new releases. 3. I cannot understand the continued delay on the part of manufacturers to begin using a uniform bar code system, and now."

Barry Manilow sings the theme song, "Ready To Take A Chance Again," written by **Norman Gimble and Charles Fox**, from the movie, "Foul Play." The soundtrack of the Paramount flick also contains Manilow's "Copacabana (at the Copa)." The picture features **Goldie Hawn and Chevy Chase**.

1st Music Jobbers Assn. Formed

• Continued from page 1

June 24, the group named **George Biello** of Charles Dumont and Son, Inc., president and **Ronald Ravitz** of Music of the Month, vice president.

Charles Dumont of Charles Dumont and Son will serve as secretary of the organization, with **Leo Artilles** of Publishers Sales Inc., as treasurer.

While the group's stated aims include overall promotion and development of the market for print music, organizers admit that the recent Warner Bros. Publications wholesale price revamping is the dominant issue today.

The recent policy shift, a central topic of discussion among publishers at the NAIM expo, eliminates the distributor price break that has persisted in the print music business for at least two decades.

Previously, jobbers bought from Warners at a 55c discount off list, as they continue to do from other publishers in the industry.

The sheet music jobbers expressed concern here that the Warners policy might spread throughout the industry, a consideration at the heart of the new union.

"It's a strong possibility that if Warner Bros. does create a direct market and does it successfully, the others will follow suit," observes **George Biello**, president of the association.

The preservation of two-step distribution is important to the retailer,

Biello claims, noting that jobbers have worked to preserve retail margins.

"If a direct market it accomplished and the jobber is eliminated you have a captive market," he states.

Biello says one of the issues the print music industry must grapple with is the distinction between music jobbers and rackjobbers.

"A rackjobber traditionally is highlighting a publisher's catalog, while a full-line music jobber is totally representative of the catalog," he says.

"The publisher's standpoint is that the rackjobber is not worth the extra points as a distributor," adds **Biello**.

Some music jobbers operate rack programs, **Biello** indicates, while many rackjobbers do not carry full-line selections.

"All we're really trying to do is get some communication in this industry," **Biello** explains.

According to the executive, one of the first moves of the new association was the delegation of a committee to meet with **Ed Silvers**, president of Warner Bros. Publications.

Other publishers meanwhile, indicate that there are no plans whatsoever to eliminate two-step distribution.

The move would be less feasible for full-line publishers, with method and educational books heavily rep-

resented in their catalogs. However, even pop-oriented companies such as **Almo and Columbia Pictures** indicate ongoing support for the jobber system.

"**Ed Silvers** has committed himself to a policy: it's a policy we don't agree with," states **Joe Carlton**, head of **Almo Publications**, an affiliate of **A&M Records**.

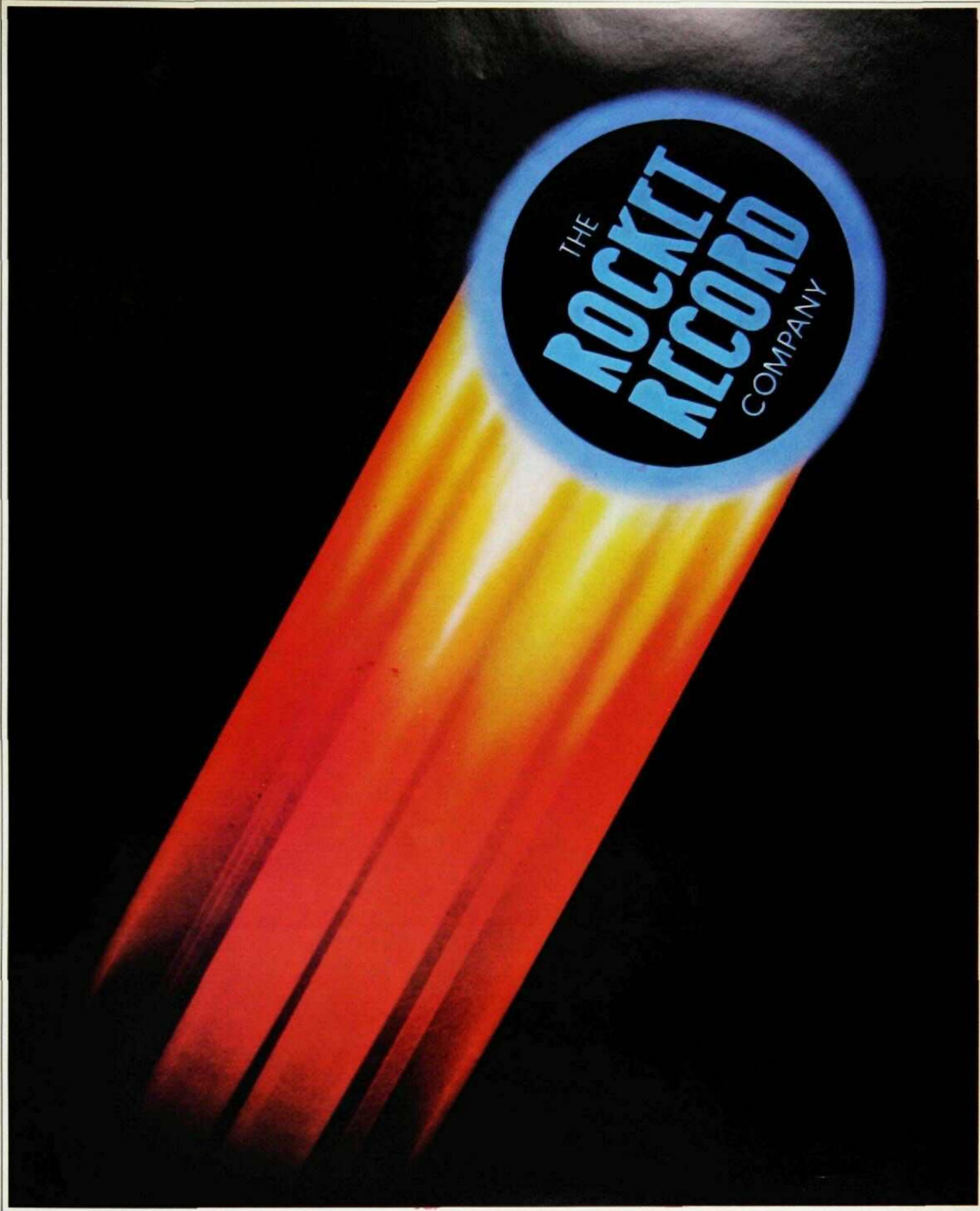
"We feel two-step distribution is fundamental in America," explains **Carlton**. "We would no more than the man in the moon put jobbers out of business," the publisher says.

"The jobbers have it in the back of their minds that more of the publishers will follow the same policy," observes **Newton Sims** of **Columbia Pictures Publications**. "However, we've got to have them," **Sims** states.

"They're going to have a tremendous accounts receivable problem," **Sims** says of the Warners move.

Joey Lyons of **Music Sales Corp.** is another publisher to speak in behalf of the jobbers. "The jobber is an extension of the publisher and definitely needed," he comments.

According to **Biello**, companies affiliated with the new trade organization include **Jim Beck Music Service, Chesbro Music, Controlled Sheet Music, Eastern Music, Georgia Music Supply, Grossman Music, Harris Music, Mark Music, South Coast Music, T&M Music, VIP Music, Willis Music and PSI**.



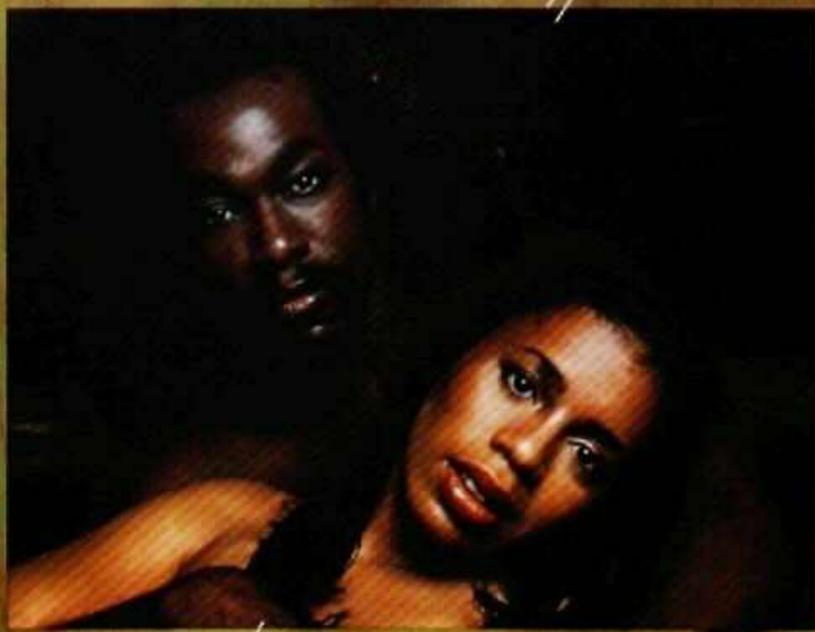
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