

# Full-Line Franchises By Chicago 1-Stopper

By JOHN SIPPEL

LOS ANGELES—Noel Gimbel, one-time retailer turned wholesaler, is siring an ambitious full-line record/tape/accessories/headshop/car stereo retail store franchise concept from his Sound Unlimited one-stop in Skokie, Ill.

By the year's end, Gimbel says he will have franchised 14 stores, averaging out at a little better than 4,000 square feet, to long-time retailer customers of his six-year-old suburban

Chicago one-stop. The franchisees being retail vets is key to the program.

And it all started early this year after he worked out an agreement with Dan and Kay Moran of Bromo Distributing, Oklahoma City, whereby he obtained rights to use the name Sound Warehouse east of the Mississippi. The Morans have used this store name for six years in an area that

now includes Oklahoma, Texas, New Mexico and Colorado.

"I'm more interested in management potential than possible assets in appointing a Sound Warehouse franchisee," Gimbel notes. That's where his franchise concept basically differs, for example, from the Budget Records & Tape pro-  
*(Continued on page 93)*

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# Billboard

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## Roller Rinks To Try Breaking New Disks

By IS HOROWITZ

NEW YORK—More than 1,500 roller skating rinks across the country will join in a concerted music plug to test their promotional muscle in kicking off a new record. It's reportedly the first time roller rinks are being used to break disks.

Under a plan now being formulated by the Roller Skating Rink Operators Assn. and veteran musician Ed Chalpin, himself a much decorated amateur skater, the rinks hope to establish themselves as a viable breakout medium comparable to discos.

The plug record will feature the artist Swete backed by a still unnamed group, and will appear on Chalpin's PPX label. Production is now in the final stages, says Chalpin, who describes the music as combining elements of "Top  
*(Continued on page 93)*

## U.S. Cellist's LP Basks In Gleam Of Russian Gold

By ALAN PENCHANSKY

CHICAGO—An album of Chopin's complete music for cello played by Tchaikovsky Competition winner Nathaniel Rosen is being given special promotion in large classical record stores.

The Desmar label recording, Rosen's first solo album, is the object of special prominence in Sam  
*(Continued on page 76)*

## L.A.'s Free Concerts Hit By Prop. 13 Cut

By JEAN WILLIAMS

LOS ANGELES—The passage of Proposition 13 has had a staggering effect on the free concert music scene locally, with all county funded series (the county takes in 80 cities) and about 300 one-time concert ventures being eliminated. The cut in free concerts is one of the first cultural areas affected.

According to Hazel Powers, administrative assistant at the Music and Performing Arts Commission, the group that finances all county funded music programs, all free concerts have been cancelled with the cutoff of \$75,000 a year in funds.

Adds Powers: musical events for senior citizens, the handicapped, youth, the blind, the retarded and those incarcerated, have come to a halt.  
*(Continued on page 43)*

### BROADWAY SHOW & APOLLO THEATRE

## Big Apple Provides Flavor At Billboard Radio Forum

NEW YORK—This year's Billboard International Radio Programming Forum will have a distinctive New York flavor as attendees are treated to musical highlights of the Big Apple including a special best of Broadway show and a visit to Harlem's recently refurbished landmark, the Apollo Theatre.

Major names from both the broadcasting and record industries have been lined up for an information-packed three days of sessions. The 11th annual Forum opens Aug. 9 at New York's Americana Hotel and runs through Saturday (12).

The roots of radio will be explored by such veteran industry leaders as programming consultant Paul Drew and Kent Burkhart, president of Burkhart/Abrams & Associates.

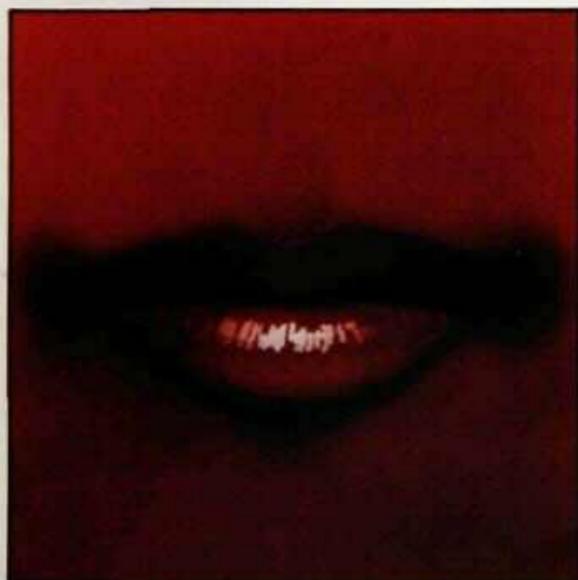
Record promotion will be thoroughly explored by such record promotion executives as Bob Sherwood of CBS, Charlie Minor of United Artists, Russ Thyret of Warner Bros., Harold Childs of A&M and Margo Knesz of RCA.

"On Air/Off Air Promotion—How To Make Your Station A Household Word," will be discussed by a panel led by Charter Broadcasting national program director Charley Lake. Giving their ideas at this panel will be Storer national promotion director Dale Pon, WXLO (99X) New York promotion director Betsy Bucken and promotion consultant Andy Erish.

"The Big Winners," the stations with the really big numbers, will be handled  
*(Continued on page 32)*



Bill Anderson's wide appeal is crossing over the U.S. with his burgeoning, chart climbing, smash single "I Can't Wait Any Longer" from his latest album "Love . . . & Other Sad Stories." Available on MCA Records and Tapes.  
*(Advertisement)*



FANDANGO's RCA LP, LAST KISS AFL1-2696—immediate AOR airplay: New England, New York, Phila., St. Louis, and reported as a "Southeast Regional Breakout" in Billboard's "Album Radio Action." New fans across the country from constant touring with the Charlie Daniels Band, Atlanta Rhythm Section, Outlaws and Mahogany Rush. Single and another national tour scheduled for July/August. "Last Kiss," the next step in Fandango's growing relationship with success.  
*(Advertisement)*



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*Cheryl Fadda*  
THE SINGER  
SHE IS ON CAPITOL RECORDS  
AND TAPES  
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The hot new Lp from the family who brought you "Hotline" and "Boogie Fever."

## The SYLVERS



**Forever Yours on Casablanca Record and FilmWorks**

Produced by The Sylvers with Al Ross and Bob Cullen for Century Entertainment Corporation.



# Philadelphia 1-Stop Tees Marketing Innovation

**Richman Bros. Aids 25 Music Retailers**

By JOHN SIPPEL

LOS ANGELES—Richman Bros. Records of Philadelphia, a major one-stop, is spearheading a marketing program geared to benefit its retail accounts.

Jerry Richman of Richman Bros. is coordinating advertising and merchandising campaigns to benefit 25 black-music-oriented retailer customers. In the first month, Valerie Kargher, ad chief for the firm, estimates that approximately \$15,000 to \$17,000 in advertising allowances supplied by labels has been spent to benefit these dealers in the Philadelphia and adjacent New Jersey and Delaware areas.

Richman estimates he started at the end of May with approximately a dozen dealers, who have swelled to 25 since the "Music Library Stores" program started. In their first formative meeting, dealers chose that name over "Musical Roots."

The ad kickoff was auspicious. The June 30 edition of the Philadelphia Daily News carried a black-and-white double truck which tagged 13 Philadelphia, five New Jersey and a single

Delaware black music retailer. CBS Records was represented with a page of current black music product albums, while Capitol's page pitched "Natalie Cole Live!"

In addition, Kargher is running approximately 90 60-second spots on WDAS/FM-AM and WCAU-FM weekly. Eight years a dealer in Philadelphia, Marvin Bunton of the two Sound City stores there has found "marvelous" response from the print advertising. Scoop Purcell of one of the largest stores, Ace Records, Trenton, N.J., finds the radio spots help him most.

"The Music Library Stores" innovation, perhaps the first time that a wholesaler has banded together accounts under a unified banner, will continue to run in full-page elements, Kargher says.

Richman points up the correlative value of the coordinated tagged advertising in bringing matched merchandising materials to these dealers, one of whom previously regularly received in-store displays.

Capitol provided Richman Bros. with not

only Cole point-of-purchase materials, but also Sun and Taste of Honey display goods. Richman says he was able to project a variety of display material to the "Music Library" stores, up to a neon light window Cole piece.

CBS Records has put all retailers cooperating in "Music Library" on its computer-pak program, which automatically ships designated merchandising items to dealers, Richman adds.

Other dealers involved in the pioneering attempt to provide marketing assistance to independent dealers include: Sonny Giddiens, Sonny's; Julius Monk, Monk's; Glenn Williams, Gold's; Al's Record Hut, Al Richardson; Ray's, Ray Macklin; Boo's, three stores, Gary Lamar; Paul & Peter's Mini Mall, Peter Del-Borello; Paramount, two stores, Edward Collick; and Turntable, whose owner could not be identified, all of Philadelphia; Curt's Curtis Barger, Kennett Square, Pa.; Bill Scott's, Bill Scott and Diamond Records, three stores, Tommy Banks, all of Camden, N.J.; Zodiacs.

(Continued on page 110)

# Jimmy's Files Its New Plan For Creditors

By ROBERT ROTH

NEW YORK—A major step in the payment of creditors of Jimmy's Music World was taken last week with the filing of the firm's Chapter XI plan of arrangement.

Jimmy's made history in the music industry as the catalyst of a price war among New York retailers by instituting \$2.99 lowball specials on \$6.98 product.

But as patrons frequently only purchased the reduced priced merchandise, the firm experienced increased fiscal problems and on Aug. 12, 1977 threw in the towel with a petition to the U.S. District Court "for relief in accordance with Chapter XI of the Bankruptcy Act."

Of the multi-million dollars in liabilities and several hundred creditors, one claim is secured. The Bank of Commerce is slated to receive the entire \$1,858,927.63 it is owed as sole secured creditor. CBS, owed about \$1.8 million, and WEA, about \$1.3 million are not as lucky.

Terms of the proposed plan are essentially the same as those disclosed in U.S. Bankruptcy Court here last April (Billboard, April 22, 1978).

General creditors, who are all the creditors except the Bank of Commerce, will have two options. Although creditors may elect either,

(Continued on page 110)



Billboard photo by Mitchell Canoff

**CHICAGO STYLE**—Blues great Muddy Waters is joined onstage at Chicago's Quiet Night by Rolling Stones Mick Jagger and Keith Richards. It was one of several appearances the Stones made in Chicago blues clubs during their recent stay in the Windy City.

# Disco DJ Union Seeks 1,000 Members

By ALAN PENCHANSKY

CHICAGO—The International Union of Programmers and Technicians has begun a drive to recruit 1,000 disco deejays by the end of September in an effort to establish itself as the first labor league of disco spinners.

The group, which expects eventually to strengthen itself with AFL-CIO ties, needs between 500 and 1,000 members to become part of that giant labor organization, organizers reveal.

"When we have the numerical strength then we'll be affiliated with

them," Rocky Jones announced here after a meeting at which two AFL-CIO representatives were present.

Jones, acting president of the spinners union, revealed that ties to AFTRA, the radio/tv performers guild, also are being explored.

The meeting Monday (10) at the Galaxy disco, was the third union gathering since the group began recruiting here in June. Approximately 60 deejays were involved.

According to Jones, 300 membership applications have been received

(Continued on page 50)

# Artists' Needs Vital, A&M Chief Asserts

By ED HARRISON

LOS ANGELES—Gil Friesen, president of A&M Records, emphasized the label's commitment to serving the needs of its artists, a philosophy he says "is in full force," in his opening remarks at the label's national convention at the Beverly Wilshire Hotel here last week. In attendance during the six days (11-16) were 150 persons from A&M's sales and promotion staffs, as well as representatives from A&M Canada, A&M England and the label's international staff, in addition to staffers from the home office.

In marked contrast to Friesen's pun-laden address the year before, this one, titled "A Sense Of Where You Are," was delivered in a comparatively non-joking manner.

"We are what we have always been. An artist-oriented company sensitive to the needs and desires of the artists we represent," said Friesen. "We listen to our artists and

(Continued on page 103)

# TV & RADIO AD USAGE OF POP HITS UP

By PAUL GREIN

LOS ANGELES—Important pop copyrights by such respected writers as Carole King and the Beach Boys are finding their way in increasing numbers into national tv and radio ad spots.

For the ad agency and product manufacturer, an established copyright is a proven commodity which reduces guesswork; for the composer-artist a commercial means his song and style are being played on the radio even in the dry spells between hits.

"The output of copyrights of well-known tunes in commercials is tremendous," exclaims Alan Finell, di-

(Continued on page 96)

# Politics & Music Get Along Fine At Atlanta Event

By GERRY WOOD

ATLANTA—Politics and music came together in the Georgia capitol Tuesday (11) as Gov. George Busbee and NARAS sponsored a special awards ceremony for three platinum acts.

Making a strong move to coordinate efforts to boost the Georgia music industry, the function brought together a broad spectrum of music and government figures.

More than honoring the three acts that recently earned platinum LPs—the Atlanta Rhythm Section, Brick and the Marshall Tucker Band—the ceremony once again linked Macon with Atlanta by drawing such leaders as Phil Walden, president of Capricorn Records, and Bill Lowery, Atlanta's long-time music business king.

Some 220 persons attended the event held in the Garden Room in Georgia Plaza Park, in the shadow of the gold-domed capitol building. Besides the NARAS board members, the two-hour function was attended by representatives of the Georgia Dept. of Industry and Trade and members of the newly created Music Industry Advisory Committee which advises and assists in promoting all segments of the Georgia music recording industry.

The state of the Georgia music business—sometimes waxing, sometimes waning—appears to be headed

(Continued on page 80)

# RSO Ships Triple Platinum For 'Pepper' Soundtrack LP

LOS ANGELES—RSO Records is shipping three million units of the original motion picture soundtrack of "Sgt. Pepper's Lonely Heart's Club Band," making it the first reported two-record set to ship triple platinum.

According to Mitch Huffman, national sales manager, Handleman placed its largest single order for any album in the firm's history, with the initial order totaling 625,000 units. This marks the first time that one order will qualify an album for gold certification.

Caldor, the New England-based retail chain, placed an initial order of 20,000 units, while the Wherehouse chain ordered 125,000 units. In addition, Mel Da Kroob, RSO Records West Coast regional marketing, and Pete Jones of Polygram

received orders from three major Midwest racks totaling more than one million units, they claim.

In support of "Sgt. Pepper," RSO is mounting an extensive and elaborate merchandising, marketing and publicity campaign with more than \$1 million committed to multimedia advertising.

RSO has prepared special mobiles, posters, browser boxes and other in-store material.

As with "Saturday Night Fever," trailers for the soundtrack will be shown in more than 2,000 theatres once the film is nationally released July 21.

Pocket Books has released two books about "Sgt. Pepper;" one, a novelization of the film by screenplay writer Henry Edwards, and the

other, "The Official Sgt. Pepper's Lonely Hearts Club Band Scrapbook," co-authored by Robert Stigwood and Dee Anthony.

Pocket Books and RSO Records are joining forces to share merchandising tools to guarantee maximum exposure of the film and books. Record display materials, albums and other promotional items are being distributed to Pocket Books' local sales force nationwide while record and browser boxes, posters and mobiles will be displayed in every outlet where books and records are sold.

A week-long series is planned for this week (16), marking the beginning of the "pepperization" of the U.S. The film will be sneak previewed in 50 major markets. In Los

Angeles, a special weekend was set (15-16) which included special screenings, informal brunch with members of the cast and a press conference with the Bee Gees, Robert Stigwood and Dee Anthony (17). Elaborate premiers are scheduled for Los Angeles and New York.

The soundtrack features new performances of 29 songs in the Beatles catalog, produced and arranged by George Martin.

The film stars Peter Frampton, the Bee Gees, Frankie Howerd, Paul Nicholas and Donald Pleasance, with special guest appearances by Aerosmith, Alice Cooper, Earth, Wind & Fire, Steve Martin, Billy Preston, Stargard, George Burns as Mr. Kite, Sandy Farina and Dianne Steinberg.

# SHOW ALBUMS *B'way Theatre Slump Doesn't Affect Original Cast LP Action*

By RADCLIFFE JOE

NEW YORK—Record retailers in the New York Times Square area selling original cast LPs are not yet affected by the seasonal summer dip in ticket sales to Broadway shows.

As is the trend in the summer months, when many theatregoing New Yorkers leave the city, Broadway boxoffice receipts have showed a steady decline over the past three weeks. This has been further aggravated by the closing of a number of shows including Liza Minnelli's "The Act," Carol Channing's "Hello Dolly" and "Working," the much-touted Stephen Schwartz musical.

Of the remaining shows only such biggies as "Ain't Misbehavin'," "On The Twentieth Century," and "Dancin'," along with last year's "Annie," and 1975's "A Chorus Line" are selling out.

Even "The King & I" with Yul Brynner, which had been a steady draw, slipped badly last week, and "Runaways," "Timbuktu" and "The Wiz," are hanging in there.

George Levy, of Sam Goody, states that because of the trickle of original cast albums released this year, it is difficult to tell whether sales in this category of music have slipped. "If there is any slippage it is hardly noticeable," he states.

Levy's observation is endorsed by Eliot Mavura of Discomat and spokespersons for Colony Records.

One of the reasons for the slow release of new original cast albums has been the record labels' cautious approach to picking up recording rights.

Columbia Records has the rights to "Working" and "Runaways," but it has so far released neither. The music to "Working" may probably never see the light of day, because the show died a premature death at the boxoffice; "Runaways," once considered to be a hot property, has not exactly been sweeping audiences off their feet. It is also not known whether an original cast album will be released on "Timbuktu."

"Dancin'" has been a huge success at the boxoffice, but the show utilizes little, if any, original music, and although the producers have not ruled out the possibility of some sort of an album, necessary clearances could be a hindrance.

The only new albums which can definitely be expected are "Best Little Whorehouse In Texas," which opened off Broadway to outstanding audience acclaim and recently moved to Broadway, and "Ain't Misbehavin'," the multi-award winning musical celebration of Fats Waller's music.

Meanwhile, Irving Cheskin, executive director of the League of New York Theatres and Producers, is not overly concerned by the slide at the boxoffice. He states that compared

with the slump of five or six years ago it is minuscule.

He also puts forward the theory that the slip in gross receipts may not be due to any major falloff in attendance, but to the fact that more and more people are taking advantage of half-price ticket offers and

special theatre/hotel package deals.

He confirms that June, July and August are usually slow periods in the theatre district. "But," he stresses, "in the past two years we have made a remarkable recovery, and really have nothing to complain about."



HAMILTON'S DAY—Hamilton Bohanan signs copies of his new Mercury LP "Summertime Groove" at a disco party in New York.

## GRANT FUNDS WANING Wider Anthology Spread Explored By New World

By IS HOROWITZ

NEW YORK—As its original mandate under a \$4 million grant from the Rockefeller Foundation winds down, New World Records will seek wider distribution of its 100-LP anthology of American music and additional records still to be produced.

Subdistribution deals being explored are aimed at expanding market scope via pacts with mail-order firms, educational specialists and foreign licensees to complement its current arrangement with Peters International for retailer sales.

By fall, all 100 disks in its basic library will have been sent gratis to 7,000 educational institutions around the world, the prime beneficiaries of the foundation's largesse. Another 1,500 complete sets are going to a secondary list of non-profit institutions and libraries at a "service charge" of \$195 per anthology.

Revenues from the latter source and retail sales through Peters, to be supplemented by a fund-raising campaign, will provide the resources for continuation of the New World program.

From all sources the label expects to have "several hundred thousand dollars" on hand in its operational

fund at the end of the year, a spokesman estimates.

A reduced staff under the direction of Herman Krawitz, New World president, will continue to produce new product in line with the label's commitment to American music. About 16 LPs are planned for 1979, to sell to non-profit institutions at \$5.98, and to the general consumer market at a suggested list of \$8.98. Free distribution will be discontinued.

Now under consideration is for-  
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### PIANIST OUT OF OBSCURITY

## CBS Project: Will Issue Nyiregyhazi

NEW YORK—CBS has resumed its promotional countdown in support of the launch before month's end of its long-heralded but stalled Ervin Nyiregyhazi album.

Last week, initialing by CBS was all that remained to fix a release agreement between the label and International Piano Archives, which had already signed the document. Terms of the pact had earlier been approved by the Ford Foundation, which had provided the \$38,000 grant enabling International Piano Archives to produce the recordings.

The album, capping the return to

prominence of the 75-year-old pianist after more than a half century of obscurity, was originally scheduled for release in June.

However, the two-record package of Liszt performances was held up pending resolution of an expense claim against the foundation by Archives president Gregor Benko, and the latter's charge that initial negotiations with CBS had been entered into without his authorization (Billboard, June 17, 1978).

Meanwhile, a publicity bonanza on Nyiregyhazi, including a feature  
(Continued on page 76)

## Executive Turntable

Ellis Kern elected president of Ivy Hill Communications Inc. and its affiliates Ivy Hill Packaging and Ivy Hill Graphics, New York. Kern joined Ivy Hill in 1965 and has served as executive vice president since 1972. Lewis Glick continues as chairman of the board, while Murray Gordon assumes the position of vice chairman of the board. ... Brigitta Lieberson, widow of the late



Kern

Goddard Lieberson, appointed music consultant and producer at CBS Records, New York. She will work in classical, Broadway theatre and special areas, reporting to CBS Records Division president Bruce Lundvall. ... William "Bunky" Sheppard named vice president of 20th Century-Fox Records, Los Angeles. Most recently he was with CTI and before that vice president of r&b promotion at Motown. At the same time, Harvey Bruce



Sheppard

has been named director of a&r for the label. Prior to joining, Bruce was director of a&r at Ariola Records. ... R.A. Harlan, former ABC Record & Tape Sales and Handleman rack executive who founded Sound Distributing, independent label distributorship, Seattle, early in 1978 has left that operation as its president. At present, Ed Richter, Seattle distribution veteran and second in



Levy

command, has taken over. Harlan has no definite plans. Sound opened a one-stop four months ago which continues under Richter's leadership. ... Jay Levy appointed artist relations coordinator for the Robert Stigwood Organization. He will be located at RSO Records Los Angeles office and previously worked for two years in New York at the headquarters of the Robert Stigwood Group of companies as executive assistant to Fred-



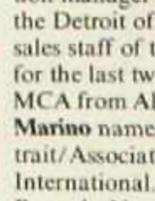
Timmons

ric B. Gershon, president of the worldwide group. ... Suzanne Frank named director of a&r administration for Casablanca Record and FilmWorks, Los Angeles. Prior to joining the company, she was a principal in Smith and Frank Management, a production/management/publishing firm. ... Russell Timmons upped to director, progressive a&r, Epic Records, New York. He was formerly black music marketing manager for the Western region. ... Bill Valenziano appointed West Coast regional marketing director for Arista Records, Los Angeles. He is a former marketing executive with 20th Century-Fox Records and Island Records. ... John Messina named director, consumer panel research, CBS Records, New York. He had been manager of inventory planning and forecasting. ... Gerry Smallwood promoted to associate director, national promotion, Epic Records, New York, reporting directly to Jim Jeffries. He had been local promotion manager in Chicago for the label and worked in similar capacities for Arista and Elektra/Asylum prior to joining CBS last year. ... Garry Tanner named national album promotion director at Capricorn Records, Macon, while Danny White is upped to Southwest regional promotion manager. ... Bill Williams resigns as head of operations for Elektra Records, Nashville, and will be pursuing a management career as part of DVC, Inc. ... Dick Wingate named associate director, East Coast product management, Columbia Records, New York. He was a product manager. Wingate has worked for WPLR-FM in Connecticut and Janus Records. ... Marc Leber appointed manager, professional services, in the New York office of April-Blackwood Publishing. He was assistant to jazz impresario George Wein. ... Jan Winter tagged manager, media, West Coast, for CBS Records, Los Angeles, where she will represent Gotham Advertising, the label's in-house agency. ... John Czosnyka named manager, custom merchandising, CBS Records, New York.



Smallwood

He joined CBS as a dealer inventory clerk in 1975. ... Ruth Carson now product manager, East Coast, Epic/Portrait/Associated Labels, New York. She was formerly black music marketing rep for WEA in Los Angeles. Cheryl Machat also named associate product manager, East Coast, Epic/Portrait/Associated Labels, New York. ... Pete Mazzetta appointed Chicago promotion director for Ariola in that city. Prior to joining, he had been a regional promotion director for Capricorn Records. ... Mark Allan tabbed as licensor/liason for Pickwick Records on the West Coast and will base at Pickwick's Los Angeles offices. ... Jim Saltzman upped to Los Angeles promotion manager for MCA Records, Los Angeles. Prior to the position, he held a regional marketing manager slot at Warner Bros. and was national promotion manager for United Artists. Rod Culp also promoted to sales manager for the Detroit office of MCA Records in that city while Janis Langeley joins the sales staff of the label in New Orleans. Culp, a salesman in the Detroit office for the last two years, came to MCA from Korvettes while Langeley comes to MCA from All South Distributors where she was product coordinator. ... Lois Marino named manager, East Coast press and public information, Epic/Portrait/Associated Labels in New York. She was a publicist with CBS Records International. ... David Spiwack named creative services copy chief for Arista Records, New York. He had been an advertising copywriter with the label. ... Horace Burrell now tour publicist for special markets, Atlantic Records, New York. He was publicity services assistant. ... David L. Wulfsohn is named new Midwest sales manager for Peter Pan Records, New York. He was formerly with MCA Records. ... Martin Merle named to head press relations for London Records pop product in New York. ... George Hornfeck new as assistant national sales manager, London Records, New York. He will continue to serve as export manager. ... Jim Trombetta named editorial services manager for the publicity department at Elektra/Asylum Records. Most recently he was editor of Beverly Hills magazine and Celebrity Sports and a West Coast editor of Crawdaddy.



Mazzetta

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Lieberson



Bruce



Frank

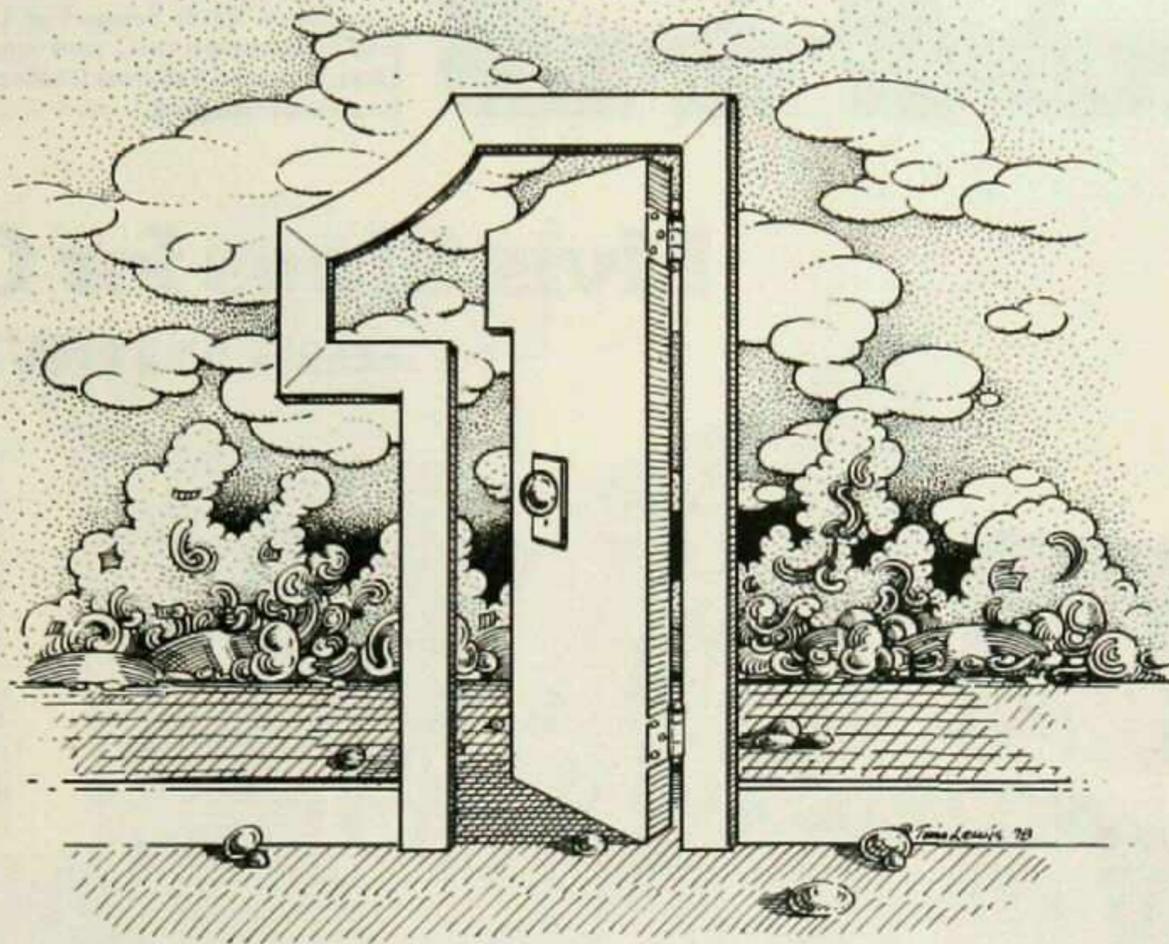


Valenziano



Tanner

# TEDDY'S HIT SINGLE HAS ARRIVED.



"Close the Door,"  
the new single by Teddy Pendergrass,  
made it to number one  
on the R&B charts in record time.  
But it hasn't stopped there.  
Now, the song is crossing over. Fast.  
Which is going to please a  
lot of people who've been waiting  
for Teddy's return.  
The single from the album  
with the largest advance order in  
the history of Philadelphia International  
Records and Tapes.

## "CLOSE THE DOOR!"

"Life Is a Song Worth Singing."  
By Teddy Pendergrass.

Z58 3648

Distributed by CBS Records  
"Close the Door" produced by Kenneth Gamble and Leon Huff.



# ALWAYS ELVIS

August 16, 1978 marks the first anniversary of the death of Elvis Presley. Commemoration will be made through an extensive campaign that reflects the strong and enduring quality of Elvis' music through his catalog, the release of a new album "Elvis Sings For Children and Grownups too," and a special **Elvis Limited Edition Collectors' Series of Singles**.

## Elvis Sings for Children and Grownups too!



The low list price of \$5.98 and special packaging features, make this album especially attractive for gift giving. The album is a full color double fold package with lyrics on the liner and an inserted card that detaches for personalized messages and greetings.

(Let Me Be Your) Teddy Bear - Wooden Heart - Five Sleepyheads - Puppet on a String - Angel - Old MacDonald - How Would You Like to Be - Cotton Candy Land - Old Shep - Big Boots - Have a Happy

## Elvis Collectors' Series Limited Edition

- ★ 30 of Elvis' biggest hit singles, compiled on 15 records—each in its own full color sleeve.
- ★ These 15 specially-produced discs come in their own pre-pak box which lists all of the titles on the outside.
- ★ 6 pre-paks are enclosed in a self-displaying shipping carton convenient for countertop display.
- ★ Streamers are available to announce "Limited Edition Collectors' Series."

**Includes:** "Hound Dog"/"Don't Be Cruel" - "In The Ghetto"/"Any Day Now" - "Jailhouse Rock"/"Treat Me Nice" - "Can't Help Falling in Love"/"Rock-A-Hula Baby" - "Suspicious Minds"/"You'll Think of Me" - "Are You Lonesome To-night"/"I Gotta Know" - "Heartbreak Hotel"/"I Was the One" - "All Shook Up"/"That's When Your Heartaches Begin" - "Blue Suede Shoes"/"Tutti Frutti" - "Anyway You Want Me (That's How I Will Be)"/"Love Me Tender" - "Loving You"/"(Let Me Be Your) Teddy Bear" - "It's Now or Never"/"A Mess of Blues" - "Return to Sender"/"Where Do You Come From" - "I Got Stung"/"One Night" - "Crying in the Chapel"/"I Believe in the Man in the Sky"



# MERCHANDISING:

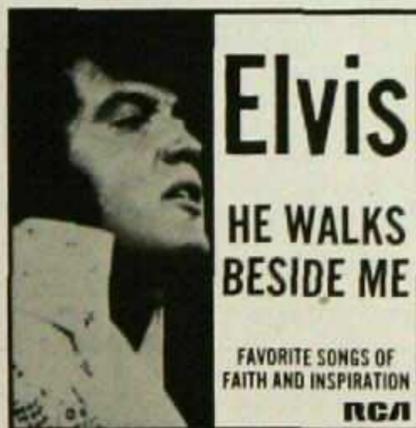
- \*Catalog poster showing the new album and the entire catalog
- \*200-record dump (with header card)
- \*Streamer announcing Elvis headquarters for participating dealers
- \*2 TV spots (new album and catalog)
- \*Streamer announcing Elvis' Limited Edition singles pre-pak (30 hit titles, 15 hit records in full-color sleeves)
- \*22" x 22" poster blowup of the "Children's" album cover
- \*2 Radio spots (new album and catalog)
- \*Extensive, nationwide advertising campaign including television, radio flights, newspaper and magazine advertising
- \*Merchandising and marketing kit



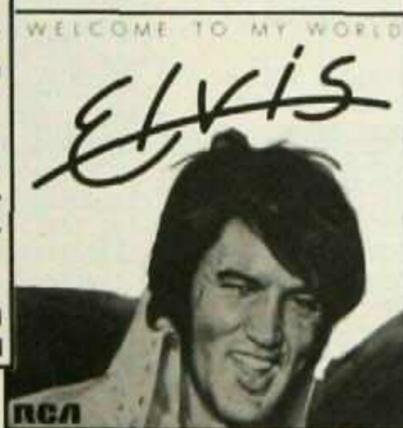
## Highlights of the Elvis Promotion during Aug. & Sept....

- \*August 13, an ABC Radio Network Special which features the voice of Priscilla Presley.
- \*September 1-10, the First Annual Elvis Fan Summer Festival at the Las Vegas Hilton.
- \*A multitude of radio specials and news events will take place in August.
- \*Various contests and promotions will be held.

## CURRENT BEST SELLERS



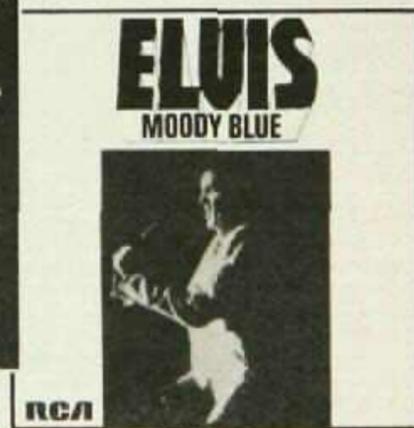
AFL1-2772



AFL1-2274



APL2-2587



AFL1-2428



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Vol. 90 No. 29



U.S. Session: Bruce Lundvall, CBS Records Division president, introduces the 11-man Irakere group to the studio audience during a recording session for the group at CBS' 30th St. Studio in New York.

## Irakere Band Records Fusion LP CBS Wraps Up 9 Tunes By Cubans For Autumn

By ROMAN KOZAK

NEW YORK—Irakere will be the first Cuban artists since the Communist takeover of that nation to have recorded product released here by a U.S. company following a recording session for Columbia Records.

As per U.S. law, royalties earned from the album will be placed in a fund to support a cultural exchange program bringing Cuban artists to the U.S. The existing U.S. embargo on trade with Cuba prohibits any funds going to the island. Hence the royalties earned by Irakere from U.S. sales will remain in the U.S. and pay for the artists visiting here.

The U.S. debut LP for the group is expected in the fall. The initial recording session took place at Columbia's 30th St. studio before an invited audience July 5. Bert DeCoteaux, a Columbia staff a&r man, produced the LP.

The studio appearance followed Irakere's debut performance at Carnegie Hall at the recent Newport Jazz Festival. The band is scheduled

to play at the Cellar Door in Washington, D.C., Friday (14) and will appear at the CBS convention in Los Angeles next Tuesday morning (25).

The recording arrangement was worked out with members of the Cuban government, members of the Agency for Cuban Artists (Cubar-tista) and the Cuban record company Egrem.

CBS is meanwhile moving ahead with plans for a music festival in

Cuba, scheduled for sometime early next year, not this summer as had been earlier mentioned. There is strong television interest in the project, CBS reports, and the concerts at the festival may be broadcast here.

CBS first opened the doors to the Cuban music scene last April when Bruce Lundvall, CBS Records Division president, along with Don Ellis, Columbia vice president of national

(Continued on page 10)

## CBS Triumvirate Bows At L.A. Convention Of 1,400

NEW YORK—More than 1,400 delegates will be able to have a firsthand look at the new triumvirate running the day-to-day affairs of CBS Records when the company opens its annual convention at the Century Plaza Hotel in Los Angeles Sunday (23).

The convention will bring together CBS executives from all over the country representing Columbia Records, Epic Records, Portrait Records and the Associated Labels, as well as CBS Records International with 350 representatives from 32 countries.

The convention will be the first companywide meeting since the recent restructuring of the top jobs in CBS which has Jack Craig, senior vice president and general manager, Columbia Records; Paul Smith, senior vice president and general manager, marketing, CBS Records; and Don Dempsey, senior vice president and general manager, Epic, Portrait and Associated Labels, guiding affairs of the company under the overall direction of Bruce Lundvall, president of the CBS Records Division.

Smith will be the chairman of the convention, and will work with Craig and Dempsey in the planning and execution of the six days of addresses, meetings, seminars, product presentations, workshops and artists' performances. A prime thrust in these will be to inform the CBS field staff of the areas of responsibility under the new restructuring.

The convention will include meetings covering all phases of the CBS Records operation both domestically and internationally. Columbia, Epic, Portrait, the Associated Labels and Columbia International will all have their individual label meetings, and there will be other seminars, workshops and private meetings on a&r, promotion, sales, marketing, black music marketing, merchandising, publicity and operations.

There will also be product presentations of 74 upcoming CBS album releases. Highlighting the convention will be five nightly banquet

(Continued on page 9)

## Letters To The Editor

Dear Sirs:

I was disappointed to note that your June 24 front page article on the spring Arbitron in New York failed to mention the significant ratings gains made by WRVR.

Our crossover jazz format is targeted towards men 25-34, and WRVR is positioned as an alternative to WBLS and the various album rock formats in the market.

This book, our 12+ share jumped from 1.1 to 1.6, topping three of the five AOR formats. Our share in men 25-34 was 6.1, ranking us number 4 in the market, ahead of all AOR formats.

Overall, WRVR had a 23% increase in cumulative audience and a 49% in average quarter hours.

Although it's difficult for a p.d. to be objective about a format which he has been nurturing for nearly two years, I believe the emergence of jazz radio into the mass appeal spectrum is a significant development. And many of the most respected names in the business agree that it's a "format to watch" over the next five years.

But it's hard "to watch" when the trade press ignores it.

Dennis Waters,  
Program Director, WRVR,  
New York

Dear Sir:

A couple of errors in your article

headlined "Bridgeport Stations Drive Their N.Y. Competition Out" in the July 1 issue. . . . After several down books Top 40 WAVZ, New Haven has climbed back to a 10.2 share. However, that 10.3 you referred to occurred two years ago, not last year; I inherited a loser in February 1977 after management replaced three program directors in four months.

Then I turned it back into a winner (as it had been under the consultancy of Paul Drew). Management never decided to change the whole on-air lineup; through attrition, a normal evolution, and those p.d. replacements, we happen to have a different staff than existed two years ago here.

Pete Salant,  
Program Director, 13/WAVZ,  
New Haven, Conn.

Dear Sir:

Billboard a few weeks ago carried a story that related to Don Imus forsaking New York for a television show.

One portion of your story credited Jack Thayer with bringing Imus to WNBC Radio, New York. Not so. Thayer was with Nationwide in Columbus, I contacted, negotiated and brought Imus to the "Big Apple."

Perry B. Bascom,  
former general manager, WNBC,  
New York

# You don't have to wait for the next Gerry Rafferty album.



Before "Baker Street" made Gerry's name a household word, you first heard him with Joe Egan on the Stealers Wheel classic, "Stuck In The Middle With You." Now, all the best of Stealers Wheel is on one album. Besides the title song, there's "Star," "You Put Something Better Inside Of Me," "Found My Way To You," and eight more. An album of classic songs that sound as fresh today as they did on the first day of their release.

GERRY RAFFERTY / JOE EGAN  
THE BEST OF STEALERS WHEEL  
STUCK IN THE MIDDLE WITH YOU



**"Stuck In The Middle  
With You"** SP-1708  
THE BEST OF  
STEALERS WHEEL  
**Gerry Rafferty  
and Joe Egan**

The producers are Leiber & Stoller  
and Mentor Williams



ON A&M RECORDS & TAPES

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# RCA Records' Earnings Triple In Second Quarter

NEW YORK—RCA Records' second quarter report reveals the label's earnings tripled on a 40% gain in worldwide sales.

Its parent corporation reported its best quarter in history with net profits totaling \$78.3 million, compared to the same period last year when RCA Corp. reportedly earned \$70.1 million. Revenues are up to \$1,610,000,000 over last year's \$1,430,000,000. Figures for the record division are not broken out.

RCA's income for the first six months of 1978 is \$133,200,000 on revenues of \$3,120,000,000. Last year in the same period, the company earned \$118,600,000 on reve-

nuces of \$2,800,000,000 resulting in a 12% increase in earnings with the gross up 11%.

RCA Global Communications, which provides international services has also increased its profits despite a strike of nearly eight weeks.

On the other hand, the company expects NBC's earnings to be down for 1978 as a whole. "But the shortfall should be more than offset by the rest of RCA," says Edgar H. Griffiths, RCA's chairman.

"NBC's management under Fred Silverman is energetically coming to grips with the challenge of restoring long-range profit growth," he adds.

# Canada's Cap-EMI Posts 46% Sales Boost On Year

By DAVID FARRELL

TORONTO—Canada's Capitol Records-EMI retail division reports a 46% increase in gross sales for its fiscal year ending June 30.

Brian Josling, vice president and general manager of the company's Sherman and Mister Sound retail outlets, says that the division has a strong commitment to major expansion in Canada.

At present, Capitol operates 37 retail stores in Canada: nine in Alberta, 13 in Ontario and 15 in Quebec. The 38th store is to be opened in August in a downtown Montreal plaza location and Josling expects it to be a lucrative outlet.

As is the general practice in Canada, Josling cannot divulge specific

figures, but he indicates that profits were "substantially ahead" of 1976 figures in the retail division.

He attributes part of the growth to the opening of seven new stores in the past year, but says that dramatic turnover gains in existing locations is an equal factor in the 46% gain.

The Sherman's and Mister Sound chain is the third largest in Canada by store count and has undergone extensive expansion in the past four years. While the number of stores has almost doubled, the chain has radically changed its profile in the marketplace from a "general" type record outlet, to a sophisticated rock and pop record and tape chain.

(Continued on page 16)

# CBS Posts 15% Jump

NEW YORK—The CBS Records Group posted a 15% revenue increase in the second quarter of 1978 over the second quarter of the previous year, contributing to CBS Inc.'s new records in revenues, earnings and earnings per share for the second quarter and the first half.

However, "costs also increased at a rate greater than revenues in the Records Group, partly caused by a strike at one of the major domestic manufacturing plants" in Pitman, N.J., according to CBS Inc.

Second quarter CBS Inc. earnings per share for 1978 are \$2.14, an increase of 10% over the \$1.95 reported a year earlier. Second quarter net income is \$59.3 million on revenues of \$751.8 million, a gain of 8% over the 1977 second quarter net income of \$54.9 million, and an increase of 13% over 1977 second quarter revenues of \$665.5 million.

Earnings per share for the first half of 1978 are \$3.36 compared with \$3.11 for the first half of 1977, an increase of 8%. First half 1978 net income is \$93.1 million on revenues of \$1.50 billion. These figures represent a 6% increase over 1977 first half net income of \$87.9 million and a gain of 14% over 1977 first half revenues of \$1.31 billion.

The CBS/Columbia Group enjoyed a 26% revenue gain in the quarter attributed to strong increases in the Columbia House, musical instruments and retail store divisions.

All the figures for 1978 are estimates and subject to year-end audit, says CBS.

# Market Quotations

As of closing, July 13, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
53	34%	ABC	8	99	48	47 1/2	47 1/2	-
43	34%	American Can	7	42	42	42	42	Unch.
17 1/2	9%	Ampex	12	189	14 1/2	14 1/2	14 1/2	-
4	2%	Automatic Radio	-	31	3	2 1/2	2 1/2	Unch.
26 1/2	22	Beatrice Foods	10	300	25	24 1/2	24 1/2	-
58 1/2	43 1/2	CBS	8	126	54 1/2	53 1/2	53 1/2	-
22	13%	Columbia Pictures	5	545	21 1/2	21	21 1/2	+
14 1/2	8 1/2	Craig Corp.	4	66	12 1/2	12 1/2	12 1/2	+
45 1/2	31 1/2	Disney, Walt	15	380	40 1/2	40 1/2	40 1/2	-
3 1/2	2 1/2	EMI	6	33	2 1/2	2 1/2	2 1/2	Unch.
19 1/2	8 1/2	Gates Learjet	8	40	18 1/2	18	18 1/2	+
15 1/2	11	Gulf + Western	5	368	14	13 1/2	13 1/2	Unch.
15 1/2	9 1/2	Handleman	8	59	14 1/2	14 1/2	14 1/2	-
6 1/2	3	K-tel	13	4	5 1/2	5 1/2	5 1/2	+
6 1/2	3	Lafayette Radio	-	82	3 1/2	3 1/2	3 1/2	Unch.
37 1/2	22 1/2	Matsushita Electronics	11	19	36 1/2	36 1/2	36 1/2	-
56 1/2	32 1/2	MCA	9	222	50	49 1/2	49 1/2	Unch.
49 1/2	26 1/2	Motorola	8	112	40	39 1/2	39 1/2	Unch.
58	43	3M	15	660	57 1/2	56 1/2	57 1/2	+
51 1/2	35	Motorola	13	274	47 1/2	46 1/2	47 1/2	+
29 1/2	24 1/2	North American Philips	6	12	27 1/2	27 1/2	27 1/2	Unch.
18	10	Pioneer Electronics	13	1	17 1/2	17 1/2	17 1/2	Unch.
30 1/2	6 1/2	Playboy	44	1075	21 1/2	19 1/2	20 1/2	- 1/2
30 1/2	22 1/2	RCA	8	1260	26 1/2	26 1/2	26 1/2	- 1/2
8 1/2	6 1/2	Sony	17	217	8 1/2	8 1/2	8 1/2	Unch.
13 1/2	9 1/2	Superscope	-	34	9 1/2	9 1/2	9 1/2	Unch.
26	14 1/2	Tandy	9	488	23 1/2	22 1/2	23 1/2	Unch.
9 1/2	5 1/2	Telecor	7	330	9 1/2	8 1/2	9 1/2	+
6 1/2	2 1/2	Telex	16	81	5 1/2	5 1/2	5 1/2	+
3	1 1/2	Tenna	-	10	2 1/2	2 1/2	2 1/2	- 1/2
16 1/2	12 1/2	Transamerica	6	276	15 1/2	15 1/2	15 1/2	- 1/2
40 1/2	20 1/2	20th Century	4	110	37 1/2	36 1/2	37 1/2	Unch.
45	29 1/2	Warner Communications	8	90	44	43 1/2	43 1/2	- 1/2
17 1/2	11 1/2	Zenith	-	66	14 1/2	14 1/2	14 1/2	+

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	-	-	2 1/2	3 1/2	Koss Corp.	20	22	6 1/2	8 1/2
Electrosound Group	-	-	3	3 1/2	Kustom Elec.	-	10	3	3 1/2
First Artists Prod.	6	57	5 1/2	5 1/2	M. Josephson	8	15	15	15 1/2
GRT	-	71	1 1/2	2 1/2	Orrox Corp.	-	55	3 1/2	3 5/8
Integrity Ent.	8	64	3 1/2	3 1/2	Recoton	8	-	4 1/2	5 1/2
					Schwartz Bros.	4	-	-	2 1/2

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# GEMA \$ Up In Germany

By WOLFGANG SPAHR

MUNICH—German copyright society GEMA shows an increase of \$6 million in income last year, receiving almost \$176 million, compared with around \$170 million for 1976.

GEMA received \$1.8 million more from broadcasting stations in 1977. Radio Luxembourg accounted for an extra \$150,000, and Radio Europe Number One produced additional income of nearly \$500,000.

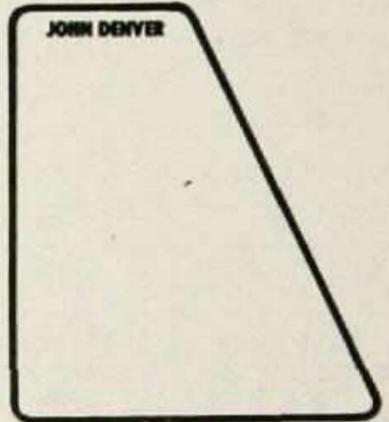
The increase from record industry sources totaled \$5.5 million, or an 8.7% increase from tapes, the increase was a remarkable 12.2% increase, or \$500,000 over the previous year. Proceeds from abroad for performing, reproduction and broadcasting rights increased by 7.6% or \$500,000, and by \$600,000, or 11.6% from mechanical rights.

A rough breakdown of how GEMA income from foreign countries has risen over the years shows: 1973, \$8 million; 1974, \$11 million; 1975, \$12 million; 1976, \$11.5 million; and 1977, \$13 million.

GEMA payments to foreign countries also show consistent increases: 1973, \$16 million; 1974, \$18 million; 1975, \$19 million; 1976, \$20 million; 1977, \$22 million.

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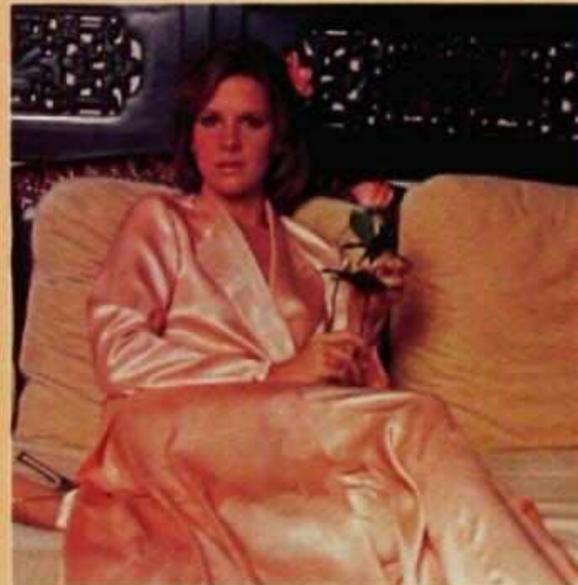
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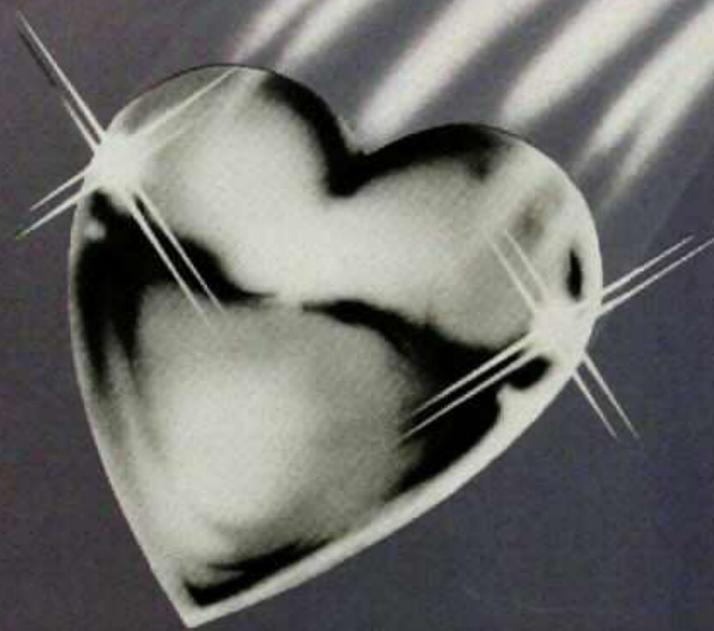
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# RCA Bows Elvis Film Song LP

LOS ANGELES—RCA is releasing a new Elvis Presley album entitled "Elvis Sings For Children (And Grownups Too)" together with a limited edition, special pre-pak set of 15 single records containing 30 of Presley's all time hits.

Coinciding with the simultaneous release, RCA is declaring August Elvis Month and will support the product with a wide advertising and in-store merchandising aid campaign.

The new album contains songs selected by Col. Tom Parker and with the exception of "Old Shep" all of

the tunes are from several of the singer's motion pictures.

Two of the songs from the LP "Teddy Bear" backed by "Puppet On A String," have already been released as a single. The LP is specially priced at \$5.98.

The singles in the Elvis Collectors' Series Limited Edition PrePak are 30 of Presley's biggest hit songs, on 15 records, each in its own full-color sleeve. They specially priced produced disks at \$15.98 come in their own pre-pak box which lists all the titles on the outside.

# 'Grease' To Hypo Hype

By ADAM WHITE

NEW YORK—RSO Records is set to move into the second phase of its promotion for the "Grease" soundtrack album, following the movie's giant opening boxoffice take. In its first four days, it reportedly grossed nearly \$11 million.

Label president Al Coury says that some \$700,000 was originally earmarked to boost the album, and that approximately one-third was spent prior to the movie's national release.

The balance will now be uncorked for what he calls "a multi-media campaign" embracing television, radio and print advertising.

Prior to the June 16 bow of "Grease," the \$12.98 twin-pocket soundtrack reportedly shipped around 1.5 million copies and gained platinum status.

As of Thursday last (22), Coury claims distributor Polygram received new orders totalling 700,000 units.

A third single from the score, Olivia Newton-John's "Hopelessly Devoted To You," is being rush-released by RSO, while Coury also reveals that "Summer Nights" will be the fourth 45.

"We're trying to hold off on that for the moment, because we don't want 'Grease' records all over the top 10," he explains, "but we can't wait too long. It's a summer song."

The chief of the year's hottest label continues that in sales to date over comparable periods of the movies' release, the soundtrack from "Grease" is outpacing in sales the "Saturday Night Fever" double LP.

"I'm not saying that 'Grease' will outsell 'Fever' eventually, just that it's way ahead on a day-for-day basis so far," he says.

Coury also points out how Paramount Pictures' campaign for its film has moved closer to the advertising concept created for the album.

"We went out of our way to arrange for the disk cover to feature John Travolta and Olivia Newton-John, rather than the caricatures favored by the studio for its promotion—even to the point where we took some criticism."

# Baez Tapes 10-Tune LP On Moscow Trip

LOS ANGELES—Joan Baez promised the Russians a concert; instead she delivered a tape.

Baez, with the Beach Boys and Santana, was in Russia for a scheduled Bill Graham produced concert set to take place during the July fourth holiday. When the concert was cancelled, a friend suggested she make an LP.

Baez went into what she calls "a little funky studio" in Moscow, accompanied only by her guitar, with approximately 20 visitors on hand to see the performance and cut 10 songs.

"I was only there for that one day, there were no contracts, we shook hands and I said I want 100 free copies," she says. "If the LP comes out officially, it will be on Melodiya, the only record company in Russia. If it doesn't come out officially, it will be because the government won't let it."

"I told the people who I gave the tape to that if they couldn't put it out as an official LP do whatever they want with it. This means that it will go underground," says Baez.

Although she does not recall the name of the studio, she says, "One of

(Continued on page 16)

HONORS TOP ARTISTS

# McGrew Message Music Dinner Due

LOS ANGELES—The first annual "Communicators With A Conscience" awards dinner will be held Friday (21) at the Century Plaza Hotel here to raise funds for the Rod McGrew Scholarship Fund, Inc. This year the event will honor male artists and producers "for their conscientious efforts to create message music."

The McGrew fund was established with proceeds from a testimonial dinner given on his behalf in July 1977, when he was general manager and program director of KJLH-FM in L.A. It was since awarded two full scholarships in the communications field. Three assistance grants have also been committed to USC, UCLA and Marymount Univ.

Because the McGrew fund is a non-profit charitable corporation depending on donations, annual fund raisers will be created in the form of testimonials, concerts and dinners.

Award winners this year include Kenneth Gamble and Leon Huff, innovators award; Bootsy Collins and George Clinton, responsibility award; Curtis Mayfield, pioneer award; Stevie Wonder, presidents award; plus Thom Bell, Neil Diamond, Bob Dylan, Earth, Wind & Fire, Mar-

vin Gaye, Gil Scott-Heron, Seals & Crofts and Barry White.

Lou Rawls will host the event and perform, with guest performers also including Pockets, the Love Unlimited Orchestra, Teddy Pendergrass, Wonderlove, D.J. Rogers and Dee Dee Sharp Gamble.

Bruce Lundvall, president of the CBS Records Division, is awards chairman; co-chairman is Cecil Holmes, Casablanca vice president. Al Edmonson, vice president of A&M is record industry chairman; co-chairman is Tom Draper, Warner Bros. vice president. LeBaron Taylor, CBS Records vice president of special markets, is entertainment chairman; Hillary Johnson, Atlantic vice president, is co-chairman.

Presenters will include Lee Zito, Billboard publisher; John Manan, West Coast director of ASCAP; Ron Anton, West Coast director of BMI; Jay Cooper, former president of NARAS and Sidney Miller, publisher of Black Radio Exclusive.

The event will take place in the Los Angeles Ballroom of the Century Plaza Hotel. The cocktail hour begins at 7 p.m.; dinner at 7:45 p.m.

Tickets are \$100 Gold Circle and \$75 Silver Circle. Tables, with 10 seats each, are \$1,000 Gold Circle and \$750 Silver Circle.

# U.S. Sells Seized Pirating Equipment

By BILL JARNIGAN

FLORENCE, Ala.—U.S. marshals have auctioned off the tape duplicating equipment FBI agents seized from country songwriter Aury Inman here in 1972.

Inman, doing business as Alabama Custom Tapes, Inc., lost the equipment after 56 music publishers, led by Fame Publishing Co., of Muscle Shoals, obtained an injunction from U.S. District Judge Seymour Lynne of Birmingham.

Inman called it a "flim flam" of Justice when U.S. Marshal Ralph Bishop sold the 27 pieces of recording equipment and 416 tape reels for \$2,000.

Inman says the equipment is worth \$50,000. It was bought by Charlie Colvin, of Charlie and Co., in Birmingham. Colvin, who says he

is in the "tape duplicating" business, was termed a "friend" by Inman.

The June 9, 1972, court action charged Inman with pirating 99 songs.

Frank Daily, then vice president of Fame, said Inman was operating a "bootleg" 8-track tape operation, according to court records.

The publishers asked the court for \$500,000 in damages. The court awarded them \$495,000.

The original complaint charged Inman "organized a ring to engage exclusively in the manufacture and sale of bootleg recordings in the form of tape cartridges."

The case led to the passage of an antitape piracy act by the Alabama legislature.

# Direct Disk Sessions Videotaped

LOS ANGELES—A documentary about the making of a direct-to-disk recording is being taped here in conjunction with an actual direct disk session, Wednesday (16).

The session at Capitol Records studios will involve Tommy Newsom and the "Tonight" Show Orchestra with Doc Severinsen.

"We'll be doing a full video production of how we record a direct disk album," Joe Overholt, president

of Nashville's Direct Disk Labs, explains. Session is the first for Overholt's firm outside the music city.

The show orchestra will be expanded with tympani and French horns "to make it a big impact situation," Overholt explains.

Overholt says digital and analog tape equipment also is being brought into the picture. "It's going to be a full format situation," the producer boasts.

# MCA Wins Newton-John Decision

LOS ANGELES—Los Angeles Superior Court judge Norman Dowds granted a preliminary injunction in favor of MCA Records Monday (10) forbidding Olivia Newton-John from recording with any label other than MCA, pending the outcome of a contract dispute.

Newton-John claims that MCA

had breached her 1975 contract by failing to sufficiently promote her records. She also argues that the terms of the contract call for her to deliver two albums a year for \$200,000, with her paying for all recording costs.

Don Engel and John Mass

(Continued on page 10)

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# Baez Tapes 10-Tune LP After Moscow Gig Zipped

• Continued from page 14

the fellows there had made LPs in that studio and had been the liaison between the studio and Melodiya. I didn't go into a Melodiya studio and I never talked to an official of the company.

"It was a funky little place but it was good enough because on the walls it had stuff that had come out on Melodiya."

Baez's single evening spon-

taneous, self-produced session resulted in a project which she titled "To Russia With Love." She performed tunes by the Beatles, Bob Dylan, a Russian composer and some original material.

"I had no idea what I was going to sing. When I finished one number, I asked the people sitting around, what next? They would call out different composers such as the Beatles and I sang the songs," says Baez.

# General News Arista To Tape Montreux Jazz

NEW YORK—Arista Records, continuing its commitment to jazz, is planning to record at least seven performances featuring its artists at the upcoming Montreux Jazz Festival in Switzerland.

The Arista sessions, to be recorded Friday-Sunday (21-23), will be released as albums on the Arista and Novus labels during the fall and winter. Steve Backer, label's director of progressive product, will supervise the sessions.

Format and packaging of the albums are not determined, but the musicians on hand for the sessions will include the Brecker Brothers, Mike Manieri, Warren Bernhardt, Muhal Richard Abrams, Oliver Lake, the trio Air, Ben Sidran, Norman Connors' Starship Orchestra, Pharoah Sanders and Larry Coryell.



ROCKET PARTY—RCA Records president Robert Summer and Elton John chat, above, during a Studio 54 party in New York hosted by RCA toasting the distribution deal between RCA and Rocket Records. Decor includes a logo marriage of Nipper and the Rocket train, below, and giant rockets hung from the ceiling.



NEW EXEC—Sam Goody, left, meets with C. Charles Smith, president of Pickwick International in New York following Pickwick's acquiring his retail chain.

## 'Biggest Ever' Musexpo Hailed

NEW YORK—The upcoming Musexpo gathering, Nov. 4-8 in Miami Beach, will be "the biggest one yet," reports Roddy Shashoua, president of the event. Two thousand persons from 700 companies, the total number of attendees last year, have registered to attend the fourth annual meet at the Konover (Hyatt) Hotel, Shashoua explains.

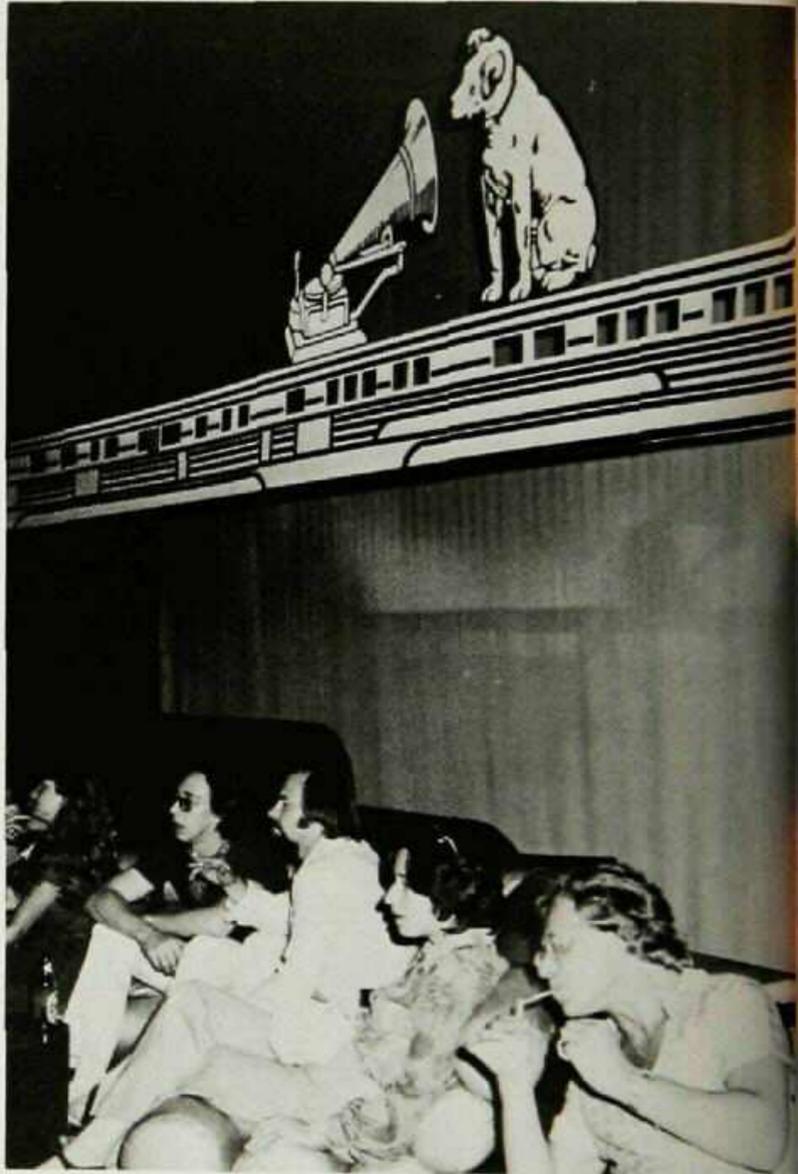
Individual workshop/seminar programs scheduled are radio programming, music publishing, distribution and marketing, a&r and artist development, record producers, and home video programming.

Among the panelists confirmed for the various seminars are Jack Thayer, NBC Radio president; Lester Sill, Screen Gems/EMI Music president; David Rothfeld, Korvettes vice president; Jerry Sharell, Electra/Asylum Records vice president; Todd Rundgren, artist/producer; and Bob Pfannkuch, Bell & Howell Video Products Division president.

Three nights of entertainment have also been scheduled. One will be produced by the Country Music Assn.; the second will be an Australia evening starring John Paul Young and Dragon, and the third will be a disco party sponsored by Hansa Records.

## Galgano Obtains Lorimar 1-Stop

LOS ANGELES—Galgano Distributing, which celebrates 50 industry years next year, has purchased Lorimar One-Stop, long-time operators' service firm, from Chuck English and moved the location across the street at 4134 W. Armitage, Chicago. Galgano is calling it Records Inc.



## Lieberson Job Renews CBS Tie

NEW YORK—CBS Records has renewed its association with the Lieberman name with the appointment of Brigitta Lieberman, widow of the late Goddard Lieberman, to the position of music consultant and album producer for CBS Records (See Executive Turntable).

"The name Lieberman has been affiliated with CBS Records since

1939 until Goddard Lieberman's death last year. It gives me great pleasure to announce this association between CBS Records and Brigitta Lieberman, whose talents in music and dance have been acclaimed all over the world," says Bruce Lundvall, CBS Records Division president.

Lieberman will work with Lundvall on assignments in various areas of music including classical and Broadway.

## Canada Cap-EMI

• Continued from page 10  
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## Billboard's Eleventh Annual International Radio Programming Forum

### AGENDA TOPICS

#### RADIO'S IMPACT TODAY AND HOW WE GOT THERE

Moderator: PAUL DREW, Programming Consultant, Los Angeles  
Participants: KENT BURKHART, President, Burkhardt/Abrams & Associates, New York (others to be announced)

#### BLACK RADIO—THE EXCITING EVOLUTION

Moderator: MARK OLDS, President, WRVR, WWRL, New York  
Participants: HAL JACKSON, Program Director, WBLS, New York; JIM MADDOX, General Manager/Program Director, KMJQ, Houston; JOE TAMBURRO, Program Director, WDAS-FM, Philadelphia (others to be announced)

#### RECORD PROMOTION

##### Making It Work for Radio

Moderator: RON ALEXENBERG, President, MCA's new label  
Participants: CHARLIE MINOR, Vice President, United Artists; RUSS THYRET, Vice-President, Warner Bros.; BOB SHERWOOD, Vice President, CBS Records; HAROLD CHILDS, Vice President A&M Records; PETE GIDEON, Vice President, MCA's new label

#### MUSIC RESEARCH

##### Do It Without Spending Megabucks; How to Use it Once You've Got It

Moderator: ED SALAMON, National Program Director, Storer Broadcasting, WHN, New York  
Participants: BOB PITTMAN, Program Director, WNBC, New York; JOHN SEBASTIAN, Program Director, KHJ, Los Angeles (others to be announced)

#### THE ON-GOING RADIO-RECORD CONNECTION

##### Cooperation is the Key for Benefit to Both

Participants: MARGO KNESZ, Nat'l Singles Promotion Director, RCA Records, New York; SHEILA CHLANDA, Associate Director, National Promotion, CBS Records, New York (others to be announced)

#### ON AIR/OFF AIR STATION PROMOTION

##### Make Your Station A Household Word

Participants: CHARLEY LAKE, National Program Director, Charter Broadcasting (formerly Bartell); BETSY BUCKEN, Program Director, 99X, New York; ANDY ERISH, Promotion Consultant, New York; DALE PON, National Program Director, Storer Broadcasting/WHN, New York

#### RADIO SYNDICATION

##### Its Rapid Growth and Importance

Participants: BOB MEYROWITZ, President, D.I.R.; NORM PATTIZ, President, Westwood One, Los Angeles; (others to be announced)

#### THE BIG STATION WINNERS

##### The stations that are "institutions"; How they survive in the age of fragmentation

Moderator: JULIAN BREEN, General Manager, Greater Media  
Participants: DICK JONES, WGN, Chicago; ANDY BICKEL, WBT, Charlotte; GEORGE FISCHER, WSB, Atlanta (others to be announced)

#### NETWORK RADIO

##### The future of Networks with AM Stereo, Satellite Transmissions... And more.

Participants: GARY WORTH, Vice President, Mutual Broadcasting (others to be announced)

#### PRODUCTION TOYS

##### What is available in the newest technical equipment; How to use them—a full demonstration)

#### AM STEREO—WHAT CAN WE EXPECT?

##### A complete demonstration to show AM Stereo production capabilities

#### THE LEGAL SIDE—FOR PROGRAMMERS

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#### AUDIO PROCESSING

##### Ratings vs. Distortion—How Much Can You Stand?

#### AM SURVIVAL IN THE AGE OF FM

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**SYNTHESIZER PARTY**—WNEW-FM DJ Alison Steele confers with Plateau Electronics president Bob Whitmore, left, and lawyer-film producer Arthur Weinstein at the opening of Plateau's new office in New York where a melotron synthesizer was demonstrated.

## ON 'SOUNDSTAGE' Ehrlich Oversees 5th Season Of PBS Show

By ALAN PENCHANSKY

CHICAGO — Producer Ken Ehrlich is back in Chicago to handle production for the fifth season of the PBS-TV contemporary music series "Soundstage."

Ehrlich, who created the program and oversaw its first three seasons, left for Hollywood in 1976 to join up with the Tony Orlando & Dawn TV program followed by work with "Midnight Special," "The Billboard Awards Show" and recently the Ringo Starr Special.

"The season out there is really from September on," says Ehrlich, who is spending much of this summer in the studios of WTTW here. "In music and variety, the summer is pretty slow," he adds.

Ehrlich says a desire to reestablish the conceptual philosophy that originally marked "Soundstage" led WTTW to lure him back to the pro-

gram. The series has traditionally stressed a "concept" approach to bookings rather than the variety approach taken by most commercial TV music presentations, he explains.

Following Ehrlich's departure, booking for the programs was handled by co-producer Chuck Mitchell, a former editor of Down Beat magazine.

In terms of ratings, Ehrlich says, the program he started has never been stronger, today representing the spearhead of PBS' attack at young adult demographics.

"If you want to make a judgment of acceptability, consider that the series in its first year was chosen 17th or 18th by the PBS affiliates, but this year it was number seven or eight."

Ehrlich says the voting of the stations determines those programs which are given the highest priority to receive pooled network funding.

"The stations like it because it fills a need to appeal to young adults," he explains. "PBS has a lot of programs for children and others aimed at older people, but few that fit where Soundstage fits."

Ehrlich contrasts the average \$500,000 budget for an hour-long commercial special with the \$35,000 he is allocated for each "Soundstage" segment.

According to the producer, a national audience of approximately 15

## Flip's TV Show Spotting Sylvers

LOS ANGELES—Casablanca's the Sylvers have been set to guest on Flip Wilson's syndicated television special, "Flip On Ice," due to air in July.

The Sylvers will perform two cuts from their upcoming label debut LP, "Forever Yours." Taping of the performances was at Knott's Berry Farm amusement park near here.

## ABC-TV Bows 'Rock Rainbow'

LOS ANGELES—A 60-minute ABC-TV special which focuses on an all-girl trio's attempts at rock stardom airs at 10 p.m. Saturday (15) and features 14 musical production sequences presented in context of auditions, rehearsals and performances.

"The Rock Rainbow" stars Ellen Greene, Louis Flaningam and Susan Bigelow. Co-stars are John Shea and Jack Somack, with guest appearances by Robert Alda and Monte Landis.

The plot turns around the three girls' decision to avoid a seedy gig as showgirls at a fourth-rate club in Las Vegas by forming a new musical group with their former accompanist.

Producing for Marstar Productions is Alan Sacks; director, Robert Scheerer.

## WBEZ Will Focus On Chi Jazzists

CHICAGO—Recordings and interviews with local jazz musicians will be featured on a new one hour weekly program broadcast by WBEZ.

The program, "Jazz: Chicago," is being produced for the station by the Jazz Institute of Chicago and will be hosted by institute members.

George Spink, Institute director,

interviewed trumpeter Cy Touff in the first show and alto saxophonist Bunky Green in the second program. Institute president Don DeMichael is the host for the series.

The new series is part of approximately 30 hours devoted each week to jazz by the NPR affiliate station. Four-hour "Jazz Forum," six nights per week, is the backbone of this programming.

LOS ANGELES—Stations participating in Arbitron's experimental 12-week rating period for Seattle and New Orleans have been plagued with monthly reports arriving nearly eight weeks later and wild fluctuations due to woefully small diary samplings.

However, most stations remain optimistic in the face of what one programmer describes as "a great many kinks to work out." Their hopes are pinned to Arbitron promises that, if the current system proves successful, a 12-month survey period will be instituted by 1980.

million views each installment during the season. This figure includes the audience for weekly repeat airings on most PBS outlets.

Taping for the upcoming season began here June 20, with singer-songwriter Garland Jeffreys before the cameras. Emmylou Harris, Ry Cooder, the Kinks and Bruce Roberts also will be featured this season, as a total of 12 episodes are finished before the end of August.

Concept shows will be devoted to the writing team of Leiber and Stoller, he explains, and to three masters of the guitar, George Benson, Chet Atkins and Earl Klugh.

"I've always loved the idea of taking one instrument and having several different people play it," says Ehrlich. This idea bore fruit in the program's "Fiddlers Three" installment, which featured Jean-Luc Ponty, Doug Kershaw and Itzhak Perlman, the classical violinist.

The upcoming season is expected to contain four concept programs, Ehrlich says.

According to the producer, the series' most successful program was the 1976 tribute to John Hammond for which Bob Dylan made a rare TV appearance. Other highly successful shows have been those headlining Barry Manilow and the Bee Gees, both taped before the acts reached their current heights of popularity.

Ehrlich claims a good track record for the program at grabbing acts on their way to the top, citing Martin Mull and Randy Newman as examples.

Giving new talent the kind of exposure that commercial TV does not afford, continues to be one of the series' prime goals, Ehrlich maintains.

The producer works closely with a number of major record labels, and he says the companies have begun to mount merchandising campaigns in conjunction with "Soundstage" airings.

Ehrlich's outlook on the non-commercial series was not appreciably altered by his stint in Hollywood.

According to the producer, stations in more than 15 markets have begun stereo simulcasting of the programs. New network satellite communication systems will give 80 stations the capability of stereo simulcast in the coming season, reportedly.

Ehrlich is scheduled to return to California following completion of the Soundstage tapings here.

## STATIONS REMAIN OPTIMISTIC

# Snafus Trouble Arbitron 12-Week Ratings Sweep

By RAY HERBECK JR.

In both markets, Arbitron extended its usual four-week sweep to three months—April, May and June. Stations were supposed to receive a monthly update, intended to be kept confidential and used for fine-tuning during the sweep.

However, despite the extended survey period, Arbitron chose not to enlarge its sampling size of 1,200 diaries. In effect, the monthly reports were based on 400 diaries—if, in fact, that many were received.

"They're having more than Arbitron's usual problem in getting back diaries," says Steve West, programmer at KJR in Seattle. "It shows up in the monthlies—which arrive too late to be of any value to me—in terms of terrific wobble."

West cites the experience of KMPS-FM, a country outlet in that market. "In April's monthly, KMPS received a 14.5 share of midday men 18+ ... terrific numbers," he says. "But in the May monthly, the same segment was rated at .6. I don't think that kind of fluctuation is possible."

West points out, however, that the small monthly samplings and ratings waver "are all averaged out in the final, overall book which will be based on 1,200 diaries total ... hopefully."

Frank Colburn of Seattle's KVI-FM also complains of the inconsistencies. "It makes you question the entire diary concept," he adds. "I mean, it's common sense that most people will fill out diaries at the end of the week and from memory, which really places quarter-hour shares in question to my mind."

Colburn characterizes Arbitron's situation as "a little bit of a mess, primarily because they can't seem to get back their diaries. Our April book here was based, I believe, on only 370."

Tom McKay, music director at KING in Seattle, concurs. "The idea is good in that this system is supposed to eliminate ratings sweep hype," he says. "But those monthly reports are late and too small to really be accurate, and yet some stations are using them as sales tools."

Similar sentiments are reflected by New Orleans broadcasters, who additionally experienced a foulup on the part of a subsequently dis-

charged Arbitron employe. As a result, 50 diaries for May were tossed out, that monthly report declared invalid and, according to several sources, the May and June monthlies are being investigated and re-evaluated.

"The idea basically is good," says p.d. Mike Costello of WRNO-FM. "But on a practical level, I'm wondering now if it's feasible ... if Arbitron can actually carry it off."

Costello claims he only recently received the first "monthly"—based on April. "It was tabulated on about 370 diaries," he adds. "So, it could really be inaccurate ... reflecting only one third of the final book."

Costello is in the minority as to why he prefers the four-week survey: "The 12-week period takes the fun out of radio," he explains. "I used to build for the book. Now, it's almost like a continual rating period ... you can't pull your 'quarterback sneak' out for the big Sunday game."

Bobby Reno of competing WNOE-FM also admits not liking the 12-week period, but for differing reasons. "Too many things can go wrong," he says, pointing out that in the test he experienced two DJs leaving, a high number of illnesses plus a six-hour blackout.

"Most of that wouldn't have affected the shorter book," he says. "However, from a management standpoint, I'm sure it's popular. They used to have to cut back the commercial load for sweeps. Now, with the extended period, they figure on keeping things as they are."

Which, he adds, includes promotional budgets. "I faced this three-month period with my old promotional budget," he says. "I could only go strong for the first six weeks, having to take a low profile for the remainder."

Reno admits one intention of the test is to decrease exactly that kind of rating blitz. "It's a great idea if everybody does it," he says. "But if we quit while station X continues, it doesn't work. You've got to stay competitive."

Reno's counterpart at WNOE-AM is Marc Sommers, who also decries the small sampling and late

(Continued on page 36)

## WFGP Shifts Image To Match Atlantic City Move

ATLANTIC CITY—It's a change in format, a change in call letters and a change in location for WFGP which has been broadcasting since 1940 from the resort's Steel Pier on the Boardwalk.

The call letters were a play on a popular phrase: World's Famous Play Ground, and will be retained by its FM adjunct. The AM outlet will change to WIIN, selected to fit in with the resort's new image as the Las Vegas of the East and the programming will be designed to reach a new market—the listeners between the ages of 25 and 40.

Pending FCC approval, the station will move to the Ventnor Plaza Shopping Center in the adjoining Ventnor resort.

Unless formal objections are filed

with the FCC, the WIIN call letters will start being used mid-July. In preparation for the change, the station has been phasing out its adult middle-of-the-road programming by dropping its Frank Sinatra and Tony Bennett music for more contemporary fare. The AM-FM outlets are owned by Eastern Broadcasting Co., of Washington, D.C.

Since changing its musical selections, Catherine Clark, station vice president and general manager, says there have been more compliments than complaints from listeners. Older area residents objecting to have an alternate, especially to those complaining the music is not "too loud," by turning to its sister WFGP-FM, which will continue with AM programming.



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

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

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

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

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

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

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

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

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

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

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

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

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and June 15, 1978. The aircheck must be on cassette or reel to reel at 7 1/2 i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

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

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

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

Submit to Marlin Taylor (as above)

**V. Category: Music Industry**

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

Person; e. Independent Promotion Person

Requirements: Nomination by way of official nominating ballot.

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

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

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

Submit to: Diane Kirkland, address above.

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

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**LOCAL**

Name of Person \_\_\_\_\_  
Company \_\_\_\_\_ City \_\_\_\_\_

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Name of Person \_\_\_\_\_  
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Please send to: Attn: Nominations  
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PLEASE PRINT:

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Does air personality select music? Yes \_\_\_\_\_ No \_\_\_\_\_  
Personality has been with station since \_\_\_\_\_  
mo. yr.

JUDGES:

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

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

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

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- \$180 each—Radio Station Personnel
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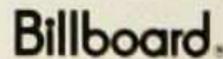
**REGULAR (after June 26)**

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

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

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



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

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<input type="checkbox"/> Four adjoining Office / Booths	\$4,500	
<input type="checkbox"/> Five Office / Booths	\$5,500	

### B. PARTICIPATING WITHOUT BOOTH

Number  
 Registration Fee per Individual ..... \$ 325  
(Spouses \$175)

TOTAL \_\_\_\_\_

INTERNATIONAL

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BEFORE THEY MAKE

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/20/78)

## TOP ADD ONS - NATIONAL

- ANDY GIBB—An Everlasting Love (RSO)
- CHRIS REA—Fool If You Think It's Over (UA)
- FOREIGNER—Hot Blooded (Atlantic)

## PRIME MOVERS - NATIONAL

- FRANKIE VALLI—Grease (RSO)
- COMMODORES—Three Times A Lady (Motown)
- (D) ROLLING STONES—Miss You (Rolling Stones)

## BREAKOUTS - NATIONAL

- PABLO CRUISE—Love Will Find A Way (A&M)
- JOE WALSH—Life's Been Good (Asylum)
- (D) DONNA SUMMER—Last Dance (Casablanca)

### 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

- COMMODORES—Three Times A Lady (Motown)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ TOBY BEAU—My Angel Baby (RCA) 17-11
- ★ ROLLING STONES—Miss You (Rolling Stones) 18-13

### KRIZ—Phoenix

- NO LIST
- 
- 
- 

### KTKT—Tucson

- EXILE—Kiss You All Over (Warner/Curb)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- ★ FRANKIE VALLI—Grease (RSO) 19-10
- ★ COMMODORES—Three Times A Lady (Motown) 22-14

### KQEO—Albuquerque

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- DIRT BAND—In For The Night (UA)
- ★ FRANKIE VALLI—Grease (RSO) 40-25
- ★ COMMODORES—Three Times A Lady (Motown) 23-11

### KENO—Las Vegas

- BARRY MANILOW—Copacabana (Arista)
- ★ FRANKIE VALLI—Grease (RSO) 11-1
- ★ PETER BROWN—Dance With Me (Drive) 22-12

## Pacific Northwest Region

### TOP ADD ONS:

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- CHRIS REA—Fool If You Think It's Over (UA)
- TOBY BEAU—My Angel Baby (RCA)

### PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- FRANKIE VALLI—Grease (RSO)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)

### BREAKOUTS:

- JOE WALSH—Life's Been Good (Asylum)
- FOREIGNER—Hot Blooded (Atlantic)
- (D) ROLLING STONES—Miss You (Rolling Stones)

### KFRC—San Francisco

- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ★ FOREIGNER—Hot Blooded (Atlantic) 28-19
- ★ COMMODORES—Three Times A Lady (Motown) 15-8

### KYA—San Francisco

- WALTER EGAN—Magnet & Steel (Columbia)
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ★ JOE WALSH—Life's Been Good (Asylum) 22-14
- ★ HEATWAVE—The Groove Line (Epic) 15-9

### KLIV—San Jose

- NO LIST
- 
- 
- 

### KNDE—Sacramento

- ANDY GIBB—An Everlasting Love (RSO)
- JACKSON BROWNE—Stay (Asylum)
- WINGS—I've Had Enough (Capitol) 20-15
- ★ COMMODORES—Three Times A Lady (Motown) 11-7

### KROY—Sacramento

- FRAMPTON & BEE GEES—Sgt. Pepper (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ★ BARRY MANILOW—Copacabana (Arista) 25-15
- ★ FRANKIE VALLI—Grease (RSO) 19-10

### KYNO—Fresno

- WINGS—I've Had Enough (Capitol)
- JOE WALSH—Life's Been Good (Asylum)
- ★ COMMODORES—Three Times A Lady (Motown) 21-16
- ★ TOBY BEAU—My Angel Baby (RCA) 14-10

### KGW—Portland

- TOBY BEAU—My Angel Baby (RCA)
- MATHIS & WILLIAMS—You're All I Need (Columbia) 17-9
- ★ BARBRA STREISAND—Songbird (Columbia) 17-9
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 15-8

### KING—Seattle

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- SPINNERS—If You Wanna Do A Dance (Atlantic)
- ★ FRANKIE VALLI—Grease (RSO) 18-6
- ★ COMMODORES—Three Times A Lady (Motown) 24-12

### KIRB—Spokane

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- FOREIGNER—Hot Blooded (Atlantic)
- ★ FRANKIE VALLI—Grease (RSO) 10-1
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 24-16

### KTAC—Tacoma

- TOBY BEAU—My Angel Baby (RCA)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 25-19
- D★ ROLLING STONES—Miss You (Rolling Stones) 27-21

### KCPX—Salt Lake City

- CHRIS REA—Fool If You Think It's Over (UA)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 27-18
- ★ COMMODORES—Three Times A Lady (Motown) 28-20

### KRSP—Salt Lake City

- EXILE—Kiss You All Over (Warner/Curb)
- JACKSON BROWNE—Stay (Asylum)
- ★ ANDY GIBB—An Everlasting Love (RSO) 24-16
- ★ COMMODORES—Three Times A Lady (Motown) 20-15

### KTLK—Denver

- STEELY DAN—FM (MCA)
- HEATWAVE—The Groove Line (Epic)
- D★ ROLLING STONES—Miss You (Rolling Stones) 14-7
- ★ JEFFERSON STARSHIP—Runaway (Grun) 13-8

### KIMN—Denver

- FOREIGNER—Hot Blooded (Atlantic)
- ★ JOE WALSH—Life's Been Good (Asylum) 23-15
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 18-13

## North Central Region

### TOP ADD ONS:

- FOREIGNER—Hot Blooded (Atlantic)
- JOE WALSH—Life's Been Good (Asylum)
- PABLO CRUISE—Love Will Find A Way (A&M)

### PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- STEVE MARTIN—King Tut (WB) 17-5
- JEFFERSON STARSHIP—Runaway (Grun) 23-15

### BREAKOUTS:

- FRANKIE VALLI—Grease (RSO)
- EXILE—Kiss You All Over (Warner/Curb)
- (D) DONNA SUMMER—Last Dance (Casablanca)

### CKLW—Detroit

- FOREIGNER—Hot Blooded (Atlantic)
- JOE WALSH—Life's Been Good (Asylum)
- ★ JEFFERSON STARSHIP—Runaway (Grun) 29-20
- ★ COMMODORES—Three Times A Lady (Motown) 15-7

### WDQJ—Detroit

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- REO SPEEDWAGON—Time For Me To Fly (Epic)
- ★ JOE WALSH—Life's Been Good (Asylum) 21-11
- ★ COMMODORES—Three Times A Lady (Motown) 16-8

### WTAC—Flint

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- COMMODORES—Three Times A Lady (Motown)
- ★ PETER BROWN—Dance With Me (Drive) 26-16

### D★ DONNA SUMMER—Last Dance (Casablanca) 11-7

### Z-96 (WZM-FM)—Grand Rapids

- JOE WALSH—Life's Been Good (Asylum)
- COMMODORES—Three Times A Lady (Motown)
- D★ ROLLING STONES—Miss You (Rolling Stones) 13-5
- ★ JEFFERSON STARSHIP—Runaway (Grun) 18-10

### WAXY—Louisville

- JACKSON BROWNE—Stay (Asylum)
- EDDIE RABBITT—You Don't Love Me Anymore (Elektra)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 23-13
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-5

### WBGJ—Bowling Green

- CHERYL LADD—Think It Over (Capitol)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- ★ EXILE—Kiss You All Over (Warner/Curb) 30-20
- ★ COMMODORES—Three Times A Lady (Motown) 26-19

### WGCL—Cleveland

- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ STEVE MARTIN—King Tut (WB) 10-6
- ★ BARRY MANILOW—Copacabana (Arista) 23-15

### WZZP—Cleveland

- ANDY GIBB—An Everlasting Love (RSO)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ BARRY MANILOW—Copacabana (Arista) 16-8
- ★ JEFFERSON STARSHIP—Runaway (Grun) 23-15

### WSAI—Cincinnati

- JEFFERSON STARSHIP—Runaway (Grun) 23-15
- HEATWAVE—The Groove Line (Epic)
- ★ FRANKIE VALLI—Grease (RSO) 20-12
- ★ GENESIS—Follow You, Follow Me (Atlantic) 21-14

### Q-102 (WKQJ-FM)—Cincinnati

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- FOREIGNER—Hot Blooded (Atlantic)
- ★ STEVE MARTIN—King Tut (WB) 35-21
- ★ FRANKIE VALLI—Grease (RSO) 23-18

### WCOL—Columbus

- BILLY JOEL—Only The Good Die Young (Columbia)
- TODD RUNGREN—Can We Still Be Friends (Beatrice)
- ★ STEVE MARTIN—King Tut (WB) 17-5
- D★ ROLLING STONES—Miss You (Rolling Stones) 21-13

### WNCL—Columbus

- TOBY BEAU—My Angel Baby (RCA)
- FRANKIE VALLI—Grease (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) 16-8
- D★ DONNA SUMMER—Last Dance (Casablanca) 21-15

### WCUE—Akron

- EXILE—Kiss You All Over (Warner/Curb)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) 20-1
- ★ JOE WALSH—Life's Been Good (Asylum) 11-3

### 13-Q (WKTQ)—Pittsburgh

- D★ DONNA SUMMER—Last Dance (Casablanca)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ PETER BROWN—Dance With Me (Drive) 8-3
- ★ COMMODORES—Three Times A Lady (Motown) 12-9

### WPEZ—Pittsburgh

- WINGS—I've Had Enough (Capitol)
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 23-14
- ★ FRANKIE VALLI—Grease (RSO) 28-19

## Southwest Region

### TOP ADD ONS:

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- (D) RICK JAMES—You & I (Motown)
- FOREIGNER—Hot Blooded (Atlantic)

### PRIME MOVERS:

- FRANKIE VALLI—Grease (RSO)
- COMMODORES—Three Times A Lady (Motown)
- EXILE—Kiss You All Over (Warner/Curb)

### BREAKOUTS:

- PABLO CRUISE—Love Will Find A Way (A&M)
- VILLAGE PEOPLE—Macho Man (Casablanca)
- (D) DONNA SUMMER—Last Dance (Casablanca)

### KILT—Houston

- FOREIGNER—Hot Blooded (Atlantic)
- D★ RICK JAMES—You & I (Motown) 23-9
- ★ EXILE—Kiss You All Over (Warner/Curb) 20-9
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 26-15

### KRBE—Houston

- KENNY ROGERS—Love Or Something Like It (UA)
- TEDDY PENDERGRASS—Close The Door (Philadelphia International)
- ★ EXILE—Kiss You All Over (Warner/Curb) 20-9
- D★ DONNA SUMMER—Last Dance (Casablanca) 24-14

### KLIF—Dallas

- NONE
- 
- ★ EXILE—Kiss You All Over (Warner/Curb) 32-20
- ★ FRANKIE VALLI—Grease (RSO) 17-7

### KNUS-FM—Dallas

- NONE
- 
- ★ COMMODORES—Three Times A Lady (Motown) 27-9
- D★ ROLLING STONES—Miss You (Rolling Stones) 28-10

### KFJZ-FM (Z-97)—Fl Worth

- JEFFERSON STARSHIP—Runaway (Grun) 23-15
- HEATWAVE—The Groove Line (Epic)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 20-5
- ★ FRANKIE VALLI—Grease (RSO) 23-13

### KINT—El Paso

- JOE WALSH—Life's Been Good (Asylum)
- FRANKIE VALLI—Grease (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) 28-13
- ★ VILLAGE PEOPLE—Macho Man (Casablanca) 10-4

### WKY—Oklahoma City

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- TOBY BEAU—My Angel Baby (RCA)
- ★ BOB SEGER—Still The Same (Capitol) 10-3
- D★ DONNA SUMMER—Last Dance (Casablanca) 16-9

### KOMA—Oklahoma City

- KENNY ROGERS—Love Or Something Like It (UA)
- FOREIGNER—Hot Blooded (Atlantic)
- ★ FRANKIE VALLI—Grease (RSO) 31-17
- ★ BARRY MANILOW—Copacabana (Arista) 32-18

### KAKC—Tulsa

- NONE
- 
- ★ NONE
- 

### KELJ—Tulsa

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ANDY GIBB—An Everlasting Love (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) 25-16
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 13-8

### WTIX—New Orleans

- CHERYL LADD—Think It Over (Capitol)
- RICK JAMES—You & I (Motown)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 37-17
- ★ VILLAGE PEOPLE—Macho Man (Casablanca) 38-19

### WNQE—New Orleans

- VILLAGE PEOPLE—Macho Man (Casablanca)
- TEDDY PENDERGRASS—Close The Door (Philadelphia International)
- ★ ANDY GIBB—An Everlasting Love (RSO) 21-14
- ★ WALTER EGAN—Magnet & Steel (Columbia) 22-15

### KEEL—Shreveport

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ERUPTION—I Can't Stand The Rain (Arista)
- ★ FRANKIE VALLI—Grease (RSO) 24-15
- ★ WALTER EGAN—Magnet & Steel (Columbia) 30-26

## Midwest Region

### TOP ADD ONS:

- COMMODORES—Three Times A Lady (Motown)
- CHRIS REA—Fool If You Think It's Over (UA)
- BTA COOLIDGE—You (A&M)

### PRIME MOVERS:

- FRANKIE VALLI—Grease (RSO)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- JOE WALSH—Life's Been Good (Asylum)

### BREAKOUTS:

- PABLO CRUISE—Love Will Find A Way (A&M)
- BARRY MANILOW—Copacabana (Arista)
- STEVE MARTIN—King Tut (WB)

### WLS—Chicago

- NONE
- 
- ★ FRANKIE VALLI—Grease (RSO) 25-14
- ★ BARRY MANILOW—Copacabana (Arista) 16-10

### WMET—Chicago

- JOE WALSH—Life's Been Good (Asylum)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ FRANKIE VALLI—Grease (RSO) 29-6
- ★ BARRY MANILOW—Copacabana (Arista) 17-11

(Continued on page 28)

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One night a couple of weeks ago, Marc Jordan devastated a New England audience with his performance of songs from the recently-released *Mannequin* album (Warner Bros. BSK 3143). That night, a record store down the street quickly sold 100 after hours copies of Marc's *Mannequin*. This is the beginning.



*Mannequin*, Marc Jordan  
Produced by Gary Katz

Marc is about to bring his music to Texas and Oklahoma, where four shows are scheduled:

- July 13  
University of Houston, Texas
- July 14  
The Armadillo, Austin, Texas
- July 15  
Amphitheatre, Oklahoma City  
(live broadcast to KMOD in Tulsa)
- July 16  
Palladium, Dallas, Texas  
(live broadcast on KZEW)

Watch Marc Jordan happen, with a little bit of help and a lot of belief from Warner Bros. Records and ICM.



Management: Bernie Schaeffer

# Billboard Singles Radio Action

Based on station playlists through Thursday (7/20/78)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 26

- WROK—Rockford**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
  - BARBRA STREISAND—Songbird (Columbia)
  - FRANKIE VALLI—Grease (RSO) 32-18
  - PETER BROWN—Dance With Me (Drive) 20-7
- WIRL—Peoria**
- WALTER EGAN—Magnet & Steel (Columbia)
  - JACKSON BROWNE—Stay (Asylum)
  - FRANKIE VALLI—Grease (RSO) 21-13
  - STEVE MARTIN—King Tut (WB) 10-4
- WNDE—Indianapolis**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
  - COMMODORES—Three Times A Lady (Motown)
  - ★ ROLLING STONES—Miss You (Rolling Stones) 15-5
  - BARRY MANILOW—Copacabana (Arista) 17-12
- WOKY—Milwaukee**
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
  - RITA COOLIDGE—You (A&M)
  - PABLO CRUISE—Love Will Find A Way (A&M) 23-12
  - FRANKIE VALLI—Grease (RSO) 15-5
- WZUU-FM—Milwaukee**
- ANDY GIBB—An Everlasting Love (RSO)
  - BURTON CUMMINGS—Break It To Them Gently (Portrait)
  - STEELY DAN—FM (MCA) 12-3
  - TOBY BEAU—My Angel Baby (RCA) 10-5
- KSLQ-FM—St. Louis**
- WINGS—I've Had Enough (Capitol)
  - EDDIE MONEY—Two Tickets To Paradise (Columbia)
  - ★ ROLLING STONES—Miss You (Rolling Stones) 20-12
  - FRANKIE VALLI—Grease (RSO) 32-24
- KXOK—St. Louis**
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - FOREIGNER—Hot Blooded (Atlantic)
  - ★ COMMODORES—Three Times A Lady (Motown) 29-9
  - JOE WALSH—Life's Been Good (Asylum) 38-20
- KIOA—Des Moines**
- ★ DONNA SUMMER—Last Dance (Casablanca)
  - JOE WALSH—Life's Been Good (Asylum)
  - ★ PABLO CRUISE—Love Will Find A Way (A&M) 17-9
  - ★ COMMODORES—Three Times A Lady (Motown) 23-17
- KDWB—Minneapolis**
- CHRIS REA—Fool If You Think It's Over (UA)
  - ★ COMMODORES—Three Times A Lady (Motown)
  - FRANKIE VALLI—Grease (RSO) 17-1
  - ★ ROLLING STONES—Miss You (Rolling Stones) 14-5
- KSTP—Minneapolis**
- CHRIS REA—Fool If You Think It's Over (UA)
  - ★ ROLLING STONES—Miss You (Rolling Stones) 12-7
  - JOE WALSH—Life's Been Good (Asylum) 15-10
- WHB—Kansas City**
- KENNY ROGERS—Love Or Something Like It (UA)
  - QUINCY JONES—Stuff Like That (A&M)
  - STEVE MARTIN—King Tut (WB) 10-1
  - JOE WALSH—Life's Been Good (Asylum) 8-3
- KBEQ—Kansas City**
- FOREIGNER—Hot Blooded (Atlantic)
  - RITA COOLIDGE—You (A&M)
  - FRANKIE VALLI—Grease (RSO) 20-13
  - JACKSON BROWNE—Stay (Asylum) 26-20
- KKLS—Rapid City**
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - JAMES DARREN—Let Me Take You In My Arms Again (RCA)
  - TOBY BEAU—My Angel Baby (RCA) 15-9
  - FRANKIE VALLI—Grease (RSO) 19-13

- KQWB—Fargo**
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
  - ★ COMMODORES—Three Times A Lady (Motown)
  - FRANKIE VALLI—Grease (RSO) 23-11
  - KENNY ROGERS—Love Or Something Like It (UA) 16-9

## Northeast Region

- TOP ADD ONS:**
- ANDY GIBB—An Everlasting Love (RSO)
  - CHRIS REA—Fool If You Think It's Over (UA)
  - ★ COMMODORES—Three Times A Lady (Motown)

- PRIME MOVERS:**
- PABLO CRUISE—Love Will Find A Way (A&M)
  - (D) ROLLING STONES—Miss You (Rolling Stones)
  - FOREIGNER—Hot Blooded (Atlantic)

- BREAKOUTS:**
- FRANKIE VALLI—Grease (RSO)
  - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - STEVE MARTIN—King Tut (WB)

- WABC—New York**
- NONE
  - ★ BARRY MANILOW—Copacabana (Arista) 16-9
  - HEATWAVE—The Groove Line (Epic) 17-12

- 99-X—New York**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
  - QUINCY JONES—Stuff Like That (A&M)
  - ★ STEVE MARTIN—King Tut (WB) 25-6
  - FRANKIE VALLI—Grease (RSO) 32-19

- WPTX—Albany**
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - CHRIS REA—Fool If You Think It's Over (UA)
  - ★ ROLLING STONES—Miss You (Rolling Stones) 17-8
  - PABLO CRUISE—Love Will Find A Way (A&M) 21-14

- WTRY—Albany**
- WALTER EGAN—Magnet & Steel (Columbia)
  - ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
  - ★ ROLLING STONES—Miss You (Rolling Stones) 12-6
  - FRANKIE VALLI—Grease (RSO) 13-7

- WKBW—Buffalo**
- ANDY GIBB—An Everlasting Love (RSO)
  - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - ★ COMMODORES—Three Times A Lady (Motown) 24-14
  - ANNE MURRAY—You Needed Me (Capitol) 10-5

- WYSL—Buffalo**
- ★ COMMODORES—Three Times A Lady (Motown)
  - KINKS—Rock & Roll Fantasy (Arista)
  - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 28-19
  - FOREIGNER—Hot Blooded (Atlantic) 15-8

- WBBF—Rochester**
- TOBY BEAU—My Angel Baby (RCA)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA)
  - ★ PABLO CRUISE—Love Will Find A Way (A&M) 21-10
  - FOREIGNER—Hot Blooded (Atlantic) 16-9

- WRKO—Boston**
- ANDY GIBB—An Everlasting Love (RSO)
  - CHRIS REA—Fool If You Think It's Over (UA)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA) 25-19
  - VILLAGE PEOPLE—Macho Man (Casablanca) 23-18

- WBZ-FM—Boston**
- EXILE—Kiss You All Over (Warner/Curb)
  - A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - NONE

- F-105 (WVBF)—Boston**
- TOBY BEAU—My Angel Baby (RCA)
  - ★ COMMODORES—Three Times A Lady (Motown)
  - MEATLOAF—Paradise By The Dashboard Lights (Cleveland Intl) HB-17
  - ★ ROLLING STONES—Miss You (Rolling Stones) 9-5

- WDRC—Hardford**
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - ★ COMMODORES—Three Times A Lady (Motown)
  - FOREIGNER—Hot Blooded (Atlantic) 30-20
  - ★ BARRY MANILOW—Copacabana (Arista) 15-10

- WPRO (AM)—Providence**
- ANDY GIBB—An Everlasting Love (RSO)
  - CHRIS REA—Fool If You Think It's Over (UA)
  - ★ PABLO CRUISE—Love Will Find A Way (A&M) 30-15
  - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) HB-26

- WPRO-FM—Providence**
- FOREIGNER—Hot Blooded (Atlantic)
  - JACKSON BROWNE—Stay (Asylum)
  - NONE

- WICC—Bridgeport**
- CHRIS REA—Fool If You Think It's Over (UA)
  - EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
  - ★ ROLLING STONES—Miss You (Rolling Stones) 11-3
  - DONNA SUMMER—Last Dance (Casablanca) 17-9

## Mid-Atlantic Region

- TOP ADD ONS:**
- CHRIS REA—Fool If You Think It's Over (UA)
  - ANNE MURRAY—You Needed Me (Capitol)
  - ANDY GIBB—An Everlasting Love (RSO)

- PRIME MOVERS:**
- FRANKIE VALLI—Grease (RSO)
  - ★ COMMODORES—Three Times A Lady (Motown)
  - JOE WALSH—Life's Been Good (Asylum)

- BREAKOUTS:**
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - (D) DONNA SUMMER—Last Dance (Casablanca)
  - (D) ROLLING STONES—Miss You (Rolling Stones)

- WFIL—Philadelphia**
- ANDY GIBB—An Everlasting Love (RSO)
  - RITA COOLIDGE—You (A&M)
  - ★ COMMODORES—Three Times A Lady (Motown) 11-3
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 8-1

- WZZD—Philadelphia**
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
  - CHRIS REA—Fool If You Think It's Over (UA)
  - ★ COMMODORES—Three Times A Lady (Motown) 19-6
  - GERRY RAFFERTY—Baker Street (UA) 9-4

- WIFI-FM—Philadelphia**
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
  - DAVE MASON—Will You Still Love Me Tomorrow (Columbia)
  - ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 30-13

- D★ ROLLING STONES—Miss You (Rolling Stones) 12-6**
- WPGC—Washington**
- CHRIS REA—Fool If You Think It's Over (UA)
  - ANNE MURRAY—You Needed Me (Capitol)
  - ★ FRANKIE VALLI—Grease (RSO) 19-10

- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 14-8**
- WGH—Norfolk**
- ANDY GIBB—An Everlasting Love (RSO)
  - ★ DONNA SUMMER—Last Dance (Casablanca) 21-2
  - ★ JOE WALSH—Life's Been Good (Asylum) 28-15

- WCAO—Baltimore**
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - EDDIE MONEY—Two Tickets To Paradise (Columbia)
  - ★ BARRY MANILOW—Copacabana (Arista) 15-6
  - WINGS—I've Had Enough (Capitol) 17-11

- WYRE—Annapolis**
- CHRIS REA—Fool If You Think It's Over (UA)
  - ANNE MURRAY—You Needed Me (Capitol)
  - ★ FRANKIE VALLI—Grease (RSO) 26-18
  - D★ ROLLING STONES—Miss You (Rolling Stones) 18-12

- WLEE—Richmond**
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
  - JOE WALSH—Life's Been Good (Asylum)
  - ★ STEVE BASSETT—Sweet Virginia Breeze (Not Given) 20-12
  - ★ FRANKIE VALLI—Grease (RSO) 10-4

- WRVQ—Richmond**
- FOREIGNER—Hot Blooded (Atlantic)
  - JACKSON BROWNE—Stay (Asylum)
  - ★ STEVE MARTIN—King Tut (WB) 12-4
  - ★ JOE WALSH—Life's Been Good (Asylum) 20-14

- Southeast Region**
- TOP ADD ONS:**
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - ANDY GIBB—An Everlasting Love (RSO)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA)

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

- BREAKOUTS:**
- JOE WALSH—Life's Been Good (Asylum)
  - FOREIGNER—Hot Blooded (Atlantic)
  - PABLO CRUISE—Love Will Find A Way (A&M)

- WQXI—Atlanta**
- ANDY GIBB—An Everlasting Love (RSO)
  - CHRIS REA—Fool If You Think It's Over (UA)
  - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI America) 14-6
  - ★ PABLO CRUISE—Love Will Find A Way (A&M) 15-7

- Z-93 (WZGC-FM)—Atlanta**
- WINGS—I've Had Enough (Capitol)
  - EDDIE MONEY—Two Tickets To Paradise (Columbia)
  - ★ COMMODORES—Three Times A Lady (Motown) 10-1
  - ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 25-19

- WBBQ—Augusta**
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
  - PAUL NICOLAS—On The Strip (RSO)
  - ★ STEELY DAN—FM (MCA) 21-15
  - ★ JOE WALSH—Life's Been Good (Asylum) 24-19

- WFOM—Atlanta**
- JOE WALSH—Life's Been Good (Asylum)
  - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - ★ FOREIGNER—Hot Blooded (Atlantic) HB-21
  - ★ FRANKIE VALLI—Grease (RSO) 15-8

- WPGA—Savannah**
- EXILE—Kiss You All Over (Warner/Curb)
  - ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
  - ★ BARRY MANILOW—Copacabana (Arista) 12-8
  - ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 14-10

- WFLB—Fayetteville**
- CHERYL LADD—Think It Over (Capitol)
  - EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
  - D★ RICK JAMES—You & I (Motown) 23-19
  - ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 31-27

- WQAM—Miami**
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - QUINCY JONES—Stuff Like That (A&M)
  - ★ COMMODORES—Three Times A Lady (Motown) 30-20
  - D'JAYS—Usta Be My Girl (Philadelphia International) 5-1

- WMJX (96X)—Miami**
- JACKSON BROWNE—Stay (Asylum)
  - D★ RICK JAMES—You & I (Motown)
  - ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 16-9
  - ★ VILLAGE PEOPLE—Macho Man (Casablanca) 32-26

- Y-100 (WHYI-FM)—Miami**
- JOHN TRAVOLTA—Grease Lightning (RSO)
  - ANDY GIBB—An Everlasting Love (RSO)
  - ★ FRANKIE VALLI—Grease (RSO) 19-11
  - ★ FOX Y—Get Off (Dash) 15-9

- WLOF—Orlando**
- STEELY DAN—FM (MCA)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA)
  - ★ FRANKIE VALLI—Grease (RSO) 28-6
  - D★ ROLLING STONES—Miss You (Rolling Stones) 25-10

- Q-105 (WRBQ-FM)—Tampa**
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
  - BARBRA STREISAND—Songbird (Columbia)
  - ★ FRANKIE VALLI—Grease (RSO) 24-13
  - D★ ROLLING STONES—Miss You (Rolling Stones) 13-8

- BJ-105 (WBJW-FM)—Orlando**
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA)
  - ★ FRANKIE VALLI—Grease (RSO) 38-20
  - HEATWAVE—The Groove Line (Epic) 27-12

- WQPD—Lakeland**
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (JET)
  - ANDY GIBB—An Everlasting Love (RSO)
  - ★ COMMODORES—Three Times A Lady (Motown) 22-15
  - ★ JOE WALSH—Life's Been Good (Asylum) 26-19

- WMFJ—Daytona Beach**
- ANDY GIBB—An Everlasting Love (RSO)
  - STONE BOLT—I'll Still Love You (Parachute)
  - D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 29-18
  - ★ VILLAGE PEOPLE—Macho Man (Casablanca) 15-7

- WAPE—Jacksonville**
- ALICIA BRIDGES—I Love The Night Life (Polydor)
  - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - D★ DONNA SUMMER—Last Dance (Casablanca) 15-9
  - ★ JOE WALSH—Life's Been Good (Asylum) 24-18

- WAYS—Charlotte**
- JOE WALSH—Life's Been Good (Asylum)
  - TOBY BEAU—My Angel Baby (RCA)
  - D★ RICK JAMES—You & I (Motown) 30-21
  - ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 23-17

- WKIX—Raleigh**
- TOBY BEAU—My Angel Baby (RCA)
  - ANDY GIBB—An Everlasting Love (RSO)
  - ★ TEDDY PENDERGRASS—Close The Door (Philadelphia International) HB-23
  - ★ JOE WALSH—Life's Been Good (Asylum) HB-24

- WTOB—Winston-Salem**
- ANDY GIBB—An Everlasting Love (RSO)
  - STEELY DAN—FM (MCA)
  - ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) HB-23
  - ★ FRANKIE VALLI—Grease (RSO) 21-15

- WTMA—Charleston**
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - NANTUCKET—Heartbreaker (Epic)
  - ★ FRANKIE VALLI—Grease (RSO) 30-6
  - ★ COMMODORES—Three Times A Lady (Motown) 22-1

- WORD—Spartanburg**
- CHERYL LADD—Think It Over (Capitol)
  - EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
  - ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO) 27-21
  - ★ WILD CHERRY—1, 2, 3 Kind Of Love (Epic) 22-17

- WLAC—Nashville**
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - D★ LOVE & KISSES—Thank God It's Friday (Casablanca)
  - ★ FOREIGNER—Hot Blooded (Atlantic) 37-23
  - ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 35-26

- WMAX—Nashville**
- D★ DONNA SUMMER—Last Dance (Casablanca)
  - LINDA RONSTADT—I Never Will Marry (Asylum)
  - D★ ROLLING STONES—Miss You (Rolling Stones) 16-6
  - ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 28-21

- WHBQ—Memphis**
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - FOREIGNER—Hot Blooded (Atlantic)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA) HB-13
  - D★ ROLLING STONES—Miss You (Rolling Stones) 13-3

- WFLJ—Chattanooga**
- NO LIST

- WRJZ—Knoxville**
- TOBY BEAU—My Angel Baby (RCA)
  - EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
  - ★ STEVE MARTIN—King Tut (WB) 15-2
  - D★ ROLLING STONES—Miss You (Rolling Stones) 9-4

- WGOW—Chattanooga**
- CHRIS REA—Fool If You Think It's Over (UA)
  - OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
  - ★ PABLO CRUISE—Love Will Find A Way (A&M) 30-23
  - ★ COMMODORES—Three Times A Lady (Motown) 25-20

- WERC—Birmingham**
- ANDY GIBB—An Everlasting Love (RSO)
  - EVELYN "CHAMPAGNE" KING—Shame (RCA)
  - D★ ROLLING STONES—Miss You (Rolling Stones) 15-7
  - ★ FRANKIE VALLI—Grease (RSO) 8-2

- WGSN—Birmingham**
- EXILE—Kiss You All Over (Warner/Curb)
  - D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
  - ★ FRANKIE VALLI—Grease (RSO) 11-2
  - ★ ROBERT PALMER—Every Kinda People (Island) 21-16

- WHYY—Montgomery**
- EXILE—Kiss You All Over (Warner/Curb)
  - PRISM—Flyin' (Ariola)
  - ★ FRANKIE VALLI—Grease (RSO) 15-5
  - ★ LE ROUX—New Orleans Ladies (Capitol) 23-16

- KAAY—Little Rock**
- D★ ROLLING STONES—Miss You (Rolling Stones)
  - BARRY MANILOW—Copacabana (Arista)
  - ★ PABLO CRUISE—Love Will Find A Way (A&M) 14-4
  - ★ FRANKIE VALLI—Grease (RSO) 20-14

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A BLACK MASS



A BLACK MASS



DAMIEN  
& OMEN II

ORIGINAL SOUNDTRACK COMPOSED BY JERRY GOLDSMITH  
CONDUCTED BY LIONEL NEWMAN

# DAMIEN IS WITH YOU ALWAYS...

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COMPOSED AND PRODUCED BY JERRY GOLDSMITH  
CONDUCTED BY LIONEL NEWMAN

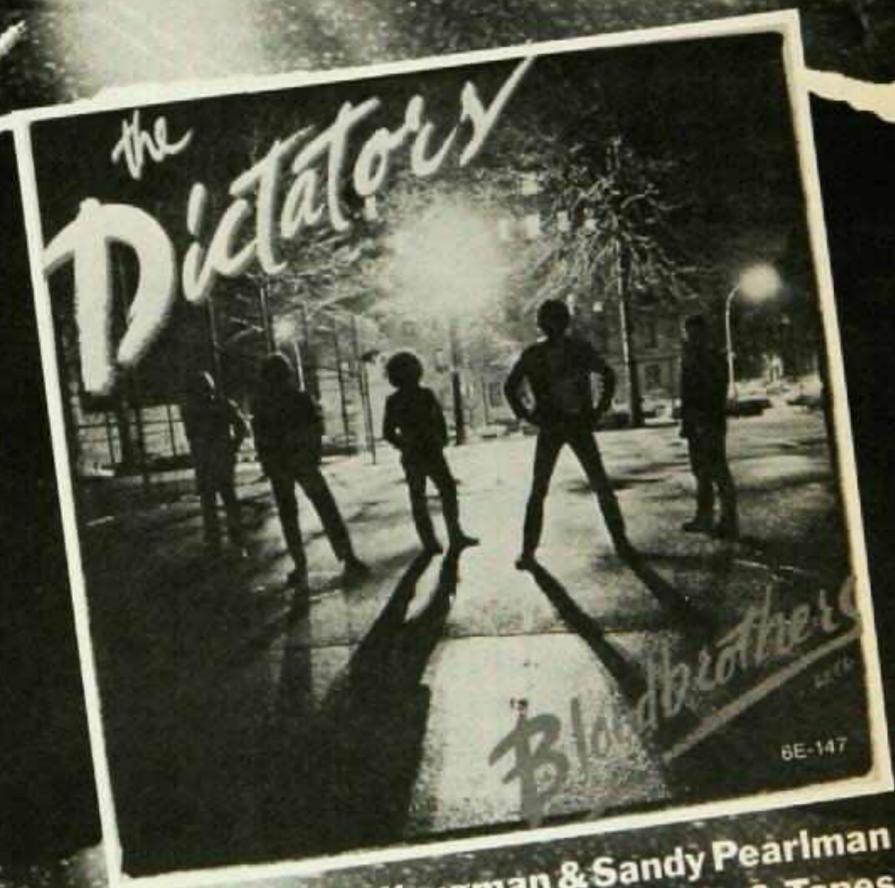




There's Nothing Tighter Than A Bloodbrother



the Dictators  
Bloodbrothers



Produced By Murray Krugman & Sandy Pearlman  
On Asylum Records & Tapes



## Vox Jox

By DOUG HALL

NEW YORK—While ABC's two New York outlets, WABC and WPLJ, have been broadcasting this month there has been a third operation set up in ABC's Manhattan headquarters.

David Simmons, BBC DJ from Radio London who is visiting the U.S., has set up shop in ABC studios to send his programs back to London.

Simmons, whose shows center on soul music, is in the U.S. putting together a documentary on the African heritage in America. This project will also take him to Haiti before he returns home. He will be in New York for most of July and will be taping both music and talk shows.

While Simmons has been busy taping his shows here, Capital Radio, the BBC's competition, is crowing that it has passed BBC's Radio One as the most listened to station in London.

According to Capital the Independent Broadcasting Authority station now has 26% of the total London listening hours, compared with Radio One's 22%. The Capital commissioned survey also shows that the station attracted more than 750,000 new listeners bringing its total to 5 million a week. More than four out of five persons 15 to 24 now listen to Capital, the station reports.

Former Bartell Broadcasting president **George Wilson** now busy consulting stations. One of his newest clients: WZZP Cleveland. . . . Former WBCN DJ **Maxanne Sartoti** is the subject of a new recording by **Willie "Loco" Alexander** on MCA called "Sky Queen," a reference to WBCN Studios high up in the Prudential Tower. . . . WQAM Miami morning man **Jim London** has joined KCMO Kansas City in the same time slot.

KWIK Moses Lake, Wash., p.d. **Mark Benecke** is about to split his AM and FM and take the FM into an AOR format. The new FM will be known as KFMT. The AM continues in a country format. Naturally Benecke is looking for AOR service. An oldie library is being acquired from Broadcast Programming International. **Tim Edwards** will be moving over from the AM to do morning drive on the FM. **Randy Beckman** will be handing evening drive.

After two years of editorializing WANY Waynesboro, Va., has succeeded in getting a section of highway in its market to be renamed Statler Blvd. after the Statler Brothers. A surprise announcement of the renaming was made at the annual July 4 concert the brothers have been donating since 1970 to their native community where they still reside. The renaming had been opposed by the local newspaper.

WIRE Indianapolis will hold its annual country picnic with more than 100 charities and public service groups setting up fund-raising booths July 30. Country stars appearing will include **Tom T. Hall**, **The Kendalls**, **Ronnie McDowell**, **Steve Wariner**, and **Kelly Warren**. . . . **Eddie Dillon** has left KOWN Escondido and is looking for an air shift in San Diego or Hawaii.

**Lisa Richards** has been appointed music director of WRHY York (Starview 92) and moves her air assignment from midnight to 6 a.m. to 10 a.m. to 3 p.m. . . . Ralph Wayne Communications shifts new acquisition **KEAN Brownwood, Tex.**, to KXYL and installs progressive country format. **Robert Hallmark** is the new music director, and is on the air in morning drive. Program director **Joel T.** handles afternoon drive.

KCKN Kansas City (KCK'N Country) participated in an "I'm Fighting Asthma" special at a local restaurant and with the market's CBers are co-sponsoring a leukemia benefit. . . . During a local bakers' strike the station created a contest in which six loaves of bread were given away. . . . A format change at WLOI La Porte, Ind., forces big band and oldies DJ **Kevin Douglas** to seek a new position. He can be reached at 119 North Parker Street, Michigan City, Indiana.

KAAY Little Rock is holding a



CAMEL VISIT—Atlantic Records West Coast offices are visited by a camel from KMEL San Francisco to the amusement of Atlantic West Coast artist relations director Tony Mandich, right. Holding the camel in tow is KMEL program director Rick Lee, left, and Atlantic vice president and West Coast general manager Bob Greenberg.

## Forum Spiced With N.Y. Flavor

Continued from page 1  
by WGN Chicago program director Dick Jones, WBT Charlotte program director Andy Bickel, and WSB Atlanta program director George Fischer.

series of "I Love Little Rock" parties at local restaurants featuring disco music and nickel beers, with hosting by KAAY DJs. . . . WZUU-AM-FM Milwaukee morning drive man **Larry the Legend** has been voted favorite DJ in a contest sponsored by WITI-TV Milwaukee. . . . "Buffalo" **Wayne Yaffe** is now doing morning drive on country KSTR Grand Junction, Colo. **Larry Rich** is music director and handles the mid-day shift. **Mark Kelley** does afternoon drive.

WQDR Raleigh is adding a new feature called "WQDR Gives The Triangle 94 Seconds." The program features listeners' responses to questions on current subjects. . . . **Don Hinson** moves from print to radio as he gives up a position on Overdrive Magazine to head up KLAC Los Angeles' Phantom 570 Club. This truckers' show runs from midnight to 5:30 a.m.

WAXY Fort Lauderdale, Fla., p.d. **Rick Shaw** has revamped the on-air lineup. **Lee Sherwood** and "Sherbert The Wonder Dog" is now in the 6 to 9 a.m. spot followed by **Ruby Yonge**, the "Big Kahuna," from 9 to noon. The **Rick & Roby Show** has been shifted to noon to 3 p.m. and 7 to 9 p.m. on Saturday. **Charlie "King Of The Hop" Murdock** and **Dan Chandler** move to weekends with Murdock on the air from 9 a.m. to noon on Saturdays and 10 a.m. to noon on Sundays. Chandler will be on these two days from noon to 3 p.m. **Jim "Catfish" Dunlap** will be on the air from 7 to 9 p.m. Monday to Friday and **Andy Winston's Andy's Place**, featuring solid gold hits of the '50s and '60s will remain on at 7 to 11 p.m. on Sundays.

**Charlie Wright**, radio personality and executive with WELI New Haven, for the past 40 years, died recently of an apparent heart attack. He began his radio career in 1935 at WICC Bridgeport as a singer-musician. He retired from WELI last year.

Another key panel will focus on "Music Research—How To Do It Without Spending Megabucks, And How To Use It." Storer Broadcasting national program director Ed Salamon will chair this unit which will include WNBC New York program director Bob Pittman and KHJ Los Angeles program director John Sebastian.

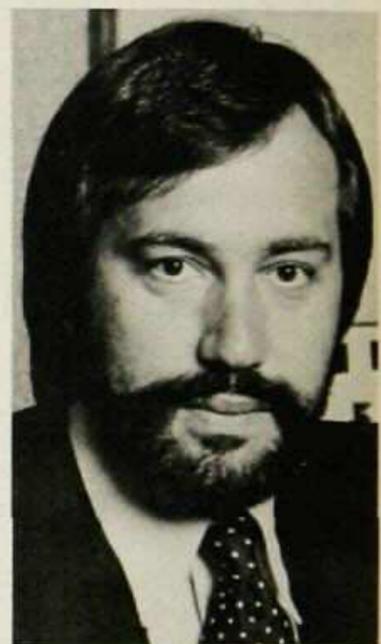
A discussion on network radio including "The Future of Networks With AM Stereo And Stereo Satellite Transmissions" will include a presentation by Mutual Broadcasting System vice president Gary Worth. Another session on AM stereo itself will be included.

A study of black radio chaired by WWRL/WRVR New York president Mark Olds will include WBSL (New York) program director Hal Jackson, KMJQ Houston general manager Jim Maddox, and WDAS-FM Philadelphia program director Joe Tamburro.

"Radio Syndication, How To Use It To Build Airplay, Promote Artists And Make It Work For You," will include DIR president Bob Meyrowitz and Westwood One president Norman Pattiz.

Another special feature of this Forum will be visits to major stations such as WABC, WPLJ, WNEW-AM-FM, WNBC, WYNY (Y97), WNCN, WHN and WBSL.

Other topics set for the Forum agenda include "The Radio-Record Connection In Promotion: Cooperation Is The Word," "Production Toys," "The Legal Side For Programming," and "Audio Processing."



Bob Meyrowitz

## Sayer To Star In 6 TV Shows

LOS ANGELES—Leo Sayer has signed to star in a mini-series of six musical specials set for syndication in the U.S. next year.

"The Leo Sayer Show" will feature the WB artist performing five or six tunes per segment, plus appearances by guests, a backing orchestra and a dance troupe.

Produced by David Hillier for the BBC, shows will begin taping in London with a live audience in September, following completion of Sayer's current tour.

## Lofgren's 'Bullets Fever' Winning Sporting Airplay

WASHINGTON—It may not be garnering much airplay elsewhere in the nation, especially in Seattle, but a record by Washington-native rocker Nils Lofgren has been getting considerably play on local radio stations in the wake of the Washington Bullets' victory in the National Basketball Assn. championship series.

The tune, penned, played and sung by Lofgren, is entitled "Bullets Fever," and is a tribute to the team, which won the NBA championship by defeating Seattle's SuperSonics, four games to three. The lyrics, which tend toward the silly side, re-

call the Bullets' victories over San Antonio and Philadelphia in earlier series and honor most of the team members.

Washington area station WASH and WPGC were among those giving the tune heavy play, especially on the night the championship was won. It was the stations' way of signaling the victory.

The song shared airplay honors with another song, this one a hit for Queen several months ago in other parts of the nation as well.

The Queen hit was "We Are the Champions." Copyrighted material

## Bubbling Under The HOT 100

- 101—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 102—I'LL BE TRUE TO YOU, Oak Ridge Boys, ABC 12350
- 103—TONIGHT, Barbara Mandrell, ABC 12362
- 104—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 105—RUMOUR AT THE HONKY TONK, Spellbound, EMI America 8002
- 106—BIG CITY SIDEWALK, C.J. & Co., Westbound 5541 (Atlantic)
- 107—DANCE LITTLE DREAMER, Bionic Boogie, Polydor 14471
- 108—LOVIN' IS GONNA SEE ME THROUGH, Tower Of Power, Columbia 3-10718
- 109—SO IT GOES, Nick Lowe, Columbia 3-10734
- 110—THE OTHER SIDE, Fotomaker, Atlantic 3485

## Bubbling Under The Top LPs

- 201—TARNEY SPENCER BAND, Three's A Crowd, A&M SP 4692
- 202—KEITH JARRETT, Bop Bee, ABC/Impulse LA 9334
- 203—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 204—RANDY MEISNER, Asylum 6E-140
- 205—LAKE, Lake II, Columbia JC 35289
- 206—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 207—LIPSTIQUE, At The Disco, Salsoul SD 19172
- 208—PRISIM, See Forever Eyes, Ariola SW 50034
- 209—AURACLE, Glider, Chrysalis CHR 1172
- 210—DEAD BOYS, We Have Come For Your Children, Sire SRK 6054 (Warner Bros.)

## THE ELECTRIC WEENIE

Radio's most respected and sought after gag sheet gets letters . . .

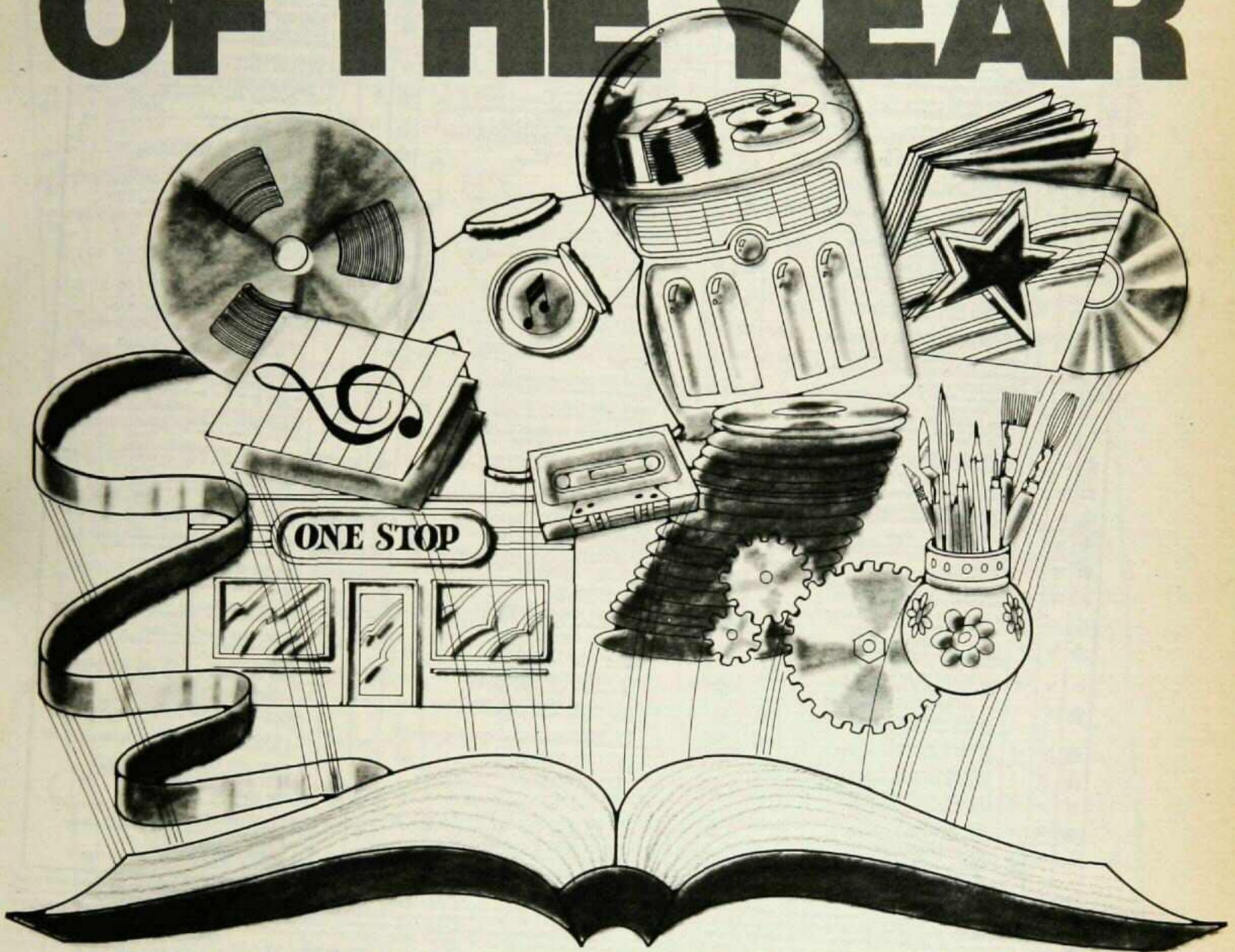
KEN NOBLE WLUP (AOR) . . . "God, I don't know how you do it . . . except there are 4 things in life that are inevitable; death, taxes, commercials and the Weenie. Such consistency, like good spaghetti sauce. Keep it up!"

For free samples of the Weenie, write

### The Electric Weenie

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**BILLBOARD'S 1978-79  
INTERNATIONAL  
BUYER'S GUIDE**

Billboard.

FOR WEEK ENDING JULY 15, 1978

# Billboard

# HOT 100

\*Chart Bound

GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Columbia 2310786)  
SEE TOP SINGLE PICKS REVIEWS, page 66

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist	(Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist	(Producer) Writer, Label & Number (Distributing Label)
★	1	14	SHADOW DANCING—Andy Gibb	(Barry Gibb, Karl Richardson, Abby Galkin, B.R.M.A. Co., RSO 851)	69	49	7	YOU CAN'T DANCE—England Dan & John Ford Coley	(Ryle Lehning), T. Ryan, B. Freeman, Big Tree 16117 (Atlantic)
★	2	13	BAKER STREET—Gerry Rafferty	(Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	70	72	5	NEVER LET HER SLIP AWAY—Andrew Gold	(Andrew Gold & Brock Walsh), A. Gold, Asylum 45485
★	3	13	TAKE A CHANCE ON ME—Alisa	(Benny Anderson, Bjorn Ulvhaug), B. Anderson & B. Ulvhaug (Atlantic 345)	71	61	17	WITH A LITTLE LUCK—Mingo	(Paul McCartney), P. McCartney, Capitol 4559
★	4	12	USE TA BE MY GIRL—Olivia	(K. Camble, L. Huff), K. Camble, L. Huff, Philadelphia International 6342 (CBS)	★	85	2	KISS YOU ALL OVER—Eddy	(Mike Chapman), M. Chapman, R. Chert, Warner Curb 858
★	5	10	STILL THE SAME—Bob Seger	(Bob Seger and Friends), B. Seger, Capitol 4581	★	NEW ENTRY	AN EVERLASTING LOVE—Andy Gibb	(Barry Gibb, Abby Galkin, Karl Richardson), B. Gibb, RSO 904	
★	7	8	MISS YOU—Rolling Stones	(The Glimmer Twins), Jagger/Richards, Rolling Stones 14387 (Atlantic)	★	84	2	CLOSE THE DOOR—Taddy Pendergrass	(Camille & Huff), K. Camble, L. Huff, Philadelphia International 3648 (CBS)
★	9	11	THE GROOVE LINE—Heatwave	(Barry White & Tompiano), E. White, RSO 852	★	75	4	DREAM LOVER—Marshall Tucker Band	(Clayton Lockett), J. Columbia, G. McCortin, Capricorn 8300
★	8	20	DANCE WITH ME—Peter Brown	(Gary Wade), P. Brown, R. Rans, RSO 853 (TK)	★	86	2	I LOVE THE NIGHT LIFE—Nico Bredin	(Steve Buckingham), A. Bridges, S. Hutcheson, Polygram 14483
★	9	6	IT'S A HEARTACHE—Brenda Tyle	(David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	★	77	3	RUNAWAY LOVE—Linda Clifford	(Gil Hayes), G. Hayes, Capitol 8138
★	13	10	LAST DANCE—Dennis Sumner	(George Murden/Peter Salts), P. Salts, Casablanca 926	★	NEW ENTRY	LOVE IS IN THE AIR—John Paul Young	(Vanda & Young), Vanda & Young, Sire 19411	
★	16	8	GREASE—Frankie Stallone	(Barry Gibb, Abby Galkin & Karl Richardson), B. Gibb, RSO 851	★	89	2	FOOL IF YOU THINK IT'S OVER—Chris Rea	(Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)
★	12	13	BLUER THAN BLUE—Michael Johnson	(David Miller, Steve Gibson), R. Goodman, EMI America 8011 (Capitol)	★	80	6	DAYLIGHT & DARKNESS—Smoky Robinson	(Smoky Robinson), S. Robinson, R. E. Jones, Capitol 54293 (Motown)
★	13	11	TWO OUT OF THREE AIN'T BAD—Meat Loaf	(Todd Rundgren), J. Steinman, Cleveland International 850511 (Capitol)	★	81	9	STONE BLUE—Foghat	(Mick Lister), Powercat, Bearsville 8225 (Warner Bros.)
★	21	7	LOVE WILL FIND A WAY—Patsy Cline	(Bill Schnee), C. Lane, D. Jenkins, A&M 2942	★	82	4	ON THE WRONG TRACK—Kevin Lamb	(Gary Lyons), K. Lamb, Arista 8216
★	20	8	RUNAWAY—Jefferson Starship	(Larry Case & Jefferson Starship), Warner, Grant 11274 (RCA)	★	83	3	ANYTIME—Journey	(Ray Thomas Baker), G. Baker, R. Silver, R. Fleischman, R. Schen, E. Valery, Columbia 118737
★	16	17	WONDERFUL TONIGHT—Eric Clapton	(John Johnson), E. Clapton, RSO 850	★	84	6	PORTRAIT—Kansas	(Jeff Skunkin), K. Luger, S. Walsh, Epic 8276 (Epic)
★	22	6	COPACABANA—Barry Manilow	(Sam Dante, Barry Manilow, S. Manlow, S. Sumner, J. Feldman, Arista 862)	★	85	3	AIN'T NOthin' GONNA KEEP ME FROM YOU—Teri De Saria	(Barry Gibb, Karl Richardson, Abby Galkin), B. Gibb, Casablanca 929
★	18	19	I CAN'T STAND THE RAIN—Luvion	(Frank Farian), G. Bryant, A. Perkins, B. Miller, Arista/Hansa 7646	★	86	16	DEACON BLUES—Stevie Nicks	(Gary Katz), W. Becker, D. Fagan, ABC 12255
★	23	6	LIFE'S BEEN GOOD—Joe Walsh	(Neil Lister), J. Walsh, Asylum 45493	★	NEW ENTRY	I CAN'T WAIT ANY LONGER—Blondie	(Stu Kelly), B. Anderson, R. Klein, MCA 40893	
★	30	3	HOT BLOODED—Foreigner	(Ruth Sussan, Mick Jones), L. Graham, M. Jones, Atlantic 3488	★	NEW ENTRY	YOU NEED ME—New Murray	(Tom Ed Norman), R. Goodman, Capitol 4574	
★	26	5	THREE TIMES A LADY—Commodores	(James Chastain/Commodores), J. Chastain, Warner 8160	★	NEW ENTRY	READY OR NOT—Nelson Bledy	(Nick DeCaris), J. Keller, A. DeCaris, Capitol 4582	
★	29	7	MY ANGEL BABY—Toby Beau	(Sean Delaney), D. McKenna, B. Sino, RCA 11250	★	NEW ENTRY	BREAK IT TO THEM GENTLY—Burt Cummings	(Burt Cummings), B. Cummings, Portrait 670016 (CBS)	
★	28	7	FM—Stevie Nicks	(Neil Lister), W. Becker, D. Fagan, MCA 40854	★	91	10	IT'S THE SAME OLD SONG—S.E. & The Silver Band	(Cary/Ford), H. Ford/Dover/Walton, TX 1028
★	24	11	THANK GOD IT'S FRIDAY—Low And Kix	(Max R. Gostandine), A. Gostandine, Casablanca 925	★	92	2	MAKIN' LOVE—Climax Blues Band	(Climax Blues Band), Peter Henderson, Sire 1026 (Warner Bros.)
★	25	9	IF EVER I SEE YOU AGAIN—Roberta Flack	(Joe Brooks), J. Brooks, Atlantic 3483	★	93	12	I WAS ONLY JOKING—Bud Stewart	(Tom Snow), B. Stewart, Geoprog, Warner Bros. 8368
★	31	8	MAGNET AND STEEL—Walter Egan	(Walter Egan, Lindsay Buckingham, Richard Dashut, W. Egan), Columbia 310719	★	94	15	HEARTLESS—Heart	(Mike Fisher), A. Wilson, R. Wilson, Washburn 7021
★	27	10	YOU BELONG TO ME—Carly Simon	(Neil Martin), C. Simon, W. McDonald, Elektra 45477	★	95	16	DANCE ACROSS THE FLOOR—Janet "Bl" Horne	(Lenny Fish, R. Fish), H.M. Gray, Sunshine Sound 1081 (TK)
★	36	6	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section	(Buddy Buie), Bob-Ro Daughtry, Polygram 14484	★	96	12	ALMOST SUMMER—Celebration	(Ron Albright), B. Wilson, M. Lane, R. Jordan, MCA 40891
★	34	5	SONGBIRD—Barbra Streisand	(Gary Klein), D. Wolff, S. Nelson, Columbia 310754	★	97	10	ROLL WITH THE CHANGES—Red Sparshoof	(Kevin Cronin & Gary Roberts), K. Cronin, Epic 850549
★	35	8	KING TUT—Steve Martin	(William E. McLean), S. Martin, Warner Bros. 8577	★	98	9	HE'S SO FINE—Jane Oliver	(Steven Davron), R. Mark, Columbia 310724
★	31	33	HOT LOVE, COLD WORLD—Bob Welch	(Carter), B. Welch, J. Henning, Capitol 4582	★	99	6	TRANS-EUROPE EXPRESS—Kraftwerk	(Ralf Hutter, Florian Schneider), R. Hutter, E. Schall, Capitol 4460
★	38	6	STAY—Jackson Browne	(Jackson Browne), W. Williams, Asylum 4568	★	100	5	SHAKER SONG—Spys Grr	(Jay Beckenstein, Richard Cafarella), J. Beckenstein, Ardent 130
★	33	14	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John	(John Farrar), J. Farrar, RSO 851					
★	34	15	LOVE IS LIKE OXYGEN—Sweet	(Sweet), A. Scott, T. Griffin, Capitol 4549					

★ 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-Licensor)	Hot 100 A-Z—(Publisher-Licensor)
1. Andy (Gibb) Gibb (Capitol)	1. Andy (Gibb) Gibb (Capitol)
2. Baker Street (United Artists)	2. Baker Street (United Artists)
3. Take A Chance On Me (Atlantic)	3. Take A Chance On Me (Atlantic)
4. Use Ta Be My Girl (CBS)	4. Use Ta Be My Girl (CBS)
5. Still The Same (Capitol)	5. Still The Same (Capitol)
6. Miss You (Atlantic)	6. Miss You (Atlantic)
7. The Groove Line (RSO)	7. The Groove Line (RSO)
8. Dance With Me (TK)	8. Dance With Me (TK)
9. It's A Heartache (RCA)	9. It's A Heartache (RCA)
10. Last Dance (Casablanca)	10. Last Dance (Casablanca)
11. Grease (RSO)	11. Grease (RSO)
12. Bluer Than Blue (Capitol)	12. Bluer Than Blue (Capitol)
13. Two Out Of Three Ain't Bad (Capitol)	13. Two Out Of Three Ain't Bad (Capitol)
14. Love Will Find A Way (A&M)	14. Love Will Find A Way (A&M)
15. Runaway (RCA)	15. Runaway (RCA)
16. Wonderful Tonight (Capitol)	16. Wonderful Tonight (Capitol)
17. Copacabana (Arista)	17. Copacabana (Arista)
18. I Can't Stand The Rain (Arista/Hansa)	18. I Can't Stand The Rain (Arista/Hansa)
19. Life's Been Good (Asylum)	19. Life's Been Good (Asylum)
20. Hot Blooded (Atlantic)	20. Hot Blooded (Atlantic)
21. Three Times A Lady (Warner)	21. Three Times A Lady (Warner)
22. My Angel Baby (RCA)	22. My Angel Baby (RCA)
23. FM (MCA)	23. FM (MCA)
24. Thank God It's Friday (Casablanca)	24. Thank God It's Friday (Casablanca)
25. If Ever I See You Again (Atlantic)	25. If Ever I See You Again (Atlantic)
26. Magnet And Steel (Columbia)	26. Magnet And Steel (Columbia)
27. You Belong To Me (Elektra)	27. You Belong To Me (Elektra)
28. I'm Not Gonna Let It Bother Me Tonight (Polygram)	28. I'm Not Gonna Let It Bother Me Tonight (Polygram)
29. Songbird (Columbia)	29. Songbird (Columbia)
30. King Tut (Warner Bros.)	30. King Tut (Warner Bros.)
31. Hot Love, Cold World (Capitol)	31. Hot Love, Cold World (Capitol)
32. Stay (Asylum)	32. Stay (Asylum)
33. You're The One That I Want (Capitol)	33. You're The One That I Want (Capitol)
34. Love Is Like Oxygen (Capitol)	34. Love Is Like Oxygen (Capitol)

...and better!

FOR WEEK ENDING JULY 15, 1978

# Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	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	D & T	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	D & T					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
1	1	11	ROLLING STONES Some Girls Rolling Stone CDC 35108 (Atlantic)	7.98	7.98	7.98	7.98	7.98	44	5	★	PABLO CRUISE Worlds Away A&M SP 4697	7.98	7.98	7.98	71	70	34	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSA 3092	7.98	7.98	7.98					
2	2	11	GERRY RAFFERTY City To City United Artists UALA 840	7.98	7.98	7.98	7.98	7.98	37	25	9	FOGHAT Stone Blue Mercury BSA 4517 (Warner Bros.)	7.98	7.98	7.98	72	69	10	DRAMATICS Do What You Wanna' Do ABC AA 1072	7.98	7.98	7.98					
3	3	8	COMMODORES Natural High Motown M-7602 91	7.98	7.98	7.98	7.98	7.98	38	38	15	PATTI SMITH Easter Arista AD 4171	7.98	7.95	7.95	73	71	23	FLEETWOOD MAC Rumours Warner Bros. BSA 3010	7.98	7.98	7.98					
4	2	34	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	12.98	12.98	12.98	12.98	12.98	★	54	5	RITA COOLIDGE Love Me Again A&M SP 4679	7.98	7.98	7.98	74	78	5	LITTLE RIVER BAND Sleeper Catcher Capitol SM 11783	7.98	7.98	7.98					
5	5	8	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SM 11678	7.98	7.98	7.98	7.98	7.98	40	41	7	THE KINKS Misfits Arista AB 4167	7.98	7.98	7.98	75	79	42	VILLAGE PEOPLE Catholicsia RCA APL 12044	7.98	7.98	7.98					
6	6	5	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35319	7.98	7.98	7.98	7.98	7.98	★	51	3	ALAN PARSON'S PROJECT Pyramid Arista AB 4180	7.98	7.98	7.98	76	75	19	LITTLE FEAT Waiting For Columbus Warner Bros. 290 3140	7.98	7.98	7.98					
7	7	5	ANDY GIBB Shadow Dancing RSD RS-1-3014	7.98	7.98	7.98	7.98	7.98	★	49	5	LTD Togetherness A&M SP 4705	7.98	7.98	7.98	77	77	32	NATALIE COLE Thankful Capitol SM 11708	7.98	7.98	7.98					
8	8	9	SOUNDTRACK Grease RSD RS-2-4002	12.98	12.98	12.98	12.98	12.98	★	50	8	EVELYN "CHAMPAGNE" KING Smooth Talk RCA APL 1 2646	6.98	7.98	7.98	78	72	33	EARTH, WIND & FIRE All N' All Columbia JC 34905	7.98	7.98	7.98					
9	8	38	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98	7.98	7.98	44	43	29	JACKSON BROWNE Running On Empty Asylum AS 113	7.98	7.97	7.97	79	73	24	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA APL 12046	7.98	7.98	7.98					
10	10	13	CARLY SIMON Boys In The Trees Decca DE 128	7.98	7.98	7.98	7.98	7.98	45	42	10	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98	80	80	13	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tune A Fish Epic JC 35087	7.98	7.98	7.98					
11	12	10	SOUNDTRACK Thank God It's Friday Catholicsia NBLP 7079	14.98	14.98	14.98	14.98	14.98	46	45	23	GEORGE BENSON Weekend In L.A. Warner Bros. 290 3179	12.98	12.98	12.98	81	83	11	SUN Sunburn Capitol SM 11723	7.98	7.98	7.98					
12	13	6	JOE WALSH But Seriously, Folks Mercury BSA 441	7.98	7.98	7.98	7.98	7.98	47	39	7	GEORGE DUKE Don't Let Go Epic JC 35256	7.98	7.98	7.98	82	81	51	STYX The Grand Illusion A&M SP 4627	7.98	7.98	7.98					
13	13	2	FOREIGNER Double Vision Atlantic SD 1999	7.98	7.98	7.98	7.98	7.98	48	47	10	MARSHALL TUCKER BAND Together Forever Capitol SM 11705	7.98	7.98	7.98	83	76	15	USA-EUROPEAN CONNECTION Come Into My Heart Mercury BSA 441	7.98	7.98	7.98					
14	14	3	BURBANK STRESSARD Songbird Columbia JC 35375	7.98	7.98	7.98	7.98	7.98	★	59	4	RICK JAMES Come Get It Gordy G781 (Motown)	7.98	7.98	7.98	84	81	8	WHISPERS Headlights RCA BSA 1 2774	7.98	7.98	7.98					
15	14	12	O'JAYS So Full Of Love Philadelphia International 12 35255 (CBS)	7.98	7.98	7.98	7.98	7.98	★	57	3	DAVE MASON Mariposa Do Ora Columbia JC 35285	7.98	7.98	7.98	85	85	10	LOVE & KISSES How Much, How Much I Love You Catholicsia NBLP 7079	7.98	7.98	7.98					
16	19	22	ABBA The Album Atlantic SD 19164	7.98	7.98	7.98	7.98	7.98	51	53	17	VILLAGE PEOPLE Wacho Man Catholicsia NBLP 7096	7.98	7.98	7.98	86	86	12	STANLEY CLARKE Modern Man Rompeter 12 35303	7.98	7.98	7.98					
17	58	2	BOB DYLAN Street Legal Columbia JC 35413	7.98	7.98	7.98	7.98	7.98	★	52	22	5	KISS Double Platinum Catholicsia NBLP 7100 2	12.98	12.98	12.98	101	5	JOHN KLEMMER Azabesque ABC AA 1064	7.98	7.98	7.98					
18	15	11	SOUNDTRACK FM MCA 2 17000	13.98	13.98	13.98	13.98	13.98	53	46	13	HEART Magazine Mercury BSA 4608	7.98	7.98	7.98	88	82	8	HALL & GATES Lifetime RCA APL 1 2802	7.98	7.98	7.98					
19	27	3	WOODY BLUES Octave London PS 708	7.98	7.98	7.98	7.98	7.98	★	64	5	A TASTE OF HONEY Capitol SM 11754	6.98	7.98	7.98	89	89	12	AL DIMICHEOLA Cassino Columbia JC 35277	7.98	7.98	7.98					
20	16	7	BONNIE TYLER It's A Heartache RCA APL 1 2821	7.98	7.98	7.98	7.98	7.98	55	24	12	BAND The Last Waltz Warner Bros. 290 3146	14.98	14.98	14.98	90	87	14	ELVIS COSTELLO This Years Model Columbia JC 35321	7.98	7.98	7.98					
21	23	41	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98	7.98	7.98	56	56	14	GENESIS And Then There Were Three Atlantic SD 19173	7.98	7.98	7.98	91	90	19	PEABO BRYSON Reaching For The Sky Capitol SM 11729	6.98	7.95	7.95					
22	28	4	QUINCY JONES Sounds And Stuff Like That A&M SP 4685	7.98	7.98	7.98	7.98	7.98	★	57	48	6	CHEAP TRICK Heaven Tonight Epic JC 35212	7.98	7.98	7.98	92	84	29	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	7.98	7.98	7.98				
23	20	18	JEFFERSON STARSHIP Jefferson Starship Earth Great 8011 2515 (RCA)	7.98	7.98	7.98	7.98	7.98	58	52	22	SWEET Level Headed Capitol SM 11784	7.98	7.98	7.98	93	98	21	JOE SAMPLE Rainbow Seeker ABC AA 1050	7.98	7.95	7.95					
24	32	9	LINDA CLIFFORD If My Friends Could See Me Now Capitol SM 11777	7.98	7.98	7.98	7.98	7.98	★	59	55	16	ROBERT PALMER Double Fun Island LPS 9476	7.98	7.98	7.98	94	94	9	UK Pavane Polygram PD-1-6116	7.98	7.98	7.98				
25	18	14	WINGS London Town Capitol SM 11777	7.98	7.98	7.98	7.98	7.98	60	40	15	VOYAGE Wacht 2213 (TK)	7.98	7.98	7.98	95	95	13	BOB MARLEY & THE WAILERS Kaya Island LPS 9517	7.98	7.98	7.98					
26	37	3	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International 12 35295 (CBS)	7.98	7.98	7.98	7.98	7.98	★	61	61	16	JOHNNY MATHIS You Light Up My Life Columbia JC 35258	7.98	7.98	7.98	96	93	55	ANDY GIBB Flowing Rivers RSD RS-1 3019 (Polygram)	7.98	7.98	7.98				
27	33	6	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Zelma ABC GA 52029	7.98	7.98	7.98	7.98	7.98	★	62	62	29	EDDIE MONEY Columbia PC 34909	7.98	7.98	7.98	97	97	8	NORMAN CORNWELL This Is Your Life Arista AB 4177	7.98	7.98	7.98				
28	26	13	HEATWAVE Central Heating Epic JC 35260	7.98	7.98	7.98	7.98	7.98	★	66	3	DAVE GILMORE Columbia JC 35388	7.98	7.98	7.98	98	92	14	SMOKEY ROBINSON Love Breeze Jama 17 35081	7.98	7.98	7.98					
29	29	40	STEELY DAN Aja A&M AA 1006	7.98	7.95	7.95	7.95	7.95	65	65	40	KANSAS Point Of Know Return Kinburn 12 34929 (Epic)	7.98	7.98	7.98	99	88	12	JETHRO TULL Heavy Horses Dynasty OAR 1175	7.98	7.98	7.98					
30	21	13	ISLEY BROTHERS Showdown 1 Rep. 12 34930 (TK)	7.98	7.98	7.98	7.98	7.98	★	74	3	COR YUNK SHUN Love Shines Mercury BSA 1 3775	7.98	7.98	7.98	100	99	23	RUFUS/CHARA KHAN Street Player ABC AA 1049	7.98	7.98	7.98					
31	11	27	PETER BROWN Fantasy Love Affair Onyx 304 (TK)	7.98	7.98	7.98	7.98	7.98	66	60	15	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	7.98	7.95	7.95	101	100	14	SOUNDTRACK The Rocky Horror Picture Show GOK 050 21653 (HEM)	6.98	6.98	NA 6.98					
32	30	34	ERIC CLAPTON Slowhand RSD RS-1 3030	7.98	7.98	7.98	7.98	7.98	★	67	67	23	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98	102	105	34	DONNA SUMMER Once Upon A Time Catholicsia NBLP 7079	11.98	11.98	11.98				
33	34	21	BARRY MANILOW Even Now Arista AB 4164	7.98	7.95	7.95	7.95	7.95	68	63	19	VAN HALEN Warner Bros. BSA 3075	7.98	7.98	7.98	121	6	TOBY BEAU RCA APL 1 2771	7.98	7.98	7.98						
34	30	38	MERYL STREEP Bat Out Of Hell Epic/Cleveland International PE 34974	7.98	7.98	7.98	7.98	7.98	★	69	66	11	TODD RUNDGREN Hermit Of Mink Hollow Bearsville BSA 5381 (Warner Bros.)	7.98	7.98	7.98	129	2	HERBIE HANCOCK Sunlight Columbia JC 34907	7.98	7.98	7.98					
35	31	16	ATLANTA RHYTHM SECTION Champagne Jam Polygram PD 16134	7.98	7.98	7.98	7.98	7.98	70	68	21	WARREN ZEVON Excitable Boy Asylum AS 118	7.98	7.98	7.98	★	129	2	CRYSTAL GAYLE When I Dream United Artists UALA 848	7.98	7.98	7.98					

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# Conn.'s WDJZ Programs 'Top 40' Of 1930s

By DOUG HALL

BRIDGEPORT, Conn.—Except for some experimentation in classical music, Top 40 has had little meaning outside of the usual description of playing the top hits.

But there's a new daytime station here that has given a whole new meaning to Top 40. Perhaps it should be top 10, because that's what WDJZ concentrates on.

Working closely with Billboard charts, the station has put together a unique format of hits, but there is no rock and the hits go back to the late 1930s. The Carpenters come up back to back with Glenn Miller or Tony Orlando & Dawn come up back to back with Tommy Dorsey, and it works.

At least that's the opinion of 8% of the listeners in the April-May Bridgeport, who pushed the year-old station to third place among four local stations and 20 other odd signals from New York and New Haven.

Actually the concept of using Billboard charts in a tightly scheduled format was only put into place at the beginning of the rating period and was still being worked on in April. Before that the DJs just grabbed a pile of records and played what ever they thought had appeal, was in the MOR vein, and was a bit on the old side.

In fact before the new system installed by consultant Al Ham was in place the station often leaned to the very old—Arthur Tracy—and somewhat obscure—Roberta Sherwood.

Because of this owner Art McClinch believes that if an Arbitron were taken today the station would have a 12 to 14 share. "We will double the audience again," he says, alluding to a 3 share a year ago when the station was on only a matter of weeks.

To build audience loyalty to the highest level WDJZ has developed a series of low-cost promotions. The format is referred to as "the music of your life" and listeners are urged to write in to list the favorite record of their life.

At the moment "Spanish Eyes" by Engelbert Humperdinck or Al Martino and Elvis Presley's "Love Me Tender" are leading the poll.

Each week a winner is drawn from those who write in and dinner for two at a local restaurant is awarded. A variation on this was done for St. Valentine's Day when songs with the word "love" or "heart" in the title were sought.

Ham says what he has done is to come up with carefully-matched flow foreground music as an alternative to "beautiful" music.

As could be expected most of the music WDJZ plays is vocals, since most of the records that make it to the top of the charts are vocals. Ham



Fan Mail—WDJZ Bridgeport General manager Don Kirby and consultant Al Ham look over letters from listeners as station staffers Maureen McClinch and Donna Anderson sort more mail.

has been looking for an apt description for the format. His strongest opinion is that it is "non-rock."

It might be called "oldies," but that connotes doowop from the 1950s. The station is far from that. The 1950s for WDJZ mean Les Paul and Mary Ford, Frankie Laine, Doris Day, Rosemary Clooney and Ray Anthony.

Obviously the station is aimed at a 30 plus audience, but the station gets a number of letters from listeners in their 20s. The station receives about 200 letters a week in their favorite record promotion.

Ham says the station's listeners are fantastically devoted and loyal because "we're playing music they can't buy or hear elsewhere. This music demands an immediate emo-

tional response from the listener."

Except for on-air promotion the station did little to attract listeners. It put up only one billboard. But it is now planning a WDJZ fan club which will hold regular dances—record hops or discos with older music if you will.

General manager Don Kirby also agrees that the station "has only scratched the surface." The sponsors relate to the format. I've gotten five renewals in the past week."

Some of the other favorites on listeners lists are: "Fascination" by Jayne Morgan, "Green Eyes" by Jimmy Dorsey, "Tangerine" by Jimmy Dorsey, "Too Young" by Nat Cole, "I Left My Heart In San Francisco" by Tony Bennett and "I Can't Get Started" by Bunny Berigan.

## Arbitron's 12-Week Sweep

• Continued from page 20

monthlies. However, he mentions the additional headache of scheduling staff vacations.

"Nobody likes to schedule jocks for vacations during a sweep," he explains, adding that WNOE held off all vacations for this test.

"But now, all that off-time is falling due and we're facing another 12-week period beginning in September... just eight or so weeks away."

He adds that the new system "forces you to think and operate as if you're in a sweep all year long."

General manager for both outlets Eric Anderson admits the small sampling and late monthlies pose problems for his two programmers. But he insists the 12-week survey will eventually prove beneficial, as will any subsequent year-round survey.

"As managers, we were living under the sword of Damocles with two

one-month sweeps every six months," he explains. "So last fall a number of us from here and Seattle met with Arbitron in New York. We came up with this 12-week idea."

Anderson wishes the sampling size had been enlarged and that the monthlies were on time. "They were supposed to save us the cost of secondary ratings services to tell us where we were headed with the Arbitron sweep," he explains. "But they have arrived too late to be of any value."

Anderson sees the new system as being the way to go "when the bugs are worked out. It allows us to run things in a business-like manner without disruptions."

However, Anderson admits disappointment with how Arbitron has conducted the test. "I think we need some satisfactory answers from Arbitron about these problems.

"After all, problems or not, I've never seen Arbitron suggest that we not bother sending them our monthly payment."

Arbitron spokesperson Connie Anthes admits the firm has encountered problems in obtaining diaries, but that the difficulties "can be corrected."

As to late arrival of monthly reports, Arbitron was unaware of a problem. "It's a complaint I haven't heard," she adds. "But complaints as to late arrival of reports in general are something we're always dealing with around here."

Anthes adds, however, that Arbitron is more concerned with reports being accurate, even at the cost of being a little late. "And, since we're very concerned with this experiment being run right," she concludes, "we may have taken more time to insure that."



## P.D. to P.D.

By PAUL DREW

LOS ANGELES—Do you think it's important today for a station to have request lines?

Any feedback from your listeners is always welcome. What you do with this input is up to you.

What's the best way to break in a new jock?

I prefer personal involvement by you, the p.d. You're the one he or she wants to please. Some program directors entrust this to the jockey who's on the air during the newcomer's break-in shift. Before the new jock hits the air, I recommend he or she do one or two off-air runs in the regular air studio... log, spots and all, followed by one or two on air warmups on the all-night show. The off-air regular studio shows can be done on weekends during block programming periods or by originating two or three hours of the all-night show from a back-up studio or the production studio.

Here's an interesting letter from Barbara Sommers of WFIL:

I feel compelled to respond to your comments in PD to PD dated June 17 regarding female disk jockeys. I'm growing weary of this seemingly endless debate about female jockeys—what shall we do with them?

First, even attempting to compare network news anchors with the problem of whether or not women should hold prime dayparts is ludicrous. Very obviously, Cronkite and Chancellor receive much more exposure than any one jock in any one market will ever enjoy.

Your statement that you "haven't heard anyone put a female morning jock in the same league with Dr. Don Rose, Larry Lujack, etc." is really quite easily explained: up until recently, women just weren't in radio, either because the FCC hadn't been applying the pressure it is today, or because women grew up listening to men, and it never occurred to many that they could be in radio. Therefore, I would imagine that the large percentage of women

in radio at this time are quite a bit less experienced than any of the personalities you mentioned. We've had a very late start—it really isn't fair to compare us to men who may have up to 20 years experience to our few.

Women are very often considered a detriment, rather than an asset to a radio station. I would assume that the majority of program directors are male, and that they may be in a quandary as to 1) what they want their female jock to sound like and 2) how this sound is achieved.

I have been lucky enough to have spent almost two of my three years in radio under the guidance of Jay Cook, who has helped me to define and achieve a presentation which is consistent with the sound of WFIL.

I believe many program directors are unable to provide this kind of help for their jocks, female especially, and attempt to disguise their own incompetence behind 'ratings, audience acceptance' and other factors which are not always valid.

It is blanket statements like: 'I don't believe the wakeup audience is there yet' that help to further stunt the professional growth of many potentially great female personalities. As I've said, I'm well aware of the fact that women in radio are generally less experienced than their male counterparts; I only ask that their p.d.s evaluate each on the basis of ability, and learn how to provide the guidance that many may need.

Barbara, much of what you're saying is quite true. Radio needs more Jay Cooks to help the newer jocks to define and achieve what you have at WFIL. I'll stay with what I said about today's morning audiences, but I do look forward to hearing the first super-female wakeup jock. It's only a matter of time and opportunities.

Your questions and comments are welcome. Send them to: Paul Drew, c/o Billboard, 9600 Sunset Blvd., Los Angeles, California 90069.

Drew is a noted broadcasting consultant who specializes in programming.

## Case Studies

By KENT BURKHART

Location: Small market in the Great Plains.

Date: Present.

Problem: Lack of audience interest in same owner of AM rock and FM country programmed stations.

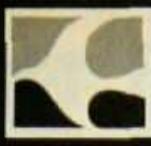
Solution: An analysis of the trading area indicated a desire by rock fans for more album product. Thus, a recommendation to switch country to the big coverage AM and rock to the FM.

Recommendations:

1. The AM format should be streamlined as contemporary country station with heavy morning news emphasis.
2. FM recommendations included a commercial album rock format, lifestyle, news, etc.

Results: This is a non-rated market except for a recent newspaper "vote for your favorite station" poll. The country AM led the poll and the rock FM was showing growth.

Burkhart is a well respected programming consultant.

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## New Orleans Opens 'Las Vegas' Niter

By KELLY TUCKER

NEW ORLEANS—What is being touted as the first Las Vegas-type nightclub in this area opened June 30.

The Tropicana, located in nearby Jefferson Parish, received a scorching baptism from Tina Turner, who performed two shows nightly from June 30 to July 3.

Other scheduled acts include Natalie Cole, Lou Rawls, Samantha Sang, Melba Moore, Al Green, Redd Foxx, Al Jarreau and the Salsoul Orchestra.

Max Fedderman, executive producer of Fat Man Productions who books Tropicana's acts, claims more than \$800,000 was spent to renovate the former bowling alley.

Fedderman's brother-in-law, Harvey M. Poliner, is the actual owner. General manager is Mike Pick.

The 23,000 square foot club is packed with rows of tables around a 32-by-24-foot oak stage. Seating capacity is 1,000, but will be increased to 1,200 within two months, he says.

Fedderman says he doesn't plan to book any rock groups at the club. "I don't feel there's a place for rock here," he says. "Even though this room is large, it's too intimate for rock."

Drinks, starting at \$1.75, are offered but not required. "I don't like people who don't want to drink to be badgered to drink," says Fedderman. "Once they pay admission, that is enough."

Fedderman says he and Poliner decided to open the Tropicana to fill the noticeable gap here between intimate nightclubs and large concert halls.

Because of that gap, many performers who aren't a big enough draw for the larger halls have been brought into smaller clubs at exorbitant prices.

"We wanted a club that could accommodate people at a price that was not outlandish," says Fedderman. The concept is a mix between a small club like Rosy's and the Municipal Auditorium.

"New Orleans does not have a club big enough for major acts. And rather than sit in a balcony at the Municipal Auditorium, a person can come here and be less than 80 feet from the performer. We wanted something with the atmosphere of a club but enough seats for everyone."

Fedderman says he plans to expand the newly formed Fat Man Productions into the local concert scene soon. "I hope to put on some large concerts in this area," he says, "and I'd like to work with other clubs throughout the country."

"At the Tropicana we want to appeal to the masses and provide a good caliber of acts on a steady basis."

The Tropicana's sound system consists of nine Uni-Sync model 100 amplifiers, a 28-channel Uni-Sync Troupier-I stereo mixing board, a Uni-Sync PMS LED metering system, Electro-Voice bass reflex cabinets, Electro-Voice HR6040 speakers and Electro-Voice speaker cabinets.

The general assortment of onstage lighting, which includes a Super Troupier spotlight and more than 40 Fresnels, is controlled by a PS-18 MF-2 Hunt electronic light panel.

Cover charges at The Tropicana average at around \$8. Dress is casual, but no tattered jeans are allowed. Free valet parking is available for 500 cars.

## 'Wine Rock' In N.Y. Area

NEW YORK—From the boardwalk at Asbury Park to the rolling hills of an upstate New York winery, there's a pop or rock act ready to perform from now until Labor Day.

Promoter John Scher is booking a series of rock concerts into Asbury's Paramount Theatre and Convention Hall, with a lineup featuring Tom Petty & the Heartbreakers plus U.K. and Carillo (15); Blue Oyster Cult (20); Charlie Daniels Band (22); New Riders and Richie Furay (29); Patti Smith and the Ramones (Aug. 5); Dicky Betts and Great Southern (12); Styx (17); Rainbow (26), and Bonnie Raitt (30).

The Hudson Valley Winery in Highland, N.Y., is charging \$8 (\$7 in advance) for tickets which allow patrons to stroll the grounds of the pastoral winery and view rock concerts featuring Patti Smith (Aug. 1); Dickey Betts (13); Arlo Guthrie (19), and Harry Chapin (27).

Don Law is presenting a series of pop concerts in conjunction with this year's Tanglewood Festival in Massachusetts. Lined up so far are Willie Nelson and Emmylou Harris (18); Jackson Browne (Aug. 15); Peter, Paul and Mary (22); Gordon Lightfoot (Sept. 1), and George Benson (3).

Other suburban venues with a solid rock/pop roster in the area include the Jones Beach Theatre, which is being booked by Lee Gruber and Shelly Gross, and the upstate Nanuet Star Theatre, which has prospered as a result of the closing of the nearby Westchester Premier Theatre.

## Opry House In West Virginia Observes Sixth

By EDWARD MORRIS

MILTON, W. Va.—The Mountaineer Opry House, an enduring monument to no-frills operation observes its sixth anniversary this month—without frills. No special ceremonies are planned.

Since its opening in July 1972, the 700-seat house has prospered simply by providing its customers country and bluegrass music. Unlike many other music halls, the Opry sells no alcoholic beverages, has no dance floor, and seldom books big-name performers.

Paul King, owner-manager of the Opry, says that local acts have always been the backbone of his enterprise, and he estimates that more than 300 such acts have been showcased on his stage.

Located midway between Huntington and Charleston, West Virginia's two largest cities, the Opry has a sizable reservoir—both of talent and patrons—to draw from.

In the early years, King says, he booked a nationally known act about once a month, beginning with the Country Gentlemen, who starred at the grand opening. But he says he finally noticed that there was a core audience attracted to the Opry, regardless of who was performing.

Much of the attraction, King con-



**SURE BET**—A portion of a record crowd estimated at 35,000-50,000 watches Dave Mason during his recent appearance at Long Island's Belmont Park racetrack where rock concerts are being credited with setting new attendance records for the track.

## ICM Revamps Pop Music Arm, Seeking Label Ties

By JEAN WILLIAMS

LOS ANGELES—ICM has reshuffled and expanded its contemporary music division and is aggressively tying into labels, says Tom Ross, West Coast head of contemporary music for the company.

The firm recently moved Terry Rhodes from L.A. to New York as senior agent working with Shelly Schultz, East Coast head of contemporary music.

With ICM's interest in getting involved in recording artists for films, Jim Wiatt has joined as staff agent with time spent in both the music and film divisions.

John Marx, formerly of Headliners, where he worked with the Little River Band and Players, has joined ICM replacing Rhodes on the West Coast.

ICM has 16 agents working about 100 acts, with each agent working with six to eight acts. Each agent is responsible for covering about five states.

ICM's West Coast office took over

the Michigan, Louisiana and Arkansas territories more than a year ago. With the shifting of Rhodes to New York, the territories will go back to New York, says Ross.

He explains that the reason for moving Rhodes to New York is "he's more familiar with that territory and he seems to have a better relationship with the Eastern promoters. He is also a good rock 'n' roll packager."

"The East Coast has always been the territory for more bookings because of the population distribution, and there's more activity in colleges. Colleges have been slowing down in terms of the number of concerts they are buying, but the ones we can count on are still on the East Coast."

"Right now we're trying to get into the record business. Attorneys have taken over the role of shopping groups to record companies," he continues. "Then when the records are out and the act needs promotional and tour support, it's the agency that has to step in to deal with the record companies."

"Since these are the kinds of activ-

ities an agent must deal with, we decided that if we're taking on these kinds of conversations with labels, we should be entitled to be involved in the acts' record life.

"We're starting to make some record deals. We've already made four." He declines to name the acts because all contracts are not signed, however, he notes that all acts are new. "We're involved in the acts, careers from day one."

The firm recently made a deal with Epic Records for Livingston Taylor, brother of James. Livingston has toured for four years, averaging 150 dates a year prior to signing with Epic. Livingston is to tour with Linda Ronstadt beginning in August.

In terms of supporting its acts seeking label deals, Ross says, "While we don't want to have to do this, if we must we will pay to have a master done and then sell it to the labels." He points out that this will happen infrequently.

(Continued on page 43)

## Country Fest Bests Flaws

By SALLY HINKLE

NASHVILLE—Despite adverse publicity, a less than one-third attendance draw and a pending suit filed by a former promotion partner with Castle Investment Corp., the Nashville Music Festival's "Greatest Country Music Show On Earth" survived with professional care.

Held July 2-4 in Columbia, Tenn., with such top name acts as Kenny Rogers, Larry Gatlin, Eddie Rabbit, Tammy Wynette and Merle Haggard, the event was expected to attract a three-day audience of between 60,000 and 100,000. But it only tallied some 20,000, leaving investors far short of initial investments estimated at between \$500,000 and \$750,000.

"Every possible problem that could have happened happened and yet we somehow got around them,

got the show off the ground and made sure that all the artists got paid," notes Marshall Fallwell, public relations director for the festival.

Initially plagued with red tape and opposition to its first site in Williamson County near Fariview, Tenn., the festival moved to a 534-acre farm outside of Columbia.

Other major problems involved initial promoter Ralph Wright and initial adverse publicity. Wright has filed suit against Castle investments claiming he had been unfairly forced out of the festival venture.

"When you start something like this, people tend to be skeptical," notes producer Tom Moon of the bad publicity. "It takes three years in the red for a festival like this to get in the black."

(Continued on page 81)

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# Halls, Arenas And Clubs Lure Blondie

By ROMAN KOZAK

NEW YORK—Blondie's fall U.S. tour, booked by Jon Podell, promises to be a mixture of halls, arenas and clubs, according to Peter Leeds, manager of the Chrysalis group.

Blondie will headline and sometimes appear as special guests on the dates, depending on the local popularity of the band.

Among the first and foremost of New York's new wave bands, Blondie has a strong core of supporters in the city and in such other punk rock bastions as Boston, Los Angeles and San Francisco. It is still, however, relatively unknown in the heartland.

The band has done some guest appearances on the current Alice Cooper tour, before going to Europe for a promotional tour in late summer. In the fall Blondie is expected to play some dates with the Kinks.

Though focal point for the group is blonde singer Deborah Harry, Leeds insists that "Blondie is a group, not a person." To underscore the point, when the band made its first New York appearance at the Palladium last May following a lengthy international tour, all the ushers in the venue were decked out in "Blondie Is A Group" T-shirts.

For the new tour there will be a new stage show, and Blondie's music itself may surprise some of the group's early fans. Blondie provided a hint of what to expect, when, during a recent benefit performance for the Dead Boys' Johnny Blitz (critically injured in a knife attack), it surprised the audience at CBGB with a perfect rendition of Donna Summer's "I Feel Love."

"When we did our first LP, it was like being back in the '60s. But since the band started there have been a number of new influences," explains Clemente Burke, drummer and one of the group's leaders.

"There has been the Nick Lowe LP, and other good new music and it

influences us. That includes disco, like Donna Summer."

Despite its popularity with the U.S. press, if not radio, Blondie is a hard working band visiting radio stations and record stores for promotional purposes.

"Sometimes there are 10 persons in the store and sometimes there are 500," says Burke, describing the in-store appearances. "These are valid things to do. If the people want to look or get an autograph."

Blondie left Private Stock Records a year ago after recording one LP for the label.

"They were touring with Iggy Pop then through the Midwest, getting about \$500 a show," recalls Leeds. "But this is not a band of dummies. With every free moment the members would go to the local record stores, and . . . no records."

"I would get screaming phone calls from the band almost every day, asking where are the records? I would call the record company, and was told there was no demand, so the distributor wouldn't stock them. So the stores wouldn't have them."

As the band is getting more professional and better known around the world, Burke claims there has been some loss in the community spirit among the young new wave bands from a few years ago which are now also finding their own measure of success.

Burke feels it may be a good idea for some of the top new wave bands to get together for a new wave festival—to create an event giving the languishing new wave scene a new above-ground identity. Leeds isn't so sure.

"Who would headline something like this? Who would close?" he asks. "And I don't really agree with lumping Blondie with the Ramones, or Television or the Dead Boys."

But putting that aside, how many different people make up the audiences of all those various groups? If you play CBGBs with all those groups, you can fill the place continuously. But what sort of audience would you have if they all played together at Madison Square Garden?"

## Reshuffle On At ICM

• Continued from page 38

He notes that the criteria set up for signing acts is that the act must have his on-stage show "together." He must be responsible to his audience and totally professional.

"Many people say that with an agency as large as ICM, an act must have a record deal before we'll touch him.

"The fact is that a hit record these days just doesn't make it. It's amazing how many artists have hit records and still can't tour—there's no identity.

"Acts often feel that signing with a large agency isn't good for their careers because they'll get lost in the shuffle. But when they look at the number and caliber of agents they have brought in, they realize they won't get lost. We have always been paranoid about that and we take special care not to let that happen," says Ross.

Some of the performers who have been with the agency at least five years are Fleetwood Mac, Linda Ronstadt, Gordon Lightfoot, Tom Jones, Engelbert Humperdinck,

NASHVILLE—Dobie Gray recently returned to his homebase in Nashville following a five-week concert tour of South Africa, marking the first black American to tour that country since the recent blanket opening of theatres to mixed audiences.

The singer last toured South Africa during the July 1976 Soweto riots, and many of his fans ran the gauntlet of rioters to get to his shows.

Gray has resolutely resisted pressure by anti-South African lobbyists saying: "My career is my own business. I'll sing where people want to listen to me."

In an interview with Johannesburg radio personality Peter Feldman, Gray explained that he had come out for the people of South Africa and not politics or the government.

Gray, noted for such hits as "In Crowd" and "Drift Away," has had two additional gold hits, including "Look At Me" and "Lov-

ing Arms" in the U.S., and a total of 11 gold records in other countries.

In South Africa, he has garnered seven gold records. The seventh, "Let Go," was recently released and received gold certification a few days after his arrival in Johannesburg.

Opening his tour at the Johannesburg Colosseum on May 20, 20 performances through May 20, Gray's 50-show itinerary included stops in Durban, East London, Port Elizabeth and Cape Town. Attendance totaled 125,000 with a total gross of more than \$549,900. Average ticket prices were \$4.40. Some 45 of the 50 performances were sellouts, and more than 500 persons were turned away from his East London appearance. Co-billed with Gray were the Platters, who catapulted to stardom with "Only You" in 1955.

The doublebill was promoted by the Quibell Brothers, who pioneered concerts by American art-

ists in South Africa, and who have battled for years to win government ruling permitting multi-racial audiences.

Gray, who moved to Nashville from Los Angeles earlier this year, will be resuming work on a new LP project, produced by Rick Hall at the Fame Studios in Muscle Shoals, Ala.

Gray's career manager, Joe Sullivan, said he is negotiating with a major record label and expects to announce Gray's new label in the next few weeks.

"We plan a major national promotional campaign in conjunction with the album release, which will include television exposure and an extensive personal appearance tour," notes Sullivan.

Gray plans for Edward Setzer, musical director and guitarist, Jerry King, bassist, and Chris Deal, drummer—all of which accompanied Gray overseas—to become the nucleus of his band on the American tour.

# \$549,900 GROSS WITH MIXED AUDIENCES Gray Blazes So. Africa Trail

By SALLY HINKLE

## Vermont Ski Area Transformed Into Summer Venue For Music

NEW YORK—Music has come to the hills of Vermont this summer with the Green Mountain Music Series, which began July 1 and will run until the beginning of September.

Held at Sugarbush Valley, in

Warren, Vt., a popular wintertime ski area, the series debuted with a concert by Taj Mahal and Tom Rush, followed the next day by John Sebastian and Ritchie Havens.

Other artists to appear in the summer include Maynard Ferguson,

Harry Chapin, Leo Kottke, Chuck Mangione, Arlo Guthrie, Pete Seeger, Bonny Rait, Kenny Rogers and others.

The series is coproduced by Fred Taylor of H-T Productions in Boston and Great American Dream producers George Paige and Neal Rohr.

Rohr says that while the series has only attracted from 2,000 to 3,000 persons per show so far, the concerts are geared for a projected audience of 5,000 per show, while the area itself can hold up to 10,000 fans. He expects greater crowds as word of mouth and media interest grows in the series.

The concerts are held during the day, usually on Saturdays. Tickets run from \$7.75 to \$9.75 and are available in Ticketron outlets locally and in the Boston area.

The concerts are held outdoors at the base of a natural amphitheatre. The custom-made stage is 84 feet wide and contains two 24-foot high sound towers.

Sugarbush Valley is 35 miles from Burlington, Vt.; 130 miles from Montreal, 210 miles from Boston, and 330 miles from New York City.

Rohr says that after some initial local community resistance, the concerts are going smoothly, and if the season turns out successfully, there are plans to do it again next year.

ROMAN KOZAK

## Calif. Proposition 13 Hits Where It Hurts In L.A.

• Continued from page 1

The Commission sponsored year-round musical events ranging from country to classical in several facilities throughout Southern California.

Prop. 13 has brought a halt to the jazz and rock concert series at the John Anson Ford outdoor theatre in L.A., Burbank's Starlight Ball, Norwalk Park's variety concerts, which

ranged from country to classical to jazz; the concert series at Hancock Park, Garden Hill park, where many senior citizens enjoyed free concerts, the Long Beach Convention Center in Long Beach, where the Commission featured a yearly jazz concert; Los Nietos Park in Santa Fe Springs, and the many parks throughout the area where the group sponsored one-time only concerts.

On the other hand, city sponsored concerts have not been cut "as of yet," says Malcolm Groher, assistant director of the Bureau of Music, a division of the city's Municipal Arts department.

"We really don't know at this point if Proposition 13 will affect us because the city council has not adopted a budget. We're going ahead with the plans that we formed six months ago prior to Proposition 13.

"We're going on with our Concerts on the Green series of band concerts through our contract with Local 47 which takes place in MacArthur Park in L.A. and Fermin Park in San Pedro (Calif.). These concerts started in May to run through the first week in October," says Groher.

The Bureau of Music also sponsors a series of 12 jazz-oriented concerts from Sunday (9) through Sept. 24. The first six shows are split between the Reseda Recreational Center and the Northridge Recreational Center in suburban Los Angeles areas. The next six concerts are set for Barnsdale Park in L.A. between Aug. 20-Sept. 24.

"We have also scheduled many other concerts on request from various organizations and recreational parks throughout the city," says Groher.

America, James Taylor and Acro-smith.

Included in some of ICM's artist in films projects is a Stephen Sulls property which Ross says some film companies are interested in.

Jim Wiatt in his artists in films projects has made a deal for "Red Headed Stranger" with Willie Nelson—not an ICM recording act. "This is getting us involved in a lot of people's lives for films that we don't represent in other areas," says Ross.

He points out the firm is involved in a couple of soundtracks—one is an animated version of "The Hobbit." The soundtrack will feature several artists including Kenny Loggins, Stephen Sulls and KC & the Sunshine Band.

ICM has one third of the Universal Amphitheatre's summer lineup. Those appearing at the outdoor venue are Jefferson Starship, Dave Mason, Kinks, Kenny Loggins, America, Bob Welch, Stephen Bishop and Gordon Lightfoot.

At the outdoor Greek Theatre the firm has the O'Jays, Chick Corea, Stanley Clarke, Little River Band and Tom Jones.

## Westchester Theatremen's Trial Sept. 11

NEW YORK—Trial has been scheduled in the Westchester Premier Theatre fraud case for Sept. 11, 1978 in federal court here.

U.S. District Judge Robert W. Eliot Weisman, former president of the Westchester Theatre Corp.; Gregory DePalma and Richard Fusco (also known as "Nerves"); co-founders of the company with Weisman in 1971; and Murad NerAsian ("Mike Fusco" and Mickey Coco); Leonard Horwitz ("the Fox"); Lawrence T. Goodman; Salvatore J. Cannatella; and Louis Pancella ("Louis Doma").

Charges in the case stem from the 1973 sale of stock in the corporation in which the indictment charges the defendants with offering bribes as an inducement to individual prospective purchasers, and also from the alleged skimming of receipts from concert tickets and bars and concessions.

Defendants were indicted a month ago (Billboard June 24, 1978) and face maximum penalties of one year in jail and \$55,000 fines each plus forfeiture of the proceeds from the allegedly illegal operations.

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# Signings

Gail Davies, singer/songwriter, to an exclusive Lifesong Records recording contract. Davies has spent time touring and recording with Willie Nelson, Roger Miller and Hoyt Axton, and penned "Bucket To The South" by Ava Barber. She will be produced in Nashville by Tommy West, vice president of Lifesong. ... RCA pianist and composer Floyd Cramer to Top Billing, Inc. for career management and touring contract. Cramer has some 40 LPs to his credit, including his most recent, "Looking For Mr. Goodbar" from the film of the same name. Soon to be released single, "Root Beer Rag."

Singer/songwriter Chapin Hartford to LS Records. Initial release, "I Knew The Mason." ... Mike Ellis to Cin/Kay Records with an exclusive recording and management agreement. First single release, "I Never Meant To Harm You." ... The Cruse Family to the New Direction Artists' Guild for a management and booking agreement. Group records for Canaan Records.

Singer/songwriters Bobby Gosh and Jessie Barish to RCA. Gosh, writer of the Dr. Hook hit "A Little Bit More," will have a single, "Love Ballet," out soon, backed with his own version of the Hook hit. Barish has composed several of the Jefferson Starship's hits, including "Count On Me" and "All Night Long." Marty Balin is producing Barish. ... Mike Corbett to Free Flow Productions as a producer. He was associated with Jimmy Tenner.

# Talent

## Talent Talk

The Doobie Bros. played two shows at Santa Cruz's popular rock spot the Catalyst July 1 in a benefit for the late Will Geer. It marked the first time in six years that the band played before such an intimate audience—1,000 each show. The concert itself was one of the more unique talent conglomerates. David "Hutch" Soul opened the show, backed by an impressive band that included Norton Buffalo. The Doobies then backed John "Jason Walton" Womsey and his girlfriend Lisa Harrison on a few numbers, followed by the Captain & Tennille, again backed by the Doobies. Toni Tennille, perhaps introducing a new image, told the packed house "We're not going to play 'Love Will Keep Us Together' and 'Muskrat Love.'" and proceeded with some un-Captain & Tennille rock 'n' roll. The Doobies then took center stage and went through their most well-known tunes much to the delight of the audience. Former lead singer/guitarist Tom Johnstone joined the band for three concluding numbers. And if that wasn't enough guests who shelled out \$50 for tickets were treated to a late party performance by Martha & the Vandellas, the first time they've played together in 10 years. All proceeds will go to Geer's Topanga Canyon theatre-workshop.

## Talent In Action

### SHAUN CASSIDY

Greek Theatre, Los Angeles

Cassidy wound up a six-month tour here July 8, the last night of a sold-out four-night engagement which was his local headlining debut.

The 65-minute, 14-song set began with Cassidy seen only in shadow as he sang "That's Rock 'N' Roll" behind a moon-like screen with a see-through gauze covering. As he hit the chorus of the Eric Carmen tune, he burst through the shield and a blinding flash of smoke bombs went off.

The 19-year-old heartthrob's own "Teen Dream" and oldie "Hey There Lonely Girl" came next. On the latter dreamy romantic ballad, it became evident that Cassidy possesses a mature, richly textured voice; something that's easy to miss with 4,456 sets of healthy young female vocal chords screaming at full volume.

Cassidy encouraged the frenzied reaction with his suggestive body language and PG-rated disrobing act: by show's end he was wearing just a tank top and skin-tight pants. Outer garments were tossed to the crowd and caught by presumably delirious young ladies.

Cassidy showed his prowess on guitar on "Our Night," a neat rocker from his third Warner-Curb album "Under Wraps," due this month. The Bruce Roberts-Carole Bayer Sager tune was followed by recent single "Do You Believe In Magic" and then four straight originals, all identified as self-penned compositions by Cassidy, who is obviously trying to create an identity as a writer and not just a rehasher of past hits. (There are no oldies on the upcoming album.)

The tunes were "Walk Away" from the second album plus "She's Right," "Hard Love" and "Taxi Dancer," all from the new LP. Cassidy played piano on the latter two numbers; while on "Taxi Dancer" a spotlight also reflected off a twisting mirror ball to create a swirling, starry effect.

Cassidy sat on the edge of the stage on Peter McCann's melodic ballad "Midnight Sun" and then offered Eric Carmen's exhilarating "Hey Deanie," before closing the show with a pair of oldies.

He threw bunches of flowers into the audience while singing a sensual, rhythmic "You've Really Got A Hold On Me" and then went into the crowd (protected by some 20 security staffers) on "Da Doo Ron Ron," his career-launching No. 1 single.

The singer's nine-man band included his producer Michael Lloyd on rhythm guitar and arranger John D'Andrea on sax, in addition to two former members of the Three Dog Night band.

The show was opened by Virgin, another Warner Curb act. **PAUL GREIN**

### PAT & DEBBY BOONE

Melody Fair, N. Tonawanda, N.Y.

The father-daughter act reached this Buffalo area stop for a one-week (June 26-July 2) run with Boone clearly serving as a teacher, showing number three daughter (he has four) the ropes of performing on tour.

There is no doubt who is the star of this act, and it isn't dear old dad. The capacity opening night audience of 3,500 waited patiently through comedian Norm Crosby's word-fracturing act and Pat's milk-fed oldies—from "April Love" to "Love Letters In The Sand"—for the piece de resistance.

The crowd came to hear Debby sing "You Light Up My Life," and that was the most applauded offering. The pair was backed by a 21-piece band. Appearing surprisingly sexy, in white silky pants with a sequined aqua blouse over a strapless white top, Debby and her dad belted out about 20 tunes in a two-hour show with Crosby.

Although each has a penchant for the rich ballad, the Boones have widely varied appeal. And, without question, this audience was marking time while Pat, attired in his trademark of white bucks, whipped out Little Richard's "Tutti Frutti" and Fats Domino's "Ain't That A Shame."

Boone tried to update "Love Letters," with a trio of female backup echoing "oo oops," but a similar attempt to modernize "April Love" didn't come off.

But it's two decades past Boone's heyday and Debby's main contribution, besides that strong ringing voice with an occasional country

(Continued on page 45)

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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## Stadiums & Festivals (More Than 20,000)

1	ROLLING STONES/JOURNEY/PETER TOSH/SOUTH SIDE JOHNNY—Jam Prod., Soldier Field, Chicago, Ill., July 8	70,725	\$13	\$919,425*
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## Arenas (6,000 To 20,000)

1	NEWPORT JAZZ FESTIVAL FEATURING GEORGE BENSON/CHIC COREA/MAYNARD FERGUSON/HERBIE MANN/CRUSADERS—Banzini Bros./Rhody Prod., Fort Adams State Park, Newport, R.I., July 1-3 (3)	19,500	\$10-\$15	\$254,000
2	GRATEFUL DEAD—Feyline Presents Inc./Monarch Entertainment, Redrock's, Denver, Colo., July 7 & 8 (2)	18,000	\$7.50-\$8.50	\$148,240*
3	COMMODORES/CON FUNK SHUN/A TASTE OF HONEY—Taurus Prod./Pace Concerts, Summitt, Houston, Tex., July 7	16,345	\$8.35-\$9.35	\$148,030
4	COMMODORES/CON FUNK SHUN/A TASTE OF HONEY—Taurus Prod./Pace Concerts, Summitt, Houston, Tex., July 6	15,816	\$8.35-\$9.35	\$137,555
5	CROSBY, STILLS & NASH—Sunshine Prom., Market Square Arena, Indianapolis, Ind., July 7	15,979	\$7-\$8	\$122,921*
6	CROSBY, STILLS & NASH—Sunshine Prom., Freedom Hall, Louisville, Ky., July 8	15,273	\$7-\$8	\$117,345
7	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Reggae LTD., Civic Aud., Omaha, Neb., July 7	12,000	\$8.50	\$102,000*
8	BRUCE SPRINGSTEEN—Wolf & Rissmiller, Forum, Inglewood, Calif., July 5	12,723	\$6.50-\$8.50	\$101,472
9	AEROSMITH/1994—Feyline Presents Inc., McNichols Arena, Denver, Colo., July 7	11,512	\$6-\$8	\$96,514
10	KRIS KRISTOFFERSON & RITA COOLIDGE/BILLY SWAN—Bill Graham, Pavilion, Concord, Calif., July 7 & 8 (2)	13,693	\$6.50-\$7.50	\$94,635
11	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Mid-South Concerts, Mid-South Col., Memphis, Tenn., July 4	10,310	\$9	\$92,790
12	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Reggae LTD., Kiel Aud., St. Louis, Mo., July 8	9,749	\$8.50-\$9.50	\$87,269
13	COMMODORES/CON FUNK SHUN/A TASTE OF HONEY—Taurus Prod., Municipal Aud., Nashville, Tenn., July 3	8,996	\$7.50-\$9	\$76,281
14	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Reggae LTD., Myriad Aud., Oklahoma City, Okla., July 9	8,087	\$8.50-\$9.50	\$74,236
15	AEROSMITH/AC DC—Mike Clark-Friends Prod. Inc., Municipal Aud., Lubbock, Tex., July 4	9,490	\$7-\$8	\$73,120
16	ISLEY BROS./ASHFORD & SIMPSON/STARGARD—Feyline Presents Inc./Soul & Style/Lu Vason, McNichols Arena, Denver, Colo., July 8	8,380	\$6-\$8	\$68,761
17	COMMODORES/CON FUNK SHUN/A TASTE OF HONEY—Taurus Prod., Fairpark Col., Beaumont, Tex., July 5	7,500	\$7-\$8	\$63,750*
18	KANSAS/DSK BAND—Monarch Entertainment, War Memorial Aud., Rochester, N.Y., July 6	8,599	\$6.50-\$7.50	\$58,035
19	RED SPEEDWAGON/RAINBOW—Contemporary Prod./Chris Fritz & Co./Little Wing, Fairgrounds Arena, Tulsa, Okla., July 7	9,034	\$6-\$7	\$57,979*
20	BRUCE SPRINGSTEEN—Caravan Concerts, Col., Phoenix, Ariz., July 8	7,783	\$6.50-\$7.50	\$56,059
21	VAN HALEN/CARILLO—Wolf & Rissmiller, Arena, Long Beach, Calif., July 9	8,614	\$6.50-\$7.50	\$51,652*
22	FOREIGNER/WET WILLIE—Sound 70 Prod., Municipal Aud., Mobile, Ala., July 4	7,952	\$6.50-\$7.50	\$49,795
23	HEAD EAST/MISSOURI/MORNINGSTAR—Contemporary Prod., Kiel Aud., St. Louis, Mo., July 8	6,319	\$6.50-\$7.50	\$47,393
24	FOREIGNER/SANFORD & TOWNSEND BAND—Sound 70 Prod., Von Braun Civic Center, Huntsville, Ala., July 5	6,785	\$6.50-\$7.50	\$45,331
25	DAVE MASON/PABLO CRUISE/POUSETTE-DART BAND—Don Law Co., Cape Cod Col., South Yarmouth, Mass., July 8	5,500	\$7.50-\$8.50	\$43,226
26	BRUCE SPRINGSTEEN—Wolf & Rissmiller, Sports Arena, San Diego, Calif., July 9	6,339	\$5.75-\$6.75	\$40,082

## Auditoriums (Under 6,000)

1	AMERICA/McGUINN, CLARK & HILLMAN—Wolf & Rissmiller, Andrews Amphitheatre, Honolulu, Hawaii, July 7 & 8 (2)	6,500	\$8	\$53,131
2	DOOBIE BROTHERS—Rocky Mountain Concerts, Municipal Aud., Sioux City, Iowa, July 7	5,224	\$7.50	\$39,180*
3	JOHN PRINE/JONATHAN EDWARDS—Cellar Door Concerts, Warner Thea., Wash., D.C., July 7 & 8 (2)	4,000	\$7.50	\$30,000*
4	VILLAGE PEOPLE—Wolf & Rissmiller, Civic Center, Santa Monica, Calif., July 7	2,600	\$7.50	\$19,950
5	VILLAGE PEOPLE—Bill Graham, Paramount Thea., Oakland, Calif., July 5	2,209	\$5.50-\$7.50	\$15,816
6	MAYNARD FERGUSON—Barnett Lipman, Morris Stage, Morristown, N.J., July 7	1,300	\$8.95-\$9.95	\$12,720*
7	KENNY LOGGINS/KATE TAYLOR—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 8	1,512	\$7.50-\$8.50	\$12,700
8	ROADMASTER/CHEAP TRICK/MICHAEL STANLEY BAND/MAX WEBSTER—Sunshine Prom., Convention Center, Indianapolis, Ind., July 6	2,350	\$5-\$6	\$11,450
9	GEORGE DUKE—DiCesare-Engler Prod., Stanley Thea., Pittsburgh, Pa., July 7	1,374	\$7.75	\$10,711
10	U.K.—Barnett Lipman, Morris Stage, Morristown, N.J., July 4	1,300	\$6.95-\$7.95	\$10,145*

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## OK BUDGET

# Shot In Arm For UCLA's Concert Plans

By ED HARRISON

LOS ANGELES — UCLA's Campus Events, the revitalized associated student concert production arm, has apparently garnered enough credibility to warrant its own budget next year.

And in a turnaround it will hopefully work with the Department of Fine Arts, which has long controlled the school's entertainment purse strings and facilities.

According to Jay Boberg, the associated students director of concerts, last year's unfunded program will be replaced by at least a \$5,000 budget, allocated to them by the student legislative council.

In addition, Boberg is also hoping for funding from other sources such as the Board of Control and the Program Task Force. With monies from all three sources, he is looking at a possible \$15,000.

While Campus Events had no viable concert program, a number of showcase concerts last year involving up and coming artists like Michael Franks, Al Jarreau, Driver, Hummingbird, Craig Nutteycomb plus its Journey Into Jazz series, has established its credibility not only with the industry but with the university and its students.

But probably more important is the apparent willingness of Fine Arts to work with Campus Events, a shift in that department's previous philosophy. "Before, Fine Arts had control over everything," says Boberg. "All shows we did were co-sponsored with Fine Arts regardless of its financial involvement. It controlled the facilities and what could and couldn't be done."

Boberg says that if Fine Arts "takes an active role in co-sponsorship, everyone will come out ahead. We're willing to work with Fine Arts if we have equal sponsorship. But not if we have input and they have financial say. There must be a division of labor and a decision making process," says Boberg.

Meanwhile, in a meeting a few weeks ago with the assistant vice chancellor over date availability, Fine Arts had a tentative hold or show booked on 29 of 31 dates in Royce Hall. Boberg says a meeting is scheduled with Ed Harris, executive director of the department of Fine Arts in hopes of releasing its hold on some of those dates.

"We need some kind of flexibility," says Boberg. "As it is we're getting the leftovers because we're in a major market. Whenever a date is available, we're told when we could have the act instead of us telling them. We're not in the driver's seat."

Boberg and assistants Craig Nicks and Chris Lamson are now formulating September through December bookings and figuring out production fees. "Last year we didn't get started until September and were late for the fall," he says.

He is also sending out notices and brochures to artists and agents letting them know that the Journey Into Jazz series is planned again for next year.

"Agents didn't take us seriously last year," Boberg states, "because we didn't have money and couldn't afford to lose. Now we'll have a cash flow."

## Talent In Action

Continued from page 44

twang, is to give Dad a stage for those songs of yesteryear.

The audience was solidly family and mid-aged—chuckling at lines like "If you can't have boys, girls are the next best thing." But they were only chuckles and Dad wasn't as in tune as he once was. Daughter Debby whether he likes it or not, has taken over as the main event.

Yet, she isn't reaching the audience one might expect on the strength of "You Light Up My Life." The audience was generally of her father's age, but his presence is important, while he helps relieve her occasional awkwardness on-stage.

Right now Pat opens the set, Debby does 20 minutes on her own and they close with another 20 minutes together. **JIM BAKER**

### AMERICA MICHAEL MURPHEY

Universal Amphitheatre, Los Angeles

America performed 21 songs from its eight WB albums in a 100-minute set here July 3, the first of two nights in a soldout Independence Day booking.

It was the next to last stop of America's latest cross-country tour and Gerry Beckley and Dewey Bunnell have had lots of time to make necessary adjustments to cover the departure of Dan Peek, the third original member of the trio, a year ago.

The duo's solution to the problem of how to handle Peek's best-known material was to simply delete it from its repertoire. All of America's many top 50 hits were presented except the four Peek wrote: "Don't Cross The River," "Lonely People," "Woman Tonight" and "Today's The Day."

Beckley is clearly the better singer of the two remaining members. His fluid, clear vocals graced his compositions "I Need You" (which he said is the first song he ever wrote), "Muskrat Love," "Daisy Jane" and "Sister Golden Hair," the closer.

Bunnell's vocals were somewhat more ragged, but still managed to deliver the necessary punch to his songs "Tin Man," "Sandman" and "Riverside," the latter which opened the set. He also provided a welcome sense of humor. Introducing "Ventura Highway," he joked sarcastically, "We made a lot of money off this song," and in front of the encore, "A Horse With No Name," he noted wryly, "Well it's time to drag out the nag, I guess."

The duo was backed by a five-man band which featured blowing sax and alternately tropical and jazzy vibes. A number of the songs in the last half of the set sported expanded, complex arrangements; an ear-pleasing development at first which unfortunately wore thin as one song after another built to an all-out rocking finish. Also the overuse of sound effects—bird sounds and the like—taxed their appeal.

Several of the warmly nostalgic numbers reflected the influence of producer George Martin, especially "Daisy Jane," with its poignant cello pop sound. One song was offered from the duo's upcoming album, "Norman I Miss Your Smile," dedicated to Norman Bel Geddes, a designer of the '20s and '30s.

Epic's Michael Murphey opened the show in a too-brief 30-minute set consisting of six songs, ranging from the melodic ballad "Paradise Tonight" to the biting rocker "Loner." The 33-year-old Texan was backed by an exceptional four-man band.

Highlights of the set were the honky tonk flavored "Cosmic Cowboy," the banjo and guitar hillbilly rock of "Carolina In The Pines," the bold spirited "Renegade" (which Murphey dedicated to Independence Day) and "Wildfire," his million-selling ballad from 1975. **PAUL GREIN**

### LITTLE RIVER BAND

Bottom Line, New York

Sound problems detracted from the Little River Band's performance here July 5.

From its opening song, "It's A Long Way There" from the group's first album, the sound level was much too loud for such a small venue.

That was unfortunate, for it distorted the singing of Glenn Shorrock, the lead of this Australian-based sextet.

On "Days On The Road" the bass introduction by George McArdle, although well played, was of such force as to be physically felt on the opposite side of the room.

Good renditions of "Happy Anniversary Baby" and "Shut Down Turn Off" were mixed with other material from the group's second and third LPs. A change of lead singers came midway through the 11-song set with guitarist Beeb

Birtles taking the mike on "Everyday Of My Life."

Other members of the group are Graham Goble, acoustic and electric rhythm guitars and backup vocals; David Briggs, lead guitar, and Jeff Cox substituting for the temporarily incapacitated Derek Pellicci who is expected to re-join the group on tour.

An encore of the Presley song "Return To Sender" was followed by "Help Is On The Way," which indeed one hopes is headed toward the group's sound equipment. **ROBERT ROTH**

### LEO SAYER YVONNE ELLIMAN

Universal Amphitheatre, Los Angeles

Sayer is as entertaining an artist visually as he is vocally and he demonstrated that conclusively in a dynamic 90-minute, 17-song set June 30 before an appreciative, near-filled house.

Most of the elf-like, English entertainer's familiar repertoire was r&b and pop flavored but Sayer's seemingly indefatigable dancing breathed a spectacular vitality into the songs.

Time and again he pranced and danced around the stage—going completely from one end to the other—punctuating the material in rousing fashion.

A great portion of the set was uptempo with such songs as "You Make Me Feel Like Dancing" and "Long Tail Glasses," the latter done as the first of two encore tunes.

Sprinkled in were some of his ballads as he slowed down the pace on occasion. The best of these was a beautiful rendition of his recent Warner Bros. single "When I Need You," which received a well-deserved ovation.

The backing group was also up to the task and its five pieces featured a topnotch rhythm section that percolated throughout the night and matched Sayer's boisterous enthusiasm.

As a vocalist, Sayer also demonstrated a fine range, going from his high pitched falsetto on the faster tunes to an emotional and husky balladeer style on the slower ones.

Sayer also used the evening to showcase several songs from his upcoming Warner Bros. LP entitled "Leo Sayer." Included was a jazzy, New Orleans-type number called "La Booga Rooga," written by Andy Fairweather-Low, the cherry "Dancing The Night Away" and the soulful "It's Raining In My Heart."

Effective, rainbow colored lighting was also well utilized adding more drama and emphasis to Sayer's stage manner.

Opening was former Eric Clapton background vocalist Yvonne Elliman, who turned in a pleasing nine-song, 40-minute set highlighted by her RSO single "If I Can't Have You."

Backed by a competent five-piece band and two female background vocalists, most of the material was also pop and r&b flavored with a few expressive ballads such as "I Don't Know How To Love Him" sandwiched in.

She proved a compelling enough vocalist on all the material and livened the set also with her own brand of vivacious enthusiasm. **JIM McCULLAUGH**

### TINA TURNER

Tropicana, New Orleans

The manager of this new nightclub says he booked Turner as the inaugurating act "because she promises the most exciting concert in show business today."

Tina lived up to that promise with a two-hour, 18-song performance June 30 that remained at an enjoyable yet amazingly intense pace from start to finish.

She was backed by an excellent five-piece band and four dancers who also served as background vocalists.

The dancers, though talented and well rehearsed, seemed amateurish beside Tina. But overall, they contributed much to the show and kept the energy exploding during Tina's three costume changes.

The key to the night's success was Tina's versatility. Her songs ranged from torching ballads to hard-driving rockers, all of which were well received by the audience.

Ironically, the highlights of the show occurred during the slowest songs, such as "Ain't It Funny How Time Slips Away" and Dan Hill's "Sometimes When We Touch." "Don't It Make My Brown Eyes Blue" was also exceptionally done.

Of the fast songs, the most well-received and best performed were "Acid Queen," "Proud Mary," "Brown Sugar" and "Life In The Fast Lane." In these, Tina's dancing was so electrifying that the vocals almost went unnoticed.

If The Tropicana continues to provide entertainment as exciting as Tina's performance, it'll be one of the best things to happen to New Orleans in years. **KELLY TUCKER**

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As Of 7/10/78

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

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|--|--|
| 1 SHADOW DANCING—Andy Gibb—RSO 893   | 21 KING TUT—Steve Martin, Warner Bros. 8577                                    |
| 2 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249  | 22 DISCO INFERNO—Trammps—Atlantic 45-3389                                      |
| 3 BAKER STREET—Gerry Rafferty—United Artists 1192                                  | 23 LAST DANCE—Donna Summer—Casablanca 926                                      |
| 4 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic)       | 24 EVEN NOW—Barry Manilow—Arista 0300  |
| 5 GREASE—Frankie Vallie, RSO 897   | 25 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568                             |
| 6 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048                                      | 26 THE GROOVE LINE—Heatwave, Epic 850524                                       |
| 7 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891            | 27 I'VE HAD ENOUGH—Wings, Capitol 4594   |
| 8 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic)                          | 28 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551                            |
| 9 COPACABANA—Barry Manilow—Arista 0339   | 29 LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists 1210                 |
| 10 TAKE A CHANCE ON ME—Abba—Atlantic 3457  | 30 YOU—Rita Coolidge, A&M 2058   |
| 11 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA)                                    | 31 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028                     |
| 12 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS)                 | 32 THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 925                          |
| 13 MY ANGEL BABY—Toby Beau—RCA 11250   | 33 FM—Steely Dan, MCA 40894  |
| 14 THREE TIMES A LADY—Commodores—Motown 7902                                       | 34 MR. BLUE SKY—Electric Light Orchestra, Jet 85050 (CBS)                      |
| 15 BLUER THAN BLUE—Michael Johnson—EMI-America 8001                                | 35 SONGBIRD—Barbra Streisand—Columbia 310756                                   |
| 16 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493   | 36 HOT BLOODED—Foreigner, Atlantic 3488  |
| 17 DANCE WITH ME—Peter Brown—Drive 6269  | 37 I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor 14484 |
| 18 BECAUSE THE NIGHT—Patti Smith—Arista 0318                                       | 38 STAY—Jackson Browne, Asylum 4548  |
| 19 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 39 WONDERFUL TONIGHT—Eric Clapton—RSO 895                                      |
| 20 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549  | 40 PROVE IT ALL NIGHT—Bruce Springsteen, Columbia 310763                       |

# Rock LP Best Sellers

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As Of 7/10/78

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

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|--|--|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001                        | 21 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092                                 |
| 2 GREASE—Soundtrack—RSO RS-2-4002                                      | 22 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821   |
| 3 SHADOW DANCING—Andy Gibb, RSO RS-1-3034                              | 23 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2   |
| 4 EVEN NOW—Barry Manilow—Arista AB 4164                                | 24 LOVE ME AGAIN—Rita Coolidge—A&M SP 4699   |
| 5 SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic)        | 25 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067   |
| 6 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 26 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099                                     |
| 7 DOUBLE VISION—Foreigner, Atlantic SD 19999                           | 27 SLOWHAND—Eric Clapton—RSO RS1-3030  |
| 8 OCTAVE—Moody Blues—London PS 708                                     | 28 LIFE IS A SONG WORTH SINGING—Teddy Pendergrass, Philadelphia International JZ 35095 (CBS) |
| 9 WORLDS AWAY—Pablo Cruise, A&M SP 4697                                | 29 LONDON TOWN—Wings—Capitol SW 11777  |
| 10 THE ALBUM—Abba—Atlantic SD 19164                                    | 30 PYRAMID—Alan Parson's Project, Arista AB 4180   |
| 11 NATURAL HIGH—Commodores—Motown M790                                 | 31 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic)                                      |
| 12 CITY TO CITY—Gerry Rafferty—United Artists UALA 840                 | 32 STREET LEGAL—Bob Dylan, Columbia JC 35453   |
| 13 FEELS SO GOOD—Chuck Mangione—A&M SP-4658                            | 33 DARKNESS AT THE EDGE OF TOWN—Bruce Springsteen—Columbia JC 35318                          |
| 14 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                       | 34 FM—Soundtrack—MCA 2-12000   |
| 15 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141                       | 35 MAGAZINE—Heart—Mushroom MRS 5008  |
| 16 SONGBIRD—Barbra Streisand, Columbia JC 35375                        | 36 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton CUK 5021                             |
| 17 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                         | 37 TOGETHERNESS—LTD, A&M SP 4705   |
| 18 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974    | 38 YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers—Shelter/ABC DA 52029                    |
| 19 THE STRANGER—Billy Joel—Columbia JC 34987                           | 39 EASTER—Patti Smith—Arista AS 4171   |
| 20 AJA—Steely Dan—ABC AB 1006  | 40 SOUNDS & STUFF LIKE THAT—Quincy Jones—A&M SP 4685   |

## Major Launch For Murphy 'Phantom' LP

NEW YORK—Private Stock launched a multi-city promotional campaign for the Walter Murphy LP, "Phantom of the Opera" last week at Once Upon A Stove here.

Screened at the event was a special 14-minute videotape showing scenes from the original (1925) Lon Chaney film classic intercut with shots of Murphy taken by Todd

Rundgren. Background music to the film were the three singles from the album, "Toccata And Funk In D-Minor," "Gentle Explosion" and "The Music Will Not End."

Three-quarter-inch U-Matic copies of the tape are being duplicated for retailer use and will be shipped shortly.

# A Day In The Life Of GEORGE WEIN

## Master Jazz Festival Producer Keeps Newport, Kool, Intl Gigs In Motion

George Wein is America's top jazz promoter, bringing his Newport Festival to New York, Kool Festivals to scores of other U.S. cities and a steady stream of American jazz packages to Europe. Billboard's Doug Hall, himself a devotee of jazz and a frequent attendee at Wein's events, followed Wein on the opening day of the recent Newport Festival in Manhattan. This is his report:

"My days of running around like a nut in Newport are over." So says jazz impresario George Wein, who on the day of the opening of the Newport Jazz Festival is busy planning a European tour for later this summer.

Wein, who founded the festival 25 years ago in Newport, R.I., does not show outward concern about how the mammoth show now held at several New York City locations is coming together, except for watching ticket sales.

He talks of going clean and watches over a computer termi-

74th St. house just down the street from the landmark Ansonia Hotel. Messages are just as often hollered up and down the staircase as through the intercom.

"I'd rather have this than be downtown," he says. "We don't have any off-street business anyway," he explains and goes on to note: "I don't like wise, hip people. My people don't have to be sharp, but they have to be dedicated."

Probably the person he keeps in closest contact with to keep his organization running smoothly is Marie St. Louis. "She's the boss. She runs everything," Wein explains. If you press him for an organization chart he suggests she could be called a vice president.

Sitting in his sparse office (there is no rug on the hardwood floor) he looks over a wine list. "I'm a wine nut. That's my hobby," he explains.

He also used to collect records. LPs line the wall behind glass doors behind his desk, but he doesn't have time for the

explains, so many of these musicians' managers don't want their artist labeled as jazz musicians.

But that's changing somewhat he says, "particularly since Benson and Mangione have made it."

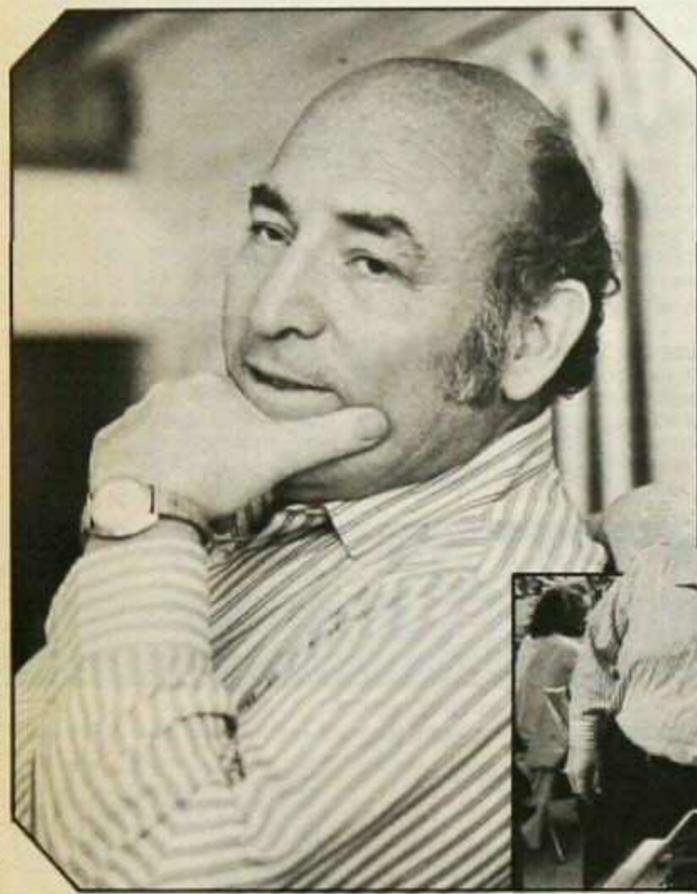
Noting that the Kool festivals are more soul-oriented than jazz, Wein says that it has been suggested from time to time that jazz should be dropped from the name. "I'm not going to change the name of something that draws 145,000 people in Cincinnati," he declares. But he is sensitive about titles which imply that an event is more cultural than it is. "I hate the presentation of culture. There's nothing wrong with making money," he says.

Wein often goes out for lunch along nearby W. 72nd St., the "Main Street" of the upper West Side of Manhattan. He frequents a Jewish dairy restaurant and a Chinese eatery.

By late afternoon Wein is ready to go home to relax, shower and dress for the first concert of the 1978 Newport Festival: a bill at Carnegie Hall featuring Sarah Vaughan and the Mel Lewis-Thad Jones band.

Wein arrives at the stagedoor of Carnegie an hour before concert time. The first thing he does is head for the boxoffice to check on ticket sales. Only a handful of tickets are left and these will quickly be sold. He is happy that "we will go clean."

Standing around the stagedoor he gets to say hello to jazz pianist Ellis Larkin, who is playing next door at the Carnegie Tavern, and Yolanda Bevan, who comes by to suggest that



George Wein: thinking about his Newport Festival, left, and bussing Sarah Vaughan backstage at Carnegie Hall before her performance.



Billboard photos by Roger Greenawalt  
The producer chats with Joe Williams before the bluesman sings, left, and carries Sarah Vaughan's bags into Carnegie Hall.



Wein checks a Ticketron printout of festival sales in his office, left, and checks with an artist manager above.

nal printing out Ticketron sales. His sales crew, working in the basement of a stately old baronial West Side Manhattan home where Wein makes his office, keeps busy juggling tickets from Ticketron to theatre boxoffice so neither outlet will be out of tickets before the house is soldout.

Wein starts his day in the morning, walking to his W. 74th St. office from his home around the corner. The old home where Wein has his headquarters has restored by him several years ago. He makes his office on the second floor and he is frequently found walking up and down stairs from second to first floor to basement and back.

He takes time to meet with a couple from Italy who are friends of an associate promoter in Italy. They talk to him in French and he responds in the same language, but his French isn't that good, particularly when he's trying to understand it spoken by Italians.

He also takes a call from a man who claims to be a long-time friend who wants free tickets to the festival. Wein has never heard of the man, but he politely suggests the man get tickets from another personality the man has mentioned.

Wein explains he has time for such activities because, "I've got people who have worked for me for many years. They know what to do."

In addition to Newport opening on this day Wein also has Kool Jazz Festivals opening that night in two cities. These are sponsored by Kool Cigarettes. Wein doesn't seem concerned with the gate from these shows. He is assured that thousands will show up for the 17th annual Ohio Valley Kool Jazz Festival where George Benson is the headliner.

He is also running that night the 11th annual Hampton, Va., Kool Jazz Festival with Grover Washington, Noel Pointer, and Ashford & Simpson on the bill. These are the real money-makers for Wein.

Wein is also polishing the final draft of a letter to President Carter thanking him for making it possible for Wein to present a sample of Newport at the White House.

Later that night, after looking over some snapshots from the White House visit, he will tell an audience gathered at the Thad Jones-Mel Lewis-Sarah Vaughan concert at Carnegie Hall, "My God, I just told the president what to do." This came about when Wein suggested to Carter he would have to countermand White House staff orders in order to have the jazz group play longer. At Wein's suggestion, Carter did just that.

Wein is happy in the informal, homey atmosphere of his

records anymore, he says. Among the untouched LPs are a sizable selection of 10-inch albums, many of them on the rare X label. "Some guy's holding my 78s. He's had them for years. I just don't have the time," Wein explains.

One thing George generally makes time for is playing the piano. He does not play it during the interview and it is suspected that this playing is reserved for private times when he is alone. He has three pianos: one in his headquarters, one in his home and one at his place in Nice, France.

Wein pays a lot of attention to details. He pondered the design of this year's festival T-shirt and comments on which color shirts look best.

Wein is carefully trying to attract those people to the jazz festival "who really are true jazz fans." That's why he has played down the publicity for the 52nd St. Jazz Fair—which will be presented free.

No doubt in the back of Wein's mind are the terrible years in the 1960s when riots finally wrecked the festival while it was still in Newport. Since then he has stayed away from rock groups, which until then he was using more and more.

"I like to think that 90% of what I put on I respect, and I believe the percent is getting higher," Wein says. He says he does not, however, just book acts that reflect his own taste.

Recalling the days when the festival was moving toward rock acts, Wein explains he did not present music he respected and "it backfired." Reminded of a presentation in those days of Sly and the Family Stone and Stephane Grappelli on the same bill, Wein recalls, "Stephane has never forgiven me for that."

Wein does not say so directly, but he gives the impression that he has little respect for rock music. "I never call it rock music. It is the rock business," he explains.

As for the Newport Festival he has learned that, "We don't always have to find something new. We just have to find something good." He reasons that much of what is wrong with the music business and our contemporary culture is the constant striving for "something new."

Wein also feels strongly about the presentation of acts that appear in the festival. He wants to give them all an equal chance, particularly those which have not achieved substantial recognition. "We give the same billing to Doc Cheatham as we do to George Benson," he says.

Working within the framework of a jazz festival causes problems for Wein. "I have to struggle and claw to get some of the younger musicians on the bill," he says. That is because, he

she organize a sort of reunion of the singing group that was best known as Lambert, Hendricks and Ross, but was also known for a time as Lambert, Hendricks and Bevan.

Since Dave Lambert is dead, she wants to put together Jon Hendricks, Annie Ross and herself in a singing trio for next year's Newport event. Wein likes the idea.

He takes a walk across Seventh Ave. and down a half block to the Sheraton Hotel to visit the control center and press office that is set up on the 21st floor for the festival. Here he checks with his staff headed by Charlie Bourgeois and munches a few imported candies.

Then it's back to the Carnegie stage door. Curtain time is drawing near, but there's time for several more sidewalk greetings and a drink for good luck with Carnegie Cafe proprietor Al Golub and vibist Milt Jackson.

He greets Schlitz public relations director Ben Barken (Schlitz sponsors several of the festival concerts); booking agent Willard Alexander, manager and former George Shearing bassist John Levy, and his new wife; Mel Lewis, and, of course, Sarah Vaughan.

Sarah is upset. She waves off cameramen. She has lost her pocketbook. At one point she vows never to sing at Carnegie Hall again because it must be bad luck. But the pocketbook is found and Wein assures her, "You can't have any bad luck around here. We have only good luck."

The concert and the festival open with some introductory remarks from Wein, who talks about the Newport preview which was earlier presented at the White House. He leaves the stage as the Mel Lewis-Thad Jones band take over. He spends the rest of the concert in Carnegie's stage door office. Another Newport Jazz Festival is off and running.

Eight days later the festival will end with the Schlitz 52nd St. Jazz Fair. This free presentation runs for five hours and includes curbside performances by Ron Eldridge, George Coleman, Billy Taylor, Lee Konitz, Barry Harris and the Heath Brothers.

Wein takes pride in the fact that it is free and that he does not publicize it. Just as he wants to make an extra effort for dedicated jazz musicians he explains that he wants to do something special for the dedicated jazz fan. "We only want the people to come who are true fans," he says.

Wein is not too interested in having the festival either audio or video recorded. "The labels cooperate more than they used to, but it's hard to do it on our terms," he explains.

As for video he discourages people who want to come in and film on speculation. "The tv networks ought to come in and do this right. It would make a great 1½-hour special," he says, but notes the old problem of the jazz label comes up. He agrees that in many quarters jazz is a dirty word. He muses, "Don't call it jazz. That would be a good title for a book."

When it is suggested that he might record the festival himself he agrees. "We used to own a record company, Storyville, but costs were more reasonable then. We probably could do most anything. But I'm happy with the little world we've built."

Wein has no plans for retirement, ever, but he says, "I would like to take a year off to write and study music, not as a professional, just for my own satisfaction." Onstage, the festival is on full swing. **Graphic design: Bernie Rollins**

JULY 22, 1978, BILLBOARD

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	40	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
2	2	5	<b>SOUNDS</b> Quincy Jones, A&M SP 4685
3	3	24	<b>WEEKEND IN LA.</b> George Benson, Warner Bros. 2Wb 3139
4	6	3	<b>SUNLIGHT</b> Herbie Hancock, Columbia JC 34907
5	4	5	<b>ARABESQUE</b> John Klemmer, ABC AA-1068
6	5	7	<b>MAGIC IN YOUR EYES</b> Earl Klugh, United Artists UA LA 877
7	15	3	<b>SUPER BLUE</b> Freddie Hubbard, Columbia JC 35386
8	7	3	<b>DON'T LET GO</b> George Duke, Epic JE 35366 (CBS)
9	9	24	<b>RAINBOW SEEKER</b> Joe Sample, ABC AA 1050
10	8	5	<b>FREESTYLE</b> Bobbi Humphrey, Epic JE 35338 (CBS)
11	10	31	<b>LIVE AT THE BIJOU</b> Grover Washington Jr., Kudu KUX 3637 (Motown)
12	12	7	<b>ELECTRIC GUITARIST</b> John McLaughlin, Columbia JC 35326
13	<b>NEW ENTRY</b>		<b>IMAGES</b> Crusaders, Blue Thumb BA 6030 (ABC)
14	11	16	<b>SAY IT WITH SILENCE</b> Hubert Laws, Columbia JC-35022
15	13	11	<b>CASINO</b> Al DiMeola, Columbia JC 35277
16	14	5	<b>THE CAPTAINS JOURNEY</b> Lee Ritenour, Elektra 6E-136
17	16	4	<b>BREEZIN'</b> George Benson, Warner Bros. BS 2919
18	18	9	<b>SPYRO GYRA</b> Spyro Gyra, Amherst AMH 1014
19	17	11	<b>MODERN MAN</b> Stanley Clarke, Nipper IZ 35303 (CBS)
20	20	7	<b>HEART TO HEART</b> David Sanborn, Warner Bros. BSK 3189
21	21	7	<b>EVERYDAY, EVERYNIGHT</b> Flora Purin, Warner Bros. BSK 3168
22	23	2	<b>MONTREUX SUMMIT VOL. 2</b> Various Artists, Columbia JG 35090
23	22	16	<b>LOVE ISLAND</b> Deodato, Warner Bros. BSK 3132
24	19	11	<b>LOVELAND</b> Lonnie Liston Smith, Columbia JC 35332
25	27	57	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE</b> Warner Bros. 2BZ 3052
26	26	14	<b>BURCHFIELD NINE</b> Michael Franks, Warner Bros. BSK 3167
27	25	7	<b>SKY BLUE</b> Passport, Atlantic SD 19177
28	29	7	<b>GLIDER</b> Auracle, Chrysalis CHR 1172
29	32	2	<b>ALIVEMUTHERFORA</b> Various Artists, Columbia JC 35349
30	24	9	<b>BALTIMORE</b> Nina Simone, CTI CTI 7084
31	28	37	<b>HEADS</b> Bob James, Columbia JC 34896
32	30	4	<b>CHASE THE CLOUDS AWAY</b> Chuck Mangione, A&M SP 4518
33	41	4	<b>LIVING ON A DREAM</b> Wayne Henderson, Polydor PD-1-6145 (Phonodisc)
34	31	4	<b>CUMBIA &amp; JAZZ FUSION</b> Charles Mingus, Atlantic SD 8801
35	34	18	<b>WEST SIDE HIGHWAY</b> Stanley Turrentine, Fantasy F-9548
36	33	24	<b>HOLD ON</b> Noel Pointer, United Artists UALA 848-11
37	<b>NEW ENTRY</b>		<b>TWO</b> Scott Hamilton, Concord Jazz CJ 61
38	40	4	<b>SUITE LADY</b> Gap Mangione, A&M SP 4694
39	39	18	<b>LOVE WILL FIND A WAY</b> Pharoah Sanders, Arista AB 4161
40	35	5	<b>BOOGIE TO THE TOP</b> Idris Muhammad, Kudu KU-38 (CTI)
41	37	4	<b>PERCEPTIONS</b> Charles Earland, Mercury SRM-1-3720
42	43	11	<b>JUST FAMILY</b> Dee Dee Bridgewater, Elektra 6E-119
43	<b>NEW ENTRY</b>		<b>NEW CONVERSATIONS</b> Bill Evans, Warner Bros. BSK 3177
44	44	4	<b>TO THE BEAT OF A DIFFERENT DRUM</b> John Coltrane, ABC/Impulse 129346-2
45	45	2	<b>DREAM MACHINE</b> Paul Horn, Mushroom MRS 5010
46	38	24	<b>THE PATH</b> Ralph MacDonald, Marlin 2210 (TK)
47	46	14	<b>LET'S DO IT</b> Roy Ayers, Polydor PD1-6126
48	48	4	<b>THE ATLANTIC FAMILY LIVE AT MONTREUX</b> Various Artists, Atlantic SD-2-3000
49	49	7	<b>DON'T ASK MY NEIGHBORS</b> Raul de Souza, Capitol SW 11774
50	47	4	<b>THE X FACTOR</b> Michael White, Elektra 6E-138



Billboard photo by Donald Hamerman

**GOVT. PREVIEW**—McCoy Tyner, Sonny Rollins and Ron Carter perform at the recent White House Jazz Festival. This fall these three Milestone artists' will be touring for the first time on a 20-city junket. They'll go under the monicker the Milestone Jazzstars.

## NESSA NOVELTY Roscoe Mitchell LP On Chi Label Uses 8 Percussionists

By ELIOT TIEGEL

CHICAGO—Saxophonist Roscoe Mitchell is emerging as Nessa Record's top creative stimulus. Owner Chuck Nessa is recording what he calls the biggest project in the 11-year-old label's history Thursday (27); an all percussion work by Mitchell featuring eight percussionists.

Nessa says there will be 200 instruments banging and wailing away in Columbia's 30th St. studio in New York as Mitchell's 45-minute piece "The Maze" gets put to wax. The LP is due in October.

And there is a second Mitchell work upcoming: an alto-sax-trombone piece slated for recording Aug. 7 at Rudy Van Gelder's New Jersey studio which Nessa says could become the second side of the Mitchell LP if he decides to edit down the percussion work to only one side of the record.

Mitchell, an avant-garde saxophonist, is the small label's only contract artist. Nessa, 34, who runs the label all by himself, has secured na-

tonal distribution for his catalog through Flying Fish, another Chicago-based jazz operation which is now offering Nessa product through its 30 distributors.

There are 11 LPs in the Nessa catalog and whereas Nessa previously pumped out two LPs a year, he is now shooting for six titles annually. Two-thirds of his product is avant-garde jazz, but Nessa admits he's looking for post-bebop and swing era sides.

A recent master he's picked up features the late Ben Webster and a Spanish trio originally recorded in 1972 for the Ensayo label. Titled "Did You Call" it is Webster's last studio date, according to Nessa.

The Webster LP and Air's "Air Time" are the first two LPs going through the new Flying Fish distribution setup. Air is now with Arista.

Upcoming are new LPs by Ron Freeman and Lucky Thompson (another Ensayo-leased master from Spain).

Nessa says he "doesn't care much about image;" he's looking to emulate Alfred Lyon, one of the founders of Blue Note, "which set its course in 1939 and stayed true to it."

A former regional manager for Discount Records in the East, recording jazz started as a hobby, Nessa explains. He wound up cutting some avant-garde players in 1967-68-69-70 including Lester Bowie, Roscoe Mitchell and Anthony Braxton—musicians who helped found the well-known musicians collective, the Assn. for the Advancement of Creative Musicians.

The Art Ensemble of Chicago's "Les Stances A Sophie" is his top seller, cut in 1970. Whereas Nessa used to sell trickles of avant-garde LPs ("It took two years to sell 3,000 copies"), he now says his initial shipping order for the last Roscoe Mitchell LP was 3,000 copies with 2,500 the print order for the Ben Webster.

Having worked for Bob Koester's Delmark operation here, Nessa became more entrenched into modern music, which helped expand his horizons. The shoestring operation pays Flying Fish a percentage for handling domestic distribution. Nessa says he's not interested in crossover jazz. He wants the pure thing.

He'd also like to collect some money owed him from his distributors who handled the line before it swung over to Flying Fish.

## Jazz Beat

LOS ANGELES—The Sinatra Society of America is now planning to hold its convention at Caesars Palace in Las Vegas "in the late spring or early summer of 1979," according to Scott Sayers, its president.

KMOX-AM in St. Louis has begun airing jazz Saturdays from 8 p.m. to 3 a.m. hosted by Charlie Menees. Show will also feature interviews with performers, with Menees, teacher/author emphasizing his special interest in big bands.

Mandingo Griot, Chicago band, is cutting its first LP for Flying Fish. Special guest on the sessions is Don Cherry who flew in from Sweden for the event. Band blends West African and jazz influences. . . . Sandcastle Records releasing Tom Talbert's "Louisiana Suite" LP. . . . Mo Jerwick and Dale McFarland are the owners of Dallas Jazz News, monthly publication beating the drums for the music. Publication has been going 15 months out of 4308 N. Central Expressway.

St. Croix in the U.S. Virgin Islands is running nine "Jazz For A Sunday Afternoon" concerts at the Inn in Christiansted, writes Laurence Schneider. Each Sunday through Aug. 27 a different local group is featured, with ticket sales going to benefit charities. Series began July 2.

The third annual Vermont Jazz Festival Saturday (29-30) headlines Al Jarreau, Ramsey Lewis, Herbie Mann, Thad Jones/Mel Lewis band, Earl Hines, Ray Charles, Stanley Turrentine, Betty Carter, Noel Pointer, Gap Mangione

and Paul Asbell. Event takes place at the Killington ski area in Killington, Vt. . . . Steve Wolfe sextet working Michael's Pub in New York, its first East Coast appearance. Group records for Inner City.

Four Leaf Clover Records of Sweden is releasing an LP with Johnny Griffin and Rolf Ericson cut in Berlin and an LP with Gabor Szabo and Janne Schaffer cut in Stockholm. Lars Samuelson is the producer for both.

Herb Pomeroy and his 16-piece band played Sandy's Jazz Revival club in Beverly, Mass., followed by Dexter Gordon. . . . Maynard Ferguson helps close the Monterey Jazz Festival Sept. 17. . . . Cal Tjader works the Eugene Hotel, Eugene, Ore., Wednesday, Thursday (19-20) . . . George Shearing playing the L.A. Playboy Club in Laine's Room through Saturday (22).

Jazz is featured in the "Concerts In The Sky" series of free noon shows on the garden roof of the Arco Plaza Garage in downtown L.A. Shows are Monday, Wednesday and Friday. Programmed are Carmen McRae, Bill Berry band, Baroque Jazz Ensemble, Benny Powell Ensemble and the Streamline Jazz Band. . . . The first annual Cal Massey Memorial all star jazz concert is slated for Aug. 4 at Suffolk Forum, Commack, L.I., with two shows slated. Event is being promoted by Pyramid Productions.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

PROGRESSIVE RECORDS



PRESENTS

7002 LOVE FOR SALE  
**DEREK SMITH**

George Downer, Bobby Amosgardon  
Love for Sale, Summerline, Tideside, Too Close to Control, Autumn Leaves, Sweet Lorraine, Cornucopia (Theme from Black Orpheus)

7006 Travelling  
**CHUCK WAYNE**

Jay Lenohart, Ronnie Bedford, Warren Chason  
I Collected on You, When the Lights Are Low, The Summer Knows (Summer of '42), Travelling, Have You Met Miss Jones, Spring Can Really Hang You Up the Most, Stars by Starlight, Skymer

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## Mexico: Remarkable Annual 50% Club Growth 20 Night Spots Debut In 1st Quarter

By MARV FISHER

MEXICO CITY—Disco action in this country is increasing at an annual growth rate of 50%, according to a recent checkup of new disco clubs opening in Mexico in the past two years.

In 1976, the spiral was at a 40% space, while last year the hike came to around 60%. And in the first four months alone of the current annum, in excess of 20 new clubs have opened. Total for the Republic now stands at more than 150.

The two leading sites of discos are right here in the metropolitan area and in Acapulco. Both have between 15 and 20 front-line operations. The number of so-called "triple A" places especially geared for disco sound numbers way more than 100 in the entire Republic.

"People may laugh at the sum total," says Roberto Morales, one of a handful of disco music importers and specialists. "But all have maximum equipment and knowledge."

Adds Morales: "The owners are constantly aware of the big names, the new groups always on the rise." He services practically every major disco in the country, he says, a policy he intends to emphasize further in the future via a new division of his 10-year-old Disco Suite.

"The name of my retail, imported record outlets (two presently, another slated to be added later this year) came long before the advent of the worldwide disco craze," he notes.

As a perfect bilingual, Morales views the disco scene in Mexico as becoming a giant in the near future. "I keep all of my clients abreast of the hot disks, and they're right with and playing the likes of Michael Zager, Saturday Night Band, Voyage, American Eagles, Lipstick, Santa Esmeralda, Donna Summer, among many."

The deejays in the discos—Luis Ortega (Baby O's), Rafael Serrano (Armando's Le Club), Hugo (Bocaccio's)—among a few in Acapulco are catching up with the "feel" of things, and all are in touch with Morales' knowledgeable programming staff—Peri Zarate, Cristina Torres and Jaime Buendia.

One of the few female deejays in the nation beginning to gain substantial notoriety is Yvonne Madrid of the El Presidente in Ixtapa, about 100 miles north of Acapulco on the Mexican West Coast.

The same astuteness over product is evident with deejays in such local discos as El Circo, Yesterday, Mr. Charley's, Lady Disco, White Papa's Bill, El Quetzal, La Giraffe, La Tortuga, Los Caracoles, La Capilla, Black & White and St. Tropez.

"Actually there still are not enough of these modern dance spots to accommodate the enormous young population in this city," says 20-year-old deejay Marcel Toffel, son of Polygram's Latin American coordinator Andre Toffe. "We need

at least 10 more to meet their needs."

One of the reasons Toffel feels why there hasn't been a real outbreak in such construction is because of the high costs in equipment and land.

Other factors are the difficulties in securing permits via the musicians union (there is now an ordinance ratio of 60% disco against 40% live) and general know-how in knowing how to mount and service the discos.

"But there is no doubt we are improving," the youthful disco advocate continues, "and by September there will be another five new ones opening up in some form or another."

Besides the debuts of those cited by Toffel, another La Capilla, Kaoba (original in the close-by Cuernavaca), one in Polanco, one to be opened by Roberto Kripski and his L.A. Carlos and Charlie's will bow with one.

Fernando Frade, who presently runs the Charlie's Chile operation in Acapulco, has entered into negotiations with musicians union topper Venus Rey for the official approval which will give them the green light. The site is at the Carlos Anderson-

Barry Shaw new restaurant location in the exclusive San Angel section.

Actually, the latest, plush disco which opened in town this year is Chapulin of the Hotel El Presidente Chapultepec. It is relatively small, with a capacity somewhere in the neighborhood of 300 persons. It also is currently one of the "in" spots.

The heretofore white elephant Hotel De Mexico, which has been standing for several years without occupancy of its 1,000-plus rooms, was taken over by the Hyatt chain in late May. Although no official word has been forthcoming, insiders foresee a huge disco going into operation there among other entertainment attractions.

Another major hotel reportedly stepping up in progress with a disco dance lounge is the Sheraton's Maria-Isabel. The other key spots on the Paseo De La Reforma are still holding with live entertainment, although the Fiesta Palace's roof garden opposite Stelaris caters to a young dance crowd with part disco, part live music.

Morales had some competition in programming and delivering product. He estimates each client is sup-

plied semi-monthly with an average of 15 LPs and 15 new mixes.

In order to give the patrons something extra, most discos offer special nights with top international names. Those acts recently who have played the country's standard venues, also have made one-nighter stops in the key spots. They include: Donna Summer, Silver Convention, Meco, Santa Esmeralda and, currently touring the land, Tavares.

RCA has plenty of disco product via its manufacturing plant, as does Polydor. Latter company is gearing itself for some heavy promotion when the picture, "Saturday Night Fever," opens a multiple run here this summer. "It should aid to the explosion of this type music," says local Polydor general director Luis Baston.

"We're really just beginning to scratch the surface," expounds Morales, who also programs disco music for Radio Juventud AM radio between 7 p.m. and 2 a.m. daily. The seven hours are expected to be extended shortly to 18 hours, almost around the clock, by the station's general manager Julio Velarde.

Although nothing has been done on a highly sophisticated level in the actual production of disco music, some singles and LPs made locally

(Continued on page 67)

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## Not Only S.F., But Suburbs Are Studded With Successful Clubs

By JACK McDONOUGH

This is the second of two parts on Bay Area clubs.

SAN FRANCISCO—The Bay Area is ringed with clubs. Eppie's, for example, is one which accommodates 250 in its bar/disco and about 400 overall. Its owners plan to open another in suburban Concord this month.

Its audio is by Sound Systems of Los Angeles and the setup includes Cerwin Vega A1900 amps, Cerwin-Vega 210R equalizers, speakers and two Dual turntables.

Another club in that area, the Galaxy in Walnut Creek, has been drawing well for the past six months by mixing live music with records and by hosting dance contests with a \$1,000 grand prize every 10 weeks.

Lehr's Cabaret and Disco at the Canterbury Hotel in downtown San Francisco has opened with cabaret entertainment from 9 p.m. and recorded disco dancing after 10 p.m. to 2 a.m. in an art deco atmosphere.

A 400-watt sound system has been designed by Sultan of L.A. for the club.

And there are the San Francisco clubs which are private like Mumm's, which has a membership fee of \$300 plus dues of \$100 per year, and the brand-new Park Exchange, a glass gazebo supper disco in the famous Transamerica Pyramid which has just begun soliciting clients at \$125 fee; Pierce Street Annex, a well-known bar in the Marina District with a neighborhood flavor; the 'N Touch, a very small but high class disco with an "infinity light" system and a \$35,000 sound system; the new Ricksha in the Chinatown district which has a bistro atmosphere and sports all new sofa lounges, lights and mirrors; Country Roads, which once featured live local bands but which switched to every night disco, with lessons offered by American Bandstand champs Gary and Gloria Poole; the Bay Street Bar and Grill (in the Fisherman's Wharf Ramada Inn),

Ripple's, Disco 2001 and the Contraption Discotheque, all middle-of-the-road discos with small dance floors and young business people clientele; and clubs like Buzzby's, the Endup, the Full Moon and Oil Can Harry's, all of which are well-known spots for the gay crowd.

Competition for afterhours business is also heating up fast. Now that Trocadero Transfer has obtained a permit, the I-Beam and Palladium have filed for afterhours licenses, and the proprietor of Oil Can Harry's reportedly is planning an afterhours place as large as Trocadero to be called the Village Cabaret.

In addition to the clubs which operate every night, there is plenty of action coming from the direction of the independent producer and disco entrepreneur.

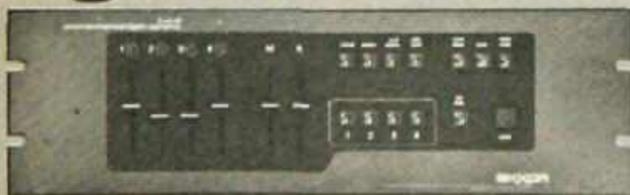
Phil Terry, for instance, who does disco consulting and shows under the name PT Discos, stages disco

events for crowds of 500-1,500 "almost every weekend." Terry has run gala disco events at the Sheraton Palace garden court, the Galleria, Longshoreman's Hall, the Old Waldorf and the San Francisco Hilton, where he ran a disco dance for Hawaiian Air Lines. Terry also does many disco events in the ski season at Lake Tahoe; he put together a continuous-dancing weekend disco for Pacific Stereo at the recent San Francisco Hi Fi Show at the Civic Center, and he was also contracted by the Easter Seal Society to operate a 20-hour disco dance-a-thon June 16-17 at the Cow Palace, in conjunction with KSFJ, the local ABC-FM station which specializes in soul and dance sounds.

Another independent entrepreneur, Kevin A.J. Black, who for a number of years has run singles dances with copy bands at places

(Continued on page 51)

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# DJ Union Seeks 1,000 Members

• Continued from page 3  
by the union. This figure does not represent actual paying members, however.

Jones now claims that a large part of the group's membership will come from deejays in areas outside the metro markets. Reportedly inquiries about membership have been received from Arkansas, Kentucky, the Dakotas and other locales where the union is not being actively promoted.

Union representatives are carrying on the drive in 15 states outside Illinois, Jones reported. In Chicago, seven stewards were appointed to spearhead the local membership effort.

Another outcome of the meeting was a reduction in the cost of join-

ing, enacted at the urging of spinners. Monthly dues will be \$15 with no initiation fee, it was learned.

Jones, who has shaped the progress of the group while servicing clubs and spinners for a local record pool, admitted that the \$50 initiation fee, originally proposed, had met with resistance.

The executive board of the group was formed here following the recent meeting. Jocks only will sit on the board, including Don Johnson, Chateau Disco; Dean Chambers, Chambers Productions; Peter Love, Disco Luv Machine; C.J. Paul, Night City; Dennis Mariasis, Pro Sound; Diane DeSette, Time Machine; Kurt Rice, Quicksilver II, and Gina Damanico, Galaxy Disco.

A committee was elected that will determine minimum qualifications for union membership, it was announced.

The most positive outcome of the meeting, says Jones, was an upsurge of involvement from local deejays, with about 15 of them now sitting on steering committees.

"We have a lot more participation now," Jones observes.

The executives of the union met again June 11 at the Galaxy. Tom Pantazopoulos, the club owner, has become one of the union's most outspoken backers.

Pantazopoulos is also attempting to organize an association of disco club owners in the city.

Three insurance companies, including Equitable and Blue Cross, were involved in the general meeting. Bids are being entered on a

health insurance package for the group, said Jones.

Equipment insurance also is being discussed as are the creation of educational and training programs negotiating of discounts on equipment purchases, and the founding of an advisory board to work with club owners.

## N.J. Club Has Pool & Marina

BRIELLE, N.J.—A new discotheque, Dante's Inferno along the Manasquan River at this resort community, is highlighted with the inclusion of a swimming pool and a marina. A 15-slip marina is right outside the disco's windows with the pool alongside it.

Dante's Inferno is an old house, originally built in 1906, and modernized through the years. There are now two bars and a dance floor downstairs for disco dancing and another room with leather bucket seats with walls and ceiling carpeted in red and black which also serves as a game room for chess, checkers, backgammon and electronic video games. Food service is provided on both floors.

Dante's went into daily discoing June 23 featuring a metropolitan disco dance contest. Winning couple, for either freestyle or ballroom dancing, will rate a \$1,000 prize with all the other finalists receiving trophies. Preliminary competition went on in advance of the formal opening. Judi Haynes is manager of Dante's Inferno.

### TELEVISION TROUBLE?

## UCLA Marathon Never Comes Off

LOS ANGELES—An all-day disco extravaganza scheduled to take place at UCLA's Pauley Pavilion Saturday (1) was postponed by its producers at 11 p.m. the previous night, just 11 hours before the announced starting time.

According to Arne Gerritsen, producer of the show, 10,000 tickets had been sold at \$13.50 each before "technical television difficulties" caused the 11th hour postponement. Most of those who had tickets heard the news on tv or radio, though Gerritsen reports that 100-200 individuals showed up Saturday ready to party and were turned away.

Leo Sayer, Rufus, Paul Williams and Tuxedo Junction were set to perform on the tv show which was to be taped during the festivities, according to Gerritsen.

The majority of the income was to be accrued not from ticket sales, Gerritsen says, but from selling the tv rights, so when it became clear the television equipment would not be ready in time, he made the decision to postpone. There was also a problem with sponsors who wanted to wait under the circumstances.

Gerritsen took a loss of \$30,000-\$35,000, he says, mostly in insurance coverage and payment to the crews. About \$5,000-\$6,000 of that went to UCLA, which was to have been paid 15% of the gross. Gerritsen occupied Pauley from 6 p.m. on June 28 through Saturday, he says.

His plans now are to reschedule it at Pauley in the fall or take it to Denver in August. The original plan was to have a 12-city tour of the disco show (Billboard, June 10, 1978). The only problem with rescheduling it at the UCLA site is that the floor is being resurfaced for basketball.

Phill Lipman, technical director of UCLA's department of fine arts productions, says, "If schedules permit, we will talk about a date; he hasn't lost any credibility with us."

Lipman adds, "The university just supplied the hall; the problems were all on his side."

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# Bay Area Suburbs Ringed With Thriving Clubs

• Continued from page 48

like the Jack Tar Hotel, is also now doing disco, with regular Friday and Saturday dances in a remodeled ballroom at California Hall on Polk St.

A group called the Creative Power Foundation sponsored an all-night party recently which drew 5,000 patrons to a huge pier on San Francisco's Embarcadero. The party, called "Stars," had a \$30 ticket and served as the West Coast debut for GLI (Geranium Laboratories, Inc.) a sound company which has begun marketing from a theatre-styled warehouse space in the South of Market area.

Concord Pavilion, an 8,000-capacity outdoor facility in the suburban hills about 25 miles east of San Francisco, has scheduled several disco dances for its summer season. The first event, titled "Boogie Nights," was held May 26-27 with DJ Don DeFesi, a Laserium laser show and a live band named the Brothers Owen who played contemporary dance music between disco sets. Patrons had 5,000 square feet of dancing space on the Pavilion stage and on other specially installed dance floors, and tables were set up on the grounds to provide a nightclub atmosphere.

The Great Electric Underground at the Bank of America world center in San Francisco is available for rent to disco promoters, who have been using the 550-capacity room an average of three weekends per month, according to the room's Debbie Brunzell.

Bimbo's supper club, long-time North Beach landmark, has been the scene for several disco affairs, the most recent of which featured Santa Esmeralda with a \$6 ticket.

Suburban disco action is also lively, with many new clubs opening up, particularly in the heavily-populated Peninsula area south of San Francisco and in Marin County across the Golden Gate Bridge to the north.

Tramp's, located down the Peninsula in Burlingame, took the same tack as Country Roads in San Francisco by changing from local rock talent to disco and switching the name from Bogart's three months ago. The club has both an upstairs and downstairs dance floor and can accommodate about 300.

A short distance away from Tramp's is Tingles in the Dunfey Hotel near Bayshore Freeway in San Mateo. Tingles opened a few months ago with a full-scale ad campaign billing the club as "The Disco For People Who Do More Than Dance."

The music at the Picadilly Lounge, at the Ramada Inn in Millbrae, is, says Mike Karp there, "strictly progressive. A lot of imports and Casablanca artists. We try to stay away from the Bee Gees. Our idea was to take a straight club and play progressive disco sounds and I think we're the only straight club in the area to be doing it." The club has 1,200 watts of sound power (SAE amps) and a light system that uses a Meteor light board. Gary and Gloria Poole teach the latest steps every Monday and Thursday nights. Cover is \$1 weeknights, \$3 weekends.

Also on the Peninsula are Palee's in Colma which has three stainless steel dance floors and hosts ongoing dance contests with a \$1,000 prize every 10 weeks, and the Question Disco in Burlingame, where some 100 different patterns of light shine directly onto the dance floor.

In Marin County two new and well-appointed restaurant/bar/dis-

cos, Sarky's and the Sawmill, both opened just three months ago. They are designed to take advantage of the lure of Marin County for young, affluent night people, many of them summer tourists over from the city.

Sarky's in Sausalito, holds 240 in the upstairs disco. Dennis Kounin, who also did the sound and lights at the City, put into Sarky's a Phase Linear 700 amp, a Sound Craftsman 2012 equalizer and four Cerwin-

Vega 214 T speakers. A General Electronics L8000 unit operates all 600 11-watt sign-flasher lights which can be run in 32 different programs.

The Sawmill, just off highway 101 in nearby Mill Valley has audio by

Sound Genesis of San Francisco. The music is conservative, with big-band sounds early on in the evening and oldies and slow tunes mixed in with the uptempo tunes later in the evening.

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## National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
★	3	HOT SHOT—Karen Young—West End (12-inch)
	2	LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
	4	YOU AND I—Rick James—Motown (12-inch)
	5	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
	6	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
★	14	MISS YOU—The Rolling Stones—Atlantic (12-inch)
★	20	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
★	12	PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
	10	MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
	11	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
	12	SATURDAY—Norma Jean—Bearsville (12-inch)
★	16	WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
	14	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch/12-inch)
	15	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
	16	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
	17	BACK TO MUSIC/NOBODY BUT YOU—Theo Vanness—Prelude (LP)
	18	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
★	29	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
★	31	DANCING IN PARADISE—El Coco—AVI (12-inch)
★	25	READY OR NOT—Deborah Washington—Ariola (12-inch)
	22	A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
	23	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
	24	LAW & ORDER—Love Committee—Gold Mind (LP)
	25	AT THE DISCOTHEQUE—all cuts—Lipstick—Tom 'n Jerry (Salsoul) (LP)
	26	L.O.V.E. GOT A HOLD OF ME—Demi Roussos—Mercury (12-inch/12-inch)
	27	VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
	28	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
	29	BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
★	—	THINK IT OVER—Cissy Houston—Private Stock (12-inch)
★	31	FLY—Pegasus—Sunshine (12-inch)
★	—	AMERICAN GENERATION/I FEEL DISCO GOOD—The Ritchie Family—Marlin (TK) LP
	33	CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
	34	DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
★	—	LET'S START THE DANCE—Bohannon—Mercury (12-inch)
★	—	GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)
★	—	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
	39	GETTIN' THE SPIRIT—all cuts—Bobbie Kelly—Casablanca (LP)
	40	HOLD ME, TOUCH ME—Carolyn Bernier—Private Stock (12-inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following award system: 1-5 Strong increase in audience response; 6-15 Forward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions.

### PITTSBURGH

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 HOT SHOT—Karen Young—West End (12-inch)
  - 5 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanness—Prelude (LP)
  - 6 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 8 YOU AND I—Rick James—Motown (12-inch)
  - 9 SATURDAY—Norma Jean—Bearsville (12-inch)
  - 10 FLY—Pegasus—Sunshine (12-inch)
  - 11 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 12 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 14 READY OR NOT—Deborah Washington—Ariola (12-inch)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)

### SAN FRANCISCO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 3 HOT SHOT—Karen Young—West End (12-inch)
  - 4 YOU AND I—Rick James—Motown (12-inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 6 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 7 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 9 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 10 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
  - 11 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 12 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
  - 13 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
  - 14 AMERICAN GENERATION/I FEEL DISCO GOOD—The Ritchie Family—Marlin (TK) (LP)
  - 15 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)

### SEATTLE/PORTLAND

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 2 YOU AND I—Rick James—Motown (12-inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 6 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 7 AT THE DISCOTHEQUE—all cuts—Lipstick—Tom 'n Jerry (Salsoul) (LP)
  - 8 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 9 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 10 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 11 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 12 HOT SHOT—Karen Young—West End (12-inch)
  - 13 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 14 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 15 VOYAGE—all cuts—Voyage—Marlin (TK) (LP/12-inch)

### MONTREAL

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Polydor (LP)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 3 YOU AND I—Rick James—Alta (12-inch)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Polydor (LP)
  - 5 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
  - 6 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 7 MISS YOU—The Rolling Stones—WEA (12-inch)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Quality (LP)
  - 9 DO OR DIE—Grace Jones—RCA (12-inch)
  - 10 PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
  - 11 BACK TO MUSIC—Theo Vanness—Quality (LP)
  - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—RCA (LP)
  - 13 CONFESSIONS—D.C. LaRue—Quality (LP)
  - 14 A WHITER SHADE OF PALE—Munich Machine—Polydor (LP)
  - 15 HOOPS—Jimmy Miller—Capitol (12-inch)

### NEW ORLEANS

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 4 HOT SHOT—Karen Young—West End (12-inch)
  - 5 YOU AND I—Rick James—Motown (12-inch)
  - 6 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanness—Prelude (LP)
  - 7 AT THE DISCOTHEQUE—all cuts—Munich Machine—Casablanca (LP)
  - 8 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
  - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 11 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 13 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 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 HOT SHOT—Karen Young—West End (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-inch)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 5 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 8 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 9 YOU AND I—Rick James—Motown (12-inch)
  - 10 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 11 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 12 THINK IT OVER—Cissy Houston—Private Stock (12-inch)
  - 13 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 14 SATURDAY—Norma Jean—Bearsville (12-inch)
  - 15 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)

### PHILADELPHIA

- This Week**
- 1 HOT SHOT—Karen Young—West End (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-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 (12-inch)
  - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 7 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 9 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 10 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
  - 11 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 13 L.O.V.E. GOT A HOLD OF ME—Demi Roussos—Mercury (12-inch)
  - 14 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 15 GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)

### PHOENIX

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 YOU AND I—Rick James—Motown (12-inch)
  - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 5 SATURDAY—Norma Jean—Bearsville (12-inch)
  - 6 HOT SHOT—Karen Young—West End (12-inch)
  - 7 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 8 READY OR NOT—Deborah Washington—Ariola (12-inch)
  - 9 DANCING IN PARADISE—El Coco—AVI (12-inch)
  - 10 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 11 CONFESSIONS—D.C. LaRue—Casablanca (LP/12-inch)
  - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 13 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
  - 14 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 15 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)

### DALLAS/HOUSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 YOU AND I—Rick James—Motown (12-inch)
  - 3 HOT SHOT—Karen Young—West End (12-inch)
  - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 5 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 6 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 8 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 9 L.O.V.E. GOT A HOLD OF ME—Demi Roussos—Mercury (12-inch)
  - 10 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
  - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 14 GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)
  - 15 AMERICAN GENERATION/I FEEL DISCO GOOD—The Ritchie Family—Marlin (TK) (LP)

### DETROIT

- This Week**
- 1 HOT SHOT—Karen Young—West End (12-inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 3 YOU AND I—Rick James—Motown (12-inch)
  - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 6 LAW & ORDER—Love Committee—Gold Mind (LP)
  - 7 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 8 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanness—Prelude (LP)
  - 9 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
  - 10 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 13 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 14 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12-inch)
  - 15 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)

### LOS ANGELES

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 HOT SHOT—Karen Young—West End (12-inch)
  - 4 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 5 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 6 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 7 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanness—Prelude (LP)
  - 8 YOU AND I—Rick James—Motown (12-inch)
  - 9 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 10 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 13 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
  - 14 AT THE DISCOTHEQUE—all cuts—Lipstick—Tom 'n Jerry (Salsoul) (LP)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)

### MIAMI

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 HOT SHOT—Karen Young—West End (12-inch)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 5 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 6 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 8 YOU AND I—Rick James—Motown (LP/12-inch)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 11 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
  - 12 HOLD ME, TOUCH ME—Carolyn Bernier—Private Stock (12-inch)
  - 13 DANCING IN PARADISE—El Coco—AVI (12-inch)
  - 14 A WHITER SHADE OF PALE—Munich Machine—Casablanca (LP)
  - 15 MISS YOU—The Rolling Stones—Atlantic (12-inch)

### ATLANTA

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 HOT SHOT—Karen Young—West End (12-inch)
  - 4 YOU AND I—Rick James—Motown (12-inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
  - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 9 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 10 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 12 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
  - 13 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 14 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)

### BALT./WASHINGTON

- This Week**
- 1 HOT SHOT—Karen Young—West End (12-inch)
  - 2 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 5 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 7 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 8 YOU AND I—Rick James—Motown (12-inch)
  - 9 L.O.V.E. GOT A HOLD OF ME—Demi Roussos—Mercury (12-inch)
  - 10 THINK IT OVER—Cissy Houston—Private Stock (12-inch)
  - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 12 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 13 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 14 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)

### BOSTON

- This Week**
- 1 HOT SHOT—Karen Young—West End (12-inch)
  - 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 (12-inch)
  - 5 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 6 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 7 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 8 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
  - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 DANCING IN PARADISE—El Coco—AVI (12-inch)
  - 11 SATURDAY—Norma Jean—Bearsville (12-inch)
  - 12 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 13 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
  - 14 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 15 THINK IT OVER—Cissy Houston—Private Stock (12-inch)

### CHICAGO

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
  - 3 HOT SHOT—Karen Young—West End (12-inch)
  - 4 MISS YOU—The Rolling Stones—Atlantic (12-inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
  - 6 YOU AND I—Rick James—Motown (12-inch)
  - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inch)
  - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 11 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
  - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 13 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
  - 14 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
  - 15 BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

**THEME  
FROM  
JUDAS**  
JAMES BARDEN

**THIRTY  
PIECES  
SILVER**  
JAMES BARDEN

## **JAMES BARDEN IS TURNING SILVER INTO GOLD.**

Introduced at BILLBOARD's Disco Forum IV, "Thirty Pieces Of Silver/Theme From Judas" from House Top Records was wildly accepted and predicted to be the hottest sound in disco for 1978. The 12-inch disco single is already being spun by the top DJs in the U. S., South America, Italy, and France.

On his new album, Barden's searchingly soulful voice has the explosive capability of suddenly reaching out and grabbing your very soul.



Surrounded by full instrumentation of brass, simmering strings, and hot background vocals, Barden sings with a fiery passion. Scorching, mysterious, and reaching far into the night, it pierces the darkness with driving intensity.

Along with the talent of James Barden, a final magic touch is added through a special disco mix by the nationally acclaimed New York disc jockey, Jim Burgess.

Contact Bob Rouse or Leon McBryde at House Top Records, 1-800-446-8136. HTR-714D

# 'Rock Of '70s' Examined At Disco Forum IV

## Intl Growth Reflected By Attendance

With the sounds of Donna Summer's "Last Dance" ringing in their ears, nearly 1,300 delegates went home with new knowledge and understanding of the disco business at the close of Disco IV on June 25.

At the three-day Forum they attended seminars on a variety of topics relating to the disco field, were exposed to innovations in disco fashion, style and technology at the various exhibition booths, and danced away the nights at Xenon, New York's chic new disco, to the sounds of some of the biggest names in disco entertainment performing live.

And they will be able to do it all again soon. Because of the overwhelming support for the Disco Forum, and because of the tremendous growth of the disco field, Bill Wardlow, the Forum's coordinator promised early on in the event that now it will be a twice-a-year event, with future Forums expected every February and June.

To even further spread the disco gospel, entertainment at the Forum was filmed by the J. Walter Thompson organization for use as a television special.

"Disco is our rock of the '70s," declared Wardlow at a press conference preceding the Forum. His sentiments were echoed by Neil Bogart, president of Casablanca Records, who, in the Forum's keynote address, stated disco, "is the next big thing . . . the new wave in the music business."

"1978 will long be remembered as the era when millions of Americans got back on their feet," said Bogart in his address. "The disco phenomenon is real. It is more than just the sale of millions of records. It is more than the sound that's sweeping through discos and radio stations all over the world.

"It is a major influence in the world of fashion. It is a dynamic factor in contemporary advertising. It is a message from every consumer that there has been a rediscovery of America's greatest by-product—fun.

"The renaissance of night life with people of all ages and back-

grounds back on their feet has now invaded the motion picture industry.

"Saturday Night Fever" has been a huge money maker and entertainment phenomenon. Recently another motion picture rooted in disco music has become the number one comedy smash of the season, grossing \$11 million in just a few weeks, and helping send its

soundtrack album into the platinum highlands.

"As a result of my experience watching Casablanca grow to prominence in the disco world, and most recently in promoting that film, 'Thank God It's Friday,' I've discovered that this phenomenon is exploding everywhere . . . reaching into people's homes with television coverage like we've never seen before," he added.

Bogart predicted that the growth in popularity of disco will translate into better and more ambitious disco product.

He added that disco will "lend itself beautifully to videocassette and videodisk recordings, and a whole new art form will develop."

He also predicted that the disco crest is yet to come, and in the meantime there will be more disco

## More Label Recognition In Evidence

movies, tours, radio play and media interest.

The international aspect of the Forum was clearly evident this year with registrants coming from 14 foreign countries. While Canada as could be expected topped the list with the most registrants, the second most attendees journeyed from Japan.

Other countries represented were: France, Colombia, Switzerland, Nicaragua, Netherlands, Brazil, Mexico, South Africa, Singapore, Belgium, England and Venezuela.

Almost every part of the U.S. was represented including Alaska, Hawaii and Puerto Rico.

This year's Forum saw the greater recognition record companies are paying to the \$4 billion a year disco industry with 91 registrants coming from 28 different labels.

Radio station attendance also picked up with four members from Philadelphia's WCAU-FM, and a registrant from the Christian Broadcasting Network.

Entertainment for the Forum's first night saw three well-known groups performing for the taping of the television special, directed by Vince Scarza.

A Taste of Honey opened with "Searching For Your Love," and concluded with the group thanking the audience for making "Boogie Oogie Oogie" the number two song on the national disco chart.

The Trammps followed with a performance that filled the dance floor to the sounds of "Disco Inferno" and "Disco (Where The Happy People Go)," and were followed by Tavares, performing another "Saturday Night Fever" hit, "More Than A Woman."

Jimmy Ellis, the group's lead singer, said they performed "for exposure to the press" and before disco deejays, of whom Ellis notes, "they can help you."

Other artists entertaining were Andy Gibb, Linda Clifford, T-Connection, Donna Summer, Bunny Sigler and Loleatta Holloway, the Village People, Chic, Peter Brown and Brooklyn Dreams.



The audience at the opening session (top) attentively listens to welcoming remarks from (clockwise), Neil Bogart, president of Casablanca; John H.P. Davis, vice president, supervisor of Eastern programming, J. Walter Thompson; Lee Zitho, publisher, Billboard; and Bill Wardlow, Disco Forum IV director. In the center are artists D.C. LaRue and Grace Jones.

# Successful Club 'More Than Light & Sound'

Tony Marteno, one of the owners of 12-West, a successful gay disco in New York, structured an owners and managers panel around "propositions," each of which he put to the panel for their replies.

Beginning with the basics, each member was asked to state how a disco should be developed.

Lenny Stevens, owner of the Library in the Philadelphia suburb of Bala-Cynwyd, began the panel replies with the comment that, "If you think building a disco is anything other than a business, you probably won't be interested in what I have to say."

Stevens felt that disco ownership is "more than light and sound" and called the key to successful operation, "market analysis." Recalling the words of industrialist Henry Kaiser, Stevens admonished the crowd

## Owners & Managers Exchange Tips On Best Ways To Develop, Maintain Spot

By ROBERT ROTH

to "find a need and fill it," that's how to plan a disco."

Les Bortel, of the newly-established Big Apple Entertainment Concepts in Cuyahoga Falls, Ohio, believed the most important thing is to "define the personality of the club." "You have to run it with the desire to entertain everyone who comes into the club," he emphasized.

A co-owner of the famous Dillon's of Los Angeles, David Kenner, pointed to three steps the owners should keep in mind: the opening process, the operation of the facility

and the control of the operation once it's open.

"Pencil the project," Kenner advised, and note certain "assumptions" to be kept in mind: "What is the potential audience? How much will the people pay?" and finally, "What is the potential gross income?" once these steps have been followed.

Kenner related an amusing incident to the audience in which he was out in a remote, rural area and discovered an establishment whose sole lighting effects were a mirror ball and a spotlight.

Unfortunately, said Kenner,

"They hadn't yet gotten to the point where they knew that the spotlight should be focused on the ball."

Alan Harris, another owner of 12-West, pointed out the meaning of the word discotheque to the audience and noted that since it means a record library, a disco should be "put together for people to listen to records."

Approaching a problem not discussed by the others, Harris advised that the potential club owner examine the legal problems inherent in disco operation.

"When it comes to legal advice"

Harris warned, "your best step is to get in touch with a lawyer involved in the entertainment field—not a divorce lawyer or your brother-in-law."

Harris also pointed to the need for keeping the sound system always in tune, claiming he rarely visits a disco these days without exiting with ringing in his ears.

Marteno polled the panel on the question of how many nights per week one ought to be open. While Stevens, Bortel and Kenner are open seven nights per week, Kenner did offer one guiding principle: "If you can get one more person past your break-in point, it pays to be open."

Harris believes that "Disco has a saturation point," and so 12-West is open only four nights.

# CASABLANCA'S BANNER YEAR!

**CASABLANCA**  
Disco Label Of The Year

**DONNA SUMMER**  
Disco Artist Of The Year  
Female Disco Artist Of The Year

**ALEC R. COSTANDINOS  
AND THE SYNCOPHONIC  
ORCHESTRA**  
Best Disco Orchestra Of The  
Year

**VILLAGE PEOPLE**  
Disco Group Of The Year  
Disco Single/LP Cut Of The Year  
"San Francisco/Hollywood/  
Fire Island"

**Casablanca**  
Records and Film Works

**PARACHUTE**  
RECORDS

**millennium**  
RECORDS

**Chocolate**  
City



Panelist James Keating, WCAU-FM.



Moderator Roxy Myzal, WXLO-FM.



Panelist Roy Perry, WCFM-FM.



Moderator Tom Cossie, MK Productions.



Panelist promotion man Tom Ray.



Panelist Wanda Ramos, WBLS-FM.



Panelist TJ Johnson, TJ's Discos.

## Radio Stations Now Picking Up New Music

By ROBERT FORD JR.

Radio is beginning to wake up to a new format—disco. With the success of New York's WBLS-FM and other disco-oriented outlets across the country, radio is beginning to realize that disco music and radio are indeed compatible. The Forum's "Increasing Involvement Of Disco In Radio" panel featured people from across the country explaining how combining disco and radio has worked for them.

Panel chairman Tom Cossie, vice president of MK Productions, opened the event by acknowledging the significance of the panel. "That a meeting of radio people would take place at a disco forum shows we've come a long way in a short time," Cossie declared.

Cossie's sentiments were echoed

by Roxie Myzal, music director of WXLO-FM in New York. "Radio is beginning to respond to the buying trends of the public," Myzal stated, "and as the public buys more disco music, more disco music finds its way on the radio."

Hawaiian club owner T.J. Johnson told how he started sitting in Saturday nights with the DJ at Honolulu's biggest AM station, KKUA. Now Johnson has his own show and it is KKUA's highest priced hour of programming.

WBLS-FM music director Wanda Ramos said that it was easy for her station to get into disco music. "WBLS is a black owned and operated station and since most disco music is made by blacks it was only natural that we played it," Ramos

said. WBLS is now just behind WABC-AM as the most listened to station in New York.

Roy Perry, music director at WCAU-FM in Philadelphia, pointed out the fact that not every good disco record makes a good radio record. Perry observed, "There has to be a song in a record for it to make it on radio because we're entertaining people who are not dancing." Perry added that the key to successful disco radio is balance. "You can't be as avant-garde as a disco but you can't be as straight as a Top 40 station," remarked Perry.

James Keating, vice president and general manager of WCAU-FM spoke of the problems in marketing disco radio. "A few years ago when we first adopted our current format we called it 'disco radio' and it

turned out to be a terrible mistake," remembered Keating. "But now we call our format the 'rhythm sound' and we're doing very well with it."

Tom Ray, an L.A.-based independent promotion man said that there is still resistance to disco music at many pop stations. "Disco music is still basically black music and it still breaks first on r&b stations," Ray pointed out. Ray also said he has noticed a new 'reverse discrimination' trend in radio. Observed Ray: "In certain parts of the country I have noticed that some black stations are rejecting white disco music."

TK Records vice president of special projects Ray Caviano, declared, "1978 was the biggest year ever for

disco and radio is coming along for the ride." Caviano said that the success of his company has been closely tied to the growth of disco music. "We have come from a small r&b singles company to a major force in the industry through disco music."

Ron Robin, program director of WBOS in Boston, felt that disco would be the radio of the future. "Much of what is being done in discos today will be done on radio tomorrow," Robin said. "And tomorrow's radio DJs will probably come from discos."

It would appear that the future of disco music on radio is bright because as panelist Keating put it, "Radio is a business that responds to success."

## Myriad Of Angles In the Franchising Of Clubs Explored

A disco franchising session at Disco Forum II keyed in on ways to promote a club, the issue of uniformity and consistency between different clubs in a franchise, the special problems of teen discos, specific fees charged by top franchising consultants and the wages paid DJs in various clubs.

Michael O'Harro, owner of Tramps in Washington, D.C., said that his franchising fee is \$15,000 plus 5% of the gross. (His consultant's fee, by comparison, is \$1,000 a day.) Tramps' first franchise opens this summer in New Orleans, and O'Harro said he expects it to return its investment in six months.

Paris Westbrook, national operations director of 2001 Clubs in Bridgeville, Penn., said his firm's franchising fee is \$25,000 plus 5% of gross sales, with an additional 1% of gross sales to be allocated to

a national advertising coop account.

"We provide advertising and promotion, as well as updates on inventory and cash control procedures and employe training for managers, DJs, maitre 'ds, doormen, security, bartenders and waitresses."

"It costs about \$500,000 to start a 2001 club," added the chain's president, Tom Jayson.

The 2001 chain consists of nine entertainment complexes and 24 clubs altogether, generally geared to the 25-35 age group, as is Tramps.

Yet O'Harro pointed out a key difference between 2001 and Tramps. "They are mass market and large; we're small and intimate, with 200-250 capacity tops.

"We try to make our DJs stars; real celebrities in the city," said



Panelist Michael O'Harro, Tramps.

O'Harro. "And we don't sell anything other than our service and our time, so the owner can basically buy what equipment he wants. Nor do we tell him which music to play."

2001's Westbrook disagreed with this philosophy. "DJs are important, but so are all our employes. We're not out to create stars. They follow a song for song playlist which is programmed in our home office by a music director. We're not looking for creative DJs; there is the same type of music across the country nowadays."

Ray Ford, director of programming for Bobby McGee's in Phoenix, agreed with the need for uniformity. "Consistency makes us work," he said. "We program our disco like we'd program a radio station. We don't tell a DJ what to play, but we provide him with guidelines, so the format falls within certain perimeters."

In terms of teen discos, 2001's

Westbrook noted: "It's easier to pinpoint what to play because you can just listen to teen radio. But it's risky because younger people are more fickle; you have to pay careful attention to what the kids are doing because it changes every few weeks.

"It's not as profitable," Westbrook said, "but then the club doesn't have to be as large or elaborate. Basically it's a shorter term business. Most of our 2001 franchises are 20-year agreements, with lease options after five years on the individual club's part."

Ford said his best promotions include giving away T-shirts, coffee mugs and drinking glasses with Bobby McGee's logo on them. "It's great advertising," he enthused. "When someone uses one of these items, it's like a personal endorsement."

O'Harro said he used to sell merchandise—T-shirts, mirrors, ashtrays and jewelry—when Tramps opened three years ago, but had to stop because with such a small club it caused a backup of traffic at the door.

"So we entered into a licensing deal with a department store chain which now sells our merchandise in its boutiques," he reported.

"I always tell club owners to develop a name and a logo that people will be proud to wear and display," noted O'Harro.

Westbrook added that his firm is about to unveil a private label beer, 2001 Beer, which the franchiser buys from the local distributor and then sells at the same markup as brand name beer.

"And we have VIP cardholders," said Westbrook, "where members

(Continued on page 63)



Design Circuit's booth attracts interested lighting buffs.



Space age lighting display draws plenty of curious eyes.

EMOTIONAL GATHERING

# DJs Divided On Whether Unionization Is Desired

The Disco Forum IV "Disco DJ" panel was one of the best attended, most emotional and wide ranging discussions. The meeting room was standing room only as DJs from across the country turned out to release their frustrations.

Panel chairman Jim Burgess, a spinner at Infinity in New York, opened the meeting by calling for someone from Chicago to discuss the issue that is currently exploding amongst DJs in that city—unionization. Unfortunately, no one involved with the Chicago DJ union movement came forward but most of the panelists offered their opinions anyway.

Boston spinner Cosmo Wyatt did not think a union would work in every situation. "Unions will only work in big cities but in small towns they would be dangerous," Wyatt opined.

Burgess said he personally would not join a union. "I'm an artist, I don't need a union to get a job," the New York spinner declared.

Most of the other panelists were against a union though many favored some sort of national organization.

Marilyn Green Fisher, a disco DJ manager, made an impassioned plea for more money for spinners. "Last year in New York club owners tried to impose a price freeze," Fisher exclaimed, "but my clients held out and now they are making between \$200 and \$300 a night."

Mike Graber, a Chicago spinner, told the gathering that he was not happy with the image created of disco DJs in the movies "Saturday Night Fever," and "Thank God It's Friday." "I am much more professional than the DJs in the movies and I am insulted by the images

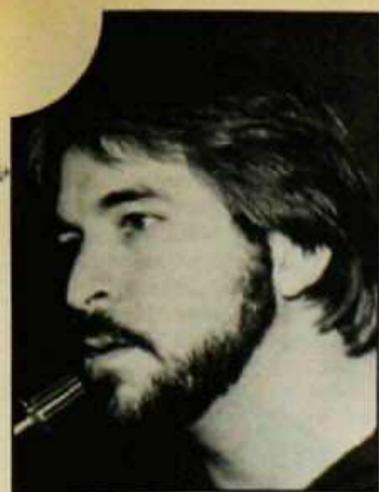
created by these films," Graber stated. Graber's remarks produced thunderous applause.

In response to a question from the floor, Burgess asked for a show of hands on the record company practice of putting beats per minute on disco product labels. About half of those in the room thought it was a good idea while the other half was opposed.

Bobby 'DJ' Guttadaro, a New York spinner, told the gathering that now is the time they start thinking about their future in the industry. "Working as a DJ is a good way to find out what people like in music," Guttadaro said, "This talent can be useful to a record company."

Burgess defined the role of the disco DJ as that of an artist. "We are artists who use recorded music

(Continued on page 63)



Moderator Jim Burgess, Infinity.



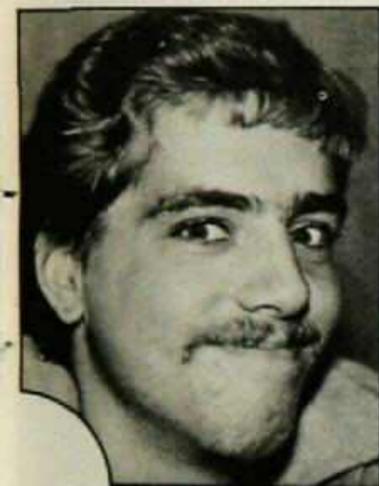
Panelists Frank Sestito, Philly Record Pool.



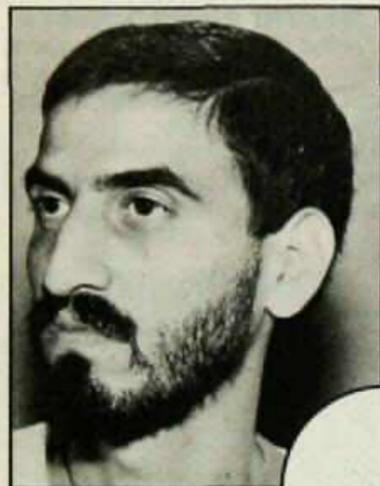
Panelist Michael Graeber, Chicago DJ.



Panelist Gary Larkin, Pittsburgh DJ.



Panelist Walter Gibbons, Salsoul mixer.



Panelist Manny Slali, L.A. DJ.



Panelist Tony Gottelier, Illusion Lighting.



Panelist Dick Sandhaus, Sandhaus Productions.



Panelist Gary Loomis, Varaxon Corp.

## Lighting Panel Discusses Cost, Safety

A Disco IV lighting panel discussed the minimum requirements for a lighting budget, the safety issue regarding lasers, the value of computerized lighting systems and the problem with strict local and state ordinances standing in the way of innovative lighting concepts.

Bob Lobi, president of Design Circuit in New York, offered a lighting cost analysis for a medium size club, seating 300-350 patrons. "The basic startup costs would be about \$10,000 including a support system of pinbeam, rotators and sweepers; or \$15,000 for more support balance. Plus you must allow 30%-40% for installation costs. And laser would be additional."

Lobi pointed out that the construction and electrical charges fluctuate wildly, based on whether

it's union or non-union and on the locale. He said a light system installed in New York City might cost \$10,000, while the same light show might cost only \$750 in Charlotte, N.C.

Part of the reason for these differences has to do with legal building ordinances. Electrician fees also have a lot to do with it, as an electrician in New York makes \$45 an hour, while one in Norfolk, Va., makes just \$12.50 an hour, according to Lobi.

Dick Sandhaus, president of Dick Sandhaus Productions in New York City, reported a federal regulatory agency exists to answer questions about laser problems. It is the Bureau of Radiological Health, a division of the department of Health, Education and Welfare in Washington, D.C.

Sandhaus added that there is a legitimate safety issue with lasers. "Lasers concentrate lots of light energy in a small space. If you catch even low intensity laser in the eye, it can cause total and permanent damage. But it can be used safely if you know what intensity not to go above: that is how much light energy per unit area per unit time is allowable in that situation.

"If you use laser, you must be legally certified," said Sandhaus. "This has been on the books for 10 years, but it took until three months ago to come up with a policy for certification. According to these federal regulations, high intensity is defined as over 10 one-thousandths of a watt." Added Bob Lobi: "Laser is the

cherry on the cake of lights; you really need support lighting. Laser doesn't replace the pinball and the mirror ball. The secret is how you relate it to the overall design and how it interprets the music."

The practice of computerized lighting controls drew mixed notices from Lobi. "Computers and pre-programmed systems have their place in disco lighting systems, but over the course of an evening moods change. There's no way to predict from night to night that what you arranged the day before will work. Taking away the human operator at the light board is the same as taking away the DJ and just putting on a tape."

Lowell Fowler, president of Blackstone Productions in Austin, Tex.,

(Continued on page 63)

## Performance Fees & AFM Complaints Of Owners

Discotheque owners and managers, in a free-wheeling, often acrimonious meeting, lashed out at organizations they feel are causing their business problems and reducing profits, at the second owners and managers panel.

Scott Forbes, owner of Studio One in Los Angeles, asked the audience if there were any gripes to be aired.

Forbes himself suggested that the rates he paid to ASCAP and BMI for performing rights licenses were "too high," and decried the requirement of licensing altogether. A good portion of the audience noted agreement.

When Forbes pointed out that SESAC had reserved a booth at the Forum and was soliciting license applications, audience members shouted out that they didn't want to pay any more fees.

The remaining panel members, Tom Sanford, owner of the City in San Francisco; Dick Collier Jr., of Trocadero Transfer in the same town; and Wayne Geftman of Philadelphia's Second Story were in general agreement.

An audience member shouted out that SESAC has only "two songs that are disco," to which point Mi-

chael O'Harro, owner of Tramp's in Washington, D.C., then took the microphone and said, "Tell me which songs they are, Scott, and I won't play them." O'Harro noted he wouldn't take out the license either.

Forbes then asked O'Harro to join the panel and the discussion proceeded along similar lines.

SESAC was consistently referred to as "these new guys," or similar terms, although the society has existed for several decades.

Forbes decried the rate computation methods utilized by ASCAP and BMI and claimed to be mystified by their computation. A member of the audience suggested that he refer to the then-current issue of Billboard (June 24, 1978) to examine the article discussing that very question.

"Personally," said O'Harro, "I think ASCAP and BMI have a legitimate complaint."

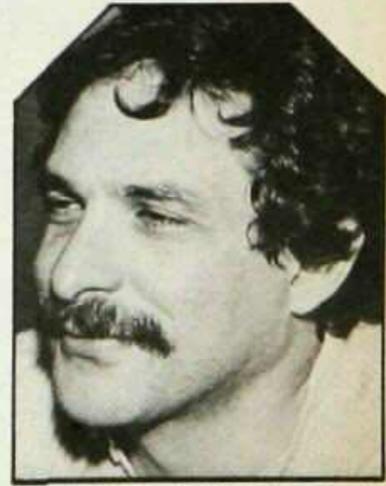
The American Federation of Musicians was the next target of vituperation from the panel members. Forbes claimed that the AFM had objected to establishments not using live entertainment.

With these and various other problems coming to the fore, the

(Continued on page 63)



Panelist Randy Vaughn, Disco Scene.



Panelist Robert Lobi, Design Circuit.

JULY 22, 1978, BILLBOARD

# \$ Analysis Breakout Given By Club Owners

Several club owners and managers explained the cost analysis formulas of their discos at a Forum panel which also featured a discussion of ways to attract artists for in-store appearances.

Michael O'Harro, owner of

Tramps in Washington, D.C., explained that his 2,000 square foot club has a legal capacity of 125. The total cost of fixtures, excluding the building, was \$50,000, a figure O'Harro says is \$20,000 too much for that size club. About \$12,000 of

the costs was spent on sound; the club has no special lighting.

O'Harro also told prospective club operators in the audience what expenses should be in a club that size. It should spend about \$15 per square foot on fixtures; less per square foot in a larger club. It should gross \$5 per square foot per week—or \$10,000 per week—not counting cover charges and floor charges.

Liquor costs and payroll should each average 22% of total gross sales; neither should exceed 25%, so total expenses can be brought in at 50% of total sales. The owner should get 30%-50% of the remainder, according to O'Harro's formula, with about 5% budgeted for advertising and promotion.

There should be one customer per week for every two square feet, and every customer should spend a minimum of \$5 per visit for drinks. O'Harro explains that the clientele in his club turns over two to three times a night.

Ray Ford, director of programming for Bobby McGee's in Phoenix, suggested that the magic number is four. "One customer takes up four square feet of dance floor, and for every person on the dance floor there are four not dancing. Four to one is the ratio of watchers to participants."



Panelist Ray Ford, Bobby McGee's.



Moderator Michael O'Harro, Tramps.



Panelist Michael Wilking, Juliana's.



Panelist Scott Forbes, Studio One.

## EXPLOSION NOTED

### Sound Quality In Giant Step Ahead

The professional disco sound business is exploding. Every day the state of the art seems to take a giant step forward. And a "Creative Sound Environment" panel gave Forum attendees an opportunity to hear first hand of the latest developments in disco sound from some of those who are making them happen.

Billboard's Tape/Audio/Video editor Steve Traiman opened the meeting on a positive note as he spoke of the thriving professional sound business which he said is now worth \$50 million a year in sales.

Prof. Al Fierstein, an acoustician with the Acoustilog consulting firm, told of the importance of considering acoustics even before a new club is built. "It's a lot cheaper to get it right the first time than to fix it later," Fierstein said.

Glee Ballard, manager of New York's Copacabana, discussed the role of a club manager in achieving the proper sound environment.

The first thing a manager must do is convince the club owner that good sound is worth the expense," Ballard explained. "Then you must find a DJ who can get the most out of the equipment." From that point on Ballard feels a manager's main job is to keep peace between the owner and the DJ.

Most of the questions from the floor came from club owners who had specific equipment needs. While most of the panelists expressed certain preferences in equipment, all agreed that there is still no definitive disco sound system that is applicable in most club situations. As Rosner put it, "We're still pioneers in this business."



Panelist Howard Schwartz, California Club.

### Importing Disks Poses Difficulties

Disco DJs discussed the problems of getting import disco records at the "Importance Of Imports In The U.S. Disco Marketplace" panel.

Representatives from Downstairs Records and Radio Shack, the only two importers present at the session, said that sometimes they had trouble in meeting import disco demand since there is often a great deal of red tape in importing recorded product.

Also sometimes they could not get what they wanted since U.S. record companies have been known to use their muscle overseas to limit export sales of product which they plan to release in the U.S.

The DJs agreed that disco imports were important, since much of the most exciting new product comes from Europe, though it is sometimes hard to find the imports, especially for free and outside of New York.

Roy Thode, DJ at New York, New York, moderated the panel. Among the panelists were Ray Caviano, vice president of special projects for TK Records; Paul Paulos, from 12 West in New York; and Richie Rivera, also a DJ at New York, New York.

Michael Wildings, co-owner of Juliana's in New York, said his firm built 10 discos last year "from scratch," and that the costs per square foot ranged from \$120 to \$30.

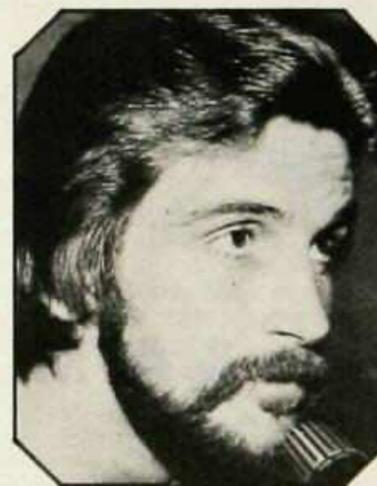
Ford said it cost just \$22 per square foot to remodel a pizza place in Scottsdale, Ariz., and transform it into a discotheque.

A number of new club owners lamented that with smaller discos, it is virtually impossible to book a name act. For a club with 300 capacity, \$5 would have to be charged just to gross \$1,500, the minimum amount that many name acts charge for performances.

tion interviews. They will often appear free, if only to wave at the crowd.

O'Harro said he also stays in touch with local concert promotions. "And I've been 'payolaing' limo drivers so when they pick up artists at the airport who want to party, they'll take them to my club."

O'Harro also said that one of the most promising developments in disco is the origin of disco college programs. He said Oklahoma State Univ. at Stillwater is teaching disco management, as are other schools with restaurant and hotel management in the curriculum.



Moderator Roy Thode, New York, New York.



Panelist Paul Paulos, 12 West.



Panelist Ray Caviano, TK.



Panelist Richie Rivera, New York, New York.



Donna Summer, Mark Simon of Casablanca and his boss Neil Bogart are all smiles during the closing awards banquet.

### Credit Box

Coverage of Disco Forum IV provided by Robert Roth, Paul Grein, Roman Kozak, Robert Ford Jr., Adam White, Stephen Traiman, Dick Nusser, Bob Riedinger. Section edited by Eliot Tiegel. Photos by Sam Emerson. Photo layout design by Bernie Rollins.

# Are Mobile DJs Neglected?

## Say Labels Ignore Them And They Get No Respect

Few segments of the disco industry are in as much agreement about their needs and problems as mobile operators.

The consensus at the "Mobile Operators Contribution To The Growth Of Disco" Forum panel was almost unanimous: we have done a great deal to make disco what it is today, we reach more younger people and bigger record buyers than standing clubs, but record companies don't service us and few people in the industry give us any respect.

Bob Tooley, of San Diego's Disco On The Go, was typical of the irate panelists. "I've been operating since 1959. I've been at this longer than almost any club in the country and yet I still have to buy my own records," Tooley complained.

The president of Los Angeles Let's Go Disco, complained about the larger number of unprofessional mobile operators who are ruining the reputation of the industry. "Anyone with a stereo is now calling himself a mobile operator and these unprofessionals are killing us," noted Wayne Rosso.

Norm Dolph, of New York's popular Story Inc., praised the independence of mobile operators. Dolph stated, "This is one of the last fields open to the truly independent businessman."

Bert Lockett, a mobile DJ from

Brooklyn, suggested that mobiles stop playing product of labels that do not service them. But most of the panelists felt this would only hurt the mobile operator.

Steve Hill, president of the American Dream out of Atlanta, reminded the mobiles that they are now required to pay ASCAP and BMI for use of licensed material played for profit.

"If I buy my records I don't understand why I have to pay ASCAP and BMI to play them," lamented Hill.

Sam Avellone, owner of Ohio's Dixie Electric Company agreed with

Hill but he told the meeting that there was little they could do about the law. "If they haven't caught you, you're lucky," said Avellone, "But if they come, don't fight it."

Panel chairmen Dennis Franklin, head of Harlem's Disco Den Record Pool and a mobile operator, told the meeting that in his area mobiles were the dominant force in disco.

"Uptown there aren't many clubs where young people can go and so mobile DJs are the primary entertainment," remarked Franklin.

"And the people uptown buy so many records it would be a good

(Continued on page 63)



Moderator Dennis Franklin, Disco Den Pool.



Panelist Bob Tooley, Tooley's Mobile Disco.



Panelist Norman Dolph, Stoy Inc.



Panelist Wayne Rosso, Let's Go Disco.



Panelist Sam Avellone, Dixie Electric Co.

### CITE PICKWICK'S RACKS

## Product Marketers Are a Bullish Bunch

The Forum's disco product marketing panel dealt with such specifics as the number of records that can be sold without radio crossover and the best ways to advertise disco product. Throughout, the panel members were bullish on the future of disco.

This was apparent when A.J. Cervantes, president of Butterfly Records in L.A. noted, "Until eight weeks ago, Pickwick racks had no disco category. They'd usually put disco in with r&b, and if you have a pop disco act like Tuxedo Junction ("Chattanooga Choo Choo") it's not going to work."

Eric Paulson of the Minneapolis-based Pickwick organization explained the origin of its new rack-allocation for disco. "Frankly, TK and Butterfly put pressure on us. Our credibility as an independent distributor in the future was on the line."

Cervantes also noted that while disco was once a specialized area of music, it is now crossing over more to pop; just as more pop acts (the Rolling Stones and now possibly Rod Stewart) are cutting disco-influenced tracks. "The term 'disco'

is getting broader," concluded Cervantes.

Tom Hayden, president of Tom Hayden Associates in L.A., said, "The rumor used to always be that disco has one more year and that's it, but we passed that stage three years ago."

Panel moderator Ray Caviano, vice president of special projects for TK, indicated he feels disco has yet to peak. "In the next 12 or 24 months companies are going to bring a little more sophistication to their marketing ideas—the audio/visual and in-store motivational end of the business."

"When Warner Bros., Columbia, MCA and A&M recognize the importance of disco like TK, Casablanca, Atlantic and Butterfly have, disco will be like progressive music was in the '60s. It's about two years before everyone participates and we'll be there."

Caviano also discussed the unit sales possibilities of a disco record without pop or soul crossover. "We can sell 200,000 on the disco strength alone with WBLS the only major radio station on it."

"We sold 20,000 Voyage records

with no single. Houston ordered 6,000 when there was no airplay on the act anywhere in Texas.

"New York can sell 50,000 on a hot record in one week strictly by word-of-mouth."

In terms of advertising, Caviano said he likes to take space in gay publications such as Mandate, After Dark, In Touch and The Advocate. "Gays have the money, they like to be entertained and they're the trendsetters at the moment," said Caviano.

Caviano agreed with Cervantes that ads can't break a record; that they can only reinforce a proven hit. But he made an exception in the case of gay publications. "There it's best to come early with ads," he said. "When TK released 'Disco Party,' an album of greatest hits, we went into New York and New West and bypassed the gay publications. That audience already had the music; our dollars would have been misspent."

Nancy Sain of Butterfly Records noted that the various DJ tip sheets are good advertising vehicles. "And they're very cheap, by the way," advised Caviano.



Crowd waits on line to get into Xenon for the star show.



Television technician awaits his cue to tape Taste of Honey.



Dance, dance, dance; that's what happens at a Disco Forum.



Forum members trot for the tv cameras.



Xenon spinner keeps the music hot for the tv show.



Forum participant makes a point from the audience during a business session.

# More Print Exposure Eyed In Help Cause: Consensus

By ADAM WHITE

Consensus for a national print medium espousing the cause of disco emerged from the panel on the "Education Of The American Public Regarding Disco," moderated by Forum director Bill Wardlow.

Speakers agreed that there exist a number of valuable publishing attempts to spread the word—in particular, panelists Bill Como, editor-in-chief of After Dark magazine, and Ace Adams, columnist for the New York Daily News, spoke of their efforts in this respect—but that a weekly tabloid, possibly modeled along the lines of the National Star or Enquirer, would be of inestimable importance.

"Apart from After Dark," said Norm Winter of Norman Winter Associates, Los Angeles, "there have been some low publication standards in this field."

"It's partly a question of deadlines, and the need to be as topical as possible. But there simply aren't enough dollars being invested here—the smart money doesn't realize how much disco means today."

Adams underscored the importance of national coverage, while instancing his own endeavors in the New York Daily News. "We're trying to reach our 4½ million readers with news of the latest disco disks, the

latest trends. Disco is the future; the new frontier."

"In our market," said Gary Friedman, general manager and director of TJ Discos and the Hawaii Record Pool, Honolulu, "most of the local publications are too lazy or unqualified to cover disco properly. We've found the most effective way is to supply them with ready made editorial and photographic material—to provide them with a complete package, which they can reproduce verbatim."

Friedman went on to describe his efforts to establish disco in Hawaii, via disco beach parties, free discos at high schools, local fairs, dance contests and disco bikini contests.

TJ also distributes its own magazine, the tabloid Disco Scene, via airlines flying into Hawaii.

Bo Crane, disco consultant and president of the Florida Record Pool, Miami, urged rackjobbers, distributors and retailers to wise up on disco, because "many people who go to discos have a hard time finding out what the records are, what's happening with them, who are the artists they hear."

The more the word can be spread, Crane added, the more everyone will benefit. "We can all see the impact on the public of disco since 'Saturday Night Fever' and 'Thank God It's Friday.'"

For his part, deejay Bob Pantano of WCAU-FM, Philadelphia, purveys

the message by "trying to expose good product, discover new acts and broadcast interviews."

From the floor, several attendees spoke of their own efforts to educate the public, including author Doug Shannon from Cleveland, preparing an exhaustive book on disco, and Mike O'Harro of Tramps, Washington, D.C., who urges that the disco industry links up with department stores, basketball teams, cosmetics manufacturers, boutiques—as he has done—and carry the word beyond the confines of the music business.

Concluded moderator Wardlow, "We have a tremendous job to do in educating the public—we must all be disciples."



Panelist Norm Winter, L.A. publicist.



Panelist Bob Pantano, WCAU-FM DJ.



Panelist Bill Como, After Dark.



Panelist Gary Friedman, TJ Discos.



Panelist Ace Adams, N.Y. Daily News.



Panelist Bo Crane, Florida Record Pool.

## Little Interest Expressed For A National Record Pool

Since 1974 when labels first began to appreciate the importance of discos in breaking new product, record pools have been popping up around the country with alacrity.

The pools were started as a service to club spinners, who needed copies of new records faster than the stores would get them and cheaper than the stores would sell them, and as a service to labels, who want their promotional records distributed quickly to working DJs.

But the proliferation of record pools has created problems as there are now so many that few labels can afford to service all of them. And some of the pools are

not as reputable and well run as others.

Disco Forum IV's "Working Relationship Between Record Pools And Labels" panel gave both the pools and labels a chance to air their grievances.

Many pool heads from around the country complained to the panel, comprised of both pool and label people, that it is hard to get service from some labels. Jackie McCloy, head of the Long Island Record Pool, suggested that new pools let the labels know about their members. "We try to tell the record companies that the DJs in

our pool are all professionals," McCloy stated.

Ray Caviano, vice president of special projects for TK Records, summed up the labels' dilemma: "Right now we service 38 pools around the country; that's more than any other label," Caviano declared. "Where do we draw the line?"

Ken Friedman, national promotion director of Salsoul Records, talked about pool credibility, Friedman lamented, "I can't afford to go around the country and check out every pool for myself and so I can only service the ones that are the most professionally run."

A questioner from the floor asked if it might not be a good idea for the pools to get involved with distributing product to record stores as well as DJs. But panel chairman John Luongo of Boston's pool voiced the opinion of the panel when he said, "Under no circumstances should we get involved with retailers because that is way out of our field."

A.J. Miller, of the Los Angeles Record Pool, complained about slow label service. "So much of the new disco music that comes out is produced in our area that it would seem that we would be one of the first pools serviced. But it never

works that way because we're always one of the last," Miller said.

Another questioner from the floor brought up the possibility of forming a national pool or pool organization. Long Island's McCloy was not against the concept of a national pool but he thought it would be difficult, if not impossible, to get the nation's pools to work together. "At this point in time I would say a national pool is a long shot," McCloy opined.

TK's Caviano was vehemently opposed to any national pool or pool organization. "I am unequivocally against a national pool," Caviano announced.



Moderator John Luongo, Boston Record Pool.



Panelist Ken Friedman, Salsoul Records.



Panelist A.J. Miller, S. Calif. DJs Assn.



Panelist Dave Todd, RCA Records.



Panelist Michele Hart, Casablanca Records.



Panelist Judy Weinstein, For The Record.

# Stimulating Session For Disk Promotion

"How To Utilize Key Independent Promotion Personnel In The Evolution Of A Disco Hit" had five top promotion persons discussing their strategies at Disco IV.

Tom Hayden, president of Tom Hayden Associates in L.A., said he usually gets about 1,000 DJ copies from a record company which he is to pass along. "They get crazy when you ask for more," he admitted.

"There are 15,000 to 25,000 discos in the U.S.," Hayden said, "and we pick out the ones we feel will generate the most product sales. If we give away 25 records, that has to stimulate sales of \$150.

"You usually work six to eight records," he added, "including some you know will get charted anyway. So your priority is to work harder on those that won't climb the chart as quickly."

25 copies of each release. Kreiner charged, "You're asking the record companies to subsidize your mobile disco. If we sent out 25 copies to all 15,000 discos in the U.S. we'd could almost certify an album gold just based on the giveaways."

Starr Arning, national disco coordinator and operations director for MK Productions in New York, explained why independent promotion personnel don't like to just make mass shipments of records. "We need feedback and followup; we have to have control and know where the product goes," she said.

She also explained how promotion persons know which projects to take on. "You have to ask yourself if it has a viable chance. If it doesn't, you advise the record company that that's the case."

And her boss, Kreiner, summed



Prof. Richard Peterson.

## Prof Compares Disco To Jazz And Rock Eras

"Roll over rock, disco is here to stay," proclaimed Richard Peterson, professor of sociology/anthropology at Vanderbilt Univ.

The sociologist was lunchtime speaker at the Forum, dealing with the "Sub-Culture Ramifications Of The Disco Phenomenon In America."

He called disco one of three 20th century revolutions in music, following jazz in the '20s and rock 'n' roll in the '50s.

Disco is, in some sense, a return to the image of jazz back then, Peterson said. It's urbane, chic, with an element of decadence.

He drew further parallels, instancing the disco society's relationship with the forces of law and order. In the days of jazz, Peterson said, clubs had a degree of protection from the police—whereas in the '50s and '60s, the rock 'n' roll generation displayed positive hostility.

With disco, security from the police seems to have surfaced again, in that the gay community can move around in disco circles without harassment.

This is symbolized by the music, asserted the professor, pointing out that there would never be a disco hit which urged "off the pigs."

Peterson continued by comparing the prevailing sexual attitudes in each of the musical revolutions. For the jazz generation, he suggested, "sex was okay and for the innovators in the music, sex without children was okay."

Decades later, the rock 'n' roll generation adopted similar attitudes—that sex without children was permissible, and for the music's innovators, sex without marriage, he noted.

In the disco generation, sex without marriage has become acceptable, and among the innovators, sex without gender.

Peterson concluded with a reference to radio's role in disco, and how it compared with the past.

For the music industry, he observed, jazz was rooted in dancing, and the acts of the day toured. There was some exposure on radio, but not a super abundance. Disks and the airwaves were perfectly separate.

"What made rock 'n' roll possible was the joining of the two," he said. The industries came together in those years, feeding off each other and flourishing.

"But disco is the leading edge of the divorce between radio and records." It accentuates a separation, as the clubs air disks ahead of radio, and in many cases, break records without the help of the broadcasters.

# Say 12-Inch Singles Cry For Uniformity

The overwhelming need for uniformity in the marketing of the 12-inch disco single was stressed during a Disco Forum IV panel devoted to the subject.

"The 12-Inch Disco Record's Future" was the title of the panel, and the audience response was clearly directed to having record companies move toward standardization—in price structure as well as disk configuration. Until that happens, the consensus is that retailers are losing potential sales.

Panelists Tom Cossie of MK Productions and AVI Records president Ray Harris both questioned the continuation of the 12-disk's current price level and its thin profit margin. Harris suggests a list price bottom line of \$3.98.

The panel was torn between the obvious promotional value of the 12-inch disk and the controversy

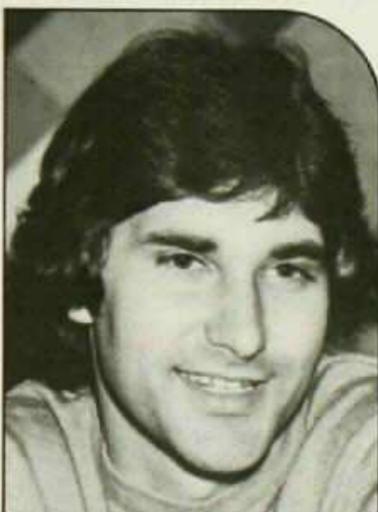
won praise for its superior fidelity, while marketing practicality was cited as the outstanding attribute of the 33 1/3 r.p.m. disk.

"Record companies aren't taking it (record speed) that seriously," complained Larry Pim, owner of the Fantastic Disco Machine, a design and consulting service aimed at mobile disco operators. "Generally the fidelity on 33 1/3 is not there. People know the difference when it's not."

Other speakers claimed they noticed little or no difference in the sound, but the marketability of the 33 1/3 r.p.m. disk was cited once again as a favorable factor, particularly in the consumer market, where it can be stacked on turntables with standard LPs. This factor was not an issue with disco DJs, who have the advantage of twin turntables.



Moderator Mark Kreiner, MK Productions.



Panelist Tom Hayden, Hayden Associates.



Panelist Craig Kostich, Far Out Productions.



Panelist Starr Arning, MK Productions.



Panelist Patrick Jenkins, Advanced Ventures.

Mark Kreiner, chairman of the panel and president of MK Productions in Sherman Oaks, Calif., said, "If we had it our way we'd like to give out 15,000 copies. But we're limited to 1,000 to 2,000, and it's our decision who to hit."

When a member of the audience with a mobile disco said he needed

up the reason for the entrance of major labels into the disco market. "Warner Bros. and other top labels are coming around and paying more attention to disco because they realize that they can get immediate sales action with disco. It's not like rock where they have to wait eight months to develop an act."



Panelist Stan Hoffman, Prelude Records.

Panelist Tom Cossie, MK Productions.

Panelist Larry Pim, Fantastic Disco Machine.



Moderator Ray Harris, AVI Records.



Panelist Lou Christie.

that continues to swirl around the unsettled questions of size and price.

"Do it, but please do it one way," was the response of Rick Gianatos, a former disco DJ currently involved in mixing and mastering disco product. He notes that outside of major markets, retailers are confused by the 12-inch controversy and are thereby reluctant to buy them.

Nick de Krechewo, a New York retailer who specializes in disco product, including imports, maintains that the market there can absorb a price hike. However, he adds, the lack of uniformity is hurting sales.

He points to the fact that customers in his shop want the extended version they've heard at the disco, not the shortened or edited version commercially available.

Jerry Warren of Boston's Strawberries chain disagreed, however, claiming that customers in his market, which tend to be from area colleges, won't spend the extra money to get the real thing.

So far as the question of disk speed, the 45 r.p.m. configuration

Retailers and disco DJs agreed, however, that standardization would solve the problem for the consumer who wants the lengthier "disco mix" version of hit disco product.

For this reason, many of the speakers criticized the release of promotional 12-inch disks which are played in discos but unavailable to the consumer. In some instances, labels will pull back a successful 12-inch single because the company feels it is encroaching on LP and standard 7-inch single sales.

De Krechewo cited "the futility" of that approach, claiming that customers in his store still refuse to buy the commercial release because they prefer the promotional disco version.

Furthermore, he believes, promotional copies of 12-inch disco disks are prime targets for bootleggers and scalpers who take business away from the bona fide retailer.

He suggests that LPs contain the full disco mix, not a short version.

(Continued on page 63)



Disco fashions are showcased at the Cosmos exhibition.

## Top Producers Probe Sounds Of Recordings

### Cite Need To Upgrade Rhythms

By PAUL GREIN

The wisdom of using outside mixing specialists on disco records, the appalling sound in disco movies, the dangers in being tagged a "disco producer" and the need to move beyond simple "boom boom" rhythm records were the main topics discussed by a Disco Forum panel of nine top producers.

Rick Stevens, vice president of Polydor in New York, made the strongest case for the use of "mixologists" or outside mixing specialists. "A producer may create a record where the musical ideas are viable but he won't be conversant with the very special sonic and technical qualities it must have.

"A Tom Moulton can translate these ideas to make the best disco record possible, as he did on Isaac Hayes' 'Menage A Trois,' which Hayes arranged and produced. And when you turn a record over to a Moulton, the final artistic approval is retained by the artist and the producer."

But W.M. Lewis, producer of El Coco, St. Tropez and Le Pamplemousse, said, "Having a specialist mix a record is like painting a picture 90% of the way and having someone else do the touchups. We (Lewis and his partner Laurin Rinder) will continue to do our own mixes, along with our engineer."

Vincent Montana, producer of the Salsoul Orchestra and Charo, agreed, saying, "Making a record is like playing chess. You can have it all mapped out and then an outside mixer comes in and changes the plan. He may use a computer and destroy your sound: it's not fair to the arranger, composer or producer."

Dennis Coffey, Detroit-based guitarist and producer of King Errison and the Fantastic Four, noted, "Mixing is a viable art form. I have just started doing my own computer mixes. Tom (Moulton) has done some fine mixes, but I enjoy it and it makes me feel closer to my



Moderator Cory Wade, Miami producer.



Panelist artist/producer Cerrone.



Panelist Jacques Morali, producer.



Panelist Vince Montana, producer.



Panelist Rick Stevens, Polydor Records.



Panelist W.M. Lewis, producer.



Panelist Norman Harris, producer.



Panelist Bob Esty, producer. Panelist Ken Cayre, Salsoul Records.



Panelist Dennis Coffey, producer. Panelist Mike Theodore, producer.

the two viewpoints. "It's a sensitive subject: sometimes the record delivered is artistically correct, but from the standpoint of what the disco market wants it may not be commercially successful. So the record company and producer meet and decide to go with the record or change it.

"Norman Harris produced Loleatta Holloway's 'Hit And Run,' which was artistically correct on her LP. But a month later Walter Gibbons remixed it and Walter's version sold 100,000 12-inch singles. It got closer to today's marketplace."

Cerrone, Atlantic artist and

music. It's part of being a producer."

Ken Cayre, vice president of Salsoul in New York, tried to balance

French-based producer of Don Ray and Kongas, cautioned against this preoccupation with "technical and sonic correctness" by saying

### Freelance Mixers Are Also Helpful

through an interpreter, "Disco is first for dancing. Don't think of the technical aspects; think of the music only. The public does."

The sound in disco movies was attacked by two producers connected with Casablanca's "Thank God It's Friday."

Bob Esty, coproducer of Roberta Kelly, complained, "The sound is appalling in 'T.G.I.F.' It was mixed at the Burbank Studios, which was mixing records in the '30s and '40s and doesn't like or understand disco records.

Jacques Morali, producer of the Ritchie Family and the Village People, agreed. "I have two songs in the movie, and when I saw it I didn't recognize my mixes or my music. I was so disappointed."

As far as being typecast a disco producer, Cory Wade, the Miami-based force behind Peter Brown, Foxy and T-Connection, expressed little concern.

"I don't resent being called a disco producer. It's a hell of a way to get started. I feel I'm capable of getting into other areas: music is music."

Mike Theodore, coproducer of King Errison and the Detroit Emeralds, added, "Most of us have been producers for a long time. In the '60s we did pop, in the early '70s we did r&b and in the late '70s we're doing disco."

And Philadelphia-based Norman Harris, producer of the Trammps and Carl Bean, said wryly, "It's no worse than being called an r&b producer because you're black."

TK's Wade denied a suggestion that disco is a one-sound music. "There are all kinds of sounds," he said, while conceding, "New York is big on the 'boom, boom, boom' sound."

Cerrone cautioned that the "canned, mass-manufactured sound" might damage disco in the long run. "Please play good records," he implored the DJs, "not only 'boom, boom' records."

### GOOD AND BAD INVOLVED

## Should Acts Perform In Clubs?

Discos have proven to be a double edge sword for recording artists. On one hand discos are the easiest way for many artists to break through and get their records

heard by the public. But it has also been difficult for artists with disco hits to establish themselves as viable live attractions with strong followings.

This rather unique plight of disco artists was the main topic of discussion at the "Disco Artists Development" panel.

Bob Caviano, of Astral Management feels that one of the problems is that many discogers do not attend concerts. "One of the acts I handle, Peter Brown, is touring the country and though his records did well with white record buyers 90% of the people who come to the shows are black," Caviano said.

Caviano also said that he does not particularly like the idea of his acts playing in discos. "Most artists want to put on a complete show," stated Caviano, "and that's not easy to do in most discos."

Lou Christie, a performing artist who is also associated with the

2001 Clubs Of America, offered another reason for the reluctance of some artists to play clubs. Observed Christie: "Most discos are not set up for live acts. The sight lines are usually bad and the sound is often a problem."

While panel moderator Norby Walters, of the Norby Walters Booking Agency, disagreed with Caviano on whether disco artists should play in discos, he did encourage club owners to make their clubs more attractive to live acts.

"Club owners have got to pay enough money to make a gig worthwhile for an act," Walters remarked. "And a club should upgrade its sound system to accommodate a live act because poor sound can ruin a good group."

Caviano said that one of the problems with disco acts is the nature of disco music. "Disco music is heavily produced studio music and most

people don't think of disco act as people," Caviano noted. "Many disco acts are just groups of studio sidemen thrown together for a session."



Panelist Bob Caviano, Astral Management.



Panelist Norby Walters, Walters Associates.



Panelist Lou Christie, 2001 Clubs.

JULY 22, 1978, BILLBOARD

## UNIQUE EXHIBITORS ON HAND

# Jewelry, Sound, Lighting Mix

By STEPHEN TRAIMAN

The evolution of today's disco industry into far more than just a creative sound and sight environment was reinforced by the diversity of exhibitors at Disco IV.

From Miller Brewing and liquor control systems to stylish boutique operations and glamorous disco-styled jewelry and cosmetics, the audio, video and laser displays had to share the excitement.

Add the creative mix of innovative software—both audio and video—and certainly the total concept of the disco industry gets a far different perspective than just a few short years ago.

Hyping its theme, "More Profits From Our Place To Your Place," Miller sees disco as "a new market we should be part of," as national draft sales manager Jack Sallada Jr. expressed it. He and Kathryn Richards, national promotion director, see the disco crowd as young, affluent—and beer drinking, drawn by the non-stop console at the booth operated by two distaff deejays loaned from Tramps in Washington, D.C.

Miller's enthusiasm was shared by Joe Corso of Liquid Control Systems, distributor for The Quantico System of liquor portion control. "Of all the shows we've been in—virtually every restaurant, hotel/motel show anywhere—this is one of the most successful. More people here were aware of the liquor control problem and 80% of the traffic showed both interest and buying power to us."

For the three boutique exhibitors on hand, the Forum traffic and buying interest also was an expression of confidence in the industry's growth and future. Chuck Weiner of Bojeangles, assisted by Gary, Stephen and Penny, is looking to set up boutiques in clubs. "We've got the right items for the right clubs, and come next show, we'll really do a number for you, based on the leads we got there."

Anthony Sessa of Mr. Anthony's Total Image also is marketing boutiques in discos, and was showing an extensive line of manufactured items for clubs including golden nails, either private label or his own brand. "We didn't believe how well we were received," he emphasized. Cosmo of New York's Cosmos, already into metallic fabrics, accessories and costumes for rock groups, also is opening custom boutiques in clubs, and found inter-

est high in the full line of tailored fashions.

In the jewelry/cosmetics area, Carlos Ixtlahuac's Blink Blink electronic jewelry was a big hit, offering custom pieces at \$20 list each/minimum 100 order, with a tested 67% markup. The Body Charms "temporary cosmetic tattoo kit" of Joe and Rosemarie Vota's Beautemps company also drew much attention with its gold/silver power, adhesive and five jewelry tattoo shapes on a ring. And Sapan Engineering had its "dichromates"—holographic Zodiac pendants.

New audio and video software was in evidence with solid offerings for the first time. In audio, Mike Wilkinson expects to add perhaps 100 outlets to his reporting network, "including chains who we didn't know existed until this show." And Billboard's subsidiary Music in the Air Disco Service manager Nancy Erlich reports more than 250 clubs have opened with the starter LP package, with more than 160 now getting the weekly subscription of new releases.

On the video front, MGM Stage & Equipment is now the U.S. distributor for John De Barr's National Electronics videocassette library of sports, disco and montage tapes, offered individually or on a subscription basis. And response to the Billboard/Videothèque joint venture Starstream pilot test of promotional top artist videotapes from record companies was enthusiastic, Larry Silverman reports.

A number of discos with video equipment will be included in the three-month subscription test. Initial program series was previewed on a new GE Widescreen 1,000 unit, including a Donna Summer/Bee Gees/Rod Stewart/David Bowie/Jimmy Buffet tape that was particularly well received. While not exactly in the same genre, Foto-Fun computer portraits had its first exposure in the disco market, with Jerry Foster indicating "terrific exposure that should lead to 10 to 20 sales of machines at up to \$12,500."

In the laser area, new units were shown by Dick Van Schoyck's Laser Presentations/Sound Unlimited Systems which offered a "Disco-mania" show; Sapan Engineering had its computerized laser show with program tapes; LaserTrace of the U.K. made its bow, with Litelab among the new U.S. distributors;

Laser Media Productions showed the Laser Arts air-cooled scanning system; Dick Sandhaus bowed its BRH-certified Laser Phaser disco model, a lease package based on room size, and pioneer David Infante of Laser Physics had some new wrinkles in his system on view.

Sound highlights included the debut of dbx into the disco mart with a sub-woofer, sub-harmonic synthesizer Boom Box, expander and limiter; new electronic crossovers from Richard Long & Associates and AST, New York metro area Altec distributor; improved bass horns and tweeter arrays from Rosner Custom Sound; new Dwarf speaker from the GLI division of VSC Corp.; AAL Speaker Systems' new Blasters series of disco components; Cerwin-Vega's new Stroker series of speakers; Technics' full turntable line and Professional Series components; Linear Sound Labs' new Beat Counter with digital readout; Altec's three-screen multimedia "Challenge" show with Neil Diamond to highlight its new Mantaray horns; Brenner Associates, now distributor for the GMI Discotron portable stereo disco, and Pacific Application Systems offering "the missing link," modular bases and customized disco desk tops for installation or standard for 19-inch rack mount components.

Innovations in the lighting area included Tile Lite from American Lighting, photo-engraved with a laser to provide diffraction off black or mirror surface sheets; RSH Enterprise's 9090 Mirrorvision panel with 36 raised mirror surfaces; Controlled Lyte Systems' customized plexiglass chaser strip cover; Electric Light Speakers with Altec components from distributor Antique Juke Box; Techrand's all-neon light display add-on to its Alibi II controller; Optikinetics' Solar Sound Animator sound-activated projector attachment; Roctronics' new "holographic egg case," Ken Eglin's BE Design customized Infiart light sculptures—a twist on the popular infinity mirror—distributed by Lightworks; Sound Chamber's Celestial Series IV controller and Dynolite flexible tubing; Litelab's 8 by 8 matrix patterns for a 64-channel matrix controller, and Diversitronics' Audio Sensitive Strobe.

(More details on sound and light introductions in the Tape/Audio/Video section.)



Sid Silver of Technics by Panasonic shows off one of his top products at the exhibition area.



Panelist Tom Sanford, the City.



Panelist Wayne Geftman, Second Story.

## Franchising

(Continued on page 56)

and their guests can get in at special parties. It costs \$100 a year and there is then no door charge, which is normally \$2."

O'Harro exclaimed that his best promotion is having celebrities flock to his club. "Every town has celebrities," he said. "Perhaps not national celebrities but at least a sports team or a beauty queen. Create your own local celebrities. And every town has national celebrities passing through. Get to know concert producers and radio station personnel to find out when stars will be in town."

O'Harro said Tramps pays DJs \$8 an hour, Westbrook said that 2001 Clubs pays between \$25-\$50 a night for a four-hour evening, and Ford said Bobby McGee's pays DJs \$850 a month as trainees in a 14-week training program, with a potential income of \$18,000 to \$20,000 a year fulltime.

## 12-Inch Single

(Continued on page 61)

This would help maintain album sales, he says.

At least one disco DJ said he is reluctant to play the longer, commercially unavailable 12-inch disks because of the frustration encountered by patrons who can't obtain them in local retail stores.

AVI's Harris suggested that the list price of a 12-inch single should be within the \$3.98-\$4.98 range. He agreed, also, that extended versions of disco tunes, mixed for the brighter, disco sound, should also be made available to the consumer in some form.

## Mobile Operators

(Continued on page 59)

idea for record companies to get involved in sponsoring mobile events."

Tooley called for the mobiles to form a national association that would police the industry and help distribute product. But reaction in the room was mixed as some thought such a group would be impossible to run.

## DJs Divided

(Continued on page 57)

to motivate people to party," observed Burgess.

Marilyn Green Fisher implored DJs to begin to think about their personal welfare. "It is time we got together and formed a national association to give DJs the things that other workers have such as health insurance and life insurance," Fisher advised.

## Owners' Gripes

(Continued on page 57)

question arose as to how disco owners and managers could ameliorate their situations. A suggestion was made that an association of some sort would prove to be beneficial.

When the question of various legal problems again came up, one person rose to say, "If you're looking for an organization to help you, there already is one. It's called the American Bar Assn."

Forbes and O'Harro both pointed out that money would be needed to hire lawyers and O'Harro then asked, "How many people would be willing to put up \$200 a year for this?"

With a nearly entire roomful of hands showing, a list of names was assembled and plans announced for the reactivation of the International Discotheque Assn, an organization now dormant for two years (Billboard, July 8, 1978).

## Lighting Panel

(Continued on page 57)

agreed with the need to change the lighting environment to keep regulars from getting bored.

"You want to be able to evolve; to add to your system so when you're tired of your programming you have the capacity to change. It's like a restaurant adding to the menu now and then."

Lobi explained that part of the reason some lighting advances are taking time is the strict government ordinances which place a premium on safety. "The city inspectors are getting tougher and tougher. Designers can shift the blame to the electrical contractor, but the manufacturer and installer are always held responsible. That limits the development of innovative concepts."

Lobi added that his firm spends 40%-50% of what it makes on prototypes. "We can only sell these to the top clubs because of the cost. But by custom making these lighting designs now, we can standardize them later."



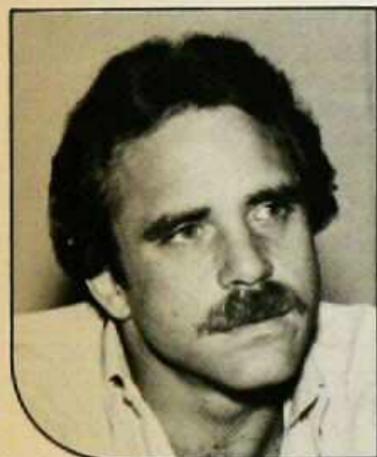
Female customer gets the sales pitch for a portable turntable system.

# Hot Seat Session Sizzles On Spirited Topics

## More Label Involvement Called For



Forum Director Bill Wardlow directs the Hot Seat session.



Panelist Eric Paulsey.

The culmination of the four-day exchange of ideas at the Disco Forum was the spirited Hot Seat Session Sunday June 25.

Chairing the 20-member panel, was Bill Wardlow, director of the Disco Forum, who opened the floor to questions.

Doug Rittick, a New York deejay who also does disco promotion for Private Stock Records, posed several queries to the panel among which was one concerning the feasi-

bility of free registration for deejays at future Forums.

Wardlow, however, did not approve the idea, stating that although in the past labels have sponsored deejay registrations, "I don't see it in the future."



Panelist Joe Cayre.

Michael O'Harro, owner of Tramp's in Washington, suggested that owners bring their deejays to the Forum.

In response to another query from Rittick, Wardlow declared that a new disco chart based on sales figures, will soon appear in Billboard and that the national chart will be reprinted in other publications, most notably the Daily News and After Dark.

After some suggestions for improving the Forum in the future, David Lawrence, a deejay at the Whisper disco in Columbus, Ohio, suggested that responses utilized to formulate the charts be standardized to either deejay preference or audience response.

Wardlow agreed with that, and in further discussion noted that it is "a slap in the face to the disco business that labels which put out disco don't handle it properly."

Eric Paulsen, of Pickwick International, noted that his company would soon be sending out rack cards marked disco for its retailers' use.

Richard A. Peterson, Prof. of sociology and anthropology at Vanderbilt Univ. was asked by Wardlow to expand upon his previous day

lecture on the "Sub-Culture Ramifications Of The Disco Phenomenon In America."

Peterson declared: "Disco is obviously alive. There's a tremendous number of people out there who want to dance."

"Radio fought disco in the beginning," the professor continued, "but gradually it became involved in disco, although it may program it without the name."

Cory Wade, a staff producer at TK, who's responsible for the Peter Brown "Fantasy Love Affair" LP, said that "The positive attitudes of the past few years are being felt (again)."

Wardlow indicated that "what will force the labels" (into greater involvement in disco) is a special word called 'money.'

"A lot of people said you



Panelist Ron Barron.

shouldn't call your company a disco record company," noted Joe Cayre, president of Salsoul Records, "but we're out of the closet."

"If radio comes aboard, that's okay," Cayre continued, but pointing to the audience said, "You people made us."

Don Johnson, an officer of the Dogs of War record pool in Chicago, had some points for the panel on distribution of records to pool members. "Why is it so hard for us to get full shipments of product?" and "what do we do when we get a short shipment?"

Ray Caviano, vice president of

TK, said that every day he gets "another call from another pool that wants double an allotment. This is not possible without verification of the increased need," he stated.

Johnson noted his problem was



Panelist A.J. Cervantes.

not with TK which led Caviano to suggest "if a label sent you 50 copies for 125 members, send them back."

In response to a later question from Rittick, Cayre noted that, "We were the first record company to take in deejays and have them mix our records," which he adds, were, "some of our biggest hits."

Prof. Peterson offered another bit of advice to the audience with his view that "disco allows people to move, to be somebody."

"Go to school with yourself," the professor told the crowd. "Learn what kinds of people are moved by what kinds of product," he said.

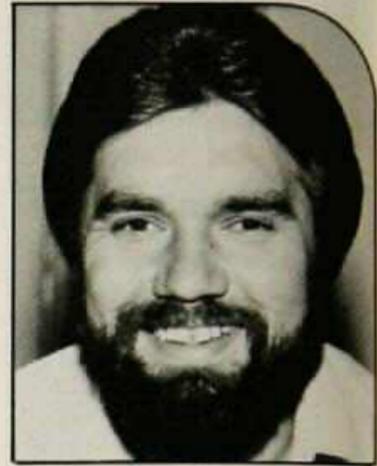
A discussion of video began with a question by Bob Walker of the Silver Dollar disco in Bloomington, Ind., on the availability of videotaped performances for use in discos.

Billboard tape/audio/video editor Steve Traidman led off the panel's response with an overview of the available soft and hardware.

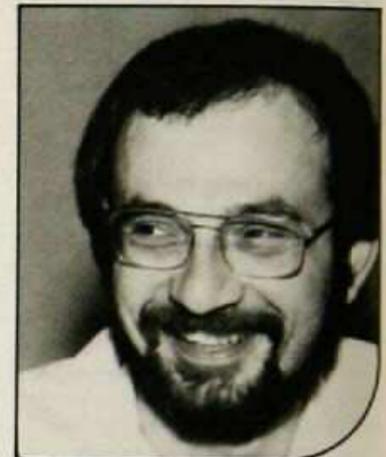
Pickwick's Paulsen announced the introduction of Channel 1000, a video system developed by his firm to be tested in retail outlets later this month.

Cayre noted that his label has

## Return Shy Shipments, Pools Told



Panelist John Luongo.



Panelist Paul Polous.

been heavily involved in videotaping its artists and that he is "sure that in the future all clubs will be serviced by the labels."

Also participating at the panel were: A.J. Cervantes, president of Butterfly Records; Tom Cossie of M.K. Productions; John Luongo of the Boston Record Pool; Dennis Franklin, president of the Disco Den record pool; Alan Harris, owner of 12-West; and Rick Stevens, vice president of Polydor.



Panelist Cory Wade.



Panelist Ray Caviano.



Panelist Mike O'Harro.



Panelist Rick Stevens.



Panelist Ray Harris.



Panelist Steve Traidman.

JULY 22, 1978, BILLBOARD



TK/Drive's Peter Brown wails at Xenon.



Casablanca's Donna Summer emotes.



Capitol's Tavares soulfulizes for the tv camera.



Capitol's A Taste Of Honey offers its sweetness.



RSO's Andy Gibb: full of energy.



Salsoul's Loleatta Holloway explodes.



TK/Dash's T-Connection offers its pizzazz.



Loleatta Holloway and Salsoul/Gold Mine's Bunny Sigler duet.



Atlantic's Trammps put on a super show.



Warner Bros. Linda Clifford clicks during the talent night.

# Disco Forum IV Report



Donna Summer and Bill Wardlow help Cerrone, center, hold four of his five Disco IV awards.



Producer Jacques Morali accepts for Village People, named disco group of the year.



Donna Summer congratulates TK's Ray Caviano, in-house promotion person of the year.



Top: Donna Summer glows as she is named top female artist of the year and top overall artist. Above: Summer congratulates Jim Burgess, winner for top disco DJ mix/edit of the year.



Tom Hayden accepts as top independent promotion person.



Top: Gloria Gaynor beams on receiving a special humanitarian award from representatives of Miller Brewing. Above: Summer embraces Marc Paul Simon as he accepts the award for top disco orchestra for Casablanca's Alec R. Costandinos & the Syncophonic Orchestra.



Mark Kreiner accepts for Mark Kreiner Dance Productions, named top promotion firm of the year, as his colleague Tom Cossie looks on.



In the exhibition area, Disco IV registrants inspect a new turntable.



Registrants examine a new disco sound panel.



An exhibitor sits atop his GLI models.

## N.J. Resort Installs Club With Gaming

NEW YORK—Rivaling the gaming tables and the slot machines at the Atlantic City, N.J., casino of Resorts International these days, is the complex's brand new discotheque.

Developed as an afterthought to give the gamblers some form of diversion from the rigors of the gaming tables, this 300-person facility is a sound and light extravaganza which cost close to \$1 million, and was constructed in the record time of under eight weeks.

The state-of-the-art sound system, designed and installed by Peter Sparr and Graybar Sound, is operated by Tom Savarese, one of New York's leading disco deejays. Savarese's choice of music for the club is largely a New York type disco sound.

The club features a stainless steel dance floor inlaid with tube lights provided by Design Circuit of New York, which designed and installed the entire lighting system.

According to Bob Lobi of Design Circuit the tube lights from the dance floor also run up the sides of the deejays booth and ring the entire room. In addition, there are two columns on the dance floor with inlaid neon lights which reach up to the ceiling.

## 10th Regine's Bows In Montreal

By RADCLIFFE JOE

NEW YORK — Regine has opened the 10th club in her expanding chain of discotheques in Montreal. The club in the new Hyatt Regency hotel is estimated to have cost in excess of \$1 million. It has a capacity of about 350 patrons.

Sound system for the blue art deco room, designed by Alberto Pioto in cooperation with Regine, was supplied by Richard Long & Associates of New York. The speakers built by Richard Long & Associates are nestled in the ceiling and under the seat of the facility.

Other components include Technics SL1500 MK II turntables, Revox D.77 tape recorders, Bozak mixers, special custom built 4-way crossover by Richard Long & Associates, Crown and BGW amplifiers, Urei equalizers and R.G. Dynamic range expander.

Lighting to complement the sound system was designed and installed by Design Circuit of New York. It includes what Bob Lobi, head of the company, describes as a collapsing illuminated flower which opens and closes around a mirrorball. A curtain of diffused light rings the dance floor which is underlaid with tube lighting.

Like the New York club, music policy at the Montreal facility is a mix of disco, pop, easy listening, international and evergreens. Deejay Jonata Garavaglia, spinner at Regine's New York club, was on loan to the Montreal room for the opening. He will be eventually replaced by two alternating Canadian deejays.

Membership fee for the Montreal club is \$350 a year. Drinks are priced at \$3.50. Unlike many of her other discos there is no companion restaurant facility. The dress code and admissions policy are said to be much more relaxed than New York.

Other Regine's discotheques are located in Paris, Monte Carlo, Rio

de Janeiro, Bahia and New York City. New clubs are planned for Washington, D.C., Beverly Hills, London, Tokyo and Toronto. The first of these will be opened in Washington, probably by the end of the year.

Live acts have to be brought in for the same reason, increasing running costs still further.

Good deejays who know their job and have a feel for audiences are hard to find. Clubs situated far from suppliers may have difficulty obtaining early copies of popular releases.

Salaries and social charges generally account for between 30%-35% of costs, and disks only 2%. However, taxes on alcohol have risen by 40% in the last two years, and discos have not been able to pass on all the increase for fear of raising drink costs too far. Finally, there are of course ever-increasing electricity charges, consumer taxes and all the other expenses of normal upkeep.

de Janeiro, Bahia and New York City. New clubs are planned for Washington, D.C., Beverly Hills, London, Tokyo and Toronto. The first of these will be opened in Washington, probably by the end of the year.

## Philly Spot Goes Disco

PHILADELPHIA—The shuttered Latin Casino in Cherry Hill, N.J., will definitely re-open as a major discotheque to be called "Emerald City," according to sources close to the project.

The Latin Casino, once one of the major showcases of top caliber acts in the nation, recently became one of the first casualties of recently instituted casino gambling in nearby Atlantic City.

Emerald City will have a capacity of about 2,000, making it one of the largest discotheques in the country. In the tradition of the Latin Casino, it will feature top live disco acts in addition to recorded disco music.

Dallas Gerson and his son Charles would neither confirm nor deny plans for the disco, but it has been reliably learned that Design Circuit of New York has been approached to undertake the conversion contract. Design Circuit is regarded as one of the leading disco design and construction companies in the country.

Emerald City is scheduled for a September opening, and borrows its theme as well as its name from the story of "The Wizard Of Oz."

Ironically, Design Circuit also worked on the discotheque at Resorts International, the casino complex at Atlantic City which is in part responsible for the Latin Casino's demise.

## Assn. Will Stump

MUSCLE SHOALS—The Muscle Shoals Music Assn. is beginning to flex its political muscles by endorsing and campaigning for various office seekers.

The three-year-old organization has endorsed U.S. Senate candidate Howell Heflin and gubernatorial candidate Jere Beasley.

## 4,000 CLUBS

## French Scene Not Ideal

By HENRY KAHN

PARIS—A survey of France's 4,000 discotheques shows they are not quite the roaring success that they are supposed to be. There is no question of their enormous popularity, but equally there is no doubt that their owners face considerable practical problems just to stay in business.

Noise is a major worry. To succeed, a disco must be located in a heavily populated area, preferably near a hotel or even a supermarket.

Owners may spend a small fortune to achieve good soundproofing, then still receive complaints from residents upset by the noise of clients arriving and leaving. Some owners have been prompted to move away from urban areas, but they cannot be confident clients will take the trouble to drive out of town to find them.

Overheads are high. Only a proportion of disks are gratis, and there is no point acquiring the best records unless the sound system is perfect. Equipment can cost up to \$30,000 and cannot be expected to last more than five years.

Moreover, owners feel compelled to keep up with the latest gadgets and refinements as they become available, in order to stay competitive.

## Annual Mexican Club Growth Now 50%

Continued from page 48

do find their way into the local market.

One of the latest, doing it on an independent basis, is Alfredo Diaz Ordaz, son of one of Mexico's ex-presidents, Gustavo Diaz Ordaz. He is recording his entries under the Red Eye label for RCA distribution.

The all-day disco radio programming is a major goal for importer Morales, who sees it as something which is inevitable "... not only for the station I am doing it for—but for other chains here." The jump to 18 hours is expected to come before the end of this year or early 1979.

Promotional campaigns are on the agenda between now and the end of the year. Besides Polydor's additional push on "Fever" and other RSO product, Javier Diaz is getting ready to organize a Miss Discotheque contest in the key clubs. The finalist will be rewarded with cash and a trip to some of the most outstanding disco clubs in the world.

Pools are non-existent in Mexico, consequently all of the new product is filtered through such places as Morales' Disco Suite. Not even Texas distributors have sufficient product to service individual discos, especially in the northern states, therefore the reliance on the major disco distributors here who seek out such new music from New York, Atlanta and some—directly from Europe.

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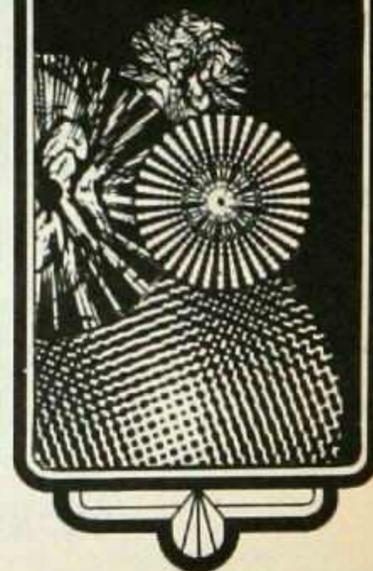
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## RECORDS



**GOOD SOUNDS**—Ron Albert, left, and brother Howard, adjust a mix behind the controls of Criteria's Studio B in Miami. The production team now runs Good Sounds Records, a division of Criteria, as well as their own Fat Albert Productions. The brother team is producing Teri De Sario's debut Casablanca LP as well as another Crosby, Stills & Nash album.

## Free Flow Will Upgrade Facilities In 3 Cities

By PAT NELSON

AUSTIN—With a studio already established here, and immediate plans for studio construction in Nashville and New York, Free Flow Productions plans to establish 24-track facilities in each major music center.

Austin-based and owner of the Pecan Street Studio located here, Free Flow's Nashville operations are directed by Neil Wilburn who also produces such acts as Marcia Ball and Lee Clayton for Capitol Records, and Guy Clark, recently signed with Warner Bros.

Steve Frank handles New York operations with Don Oriolo, Paul Christianson and Tony Camillo as producers. Jim Mason coordinates production ac-

tivities for the firm's West Coast office.

Mike Brovsky, Free Flow's head, who switched bases from New York to his Texas facilities approximately two years ago, produces, as well as manages MCA's Jerry Jeff Walker and the Lost Gonzo Band on Capitol Records, and also directs management activities for Guy Clark.

"Through the production company, we're able to augment what labels, managers and booking agents can do in terms of promoting and marketing our product and artists," Brovsky points out. "We've even gotten into doing album covers for some of our releases."

(Continued on page 80)

## Calif. College Teaches Recording

LOS ANGELES—Golden West College, Huntington Beach, Calif., is offering instruction in recording techniques.

The recording arts instruction is part of the college's two-year course in commercial music, according to Evan Williams, recording engineer/producer, who teaches the studio aspect.

Equipment in the "hands on" stu-

dio includes a Neve console and MCI tape equipment.

Other elements covered in the two-year program consist of commercial performance, writing and arranging, piano teaching and retail music covering business areas.

As part of a recent program, students recorded their own album at the studio, featuring the best songs from the songwriting classes, which was mastered by Filmways/Heider.

## Studio Track

LOS ANGELES—Nick Gilder tracking an LP for Chrysalis at Larrabee Sound, Peter Coleman producing and engineering with Linda Corbin assisting. Also there, Georgio Moroder producing the Three Degrees, Juergen Koopers at the console helped by Linda Corbin and Jeff Barry producing Lisa Hartman, Bob Stone engineering with John Bergman.

The Osmonds recording a new single for Polydor at Filmways/Heider Recording with engineers Sye Mitchell and Michael Carnevale. Other activity there: the Beach Boys overdubbing and mixing for a new LP, Jeff Peters and David Gertz engineering; John Denver overdubbing vocals for a new RCA single with producer Mill Okun and engineers Mickey Crofford and Sean Pullan; and a remote truck cut Stanley Clarke at the Greek Theatre for CBS with engineers Ed Thacker, Biff Dawes and Paul Sandweiss.

Gino Vannelli producing himself for A&M at Group IV, Norm Kinney engineering with help from Paul Aronoff... Brian Ahern producing Albert Lee with Emmylou Harris' band supporting, using his own Enactron mobile truck.

At Kendun; Capitol Records Gloria Jones working on a new LP, Richard Jones producing and Larry Miles and Jackson Schwartz engineering; the Moir Sisters cutting an RCA LP, Jo Hansch at the console; Jermaine Jackson tracking, Michael Smith producing, Barney Perkins and Joe Laux engineering; a new George Duke single being prepared for final cutting by John Golden with Kerry McNabb supervising; and Lamont Dozier working on vocal overdubs with producer Frank Wilson, Todd Fisher and Stillman Kelly at the board... Larry Grossman named promotions director for Spectrum Studios.

Supertramp working on its next A&M LP at Village Recorders, producing itself with Pete Henderson behind the console.

MTM Productions in at Group IV recording music for its fall television show "Night After Night." Mark Tinker is producing with Pat Williams orchestrating, Dennis Sands engineering with assistance from Bob Rose and Paul Aronoff. Also at Group IV, Kraft Entertainment Inc. doing the Bay City Rollers, Rich Heller producing, Tommy Oliver orchestrating, Dennis Sands engineering with help from Betsy Banghart.

Poco doing vocals for its upcoming ABC album at Crystal Sound, Richard Orshoff producing, Dave Henson engineering with help from James Hill. Also there, Roy Thomas Baker mixing Reggie Knighton for CBS Records, Geoff Workman engineering; the McCrary's cutting tracks for its upcoming CBS LP, Trevor Lawrence producing, John Fischbach engineering; Trevor Lawrence also working on Bert Sommer for Capitol, John Fischbach engineering; Jeff Sanders mastering Joe Farrell's album for Warner Bros. and Lenny Williams for ABC; and Sony Burke producing tracks for Narada Michael Walden and Rahm Lee, Jim Shifflett behind the console.

The Enactron truck on location for Bette Midler's upcoming film "The Rose."

\* \* \*

Rob Stevens, producer of Dean Friedman, Crack The Sky and the Lavender Hill Mob, producing Corky Laing's solo LP for Elektra/Asylum at the Power Station in New York City. Laing's band includes Felix Pappalardi, Ian Hunter and Mick Ronson.

Action at Electric Lady, New York. Ray Barretto cutting for Atlantic, Dave Wittman engineering, assisted by Joel Cohn; Willie Colon working on an LP, John Fausty engineering, helped by Michael Prondelli; and Joni Mitchell, Charlie Mingus and Stanley Clarke recording together, Dave Wittman and Jerry Solomon engineering, assisted by Jim Galante.

Jack Rozz cutting a debut LP at San Francisco's Different Fur, Steve Mantoani producing and engineering... The Music Annex opens as a 24-track studio in Menlo Park, Calif., Harn Soper and David Porter the principals... At Alpha International, Philadelphia: WMOT Productions in with producer Bud Allison working with Fantasy's Breeze; Jose Sobrinho of Brazil's Amazon Records cutting an LP with producer Billy Terrell and arranger John Davis; and T. Life, producer of Evelyn "Champagne" King, working with several new artists with plans of beginning King's second LP shortly. JIM McCULLAUGH



**FACTORY WORK**—Dave Mackay works behind the console at his recently opened Factory studio outside of London. The Australian producer inaugurated the new 25-track facility with Bonnie Tyler's "It's A Heartache" LP. The sea mural in front of the console was painted by Private Stock recording artist and album sleeve designer John Bryant.

## 'IT'S A HEARTACHE' Factory In London Scores On 1st Try

By NICK ROBERTSHAW

LONDON—Few new studios have enjoyed as auspicious a start of life as the Factory, where Bonnie Tyler—until recent a part-time club singer in Wales—cut the single and album called "It's A Heartache."

The records, her first international hits, were also the Factory's first-ever recordings.

Buried in the Surrey countryside at Woldingham, just 30 minutes from London, the studio is still little known, understandably since it was completed only last fall and is not commercially available to musicians. Nor is it prepossessing in appearance, being a simple corrugated hut last used by a British inventor as his workshop.

The owner is Australian producer Dave Mackay.

"I'd always planned to build a studio," he says, "and I'd been looking for a suitable property for a couple of years. Then I found this place, a large house with the inventor's factory in the grounds.

"I decided to do the construction work myself, with some family help, and it turned out that the studio was ready just when it came time to record 'It's A Heartache.' We had a great time making the records, and it made a marvelous debut for the studio."

The cost of the basic construction work was \$9,500. Double-skinned walls were built and the control room was designed to be physically separate from the studio itself, though under the same roof. Equipping the building cost a further \$150,000.

The console is a 24-channel Cadac, with a 24-track 3M tape machine and two Studer ¼-inch mastering machines.

In addition there are assorted Revox tape machines and a full range of limiters, flangers, time modulators and other signal processing devices. Monitoring is by H&H amps with Tannoy speakers.

Despite the comprehensive array of technology, Mackay has a lot of enthusiasm for the old-fashioned approach.

"These days you really fight to get the sound of the old Ricky Nelson recordings. There is a feeling that things have got over-sophisticated,

and a trend back to simplicity, which makes sense both musically and financially, studio technology being as expensive as it is," he observes.

"We don't screen or use baffles very much, we like spill. Also, we deliberately used a concrete wall in the studio to give it a live sound."

The Factory is one of a number of new studios springing up outside London.

"Mostly they are built by independent producers who have the money, and have the acts, and need to have plenty of studio time available," he adds. I think the tax situation almost forces people in Britain to build studios. You either invest your money in facilities or else you give it straight back to the Inland Revenue."

Mackay was already a successful producer with a houseful of gold records before Bonnie Tyler came along. After learning his trade as a record engineer and producer with EMI in Australia, he came to Britain in the late '60s and established himself as an independent producer.

His first international success was with the New Seekers and "Look What They've Done To My Song" followed by "I'd Like To Teach The World To Sing." He worked on several of Cliff Richard's hits, including the Eurovision entry "Power To All Our Friends" and with other artists such as Cillo Black and Blue Mink. He has also worked with the highly acclaimed, but relatively unsuccessful progressive band, Wallace Collection.

Eight years ago he formed the Round Records production company with Barrie Guard, still his business partner in the studio and other enterprises. Both combine engineering and production expertise with considerable musical skill.

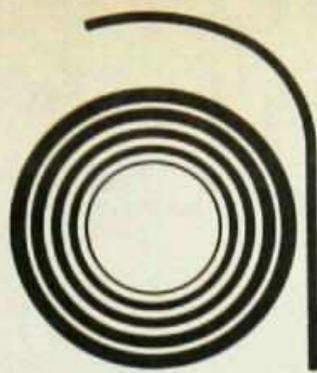
Guard is musical director for Cliff Richard, Mackay for the New Seekers. As Mackay points out, these double-faceted talents make for close involvement with recording projects.

The Tyler dates came about as a result of Mackay's association with songwriters Steven Wolfe and Ronny Scott in a management/production company called Sound Barrier.

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## Works in Progress

- RICHIE ROME** . . . . . —Conducting and arranging for **Stanley Turrentine** on Fantasy Records with Steve Smith and Fred Galletti at the controls, assisted by Jerry Williamson.
- VINCE MONTANA** . . . —Producing an L.P. for Atlantic Records with Fred Galletti at the board, assisted by Mike Bonghi.
- W.M.O.T. PRODUCTIONS/FANTASY RECORDS** have producer Bud Allison working with "Breeze" for Fantasy with Terry Rosiello at the board with Jerry Williamson.
- T. LIFE** . . . . . —Producer of ALPHA's first "Gold" Record in working with a new act, with "**Champagne's**" second album on tap, with Gene Leone at the controls assisted by Mike Forte.
- AMAZON RECORDS** . from Brazil and distributed by Salsoul Records in with Billy Terrell producing and Charlie Galletti at the board, assisted by Mike Bonghi.

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| Mick Jagger              | Records              | Productions              | Double Exposure             | Far Out Productions |
| Keith Richards           | Billy Terrell        | Millenium Records        | Bruce Hawes                 | Johnny's Dance Band |
| Lloyd "Zane" Rummick     | Amazon Records       | Rick Chertoff and Arista | Joe Travolta                | Educator Records    |
| Salsoul Records          | Bunny Sigler         | Records                  | Evelyn "Champagne" King     | Vince Montana       |
| (Joe, Ken, Stan)         | T. Life              | Michael Pedecin, Jr.     | Instant Funk (Scotti, Kim,  | Jose Sobrinho       |
| R.C.A. Records           | John Davis           | Bob "Gates" Sannelli     | Raymond)                    | Dr. Nick Ragni      |
| (Nancy Jeffries)         | Sound Advice         | Barbara Ingram, Carla    | Henry "Lightning" Neal      | Bud Ellison         |
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## Additional Prize Money Awarded By Ampex Firm

LOS ANGELES — Another \$10,000 in grants to the favorite non-profit organizations of recording artists has been donated recently by Ampex under its Golden Reel Award.

Recent winners included Ted Nugent, Debby Boone, the Bee Gees, George Duke Band, Dan Fogelberg, William Bell and Bob Seger. Charities designated by these artists, respectively, were Ducks Unlimited, World of Literature Crusade, Bertha Abess Children's Center, Sickle Cell Foundation, UNICEF, Hearing and Speech Center of Florida and the March of Dimes.

The Golden Reel Awards were inaugurated in January 1977 to honor recording artists and technicians who create best seller records from Ampex mastering tapes.

## FTC Business Lines Quest OK'd By Court

By MILDRED HALL

WASHINGTON—The Federal Trade Commission's controversial line-of-business inquiry has been upheld by the U.S. Court of Appeals here, in spite of a four-year battle by 180 leading corporations to quash the commission's survey.

The line-of-business reports would require some 442 corporations to identify costs, profits, sales and assets in each separate line of business annually.

The FTC survey was attacked in federal courts, but the commission countersued for noncompliance with its 1974 reporting orders, and won in Federal District Court here last July. About 262 firms are voluntarily complying with the questionnaires.

The corporate battle against FTC's line-of-business reporting

will have to go either to the Supreme Court for a reversal or to the Carter Administration for an end-run around the FTC's authority.

The Administration is being asked to give the line-of-business inquiry to the Census Bureau, which has an approach the corporate leaders find less objectionable.

The FTC designed the line-of-business reporting required of the corporations to pinpoint antitrust or unfair business practices—and to provide investors with non-confidential information about how well certain lines of business are doing.

The corporate interests fighting the inquiry claim that the FTC cannot maintain the confidentiality on specific financial data that it promises. The paperwork involved is called costly and burdensome, and the corporate spokesmen dispute FTC's ability to interpret correctly the data it collects.

A three-judge Appeals Court panel, in a lengthy opinion Monday (10) rejected all argument against the inquiry. The court ordered non-complying corporations to begin answering the FTC's line-of-business questionnaires within 30 days.

The court also upheld a broader FTC inquiry sent to more than 1,000 corporations. This is the Corporate Patterns Report which requires far less financial detail, but was also included in the court battle.

This report calls for a product manufacturing profile for 1972, and a list of acquisitions and sales of assets since 1972, that will indicate market shares. The Appeals Court panel finds this information valuable for economic research, and useful in antitrust enforcement.



GOLDEN REEL—Richard Gannon, left, and Bill Walters, both Ampex consumer tape region managers, present Ted Nugent with a Golden Reel award as well as a check for \$4,000 of Ampex-donated charity funds that the singer/guitarist designated to the national wildlife organization Ducks Unlimited. Nugent won four Ampex Golden Reels for albums mastered on Ampex professional tape.

## 8 Companies Join CAMEO And 8 Directors Selected

LOS ANGELES—Eight companies joined CAMEO, the Creative Audio and Musical Electronics Organization, at the recently formed trade association's second meeting held in conjunction with the National Assn. of Music Merchants show in Chicago.

In addition, the group filled its eight open seats on the board of directors.

Joining CAMEO were Acoustic Control, Bose Corp., Electro-Voice, Peavey Electronics, QSC Audio Products, Sound Workshop, Uni-Sync and Yamaha International.

CAMEO now has 28 members from both the professional audio

and musical instrument product areas.

Peavey Electronics was voted to the board in the category of musical amplification, one of six categories set up by CAMEO to cover product areas.

Peavey joins previously named category board members SAE (signal processors/interface equipment), AKG (microphones/speakers), Fender-Rogers-Rhodes (musical instruments), and Tapco (amps/mixers).

The category of recorders is filled by Ken Sacks, national sales manager of TEAC Tascam series.

(Continued on page 72)

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## 1st Seminar On VTR Programs

LOS ANGELES—The International Tape Assn., Inc. (ITA) will present the first industry sponsored Home Videotape/Disk Programming Seminar Oct. 18-20 at the St. Regis Sheraton Hotel in New York.

Because of the increasing importance of prerecorded home video programming, the emphasis will deal solely with programming.

Previous ITA home video systems seminars emphasized hardware and merchandising.

Key industry leaders will participate in workshops designed to disseminate information for motion picture studios, independent producers of theatrical and tv films, recording companies, production houses, publishers, tv networks and stations and anyone engaged in or contemplating involvement in both tape and disk programming.

The ITA Home Video Systems Committee, chaired by Nick Denton, Reader's Digest, is scheduled to meet in New York Aug. 3 to finalize the complete program.

## Bud Barger Writes

LOS ANGELES—Bud Barger, division sales manager for TDK Electronics Corp., has been commissioned to write a series of articles on recording techniques for *Keynote* magazine.

*Keynote* is the controlled circulation magazine for classical format radio station WNCN-FM in New York. The column will be titled Peak Readings.

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 Evanston, Illinois 60202  
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**Magnetic Video Corporation**  
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 Farmington Hills, Michigan 48024  
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## EIA Bares VTR/VCR Brisk Sales

LOS ANGELES—The first sales to dealer figures on home videocassette/tape recorders released by the Electronic Industries Assn. reveal that 27,994 units were sold in May of this year.

The statistics were released for the first time by Charles N. Hoffman, senior vice president, EIA/Consumer Electronics Group, who indicates that the national trade association will now be reporting manufacturers' sales to dealers of this new consumer electronics product on a regular monthly basis.

The EIA marketing services department has been compiling the VTR/VCR figures on a "dry run" basis since the first of the year.

Sales to dealers of the videocassette/tape recorders, January through May of this year were: 13,567 in January; 14,954 in February; 27,415 in March; 27,221 in April and 27,994 in May.

The total figures for the five-month period is 111,151.

## 3 Firms Bag TDK 'Machine' Prizes

LOS ANGELES—HiFiFoFum, New York, Record Shack, Ohio and Qument Electronics, California, emerged as grand prize winners in TDK's "Machine For Your Machines Showoffs" Contest.

The contest, which began at the Winter CES in Las Vegas and concluded March 31, covered the three areas of advertising, display and sales growth with the winners judged on imagination and creativity.

Winners received a full home video system of color monitor, VHS format video recorder, a color camera and a supply of TDK's new Super Avilyn VHS videocassettes.

Runners-up received a VHS format home video recorder and they included LaBelle's, Utah; Sound Distributors, Alabama; Disc Records, Illinois; and Sound Of Music, Minnesota.

The judging was done by TDK's advertising agency Philip Stogel Co.

TDK also recently handed out Golden Cassette awards at the recent CES in Chicago to 41 dealers for "outstanding contributions to sales, advertising and merchandising efforts on behalf of TDK."

## Companies Join

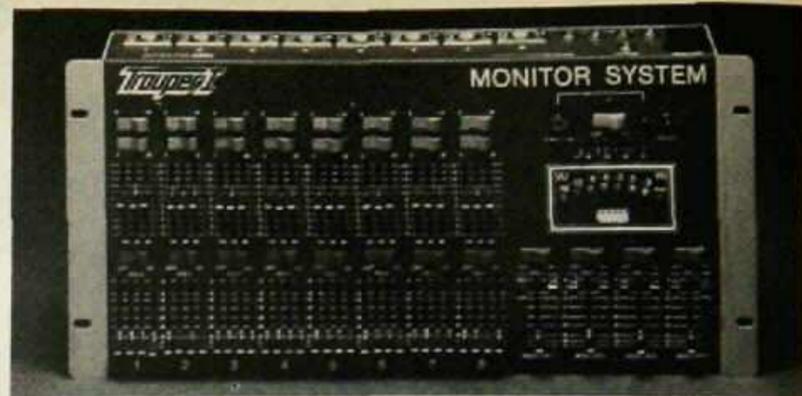
• Continued from page 70

Seven at large board members were selected including Electro-Voice, JBL, RolandCorp US, Sound Workshop, Tangent, Uni-Sync and Yamaha International.

Other CAMEO officers include Larry Blakely, dbx marketing director, vice president; David Friend, president of ARP Instruments, secretary; and Ron Wilkerson, MXR marketing director, treasurer.

Companies whose primary purpose is the manufacture or distribution of finished electronic products under their own brand names that are used by musicians and production people vocationally to produce creative and original sound are eligible for CAMEO membership.

According to Sacks, a meeting of the new board is scheduled for early August to formulate working committees and begin putting active programs together.



MONITOR SYSTEM—Uni-Sync introduces the Trouper 1 8x4 monitor mixing unit available in August with a suggested list of \$750.

### Fisher In Movie

LOS ANGELES—Fisher home hi fi equipment will be featured in scenes in the film "The Rose," starring Bette Midler, now filming.

### Show Mixing Unit

LOS ANGELES—Uni-Sync is introducing the Trouper 18x4 monitor mixing unit for live performance applications.

\$\$\$\$\$REAP THE PROFITS\$\$\$\$\$  
 EARN \$5,000 A MONTH OR MORE\*

### GREUZARD MOBILE DISCOTHEQUE

Advance bookings can pay for your Disco immediately!

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# TDK creates your best prospects for record tape sales.

Suppose some of your best customers visited your store to buy the latest number one selling record album, and you had to tell them you don't stock that label.

Not likely. Because as a dealer, you pride yourself on knowing what's hot. In fact, you stay ahead of the game. Your customers respect you for your taste in music, because it gives them room to exercise theirs. That, sharp promotion, and giving good value for the money gets you a lot of loyal customers. And a comfortable profit.

Selling cassettes works the same way. The cassettes that sell the most are the ones that do the best job of recording music. The kind of premium quality cassettes TDK has made ever since we turned the cassette into a hi fi music medium ten years ago.

When you sell TDK premium quality cassettes, you're getting into a profitable market that is growing at the rate of 37% each year. In fact, premium cassettes are the only cassettes whose sales are

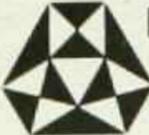
growing at all. TDK dealers know their sales of TDK premium cassettes are growing at twice that rate.

The loyal TDK customer is the reason why. TDK people are the number one pre-sold customers in the business. They are the same music-conscious people who buy records and tapes in your store, every day. Except that instead of a cassette or two, over fifty percent are buying three, four, even ten cassettes at a clip. That means you can add up to \$15, \$20, even \$50 to your ticket, every time a TDK customer drops in. Which can happen often, if you're carrying TDK.

Whether we're talking about our highly promotable D cassette, our ultimate ferric oxide AD, or the industry's technological leader, TDK SA, TDK people know they're getting performance superior to that of competing brands. And TDK cassettes are nowhere near being the most expensive in their respective classes. If you're into helping your customers get the best music, at the best prices, it is difficult to recommend another brand.

Make more of your sales record/tape sales. Score record tape sales (and profits) with TDK cassettes, this year.



 **TDK**

Topping the charts for the last ten years.

TDK Electronics Corp., Garden City, New York 11530. In Canada: Superior Electronics Ind., Ltd.



1—Miller Brewing promo director Kathy Richards, right, gets disco intro from Tramps' D.C. deejays Linda Roth, left, and Jennifer Toth at console in display.

2—Larry Blakely, right, and John Harrow show new dbx disco line to Texans John Hargrave and Dave Christian, Iowan Tom Greve.

3—Soundout Sound Centre of U.K. is focus of firm's Dave Street, flanked by distrib Tom Misiak, left, Lights Fantastic, and British dealer/distrib Roger Squires.

4—Custom disco console cabinets are bowed by Frank Hubach, Pacific Application Systems.

5—New GLI Dwarf speakers are seen behind, from left, Stu Rock, new general manager of VSC division; George Smith, Smithall Electronics; GLI sales manager Paul Friedman.

6—Marty Teran and Natalie Brody of Linear Sound Labs listen to 5,000 stacked watts of Audimatic PD-1 amplifiers firm distributes.

7—That's \$10,000 in acoustical measuring equipment being discussed by Acoustilog's Al Fierstein, left, and Richard Long, who heads his own design/manufacturing firm.

8—Sapan Engineering's Jason and Edith Sapan show disco-themed hologram designed for TDK in-store displays on firm's blank tape.

9—Innovative electric light speakers with built-in Altec components are debuted by Tom Cantella of distrib Antique Juke Box.

10—Unique twist on infinity mirror is new Infiart Light Sculpture designed by Ken Eglin of Miami's BE Designs for discos.

11—Bob Hecht, RSH Enterprises, left, displays his 9090 Mirrorvision panel with 36 raised reflecting surfaces for Mike Kucsera, Mobile Music Service, Hammond, Ind.

Billboard photos by Stephen Traiman

# Sound, Light & Lasers Highlight Disco Forum

By STEPHEN TRAIMAN

NEW YORK—The sophisticated hardware of the disco industry on display at Billboard's recent Disco Forum IV at the New York Hilton is ample evidence of the continued growth of both new and replacement business.

The range of new audio, lighting, laser and video units provided an impressive backdrop for the two sessions on sound and light, again focusing on creative solutions to problems provided by more knowledgeable suppliers in both the traditional and custom areas.

For those firms into design, installation and consulting the Forum was a good index of the industry's vitality.

• Rosner Custom Sound, credited with developing some of the industry's most innovative bass horns and tweeter arrays, used two recent jobs to showcase its work. Da Vinci in Dallas features a mirrored control room with ceiling speakers and bass horns around the floor's perimeter, while the Isadora in the Condado Holiday Inn in Puerto Rico is a major installation for an entire sound system.

• Design Circuit, citing the quality of Forum traffic, highlighted jobs including the 1,500-capacity Trinity in Hamburg, Germany, with video lounges and more than 2,000 feet of neon; Emerald City, a 3,000-capacity club in Cherry Hill, N.J., with sound by Richard Long & Assoc., and a 40-foot theatrical loft above the dance floor, and the A.C. Disco in Resorts International's new casino/hotel in Atlantic City, with sound by Graybar Assoc.

• Disco Scene/Ambassador Enterprises reports "40 good strong leads for conversions of hospitality-type restaurants," according to Randy Vaughn. He was impressed with the laser/fiber optics systems and notes the importance of dbx getting into the disco field. Three new jobs in Bermuda include a computer-operated multimedia sound and light show at the Gombay Lounge, translating disco into native music with local dancers; the 40 Thieves club in Hamilton and a semi-disco at the Carriage House restaurant in St. Georges.

• BADEM, the British Assn. of Disco Equipment Manufacturers,

was onhand to promote that group's Discotek 78, Sept. 12-14 at the Bloomsbury Centre Hotel in London, with sound and lighting firms again participating, according to spokesman Jerry Gilbert of the U.K.'s Disco International. A number of BADEM members were at the Forum here, mostly represented by U.S. distributors, including Optikinetics, Pulsar, Soundout Labs, FAL Ltd. and LaserTrace, among others.

In the audio area, several new firms joined the more familiar names, with expanded product lines noted in virtually every company's display.

• dbx is perhaps the newest entry in the field among the established hi fi/audio firms, with national marketing director Larry Blakely most impressed with response to the four new entries. Included are the "Boom Box" subharmonic synthesizer at \$239 list, "Lease Breaker" subwoofer/power amplifier at \$500, stereo compressor/limiter at \$650 and the 3BX linear expander with 30 LED display at \$699.

• Richard Long & Assoc. featured its custom speakers and new

four-way electronic crossover with active subsonic filter and special equalizer section on a full-range basis at \$550 list. Firm shared space with Acoustilog, whose Al Fierstein was showing some \$10,000 in measurement equipment used in acoustical consulting, including a model 232 reverb timer at \$1,000 that brought interest independently as a useful add-on component.

• Stanton Magnetics' Pete Bidwell reports interest in several cartridges in addition to the 681EEE for discos, including the 681SE with 2 to 4 grams tracking force at \$72 list, and the 680EL, 2 to 5 grams, at \$90 with an extra stylus. More acceptance by deejays for the lightweight Stereo Wafer headsets also is noted.

• Technics had its full turntable line topped by the SL-1500 MK 2, and two Studio Racks with its Professional Series components. Shown were the M85 quartz-lock, direct-drive cassette deck; RS1700 isolated loop, quartz-lock, direct-drive open reel deck with auto reverse and IC logic; SE9060 mono power amp, ST9030 FM tuner, SU9070 flat preamp, SH9020 peak/average me-

ter unit, and SB700A linear phase speakers.

• GLI division of VSC Corp. had its new FRA-1 Dwarf speaker at \$387.50 list each, and promises its first power amplifier this fall—a 250 watts/channel model. Its roller skating package, in conjunction with Litelab, is going well, with initial plans for similar ice rink system underway, according to new general manager Stuart Rock.

• AAL Speaker Systems, at its first Forum, was offering special deals on its full line of four speakers and two tweeter arrays, with Bernie Fryman commenting "we'll be back." AAL also introduced its Blasters series of disco speaker components, with reportedly excellent response.

• Cerwin-Vega, featuring pulse code modulated (PCM) cassette tapes dubbed from audiophile recordings to demonstrate its sound systems, previewed its new Stroket series bowing in August, topped by an 18-inch woofer and new super tweeter. Also in the works is a new compression driver horn with 2-inch

(Continued on page 75)

# Sound, Light And Lasers Highlight N. Y. Disco Forum IV

• Continued from page 74

voice coil for the fall, complementing the firm's new high-end Metron component line that features an A4000 power amp with 350 watts/channel at \$1,200 list and companion PR-1 preamp at \$500.

• Linear Sound Labs pro division had its full disco line of custom speaker components and new Beat Counter for digital readout. Firm is new N.Y. metro area installer/servicer for Litelab equipment, and also featured 5,000 watts of stacked Audimation PD-1 120 watts/channel power amps, Audio International's mixer and the A.T.C. line of speakers from the U.K.

• AST (Audio Speaker Technics), N.Y. metro area distributor for Altec, highlighted the firm's new Mantaray horns and presented a dynamite three-screen multimedia show of Neil Diamond's "Live At The Greek" concert in L.A. that used an extensive Altec sound system. AST itself bowed a new variable three-way electronic crossover with Butterworth filters in a 19-inch rack mount unit only 1 3/4-inch high, at suggested \$329 this summer, according to Richie Grobarcik.

• Sonic Systems had its Sound-Sphere circular speaker system, now using Electro-Voice components, on display and in several suites, with the firm now setting up five distributors across the country. Doug Donohoe heads the first, Future Sound East, to handle accounts in New York, New Jersey and Connecticut.

• Pacific Application Systems, headed by audio consultant Frank Hubach, came up with "the missing link" in a series of modular bases for consoles with built-in disk storage trays, and customized desk tops for 19-inch rack mount components in any configuration.

• Brenner Assoc. is now handling sales and marketing for GMI Products' Discotron portable stereo disco console, \$749 list alone, or \$899 with a pair of 12-inch Quam Nichols bass reflex speakers, according to Bob Morrison. Two U.K. imports in the portable area were repped by their U.S. distributors. Sound-out Labs' new mobile Sound Centre with mixer, housing and carry case is \$1,295 without turntables, available through Lights Fantastic. Futuristic Aids Ltd. (FAL) has its Stereo Deluxe portable console now with new Port concert speakers at \$400 a pair, through MGM Stage Equipment.

In the laser area, though concern is noted over the continuing government crackdown on "over-power" systems, interest in an increasingly sophisticated number of units was evident at the Forum.

• Laser Presentations, in conjunction with Sound Unlimited Systems, offered a highly effective "Discomania" show with a variety of laser effects backed by an E-V speaker system. The four-color system offering three modes of audio on the pattern generator is \$22,900 plus installation, according to Dick Van Schoyek.

• Sapan Engineering had a full range of lasers, from its single-effect unit at a budget \$2,500 to a computerized system at \$15,000 with one program tape, with others at \$250 each. Firm's holograms—from 120 to 360 degrees with masters, and volume discounts on copies, brought much interest, note Jason and Edith Sapan, who were pleased with the show and recent deal for in-store hologram displays from TDK blank tape, using a disco theme.

• LaserTrace made its bow from the U.K., signing Litelab among other U.S. distributors, with the 5-milliwatt unit offering four remote

controls at \$5,500 suggested list.

• Laser Media Productions is the distributor for Don Kainen's Laser Arts scanning laser system. The air-cooled unit starts at \$500 with a simple control box for changing

shapes, and various custom systems are available.

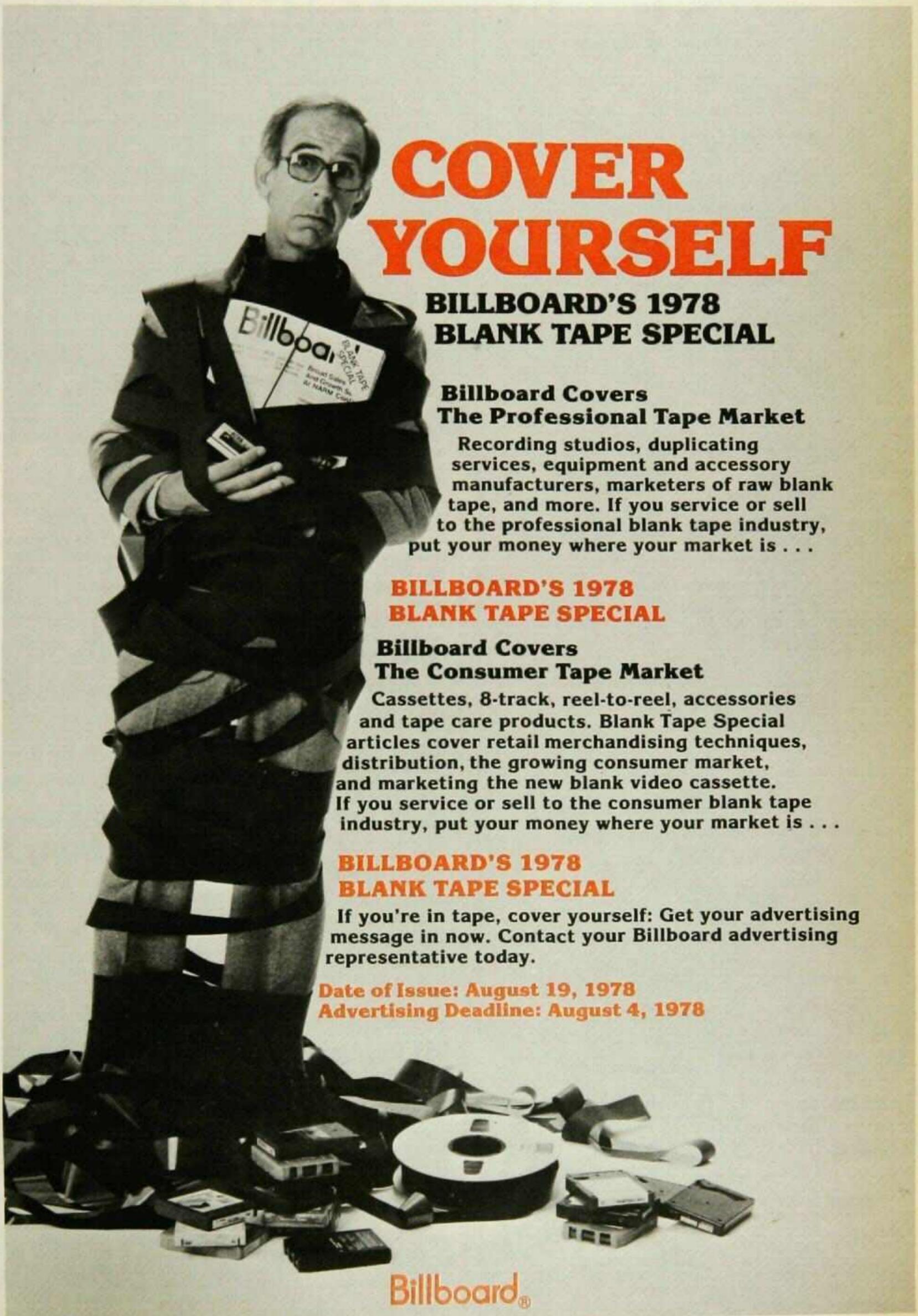
• Dick Sandhaus Productions had a disco model LaserPhaser claimed as the only unit Bureau of Radiological Health (BRH) certi-

fied, with various lease packages ranging from \$5,000 to \$15,000 a year including 24-hour maintenance, depending on the size of the room, notes Scott Stilwell.

• Laser Physics of David Infante,

one of the industry's pioneers, offered variety of new effects for the firm's basic system.

(Highlights of new lighting products at the Forum will appear in next week's issue.)



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# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	<b>IF EVER I SEE YOU AGAIN</b> Roberta Flack, Atlantic 3483 (Big Hit, ASCAP)
2	3	6	<b>SONGBIRD</b> Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
3	2	13	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
4	8	6	<b>MY ANGEL BABY</b> Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
5	11	4	<b>YOU</b> Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
6	6	6	<b>COPACABANA (At The Copa)</b> Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
7	4	15	<b>YOU'RE THE LOVE</b> Seals & Crofts, Warner Bros 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
8	12	4	<b>THREE TIMES A LADY</b> Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
9	10	11	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
10	14	6	<b>YOU'RE A PART OF ME</b> Gene Cotton with Kim Carnes, Arista 7704 (Brown Shoes/Chappell, ASCAP)
11	7	13	<b>YOU BELONG TO ME</b> Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
12	5	12	<b>EVEN NOW</b> Barry Manilow, Arista 330 (Kamakazi, BMI)
13	9	12	<b>BAKER STREET</b> Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
14	18	7	<b>LOVE OR SOMETHING LIKE IT</b> Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
15	17	5	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
16	19	5	<b>SHAKER SONG</b> Spyro Gyra, Amherst 730 (Harlem/Cross-eyed Bear, BMI)
17	13	13	<b>TAKE A CHANCE ON ME</b> Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
18	26	5	<b>NEVER LET HER SLIP AWAY</b> Andrew Gold, Asylum 45489 (Luckyu, BMI/Special Songs, ASCAP)
19	16	8	<b>DAYLIGHT KATY</b> Gordon Lightfoot, Warner Bros 8579 (Moose, CAPAC)
20	15	14	<b>SHADOW DANCING</b> Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
21	24	6	<b>USE TA BE MY GIRL</b> O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
22	23	8	<b>MUSIC IN MY LIFE</b> Mac Davis, Columbia 3-10745 (Songpointer, BMI)
23	28	5	<b>GREASE</b> Frankie Valli, RSO 897 (Stigwood, BMI)
24	22	11	<b>ONE LIFE TO LIVE</b> Lou Rawls, Philadelphia International 8-3543 (CBS) (Mighty Three, BMI)
25	21	10	<b>FOLLOW YOU, FOLLOW ME</b> Genesis, Atlantic 3474 (Gelring/Run It, BMI)
26	44	2	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
27	30	7	<b>STILL THE SAME</b> Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
28	25	7	<b>YOU CAN'T DANCE</b> England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
29	33	6	<b>ONLY ONE LOVE IN MY LIFE</b> Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamierlane, BMI)
30	42	3	<b>YOU'RE ALL I NEED TO GET BY</b> Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
31	37	5	<b>YOU DON'T LOVE ME ANYMORE</b> Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
32	29	12	<b>YOU GOT IT</b> Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
33	32	14	<b>IT'S A HEARTACHE</b> Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
34	31	25	<b>FEELS SO GOOD</b> Chuck Mangione, A&M 2001 (Gates, BMI)
35	27	16	<b>WITH A LITTLE LUCK</b> Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
36	36	9	<b>TWO OUT OF THREE AIN'T BAD</b> Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/Neerland/Peg, BMI)
37	41	4	<b>RUNAWAY</b> Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
38	38	7	<b>ANOTHER FINE MESS</b> Glen Campbell, Capitol 4584 (United Artists, ASCAP)
39	35	9	<b>EVERY KINDA PEOPLE</b> Robert Palmer, Island 100 (Island/Restless, BMI)
40	40	9	<b>WONDERFUL TONIGHT</b> Eric Clapton, RSO 895 (Stigwood, BMI)
41	<b>NEW ENTRY</b>		<b>BLUE SKIES</b> Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
42	47	2	<b>LOVE WILL FIND A WAY</b> Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
43	<b>NEW ENTRY</b>		<b>FOOL (If You Think It's Over)</b> Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
44	45	3	<b>SUMMERLOVE, SENSATION</b> Bobby Vinton, Elektra 45503 (Martin-Coulter, ASCAP/AI Gallico, BMI)
45	<b>NEW ENTRY</b>		<b>AN EVERLASTING LOVE</b> Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
46	43	4	<b>READY OR NOT</b> Helen Reddy, Capitol 4582 (United Artists, ASCAP)
47	46	2	<b>THIS NIGHT WON'T LAST FOREVER</b> Bill LaBounty, Warner/Curb 8529 (Captain Crystal, BMI)
48	48	4	<b>RIVERS OF BABYLON</b> Boney M., Sire 1027 (Warner Bros.) (Farmusikueilag Gmbh/Blue Mountain, ASCAP)
49	<b>NEW ENTRY</b>		<b>IF I KNEW JUST WHAT TO SAY</b> Roger Whittaker, RCA 11300 (Dotted Eights, BMI)
50	<b>NEW ENTRY</b>		<b>NIGHT TIME MAGIC</b> Larry Gatlin, Monument 45249 (Phonogram) (First Generation, BMI)

## CBS Clears Rights To Piano LPs

• Continued from page 4

on network television, a cover story in Stereo Review and extensive press coverage had come and gone.

While the project hung in limbo, Benko says that a number of other labels had approached him for release rights to the tapes. Among these he identifies A&M Records as coming through with an offer.

Under the CBS-Archives agreement the label has world rights to all material Nyiregyhazi recorded for Piano Archives on two series of sessions earlier this year. According to Benko, the contract runs for seven years, with annual options for another seven years. If the records are removed from the CBS catalog, however, they revert to Archives after a sell-off period.

Nyiregyhazi will receive an advance of \$10,000, and the Archives \$3,333. These sums will be charged against a royalty of 20% on 90% of sales at wholesale, 75% of the royalties going direct to the pianist and 25% to Archives.

It is expected that at least several additional recordings emanating from the sessions will be released later under the master deal. Benko estimates that as many as 15 LPs can be produced from the material taped, depending on "note-perfect" standards applied.

Nyiregyhazi recorded most of the repertoire straight through once, foregoing the option of editing.

International Piano Archives received an additional grant of \$7,500 from the Ford Foundation to reimburse recording and related expenses not covered by the original \$38,000 award.

## BIG 60TH FOR BERNSTEIN

WASHINGTON—More than two dozen artists, including Yehudi Menuhin, Claudio Arrau, Aaron Copland, Lukas Foss, William Schuman, Christa Ludwig and Donald Gramm, will convene here Aug. 25 for a special concert honoring Leonard Bernstein on his 60th birthday.

The special concert by the National Symphony at the Wolf Trap Farm Park is being organized by Mstislav Rostropovich, the orchestra's music director, and will include Bernstein's compositions for the Broadway stage and for the concert hall. The event is expected to be televised by PSB though a Wolf Trap Park spokeswoman says final broadcast details have not been worked out.

## CBS Classical Wing Tees 'Star' Campaign

NEW YORK—The classical wing of CBS Records has mounted its own "Star Power" marketing campaign that parallels the company's efforts in the pop field, and which includes the entire catalog from the Masterworks and the Odyssey labels, as well as all the new releases.

Running through the summer, the program includes a free goods offer, "very extended" dating on the billings and an advertising campaign geared to promoting the "Star Power" package.

Though some are available, posters and other in-store merchandising aids are not as extensive in the classical field as in pop.

# Classical

## Push Promo Of Cello LP By U.S. Gold Medalist

• Continued from page 1

Goody outlets, Discount Books and Records, Washington, and the Harvard Coop, reports Marcos Klorman, label head.

Klorman says these stores were among those responding quickly to the news that Rosen had won the coveted gold medal in the Soviet Competition.

Violinist Elmar Oliveira, America's second gold award winner in the sixth international competition, also has recorded a solo LP to be released next month on Grenadilla Records.

Rosen and Oliveira became the first American instrumentalists to capture first prizes in Moscow since the competition catapulted Van Cliburn to fame 20 years ago. It was also the first time that there were two American winners of gold.

Richard Gilbert, head of Grenadilla Records, says news of the award has not yet sparked interest in the Oliveira release, though it was announced several months ago.

Gilbert, who notes that the repertoire is contemporary, received few inquiries about the disk the week following the award announcement.

Oliveira performs Karel Husa's 40-minute long violin sonata and a short work by Pamela Layman, both contemporary pieces.

"I imagine if he was playing the Tchaikovsky Violin Concerto there would be more interest in it," observes Gilbert.

Cover graphics of the LP will include mention of the accolade, informs Gilbert.

According to Klorman, special stickers with news of the Tchaikovsky prize are being manufactured for the Rosen album.

"Sales picked up," says Klorman, who says all of his distributors were temporarily out of stock.

Frank Cooke Enterprises, West Coast rep for Desmar, reported strong sales as California's classical specialty stores learned of the American victory.

Rosen, principal cellist with the Pittsburgh Symphony, will have a second album released by Desmar in the fall, Klorman points out. The complete works for cello and piano of Schumann have been recorded, including the famous arrangement of the haunting Adagio and Allegro for Horn.

According to Richard Gilbert, additional modern repertoire has been discussed with Oliveira. Gilbert declares that works in the standard repertoire also figure prominently in the musician's recitals.

Representatives of both performers reveal that discussion has begun with major labels for record deals. Oliveira is managed by Shaw Concerts, with Columbia Artists Management representing Rosen.

The cellist, a protege of the late Gregor Piatigorsky, was scheduled to perform a special concert, Sunday (16) at the Temple Univ. Music Festival in Ambler, Pa. It was announced that he would play the Tchaikovsky "Rococo Variations" and the Dvorak Concerto with the Pittsburgh Symphony, the resident orchestra at the summer festival.

Rosen's contract with the orchestra extends for one more year. His wife is also a member of the orchestra.

Two other U.S. musicians were award recipients in the big Soviet competition. Dilana Jensen of L.A. tied for second place in the violin category, and Daniel Heifetz shared fourth place on the violin.

The violin competition also saw two first prizes, one going to Oliveira, the other to a 24-year-old Latvian performer.

## OLD CAPITOLS REMASTERED

### 4 Romberg LPs On Angel

CHICAGO—Angel Records is reissuing four LPs of music by Sigmond Romberg in a July release that focuses on operetta and lighter classics.

Selections from four of the Hungarian-American's light operas as well as light music of Lehar and Kettelbey are featured in the shipment.

Scenes from Romberg's operettas "The Student Prince," "The Desert Song," and "The New Moon," are sung by Dorothy Kirsten and Gordon MacRae with orchestra and chorus conducted by Van Alexander.

A fourth disk features Romberg's melodies in lush orchestral settings performed by the Hollywood Bowl Pops Orchestra under Carmen Dragon.

All four albums were issued originally by Capitol Records and have been unavailable for years.

"In checking the Schwann we noted that there was very little Sigmond Romberg now available," Angel spokesman Brad Engel explains. "We've gotten inquiries from consumers over the past couple of years about these recordings," he adds.

"In June and July we normally attempt to keep the repertoire light."

says Engel, who adds the release is being nationally advertised as "diet classics" for summer.

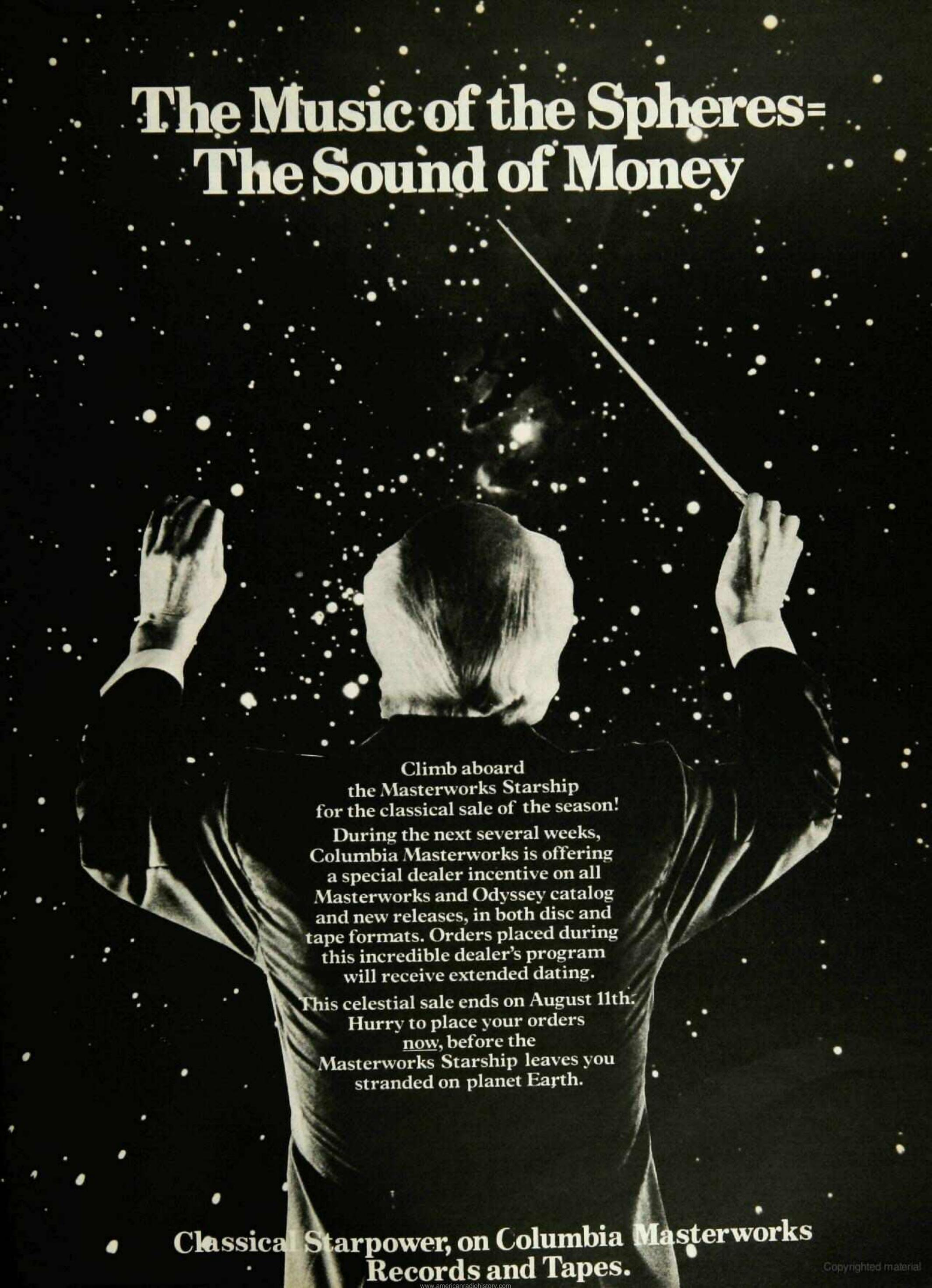
An album of selections from "Kismet," sung by Kirsten and MacRae, also is being returned to the catalog. The vintage titles all have been remastered from original stereo tapes, according to Engel.

Also included in the summer package is the world premier recording of Franz Lehar's last operetta "Paganini." Nicolai Gedda stars in this romanticized treatment of the great violinist's life, with Anneliese Rothenberger and Olivera Miljakovic in leading roles.

Violinist Ulf Hoelscher, familiar from several concerto recordings on Angel, handles the extended instrumental solos that punctuate the drama. The two-record production is conducted by Willi Boskovsky.

A record of music by Albert Kettelbey (William Ashton) also ships from Capitol. John Lanchberry conducts the Philharmonia Orchestra in the new recording, including "In a Persian Market," "In a Monastery Garden," "Sanctuary of the Heart" and several other of the British composer's once immensely popular evocations.

# The Music of the Spheres= The Sound of Money



Climb aboard  
the Masterworks Starship  
for the classical sale of the season!

During the next several weeks,  
Columbia Masterworks is offering  
a special dealer incentive on all  
Masterworks and Odyssey catalog  
and new releases, in both disc and  
tape formats. Orders placed during  
this incredible dealer's program  
will receive extended dating.

This celestial sale ends on August 11th.  
Hurry to place your orders  
now, before the  
Masterworks Starship leaves you  
stranded on planet Earth.

Classical Starpower, on Columbia Masterworks  
Records and Tapes.

# Soul Sauce

## Los Angeles Aretha Fete A Puzzler

By JEAN WILLIAMS

LOS ANGELES—Aretha Franklin was the special guest of honor—but Aretha did the least to make the occasion special.

The event was Reve Gibson's 18th annual Youth On Parade program held at L.A.'s Good Shepherd Baptist Church Sunday (9).

Gibson, who recently joined the Capitol Records staff, tagged her program a special salute to Franklin.

The seams of the church seemed about to come apart as people jammed every door, lined the walls and filled every seat including the choir stands to catch a glimpse of some of their favorite recording artists.

With Aretha, others picking up awards were Fantasy Recording group Side Effect, Columbia's D.J. Rogers, actor Stack Pierce and two 13-year-old members of Sugar Ray Robinson's Youth Foundation.

The program started at 3 p.m. to an overflowing crowd. By 4:30 p.m., shortly after Aretha's arrival, the sidewalks also were filled with fans trying to squeeze inside.

Included among those in attendance were L.A.'s Mayor Tom Bradley, State Senator Nate Holden, Councilman Bob Farrell, the Rev. C.L. Franklin, father of Aretha; former Fifth Dimension member Ron Townsend, Linda Hopkins, Deniece Williams, High Inergy, Total Experience owners Don Alexander and Lonnie Simmons, Warner Bros. group Waters, Capitol's Gloria Jones, Margaret Ware, assistant to Sammy Davis; Sugar Ray Robinson and Tennyson Stephens.

Theme of the program "If I Can Help Somebody" was performed by Patti Williams. Her act was the highlight of the event. However, every performance was deserving of applause.

Side Effect gave a stirring a cappella version of "The Lord's Prayer," composer/arranger/producer Ernie Freeman with a string quartet was on hand to perform "Precious Lord," courtesy of local musicians union 47.

Deniece Williams pulled off an excellent "God Is Amazing" accompanied on piano by Jerry Peters; Tennyson Stephens accompanied Waters on piano for "So Thankful For Your Love," written by Williams and Tennyson.

Linda Hopkins received a standing ovation for "Lord Will Make A Way" and D.J. Rogers, who brought along his own band and female background trio, offered a spirited "In My Lifetime."

This reporter overheard numerous pleas from members of the audience requesting a song from Aretha. She agreed when the Good Shepherd's pastor made the request. She moved into the pulpit for a mildly pleasing version of "Amazing Grace."

Aretha, acknowledged to be one of the most talented singers of the past decade, not only seemed to cheat the crowd, many of whom had primarily come to see and hear her, but did nothing for her own stature as an artist.

She sang with little or no enthusiasm as the audience whispered "What's wrong with her?" while others were overheard to say "She acts as if she's angry with the world."

(Continued on page 79)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	10	<b>YOU AND I</b> —Rick James (R. James, Coty 7156 (Motown) (Jobete, ASCAP))	★	48	5	<b>GET OFF</b> —Foxy (C. Briggs, I. Ledesma), Dash 5046 (TK) (Shedyn/Lindsay Anne, BMI)	69	53	18	<b>MS.</b> —David Oliver (D. Oliver, R. Robinson), Mercury 543 (Elecom/Relaxed, BMI)	
	2	10	<b>STUFF LIKE THAT</b> —Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tar, R. MacDonald), A&M 2043 (Yellow Brick/Nick O'Val, ASCAP)	★	51	5	<b>BABY I NEED YOUR LOVE TODAY</b> —Sweet Thunder (Bue, Newberry, James), Fantasy/WMOT 826 (Wimot, BMI)	70	58	9	<b>GOLDEN TIME OF DAY/TRAVELIN' MAN</b> —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4580 (Peckle, BMI)	
★	4	11	<b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey (J. Johnson, F. Kibble), Capitol 4565 (Conducove/On Time, BMI)		36	19	<b>DANCE ACROSS THE FLOOR</b> —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Shedyn/Harrick, BMI)	71	65	12	<b>JUST WANNA MAKE A DREAM COME TRUE</b> —Mass Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)	
★	7	5	<b>THREE TIMES A LADY</b> —Commodores (L. Richie), Motown 7502-1 (Jobete/Commodores, ASCAP)	★	47	5	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> —Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty-Five, BMI)	72	70	7	<b>TWO DOORS DOWN</b> —Joe Thomas (D. Parton), L.R.C. 904 (T.K.) (Velvet Apple, BMI)	
★	6	9	<b>LAST DANCE</b> —Donna Summer (P. Jabara), Casablanca 926 (Frimus/Olga, BMI)		38	32	<b>ONE ON ONE</b> —Prince Phillip Mitchell (P.P. Mitchell), Atlantic 3480 (Hot Stuff, BMI)	73	81	3	<b>IT'S OVER</b> —Cameo (N. Lefebvre, T. Jenkins, L. Blackmon), Chocolate City 014 (Casablanca) (Better Days, BMI)	
	6	1	<b>CLOSE THE DOOR</b> —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)		39	35	<b>BY WAY OF LOVE'S EXPRESS</b> —Ashford & Simpson (N. Ashford & V. Simpson), Warner Bros. 8571 (Nick O'Val, ASCAP)	★	84	2	<b>LOVE BROUGHT ME BACK</b> —D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)	
	7	5	<b>RUNAWAY LOVE</b> —Linda Clifford (G. Akey), Curtom 6138 (Andrask/Gemigo, BMI)		40	38	<b>GOOD BAD &amp; FUNKY</b> —Shotgun (T. Steeb, L.W. Talbert, E. Lattimore, L. Austin, G. Ingram, W. Bently, R. Resch), ABC 12363 (Goblet/Rock/ABC/Dunhill, BMI)	★	85	2	<b>CASTLES OF SAND</b> —Jermaine Jackson (McGiory), Motown 1441 (Jobete, ASCAP)	
	8	8	<b>USE TA BE MY GIRL</b> —The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)		41	23	<b>AIN'T NO SMOKE WITHOUT FIRE</b> —Eddie Kendricks (D. Bugatti, F. Musker), Arista 0325 (Blackwood, BMI)	★	86	2	<b>SATURDAY</b> —Norma Jean Wright (B. Edward, T. Jenkins, L. Blackmon), Chocolate City 014 (Casablanca) (Better Days, BMI)	
	9	9	<b>SHAME</b> —Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)		42	33	<b>GIRL CALLIN'</b> —Chocolate Milk (A. Toussaint), RCA 11222 (Marsant, BMI)	★	87	2	<b>CELEBRATE</b> —Brass Construction (R. Muller), United Artists 1204 (Desert Rain/Big Boro, ASCAP)	
	10	12	<b>ANNIE MAE</b> —Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)		43	43	<b>AUTOMATIC LOVER</b> —Sylvia (G. Uwain, P. Uwain), Vibration 1576 (Martin-Coulter, ASCAP, Al Galica/BMI)		78	80	3	<b>COME ON DANCE, DANCE—Saturday Night Band</b> (J. Boyce), Prelude 71104 (Song Tailors, BMI)
	11	11	<b>SHADOW DANCING</b> —Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	★	54	5	<b>NEVER MAKE A MOVE TOO SOON</b> —B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/ Four Knights, BMI)		79	79	5	<b>WE ARE THE FUTURE</b> —High Inergy (T. Laws, M. Bolton, J. Holiday, F. Womack), Gordy 7160 (Motown) (Deryleyn, BMI/Old Brompton Road, ASCAP)
	12	12	<b>THE GROOVELINE</b> —Heatwave (R. Tempton), Epic 850524 (Almor/Tinacbell, ASCAP)	★	55	5	<b>THE SPANK</b> —James Brown (J. Brown, C. Shavers), Polydor 14487 (Dyanote/Belinda/Unichappell, BMI)	★	90	2	<b>CAN'T HELP BUT SAY</b> —Tyrone Davis (L. Graham), Columbia 3-10773 (Confemet, Tyroneza, BMI)	
	13	13	<b>FEEL THE FIRE</b> —Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)		46	41	<b>GET TO ME</b> —Luther Ingram (J. Baylor), Koko 731 (Klondike, BMI)		81	83	3	<b>READY OR NOT</b> —Deborah Washington (Diana, Keller), Arista 7700 (United Artists, ASCAP)
	14	14	<b>LOVE TO SEE YOU SMILE</b> —Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Alvert, BMI)	★	57	4	<b>YOUNGBLOOD</b> —War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)		82	82	5	<b>WORDS DON'T SAY ENOUGH</b> —7th Wonder (B. Wyrick, M. Adamson), Parachute 518 (Jobete, ACAP/Stone Diamond/Song Tailors, BMI)
	15	15	<b>LET'S GO ALL THE WAY</b> —Whispers (M. Ragan, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseph & Art, BMI)		48	26	<b>STAY</b> —Rufus/Chaka Khan (R. Calloun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)		82	95	2	<b>SUPER WOMAN</b> —Delz (N. Wilkes), ABC 12385 (Sassy Maude, BMI)
★	20	10	<b>I LIKE GIRLS</b> —Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	★	67	4	<b>IF EVER I SEE YOU AGAIN</b> —Roberta Flack (J. Brooks), Atlantic 3483 (Big Hit, ASCAP)	★	84	88	2	<b>EVER READY</b> —Johnnie Taylor (R. Moore Jr., J. Bryant Sr., S. Moore), Columbia 3-10776 (Groovetown, BMI)
	17	16	<b>DUKEY STICK</b> —George Duke (G. Duke), Epic 850531 (Mycenea, ASCAP)	★	51	37	<b>TAKE ME I'M YOURS</b> —Michael Henderson (M. Henderson), Buddah 597 (Anzta) (Electrocord, ASCAP)		85	89	2	<b>FROM EAST TO WEST</b> —Voyage (Voyage), Martin 3322 (T.K.) (Radmus, ASCAP)
★	24	6	<b>IF YOU'RE READY</b> —Enchantment (M. Stokes, V. Lanier), Roadshow 1212 (United Artists) (Desert Moon/Willow Girl, BMI/Desert Rain/Sky Tower, ASCAP)		52	36	<b>ONE LIFE TO LIVE</b> —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3643 (Mighty Three, BMI)	★	85	89	2	<b>MORE THAN JUST A JOY</b> —Aretha Franklin (C. Mayfield), Atlantic 3495 (Mayfield, BMI)
	19	19	<b>CAN'T GIVE UP A GOOD THING</b> —Soul Children (J. Shamsell), Stax 3206 (Fantasy) (Groovesville, BMI)		53	44	<b>IT'S THE SAME OLD SONG</b> —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)	★	87	NEW ENTRY	<b>WHAT YOU WAITIN' FOR</b> —Sergard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	
	20	17	<b>I AM YOUR WOMAN, SHE IS YOUR WIFE</b> —Barbara Mason (W. McDougal III), Prelude 71103 (Veedone/Tamar, BMI)		54	64	<b>EVERYBODY DANCE</b> —Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Krenners/Chic, BMI)	★	88	NEW ENTRY	<b>DANCE</b> —Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	
	21	18	<b>TAKE ME TO THE NEXT PHASE</b> —Isley Brothers (E. Isley, M. Isley, R. Isley, D. Isley, C. Jasper), Columbia 98272 (Bovina, ASCAP)		55	49	<b>MISS YOU</b> —Rolling Stones (Jagger/Richards), Rolling Stone 19307 (Atlantic) (Colgems, BMI)	★	89	NEW ENTRY	<b>LADY BLUE</b> —George Benson (L. Russell), Warner Bros. 8604 (Teddy Jack, BMI)	
★	45	4	<b>SHAKE AND DANCE</b> —Con Funk Shun (M. Cooper), Mercury 74008 (Vall-Joe, BMI)	★	66	3	<b>I GOT WHAT YOU NEED</b> —Bunny Sigler (B. Sigler, J. Sigler), Salsoul 74010 (Lucky Three/Henery Sunway, BMI)	★	90	NEW ENTRY	<b>I.O.U.</b> —Joe Simon (N. Harris, R. Tyson, J. Simon), Spring 184 (Polydor) (Ensign/Six Strings/Dajyer/Pearse, BMI)	
	23	21	<b>IS THIS A LOVE THING</b> —Raydio (R. Parker Jr.), Arista 0328 (Raydio, ASCAP)	★	57	52	<b>YOU'RE ALL I NEED TO GET BY</b> —Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson), Columbia 3-10772 (Jobete, ASCAP)	★	91	3	<b>ONE NIGHT AFFAIR</b> —Samona Cooke (K. Gamble, L. Huff), Mercury 74004 (Assorted, BMI)	
	24	30	<b>STOP YOUR WEEPING</b> —Dramatics (L. Reynolds), ABC 12372 (Groovesville, BMI)		58	56	<b>I JUST WANT TO BE WITH YOU</b> —Floaters (J. Mitchell Jr., M. Willis, A. Ingram), ABC 12364 (ABC/Dunhill/Woodsongs, BMI)		92	96	2	<b>I'M IN LOVE WITH LOVE</b> —Kathy Barnes (N/A), Republic (N/A)
★	31	8	<b>THANK GOD IT'S FRIDAY</b> —Love & Keates (A. Costandinos), Casablanca 925 (Cafe Americana/Op Fefe, ASCAP)	★	71	2	<b>TEACH ME TONIGHT</b> —Patti LaBelle (A. Edwards, P. LaBelle, B. Ellison), Epic 850550 (CBS) (Zani/Budski, BMI)		93	92	3	<b>SHO YOU RITE</b> —Wiban Williams (R. Flowers), ABC 12377 (Relaxed/Good Tar/Kennsott, BMI)
	26	29	<b>YOU KNOW YOU WANNA BE LOVED</b> —Keith Barrow (Stokes/Matlock), Columbia 3-10722 (Willow Girl, BMI)	★	60	72	<b>IF YOU WANNA DO A DANCE ALL NIGHT</b> —Spinners (T. Bell, T. Bell, C. James, L.M. Bell), Atlantic 3493 (Mighty Three, BMI)		94	76	6	<b>DO IT WITH FEELING</b> —Michael Zager & The Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 737 (Web IV/Sumac, BMI)
★	34	8	<b>DON'T PITY ME</b> —Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)	★	61	60	<b>HOLDING ON</b> —L.T.D. (J. Osborne, J.L. McClure), A&M 2057 (Almor/McIntosod, ASCAP/Irving McDougal, BMI)	★	95	NEW ENTRY	<b>I CAN'T MOVE NO MOUNTAINS</b> —Shirley Brown (M. Gately, R. John), Arista 0334 (Ensign, BMI)	
	28	22	<b>HOLLYWOOD SQUARES</b> —Bootsy's Rubber Band (W. Collins, G. Clinton, F. Waddy), Warner Bros. 8575 (Rubber Band, BMI)	★	62	59	<b>HOME-MADE JAM</b> —Bobbi Humphrey (W. Eaton), Epic 850529 (Antista, ASCAP)		96	NEW ENTRY	<b>WHISTLE BUMP</b> —Deodato (E. Deodato), Warner Bros. 8606 (Kenya, ASCAP)	
★	50	4	<b>GROOVE WITH YOU</b> —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 2277 (Epic) (Bovina, ASCAP)	★	73	3	<b>WHO TURNED YOU ON</b> —Wilson Pickett (C. Wilkins), Big Tree 16121 (Atlantic) (Fame, BMI)		97	97	2	<b>I LOVE THE WAY YOU LOVE</b> —Ginie Lynn (B. Spears, R. Joyce), ABC 17386 (Groovesville/Razzie, BMI)
	30	27	<b>FUNKENTELCHY</b> —Parliament (G. Clinton, W. Collins), Casablanca 921 (Rick's/Malbiz, BMI)	★	74	3	<b>THIS IS YOUR LIFE</b> —Norman Connors (J. Webb), Arista 0343 (Jobete, ASCAP)		98	93	3	<b>1-2-3</b> —Dorothy Moore (G. Fohoff), Malaco 5353 (Chatawa/George Fohoff, ASCAP)
★	42	6	<b>VICTIM</b> —Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	★	75	4	<b>STELLAR FUNK</b> —Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 44238 (Atlantic) (Sportree/Cotillion, BMI)		99	99	6	<b>SPEND THE NIGHT WITH ME</b> —Silver Convention (M. Ejecklund, M. Forsley), MCA 40856 (Midson/Rosalbo, ASCAP)
★	40	8	<b>SUN IS HERE</b> —Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Dentente, ASCAP)	★	77	5	<b>I DON'T KNOW WHAT Y'D DO</b> —Sweet Cream (R. Barnes, V. Hall), Shady Brook 451004 (Back To Rock/Roll/Wig Out/Son Mike, BMI)		100	98	4	<b>LAW AND ORDER</b> —Love Committee (Tyson, Felder, Harris), Gold Mine 4011 (Salsoul) (Lucky Three/Six Strings, BMI)
	33	25	<b>DAYLIGHT &amp; DARKNESS</b> —Smokey Robinson (S. Robinson, R.E. Jones), Tamla 54293 (Motown) (Berlan, ASCAP)	★	78	3	<b>YOU</b> —McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)					
							<b>FIRST IMPRESSIONS</b> —Stylytics (B. Weinstein, B. Vort), Mercury 74006 (Teddy Randazzo, BMI)					



**CROWD PLEASER**—George Benson speaks to fans in the parking lot at Los Angeles' VIP retail record store during his recent concert dates in L.A. Fans were given posters, records and autographs by the Warner Bros. star.

**ACQUIRES ACTS & PROMO THRUST**

# Sheppard Provides 20th Punch

By JEAN WILLIAMS

LOS ANGELES—Bunky Sheppard's energies as a vice president at 20th Century-Fox Records are going into signing new acts and bringing on additional promotion people. And his major thrust at this time is to hire black sales representatives.

According to Sheppard: "It's long overdue that black product be represented by black salespeople. I know there are few blacks in sales at record companies but I'm looking at people whom I have known for years are qualified to be in sales but haven't been given the opportunity.

"These people will enhance our overall presentation because they will go to the mom and pop outlets that I feel many sales representatives don't even know about, and they will help us with trade reports."

He points out that he is looking to bring on four salespersons who will handle the entire country.

Presently 20th has product on one black act, Faith, Hope & Charity, but the firm recently signed a split label deal with Carl Davis and his

Chi Sound after it pulled away from United Artists Records.

With Chi Sound come Walter Jackson, Gene Chandler, Sugar (managed by the O'Jay's Eddie Levert) and Manchild.

Says Sheppard: "20th's policy is not to have merely a distribution deal with any label that we may bring on. All of our label deals will be split, with the names of both record companies billed equally. In this case Davis will handle the production end."

Already in the house is a Chandler project. The label has also made several production deals with such veteran industry personalities as Jerry Williams "Swamp Dog," Major Lance and Calvin Carter, who helped build Vee Jay Records.

Twentieth has also signed a new act, Deniece Kelly & Fame, with a single set for release shortly written, produced and arranged by Ed Townsend. Also newly signed is a nine-piece, self-contained group called Kinsman Dazz. Sheppard is looking at four additional acts.

Barry White, who departed the label to go with Columbia, will deliver a double-pocket LP and a single. "The album should be completed in about three weeks," says Sheppard.

He notes that there will be a few changes in-house and in the field. His first move in that direction is to bring on Carole King, formerly of United Artists, as West Coast regional promotion manager.

According to Sheppard, others will join 20th's force by Aug. 1. "My promotional representatives will not only go to record shops and radio stations, they will also be heavily involved in setting up retail displays."

He points out that the company will increase its merchandising aids to retail stores, seeing that stores have everything they need to help sell 20th product. In addition, new displays are being made, he says, adding that all stores will be visited weekly by his representatives.

Twentieth has six promotion staffers: Elmer Hill, national promotion director; Carole King, West Coast; Maurice Watkins, Southeast; Gerri Miller, Southwest; Dennis Gordon, East Coast, and Donnie Brooks, Midwest. Independents are Jackie Ward, Stephanie McCoy, Abe Guard and John Wroten.

Sheppard says his promo reps will not only take 20th's black product to r&b-oriented stations but also will promote at pop stations.

"Historically black representatives take records to r&b-oriented stations and white promo people go to pop stations. That's still true to a great degree," maintains the veteran executive.

"But because the day of the cross-over record is here, with many general market stations adding black records before they go to the top at the r&b level, our people will now go to those stations too.

"The thing is," he continues, "promotion folk now must be able to do more than promote and they must be professional.

"The young DJs have changed the tone of the entire industry. Finger poppin' promo people are absolutely passe. Today's DJs are professionals and when we go into a station, they want to hear about the record and not about the other bull.

"These people know exactly what works for their markets and when we walk in, we had better have our facts together."

## Soul Sauce

• Continued from page 78

Also performing were the Rev. Ira Lynn & God's People, the JLG Children's Choir, the Williams Brothers and the Young Adult Men's Ensemble.

The fact is that although one wouldn't know it from Aretha's behavior, the program was one of the most stirring this reporter has witnessed in some time.

Most of the acts were unscheduled. The artists felt like singing and came up to sing. When Linda Hopkins was introduced to the crowd while sitting in the audience, she promptly got up, walked to the pulpit and sang.

While this may sound much like a gospel concert featuring r&b acts with their roots in gospel, Rev. Gibson, who also took on the MC chores, was quick to stop those who lined the aisles snapping pictures.

She advised the gathering that although there were so many entertainment and political figures on-hand, it was a church service and not a concert. The crowd applauded.

Al Green was reportedly offered by Broadway booking agent Henry Nash, \$250,000 to headline five major city gospel festivals next month but he turned the offer down.

Green is alternating as a minister in his own Memphis church while fulfilling his nightclub engagements.

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Gladys Knight has signed with Columbia. Reportedly the singer was pursued by Casablanca where the Pips are recording but rejected the offer.

\*\*\*

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

### Firm Tape Event

NEW YORK—The International Tape Assn. (ITA) will hold the first "Tape: Video and Audio Software" workshop/seminar at Musexpo in Miami Beach on Nov. 7. Larry Finlay, ITA executive director, will be the moderator.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number	(Dist. Label)				
★	1	8	NATURAL HIGH	Commodores, Motown M 730	31	31	6	COME FLY WITH ME Bobby Bland, ABC AA 1075	
★	2	5	LIFE IS A SONG WORTH SINGING	Teddy Pendergrass, P.R. JZ 35095 (CBS)	32	35	15	JAM/1980's James Brown, Polydor PD16140	
★	5	9	COME GET IT	Rick James & the Stone City Band, Gordy G7 981	33	28	18	LOVE BREEZE Smokey Robinson, Tamla T 359 (Motown)	
	4	4	SOUNDS	Quincy Jones, A&M SP 4685	34	22	15	YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	
★	6	6	TOGETHERNESS	L.T.D., A&M SP 4705	35	25	21	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bms. BSK 3093	
	6	3	13	SO FULL OF LOVE	O'Jays, P.R. JZ35355	36	33	23	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049
★	11	6	A TASTE OF HONEY	A Taste Of Honey, Capitol ST 11754	37	34	6	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)	
	8	8	9	SMOOTH TALK	Evelyn "Champagne" King, RCA APL1 2466	38	38	21	RAYDIO Raydio, Arista AB 4163
	9	7	13	CENTRAL HEATING	Heatwave, Epic JE 35260	★	49	2	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
	10	9	12	IF MY FRIENDS COULD SEE ME NOW	Linda Clifford, Curfom CUK 5021 (Warner Bros.)	40	43	17	MACHO MAN Village People, Casablanca NBLP 7095
	11	10	13	SHOWDOWN	Sley Brns., T-Neck JZ 34930 (CBS)	41	47	5	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)
★	16	6	BETTY WRIGHT LIVE	Betty Wright, Alston ALST 4408 (T.K.)	42	39	18	VINTAGE "78" Eddie Kendricks, Arista AB 4170	
	13	13	6	LOVE SHINE	Con Funk Shun, Mercury SRM 1-3725 (Phonodisc)	43	37	31	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084
	14	12	11	THANK GOD IT'S FRIDAY	Soundtrack, Casablanca NBLP 7099	★	54	4	FIRED UP 'N' KICKIN' Fatback Band, Spring 1-6718 (Polydor)
	15	14	30	SATURDAY NIGHT FEVER	Various Artists, RSO RS 2-4001	45	44	31	CHIC Chic, Atlantic SD19153
	16	15	8	DON'T LET GO	George Duke, Epic JE 35386 (CBS)	★	NEW ENTRY	→	GET OFF Foxy, Dash 30005 (TK)
	17	19	24	REACHING FOR THE SKY	Peabo Bryson, Capitol ST 11729	47	41	7	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124
	18	17	11	DO WHAT YOU WANNA DO	Dramatics, ABC AA 1072	★	NEW ENTRY	→	SPARK OF LOVE Lenny Williams, ABC AA1073
★	NEW ENTRY	→	NATALIE COLE... LIVE	Natalie Cole, Capitol DKBL 11709	49	40	11	ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	
	20	24	10	THIS IS YOUR LIFE	Norman Connors, Arista AB 4177	50	36	13	DAVID OLIVER David Oliver, Mercury SRM 1183
	21	23	26	FANTASY LOVE AFFAIR	Peter Brown, Drive 104 (TK)	51	45	33	ALL 'N' ALL Earth, Wind & Fire, Columbia JC 34905
	22	26	8	HEADLIGHTS	Whispers, Solar BXL1 2274 (RCA)	52	56	5	SWEET THUNDER Sweet Thunder, Fantasy F9547
	23	27	8	DANCE ACROSS THE FLOOR	Jimmy "Be" Horne, Sunshine Sound 7801 (T.K.)	53	NEW ENTRY	→	STEPPIN' OUT High Energy, Gordy G7982 (Motown)
★	32	3	SHADOW DANCING	Andy Gibb, RSO RS 1-3034	54	48	3	BAND II Memphis Horns, RCA AFL1-12643	
	25	18	7	MY RADIO SURE SOUNDS GOOD TO ME	Larry Graham & Graham Central Station, Warner Bros. BSN 3175	55	NEW ENTRY	→	FOR YOU Prince, Warner Bros. BGR 3150
	26	21	32	THANKFUL	Natalie Cole, Capitol SW 11708	56	NEW ENTRY	→	STEP II Sylvester, Fantasy F9556
	27	30	15	SUNBURN	Sun, Capitol ST11723	57	57	2	COME ON DANCE, DANCE Saturday Night Band, Prelude PRL 12155
	28	20	24	WEEKEND IN L.A.	George Benson, Warner Bros. ZWB 3139	58	53	6	TASTY Patii LaBelle, Epic JE 35335 (CBS)
★	NEW ENTRY	→	GET IT OUT'CHA SYSTEM	Millie Jackson, Spring SP 16719 (Polydor)	59	50	3	THREE MILES HIGH Mass Production, Cotillion SD 5205 (Atlantic)	
	30	29	11	MIDNIGHT BELIEVER	B.B. King, ABC AA 1061	60	59	24	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 b(Casablanca)

JULY 22, 1978, BILLBOARD

'EXPLOSION' IN 8 MONTHS?

# Sonet Label Exec Sees U.K. Rockabilly Surge

By GERRY WOOD

NASHVILLE—"A rockabilly explosion is going to take place in England within the next eight months," predicts Rod Buckle, managing director of Sonet U.K.

Making his fourth visit to the U.S. in the last 18 months, Buckle is looking for old rockabilly masters that he can license through Sonet Records. He feels the British market is ripe for rockabilly.

"There are a lot of re-releases on the rockabilly level, and all of the majors have dug into their vaults and brought out bits and pieces of rockabilly stuff," he advises. "But, they're really handling it for collectors, and that's 3,000-10,000 album sales."

Buckle doesn't plan to treat rockabilly like a collector's market. "If we do it right and get it on the radio, we're going to explode the whole thing. It's not only the recordings, but the songs."

The rockabilly singers don't have to be name acts, Buckle insists. "I'm interested in hearing anything authentic."

Nashville and Texas have been promising areas in his search. "There's more in Nashville than people think," he advises, pointing to the dramatic success in England of a record exhumed by Shelby Singleton: Hank Mizell's "Jungle Rock."

One particular record Buckle has been searching for is "Washing Machine Boogie" which he believes was recorded by the Echo Valley Mountain Boys. He hasn't been able to get a lead on it.

Sonet has already enjoyed top 20 success with "Spinning Rock Boogie," a '50s style instrumental. The recent linking of Mervyn Conn,

Carl Perkins and Felton Jarvis—producer of Elvis Presley, is another sign that the British rockabilly revival is near at hand, states Buckle. Perkins, with his "Blue Suede Shoes," might be considered the elder statesman of rockabilly.

Buckle says Sonet, a relatively small company, has sold five million singles in England during the last four years, but has "the financial stability of a major behind us."

This year Sonet U.K. celebrates its 10th anniversary in the music business, a corporate child of Sonet Sweden. Buckle, a former cartoonist and journalist, was hired at the outset to head the British version of the Swedish label.

The firm has scored with 17 top 50 record and publishing hits, while establishing a solid reputation for its r&b, country, jazz, folk and blues catalog. When initial profits weren't overwhelming with Sonet's LP-oriented product, Buckle left the company temporarily to become the London director of MIDEM. He later returned to Sonet full-time.

From the beginning, Sonet U.K. did its own manufacturing, pressing and distribution deals, as opposed to a licensing arrangement. It was originally distributed by Transatlantic, but later switched to Pye.

The first hit came in 1971 with "Seaside Shuffle" by Terry Dactyl and the Dinosaurs, originally on Sonet and later licensed to Jonathan King's U.K. label. Three years later came "Y Viva Espana" by Sylvia. It reached number three and sold a reported 500,000 plus copies.

Sonet signed a deal with Specialty Records in the U.S., providing exclusive European rights to original

hits by such artists as Little Richard, Lloyd Price and Larry Williams.

Other U.S. deals proved productive. Sonet holds European rights on three American independent labels: Takoma, Flying Fish and Alligator.

Created by guitarist John Fahey, Takoma boasted such acts as Leo Kottke, Mike Auldridge, Byron Berline and Mike Bloomfield.

Flying Fish, based in Chicago, claims such artists as John Hartford, the Dillards, Buddy Emmons, Lester Flatt, Vassar Clements and Norman Blake. Alligator, also Chicago-based, includes the Son Seals Band, Koko Taylor, Fenton Robinson and the late Hound Dog Taylor.

Sonet also licenses Kicking Mule Records. Formed by Stefan Grossman and Ed Denson, the label is committed to exposing guitar music and guitarists worldwide. Many of the LPs include explanatory booklets. On the label are such acts as John Renbourn, Davey Graham, Happy Traum, John James and Stefan Grossman.

The catalog represented by Sonet Productions, U.K., has grown to more than 200 LPs, reflecting a rich mixture of rock, country, blues, jazz, folk and commercial pop music.

Two major LP series headline Sonet's catalog: "The Giants Of Jazz" and "The Legacy Of The Blues." The jazz series includes such names as Dizzy Gillespie, Art Farmer, Red

(Continued on page 84)



Gorgeous Georgia: Gov. George Busbee, center, honors, left to right, Doug Gray, Toy Caldwell, Paul Riddle and George McCorkle of the Marshall Tucker Band.

## GOV. BUSBEE PRESIDES

# Politics With Music Combined In Georgia

• Continued from page 3

for another renaissance, as indicated by the turnout and enthusiasm. Government figures and the music men seem determined to develop the state's already impressive musical heritage.

Starting the awards ceremony, Gov. Busbee brought Lowery to the podium. "Bill Lowery's name has been synonymous with some of the finest talents in popular music for the past 26 years," the governor stated. "He has been cited by Billboard as having made major contributions to the Georgia and U.S. music industries."

Proceeds from last fall's "Silver Salute" to Lowery were used to establish a scholarship fund for stu-

dents in the commercial music/recording program at Georgia State Univ. Lowery presented the award to the first recipient of the Bill Lowery Scholarship, Douglas Michael Johnson.

"This evening's ceremonies symbolize the true emergence of Georgia as a recognized challenger to the cities in the U.S. that have long been known as music capitals," remarked Gov. Busbee. He recalled the boost provided the state last April when CBS Records announced construction of a \$50 million record and tape manufacturing facility and distribution center in Carrollton, Ga.

"This major investment by CBS recognizes the continuing market expansion in which the Southeast plays so vital a role," added Gov. Busbee, who noted the success enjoyed by such labels as Capricorn and Bang, and such studios as Capricorn, Lowery, Master Sound, Axis, Studio One, Webb 4 and the Sound Pit.

"They've played host to such well known talent as Isaac Hayes, Mac Davis, Johnny Nash, Sonny James, the Lynyrd Skynyrd group, Lobo, and Jim Stafford, and have recorded international talent such as Kim Larson and Gasoline, now the number one recording act in Denmark.

"An interesting result of artists visiting Georgia is that many, notably Nigel Olson, have decided to stay and make their homes here."

The governor cited the commercial music/recording program at Georgia State Univ. as one of the methods used by the state to "guarantee even further development of the industry in the future." He also landed the new Music Industry and Trade in promoting the Georgia music industry.

The legislation passed during the last Georgia general assembly session provides for the appointment of a 15-member panel with five appointees each from the offices of Lt. Governor, Speaker of the House and Governor.

Those named as appointees from the Lt. Gov. and Speaker are Vito Blando, Jim Clemens of WPLO, attorney David Franklin, Bill Lowery, Phil Walden, Harold McWhorter, Tom Long of the Gwinnett County Chamber of Commerce, Jimmy Harris, J.C. Johnson of WJEM radio and James A. Taylor of the Atlanta Federation of Musicians.

The governor then announced his new appointments to the committee: Arnie Geller of the Buie-Geller Or-

(Continued on page 84)

## Free Flow Will Upgrade Facilities In 3 Cities

• Continued from page 68

Currently under construction, Free Flow's Nashville studio, located behind its offices on 16th Ave. S., should be in full swing by the end of September. Its features will include a full 24-track computerized board, live echo chamber, and the capability for musicians to mix their own earphone sound rather than having it controlled by the engineer.

"We're trying to put fireplaces in the control room and studio to give it some atmosphere, too," Brovsky adds.

The company is negotiating for the purchase of an old convent in New Jersey, just outside of New York, which will be converted into a recording studio for that area.

"What is now the chapel will be the actual studio," Brovsky says, "and the rest can be set up as more office space."

Free Flow's Pecan Street Studio in Austin features an MCI 528 24-track computerized console and he claims "it's the only 24-track computerized studio in Texas."

"All of our studios are being developed as project-oriented facilities," Brovsky explains. "If someone is working on an album they can come in for as long as they need to, at whatever time they need to. We try to get away from the idea that everything has to be done at 10, 2 and 6."

Some of Brovsky's current projects are the recording career development of Mother of Pearl and Christopher Cross, two Austin-based groups who, along with Shake Russell from Houston and Clayton

West, a singer/songwriter from the East Coast, he's successfully attempting to build from the ground up.

The production firm's publishing arm recently inked an agreement with United Artists Music worldwide and Brovsky intends to "approach this affiliation conceptually much the same as the production company.

"We're thinking more in terms of marketing songs, as well as really working on the catalog," he explains. "With our own studio we're able to cut real hot demos, and, once our songs are recorded, we're involved in servicing, promoting, and even partially financing them much like we get involved with our records."

Writers already signed to the publishing company include Jack Murphy, Jae Mason and Milton Carroll. Two more writers are expected to be signed this year. Free Flow also administers the music companies of Gary Nunn with the Lost Gonzo Band and Jerry Jeff Walker.

Another interesting evolution of this productively paced organization is the development of its newest wing—Free Flow Films—operated by Witt Stewart.

It just completed its first television production entitled "Luckenbach, Texas," a one-hour special shot on location and highlighted with shots and dialog of the town's most noted citizen, the late Hondo Crouch, Clark and Walker. Brovsky explains that "the show was shot with videotape using film techniques such as low lighting and available light."

## ANTIQUE CLOTHING AUCTION

JULY 21—7 PM

JULY 22—10:30 AM

JULY 23—12:00 PM

We are selling the complete 65 year old collection of the late Skeets Mayo's costume shop. A great many of these items are original and authentic and cannot be replaced. There are over twenty-one thousand items in this sale of outstanding costumes and antique clothing.

COLLECTIBLES: stroller coats, vast array of formal wear and spats, southern belle dresses, original 1890 blouses-pantaloon dresses with hoop skirts, 1920 mens and ladies dresses and suits of the Charleston era, empire period clothed, medieval and biblical robes and crowns, 1890 riding coat and skirt, national costumes of Europe, antique Chinese and Japanese brocades, 1915 dresses for all occasions, 1930's gowns, 1898 full dress suit, original Follies Bergere dress from Paris, 1920's bathing suits (mens and ladies), original Spanish Matador suit, tunics, velvets and satin clothes, complete minstrel show costumes and accessories, YES, we have authentic naval uniforms, WWI and WWII uniforms and helmets, original cowboy chaps out of leather and fur, police uniforms, Uncle Sam suits, variety of childrens costumes, gypsy outfits, convict uniforms, maids uniforms, and Scottish kilts.

GREAT COSTUMES for majorettes, santa claus, pilgrims, birds, peasants, devils, civil war soldiers, elephants, two man horse with head, Hawaiian, cowgirls, square dance, animals of all kinds, three little pigs, Charlie McCarthy, skeleton suits, clowns and more.

OLD PAPIER MACHE MASKS FOR: devil, donkey, George Washington, tiger, rooster, goose, lion, owl, fox, frog, bear, camel, giraffe, bull, stork, rabbit, dog, monkey.

AUTHENTIC: Indian headdress and shoes, sunbonnets, mantillas, top hats, derbies, hobo hats, admiral hats, English bobby hats, cowboy hats, 1900's straw hats, tiaras, Dutch bonnets, navy berets, WWII hats, doormans hat, west point hat, oriental coolie hats, sombreros, pullman conductors hat, teases, clown hats, W.C. Fields top hat, colonial tricorns, Sherlock Holmes hat, 1925 beaver hat.

WIGS: minstrel show kinky wigs, biblical wigs, ladies hair pieces, colonial wigs, indian brave wigs, santa claus wigs and beards, Harpo Marx wigs.

OTHER ACCESSORIES SUCH AS: shepherd crooks, neckerchiefs, headbands, black canes, garters, purses, fans, combs, ostrich plumes, peacock and pheasant feathers, mens tights, antique full dress collars, army leggings (WWI), shoes, steamboat whistle, swords, Nazi arm band, Nazi youth arm band, batons, eyemasks, bells, shaws and veils, boxes of buttons, bolts of old braid.

PROPS AND FURNITURE: urns, water containers, horns, manquin heads and bodies, old fire extinguishers, mirrors (3 way), show cases, sliding glass door cabinets, old McCaskey cash register, pants racks, antique spot lights, theatrical trunk with folding wardrobe rods (unusual) and more.

No way we can list it all! Just come and see for yourself for three days of fun.

TERMS: Cash or check (if your not known to us please bring a letter of credit from your bank)

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# Flawed Fest Survives With Intense Care

• Continued from page 38

"But we did gain credibility by being able to continue with the show," comments Fallwell. "And we took care of the artists and the audience with a good, clean and professionally run program."

As for future dealings, Fallwell indicates that, even though the lawsuit has to be resolved before anything definite can be planned, offers have been received from several other sources interested in backing ventures undertaken by the firm.

"We've talked with some people from the West Coast who want to put some shows on, and a couple of others from Texas want us to do something with them," claims Fallwell. "They're talking about rock concerts, more country concerts and other places as well as Columbia, Tenn., since we have a lease on the land. So there will be more that we'll be doing."

"We've received a lot of positive feedback on the way the show was handled, especially from some of the artists, and it's just worth too much to let it drop."

Other artist appearances featured Jimmy C. Newman, Alvin Crow, Barbara Fairchild, Sons of the Pioneers, Hank Thompson, Jack Greene and Jeanne Seely, Hank Williams, Jr., Johnny Rodriguez, Jimmy Dickens, Joe Stampley, Bare-



PEACHY PRINTS—Columbia Records banjo master Earl Scruggs plants his handprints in concrete, left, leaving Peaches in Atlanta with an immortal souvenir of his visit, right.



## NO FRILLS OPERATION

# W. Va. Opry House Sees 6th Yr.

• Continued from page 38  
cludes, stems from the House's informal atmosphere—one which encourages customers to wander from their seats during performances for food and conversation at the snack bar in the rear of the auditorium. All tickets are general admission, so there is no sense of possessiveness about particular seats.

Among the name acts that have foot Jerry, Charlie McCoy, the Kendalls, the Oak Ridge Boys, Jim Ed Brown and Helen Cornelius, Lynn Anderson, Danny Davis and the Nashville Brass, Earl Scruggs and Don Williams.

played the Opry are the Osborne Brothers (who drew the first SRO crowd), Ernest Tubb, Ralph Stanley, Jim & Jesse, Kenny Price, Charlie Louvin and the Stonemans. King does all his own booking, usually through in-person auditions or audition tapes sent to the Opry.

Open only on Saturday nights, the 8 p.m.-11 p.m. operation originally used four acts a night. King has now reduced the number to two, although the show length remains the same. Ticket prices are \$4 for adults and \$1 for children two to 12.

King, who supervised the building of the 100-foot by 50-foot cinderblock structure, says the venture

has been entirely self-sustaining from the outset and attributes much of its success to its location beside heavily traveled I-64.

Promotion of the Opry is mainly through weekly news releases about coming attractions and via radio spots. The Opry has no full-time employees.

### Distrib Inks Labels

NASHVILLE—Superior Record Distributing Corp. has signed an exclusive agreement with two independent record labels, GMC and Donahue Country, for exclusive promotion and distribution of product.



WELCOME APPEARANCE—Charlie Daniels tips his hat following his first appearance on the "Grand Ole Opry" in nearly two years. Performing before a capacity crowd, Daniels delivered familiar favorites such as "Texas," "The South's Gonna Do It Again" and an encore version of the "Orange Blossom Special," which he dedicated to Lynyrd Skynyrd's late lead singer Ronnie Van Zant.

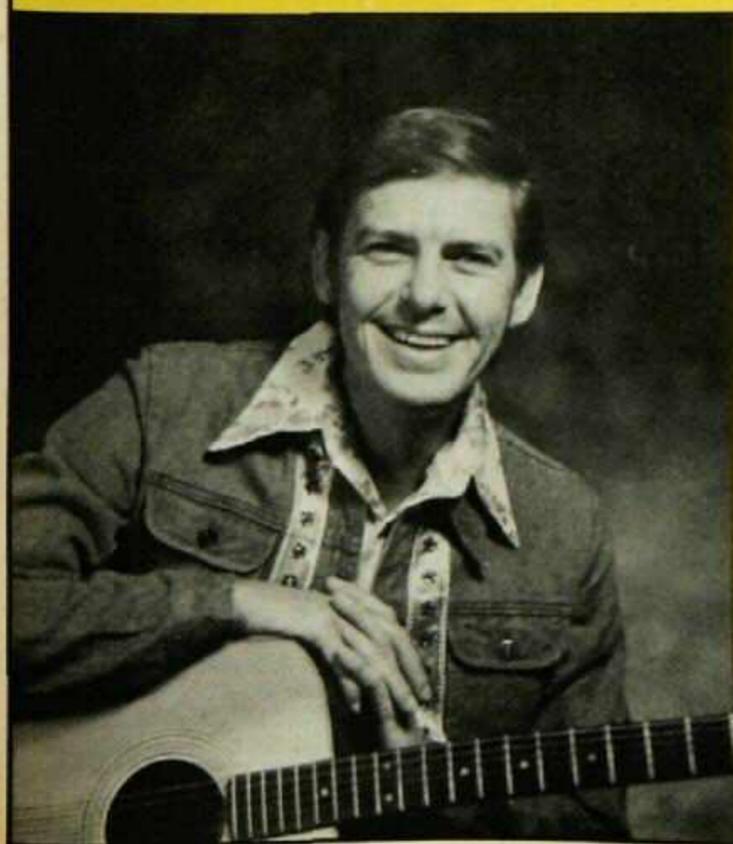
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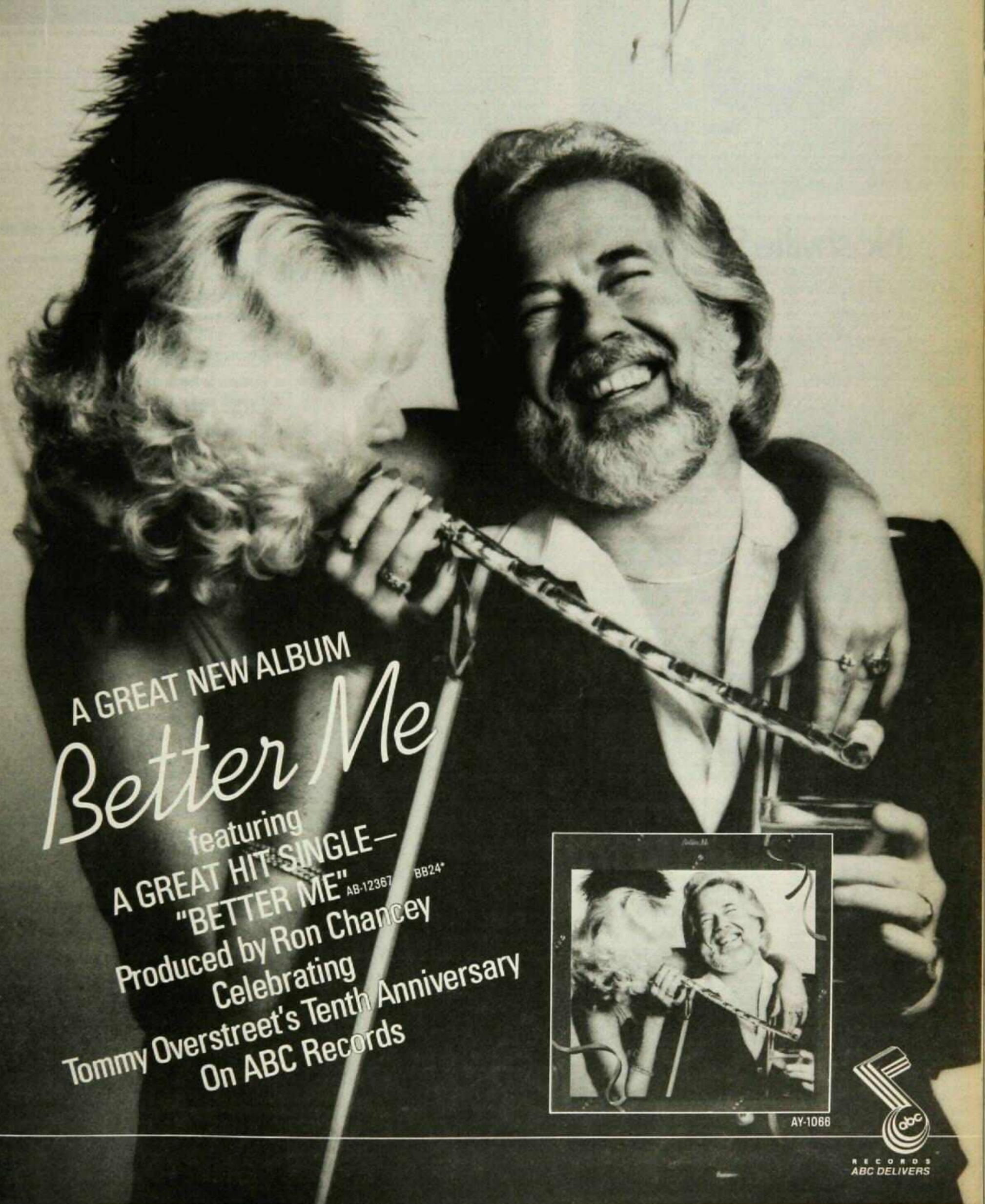
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**GUYS & GAL**—Actress Cloris Leachman greets "Grand Ole Opry" stars, the Four Guys, left to right, Sam Wellington, Brent Burkett, Glen Bates and Gary Buck. The Four Guys were appearing for a weeklong engagement at the main showroom of the Executive Inn, Owensboro, Ky. when meeting Leachman June 24.

## Nashville Scene

By PAT NELSON

After a four-week stint with the Lawrence Welk show during its annual performance at Lake Tahoe in Nevada, **Ava Barber** makes her first European excursion where she'll tour Germany. ... **Randy Cling**, head of **Randy's Roost** mastering studio located in RCA's Nashville studio, has been working on projects for Waylon Jennings, Dave & Sugar, and Tony Alamo.



**TWITTY BIRD**—MCA's Conway Twitty is surprised to discover a six-foot chicken watching over his shoulder while he signs autographs for fans at Odyssey Records Store in Las Vegas. The big bird is mascot for country station KRAM also represented at the autograph session by deejay Chuck Manning, right.

**Pee Wee King** is reportedly in Louisville's Jewish Hospital suffering from a stroke which has paralyzed one side of his body. ... **Joe Stampley** headlines the Palomino Friday (21) Saturday (22) followed by MCA's honky tonker **Joe Ely** who takes the spotlight at the North Hollywood nitery, Friday (28) Saturday (29).

Cajun comrades **Ooug Kershaw** and **Jimmy C. Newman** received certificates of appreciation from the governor of Louisiana for their contributions to cajun music. The certificates were presented by Opryland general manager and Wendell. ... Members of Phonogram/Mercury's group the **Statler Brothers** have been presented platinum albums for their "The Best Of The Statler Brothers" LP. In making the presentation, Charlie Fach, executive vice president/general manager of the label, offered a toast to Knoxville, explaining that 1 million albums, laid side

### Atlanta Fetes Acts

• Continued from page 80

ganization; Paul Mitchell of the Paul Mitchell Trio; Dr. Stephen Weaver, director of the commercial music/recording program at Georgia State Univ.; Alex Cooley of the Alex Cooley & Associates promotion firm; and Ilene Burns of Bang Records.

Gov. Busbee then gave background information on the Atlanta Rhythm Section, Brick and the Marshall Tucker Band and presented the group members with awards for their platinum album successes. Their songs have hit pop, country, soul, disco and easy listening charts.

to side, would stretch from Nashville to Knoxville. Harold Reid of the group quickly proposed a second toast "to Knoxville and back!"

Upcoming segments of the "Marty Robbins Spotlight," currently in production, will feature acts from Top Billing's roster including **Jeannie C. Riley**, **Jack Greene** and the **Kendalls**, who are being spotlighted. ... RCA's **Jim Ed Brown** and **Helen Cornelius** will headline the first of a series of live country music shows, Aug. 1, at the War Memorial Auditorium in Nashville. Top Country Productions, Inc., headed up by Happy Shahan, is staging the shows.

**Henson Cargill**, in town searching for album material, made an appearance on the "Grand Ole Opry." ... **Playboy's Sunday Sharpe** has been booked for her first tour of Germany, Aug. 31-Sept. 17. ... **Brenda Lee** guest stars on "Dick Clark's Good Old Days, Part II," scheduled on NBC-TV. The two-hour sequel to last year's popular special is also highlighted with clips from Lee's early performances. Meanwhile, Lee ventures to Nashville Tuesday (18) to tape "Pop Goes The Country."

Warner Bros. **Con Hunley** shared the bill with **Ray Charles** at the Sheraton in Gatlinburg, Tenn., July 9. ... **Ronnie Milsap** makes a live appearance on the "Today Show" Friday (28). ... **Jon Walmsley**, known as Jason to viewers of "The Waltons," has completed a recording session at Pete Drake's Studio in Nashville. Walmsley also inked a booking contract with the Lavender-Blake Agency.

**Dickey Lee** heads back to New York, Monday (17)-Tuesday (18), to plug his new single "My Heart Won't Cry Anymore" and make his second appearance at the Lone Star Cafe. WHN is carrying the Monday night concert live. By the way, that's **Don Williams**, **Bob McDill** and **Wayland Holyfield** heard singing backup on Lee's newest release.

**Tanya Tucker** is filming a starring role in a two-hour movie for television titled "Amateur Night" being shot on the Universal lot.

The **Fanta Professional Services Mobile Recording Studio**, headed by **Johnny Rosen**, has been involved in a record amount of out of town recording activity. Fanta's mobile facility taped the audio portion of the television special filmed at the Indianapolis 500. Produced by Ed Joiner for Bob Hope Promotions, the show includes performances by **Ronnie Milsap**, the **Statler Brothers**, **Ray Price**, **Sonny James**, **Barbara Mandrell** and **Tom T. Hall**. The unit went on to record two operas for WNET and the BBC-TV network before heading to Memphis and Lexington, Ky., to record live performances by the **Rolling Stones**. July Fourth weekend was spent in Washington, D.C., cutting concerts by **Parliament/Funkadelic** and **Sly & the Family Stone**.

### Given Gold Mikes

NASHVILLE — Howard Harwood, public relations director of Shure Bros. Inc., has presented Shure Gold Microphone Awards to the cosponsors of Fan Fair '78, the CMA and the "Grand Ole Opry." **Joe Talbot**, president of the CMA, and **Bud Wendell**, president of WSM, Inc., accepted the awards "in recognition of strict adherence and dedication to the highest standards of the audio arts."

## Sonet Label Touts U.K. Rockabilly

• Continued from page 80

Rodney, Al Cohn and Zoot Sims, not only performing but giving production and studio advice—kind of a jazzman's Nirvana.

Because the English market profit margins are eroded by inflation and government regulations, Sonet U.K. only takes product for the whole of Europe.

More than 70% of its annual LP turnover is attributed to exports. France, Germany, Austria, Switzerland and Holland have provided recent success stories. Other principal overseas representatives are in Sweden, Denmark, Norway, Finland, Belgium, Italy, Spain, Japan, Australia and Brazil.

The Dutch group, Pussycat, broke onto the British charts with "Mississippi" and a followup, while Danny Mirror's "I Remember Elvis Presley" tribute tallied a reported 320,000 plus sales in the U.K.

The publishing sector continues to grow, still gaining impetus through its deal with Venice Music with material by Little Richard, Sam Cooke, Lloyd Price, Larry Williams and others. "Everyone from Presley to the Beatles have recorded Venice songs," comments Buckle, "and that enabled the publishing company to expand accordingly."

The Venice deal brought Alan Whaley into the company as general manager. Recent signings have included John Hartford who penned "Gentle On My Mind," John Lewis and a new group from Ireland called Spud.

Sonet U.K. has been making a profit, but Buckle indicates that even more stress on charts is in the future. "We have a good roster of artists, but we still need to have hit singles, either of a one-time nature or on a more permanent basis."

And rockabilly is one avenue toward those hits, believes Buckle.

### Willie Nelson Buys

NASHVILLE—Willie Nelson has purchased property at 59 Music Square West to house the publishing headquarters of Willie Nelson Music with Charlie Williams as general manager and Betty Sanford as Williams' executive assistant.

Formerly owned by Harlan Howard, the building will also house Harlan Howard Songs and Ole Harlan Music.

## \$11,000 VIA COURT EVENT

NASHVILLE—More than \$11,000 was grossed from the three-day Music City Tennis Invitational tournament held recently in Nashville.

The fifth annual event drew 124 participants.

Winners in the various categories were Jonathan Zavin, Frank Bass, Mick Lloyd, Jerry Klein, Bill Wade, Eleanor Bradley, Michael Bryant, Jimmy Kellam, Dave Skepner, Charles Kates, Margaret Ann Warner and Jack Elder.

Runners-up included Rob Galbreath, Clint Holmes, Ron Henry, Hod David, Mary Kay Steele, MacLin Davis, Steve Schott, Byron Walls, Jimmy McGowan, Paul Hood, Marianne Leach and Tom Fuqua.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 7/22/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	STARDUST—Willie Nelson, Columbia IC 35305
2	2	8	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
3	3	6	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
★	5	6	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
5	4	25	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12586
★	10	4	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★	9	6	OH! BROTHER—Larry Gatlin, Monument MG 7626
8	6	15	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UAL864H
9	7	26	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
10	11	15	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
11	13	39	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
12	12	14	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
13	15	8	THE VERY BEST OF CONWAY TWITTY—MCA 3043
14	8	13	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
15	16	27	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
16	14	25	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
17	17	14	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
★	31	23	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
19	20	34	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
20	22	3	I BELIEVE IN YOU—Mel Tillis, MCA 2364
21	18	41	SIMPLE DREAMS—Linda Ronstadt, Aylum 6E104
22	19	47	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
23	21	41	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
24	23	13	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
25	25	45	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1715
★	32	3	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
★	37	4	CHESTER & LESTER, GUITAR MONSTERS—Chet Atkins & Les Paul, RCA APL1-2786
28	28	11	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
29	26	4	TOGETHER-FOREVER—Marshall Tucker Band, Capricorn CPN 0205
30	30	10	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
31	33	15	BILLY "CRASH" CRADDOCK, Capitol ST 11758
32	29	6	THE BEST OF GENE WATSON, Capitol ST-11782
33	34	46	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
34	35	21	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
35	36	7	LITTLE JUNIOR—Gary Stewart, RCA APL1-2779
36	37	81	GREATEST HITS—Linda Ronstadt, Aylum 7E-1092
37	42	62	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
38	39	53	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★	NEW ENTRY		HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
40	27	7	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
41	43	30	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1 1312
42	40	49	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
43	24	17	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
44	45	3	BEST OF DOLLY PARTON, RCA APL1 1117
45	NEW ENTRY		LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM-1-5011
46	44	41	COUNTRY BOY—Don Williams, ABC/Dot D0 2098
47	41	5	BILLY "CRASH" CRADDOCK SINGS HIS GREATEST HITS, ABC AY-1078
48	50	2	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35258
49	49	2	LOVE ... AND OTHER SAD STORIES—Bill Anderson, MCA 2371
50	47	4	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell, Scorpion GRT 8028

## Tunesters Meet In Kansas City

NASHVILLE—A songwriter seminar in Kansas City has been set by the Nashville Songwriters Assn., International for Aug. 10.

Feeling the need to conduct such a seminar outside the Nashville area,

the association's board has okayed the Kansas City project. Helping with the effort is Chris Collier, a director at large of the organization and program director at KCKN, Kansas City.

## Third Time May Be Charm For Writer Kenny O'Dell

By GERRY WOOD

NASHVILLE—"All writers are frustrated artists, anyway," claims Kenny O'Dell, the highly successful writer who's trying to launch his recording career for the third time.

With the rapid ascension of his latest Capricorn Records single, "Let's Shake Hands And Come Out Lovin'," O'Dell looks like he could make the third time charm. The song has reached a starred 39 on the Billboard Hot Country Singles chart.

Writer of the giant Charlie Rich hit, "Behind Closed Doors," O'Dell this time will be backed as an artist by a concentrated Capricorn marketing effort. He soon begins a three-week, three-part July promotion tour utilizing the Capricorn jet as he visits radio stations and media contacts.

An LP release for the fall is another possibility for O'Dell, who has been concentrating on writing and publishing during his hiatus as an artist.

A native of Oklahoma, O'Dell began writing at 13, and got into it seriously by age 15. After graduating from Santa Maria High School in California, he formed his own record company, Mar-Kay Records, named after his parents.

He recorded "Old Time Love," pressed 600 copies, and enjoyed some airplay in Southern California before the record fizzled.

He worked with Duane Eddy, then formed a group called Guys and Dolls, playing clubs, lounges

and small towns in Nevada, Alaska, Hawaii and the Pacific Northwest for some five years. In 1967, he wrote "Beautiful People" and cut it as a demo.

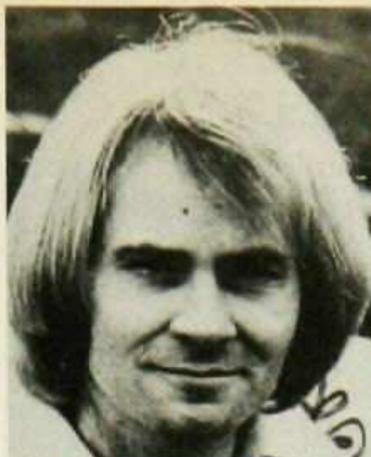
"A guy in Las Vegas heard it, started a label called Vegas Records and released it," O'Dell recalls. The record started to climb the charts. Bobby Vee released a cover version—and both raced up the charts into the top 40.

Meanwhile, another O'Dell song, "Next Plane To London," recorded by Rose Garden, also began to climb, giving him three records in the top 40.

O'Dell moved to Nashville in 1969, heading House of Gold, Bobby Goldsboro's publishing firm.

Phil Walden, president of Capricorn Records, heard a song written by O'Dell and Larry Henley called "Lizzy And The Rainman." Walden persuaded Alex Taylor to record it on Capricorn. Walden and O'Dell also reached an agreement about a recording effort—and O'Dell cut "Rock And Roll Man" for Capricorn.

O'Dell tunes started to get hot. Dottie West hit with "If It's Allright With You." Charlie Rich scored with "I Take It On Home" then Rich released one of the biggest hits of 1973—"Behind Closed Doors." The CMA voted it song of the year and honored Rich for best single and album. O'Dell received a Grammy for best country song of the year while



Kenny O'Dell: "All writers are frustrated artists."

Rich copped a Grammy for his performance of the song.

In 1974, O'Dell signed with Capricorn and released an LP that dropped out of the charts with an anchor. Back to songwriting.

He penned No. 1 songs by Billie Jo Spears and Tanya Tucker, and songs for Loretta Lynn, Mac Davis, Kenny Rogers, Dottie West and Tom Jones.

O'Dell's residual level of talent as a singer and the current boom in the country crossover market prompted Capricorn to take another fling at trying to equate his singing success with his songwriting achievements.

He recently recorded some new tunes at the Soundshop in Nashville, and the chart progress of his new single indicates it may eclipse his previous chart high, number 18, on Billboard's Hot Country Singles chart back in 1975 with "Soulful Woman."



TENTH ANNIVERSARY—ABC recording artist Tommy Overstreet is feted by ABC executives with all the trimmings in celebration of Overstreet's successful 10 year reign with the label. Joining in the festivities are, from left to right, Ervine Woolsey, ABC national country promotion director; Eddie Jackson, Overstreet's business manager; Ron Chancey, ABC vice president of a&r and Overstreet's producer; Donna Meyers; Overstreet and Jim Fogelsong, president of ABC's Nashville operation. The captured scene will appear on Overstreet's new LP release, "Better Me."

## Hot Streak For Warner Songs

NASHVILLE—Warner Bros. Music is riding a winning streak with two number one records scored on Billboard's Hot Country Singles chart within the past six weeks.

"We've had five songs in the Top 10 since the first of the year," notes Tim Whipperman of the Nashville-based publishing arm, "and three number ones."

Songs which have garnered the

No. 1 position recently include Margo Smith's "It Only Hurts For A Little While" and Ronnie Milsap's "Only One Love In My Life." Previously, "Take This Job And Shove It" by Johnny Paycheck attained the number one slot.

Other commendable top 10 songs include Anne Murray's "Walk Right Back" and, recently, Vern Gosdin's "Never My Love."

## Kenny O'Dell

has stepped out from behind closed doors and come out lovin',

on his smash country single,

## "Let's Shake Hands And Come Out Lovin'" (CPS-0301)

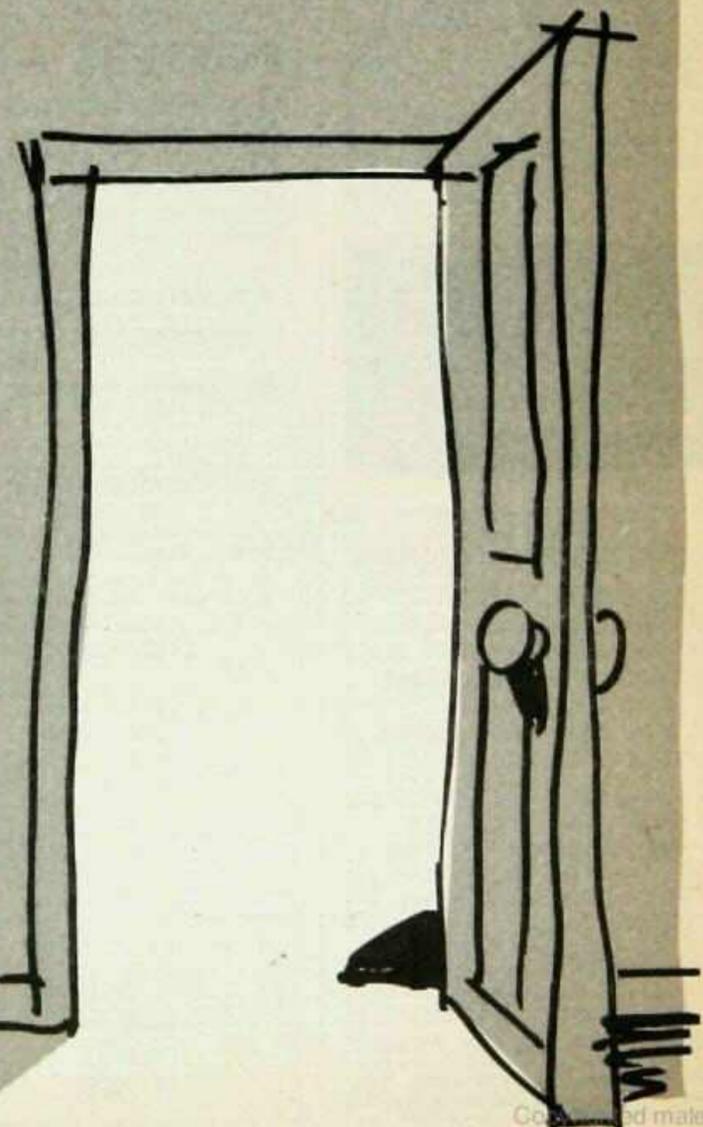
Billboard last week 58\*—this week 39\*

Cash Box last week 51\*—this week 32\*

Record World last week 55\*—this week 42\*

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JULY 22, 1978, BILLBOARD

## Free Shows Set At Rockefeller Plaza

NEW YORK—In what will be a first for historic Rockefeller Plaza in midtown New York, radio station WYNY-FM (Y-97) is sponsoring a series of free concerts featuring known recording artists at noon on Mondays.

The series began Monday (10) with a concert by Private Stock artist Rupert Holmes. Other artists scheduled to appear include Dean Friedman, Stanky Brown, and Helen Schnieder. They will play on the plaza's promenade.

"Who says you can't put on free concerts in New York?" asks Y-97 personality Bree Bushaw, who will host the concerts. She says she expects the series to run weekly until September, though all the dates have not been firm yet.

An estimated 25,000 persons pass through Rockefeller Plaza every day, and Bushaw says, the concert will provide valuable exposure for both the radio station and for the acts themselves who, she says, will probably play for scale.

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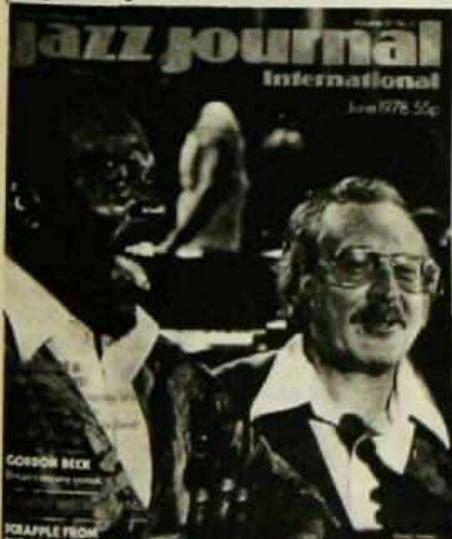
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This month's cover: Thad Jones and Mel Lewis. Photo: David Redfern.

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### MOVIE REVIEW

## Holly's Story Captures Spirit Of Rock

NEW YORK—Now that nearly 20 years have passed since the death of Buddy Holly, it's questionable how many of today's young record buyers and moviegoers are interested in, or can relate to, the late Texan's musical legacy.

Yet whatever the boxoffice fortunes of Columbia Pictures' "The Buddy Holly Story," it must be said that it is a superbly crafted, good-hearted evocation of the true spirit of rock'n'roll.

For once, here is a movie which captures on celluloid and on the soundtrack exactly why the music of Holly and his contemporaries had such impact upon the '50s generation.

The character comes alive through the thespian talents of Gary Busey—exploring yet accomplished, confident yet sensitive—while the music segments, performed live (and recorded thusly) by Busey with Don Stroud and Charlie Martin Smith as

the Crickets, explode with energy and enthusiasm.

Scenes such as the roller rink introduction, the first tentative steps at recording in Nashville, experiencing the New York record business and playing the Apollo are cinematically most enjoyable, and historically—well, close enough.

That Holly's producer, Norman Petty, has been written out of this biopic is a serious omission. His Clovis, N.M., studio was the "sound" of the rock'n'roller, if not the creative wellspring, and it's surely wrong to suggest that the youngster (just out of his teens) had the self-certainty and ability to deal with the convention-bound disk industry then with quite the dexterity portrayed by Busey.

But this can be the only quibble in what is a major achievement in rock moviemaking, spiced with Holly anecdotes (checking into a black hotel with Sam Cooke, negotiating a record contract, meeting his wife) which will delight audiences, familiar with the legend or not.

One dozen classic Buddy Holly songs are featured in the soundtrack, issued in disk form on American International through Epic. There's little doubt that moviegoers will want some souvenir of such a genuinely exciting musical experience, but MCA's original Holly recordings—best cataloged in a recent "20 Golden Greats" LP—may be the rightful gift. ADAM WHITE

### BOOK REVIEW

## Story Of Rhythm & Blues Revives Memories Of '40s

"Honkers And Shouters," by Arnold Shaw, 555 pages, the Macmillan Publishing Co., \$19.95 hardback, \$9.95 paperback.

LOS ANGELES—The first truly comprehensive coverage of America's rhythm and blues phenomenon comes from Arnold Shaw, a one-time music publisher who now resides in Las Vegas spending his time writing and teaching.

"Honkers And Shouters" covers a lot of ground and revives a jillion memories for those of us who were producing, promoting or selling r&b 78 r. p. m. platters before tape and the LP were perfected. Shaw covers the vast, undocumented field about as well as it can be covered, starting with Bessie Smith, Mamie Smith, Leroy Carr, Tampa Red, Blind Boy Fuller and leading the reader up into the 1960s.

Records, of course, are emphasized. Shaw delves into once-powerful labels which, in 1978, are long forgotten, as are many of the men who operated them. But these were the pioneers whose names made news every week in the pages of Billboard—Leon and Otis Rene, Eli Oberstein, Herb Abramson, Art Rupe, Jack Gutshall, the Biharis, the Messners, Paul Reiner, Ralph Bass, Lew Chudd, Dootsie Williams, Sydney Nathan, the Chesses, Herman Lubinsky. And the Erteguns, Jerry Wexler, Lester Sill, Lee Magid, Don Robey, Leiber-Stoller, the two Randy Woodses, Bobby Shad, Fred Mendelsohn—the names roll on.

Few of those r&b and a&r men

are around these days. Nor are the singers and musicians they recorded. But all made substantial contributions to the record industry. Until they did their thing it was virtually a closed door, four-company monopoly, and for the black act it was difficult and frustrating to be heard. The rise of r&b and dozens of independent labels immediately after World War II changed all that.

One might criticize Shaw, mildly at least, for ignoring many good men who were employed by the four majors and who discovered and recorded hundreds of blues singers and blues bands prior to the rise of the independents. Those producers go unnamed. And there are several misspelled names, but there invariably are in every book of this type.

Generous space is devoted to the late Louis Jordan and his mentor, Berle Adams—for this reviewer one of the strongest chapters—but there are few dull paragraphs to be found in any of the seven sections.

"Honkers And Shouters" will appeal to a large segment of today's music business personnel. It is simply written, adequately illustrated and reflects an ungodly amount of research. In tackling r&b, musicologist Shaw has achieved the best of his series of books ranging from a Frank Sinatra biography to a tome based on New York's West 52nd St. in its heyday as "swing alley." As Publishers Weekly commented, it's a "stunning portrait of a unique musical scene and the people who made it what it is." DAVE DEXTER JR.

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### 4 FILMS AT \$101,903

## Audio/Visuals High Cost Disclosed

LOS ANGELES—The costliness of creating audio/visuals is borne out in a Superior Court suit filed here by Jerry Kramer & Associates.

The defendants, Jet Records USA, Jet Productions, Jet Promotions and United Artists Music and Records Group, Jan. 24, 1978 with the local plaintiff to produce individual films of four songs performed by the Electric Light Orchestra, according to the suit.

The filing alleges that overall cost of goods produced for the defendants was \$101,903, of which \$65,450 was paid. The suit seeks a Superior Court judgment for the remaining \$36,453.

Originally, the agreement called for the four songs to be produced on

35mm color negatives with mono and stereo accommodations. The cost was put at \$88,000, with \$60,000 to be paid in front, plus \$7,000 as each film was delivered, with a 1.5% service charge appended if any portion was not paid within 30 days, per the suit.

During January and February this year, the suit claims the following additional features were ordered: a two-inch master tape, \$500; 35mm printing elements; 88 35mm prints and eight 16mm prints and one videocassette, \$5,653; additional promotional expense, \$1,475 and one more videotape, \$3,975, plus \$2,500 for stock footage license fees for film footage used.

## Big Margin PRS Voters Make List Available

By PETER JONES

LONDON—After months of bitter controversy and legal wrangling, the Performing Right Society decided by a big majority, at its annual general meeting, to make its voting list available to members.

Alan Frank, retiring society chairman, said, "Our recommendation is that the articles of association be changed so as to give each member a clear right to ascertain which of the members are full members and which associate members—the two classes entitled to vote."

In a reference to Trevor Lyttelton, composer/member/lawyer, Frank said, "We regret that the member who first raised this perfectly legitimate question last year should have seen fit to go to the courts before it could even be considered by the council.

"It is a great pity if our society cannot resolve a matter of this kind among its own membership, without recourse to litigation. We didn't choose the litigation. But it was launched and, on legal advice, we opposed it—successfully."

Had it not been so, Frank said, the society would have been liable to penalties under the Companies Acts and any member of the pub-

lic would have the right to inspect and take copies of our register.

"We don't apologize for resisting. But that we did so makes it easy for certain people to misrepresent the council's position. The allegation was that, for discreditable reasons, it opposed members having access to the voting list and that now there has been an about-turn on our part.

"This is quite untrue."

The voting classes are listed according to earning power. Frank said, "Disclosure of the fact that a member is or is not a full member, for example, would not necessarily say anything about his current PRS income. But a member who has not yet qualified financially as to qualify for full membership might justifiably prefer this was not known by other members."

He said the proposal, to accept or reject, could not be just a matter for the council's discretion. "It is a simple issue. Either you continue to safeguard complete confidentiality as to the general level of your earnings through PRS, and deny yourselves the right to find out who your fellow voting members are, or you

give yourselves that right to find out who the voters are and unavoidably sacrifice full confidentiality as to the level of your earnings."

A series of votes were massively cast against Lyttelton by the meeting. The first was that the society: "deplores and dissociates itself from the destructive, unjustified and misleading criticisms of the PRS, propagated by Trevor Lyttelton and calls upon him to desist from propagating further misrepresentations; and regrets that certain members of both Houses of Parliament should have associated themselves with these criticisms without taking sufficient steps to ascertain whether these criticisms were justified."

The second was that "the meeting expresses its full confidence in the general council and management of the society."

In what he stressed was a personal speech, Alan Frank said the music business generally was a happy one and that at the center of the profession in the U.K. has been the PRS.

The PRS reported that in 1977 78% of the society's composer members received less than \$450; 11% received between \$450-\$1,800; 7% received between \$1,800-\$9,000; and 4% received more than \$9,000.



**GREASE MEET**—Planning coordination of the marketing campaign for the film "Grease" are from left to right, Charles Negus-Fancey, managing director, the Robert Stigwood Group; Eddie Kalish, U.S. publicity and promotion, Paramount Pictures; Mike Hutson, managing director, RSO Records International, who chaired the meeting; Gerry Lewis, CIC international publicity director; and Graham Hayson, Polydor International. The film's single "You're The One That I Want," by John Travolta and Olivia Newton-John, has already reached number one in Holland, Australia, New Zealand, the U.K., Ireland and Belgium.

## Japanese Retailers Deal With Logjam Of Problems

By HARUHIKO FUKUHARA

TOKYO—Breaking the logjam of problems facing the nation's disk retailers was the main topic discussed when more than 100 regional representatives of the All Japan Record Retailers League got together on June 20 at a hotel here for their annual general meeting.

About 2,500 retail stores are members of the league which is the only organization of its kind in the country.

After a report on the league's activities last year, attendees thrashed out business plans and policy for this year.

Proposed action centered on finding ways to revive consumer demand, boost the retail margins on prerecorded music tapes and estimate the effects of rising mail order sales on retailers.

Last year, the sale of disks leveled off from the year before. The league established a special committee dedicated to expanding the demand this year.

Committee chairman Shimoda noted, "We're following other industries in the use of gift coupons and we think that we'll get more people buying. Also, we're tying up with manufacturers to get more results from campaigns."

There was overwhelming approval for a resolution directed at persuading manufacturers to boost the retailers' margin on prerecorded

tapes. League director Manshiro Ueki said, "Music tapes are distributed differently from disks and this year we're going to convince manufacturers that an increase in the retail margin from 25% to 30% is a must."

Another headache for retailers is mail order sales which are promoted not by direct mail but by newspaper ads.

Although these sales account for only 15% of the total disk retail sales here, more and more newspaper ads have been appearing over the last

(Continued on page 90)

## Charisma Expands With New Acts And Executives

By NICK ROBERTSHAW

LONDON—Charisma Records has signed its first American act as part of plans for increased a&r activity and a major expansion of the company as a whole during 1978, and several new executive appointments are also being announced by Charisma chief Tony Stratton-Smith as part of the expansion plans.

The U.S. artist is Chuck Brunica. He will appear at this year's Cambridge Folk Festival and record his first material while in the U.K.

Other new signings, who will shortly have product ready for re-

## Massive Changes At King Records

TOKYO—Decisions made at a recent general stockholders' meeting are giving King Record Co., whose total net sales slipped during the last fiscal term, a massive overhaul.

The company's top executives have been reshuffled and other employees transferred to new positions. Also, the organization of the Japanese music division is being beefed up in an effort to unleash new sales momentum.

The new executive line-up includes Noboru Yamada now responsible for general affairs and personnel, Toshio Osawa for accounting and duties in the president's office, and newly appointed directors Go Makino for western music, Toru Shinomizu for marketing and Masahiro Yamato for Japanese music. Harumitsu Machijiri remains president.

The Japanese music division replaces the former production division and the marketing division takes the place of the business division. Two sales promotion departments have been newly formed in the Japanese and western music divisions, underscoring the push for new sales and markets. These departments are also designed to boost intra-divisional continuity from production through promotions. A new arm of the marketing division is the development office.

New chiefs have also been named to take charge of the company's Tokyo, Kanto, Nagoya and Hiroshima branch offices, and plans call for the opening of other regional offices in Yokohama and Sendai shortly.

lease, include singer Steve Joseph, ex-Bonzo Dog Band star Viv Stanshall, the Kit Lambert-produced band Razar, and Blue Max, managed by Steppenwolf manager Bill Uttley.

New executives include Brian Gibbon, appointed managing director, the job he previously shared with Gail Coulson, who left Charisma in June to set up her own management business. Mike Watts, formerly with Sonet and Transatlantic, joins as marketing manager,

(Continued on page 90)

## 51 EXHIBIT WARES

## Italy's First Music Exhibit Big Success

By DANIELE CAROLI

GENOA—Discoexpo, the first Italian national music software exhibition ever staged, attracted crowds of more than 14,000 each day.

Some 51 exhibitors, including record companies, music press, publishers, radio and tv stations, blank tape manufacturers and disco-equipment firms occupied an 8,000 square meter display area. Industry representatives numbering 1,500 plus 65 journalists were also present.

Five evening concerts, featuring pop, jazz and classical domestic acts, were staged.

Promoted by the Genoa Trade Fair Organization, Discoexpo was inaugurated by general secretary Giuseppino Roberto, who said one of the main aims was to establish closer relations between manufacturers, dealers and consumers. Cooperation with the Italian record industry association, AFI, was

handled by Edgardo Lisi, its secretary.

IFPI and SIAE, the composers and publishers' organization, also contributed strongly.

Record companies exhibiting at Discoexpo were Aris; Ariston; Carosello; CGD; Decca; Edi-Pan; EMI; Fonit-Cetra; Hi-Fi and Record Center; Mia; Phonogram; RCA; Ricordi; Sidet; WEA; Yep. Some majors, notably EMI, Phonogram and

(Continued on page 90)

## Austria's Imports Up; Exports Down

VIENNA—Imports greatly increased; exports were substantially down. That is the picture presented by the Austrian record industry for 1977.

In 1976, Austria exported records valued at \$2.961 million. Last year's figure slumped to \$2.654 million. This is a continuing trend, for in 1975, exports totalled \$3.593 million.

The import figures for 1977 reached a new high. In 1976, Austria imported records valued at \$13.670 million, last year's figure was up to \$14.636 million. Main exchange countries with Austria were West Germany and the U.K.

Imports from the U.S. made up only a small part of the total. The 1977 figure for U.S. import product was \$249,000; in 1976 the figure was \$281,000.

Exports to the U.S. also slowed down. The 1976 figure was \$54,467, down to \$37,400 in 1977.

## 3 New WEAs

NEW YORK — WEA International simultaneously opened three new companies, WEA Malaysia, WEA Hong Kong and WEA Singapore, during the first week of this month.

The managing director for all three is Paul Ewing, WEA International's regional director for Southeast Asia. Assisting him in the Singapore company will be Jimmy Wee, whom he appointed general manager. In Malaysia, his appointee for general manager is Frank Cheah. Ewing will headquarter in Hong Kong.



**DOUBLE PLATINUM**—Before his sold-out concert at Feyenoord football stadium in Rotterdam, with an audience of 50,000, Bob Dylan was presented with two Dutch platinum disks for sales of the albums "Desire" and "Greatest Hits, Vol. 1," both selling more than 100,000 units. From left are, Paul Tesselar, CBS Holland director of marketing and development; Dylan; Maggie Smolders, promotion head of CBS Holland. The West German leg of Dylan's tour also enjoyed huge success with 120,000 people attending four concerts in Dortmund, Berlin and Nuremberg.

## From The Music Capitals Of The World

### LONDON

New wave poet **John Cooper-Clarke**, who bears a striking physical resemblance to **Bob Dylan**, in the Advision studios here to cut his debut single "Post-War Glamor Girls" for CBS, following his "Innocents" EP of last year. ... **Tony Stoller** appointed head of radio programming here for the Independent Broadcasting Authority. ... **The Motors**, Virgin act with a top single in "Airport," added to the Reading Festival (Aug. 26) as "special guests" of **Status Quo** and will play immediately before that group. ... London Palladium boss **Louis Benjamin** lining up August-September concerts for the theater by **Roy Orbison**, **Gladys Knight** and the **Pips** and **Max Bygraves**, along with **Joey Heatherington**. ... New Ariola/Hansa marketing chief here is **Brian Yates**.

Following sales success on the **Moody Blues'** album "Octave," Decca pulling out a single, "Steppin' In A Slide Zone" from it. ... Appointment of **Ron Smith** as manager of Redifusion International Music Ltd., means that the two divisions, records and music, now have one management figure.

Magnet Records' chief **Michael Levy** signed **Braun**, four-piece band, to a five-year worldwide recording pact, the group writing all its own material. ... **Derek Green**, A&M U.K. managing director, named **Glenn Simmons** as deputy managing director, a newly created position, following Simmons' spell as financial director and business affairs manager. ... Barn Group of Companies moved to 35 Portland Place, London, W.1., having purchased the old IBC Studio complex, now to be known as Portland Recording.

**Wayne Bickerton**, State Records managing director, in the U.S. until July 29, reviewing publishing projects with **Billy Meshe**, Arista Music vice president, and checking out possible U.S. representation for State on the recording front. ... BBC Radio 1 roadshow touring again this summer, disk jockeys involved being **Tony Blackburn**, **Ed Stewart**, **Peter Powell**, **Kid Jensen**, **Paul Burnett** and **Dave Lee Travis**.

Ember group chief **Jeffrey Kruger** back from the U.S. after New York and Los Angeles talks re: concert appearances here for **Isley Brothers**, **Earth, Wind And Fire**, **Marvin Gaye** and **Glen Campbell**. ... And **Ray Stevens** and the **Tempations** were previously fixed to tour here for Kruger. ... **Alan Freeman**, BBC radio disk jockey, for 11 years host of top-rated "Pick Of The Pops" and presenter of the much-exported "Story Of Pop" series, quitting after 20 years with the corporation.

Phonogram here using its hot-air balloon to advertise concerts by the group **Lindisfarne**. ... Group **Magazine** had to call off its set-up Theatre Royal, Drury Lane, concert because "the band verges on punk and we couldn't risk the reputation of the theater." ... Former chart team **Dave Dee**, **Dozy**, **Beaky**, **Mick** and **Tich** re-formed as quartet, though without singer Dee, now WEA record executive.

Ninety-minute movie, directed by actor **David Hemmings**, being made of **David Bowie's** three-concert season at the Earl's Court Stadium here. ... And "The London Weekend Show," ITV weekly program, devoting a whole show to Bowie and his career. ... Back from successes in Japan, **Kate Bush** now off to the south of France to record her second album, saying: "The sun-rays seem to assist my vocal cords." **PETER JONES**

### STOCKHOLM

**Country Road**, one of Sweden's most popular country groups, now has an album "Somebody's Gonna Do It" out on their new label Scranta, the title track specially written for the group by **(Continued on page 90)**

## U.K. Boom Sales Period For Soundtrack Disks

LONDON—More and more of the U.K. younger record-buying public goes to the cinema these days, leading to a boom sales period in the field of soundtrack albums and associated singles.

The bonanza has been spearheaded by the "Saturday Night Fever" soundtrack album with sales in excess of one million units here. It is the biggest-selling double album ever released in the U.K.: the largest-grossing album ever in Britain; the U.K.'s fastest-selling album, with 937,000 units in three months; and the longest consecutive run as number one in the charts, reached here after 11 weeks.

In addition, singles from the album by the Bee Gees, Yvonne Elliman, Tavares and K.C. and the Sunshine Band, by hitting a total 2.5 million unit sale, add up to the greatest-ever sale of singles taken from an album.

Then there is "Grease," with the album just out and the single "You're The One That I Want," by John Travolta and Olivia Newton-John, topping the chart—even though no definite date for the film release here has been set.

"Thank God It's Friday" was released via Pye earlier this year and should build further sales

strength now that the movie has been released in 65 cinemas around the country. This is backed by the rush-release of a single from it, Paul Jabara's "Trapped In A Stairway." Jabara is visiting for promotional campaigns.

For A&M, sales are peaking on the "Hot Wax" album now that the movie is showing here. From the same company there is "The Flight Of The Wild Geese," theme of a new movie, just opened in London, featuring Richard Burton, Roger Moore and Richard Harris. An album of "The Wild Geese" music includes the single.

Soundtrack of "Sergeant Pepper's Lonely Hearts Club Band," another Robert Stigwood production, was released here though the movie is not scheduled until Christmas.

Opening here this month is the film of The Band's final concert. The triple album "The Last Waltz," featuring Eric Clapton, Neil Diamond, Joni Mitchell and Bob Dylan, looks set for huge sales, despite retailing at a high \$12.50.

Coming is "The Wiz," with Diana Ross; the movie version of "Hair;" "The Buddy Holly Story;" and Bette Midler starring in "Rose."

### PIRACY MAIN PROBLEM

# Phonogram Italy Meetings Marked With Optimism

By GERMANO RUSCITTO

CAPO RIZZUTO, Italy—During the Phonogram Italy convention staged in this picturesque holiday resort, managing director Alain Trossat spelled out some harsh facts of life concerning the effect of pirates.

Citing the Antonello Venditti album "Sotto Il Segno Dei Pesci" which had sold 250,000 units and topped the LP chart, he said, "We have figured out that pirated product of the LP has reached a sales fig-

ure of at least 100,000 in cassettes and 20,000-30,000 in albums."

Generally the convention was marked by a feeling of buoyancy and optimism for the future of the Italian industry. Some 160 people attended, from Phonogram staff to visitors from the Baarn central office, representatives of the distributed domestic labels and productions and the full management team. Evening shows by roster artists, including Roberto Vecchioni and Umberto Balsamo, were given in the stone amphitheatre.

In his opening speech, Trossat emphasized that the Italian record business had not been affected as yet by the general sales recession. Reasons given were that prices had not increased so much as in other consumer areas and the fact that Italy, still under-developed in terms of per-capita statistics in recorded music, had considerable room for expansion. "Italy is a \$160 million annual market for records, while France is \$588 million and the U.K. \$500 million.

"In Italy last year, registered music sales show 24 million singles, 16 million albums and 14 million cassettes, of which seven million cassettes were pirated product. In 1967, ten years earlier, Italian sales were close to those of France and the

U.K., but then Italy started losing ground," Trossat explained.

"In round figures, we expect a turnover of at least \$23.5 million this year, some 50% more than 1977," he added.

This would suggest Phonogram tying with RCA-Italiana at the top of the market-share table, RCA having been market leader for more than a decade. Close behind could be CGD-Messaggerie Musicali if it maintains first-half 1978 figures despite losing WEA distribution effective July 1 (Billboard, June 10).

Trossat told delegates that company growth was coming through expansion of national repertoire, the hit-makers including Umberto Balsamo, Antonello Venditti, Roberto Vecchioni, Angelo Branduardi, Leano Morelli, Eugenio Bennato, Charisma and Le Orme. Some were getting 250,000 sales on each album, with corresponding sales of singles from the LPs, but the company still had to face the pirates.

He said, "Our sales are 35% from Italian repertoire, 35% from international product and 30% from classical material. The company dominates the classical market, making Phonogram Italy the fifth biggest classical seller among all Polygram international companies, following West Germany, France, Holland and the U.S.

## MEXICANS AGREE ON RECORDINGS

By MARV FISHER

MEXICO CITY—The biggest and most powerful musicians union in the country, SUTM, and the association of the major record companies, AMPROFON, have reached new agreements for recording sessions.

Effectively immediately, hours for regular base pay have been extended by three hours. The labels now have the option to start sessions in the afternoon and instead of going into double time at 7 p.m. can now go until 10 p.m.

Another move allows going beyond the roster of SUTM to seek out string players, horns, reed musicians and percussionists from the symphony syndicate.

All this now means that over the summer months recordings should increase by at least 20%.

Notes Venus Rey, musicians union chief:

(Continued on page 92)

## At last. The only truly international electrical adaptor.



At last, at last, you can actually go out and buy it: the only truly international electrical adaptor in the world.

Shave, dry your hair, play your cassettes without a moment's trouble anywhere from Benidorm to Leningrad, Dusseldorf to Abu Dhabi.

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rotating plate, drawing them free and locking them.

Available right now from Selfridges, Fenwicks, stores in the Debenham Group or other leading London houses. Or direct from the makers by sending a cheque or postal order for £3.95 to Fittall Products Ltd., Coastguard Road, Larne, Co. Antrim, Northern Ireland, telephone Larne 3015/7.

**The Traveller International Adaptor.**

*Only your passport is more useful.*

# German Tax Authorities In Hot Pursuit Of Music World Evaders

By WOLFGANG SPAHR

HAMBURG—The German tax authorities are currently in hot pursuit of certain highly-paid music industry personalities. Working hand-in-hand with the police, the officials go about their duties in "spectacular" style.

The latest case concerns U.K. choir leader/composer/arranger Les Humphries, alleged to owe some \$2.4 million in taxes. He has now moved away from Germany.

Teldec, in the past month or so, has sold no more Les Humphries' Singers albums or tapes, despite past annual turnover of around 10 million units. It is believed that Teldec is probably expecting its highly-priced exclusive deal with Humphries to be ended with the arrest warrant out for him, and the anticipated seizure of his future royalties.

For many months top executives from record companies and music publishers have studied how tax officials check out artists' accounts and

fees paid to freelance operators in the industry. They find the orders for a massive check on this money come from the highest tax authorities.

The tactics are simple enough. Investigators receive all expenditures made by the large record companies and pass the information on to the local finance office. The tax inspector in each town checks the files to see if taxes have been paid. Failure on the part of an artist or freelance operator to provide all receipts leads to a massive investigation.

Speculation about the exposure of the Humphries' situation created industry anxiety. Some say he was exposed by "friends" and others that he spoke too freely about alleged properties in Spain and the U.K.

Financial experts have another explanation. As long as one is successful with increasing income, duly declared, then everything runs

smoothly, then the taxmen become suspicious.

However, there have been raids on industry people other than Humphries. Some 30 members of the police confronted several industry leaders, including Guenther Gayer, producer and employe of Sikorski Musikverlage in Hamburg. He was arrested and taken in custody. At the same time, Humphries' tax adviser Gerd Schmidt was told to pack a bag and was taken to the detention center near Dammtor railway station.

Both were detained for several days.

There is a growing backlash of opinion against the "dramatic" arrests. One lawyer says, "One must ask if the end justifies the means. It is a problem that judges now accept, almost automatically and with a kind of chummy response, applications for arrest warrants—maybe 999 out of 1,000."

He adds the public prosecutor was helped in gaining warrants by claims that the offenses could result in long imprisonment. "Yet these sentences are usually 12 months or less."

A music industry lawyer says, "In cases where the public need protection, matters can take ages, and often a rapist or similar is given bail if he can simply prove having a permanent address. But when there is suspicious about taxes, money belonging to the authorities, then the approach is similar to that used in tracking down killers."

Music business people tried to bail Guenther Gayer out to the sum of \$500,000, but he was released because of "exonerating facts."

## Charisma Expands

• Continued from page 89

while Bob Barnes becomes head of promotion.

Commenting on these changes, Stratton-Smith says, "Charisma's new look means a total rethink in all areas, which may even lead to our launching another label.

"Because of our recent successes with Genesis, Peter Gabriel and Monty Python, I consider this an ideal time to expand. We are currently 40% over our sales target for the year, and we expect to release around 10 albums in the autumn.

"As a preliminary to a substantial a&r expansion we are fattening out our marketing and promotion activities, and I myself shall be taking a much more active part in a&r. All product releases will be accompanied by national promotion, and we expect to renew our distribution deal with Phonogram in September."

## Midem Booking Big

CANNES—By the end of June, nearly half the Palais des Festivals exhibition area has been booked for the 1978 MIDEM, with U.K. companies heading the list of participating countries.

At the same time last year only a third of the exhibition area had been booked.

## Japanese Retailers

• Continued from page 89

few years and retailers are worried about future increases. The league decided to approach manufacturers and ask them to tone down their advertising campaigns and move away from mail order sales to ordinary retailing.



PLATINUM STUD—Bob Egerton, head of the record-buying division of Woolworths in the U.K., receives a platinum disk from Ronco in London for placing the millionth order for the soundtrack of the record-breaking movie "The Stud." From left, Barry Collier, managing director, Ronco, U.K.; Joan Collins, star of the film; Egerton; and Jackie Collins, who wrote the original book and film script.

## From The Music Capitals Of The World

• Continued from page 89

Nashville-based composer Ben Peters... CBS releasing "Killing Time" by Danish group Gasolin, produced by Felix Papalardi.

Demis Roussos in for tv and promotion work on his new album, produced by Freddie Perren, which includes his new European single "Life In The City" and he said he hoped his next album, also to be produced in the U.S., would have guest backup vocals by some of the Eagles and by Linda Ronstadt.

Sound Of Scandinavia now presenting B&C Records here, with affiliated labels Mooncrest and Trojan and SOS also represents the German Ariola classical labels Melodia-Eurodisc and Martim... Amigo now represents Danish labels Exlibris and Abra Cadabra, previously distributed here by Sonet... Runaways just ended two-week tour here, start of the group's European schedule which ends in the U.K. late July.

Manann Records producing its own television show with roster artist Paul Pallette, featuring songs from his new album "At Your Service"... Six teams from the Scandinavian Polydor group played out a football tournament here, with Polydor Denmark winning and Polydor Sweden finishing last... Note Swedish jazz names Arne Domnerus and Bengt Hallberg invited to play at the Monterey Jazz Festival in September.

Electra releasing six more EPs in the ABC series "+ Fours"... And EMI releasing 20 albums in the Barclay series of folk music, "Decourez"... Sonet releasing the first six albums on the Virgin reggae label Front Line... Swedish jazz distributor Ad Lib now moved to new premises with new address: P.O. Box 52, S-162 II Vallingby.

Polar has released an album with Birgitta Wollgard featuring the first Swedish version of "Please Change Your Mind," the theme featured in "Abba—The Movie"... Many soundtracks released from current U.S. movies, most of which won't be shown until the fall. Among them: "Grease" (RSO), "Skateboard" (RCA), "FM" (MCA), "Thank God It's Friday" (Casablanca) and "Almost Summer" (MCA single).

Among acts currently touring Sweden are Darts, Bob Marley and the Wailers, and Elvis Costello... Sour press reactions for Danish agency ICD after two poorly arranged concerts in one week, one with Iggy Pop and the other with David Bowie, with last-minute changes of venue and other hang-ups. LEIF SCHULMAN

## HAMBURG

The Queen single "We Are The Champions" has been in the German chart for 33 weeks and, in the album section, the two Beatles' packages "1962-66" and "1967-70" for five years... The International Radio and Television Fair in Berlin next year is set for Aug. 24-Sept. 2.

Tremendous success for James Last and his "Live In London" album, built round a Royal Albert Hall concert last year... Alan Parsons presented his new album "Pyramid" here, his second for Arista, distributed by EMI Electrola. He was accompanied by Winfried Ebert, Arista

label manager, and Alan Watson, director international operations, Arista U.K.

Crystal launched a dealer campaign for the new Darts' album "Everyone Plays Darts"... Rosa Pape, former WEA promotion executive, now working freelance for the WEA artist Juergen Drew... \$500 prize to a girl working in a record store after winning a contest about Kris Kristofferson and Rita Coolidge.

EMI artist Heino released a song protesting the hunting and killing of seals... Metronome signed recording deals with the Beatles' Revival Band, Scorpions, Rupi and Milva, says managing director Rudolf Gassner... Ralph Siegel produced "Hey Mama Ho," a single by entertainer Roberto Blanco.

Jupiter released an album "The Best Of Penny McLean"... Bellaphon in Frankfurt has the rights for the soundtrack of "Thank God It's Friday" for Germany, Austria and Switzerland... Bellaphon has also launched a sampler, "Gold Soul," of the Stax repertoire... DGG out with "The Best Of Crazy Otto," tribute to the artist, real name Fritz Schulz-Reichel, on his 25th anniversary as performer.

DGG boosting its cassette catalog with a four-cassette push masterminded by marketing chief Werner Klose, under the slogan: "With Musicassettes On A Summer Course"... Johnny Rivers' first album on Polydor is "Outside Help."

Dave Holland, Chick Corea, Egberto Gismonti and Carla Bley have new product on the ECM label.

EMI Electrola released an album, "Sweet Lucy," with George Duke, trombonist Raul de Souza... Phonogram presented in Munich the new Demis Roussos album, produced by Freddie Perren... Hans-Georg Blum, RCA managing director here, reports big sales success over recent months for David Bowie, Baccara, Timothy Touchton and newcomer Lesley Hamilton, who is produced by Rolf Soja, and there are very big sales here for U.K. singer Bonnie Tyler.

Teldec duo Gitti and Erice to receive a gold disk for 500,000 singles sold of "Heidi," soundtrack of highly successful German children's tv series... Michael Rick, producer from Sikorski Musikverlage in Hamburg produced Dutch artist Peter Savary, who will tour Israel in August.

WOLFGANG SPAHR

## Exhibit a Success

• Continued from page 89

RCA, featured live-action movies of major acts. CGD's stand highlighted disco dancing performed by a group of girls.

For younger visitors, a small disco featuring psychedelic lighting and high-volume programming of new international hits was an attraction.

Next year's Discoexpo is expected to be covered by RAI-TV and the main pop concerts are to be staged in the adjoining 14,000-seat Sports Palace.

## AN OPEN LETTER

To:

Ralph Siegel  
Meridian Music

Please don't forget about us.  
Arista loves you too!

Sincerely,  
*Billy Meshel*  
Billy Meshel

and all of Arista Music's appreciative  
writers, partners and staff.

(Better late than never.)

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Artist	Title
1	1	John Travolta/Olivia Newton-John	YOU'RE THE ONE THAT I WANT—
2	2	Decca F 13759	SMURF SONG—Father Abraham
3	3	Red Seal RB 5085	ANNIE'S SONG—James Galway
4	5	Virgin VS 219	AIRPORT—Motors
5	8	Harvest HAR 5157	DANCING IN THE CITY—Hain
6	7	EMI 2806	THE MAN WITH THE CHILD IN HIS EYES—Kate Bush
7	4	EMI 2802	MISS YOU—Rolling Stones
8	13	Ensign ENY 14	LIKE CLOCKWORK—Boomtown Rats
9	10	Bronze BRO 50	MAKING UP AGAIN—Goldie
10	6	Atlantic/Hansa 11120	RIVERS OF BABYLON—Boney M
11	25	Arista 191	A LITTLE BIT OF SOAP—Showaddywaddy
12	9	Bronze BRO 52	DAVY'S ON THE ROAD AGAIN—Manfred Mann Earth Band
13	12	GTO GT 226	MIND BLOWING DECISIONS—Heatwave
14	26	MCA 369	ARGENTINE MELODY—San Jose
15	22	Philadelphia PIR 6332	USE TA BE MY GIRL—O'Jays
16	11	RAK 276	OH CAROL—Smokie
17	16	Brotherhood Of Man (Pye 7N 46071)	BEAUTIFUL LOVER—Brotherhood Of Man
18	New	Virgin VS 220	NO-ONE IS INNOCENT/MY WAY—Sex Pistols
19	18	Blue Oyster Cult (CBS 6333)	(Don't Fear) THE REAPER—Blue Oyster Cult
20	14	Plastic Bertrand (Sire 6078 161)	CA PLANE POUR MOI—Plastic Bertrand
21	19	Private Stock PVT 137	IT SURE BRINGS OUT THE LOVE IN YOUR EYES—David Soul
22	24	Capitol CL 15988	BOOGIE OOGIE OOGIE—A Taste Of Honey
23	29	Mercury 6007 177	RUN FOR HOME—Lindisfarne
24	36	Jet JET 109	WILD WEST HERO—Electric Light Orchestra
25	34	Carrere 2788	SUBSTITUTE—Clout
26	21	Vertigo SAB 001	NEVER SAY DIE—Black Sabbath
27	15	RSO 002	NIGHT FEVER—Bee Gees
28	17	Magnet MAG 116	BOY FROM NEW YORK CITY—Darts
29	30	Island WIP 6440	SATISFY MY SOUL—Bob Marley & The Wailers
30	28	Atlantic K 11142	ROCK & ROLL DAMNATION—AC/DC
31	23	John Paul Young (Ariola ARO 117)	LOVE IS IN THE AIR—John Paul Young
32	52	Saturday Night CBS 6367	COME ON DANCE DANCE—Saturday Night Band
33	31	Vertigo LIZZY 2	ROSALIE—Thin Lizzy
34	38	Motown TMG 1111	FROM EAST TO WEST/SCOTS MACHINE—Voyage
35	42	CBS 6412	MOVIN' OUT (Anthony's Song)—Billy Joel
36	33	Sine (CBS 6351)	JUST LET ME DO MY THING—Sine
37	44	Motown TMG 1111	FLYING HIGH—Commodores
38	32	CBS 6383	(White Man) IN HANNSMITH PALAIS—Clash
39	20	RSO 2090 266	IF I CAN'T HAVE YOU—Yvonne Elliman
40	48	RCA PB 9265	DON'T BE CRUEL—Elvis Presley
41	47	Gladys Knight & The Pips (Buddah BDS 473)	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips
42	50	King (RCA PC 1122)	SHAME—Evelyn "Champagne" King
43	New	Warner Bros. K 17196	BOOTZILLA—Bootsy's Rubber Band
44	58	Asylum K 13128	STAY—Jackson Browne
45	New	Charisma CB 315	MANY TOO MANY—Genesis
46	53	Asylum K 12126	HOW CAN THIS BE LOVE—Andrew Gold
47	37	Tavarez (Capitol CL 15977)	MORE THAN A WOMAN—Tavarez
48	27	Stiff BUY 27	WHAT A WASTE—Ian Dury
49	35	Manhattan Transfer (Atlantic K 11136)	ON A LITTLE STREET IN SINGAPORE—Manhattan Transfer
50	39	Island WIP 6422	HI TENSION—Hi Tension
51	74	Kansas (Kirschner KIR 4932)	CARRY ON WAYWARD SON—Kansas
52	40	Radar ADA 10	PUMP IT UP—Elvis Costello
53	67	Atlantic K 11135	DISCO INFERNO—Trammps
54	45	Pye 7N 46078	LET'S GO DISCO—Real Thing
55	65	Parlophone R6020	I'VE HAD ENOUGH—Wings
56	60	Csublanca TGIF 2	LAST DANCE—Donna Summer
57	61	Magnet MAG 118	GET UP—J.A.L.N. Band
58	49	State STAT 80	FUNK THEORY—Rokotto

59	New	Vertigo 6059207	5-7-0-5-City Boy
60	41	Epic EPC 5980	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf
61	43	Sham 69 (Polydor 2059 023)	ANGELS WITH DIRTY FACES—Sham
62	46	Arista 181	BECAUSE THE NIGHT—Patti Smith Group
63	New	Arista 193	IS THIS A LOVE THING—Raydio
64	New	Island WIP 6449	PRODIGAL SON—Steel Pulse
65	63	EMI Electrola	SNAKE BIT EP—David Coverdale's White Snake
66	51	Curton K 17163	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford
67	57	TKR 6027	DANCE WITH ME—Peter Brown
68	New	CBS 6368	FOREVER AUTUMN—Justin Hayward
69	73	Satril SAT 132	DRAGON POWER—J.K.D. Band
70	New	Asylum K 13129	LIFE'S BEEN GOOD—Joe Walsh
71	72	Warner Bros. K 17148	IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce
72	54	Creole CR 153	COME TO ME—Ruby Winters
73	New	MCA MCEP1	THE CLAPPING SONG—Shirley Ellis
74	New	TMG 1110	YOU AND I—Rick James
75	69	A&M AMS 7360	BANG BAND—Squeeze

This Week	Last Week	Artist	Title
1	1	Various	SATURDAY NIGHT FEVER—Various
2	22	Don DeBito	STREET LEGAL—Bob Dylan
3	3	Thin Lizzy	LIVE AND DANGEROUS—Thin Lizzy
4	2	Glimmer Twins	SOME GIRLS—Rolling Stones
5	4	Johnny Mathis	YOU LIGHT UP MY LIFE—Johnny Mathis
6	6	Tony Clarke	OCTAVE—Moody Blues
7	5	B. Ulvaeus	THE ALBUM—Abba
8	10	Kate Bush	THE KICK INSIDE—Kate Bush
9	9	Ian Dury	NEW BOOTS AND PANTIES—Ian Dury
10	12	Manhattan Transfer	PASTICHE—Manhattan Transfer
11	8	Max Boyce	I KNOW COS I WAS THERE—Max Boyce
12	-	Lena Martell	LENA MARTELL COLLECTION—Lena Martell
13	21	Genesis	AND THEN THERE WERE THREE—Genesis
14	15	Meat Loaf	BAT OUT OF HELL—Meat Loaf
15	24	Various	WAR OF THE WORLDS—Various
16	7	Ronco RTD 2029 (B)	THE STUD—Various
17	11	Stranglers	BLACK AND WHITE—Stranglers
18	16	Nat King Cole	20 GOLDEN GREATS—Nat King Cole
19	14	Bruce Springsteen	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen
20	17	Dartley	EVERYONE PLAYS DARTS—Dartley
21	New	Robert John Lange	TONIC FOR THE TROOPS—Robert John Lange
22	29	Rita Coolidge	ANYTIME ANYWHERE—Rita Coolidge
23	45	John Williams	TRAVELLING—John Williams
24	20	Peter Gabriel	PETER GABRIEL—Peter Gabriel
25	19	Fleetwood Mac	RUMOURS—Fleetwood Mac
26	27	David Gilmour	DAVID GILMOUR—David Gilmour
27	13	Kate Bush	DISCO DOUBLE—Various
28	56	Beach Boys	20 GOLDEN GREATS—Beach Boys
29	18	Tom Robinson Band	POWER IN THE DARKNESS—Tom Robinson Band
30	23	Lindisfarne	BACK AND FOURTH—Lindisfarne

31	38	World Records SH 276 (E)	MORE PENNIES FROM HEAVEN—Various
32	30	Magazine (John Leckie) Virgin V 2100 (C)	REAL LIFE—Magazine
33	42	Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	KAYA—Bob Marley & The Wailers
34	26	Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	OUT OF THE BLUE—Electric Light Orchestra
35	39	Billy Joel (Phil Ramone) CBS 82311 (C)	THE STRANGER—Billy Joel
36	New	Original Soundtrack, RSO RSD 2001 (F)	GREASE—Original Soundtrack
37	31	Frank Sinatra, Capitol EMIV 10 (E)	20 GOLDEN GREATS—Frank Sinatra
38	34	Ruby Winters (Stan Shulman) Creole CRLP 512 (CR/C)	RUBY WINTERS—Ruby Winters
39	28	Wings (Paul McCartney) Parlophone PAS 10012 (E)	LONDON TOWN—Wings
40	-	Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	GREATEST HITS—Abba
41	32	Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104	CITY TO CITY—Gerry Rafferty
42	36	Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	BUT SERIOUSLY FOLKS—Joe Walsh
43	35	Heatwave (Barry Blue) GTO GTLP 027 (C)	CENTRAL HEATING—Heatwave
44	48	Blondie (Richard Gottheier) Chrysalis CHR 1166 (F)	PLASTIC LETTERS—Blondie
45	40	Commodores (James Carmichael/Commodores) Motown CML 12087 (E)	NATURAL HIGH—Commodores
46	55	Buddy Holly & The Crickets, MCA EMTV 8 (E)	20 GOLDEN GREATS—Buddy Holly & The Crickets
47	New	K-Tel NE 1023 (K)	THE WORLDS WORST RECORD—Various
48	54	Van Halen (Ted Templeman) Warner Brothers K 56470 (W)	VAN HALEN—Van Halen
49	25	World Records SH 266 (E)	PENNIES FROM HEAVEN—Various
50	33	Manfred Mann's Earth Band (Manfred Mann's Earth Band) Bronze BRON 507 (E)	WATCH—Manfred Mann's Earth Band
51	New	Rita Coolidge (David Anderle/Brooker T. Jones) A&M AMLX 64699 (C)	LOVE ME AGAIN—Rita Coolidge
52	New	Various, K-Tel RL 001 (K)	ROCK RULES—Various
53	New	London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	CLASSIC ROCK—London Symphony Orchestra
54	-	Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)	ARRIVAL—Abba
55	47	Patti Smith Group (Jimmy Lovine) Arista SOART 1043 (F)	EASTER—Patti Smith Group
56	-	Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	A NEW WORLD RECORD—Electric Light Orchestra
57	-	Various, A&M AMLX 64691 (C)	WHITE MANSIONS—Various
58	37	Bread (David Gates) Elektra K 52062 (W)	THE SOUND OF BREAD—Bread
59	41	Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark) Island ISA 5017 (E)	YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers
60	-	Mike Harding, Philips 6651 798 (F)	CAPTAIN PARALYTIC & THE BROWN ALE COWBOYS—Mike Harding

## WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt Charts evaluated by media Control)

This Week	Last Week	Artist	Title
1	1	Hansa Int)	RIVERS OF BABYLON—Boney M
2	2	Bee Gees (RSO/DGG)—Chappell	NIGHT FEVER—Bee Gees
3	3	Rak/EMI Electrola—Melodie der Welt	OH CAROL—Smokie
4	4	Philips/Phonogram)—Siegel	DAS LIED DER SCHLUMPF—Vader Abraham
5	5	RSO/DGG)—Chappell	STAYIN' ALIVE—Bee Gees
6	6	Gerry Rafferty (UA/Ariola)—Melodie der Welt	BAKER STREET—Gerry Rafferty
7	7	Melodie der Welt (Rak/EMI Electrola)—Melodie der Welt	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro
8	8	John Travolta & Olivia Newton-John (RSO/DGG)—Melodie der Welt	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John
9	9	Union/Schacht	EAGLE—Abba
10	10	Ariola)—Arabella	FOLLOW ME—Amanda Lear
11	11	La Bionda (Ariola)—La Bionda	ONE FOR ME ONE FOR YOU—La Bionda
12	12	Plastic Bertrand (Hans/Ariola)—Alfie/Tabaris	CA PLANE POUR MOI—Plastic Bertrand
13	13	Genesis (Charisma/Phonogram)—Intersong	FOLLOW ME FOLLOW YOU—Genesis
14	14	Lesley Hamilton (RCA)—Magazine	NO HOLLYWOOD MOVIE—Lesley Hamilton
15	15	Luisa Fernandez (WEA)—Tanja/Peer LPs	LAY LOVE ON YOU—Luisa Fernandez
1	1	Soundtrack (RSO/DGG)	SATURDAY NIGHT FEVER—Soundtrack

2	2	Genesis (Charisma/Phonogram)	THEN THERE WERE THREE—Genesis
3	3	Vader Abraham (Philips/Phonogram)	LAND DER SCHLUMPF—Vader Abraham
4	4	Udo Juergens (Ariola)	BUENOS DIAS ARGENTINA—Udo Juergens
5	5	Various Artists (Ariola)	SUPER 20 HIT PARADE—Various Artists
6	6	Abba (Polydor/DGG)	THE ALBUM—Abba
7	7	Bee Gees (RSO/DGG)	20 GREATEST HITS—Bee Gees
8	8	Ernst Mosch (Arcade)	DIE 20 GROSSTEN ERFOLGE—Ernst Mosch
9	9	Arista/EMI Electrola)	PYRAMID—Alan Parsons Project
10	10	(Russi/EMI Electrola)	OTTOCOLOR—Otto

## JAPAN

(Courtesy of Music Labo, Inc.)  
As Of 7/10/78  
\*Denotes local origin

This Week	Last Week	Artist	Title
1	1	NTVM, T&C Music	MONSTER—Pink Lady
2	2	Alfa—Alfa	MR. SUMMERTIME—Circus
3	3	Yazawa (CBS/Sony)—Sunrise	JIKAN-YO TOMARE—Eikichi Yazawa
4	4	Watanabe (CBS/Sony)—PMP	KAMOME-GO TONDA HI—Machiko Watanabe
5	5	Watanabe (Polydor)—Watanabe	DARLING—Kenji Sawada
6	6	Mayo Shomo (BLOW-UP)—Columbia	TONDE ISTANBUL—Mayo Shomo
7	7	Hiroshi Go, Kirin Kiki (CBS/Sony)—Burning	RINGO-SATSUJINJIKEN—Hiroshi Go, Kirin Kiki
8	8	Momoe Yamaguchi (CBS/Sony)—Top	PLAYBACK PART 2—Momoe Yamaguchi
9	9	Masanori Sera & The Twist (Aardvark)—Yamaha	YADONASHI—Masanori Sera & The Twist
10	10	Geiei (RCA)—Geiei	HONDO—Hideki Saijo
11	11	Rie Nakahara (CBS/Sony)—PMP, Tanabe	TOKYO LULLABY—Rie Nakahara
12	12	Sun (Victor)—Sun	LIPSTICK—Junko Sakurada
13	13	Tokiko Kato (Kitty)—Kitty, Yamaha	KONO-SORA-O TOBETARA—Tokiko Kato
14	14	Alice (Express/Toshiba EMI)—JCM	JOHNNY-NO KOMORIUTA—Alice
15	15	Mayumi Itsuwa (CBS/Sony)—People Music, PMP	SAYONARA DAKAWA IWANAHE—Mayumi Itsuwa
16	16	Intersong	NIGHT FEVER—Bee Gees
17	17	(CBS/Sony)—April	THE STRANGER—Billy Joel
18	18	Arabesque (Victor)—Shinko	HELLO MR. MONKEY—Arabesque
19	19	NTVM	SOUTHPAW—Pink Lady
20	20	Mizue Takada (Union)—Fuji, PMP	PURPLE SHADOW—Mizue Takada

## ITALY

(Courtesy of Germano Ruscolto)  
As Of 7/4/78  
LPs

This Week	Last Week	Artist	Title
1	1	Bee Gees (RSO-Phonogram)	SATURDAY NIGHT FEVER—Bee Gees
2	2	Antonello Venditti (Philips/Phonogram)	SOTTO IL SEGNO DEI PESCI—Antonello Venditti
3	3	RCA	DE GREGORI—Francesco De Gregori
4	4	CGDMM	TU—Umberto Tozzi
5	5	(Ricordi)	RIMINI—Fabrizio De André
6	6	(K-Tel—Ricordi)	DISCO ROCKET—Various Artists
7	7	(Baby Records)	LA BIONDA—F.lli La Bionda
8	8	(Polystar/Phonogram)	STAR SHOW—Various Artists
9	9	(Derby/CGDMM)	ON THE ROAD AGAIN—Rockets
10	10	(Philips/Phonogram)	MUSICA NOVA—Eugenio Bennato & Carlo D'Angio
11	11	Riccardo Cocciante (RCA)	RICCARDO COCCIANTE—Riccardo Cocciante
12	12	(EMI)	FIGLI DELLE STELLE—Alan Sorrenti
13	13	(EMI)	LONDON TOWN—Wings
14	14	(RCA)	COME E' PROFONDO IL MARE—Lucio Dalla
15	15	(EMI)	AMERIGO—Francesco Guccini

## AUSTRALIA

(Courtesy of Radio 1270 25M)  
As Of 7/6/78

This Week	Last Week	Artist	Title
1	1	Meat Loaf	BAT OUT OF HELL (LP)—Meat Loaf
2	2	Soundtrack	SATURDAY NIGHT FEVER (LP)—Soundtrack
3	3	Gerry Rafferty	CITY TO CITY (LP)—Gerry Rafferty
4	4	Bob Marley & The Wailers	KAYA (LP)—Bob Marley & The Wailers
5	5	Boney M	RIVERS OF BABYLON (Single)—Boney M
6	6	Johnny Mathis & Deniece Williams	TOO MUCH TOO LITTLE TOO LATE (Single)—Johnny Mathis & Deniece Williams
7	7	John Travolta & Olivia Newton-John	YOU'RE THE ONE THAT I WANT (Single)—John Travolta & Olivia Newton-John
8	8	Village People	SOME MAN (LP)—Village People
9	9	Rolling Stones	SOME GIRLS (LP)—Rolling Stones
10	10	Barry Manilow	EVEN NOW (LP)—Barry Manilow
11	11	Raydio	JACK & JILL (Single)—Raydio
12	12	Village People	MACHO MAN (Single)—Village People
13	13	Kate Bush	THE KICK INSIDE (LP)—Kate Bush
14	14	Gerry Rafferty	BAKER STREET (Single)—Gerry Rafferty
15	15	Sweet	LOVE IS LIKE OXYGEN (Single)—Sweet
16	16	Barry Manilow	CAN'T SMILE WITHOUT YOU (Single)—Barry Manilow
17	17	Billy Joel	THE STRANGER (LP)—Billy Joel
18	18	John Paul Young	LOVE IS IN THE AIR (Single)—John Paul Young
19	19	Earth, Wind & Fire	ALL 'N' ALL (LP)—Earth, Wind & Fire
20	20	Soundtrack	GREASE (LP)—Soundtrack

## HOLLAND

(Courtesy Stichting Nederlandse Top 40)  
SINGLES

This Week	Last Week	Artist	Title
1	1	Olivia Newton-John—John Travolta (RSO)	YOU'RE THE ONE THAT I WANT—Olivia Newton-John
2	2	Rolling Stones (Rolling Stones)	MISS YOU—Rolling Stones
3	3	Atlantic	WHOLE LOTTA ROSIE—AC/DC
4	4	Hansa	RIVERS OF BABYLON—Boney M
5	5	Jimmy Bo Horne (TK)	DANCE ACROSS THE FLOOR—Jimmy Bo Horne
6	6	CNR	WINDSURFIN'—The Surfers
7	7	Arista	COPACABANA—Barry Manilow
8	8	Vertigo	HOLD YOU BACK—Status Quo
9	9	Deniece Williams and Johnny Mathis (CBS)	TOO MUCH, TOO LITTLE, TOO LATE—Deniece Williams and Johnny Mathis
10	10	Michael Zager Band (Private Stock)	LET'S ALL CHANT—Michael Zager Band

This Week	Last Week	Artist	Title
1	1	Soundtrack (RSO)	SATURDAY NIGHT FEVER—Soundtrack
2	2	Rolling Stones (Rolling Stones)	SOME GIRLS—Rolling Stones
3	3	Mercury	YOU'RE WELCOME—BZN
4	4	Boney M (Hansa)	NIGHT FLIGHT TO VENUS—Boney M
5	5	RSO	GREASE—Soundtrack
6	6	CBS	STREET LEGAL—Bob Dylan
7	7	Wayne (CBS)	WAR OF THE WORLDS—Jeff Wayne
8	8	Various Artists (Hansa)	SUPER DISCO PARTY—Various Artists
9	9	Bee Gees (Polydor)	ALL TIME GREATEST HITS—Bee Gees
10	10	Mother's Finest (CBS)	ANOTHER MOTHER FURTHER—Mother's Finest

## SPAIN

(Courtesy of "El Gran Musical")  
\*Denotes local origin  
As Of 7/5/78  
SINGLES

This Week	Last Week	Artist	Title

# Mexican Union And Labels In Accord On Recordings

Continued from page 89

"We're not a small industry anymore and what was sufficient for a handful of companies a couple of decades ago is not so today. We've grown to a good 25 important labels."

SUTM will now act as the pool center not only for its own membership, but also for those of the symphony syndicate. Top players by name will be requested in lieu of the old concept of just sending anybody.

Although unofficially confirmed, concessions by SUTM are even more magnified by virtue of only a marginal increase in salary percentage. It had asked for a 30% hike, but raises will be established at approximately 10% to 12% in the contract to be officially drafted later this month, according to AMPROFON spokesman Juan Lareuqui.

Two factors in which Ascott foresees the changes benefiting Mexican music are: "It will provide us with far better strings, something which will establish competitiveness for Mexico in other countries, and it will give Mexican musicians considerably more incentive to improve."

In more remarks to AMPROFON members, Rey pointed out, "It should certainly help to make things easier for you in getting your recording done." His final statement is in reference to the fact that it will facilitate obtaining the services of more symphonic strings in the latter part of the afternoon, and into the night.

Armando Martinez, international director for Ariola, offers his outlook on the turnabout in attitude:

"We'll be encouraged to record more now, consequently we'll have a better shot at exporting more product from here in the near future."

"It was a surprise to me," notes Jose Martin Del Campo, recently appointed head of sales for RCA de Mexico. "There's no doubt all of this will help substantially in getting better quality in our music."

Another across-the-board feeling by AMPROFON members is to have a similar unified attitude by the Composers Society and EMMAC, the publishers association.

"We've tried to get more support on radio for our music. Now all of this might help," projects another industry executive.

# Canada Two Major Agencies Will Merge July 31

By DAVID FARRELL

TORONTO—Canada's two leading concert and club booking agencies, Music Shoppe International and The Agency, will officially merge on July 31 to become the Music Shoppe Agency.

Music Shoppe president Ron Scribner has joined forces with David Bluestein's company, The Agency, in an attempt to tackle the lucrative U.S. market. The two companies, in the past, fought bitterly over exclusive rights to book acts and clubs and the merger is seen by many in the industry as a positive step forward, although the concentration of power the new agency will have has some independent agents worried.

Scribner says of the merger "As rivals we spent twice our resources, manpower and energies to reach the same goal. Canada is only 10% of the North American market. The Music Shoppe Agency is now one of the top booking agents on the continent. In 1979 we are projecting a \$20 million year."

Bluestein and Scribner hope to establish a powerful agency that can develop acts in Canada and ensure tour bookings for these same acts in the U.S. and Europe.

Canada's two biggest concert promoters, Mike Cohl of Concert Productions International of Toronto and Donald Tarlton of Donald K. Donald in Montreal, both endorse the merger.

"There have been complaints in the past about the war between the two agencies but now the new team can put this energy into developing acts. The merger should lead to an all-star agency and it is exactly what Canada needs right now," says Cohl.

Tarlton says "It makes sense, just on an economic level it makes for a stronger team of agents."

The Agency was originally financed by a loan through Cohl. Music Shoppe International is one of Canada's oldest agencies, formed by Scribner in 1963. In 1976 the company grossed in excess of \$6 million. No figures are known for The Agency.

## Cruise To Gold

TORONTO—Blessed with a gentle south-westerly wind and clear blue skies, Pablo Cruise and manager Bob Brown found happiness on Lake Ontario, courtesy of A&M Canada, when they were presented with a gold album for their last LP, "A Place In The Sun."

The presentation took place on board the 40 foot sloop "Dreamsend," owned by local tv and radio personality Larry Soloway.

The presentation and cruise preceded Cruise's appearance before a crowd of 35,000 at the Canadian National Exhibition Grounds, on a bill with Journey, Steve Miller and the Beach Boys.

# April Wine Kicks Off 32-Date Tour

TORONTO—Canada's biggest selling rock group, April Wine, has just kicked off a 32-date concert tour to support the recent release of their ninth album, "First Glance."

With platinum and double-platinum sales on some of their releases, the Aquarius Records' act is big news for concert promoters and music directors across the country. Earning celebrity names internationally last year as opening act for the Rolling Stones at Toronto's El Mocambo nightclub, April Wine played one date outside of Canada on this current tour, to rejoin the Rolling Stones at the 80,000 seat Rich Stadium in Buffalo, July 4.

The tour carries fellow Aquarius act Teaze as opening act on most Canadian dates on the tour, with the exception of Ottawa and hometown Montreal dates when Britain's new powerhouse group, U.K., opens the billing.

The tour is being backed by a major marketing campaign, conceived by Aquarius chief Terry Flood, which includes tv, radio and print ad buys in all tour-stop markets. The tour is coordinated by Donald Tarlton of Donald K. Donald productions, a co-owner in Aquarius Records.

# Canada Turntable

Jerry Wipf, director of marketing, All Record Supplies, Toronto, has announced the appointment of Gisselle Cline to the post of national merchandising manager.

In the new position, Cline will be responsible for the planning and coordination of all national chain programs and the development of merchandising programs suitable for the department store environment. Cline joined A.R.S. in 1975 as a sales rep for the Toronto branch.

Maurice Mailhot and Rehjan Rancourt join London Records as promotional reps for the Ottawa Valley and Quebec. Mailhot is charged with promotion on English language groups; Rancourt will primarily handle French language product.

CBS Canada continues expansion and restructuring. Here is a partial list of recent changes: David Brian joins as a promotion rep for CBS and True North labels in Saskatchewan and Manitoba.

## Country & MOR Dominate CNE

TORONTO—Country and MOR music once again dominates the talent line-up at the Canadian National Exhibition Grandstand, Aug. 17-Sept. 3. Here is a partial list of performers scheduled to play the exhibition shows:

The Scottish World Festival Tattoo with special guest Catherine McKinnon-Aug. 17-20; the Bob Hope Show with special guest Pearl Bailey-Aug. 21; Charley Pride Show-Aug. 22; Heart-Aug. 23; Dolly Parton with Eddie Rabbit-Aug. 25; Burton Cummings-Aug. 27; The Osmonds (with Donny and Marie)-Aug. 28-29; Bill Cosby-Aug. 30; Styx-Sept. 1; Engelbert Humperdinck-Sept. 3.

Four more acts will be added before the talent line-up is fully completed, and it is expected that at least two will be major rock acts.

Billboard SPECIAL SURVEY For Week Ending 7/22/78

### Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS CADETES DE LINARES Hijo del Palenque, Ramex 1020	1	GEORGE MAYSONET AND THE CHARANGA AMERICA El Sonido 2079
2	LOS TICRES DEL NORTE No. 8, Fama 564	2	LA SONORA PONCENA Explorando, Inca 1054
3	RAMON AYALA Musica Brava, Fredy 1086	3	ORQUESTA NOVEL Salud Dinero Y Amor, Fania 520
4	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031	4	FANIA ALL STARS Spanish Fever
5	JOE BRAVO It's Back, Fredy 1085	5	JOHNNY PACHECO/MELON Llego Melon, Vaya 70
6	YOLANDA DEL RIO Tradicionales Al Estilo de Yolanda del Rio, Arcano 3405	6	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72
7	RUBEN NARANJO Felicidades, Zarape 1126	7	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
8	IRENE RIVAS Vida Mia, Cara 004	8	OSCAR D' LEON El Oscar De La Salsa, Top Hits 2026
9	AGUSTIN RAMIREZ El Parrandero, Fredy 1095	9	ANGEL CANALES Live At Roseland TR
10	RIGO TOVAR Dos Tardes de Mi Vida, Mericana Melody 5610	10	WILFRIDO VARGAS Y SUS BEDUINOS Punto Y Aparte, Karen 37
11	NELSON NED Voz Y Corazon, West Side Latino 4114	11	ADALBERTO SANTIAGO Adalberto, Fania 512
12	JUAN GABRIEL Denme Un Ride, Arcano 3412	12	VARIOUS ARTISTS Salsa Disco Party, TR 130
13	VICENTE FERNANDEZ La Muerte de un Gallero, Caytronics 1492	13	ORCHESTRA HARLOW La Raza Latina, Fania 516
14	RENACIMIENTO 74 Frescas Rosas, Ramex 1019	14	LIBRE Tiene Calidad, Salsoul/Salsa 4114
15	LUCHA VILLA Interprets A Juan Gabriel, Muzart 1731	15	LOS KIMBOS Hoy Y Manana, Cotique 1095
16	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	16	ROBERTO ROENA No. 9, International 924
17	CHELO La Voz Ranchera, Muzart 10638	17	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
18	SUNNY AND THE SUNLINERS Andale Mi Amor, Keylock 3026	18	LATIN FEVER Larry Harlow Presents Latin Fever, Fania 527
19	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	19	JOHNNY PACHECO The Artist, Fania 503
20	ORIGINAL CAST ALBUM Corazon Salvaje, America 1002	20	CHARANGA 76 Live at Roseland, TR 136
21	JUAN GABRIEL Espectacular, Pronto 1036	21	SAOCO Macho Mumba, Salsoul/Salsa 4117
22	COSTA CHICA Lucerito, Joey 2027	22	MONG RIVERA Vaya 75
23	CAMILO SESTO Entre Amigos, Pronto 1034	23	EL GRAN COMBO 15 o Aniversario, EGC 014
24	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	24	CHARLIE PALMIERI The Heavyweight, Alegre 6009
25	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	25	JOSE MANGUAL Tribute To Chano Pozo, Ventures 1001

# From The Music Capitals Of The World

## TORONTO

Guitarist Randy Bachman is negotiating a split from Polydor Records U.S., manager Graham Waymark reports from Vancouver. Describing the split as "amicable," Waymark says that he is attempting to buy back the "Survivor" solo album from the label, is negotiating to remain with Polydor in Canada, and that Bachman is touring Australia and New Zealand this fall with Little River Band.

Polydor Canada is staying mum on the Bachman discussions until a joint release is issued by the U.S. label and Waymark, but reports "guaranteed" sales of one million units on the "Saturday Night Fever" RSO package and 250,000 sales on the more recent "Grease" soundtrack.

Bruce Cockburn's tour itinerary has been released, simultaneous to the release of the "Further Adventures Of..." album on True North, and realizes 29 concerts nationally.

"Six String, Nine Lives" is the title of Walter Rossi's second Aquarius album, due Aug. 1. The guitarist is currently off the road and working as a studio hand in Montreal.

The stalwarts of oldtime radio's Happy Gang will be touring through Toronto, Saskatoon, Regina and Lethbridge later this month. All in their 60s, the Happy Gangsters are Billy O'Connor, Bert Pearl, Cliff McKay, Bobby Gimby, Bert Niosi, Norma Locke and Mart Kenny with his 17-piece Western Gentlemen.

British outfit U.K. drew strong response in Toronto, Ottawa and Montreal, the first three dates of their current North American tour.

Genesis rolled into Toronto July 10 to play the CNE grounds, then flew to Montreal for two shows at the Forum. The Montreal concerts were highlighted by gold and platinum presentations from Atlantic's Kim Cooke and artist relations director Roger Desjardins. Platinum awards were for "Selling England By The Pound" and "Trick Of The Tail," and gold for "Lamb Lies Down On Broadway" and "And Then There Were Three."

Drummer Bill Wade and guitarist John Shand from muscle-rocker Thor's band were recently spotted playing the Horseshoe Tavern in Toronto, under the banner of the Shambles, to an appreciative new-wave audience. Later that same night at the Holiday Tavern, a sleepy

trucker's beer parlor, who should be decked out as country gentlemen and playing Freddy Fender's "Before the Last Teardrop Falls?" this time as the Peter Star band. You guessed right! Wade says he needs the money to keep an even keel until the Thor project kicks off. Currently the twosome are out west with Moxie on tour with Trio Triumph.

"Deux Cent Nuit A L'heure" becomes the first French album of Quebec origin to hit the Canada national album charts, debuting at 43. The album features Serge Fiori and Richard Seguin.

Eddie Money is now gold in Canada with his debut LP. ... Classical pianist Anton Kuerti kicks out the jams on his first major European tour: 19 dates all told. ... Billy Cobham is recording a new album at Manta Sound in the city with producer Jay Chattaway; parts of the new work include live in Cuba tracks.

Mais Oui Publicity and Promotion formed by Joanne Smale and Stewart Raven-Hill. Address: 75 Walker Ave., Toronto, Ont. M4V 1G3, (416) 967-0300.

Jazz keyboard composer Dale Jacobs to CBS Records. The Vancouver player's first LP under the deal is titled "The Cobra" and is to be released on Epic. Another signing for CBS in Canada is guitar virtuoso Liona Boyd. The deal calls for world-wide distribution.

Stephen Vaughan has inked a deal with GRT Canada. The first record under the deal is a remake of the Tremeloe's hit "Call Me Number One." Vaughan previously engineered in Britain with Cal Stevens, Rolling Stones and the Jesus Christ Superstar album.

Maritime country singer Bob Murphy and band, Big Buffalo, have signed to RCA Canada. Single "Homefolks" now on release and first album under new deal to be released in near future.

April Wine and reformed Guess Who, both on Aquarius Records exclusively in Canada, expected to sign to Capitol Records for other territories shortly. DAVID FARRELL

## BILLBOARD IS BIG INTERNATIONALLY

# Chi 1-Stop Offers Full-Line Store

• Continued from page 1

gram created originally around 1970 by Cleve Howard, who got into financial difficulty five years later. Phil Lasky, a Denver franchisee, picked up the pieces of the Howard-inspired idea and now has approximately 90 franchisees from the Midwest to Washington and Oregon.

But the Howard and Lasky-affiliated stores are run primarily by newcomers to the industry, whereas Gimbel stresses he favors opening franchised stores with Sound Unlimited customers.

A typical case is Russ Stanzalone and Ray Scovile, who jointly operate Third Ring, Joliet, Ill. Stanzalone has franchised a 2,000 square foot Aurora, Ill., location from Gimbel's Sound Warehouse while Scovile has the largest store yet—an 8,000 square-footer in Matteson, a south Chicago suburb. Other Sound Warehouses presently open include: Peoria, 5,000 square feet, and Grand Rapids, Mich., 3,500 square feet.

On the blueprint board for the greater Chicago area are three more stores opening by 1979, all of which will top 4,000 square feet. Five Sound Warehouse openings are slated for Detroit: two in August, one in September and two in October.

Gimbel is active from a primary step like selecting a proper location through supplying a complete opening inventory and replenishment program. He won't divulge the full deal in a franchise, but admits he's satisfied with building the volume with a tested retail customer.

To maintain a strong identity, the franchisee is able to select from either a cedar or pine decor. From the stores already in operation, Gimbel is able to show slides of a complete selection of customized fixtures including display cases, browser boxes, bins, stepups and either open or closed tape display units.

Gimbel works with the franchisee on everything from selecting the entire opening inventory, which he estimates varies from \$150,000 to \$200,000, to using a special NCR electronic cash register. He wants uniformity in the stores with registers because when bar coding becomes a reality, he would like to link the stores on line with his Skokie computer so he can provide quicker and more accurate replenishment and movement and turnover statistics.

With the telephone hookup, Gimbel visualizes a time when Sound Unlimited will provide its Sound Warehouse franchises with complete accounting assistance from Skokie.

The computerized operation

could help take inventories, do the stores' books and even produce a monthly statement.

Gimbel offers the franchisee the option of a VTR theatre, a head supply department and a car stereo speaker installation wing. Thus far, three of the four present stores have taken all three options, while the fourth store, the smallest yet, 2,000 square feet in Aurora, has only the head shop.

From his 33,000 square foot Skokie warehouse, Gimbel can serv-

ice a complete line of record and tape accessories, blank tape, prerecorded videocassettes in addition to a complete catalog of singles, LPs tapes and car stereo equipment.

Prior to his opening Sound Unlimited in 1972, Gimbel built an eight-store Chicago retail record/tape network called One Octave Higher, which he sold. He bought out Mile Hi One-Stop, Denver last year from the Oxman Brothers. He estimates he serves 350 accounts from Colorado and 550 from Skokie.

## New Companies

**Sound Patrol Ltd.** formed by music editor/sound engineer Richard Wach as an independent production firm. Its facilities include a recording studio, editing rooms and a music and sound effects library. Address: 342 Madison Ave., New York, (212) 697-5057.

**Music By Mail** launched by Hugo Roundtree as a mail order company dealing in soul, rock, jazz, comedy and classics LPs and tapes. Address: P.O. Box 5514, Oakland, Calif. 94605.

**Frick Creative Management** formed by Rick Scott and Frank Cook to manage and promote small record labels, including Nervie, Joel, Mogul, Sunshine, Cindy, Misty, Uranus and Green Tree. Address: 9454 Wilshire Blvd., Beverly Hills, Calif. 90212, (213) 275-4378.

**Wilder & Ruff Artists Management** started by record producer Shane Wilder, president, and songwriter Barry Ruff, vice president. Firm may be reached at P.O. Box 3503, Los Angeles 90028, and P.O. Box MM, Palm Springs, Calif. 92263.

**Galaxy of Stars** established by Andrew Johnson Jr. and Arlene A.B. Armstead for the development and booking of entertainment groups. Address: 1718 Lombard St., Philadelphia 19146.

**Pirouette Productions**, a production company specializing in direct-to-disk and digital recordings, launched by Jeff Weber. Address: 1900 Avenue of the Stars, Los Angeles 90067, (213) 277-8181.

**Diamond Rock Productions** formed by John J. Collins and Tom A. Wright as talent and concert promotion firm. The firm is designing a

15,000 capacity indoor facility and a 25,000 capacity outdoor facility near Scranton, Pa. Address: 262 Iron St., Bloomsburg, Pa., 17805, (717) 759-8471.

**Baker St. Ltd.** formed by Don Score, Jim Patterson and Quinn O'Connell for management and radio production. Company manages the North Star Band. Address: 2113 Huidekoper Place, Washington D.C., 20007, (202) 333-0073.

**Crystal Artists Inc.** established by James Willcox, president, and E. Allen Koch, general manager and booking agent. Company is engaged in talent management, promotion, booking, publishing, and sound/lighting production. Address: 210 West Front St., Suite 3, Media, Pa., 19063, (215) 566-8010.

**Rapp Metz Management** formed by Joseph Rapp and Steven Metz as management company, with plans to expand into television and motion pictures. Address: 1650 Broadway, Suite 1007, New York, 10036, (212) 581-6162.

**P.T. Discos** formed by Phil Theriot as disco consulting firm as well as promotions and productions. Address: P.O. Box 7682, San Francisco 94120, (415) 332-9100.

**Connie De Nave Management Inc.** launched by the former publicist, representing rock groups The Dots and Silver & Gold, and actress Rhettia Hughes. De Nave plans to offer publicity, licensing and merchandising services as well. Address: 418 E. 75 St., New York 10021, (212) 861-0600.

**Super Bad Records** formed by Roger Hatcher, president, and Janice Hatcher, vice president. Address: 14001 Mont Ave., Cleveland 44112, (216) 371-3965.

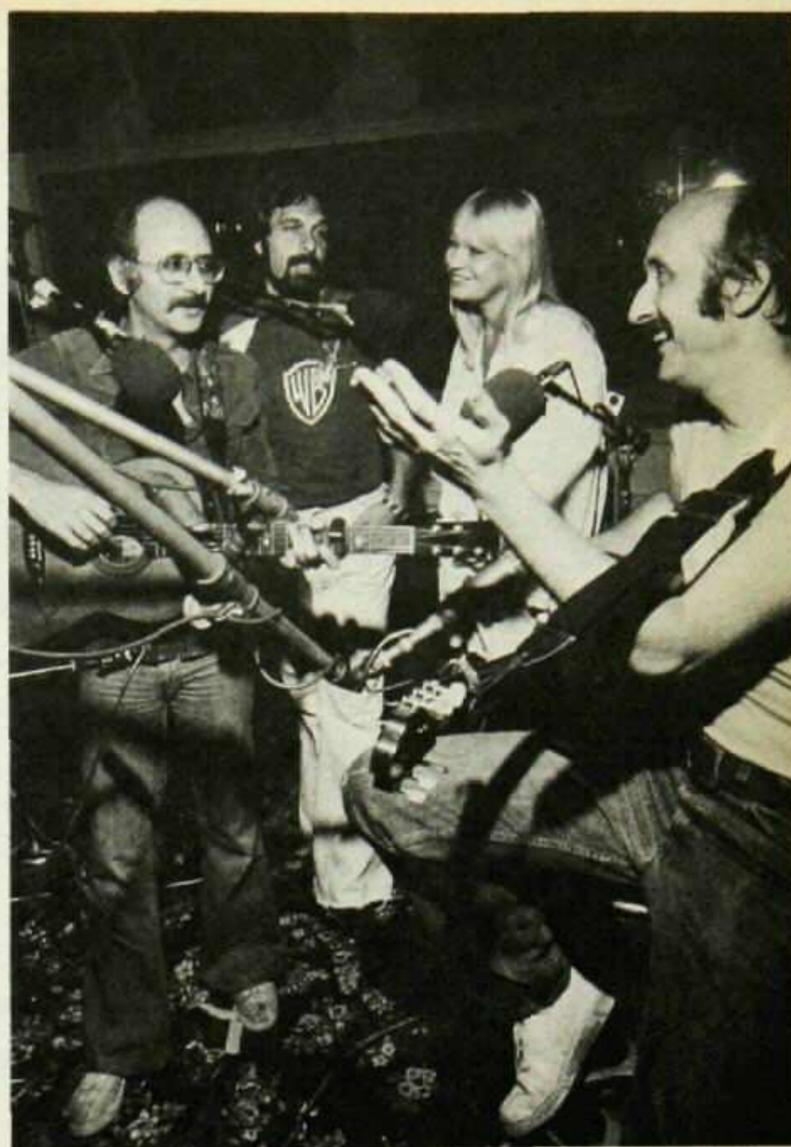
## Wide New World

• Continued from page 4

mation of a separate company by New World's director of production and distribution Allen Sherman to undertake marketing and licensing to other distributing agents. Royalties accruing from this venture will go to New World to aid its recording program.

Of the 100 records produced by New World since its activation in August 1975, 53 are original recordings which may be sold without restriction. The remaining 47 contain archive material acquired for non-commercial distribution from the archives of cooperating labels.

Eighty records have already been distributed, with 10 more due out next month and the final 10 under the original program slated for release by November.



**TOGETHER AGAIN**—Peter Yarrow, left, producer David Rubinson, Mary Travers and Paul Stookey gather at CBS Studios in New York where they are cutting their first LP together after an eight-year hiatus. Disk is due from Warner Bros. in August.

## Roller Rinks Break Hits?

• Continued from page 1

40 and disco." Swete formerly performed for RCA Records as Anthony Swete.

In aggregate, members of the rink association host as many as 7 million skaters a week in peak season, with demographics heavily weighted toward teenagers, most active consumers of singles product.

Recorded music, more recently reflecting disco influences, long ago replaced the once traditional Hammond organ in skating establishments. The disco theme is being enhanced in many cases by increasing use of deejays and elaborate lighting systems.

Under the plug program, due for a launch in September when attendance at rinks normally picks up after the summer lull, the PPX disk will be played at frequent intervals at all co-operating rinks.

The record will be distributed to member rinks by the association, says George Pickard, its executive director, along with instructions for play frequency as recommended by Chalpin. The plug period will run for "at least a month."

"The pilot program is designed to measure the influence rinks can exert on building record popularity," Pickard says, adding that results will be tracked to determine effectiveness.

If the plan pays out, the association looks ahead to a closer relationship with the record industry, with promotional product made available to members proportionate to discos and other music users who impact on record sales.

Chalpin, active as music publisher and record producer for more than 20 years, was named de facto music advisor to the organization earlier this month at an association board meeting. This followed his appearance at the association's national

convention in New Orleans in May (he attended as a long-time skater), when he first broached the disk plan at an "anything goes" session.

Pickard, whose headquarters are in Lincoln, Neb., says his association's members operate in all 50 states. During peak seasons weekend night attendance ranges from 500 to 1,200, averaging out to some 4,000 to 5,000 tickets sold weekly in each of the 1,500 plus locations. Prime months are December through March.

The association chief also makes note of the galloping trend toward disco decor and atmosphere in skating rinks, although much of the music played still favors Top 40.

At the New Orleans convention more than a dozen lighting firms exhibited their wares, with some of the more disco-oriented formats in evidence.

But, says, Pickard, "remember, skating rinks always stressed lighting, even though years ago it was just the rotating chandelier."

## 2 New Songbooks

NEW YORK—Two new personality songbooks, "The Songs Of Jimmy Buffett" and Journey's "Infinity" have been released by Columbia Pictures Publications, with four mixed folios "50 Golden Al Gallico Songs," "The Rock Superstar Songbook, Series 2," "You Light Up My Life Book Of Popular Motion Picture Themes" and "New 100 Super Gold For Flute" set for July release.

## Big Sound Switches

NEW YORK—Big Sound Records has changed distributors in the New York area. The label will be distributed in the future by Sunshine Record Distributors at 710 12th Ave. here.

## CBS In L.A. Convention

• Continued from page 6

shows which will feature 20 artists on the various labels encompassing all forms of music. Jock McClean, Columbia's director of artist development, will be responsible for the staging and lighting, working with Showco of Dallas.

Delegates can look forward to a progress report on CBS' efforts to achieve \$1 billion in worldwide sales by 1980, and news of new signings including the beefing up of the black music roster with the recent pacting of Barry White, Gladys Knight and Marilyn McCoo & Billy Davis Jr. The convention will also be the first opportunity for the staff of the newly signed Jet Records to participate in a major CBS function.

Coordinating the activities of the convention will be Roslind Blanch, director, marketing administration, CBS Records. Other principals in the convention planning team include Joe Mansfield, vice president, marketing, Columbia Records; Jim Tyrrell, vice president, marketing, Epic, Portrait, Associated Labels; Mike Martinovich, vice president, merchandising, CBS Records; Frank Mooney, vice president, marketing branch distribution, CBS Records; and Arnold Levine, vice president, advertising creative services, CBS Records.

Bunny Friedus, vice president, marketing services, CBS Records International, is coordinating International's involvement in the convention.

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/22/78

Number of LPs reviewed this week **27** Last week **21**

## Spotlight

### Pop

**JOHNNY MATHIS & DENIECE WILLIAMS—That's What Friends Are For, Columbia JC35435. Produced by Jack Gold.** These two artists scored the surprise hit of the year with the soul and pop No. 1 "Too Much, Too Little, Too Late," and now offer their first joint LP. (The smash single is not included here, being available only on Mathis' top 10 LP "You Light Up My Life.") For the most part this is a set of slick, pretty r&b-pop duets, marked by Mathis' best, most uninhibited singing to date, and the equally important participation of Williams. Stevie Wonder does a lovely sax solo on "Just The Way You Are," one of several classic oldies on the album. Excellent orchestrations featuring Gene Page and Glen Spreen arrangements.

**Best cuts:** "You're All I Need To Get By," "Ready Or Not," "Until You Come Back To Me," "Just The Way You Are," "Heaven Must Have Sent You."

**Dealers:** Mathis' last album made number nine.

**BURTON CUMMINGS—Dream Of A Child, Portrait JR35481 (CBS). Produced by Burton Cummings.** Cummings mixes oldies like Sam & Dave's "Hold On I'm Comin'" and Percy Sledge's "When A Man Loves A Woman" with a half dozen originals on his third LP for Portrait. Randy Bachman, who teamed with Cummings in the Guess Who before leaving to form BTO, guests on several numbers, as does Jeff "Skunk" Baxter of WB's Doobie Bros. There is more of a rocking, energetic drive to this album than Cummings' previous two LPs. This is nowhere better reflected than on a gospelish reading of Bobby Darin's 1964 copyright "Wait By The Water." But then he turns around and offers a glossy, jazzy version of Jon Hendricks' "Shiny Stockings."

**Best cuts:** "Break It To Them Gently," "Wait By The Water," "Shiny Stockings," "Dream Of A Child," "Guns, Guns, Guns."

**Dealers:** This is Cummings' first self-produced album, picking up from Richard Perry, who helmed his first two CBS packages.

**JOHNNY WINTER—White, Hot & Blue, CBS J235475. Produced by Johnny Winter.** The title describes the overall effect of these nine cuts served by blues singer/composer/guitarist Winter (with help from brother Edgar on piano and a nimble rock quartet). Among them are tunes by Taj Mahal and Jimmy Reed, as well as several new Winter versions of the Delta blues, Chicago blues and a bit of boogie woogie, in a variety of tempos. It all works, but Winter's mostly at home in the Delta idiom.

**Best cuts:** "Walking By Myself," "Last Night," "Nickel Blues," "Honest I Do."

**Dealers:** Winter has a following. Play in-store.

**ELVIS PRESLEY—Elvis Sings For Children And Grownups Too, RCA CPL12901. Reissue produced by Joan Deary.** RCA reaches into the vault for a set of previously released material which is simple enough in lyric and melody that it should appeal to kids as well as the mass adult audiences that normally gulps up Presley product. The backup vocals on the cuts are by the Jordanaires and the Mello Men. Lyrics are on the inside of the double-pocket jacket along with the advice, "sing along with Elvis." All but two of the songs are from Elvis' movies. This concept is certainly one of the most unique post-humous retrospectives on a superstar artist, and it should extend Presley's demographic appeal into younger age groups.

**Best cuts:** "Teddy Bear," "Wooden Heart," "Old MacDonald," "Have A Happy"

**Dealers:** Coloring book nature of the album art explains theme.

**ORIGINAL MOTION PICTURE SOUNDTRACK—Eyes Of Laura Mars, Columbia JS35487. Produced by Artie Kane.** The chief selling point on this soundtrack of the new Faye Dunaway thriller is the title track, sung by Barbra Streisand and not available on her latest LP. The dynamic, rock-oriented track was produced by Gary Klein and is being released as a single this week. The film is produced by Jon Peters, his second credit after "A Star Is Born," which led to a No. 1 LP and single. Michalski & Oosterveen, one of the first acts signed to Peters' new production deal with Columbia, is represented with a hard-driving rock cut. Rounding out the LP are disco cuts by Odyssey, KC & the Sunshine Band and the Michael Zager Band, plus dramatic underscoring composed and conducted by Artie Kane.

**Best cuts:** "Native New Yorker," "Shake Your Booty," "Prisoner," "Burn"

**Dealers:** Emphasize that this is the only LP inclusion of what could be a giant Streisand single.

### Soul

**SYLVERS—Forever Yours, Casablanca NBLP7103. Produced by Leon F. Sylvers III, James Sylvers, Al Ross, Bob Culen.** The family group's first LP for Casablanca after a string of successful albums and singles on Capitol is a well balanced set which was recorded and mastered, as it happens, at Capitol's studios. The LP mixes discotized r&b funk with glossy pop soul ballads. The label switch should more completely break the Sylvers in the discos where they have always been viewed as a radio entity, while the group should also retain the singles luster it developed at Capitol with gold hits like "Boogie Fever" and "Hotline." The instrumental backing al-



**ORIGINAL MOTION PICTURE SOUNDTRACK—Sgt. Pepper's Lonely Hearts Club Band, RSO RS24100. Produced by George Martin.** Few albums have ever had this much going for them in front. The LP includes 29 songs by the most popular group of all time, performed by such red-hot superstars as Peter Frampton and the Bee Gees and released on a label enjoying one of the most dramatic success streaks in recording history. Aerosmith, Alice Cooper, Earth, Wind & Fire, Steve Martin, Paul Nicholas and Billy Preston also receive front jacket billing; while Stargard, George Burns and Frankie Howard are among the other artists handling at least one cut. The Tower of Power horn section gives the tracks more brassiness than the original versions, while Jeff Beck and Frampton excel on guitar. Martin arranged all the cuts and produced all but two. EWF's "Got To Get You Into My Life" (which hits the Hot 100 this week) was produced by Maurice White; Aerosmith's "Come Together" was coproduced by Jack Douglas and Martin. All of the songs are Lennon-McCartney copyrights with the exception of George Harrison's "Here Comes The Sun." With a \$15.98 list and advance sales reported at a history making three million units, this could easily be one of the most lucrative albums of all time, provided, of course, the public decides the whole is as strong as the individual parts.

**Best cuts:** Pick and choose.

**Dealers:** The album ships Monday (17); the film has its world premier Tuesday (18) and its general opening Friday (21).

ternates between styles, featuring trumpet, trombone, reeds and woodwinds in addition to more standard pop instrumentation.

**Best cuts:** "Don't Stop, Get Off," "Play This One Last Record," "Just A Little Bit Longer," "Come Dance With Me."

**Dealers:** In-store play will help sell this pop-soul-disco crossover set.



### Disco

**GRACE JONES—Fame, Island, ILPS9525. Produced by Tom Moulton.** This is another winner for the dance floor with Jones' rather limited but breathy and brazen vocals ably bolstered by a top notch disco mix. The bass drum does its endless four on the beat while violins and choruses swirl around the lead vocals. It is formula music raised to an art form, done better by Moulton than anyone in the business. The first side forms a medley of three related songs, while the compositions on the second side can stand better on their own. As befitting her cosmopolitan image, Jones occasionally sings in French. Effective here are Larry Washington and Jimmy Walker whose percussion is a welcome counterpoint to the too mechanical drums.

**Best cuts:** Pick your choice.

**Dealers:** With Island's new pact with Warners, this should strengthen the latter's disco penetration.



### Jazz

**GATO BARBIERI—Tropico, A&M SP4710. Produced by David Rubinson and Friends, Inc.** The Argentine tenor saxist evokes a potpourri of moods on these seven tracks, taped in San Francisco only two months ago. Latin percussion is heavy, and background voices add little to the music's quality. But Barbieri is moving up swiftly in popularity and "Tropico" is destined to become his biggest album to date.

**Best cuts:** "Poinciana," "Latin Lady," "Evil Eyes"

**Dealers:** Here's a sure bet for plus sales. Gato has the electric sound and the promotion momentum to rival Chuck Mangione. A heavy winner at the cash register.



### Country

**GEORGE JONES—Bartender's Blues, Epic KE35414. Produced by Billy Sherrill.** Jones' expressively keen delivery of this 10 song collection is artfully surrounded by a basic production concept focusing on piano, steel, guitars and fiddles. Sherrill's use of the simplistic fiddle arrangements on this LP is much more suited to Jones' style than the previous use of large string sections and adds a tasteful touch. James Taylor provides vocal accompaniment on "Bartender's Blues," which he wrote.

**Best cuts:** "Bartender's Blues," "I'll Just Take It Out In Love," "Ain't Your Memory Got No Pride At All," "I Don't Want No Stranger Sleepin' In My Bed," "Julianne"

**Dealers:** Contains a currently rising single and has the backup support of Jones' track record.

## First Time Around

**CHRIS REA—Whatever Happened To Benny Santini?, Magnet (UA) UAL879H. Produced by Gus Dudgeon.** Rea proves himself an outstanding writer/musician on this debut effort. With compelling, incisive material sung in a distinctive raspy voice over strong melodies, the entire package is pleasing one. There's a mix of uptempo rock and a few slower-paced numbers but Rea handles both in top fashion. Gus Dudgeon, Elton John's former studio producer, adds powerful production touches and it's difficult finding a tune that doesn't have a strong vocal or music hook.

**Best cuts:** "Whatever Happened To Benny Santini?" "Bows And Bangles," "Fool (If You Think It's Over)," "Standing In Your Doorway."

**Dealers:** Single is already climbing the charts and expect a major Magnet and UA push.

**COCKRELL & SANTOS—New Beginnings, A&M SP4712. Produced by Bob Monaco.** Bud Cockrell is the former bassist for Pablo Cruise, his wife, Pattie Santos, the female vocalist of It's A Beautiful Day, and together they make music that is pop in texture, upbeat and happy. Both Cockrell and Santos have rich vocals, which are highlighted in solos and harmonies. Instrumentalists guesting include Airto, Flora Punim, Jaco Pastorius and horn men Steve Madaio and Ollie Mitchell in addition to the Cockrell & Santos Band.

**Best cuts:** "I Wanna Stay With You," "New Beginnings," "Run Coyote Run," "I Tried It All," "Need A Little Help."

**Dealers:** Play in-store.

**CHERYL LADD, Capitol SW11808. Produced by Gary Klein.** The pretty Ladd, of "Charlie's Angels" fame, proves she can sing up a storm on this Capitol debut. Handling a variety of material, two written by Brian and Brenda Russell, three by Barry Mann and Cynthia Weil, Ladd weaves in and out of spry uptempo tunes and ballads, handling each with charming finesse. There are two other variables that make this album work. Firstly, there is the exceptional play of the musicians, which includes the likes of Jeff Baxter on guitar, Michael Omartian and a host of stellar session players. Secondly, there is the crafty production of Klein, whose biggest successes have been directing female vocalists like Barbra Streisand and Dolly Parton.

**Best cuts:** "Think It Over," "Skinnydippin'," "Good Good Lovin'," "Lady Gray."

**Dealers:** The striking cover photo of Ladd will catch the attention of anyone with eyes.

## Billboard's Recommended LPs

### pop

**VARIOUS ARTISTS—Hotel, Motels and Road Shows, Capricorn CPN20208. Multiple producers.** Capricorn has assembled a high energy double package of Southern rock at its best, performed by label artists, past and present. Material included is by the Allman Brothers Band, Marshall Tucker Band, Sea Level, Wet Willie, Richard Betts, Dixie Dregs, Stillwater, Bonnie Bramlett, Elvin Bishop, Greg Alliman and Grinderswitch. **Best cuts:** Pick your favorites.

**ELKIE BROOKS—Shooting Star, A&M SP4695. Produced by David Kershenbaum.** Brooks, an exceptional vocalist, has

achieved success in England but has yet to catch on here. Working within a jazz/rock framework, Brooks gives a personalized stamp on such contemporary titles as "Only Love Can Break A Heart," "Putting My Heart On The Line," "Stay With Me," and "As." Backed by a band of first rate English musicians, and Kershenbaum's tasty production, it's time for Brooks' arrival. **Best cuts:** "Since You Went Away," "Only Love Can Break Your Heart," "Stay With Me," "Shooting Star."

**GERRY RAFFERTY AND JOE EGAN—Stuck In The Middle With You, The Best Of Stealer's Wheel, A&M AP4708. Produced by Lieber-Stoller, Mentor Williams.** This is a collage of material from three previously released LPs including "Stealer's Wheel," "Ferguslie Park," and "Right Or Wrong." All cuts highlight Rafferty's distinctive Dylan/McCartney vocal style, now recognizable, as well as extremely bright pop rock structures. **Best cuts:** "Stuck In The Middle With You," "Late Again," "Everything Will Turn Out Fine," "Blind Faith," "You Put Something Better Inside Of Me."

**THE BEST OF STRAWBS, A&M SP6005. Multiple producers.** This two-record package highlights this progressive English band's early years on the label. The material represents the various artistic developments of the band and changes in sound due to the comings and goings of members which have included Rick Wakeman, Sandy Denny and the group's guiding light Dave Cousins. Rich in progressive folk and rock, this is a welcome addition to Strawbs fans. **Best cuts:** Pick you own.

**MEL TORME, Glendale GL6007. Produced by John Knies.** These are historic radio transcription cuts from the C.P. MacGregor collection, compiled by this Glendale, Calif., label which showcases Torme's very smooth, gliding vocal style during the 1940s. No credit for the trio in the background. Torme's steady breathe control is outstanding; he eschews any flagwaving jazzy devices. **Best cuts:** "I Can't Get Started," "April In Paris," "I Cover The Waterfront," "How Long Has This Been Going On."

### jazz

**KEITH JARRETT—My Song, ECM1115 (Warner Bros.). Produced by Manfred Eicher.** Jarrett doubles on percussion here, teaming with Jan Garbarek's saxophones, Palle Danielsson's bass and Jon Christensen's drums for a six-song LP recorded last November in Oslo. It is the leader's pianistic, however, which attract attention—and commendation. **Best cuts:** "My Song," "Mandala." **Dealers:** Jarrett's rise in popularity the last two years is remarkable. All his albums are selling profitably. This will, as well.

**PAT MATHENY GROUP—ECM 11114 (Warner Bros.). Produced by Manfred Eicher.** Missouri guitarist, scintillating on both six-string and 12-string instruments, serves up a laudable LP here with Lyle Mays, Mark Egan and Dan Gottlieb as effective backup. Six tracks were cut in Oslo last January and range in mood from bright and perky to slow and reflective; Matheny ranks with the best these days and will attain even more prominence in time. **Best cuts:** "Lone Jack," "April Wind," "Phase Dance."

**NEW BRUBECK QUARTET—Live At Montreux, Tomato TOM7018. Produced by Chris and Darius Brubeck.** Taped in Switzerland exactly a year ago, the three Brubeck sons of pianist Dave play a variety of instruments on this six-tune LP. Dan on percussion, Chris doubling electric bass and "bone" and Darius at the synthesizer and keyboards form an admirable foursome, but it lacks the distinctiveness of the old combo in which Paul Desmond's alto was so excitingly prominent. **Best cuts:** "Raggy Waltz," "It Could Happen To You," "In Your Own Sweet Way."

**EGBERTO GISMONTI—Soldo Do Meio Dia, ECM11116 (Warner Bros.). Produced by Manfred Eicher.** Guitars dominate the '78 summer LP jazz releases and the Brazilian Gismonti's entry rates high among them all. He offers eight tunes, all Brazilian in origin and dedicated to the Xingu Indians. Gismonti also sings, plays piano, flute and bottle with harmonious accompaniment by Nana Vasconcellos, Ralph Towner, Collin Walcott and Jan Garbarek. **Best cuts:** "Ka Limba," "Cafe," "Coracao."

**DOLO COKER—California Hard, Xanadu 142. Produced by Don Schlitten.** Foxy quartet of Art Pepper, Leroy Vinnegar, Blue Mitchell and Frank Butler provides just the right backup for Coker's versatile efforts at the 88. Album comprises six enervating, entertaining cuts marred only by an eight-minute Butler drum solo. **Best cuts:** "Tale Of Two Cities," "Gone With The Wind."

### country

**TOMMY OVERSTREET—Better Me, ABC AY1066. Produced by Ron Chancey.** A commemorative LP in celebration of Overstreet's 10 year association with ABC finds the vocalist singing new songs with a quality that's a little richer for this special collection. Love and ladies are Overstreet's mainline and the material reflects hopeful love, love lost or cheated on while production enhances Overstreet's vocal style with

(Continued on page 98)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Alan Penchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein and Adam White.

WHEN YOU MAKE MUSIC LIKE CHRIS REA,  
YOU DON'T HAVE TO CHANGE YOUR NAME.

*Chris Rea*  
WHATEVER HAPPENED  
TO BENNY SANTINI?

"FOOL (IF YOU THINK IT'S OVER)"  
R & R's MOST ADDED.  
GAVIN'S TOP PROSPECT.  
BILLBOARD'S # 49

In the not too distant past, there were people who thought Chris Rea ought to have a more magical name. Then they heard his music. Benny Santini and other marquee names went back into the drawer. And Chris Rea came into his own.

"WHATEVER HAPPENED TO BENNY SANTINI?" JUST LISTEN TO THE FIRST CHRIS REA ALBUM FEATURING THE HIT, "FOOL (IF YOU THINK IT'S OVER)"

MAGNET

UA

A MAGNET RECORDS RELEASE ON UNITED ARTISTS RECORDS AND TAPES.

# Closeup

**WHITE MANSIONS—A&M, SP6004. Produced by Glyn Johns.**  
Time heals only because it buries the emotion of human upheaval beneath history books. But music can magically inject pulsating feelings into that dry analysis. Consequently, it can more accurately convey why a tragedy, such as our Civil War, was allowed to happen—deeply felt passions unleashed.



Matthew J. Fuller and Polly Ann Stafford: The Southern viewpoint of Civil War as perceived through the eyes of "White Mansions" fictitious leading characters.

And such is the wonder of "White Mansions." It combines amazingly accurate history, passionate yet sensitive lyrics and brilliant, contemporary arrangements in a highly commercial package.

While preceding Civil War LPs have concentrated on "sounds of the times" concepts (most notably, Columbia's "Union" and "Confederacy" classics and Mercury's "The Civil War: Its Music & Its Sounds"), A&M's approach touches the heart.

Four mythical characters are created musically and emerge like haunting faces from period Brady and Gardner photographs come-to-life, telling in purely human, gut-level and appropriately biased terms the South's tragedy—and, indirectly, that of the nation.

Portraying respectively a Southern belle, her aristocrat boyfriend, a "white trash" redneck and a drifter are Jessi Colter, John Dillon, Steve Cash and Waylon Jennings. Dillon and Cash are "Ozark Mountain Daredevils," while backup musicians include Eric Clapton and Bernie Leadon.

The single disk is comprised of 15 cuts, predominantly arranged in up-tempo, progressive country style relying on guitar, slide guitar, dobro, piano, mandolin, harmonica and drums, with occasional string flourishes.

A 28-page booklet contains lyrics and a narrative, written by album composer Paul Kennerley, which places the characters' stories in a more objective, overall context. Photography by Ethan Russell of authentically-costumed models, representing the musical characters, has been aged to match accompanying classic Civil War photographs.

Side one captures the South's high spirit and optimism which lead to war and prevail through its initial two years of battlefield victories. But the opening cut, Colter's plaintive "Story To Tell," holds forth an omen of disaster as she describes a dream in which an old man—allegorically, the South—clings to a dying, misdirected way of life in the face of a changing world.

"Dixie, Hold On" (by Jennings), "Join Around The Flag" (by Dillon), "The Last Dance & Kentucky Racehorse" (by Dillon and Colter) and the poetic "Union Mare And Confederate Grey" (by Jennings and Colter) are superbly produced. But the outstanding cut on side one is "White Trash," the musical statement of the South's man-in-the-ranks co-written with Kennerley by Bernie Leadon.

A snarling, menacing vocal by Steve Cash lends convincing credence to the character's reason for enlisting—as "white trash," he loves a good brawl and there is really nothing better to do: "When you're fightin' Yankees, a redneck's a man's best friend."

Side two places in deeply personal terms the anguish felt as Northern might eventually crushes side one's confidence: "No One Would Believe A Summer Could Be So Cold" (by Dillon) is a letter home, written in the summer rain which accompanied Lee's retreat from Gettysburg.

"The Southland's Bleeding" provides Jennings his most evocative vocal, reminiscent in spirit of The Band's classic "The Night They Drove Old Dixie Down." Other cuts resolve each character's plight, with Jennings closing on the dirgelike notes of "Dixie, Now You're Done."

RAY HERBECK JR.



**HAPPY ANNIVERSARY**—Al Jarreau, second from right, is congratulated with an anniversary cake by, from left Susan Jarreau, manager Pat Rains, Warner Bros. board chairman and president Mo Ostin, and Ron Goldstein, head of the jazz and progressive music division. Jarreau's "Look To The Rainbow" album has been on Billboard's jazz chart for over a year now.

# TV, Radio Hit Usage

• Continued from page 3

rector of radio and television operations for the Harry Fox Agency, which represents 3,500 different publishers in negotiating commercial deals with ad agencies.

"It's an all-time high. There was a slight surge at the end of the '60s, but it's nothing like what it's been in the last three or four years."

The Beach Boys lead the way in the oldies parade, with three of Brian Wilson's classic songs being used in recent spots: "Fun, Fun, Fun" for Kodak's new Handle camera, "Good Vibrations" for Sunkist and "California Girls" for Clairol's Herbal Essence shampoo.

The 1967 Carole King-Gerry Goffin-Jerry Wexler copyright "A Natural Woman" is the spot or Revlon's new Natural Woman cosmetic line; Bill Conti's No. 1, Oscar-nominated "Gonna Fly Now" from "Rocky" is being used by Diet Pepsi; and K.C. & the Sunshine Band's No. 1 "Shake Your Booty" is now plugging Purina Meow Mix cat chow.

The Bell System is trying to encourage the telephone habit with Morris Albert's "Feelings," M&M's are being pushed by Leslie Bricusse & Anthony Newley's "Candy Man," a No. 1 for Sammy Davis Jr.; and Heinz catsup is still being poured to the tune of Carly Simon's "Anticipation," perhaps the longest running and most successful of all of these spots.

And Jim Webb's "Up, Up And Away," which provided a memorable campaign for TWA in the late '60s and early '70s, is being revived, according to Finell, for in excess of \$100,000 a year. (\$100,000 is generally acknowledged as the industry's standard top fee for one year's use of a song on tv and radio with fairly extensive exclusivity.)

Along with this development is the rise of the disco-oriented commercial, spots which reproduce the sound and images of "Saturday Night Fever." These include Travoltaesque spots for Maybelline's Kissing Stick and Schlitz beer ("Now that's the Gusto hustle").

Finell elaborates on the advantages of an established copyright to the user of the music—the ad agency or the client. "It has a built-in safety factor. The song doesn't need testing; you need only test the campaign and the identification of the song with the product. There's no guesswork that you would have with a new tune. Will the public catch on to something it's never heard before? Who knows?"

And Mike Love of the Beach Boys

explains the writer's main reason for allowing his song to be used in a commercial: exposure. "It increases the audience's general awareness of you," he says. "It keeps your sound on the air whether you have a hit record or not. They know you're out there if the radio plays your spot 100 times a month."

Love adds that there's no reason for the rock establishment not to let its songs be used in commercials, since establishment entertainers like Bob Hope have been involved in commercials for years. Furthermore, he predicts this will continue.

"The anti-establishment climate in rock no longer prevails. We used to make hit records," he enthuses, "now we'll make hit commercials. I don't mind as long as the product isn't harmful to life."

While the presence in spots of songs by such respected writers as the Beach Boys, Carole King and Carly Simon has done a lot to eliminate the suggestion that it is somehow "selling out" to do a commercial, there are still those who feel that way.

Explains Finell: "Some feel it's aesthetically degrading no matter what the product or service is; even if it's a high-grade, super-tasteful ad like Kodak or IBM."

Leading Finell's list of "virgins," as they are called in the industry, is Irving Berlin, whose catalog he calls "absolutely untouchable." But he adds, "Richard Rodgers was always thought to be totally out, and now he may say yes. And it was once thought that Lerner & Loewe would never do it."

Among contemporary writers, Finell says the prime untouchables are the Beatles. "They'll never do it as long as they're alive, nor will McCartney with his solo material. And John Denver won't let a song be used in a commercial. He did eight years ago when 'Leavin' On A Jet Plane' was used by United, but then is then and now is now."

The Harry Fox Agency also represents Joe Brooks' "You Light Up My Life," one of the top MOR standards in years. But Finell reports the answer there also is no. "We've had many requests for commercialization, but Brooks feels at this time it is not to be used."

Bill Lane, senior vice president and creative supervisor for J. Walter Thompson, agrees there is "a certain group that wouldn't be caught dead with a song in a commercial." In this group he places McCartney, Den-

(Continued on page 110)

# Lifelines

## Marriages

Barney Liddell, for many years a trombonist with Lawrence Welk's orchestra, to Mary Ann McCann, June 14 in Northridge, Calif.

Ken St. Jean, manager of Chicago's Hegewisch Records chain, to Cathy Avery, June 24 in Las Vegas.

## Births

Son, Benjamin Martin, to Bob and Judy Merlis, June 9 in Los Angeles. Father is publicity director for Warner Bros. Records.

A daughter, Julie Ann, to Dave and Mariann Roger, June 4 in Peoria, Ill. Father is general manager of Sound Investment, Inc., parent company of the Co-op Tapes and Records chain.

## Deaths

Cal Clifford, 74, trumpeter with numerous big bands of the 1920s and 1930s and later a studio musician, of a heart attack July 10 in Los Angeles. Clifford was a lifetime member of the AFM and is survived by his widow, Gerry, and son Mike Clifford, singer and actor.

Paul Reif, 68, July 7 in New York. Born in Prague, Reif was a noted composer of operettas and music for motion pictures. He is survived by his widow, two sons, a sister and brother.

Joe Heyne, 73, in Brussels recently. He was the composer of "The Petite Waltz" in 1952 and 200 other pop songs. In 1967, he received the BMI Award of Merit.

Leo Edwards, 92, composer and charter member of ASCAP since 1914, in New York Wednesday (12). He was the author of "Let's Grow Old Together," "My Fantasy" and many show tunes, and was the younger brother of the late composer/producer Gus Edwards. He also penned the official Boy Scout theme, "Tomorrow's America." A native of Germany, he had been in show business since age 11, when he joined a vaudeville troupe.

Gary Morowitz, 27, licensing and copyright acquisition administrator for Columbia Pictures Publications, in a car accident July 7 in Miami Lakes, Fla. He had been with Col/Pix since 1976. Mother and sister survive.

Barbara Cushing Paley, 63, wife of CBS chairman William S. Paley, in New York of cancer July 6.

## 20th Century-Fox Swings With Ravan

NEW YORK—20th Century-Fox Records is taking Genya Ravan to the streets with posters in 200 buses and 130 subway stops in an effort to break the newly signed artist in New York.

The marketing campaign for her first 20th Century-Fox LP, "Urban Desire," will also include television spots in New York, Cleveland and Atlanta. The LP will ship next week.

The record company is also making available to dealers a six-minute videotape of the artist, and will use print and radio advertising in major markets.

For Exciting Cut-Outs

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Supplying the graphic needs of the record industry since 1952.

JULY 22, 1978, BILLBOARD



## The biggest day in rock and roll is becoming the biggest live album in history.

"California Jam 2" A recorded celebration of the decade's single greatest assemblage of rock and roll talent.

Featuring classic live performances by AEROSMITH, HEART, TED NUGENT, SANTANA, DAVE MASON, FRANK MARINO & MAHOGANY RUSH and others. And an audience of over 300,000 – the largest paid gate ever.

"California Jam 2." A 2-record set, on Columbia Records and Tapes.

Don't miss The California Jam 2 Television Special. Watch local TV listings for time and channel in your area.

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Executive producers: Bruce Botnick for CBS Records, David Krebs and Steve Leber for Contemporary Communications Corporation.

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/22/78  
 Number of singles reviewed  
 this week **122** Last week **75**

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## Pop

**YVONNE ELLIMAN—Savannah (3:12);** producer: Robert Appere; writers: Matthew L. Moore, Tom Kosta; publisher: Skyhill BMI. RSO RS905. Elliman's vocals got a vigorous work-out on this midtempo ballad. The hot instrumentation along with the singer's emotional delivery, sets a fiery mood that gains in intensity. Backing harmonies work well on the chorus.

**BARBRA STREISAND—Love Theme From "Eyes Of Laura Mars" (Prisoner) (3:54);** producer: Gary Klein; writers: K. Lawrence, J. Desautels; publishers: Just Over The Bridge (57th St. Entertainment)/Diana BMI. Columbia 310777. "Songbird," the title track to Streisand's latest studio album, is still in the top 30, but Columbia here releases the title song from Jon Peters' second film project. "Prisoner" is a booming, dramatic ballad with a compelling rock undercurrent in the fiery instrumentation. It also features some of Streisand's gutsiest singing to date.

**JIMMY BUFFETT—Livingston Saturday Night (3:09);** producer: Norbert Putnam; writer: Jimmy Buffett; publisher: ABC/Dunhill/Unart BMI. ABC AB12391. This rollocking, goodtime cut has already been on two top 10 albums this year: Buffett's own "Son Of A Son Of A Sailor" and the "FM" soundtrack. Probably a better single selection than the previous "Cheesburger In Paradise," this is a fast-paced dance floor rocker propelled by a strong lead guitar part.

**THE MOODY BLUES—Steppin' In A Slide Zone (3:29);** producer: Tony Clarke; writer: John Lodge; publisher: Johnsons ASCAP. London 5N270DJ. The first single from the new "Octave" album is a fast paced rocker featuring the textured vocals and sound layers that have trademarked the best of the Moody Blues' material. Tight instrumentation and strong lead vocal highlight.

**MICHAEL LLOYD—Hey Rock And Roller (2:58);** producer: Michael Lloyd; writers: John D. Andrea, Roger Atkins; publishers: Scott-Tone ASCAP/Saber Tooth BMI. Warner Bros. WBS 8621.

**JACKIE DeSHANNON—You're The Only Dancer (2:43);** producer: Jim Ed Norman; writer: Jackie De Shannon; publisher: Halwill/Plain & Simple ASCAP. Amherst AM733.

**AZTEC TWO-STEP—One Thing I Forgot To Tell You (3:30);** producer: Vini Poncia; writer: Billy Mernit; publisher: Lust for BMI. RCA JH11313.

**LANE CAUDELL—Those Eyes (2:43);** producer: Rick Jarrard; writers: Lane Caudell, Harry Lloyd; publisher: Landell (Irving) BMI. MCA MCA4935.

## Soul

**RUFUS featuring CHAKA KHAN—Blue Love (3:18);** producers: Rufus, Roy Halee; writers: Richard Calhoun, David Wolinski; publisher: High Seas BMI. ABC AB12390. Chaka takes this ballad and builds it to a midtempo high. While the tempo basically remains at mid level, Chaka's vocals with full background vocal assistance, gets stronger. Instrumentation here is also strong and effective.

### recommended

**THE TRAMMPS—Seasons For Girls (3:37);** producer: Ron Kersey; writers: J. Akines, J. Bellmon, B. Turner; publisher: Golden Fleece/Writers Music Pub. BMI. Atlantic 3450.

**CHOCOLATE MILK—That's The Way She Loves (3:40);** producer: Allen Toussaint; writer: A. Toussaint; publisher: Marsaint BMI. RCA JB11341.

**EARL KLUGH—Rose Hips (2:44);** producer: Booker T. Jones; writer: E. Klugh; publishers: Unart/Klughmoon BMI. United Artists UAX1226Y.

## Country

**EMMYLOU HARRIS—Easy From Now On (3:07);** producer: Brian Aherm; writers: Susanna Clark/Carlene Carter; publisher: Song Of Cash, ASCAP. Warner Bros. WBS8623. Haunting electric guitars, strings and harmonica highlight this second single from Harris' "Quarter Moon In A Ten Cent Town" LP. Harris lends a soft yet touching vocal interpretation to the story line which tells of a woman tired of traveling love's one way street. It's easy to fill the heart of a thirsty woman, harder to kill the ghost of another man.

**JIM ED BROWN/HELEN CORNELIUS—If The World Ran Out Of Love Tonight (2:32);** producer: Tom Collins; writers: Blake Meavis, Michael Garin/Steve Wilson/Kelly Wilson; publishers: ABC/Dunhill, BMI/American Broadcasting, ASCAP. RCA JH11304. The duo's first teaming with Collins as producer gives the duo a totally different musical feel. Collins surrounds their rich harmonies with swimming string arrangements coupled with gutsy electric guitar and heavy bass lines for this upbeat tune which allows both Cornelius and Brown to expand upon strengthened vocal ranges.

**ROY HEAD—Tonight's The Night (It's Gonna Be Alright) (3:44);** producer: Jimmy Bowen; writer: Rod Stewart; publisher: Riva. ASCAP. ABC AB12383. Head delivers a version of Stewart's tune equally as well as the original. Piano, acoustic guitar and swooning string arrangements set the mellow mood. Head's vocals are clear and laidback while saxophone touches appropriately highlight.

**REX ALLEN, JR.—With Love (2:30);** producer: Norro Wil-

son; writer: Rex Allen, Jr.; publisher: Boxer, BMI. Warner Bros. WBS8608. Allen's vocals lend a sincere and rich texture to this midtempo love ballad. Warm strings and a heavy bass line carry throughout while electric guitar adds an accent.

**RONNIE McDOWELL—Animal (2:10);** producer: Slim Williamson; writer: Ronnie McDowell; publisher: Brim, SESAC. Scorpion SC0553. McDowell detours from his vein of love ballads and tackles, head on, a tough and gutsy tune that lyrically sports animal aggressiveness in a man. Production is equally strong relying upon piano, electric guitar and brash rhythm lines, while the Jordonaires add vocal accompaniment.

**SANDY POSEY—Love, Love, Love/Chapel Of Love (3:12);** producer: Tommy Cogbill; writers: T. McCrae, S. Wyche, D. Sunny/P. Spector, J. Barry, B. Greenwich; publishers: Unichappell, BMI/Mother Bertha-Trio, ASCAP. Warner Brothers WBS8610. Electric piano, electric guitar, piano and flighty strings set the backdrop for this midtempo transition offering. Posey's warm and flowing vocals are effectively doubled adding a fuller tone to the production.

**LITTLE DAVID WILKINS—Motel Rooms (2:49);** producer: Eddie Kilroy; writers: J. Chesnut-T. Myracle-D. Wilkins; publisher: Little David, BMI. Epic/Playboy 850571. A soulful vocal interpretation by Wilkins highlights this midtempo number. Instrumentation lends itself to bright acoustic guitar, electric piano, electric guitar, strings, and steel guitar arrangements.

**MEL McDANIEL—Bordertown Woman (2:27);** producer: Johnny MacRae; writer: Max D. Barnes; publisher: Screen Gems-EMI, BMI. Capitol P4597. Mandolins, guitars, piano and background vocals add a south of the border feel to this catchy, midtempo number. McDaniel's vocals are upfront and smooth and he sings of wanting to get back to Tennessee after encountering the bordertown blues.

### recommended

**SAMMI SMITH—Norma Jean (3:58);** producer: Ray Baker; writer: Johnny Cunningham; publisher: Natural Songs, ASCAP. Elektra E45504.

**BILLY "CRASH" CRADDOCK—Don Juan (2:37);** producer: Ron Chancey; writer: Layng Martino, Jr.; publisher: Ahab, BMI. ABC AB12384.

**OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (3:01);** producer: John Farrar; writer: John Farrar; publishers: Stigwood/John Farrar/Ensign, BMI. RSO RS903.

**ELVIS PRESLEY—(Let Me Be Your) Teddy Bear (1:46);** producer: not listed; writers: Kal Mann-Bernie Lowe; publisher: Gladys, ASCAP. RCA JU11320. Flip side: Puppit On A String (2:39); producer: not listed; writers: Sid Tepper-Roy C. Bennett; publisher: Gladys, ASCAP.

**R.C. BANNON—Loveless Motel (2:50);** producers: Ben Talent, Teddy Irvin, John Bettis; writers: B.C. Bannon-H. Sanders; publisher: Warner-Tamerlane, BMI. Columbia 310771.

**RANDY GURLEY—True Love Ways (2:51);** producers: Harold Bradley/Jim Foglesong; writers: Norman Petty/Buddy Holly; publishers: MPL Communications/Melody Lane, BMI. ABC AB12392.

**RED SOVINE—A Place For Mama's Roses (2:58);** producer: Tommy Hill; writers: G. Martin/Warren Robb; publishers: Tree, BMI. Gusto GT49005.

## Disco

**TUXEDO JUNCTION—Moonlight Serenade (2:44);** producer: W. Michael Lewis, Laurin Rinder; writers: L.M. Parish, G. Miller; publishers: Robbins ASCAP. Butterfly CM1210. This followup to "Chattanooga Choo Choo" is a soft energetic,

summertime ditty backed by mellow, rhythmic instrumentation. Vocals are excellent with exceptional harmony.



## First Time Around

**CARILLO—I Wanna Live Again (3:30);** producer: Chris Kimsey; writers: Frank Carillo, Luke Spagnuolo; publishers: Kyknos Cantos/Vindaloo ASCAP. Atlantic 3492. Singer/guitarist Frank Carillo fronts a solid midtempo rocker here with smooth lead vocal backed by a chorus section. Instrumentation is solid with polished guitar licks and good keyboard and drum work.

**JOHN PAUL YOUNG—Love Is In The Air (3:28);** producer: Vanda, Young; writers: Vanda, Young; publisher: Edward B. Marks BMI. Scotti Brothers SB402 (Atlantic). Peppery summer song sparked by Young's airy voice and bouncy rhythm section. Lyrics also lend themselves to a optimistic romantic feel.

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 94

### country

acoustic guitar, steel, strings and piano highlights. **Best cuts:** "Better Me," "I Can't Love Without You," "Cheater's Kit," "I Wanna Be There When The Lovin' Starts."

### classical

**CHOPIN PIANO MUSIC, VOL. 3—Vladimir Ashkenazy, London CS7030.** The best of the old and new schools of playing coexist in Ashkenazy's work. His Chopin has the tempo flexibility and inner voice control of the older keyboard stylists underpinned with the objective, technical strength characteristic of today's players. This blend makes for a superb rendition of the magnificent B minor Sonata, presented here with several mazurkas and nocturnes.

**THE ART OF THE RECORDER—The David Munrow Recorder Consort, Angel SB3861.** Musical instruments stores are advised to consider this authoritative two-record set as an accessory to sales of recorders. The entire history of the instrument is traced, with extensive annotation and illustrations included. Material encompasses seven centuries of solo and ensemble writing, with virtually every member of the instrumental family allowed to speak. Performances are a delight.

**MUSIC FROM RAVINIA, VOL. 1—James Levine, RCA ARL12788.** RCA is preserving a number of James Levine's vibrant performances from the annual Ravinia Festival, including this album of some of J.S. Bach's most endearing and melodious works. Original instruments version and more professional readings may be favored by some, but few will not appreciate this robust music-making, featuring stellar solo work the Chicago Symphony oboe and cello principals. Program includes two "Brandenburg" Concertos, and the beautiful "Wedding" Cantata with soloist Kathleen Battle.

# Astral Vision Offers Retailers Large Screen Animation

By JIM McCULLAUGH

## Chuck Plotkin Set

LOS ANGELES—Chuck Plotkin will produce artists for Columbia under a new structured deal with the label and the freelance producer. He will cut Columbia acts as well as talent scout new artists for the company. He was formerly head of a&r for Elektra/Asylum, produced Andrew Gold's first LPs and worked on LPs with Wendy Waldman, Orleans and Harry Chapin. He also mixed with Jon Landau, Bruce Springsteen's "Darkness At The Edge Of Town" Columbia LP.

LOS ANGELES—Astral Vision, a firm here specializing in producing computer-animated visuals and lasers, is offering its product to record retail stores for in-store use with large screens and videocassette players. Astral Vision, now headquartered at Corporate Financial Services in suburban Century City, has three hours of computer-animated visuals and three hours of laser-animated visuals available on videocassette. According to Steve Cole, Astral Vision president, an hour of visuals is available for \$31.50. One retail store in Los Angeles, the recently opened, adult-oriented

Nickelodian located in the Century City Shopping Mall, has been using the computer-animated visuals for several weeks, says Cole, with considerable success. It is the first record store to use them. "It's a powerful way to stimulate record sales," says Cole, "since the visuals, because of their nature, adapt themselves to just about any type of music played in-store." Illustrating his point, Cole adds that a recent visual the store played of an Alan Parsons short, also produced by Astral Vision, produced a sell-out of that artist's LP. Astral Vision has also been making its visuals available to discos for

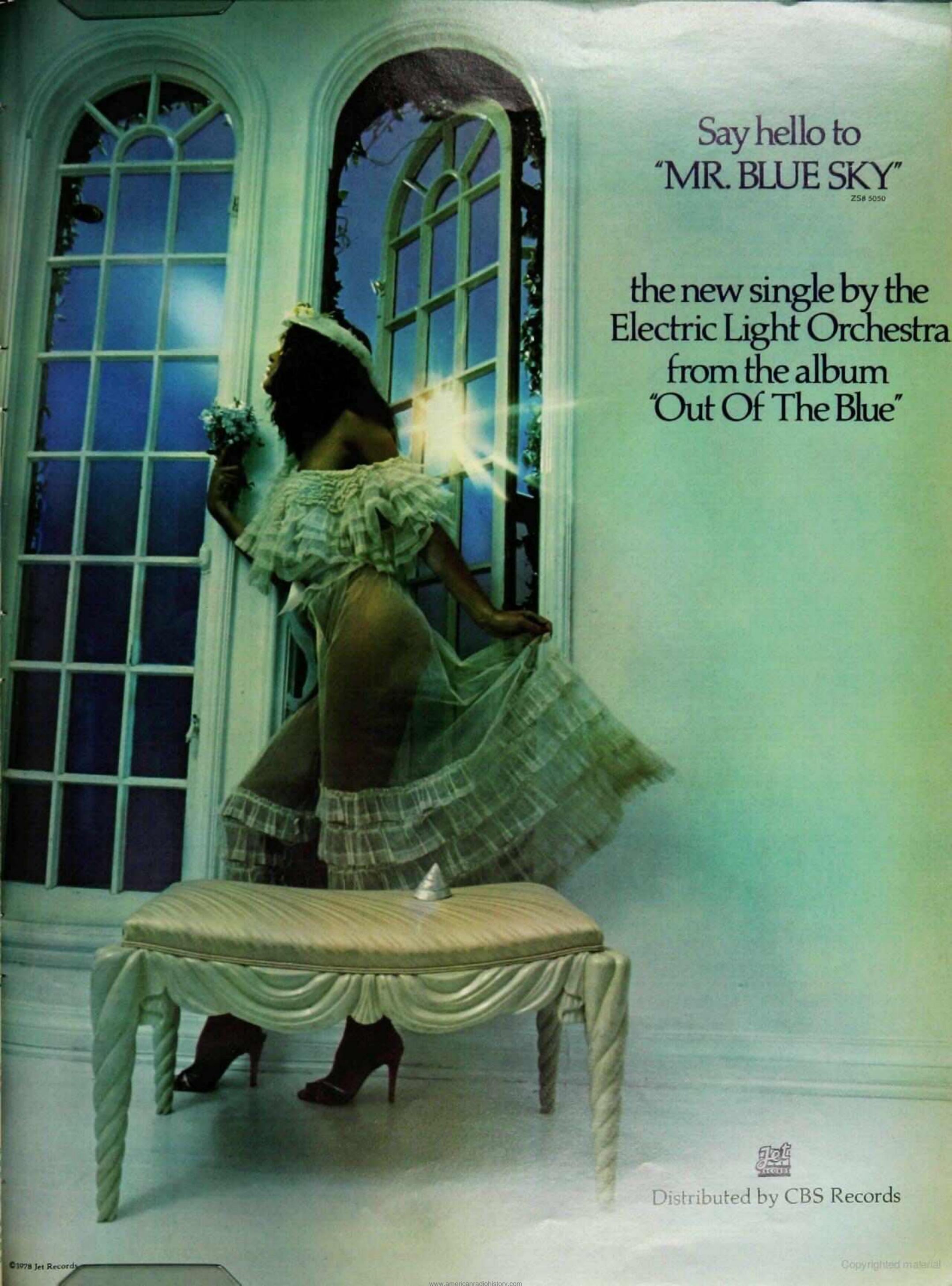
use with videocassettes and large screens. The firm is having the visuals produced with computers at independent sources in California, but Cole adds that the company is targeting an electronics facility for Los Angeles to produce the product. Astral Vision is also offering the visuals to various media for a wide variety of applications. The visuals are applicable to films, television, and advertisements, notes Cole. Recently, indicates Cole, the South Bay Day Care Center, located in suburban Hawthorne, ran experiments using computer-animated visuals with autistic children as therapy

with a degree of success. Other projects Astral Vision are developing are laser skywriting and a laser videodisk label that would be licensed by MCA DiscoVision. **Special Tide LP** LOS ANGELES—Capitol Records is distributing a limited quantity of red vinyl copies of the new Crimson Tide album. The debut LP is scheduled for Monday (17) release. The special pressing will be made available to key radio personnel and press representatives in the U.S. The cover and liner art will duplicate that of the commercial release.

Say hello to  
"MR. BLUE SKY"

Z58 5050

the new single by the  
Electric Light Orchestra  
from the album  
"Out Of The Blue"



Distributed by CBS Records

# New LP/Tape Releases

## POPULAR ARTISTS

**ANDERSON, BILL**  
Love & Other Sad Stories  
LP MCA MCA2371 \$7.98

**ANDERSON, LYNN**  
From The Inside  
LP Columbia KC 35445 \$6.98  
BT CA 35445 \$7.98  
CA CT 35445 \$7.98

**ARC**  
Arc  
LP Lifesong JZ 35413 \$7.98  
BT JZA 35413 \$7.98  
CA JZT 35413 \$7.98

**BALLARD, RUSS**  
At The Third Stroke  
LP Epic JE 35035 \$7.98  
BT JEA 35035 \$7.98  
CA JET 35035 \$7.98

**BARISH, JESSE**  
Jesse Barish  
LP RCA AFL1-2555 \$7.98  
BT AFS1-2555 \$7.98  
CA AFK1-2555 \$7.98

**BLOOMFIELD, MICHAEL**  
Count Talent & The Originals  
LP Clouds 8805

**BROMBERG, DAVID, BAND**  
Bandit In A Bathing Suit  
LP Fantasy F-9555 \$7.98

**BROWN, RUTH**  
You Don't Know Me  
LP Dobie DR1041

**BUCKACRE**  
Buckacre  
LP MCA MCA 2365 \$7.98

**BUTLER, JERRY**, see Thelma Houston

**CALDWELL, BOBBY**  
Bobby Caldwell  
LP Clouds 8804

**CANALES, ANGEL**  
Live At Roseland  
LP TR 137X

**CARN, JEAN**  
Happy To Be With You  
LP Philadelphia Int'l JZ 34986 \$7.98  
BT JZA 34986 \$7.98  
CA JZT 34986 \$7.98

**CARS**  
Cars  
LP Elektra 6E135 \$7.98

**CARTER, LYNDIA**  
Portrait  
LP Epic JE 35308 \$7.98  
BT JEA 35308 \$7.98  
CA JET 35308 \$7.98

**CHAMPLIN, BILL**  
Single  
LP Epic JE 35367 \$7.98  
BT JEA 35367 \$7.98  
CA JET 35367 \$7.98

**CHAPIN, HARRY**  
Living Room Suite  
LP Elektra 6E142 \$7.98

**CHAPMAN, MARSHALL**  
Jaded Virgin  
LP Epic JE 35341 \$7.98  
BT JEA 35341 \$7.98  
CA JET 35341 \$7.98

**CHARANGA 76**  
Live At Roseland  
LP TR 136X

**CHARLES, TINA**  
Heart 'N' Soul  
LP Columbia JC 35416 \$7.98  
BT JCA 35416 \$7.98  
CA JCT 35416 \$7.98

**CONTRABAND**  
Nothing To Hide  
LP Portrait JR 35450 \$7.98  
BT JRA 35450 \$7.98  
CA JRT 35450 \$7.98

**CROWN HEIGHTS AFFAIR**  
Dream World  
LP De-Lite DSR9506

**CUMMINGS, BURTON**  
Dream Of A Child  
LP Portrait JR 35481 \$7.98  
BT JRA 35481 \$7.98  
CA JRT 35481 \$7.98

**DEAD BOYS**  
We Have Come For Your Children  
LP Sire SRK6054 \$7.98

**DUFFY, TIM**  
Orchestra Of Clouds  
LP Music Is Medicine MIM9005

**DUNCAN, JOHNNY**  
The Best Is Yet To Come  
LP Columbia KC 35451 \$6.98  
BT CA 35451 \$7.98  
CA CT 35451 \$7.98

**DYLAN, BOB**  
Street Legal  
LP Columbia JC 35453 \$7.98  
BT JCA 35453 \$7.98  
CA JCT 35453 \$7.98

**EMOTIONS**  
Sunbeam  
LP Columbia JC 35385 \$7.98  
BT JCA 35385 \$7.98  
CA JCT 35385 \$7.98

**EXILE**  
Mixed Emotions  
LP Warner/Curb BSK3205 \$7.98

**FAITH, HOPE & CHARITY**  
Faith, Hope & Charity  
LP 20th Century-Fox T560 \$7.98

**FANDANGO**  
Last Kiss  
LP RCA AFL1-2696 \$7.98  
BT AFS1-2696 \$7.98  
CA AFK1-2696 \$7.98

**FANIA ALL-STARS**  
Spanish Fever  
LP Columbia JC 35336 \$7.98  
BT JCA 35336 \$7.98  
CA JCT 35336 \$7.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; QL—quadraphonic album; QB—quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

**FLAMIN' GROOVIES**  
Now  
LP Sire SRK6059 \$7.98

**FOREIGNER**  
Double Vision  
LP Atlantic SD19999 \$7.98

**FRIEDMAN, DEAN**  
Well, Well Said The Rocking Chair  
LP Lifesong JZ 35361 \$7.98  
BT JZA 35361 \$7.98  
CA JZT 35361 \$7.98

**GABRIEL**  
Gabriel  
LP Epic JE 35454 \$7.98  
BT JEA 35454 \$7.98  
CA JET 35454 \$7.98

**GREEN, DENNY**  
Night Dog  
LP ABC AA1085 \$7.98

**HAGGARD, MERLE**  
I'm Always On A Mountain When I Fall  
LP MCA MCA-2375 \$7.98  
BT MCA1-2375 \$7.98  
CA MCAC-2375 \$7.98

**HELDON IV**  
LP Aural Explorer AE5001

**HENDERSON, MICHAEL**  
In The Night Time  
LP Buddha BDS5712 \$7.98

**HIGH INERGY**  
Steppin' Out  
LP Gordy G7-982R1 \$7.98

**HOLLIES**  
A Crazy Steal  
LP Epic JE 35334 \$7.98  
BT JEA 35334 \$7.98  
CA JET 35334 \$7.98

**HOOVER, JOHN LEE**  
The Cream  
LP Tomato TOM27009

**HOUSTON, THELMA & JERRY BUTLER**  
Two To One  
LP Motown M7-903R1 \$7.98

**HURTT, PHIL**  
Giving It Back  
LP Fantasy F-9552 \$7.98

**JAMES, SONNY**  
This Is The Love  
LP Columbia KC 35379 \$6.98  
BT CA 35379 \$7.98  
CA CT 35379 \$7.98

**JERRY-KELLY**  
Somebody Else's Dream  
LP Epic JE 35452 \$7.98  
BT JEA 35452 \$7.98  
CA JET 35452 \$7.98

**JOHNSON, MICHAEL**  
The Michael Johnson Album  
LP EMI America SW17002 \$7.98

**JONES, GEORGE**  
Bartender's Blues  
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Lake II  
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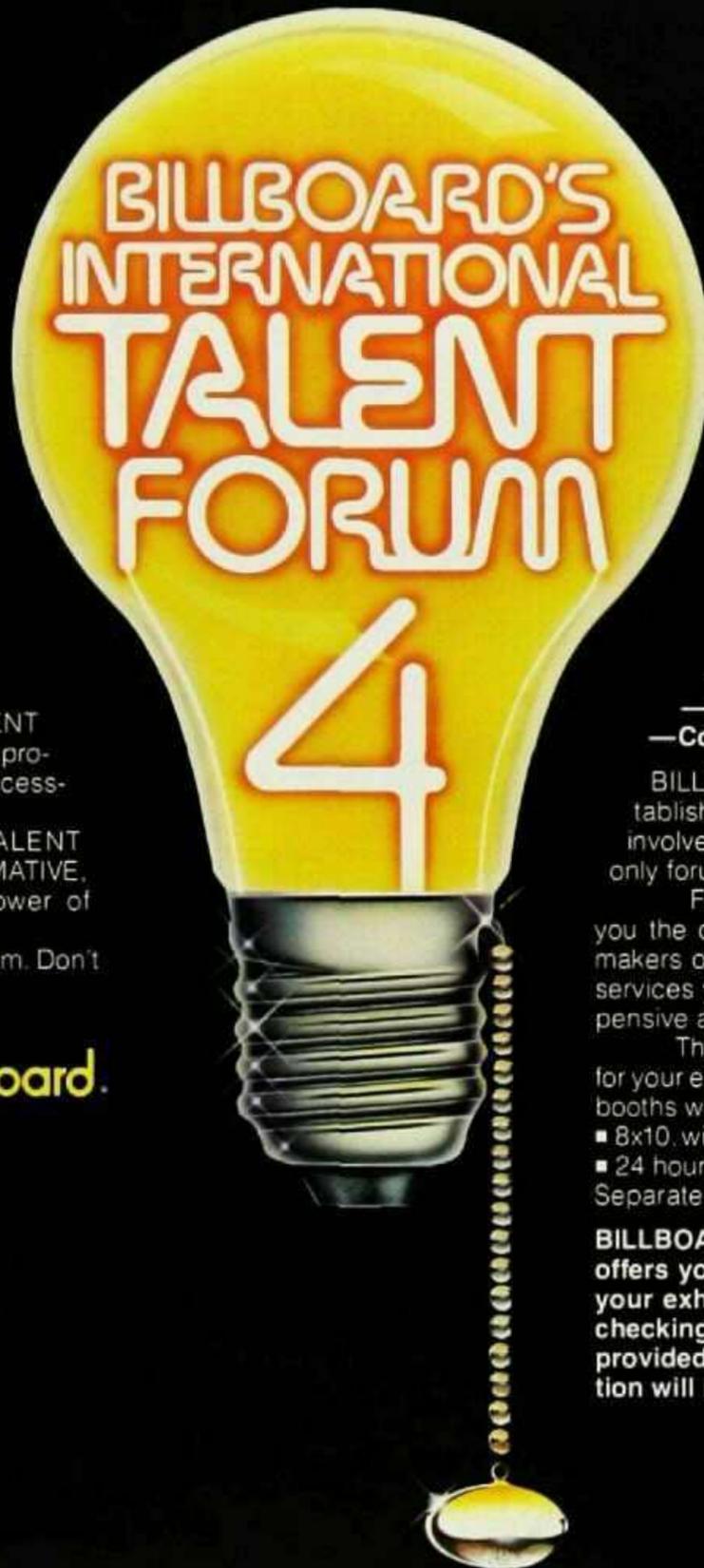
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# POP ANNUAL

1955-1977

Completely New!  
Not A Revision  
of Top Pop Records!  
13,700 Records  
Listed



MON	WKS	RNK	TITLE	POS	SYM	ARTIST
				1		
Jan	21	1	At The Hop		(7)	Danny & The Juniors
Oct	22	2	It's All In The Game		(6)	Tommy Edwards
Jun	14	3	The Purple People Eater		(6) N	Sheb Wooley
Feb	20	4	Don't		(5)	Elvis Presley
Mar	19	5	Tequila		(5)	Champs
May	17	6	All I Have To Do Is Dream		(5) F*	Everly Brothers
Sep	16	7	Nel Blu Dipinto Di Blu (Volare)		(5)	Domenico Modugno
Jan	23	8	Sugartime		(4)	McGuire Sisters
Apr	19	9	He's Got The Whole World (In His Hands)		(4) N*	Laurie London
Dec	13	10	The Chipmunk Song		(4)	Chipmunks with David Seville
Dec	23	11	To Know Him, Is To Love Him		(3)	Teddy Bears
Apr	19	12	Witch Doctor		(3) N	David Seville
Nov	21	13	It's Only Make Believe		(2)	Conway Twitty
Jul	16	14	Hard Headed Woman		(2)	Elvis Presley
Aug	15	15	Poor Little Fool		(2)	Ricky Nelson
Feb	15	16	Get A Job		(2) @	Silhouettes
Feb	23	17	Catch A Falling Star		(2)	Perry Como
Nov	21	18	Tom Dooley		(1)	Kingston Trio
Jul	21	19	Patricia		(1)	Perez Prado
Aug	19	20	Little Star		(1) @	Elegants
Aug	19	21	Bird Dog		(1)	Everly Brothers
Sep	18	22	Twilight Time		(1)	Platters
Apr	17	23	Yakety Yak		(1)	Coasters
Jul	16	23	Four Preps		(3)	Ricky Nelson
			Chuck Berry		(3)	Chuck Berry

Month of peak popularity  
Total number of weeks on charts  
Final ranking for entire year  
RIAA Million Seller  
Total weeks held number 1 or 2 ranking  
Title  
Highest position reached on any of Billboard's pop charts (Top 100, Hot 100, Best Sellers, Most Played By Jockeys, Most Played in Jukeboxes)

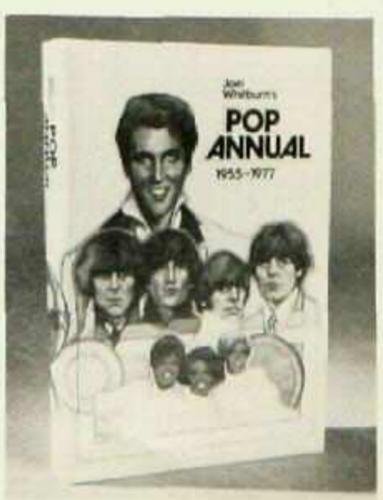
Year  
Symbols indicate:  
First record by an artist to make the pop charts; First and only record by an artist to make the pop charts; Christmas, instrumental, novelty, comedy, spoken, and foreign language records.  
Artist

## The Only Complete...Year-By-Year...History of Charted Pop Music!

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# A&M Chief Asserts Artists' Needs Vital

Continued from page 3

provide them with the kind of environment they need to provide you with the tools you need to get your jobs accomplished."

Friesen referred to A&M's open door policy, and suggestively urged artists and managers to "sit down with any major executive and openly discuss the marketing strategies behind any one of the albums in the A&M catalog."

Illustrating this concept, he recounted the marketing campaign behind Chuck Mangione's "Feels So Good" album which has since become a major jazz/pop crossover hit.

"Nearly a year ago, just prior to the release of 'Feels So Good,' Mangione came into my office to discuss the marketing of his new album. That discussion led to a number of additional meetings between all other departments and a marketing concept was developed," said Friesen.

Citing the "consolidated team effort" behind the marketing of Mangione, Friesen pointed to the careers of Supertramp, Styx, Rita Coolidge, Peter Frampton and Pablo Cruise as further examples of A&M's artist orientation philosophy.

Fundamental to A&M's growth the past year was the implementation of new computers and its management information services department, which is able to provide such information as the exact number of albums and tapes sold in each

market by account and distributor, specific histories of airplay and accounts reporting to music magazines and advertising levels in each market by account and media.

In heralding its new marketing team and the vice presidential appointments of Bob Reitman, Ernie Campagna, Al Moinet, Jeff Ayeroff and Andy Meyer, "spearheaded" by Bob Fead, senior vice president distribution and Harold Childs, senior vice president promotion, Friesen said the objective was for a "more directed marketing approach for all our music."

Friesen also cited the growth of Almo/Irving Music, the label's publishing arm, and the contributions of its foreign licensees, A&M Canada, A&M England and A&M Europe.

"It's important to note that now more than ever before, there's a consistent exchange of information and ideas between our domestic and overseas operations. We are not only developing a 'multi-departmental' consciousness, we are developing a multi-national marketing consciousness," Friesen declared.

With respect to current and forthcoming product, albums by Rita Coolidge, LTD, Quincy Jones, Captain & Tennille and Pablo Cruise are achieving strong chart success, and after the release of new albums by the Brothers Johnson, Carpenters, Cat Stevens, Styx and Supertramp, Friesen said "our presence will turn to dominance."

Before concluding, Friesen said



Gil Friesen: Emphasizes A&M's posture as an artist-oriented company.

A&M's newly redefined Horizon label will "soon become the hottest new label in the business," with initial artists consisting of Dr. John, Mark-Almond, Seawind, Dave Grisman, Neil Larsen and Richard Evans.

Wednesday (12), Mark-Almond, Seawind and Dr. John were showcased in a special "Horizon Night At The Roxy," the Los Angeles club nitery.

## Field Personnel Urged To Supply Label Feedback

LOS ANGELES—Jeff Ayeroff, A&M's vice president of creative services, urged all field personnel to supply the department with feedback on which promotional aids work and which don't, at a creative services panel at the label's national convention.

Joining Ayeroff on the panel were Doreen Lauer, product manager; Jordan Harris, director of product management; Chuck Cassell, director of the editorial department; Claire Baren, director of audio/visual production; and Roland Young, art director.

Ayeroff explained how the creative services department handles everything that has a visual image, including ads, posters, buttons, album jackets, mobiles, stickers, etc., with the vital purpose of "calling attention to the music."

Harris went on to explain the function of the product manager, the main liaison between artist and label. In addition to formulating graphic designs with artist and manager, Harris says the department is now looking at balancing its releases so that "five female vocalists aren't released on one month or three new acts aren't simultaneously released."

The effectiveness of in-store video and slide shows were briefly discussed by Baren, with enthusiastic response from regional field personnel in the audience.

## 2 Oregon Pirates Receive Sentences

NEW YORK—Two Oregon men who were convicted of pirating 8-track tapes last March have received jail sentences and fines in an appearance before a U.S. District Court in Portland.

Arthur Blake Moore, doing business as Sound Distributors Inc., was sentenced to six months in jail, fined \$18,000 and placed on probation for five years. Gary Fields, an employee of Moore's said to be involved in the distribution of the tapes, was sentenced to four weekends in jail and placed on probation for five years. A third defendant, Charles Frederick Moss, had his sentencing date postponed until later this month.

## MANAGERS CITE NEEDS

# Act Non-Tour Time Critical For Promo

LOS ANGELES—The second annual manager's panel at A&M's national convention resulted in a lively discussion of what is beneficial to an artist in terms of tours, in-store appearances, interviews and how to sustain momentum when an act is not touring.

The panel, chaired by Martin Kirkup, director of artist development, also comprised Stan Goldstein, Magna Artists; Michael Lenterg, manager of Peter C. Johnson, a new artist on A&M; Derek Sutton, manager of Styx; and Fred Heller, manager of Gato Barbieri.

Heller got the ball rolling by stressing the importance of maintaining Barbieri's profile during the summer, since the artist won't be touring until the fall.

Heller said that it's imperative to exploit Barbieri this summer through national interviews. However, because of Barbieri's Argentinian heritage, there is a language barrier which might cause problems with interviewers. His wife Michele acts as interpreter when Barbieri does interviews.

Sutton, the forceful manager of Styx, said that his band will be doing 130 dates this year, and emphasized that field and promotional staffers must communicate far in advance their needs before the band comes to town.

Said Sutton: "I need one month's support before the date and one month's support after the date."

Lenterg, who's been managing predominantly new acts, said that in building a young artist from ground up, initial concen-

tration must be directed to press and radio.

Goldstein, who recently signed A&M's Bud Cockrell and Pattie Santos to the Magna roster, stressed the importance of club dates in exposing new acts. "Clubs are imperative," said Goldstein. "It's a matter of being up close or getting lost in the music."

He went on to recount the plight of another of Magna's artists, Chuck Mangione, who went from playing four nights at Dante's (a small Los Angeles area jazz club) year's ago, to major halls now. "At that time we were wondering where do we go from here," Goldstein said. "Now he's playing the Hollywood Bowl, and we're about 1,000 seats from a sellout."

In regard to the effectiveness of in-store appearances, Sutton said they were invaluable but "low down on the list."

"They're only useful if it generates some kind of hysteria," he explained. "It looks silly standing behind a counter without any posters or handouts and someone comes in asking for the new Stevie Wonder album."

Heller agreed that an in-store appearance must be turned into an event, rather than have 30 people asking for an autograph.

When the question was raised pertaining to interviews and what happens when an act gets too big and can't accommodate all requests, Sutton replied by saying that oversaturation could be detrimental and hectic touring schedules might force cancellation of interviews and promotional visits to radio stations.

# Ex-FCC Leader Hits Communications Act

LOS ANGELES—Nicholas Johnson, head of the National Citizens Committee for Broadcasting and former FCC Commissioner (1966-1973) asked for support in banding together against the Communications Act of 1978 because it is in violation of what he calls "the music fairness doctrine" of not giving equal time to all artists.

In a speech at the A&M convention characterized by levity and a cool sense of humor, yet keeping the problems of radio in proper perspective, Johnson touched on trends, the government and censorship, tight playlists and record companies.

"There are things about radio that bother me," said Johnson. "Limited playlists, consultants and marketing resources. Things that get farther away from the music. Economists call it 'barriers to entry.'"

"With a lack of airplay, the public doesn't know that product exists, which leads to my new legal theory," continued Johnson.

According to Johnson's "fairness doctrine," a station should be obligated to play all kinds of music, just as the station is committed to covering controversial issues and giving equal time for all points to be heard. "Why can't it be applied to music and public affairs?" he asked.

"There are a lot of different points of view not getting airplay. Why can't a station project itself as a mu-

sic station?" Johnson said that stations should be legally obligated to "air the range of artists available" because short playlists "are a violation of the music fairness doctrine."

In a stern warning, he said, "If you have problems with stations not giving airplay to new artists, it's nothing compared to what will happen if the new bill passes."

Hearings in Washington are now in progress with more meetings slated for August and September.

Johnson called for industry support in helping to stop passage of the bill and urged all to write elected officials.

Earlier in his address, Johnson explained why music is so significant to government and politics. "It goes back to one of the first government doctrines—pursuit of happiness," he said. "When censoring music, you're interfering with the legislative process."

He pointed to the relationship of lyrics to social change, citing "the history of labor" in songs about the anti-war movement, drug lyrics during the Nixon days and even in the stability of the '40s and '30s' folk songs. "The government should stay out of the lyric business," said Johnson. "What's best politically is to let the creative process flow."

Johnson went on to call the poor sound quality in television "a form of censorship" because "you can't get through those small speakers."

Looking at the record industry, Johnson said the pattern is now leaning towards conglomerate and praised A&M for maintaining its independence in these times.

"Ideally, I'd like to see radio and television stations owned by people, not conglomerates, especially in large markets," Johnson said.

## Welch Reunion

LOS ANGELES—Bob Welch, ex-Fleetwood Mac guitarist, will join his old group as a special guest star on the majority of the group's summer dates beginning July 23 at the Dallas Cotton Bowl and ending Aug. 5 in Cleveland.

# Abrams' A-B-Cs Divulged In Promotion Panel Event

LOS ANGELES—The methodology behind the programming of the Lee Abrams "Superstar" stations came to light during A&M's national promotion panel chaired by senior vice president of promotion Harold Childs.

The system, supposedly "top secret," was showcased during the panel and is designated by 10 letters which reflect a records programming sequence.

An "A" signifies that a record, according to Top 40 indicators, is a hit single. A classification of "B-1" signifies airplay of eight to 12 of the hottest albums in a market. A "B-2" classification is an old "B-1" that is starting to tail off. "C-1" is an old "A" that's on the decline.

"C-2" are records that were previously "C-1," while a "D-1" is classified as a classic album cut that has left "B-2" classification. A "D-2" signifies a depth album track; "P-1" is indicative of the second hottest eight to 10 albums; while a "P-2" rating is classified as a left field new cut, played infrequently for audience measure. The final designation is "N" or a one-shot seldom played record.

At the outset of the panel, Lenny Bronstein, album promotion coordinator; Al Moinet, vice president of promotion; and Larry Green, gave an update of albums the label is working in terms of chart numbers and station adds.

Singles by Pablo Cruise, Quincy Jones, Rita Coolidge, LTD and the Captain & Tennille, according to their chart numbers and radio activity show signs of being major hits, said the promotion men.

In the case of Airwaves, a new band starting to generate excitement and radio play, a cover battle with Capitol is expected with Childs saying, "It will get A&M off its can to get the record played." With Gato Barbieri, the label is aiming at breaking him through disco play.

Rich Totoian, director of album promotion, gave a colorful historical look at free-form progressive radio, starting with San Francisco's KMPX-FM during the '60s.

Now that those days are over, Totoian said, "It's leading to Lee Abrams and marketing research, a return to hit-playing and safe, tight playlists. The free ride is over. We must be more specialized and committed."

Said Moinet: "It's no longer Top 40 but Top 30. We must build a base with our new acts. It's the advertising agencies that are controlling Top 40 because the station must appeal to the right demographics or they won't buy time."

Speaking on behalf of black radio, Al Edmonson Jr., director of the label's special projects, r&b, said, "Black radio realizes it is a business now. No more shuckin' and jivin'."

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STEPPIN' IN A SLIDE ZONE—The Moody Blues (London 270) SAVANNAH—Yvonne Elliman (RSO 905) SEE TOP SINGLE PICKS REVIEWS, page 98

Main chart table with columns: 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).

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Upward increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are credited to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensor) table listing songs and their publishers/labels.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard

*"I took a ride in a limousine  
I took a road I'd never been..."*

# **"STEPPIN' IN A SLIDE ZONE"**

LON 270

*the single from*  
**THE MOODY BLUES**  
**"OCTAVE"** PS 708



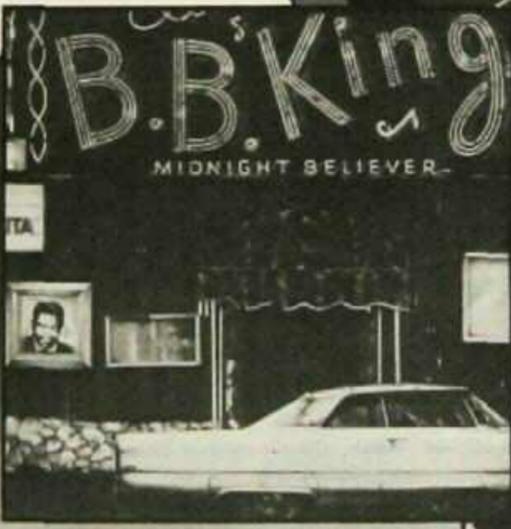
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# TOP LPs & TAPE

POSITION 106-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE
106	106	39	DOLLY PARTON Here You Come Again RCA APL1 2544	7.98		7.95	7.95		169	173	3	DIRT BAND The Dirt Band United Artists UALA 854	7.98		7.98	7.98		
★	127	6	BETTY WRIGHT Live A&M 4808 (TK)	7.98		7.98	7.98		★	191	6	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95	7.95		
108	114	25	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98	7.98		171	171	5	CHOCOLATE MILK We're All In This Together RCA APL1 2331	6.98		7.98	7.98		
109	109	22	BOOTSIE'S RUBBER BAND Bootsy! Player Of The Year Warner Bros. BSK 3093	7.98		7.98	7.98		★	182	2	SWEET THUNDER Fantasy F 9547	7.98		7.98	7.98		
★	122	3	JANE OLIVOR Stay The Night Columbia JC 35437	7.98		7.98	7.98		173	117	9	JOHN McLAUGHLIN Electric Guitars Columbia JC 35326	7.98		7.98	7.98		
111	108	13	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176	7.98		7.98	7.98		★	NEW ENTRY		SOUNDTRACK The Buddy Holly Story Epic SE 35412	7.98		7.98	7.98		
112	101	15	SOUNDTRACK The Rocky Horror Picture Show ODE DSD 21653 (HM)	8.98	8.98	NA	8.98		175	175	2	LARRY GATLIN Love Is Just A Game Monument MG 7616 (Mercury)	7.98		7.98	7.98		
★	124	42	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98	7.98		176	178	3	SMALL Cream 1009	7.98		7.98	7.98		
★	NEW ENTRY		THIN LIZZY Live And Dangerous Warner Bros. BMS 3213	9.98		9.98	9.98		★	187	2	VARIOUS ARTISTS Disco Party MCA 2297/8 (T.K.)	8.98	8.98	8.98	8.98		
115	111	10	SPYRO GYRA Amherst AMH 1014	6.98		7.95	7.95		178	118	11	SEALS & CROFTS Takin' It Easy Warner Bros. BSK 3163	7.98		7.98	7.98		
116	112	23	TUXEDO JUNCTION Butterfly FLY 007	7.98		7.98	7.98		179	181	7	STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15007	6.98	6.98	6.98	6.98		
★	129	4	THE CARS Elektra GE 135	7.98		7.98	7.98		180	119	30	GROVER WASHINGTON JR. Live At The Bijou Kudu KUX 3637 M2 (Motown)	7.98		7.98	7.98		
★	128	3	JOHN PRINE Bruised Orange Aylum AE 139	7.98		7.98	7.98		★	192	12	JAMES BROWN Jam 1980's Polydor PD1-6140	7.98		7.98	7.98		
119	120	11	PLEASURE Get The Feeling Fantasy F 9550	7.98		7.98	7.98		★	NEW ENTRY		WALTER EGAN Not Shy Columbia JC 35077	7.98		7.98	7.98		
★	NEW ENTRY		FOXY Get Off Dash 30005 (TK)	7.98		7.98	7.98		183	136	34	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98		7.98	7.98		
121	121	5	LEE RITENOUR The Captains Journey Elektra GE 136	7.98		7.98	7.98		★	NEW ENTRY		VARIOUS ARTISTS White Mansions A&M SP 6004	5.98	5.98	5.98	5.98		
122	126	70	FOREIGNER Atlantic SD 19109	7.98		7.98	7.98		185	183	23	CAMEO We All Know Who We Are Chocolate City CCLP 2004 (Casablanca)	7.98		7.98	7.98		
123	123	41	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98		7.98	7.98		186	185	35	ELECTRIC LIGHT ORCHESTRA Out Of The Blue J&R 35467 (CBS)	11.98	11.98	11.98	11.98		
★	133	5	RONNIE MILSAP Only One Love In My Life RCA APL1 2780	7.98		7.98	7.98		187	139	11	PURE PRAIRIE LEAGUE Just Fly RCA APL1 2590	7.98		7.98	7.98		
125	125	9	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98		7.98	7.98		188	188	7	MEMPHIS HORNS Band II RCA APL1 2643	6.98	7.95	7.95	7.95		
126	130	42	BOB WELCH French Kiss Capitol SW 11663	7.98		7.98	7.98		189	189	13	BRITISH LIONS RSO RS-1-3032	7.98		7.98	7.98		
★	135	4	BOBBI HUMPHREY Freestyle Epic JE 35338	7.98		7.98	7.98		★	NEW ENTRY		LARRY GATLIN Oh Brother Monument MS 7626 (Phonogram)	7.98		7.98	7.98		
★	137	32	CHIC Atlantic SD 19153	7.98		7.98	7.98		191	200	15	WINGS Wings Over America Capitol SWCO 11593	14.98	14.98	14.98	14.98		
129	131	5	PATTI LABELLE Tasty Epic JE 35335	7.98		7.98	7.98		192	140	13	DEODATO Love Island Warner Bros. BSK 3122	7.98		7.98	7.98		
★	NEW ENTRY		MILLIE JACKSON Get It Outcha' System Spring SP 16719 (Polydor)	7.98		7.98	7.98		193	199	62	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	7.98		7.98	7.98		
★	138	4	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Warner Bros. BSK 3175	7.98		7.98	7.98		194	198	216	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
132	132	8	ALVIN LEE Rocket Fuel RSD RS-1-3033	7.98		7.98	7.98		195	197	83	EAGLES Hotel California Aylum AE 103	7.98		7.98	7.98		
★	184	2	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	N/A	N/A	N/A	N/A		196	196	6	DEMIS ROUSSOS Mercury SRM 1-3724	7.98		7.98	7.98		
★	155	5	ABBA Greatest Hits Atlantic SD 19114	7.98		7.98	7.98		197	143	31	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	7.98		7.98	7.98		
★	152	4	HARRY CHAPIN Living Room Suite Elektra GE 142	7.98		7.98	7.98		198	145	11	ARETHA FRANKLIN Almighty Fire Atlantic SD 19161	7.98		7.98	7.98		
									199	163	17	AVERAGE WHITE BAND Warmer Communication Atlantic SD 191962	7.98		7.98	7.98		
									200	193	5	ALEC R. COSTANDINOS Romeo & Juliet Casablanca NBLP 7086	7.98		7.98	7.98		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	14, 134, 137	Crusaders	95	Hall & Oates	154	Le Roux	162	Pleasure	119	Snail	176
AC/DC	145	Crystal Gayle	71	Herbie Hancock	88	Little Feat	78	Pink Floyd	194	Bruce Springsteen	6
Ashford & Simpson	123	Natalie Cole	72, 97	Heatwave	28	Little River Band	74	John Prine	118	Spyro Gyra	115
A Taste Of Honey	41	Commodores	5	Heart	53	Kenny Loggins	62	Pure Prairie League	187	Michael Stanley	141
Atlanta Rhythm Section	49	Con Funk Shan	54	High Inergy	140	LTD	85	Queen	142	Statler Brothers	179
Average White Band	199	Norman Connors	93	Michael Henderson	103	Marshall Tucker Band	58	Eddie Rabbitt	143	Steely Dan	29
Band	55	Rita Coolidge	35	Jimmy "Bo" Horne	156	Steve Martin	113	Gerry Rafferty	3	Rod Stewart	70
Toby Beau	89	Alec Costandinos	200	Vladimir Horowitz	161	Dave Mason	46	Lou Rawls	164	Barbra Streisand	12
Bee Gees	139	Elvis Costandinos	101, 183	Freddie Hubbard	144	Johnny Mathis	63	Reo Speedwagon	80	Styx	82
George Benson	48	Deodato	193	Bobbi Humphrey	127	John McLaughlin	173	Tom Robinson	153	Bonnie Tyler	25
Bootsy's Rubber Band	109	Al DiMeola	105	Isley Brothers	34	Meat Loaf	188	Smokey Robinson	157	Thin Lizzy	114
British Lions	189	Dramatics	84	Millie Jackson	130	Memphis Horns	31	Kenny Rogers	108	Tuxedo Junction	116
David Bromberg	136	Dirt Band	169	Rick James	40	Steve Miller	193	Rolling Stones	149	UK	94
James Brown	181	George Duke	56	Jefferson Starship	159	Ronnie Milsap	124	Linda Ronstadt	150	USA European Connection	86
Peter Brown	30	Eagles	195	Waylon Jennings & Willie Nelson	79	Eddie Money	60	Demis Roussos	196	Various Artists	148, 177, 184
Jackson Browne	43	Earth, Wind & Fire	76	Jethro Tull	99	Moody Blues	17	Carly Simon	16	Van Halen	68
Peabo Bryson	91	Walter Egan	182	Billy Joel	21	Willie Nelson	47			Village People	42, 75
Jimmy Buffett	64	Electric Light Orchestra	186	Quincy Jones	20	Oak Ridge Boys	170			Voyage	96
Cameo	185	Roberta Flack	92	Michael Johnson	143	O'Jays	18			Jerry Jeff Walker	138
Cars	117	Fleetwood Mac	66	Journey	67	Outlaws	160			Joe Walsh	12
Harry Chapin	135	Foghat	38	Evelyn "Champagne" King	39	Jane Oliver	110			Grover Washington Jr.	180
Captain & Tennille	152	Foreigner	9, 122	Carole King	104	Pablo Cruise	32			Bob Welch	126
Cheap Trick	59	Foxy	120	Kinks	51	Robert Palmer	83			Whispers	197
Chic	128	Aretha Franklin	198	Kiss	57	Parliament	197			Wings	77
Chocolate Milk	171	Peter Gabriel	98	John Klemmer	87	Parliament	197			Tommy Petty & The Heartbreakers	26
Eric Clapton	44	Larry Gatlin	175, 190	Earl Klugh	147	Parliament	197				
Stanley Clarke	151	Genesis	52	Earl Klugh	147	Parliament	197				
Linda Clifford	22	Andy Gibb	7, 90	Pat LaBelle	129	Parliament	197				
		Dave Gilmore	50	Hubert Laws	167	Parliament	197				
		Graham Central Station	111	Alvin Lee	132	Parliament	197				
		Steve Hackett	111			Parliament	197				

Every care has been taken to ensure the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.

## 2 Labels Sue Producer In 2-Way Action

LOS ANGELES—Arista and Buddah Records are jointly aiming a two-pronged legal thrust at Barry Hankerson in local Superior Court.

In the first part of the action, Buddah alleges Hankerson must turn over "13 or 14" masters by Dennis Edwards which he produced for the label.

Under a contract with Buddah, Hankerson was to bring in the album for under \$50,000. When he finished the album, Buddah paid him \$40,000, the suit claims. Buddah claims he cut the Edwards' sessions using their AFM license. The costs and expenses incurred under that license were in excess of \$100,000, the action charges, and the plaintiff asks that Hankerson be made to pay the differential over \$50,000.

In the second part of the suit, the plaintiffs ask the court to permanently enjoin the defendant from interfering in the February 1976 pact which Buddah has with Perfection In Performance, which called for Gladys Knight & the Pips to do a total of 10 albums over a five-year term.

The pleading alleges that Hankerson demanded the plaintiffs enter into new more costly dealings with Knight through him or he would get her to repudiate the deal. As a result of his alleged December 1977 through March 1978 intrusion, Knight reneged on the prior deal and, as Hankerson allegedly threatened, she is shopping for another label binder.

## Irakere Records

Continued from page 6

and producer Jay Chattaway, and artist Billy Cobham made a five-day trip to Havana where they attended a series of meetings with the minister of culture and with Egrem.

There they saw Irakere and started the wheels in motion which brought the group to the U.S.

The group features three Latin percussionists, a drummer, two reed men, two brass players, a guitarist, a pianist and a Fender bassist. Though coming from a Communist country the amplified musical instruments used by the band are American and Western made.

The group is led by pianist Chucho Valdes, who also does the arrangements. The music is a fusion of salsa, soul, rock and jazz. Irakere (a Yoruba word meaning jungle) played nine original songs in its 80-minute recording session at the studio, including such works as "En Nosotros," "Son 7/4" and "Black Mass," an ambitious suite with obvious black roots.

## Newton-John

Continued from page 14

Newton-John's attorneys, argue that escalating costs of recording have made it impossible to record the albums at that price.

The injunction was issued on the condition that MCA post a \$1 million bond in case the label lost and had to make up losses to Newton-John.

Dowds, meanwhile, says he didn't see anything unenforceable about the contract, and agreed with MCA attorney Robert Dudnick that it would be reasonable to assume that MCA would win when the case came to trial. An appeal of Dowds' decision is expected.



AMBASSADORIAL APPOINTMENT—C. Lloyd Bailey, right, executive director of the U.S. Committee for UNICEF, congratulates members of the rock group Kansas at a recent reception at UN Headquarters where the group was officially appointed Deputy Ambassadors of Goodwill for the 1979 International Year of the Child. Kansas also donated a portion of an SRO Madison Square Garden Concert to the UN Children's Fund. Left to right are members Rich Williams, Dave Hope, Kerry Livgren, Bobby Steinhardt, Steve Walsh, and Phil Ehart.

## Joel Tops DIR Rock Award Hopefuls

NEW YORK—Program directors of 250 DIR-member stations have included Billy Joel's name in four different lists of nominees for the second annual Rock Radio Awards. Voting for the winners will be done by consumers through ads in the consumer press.

The awards, to be presented in September, are designed to give for-

mal recognition to the fact that there exists a cause-and-effect relationship between radio airplay and hit records. DIR produces such radio programs as the "King Biscuit Flower Hour," "Live From The Bottom Line" and "Direct News."

Joel was nominated for favorite male singer; favorite singer/songwriter; favorite album for "The Stranger," and favorite single for "Just The Way You Are." Other nominations include:

Favorite female singer: Karla Bonoff, Joni Mitchell, Linda Ronstadt, Carly Simon and Patti Smith; favorite group: Bee Gees, Fleetwood Mac, Jefferson Starship, Kansas and Steely Dan; favorite album: "Aja," by Steely Dan, "Excitable Boy," by Warren Zevon; "Running On Empty" by Jackson Browne; "Saturday Night Fever" by the Bee Gees; and "The Stranger" by Billy Joel.

## HOTLINE TIPS

### 7th No. 1 Album For Rolling Stones

LOS ANGELES—The Rolling Stones nail down a seventh No. 1 album this week with "Some Girls," tying Elton John for the most top-charted LPs since the Beatles, who chalked up 15 No. 1s between 1964 and 1973.

Paul McCartney & Wings has had six chart-toppers; Herb Alpert & the Tijuana Brass, Chicago and Led Zeppelin have all had five.

This is the Stones' sixth No. 1 studio album in succession, following "Sticky Fingers," "Exile On Main Street," "Goat's Head Soup," "It's Only Rock 'N' Roll" and "Black And Blue."

Prior to this string of Atlantic-distributed successes, the Stones hit No. 1 in August 1965 with "Out Of Our Heads" (London).

This is the group's 25th consecutive top 10 album, which is its entire recorded output save for its debut album, "The Rolling Stones," which peaked at number 11 in 1964.

And the Stones become only the second act to have netted a top 10 album during each calendar year in the '70s, following McCartney & Wings. Chicago is also in the running, having hit the top 10 every year from '70 to '77.

On the Hot 100, the group's "Miss You" climbs three notches to number three, to become its 17th top 10 single, but only its fifth in the '70s, following the No. 1 million-sellers "Brown Sugar" and "Angie," "Tumbling Dice" and "Fool To Cry"/"Hot Stuff."

It is in good shape to become the Stones' eighth No. 1 single, with the two early '70s toppers preceded by "Satisfaction," "Get Off My Cloud,"

Also; favorite single: "Baker Street" by Jerry Rafferty; "Because The Night," by Patti Smith; "Just The Way You Are," by Billy Joel; "Stayin' Alive," by the Bee Gees; and "Werewolves Of London," by Warren Zevon; favorite male singer: Jackson Browne, Eric Clapton, Elvis Costello, Billy Joel, Bob Seger, and Rod Stewart; favorite singer/songwriter: Karl Bonoff, Jackson Browne, Jimmy Buffett, Billy Joel and Warren Zevon; favorite debut album: "Bat Out Of Hell" by Meat Loaf; "Eddie Money;" "French Kiss" by Bob Welch; "Karla Bonoff;" and "My Aim Is True" by Elvis Costello; favorite all-time album: "Abbey Road" by the Beatles; "Dark Side Of The Moon" by Pink Floyd; "Rumours," by Fleetwood Mac; "Sgt. Pepper's Lonely Hearts Club Band" by the Beatles; and "The White Album" by the Beatles.

## Songwriters Threaten '79 Tony Awards

NEW YORK—On-air performance of hit songs from Broadway musicals nominated for Antoinette Perry (Tony) Awards may be absent from next year's network television presentation of the show unless a dispute between members of the Dramatists Guild and the show's producers is resolved by then.

The dispute arises out of the practice—for time saving reasons—of presenting some of the awards, including those to writers, librettists, lyricists and composers, either off-camera, or onstage along with a number of other people.

The threat to withhold permission to perform the songs comes from Stephen Sondheim, president of the Guild.

In a letter sent to the show's producer, Alexander Cohen, and to the League of N.Y. Theatres Producers whose American Theatre Wing sponsors the awards, Sondheim charges that this year's Tony presentations displayed a lack of good sense and taste in its presentation of the citations to award-winning writers.

He states, "No one writer was allowed to stand alone onstage to acknowledge the honor, and that librettists, lyricists and composers were relegated to an off-camera role, a position shared by costume, lighting and scenic designers."

Among those subjected to this position were Cy Coleman, Betty Comden and Adolph Green who won best book and best score for the hit musical "On The Twentieth Century."

Sondheim threatens that the executive council of the Dramatists Guild will advise its members to withhold all support for the Tony Awards until it receives a guarantee that all such "dismissive and insulting treatment" will not be repeated.

## No Silver Lining In Cloud Lawsuit

LOS ANGELES—Dennis Lavinthal has filed suit against Silver Cloud Records, Daksel Records, David Krebs, Steven Leber, Contemporary Communications and Beatlemania, Inc., seeking \$50,000 punitive damages and \$26,500 allegedly due him as president of Silver Cloud.

A July 15, 1977, contract filed in Superior Court here when the suit was initiated called for the one-time ABC Records marketing topper to receive \$60,000 annually as president of Silver Cloud, plus an agreement where he was to get \$.0075 per record sold on certain product.

Lavinthal claims he's owned \$7,500 on his one-year pact which was terminated by the defendants April 15. In addition, he alleges he made \$30,000 on the ¼ cent royalty deal during the period he worked.

He was paid \$74,500 during the period he worked. He claims he actually should have been paid \$101,000, so he asks the court for a \$26,500 judgment.

He asks the \$50,000 punitive damages because he contends that Leber and Krebs duped him with information that they had \$780,000 financing coming from CBS when he pacted with them, which was never forthcoming from that source, he claims.

PAUL GREIN

## Inside Track



**CONCRETE FACT**—Stephen Stills, left, and Graham Nash admire the commemorative plaque that accompanied a ceremony honoring placement of a Crosby, Stills & Nash star in the Hollywood, Calif., Walk of Fame recently.

## TV & Radio Ads Use Hits

• Continued from page 96

ver, Paul Simon and Rodgers & Hammerstein.

Lane admits he might have put Carly Simon in this category a few years ago. "That was a surprise," he says, referring to her ground-breaking spot. "I'd have thought she'd be real tough to get, especially for a cat-sap spot."

Lane reveals that a few years ago when Kodak was scouting around for top artists to sing its "Times Of Your Life" spot, several artists declined: Denver, the Carpenters, the Bee Gees and Neil Sedaka. The artists who agreed to perform the tune, which was written by Lane and Roger Nichols, were Paul Anka, Anne Murray, the Spinners, Peggy Lee and Barry Manilow.

The "Times Of Your Life" experience was the opposite of the usual one. There the song was written as a commercial and only later became an important copyright. Other songs in this category from the '70s include "We've Only Just Begun," "I'd Like To Teach The World To Sing" and "When You Say Love," a parody of the 1972 Budweiser commercial which became a mid-chart hit for Sonny & Cher.

This week the jingle "(You're) Fabulous Babe" follows the same route. Familiar as a cosmetic commercial, it was just released as a single by Kenny Williams on the Ember label.

Jack Rosner, manager for business affairs for Screen Gems-EMI

## Dealer Program

• Continued from page 3

individual stores in Atlantic City and Pleasantville, N.J., operated by Howard Smith, Colin Jones and Jimmy Ruffin; Hot Wax, Mike Brancolino, Wrightstown, N.J.; Ace Records, Scoop Purcell, Trenton, N.J. and Bailey's, Harvey and Joan Bailey, Wilmington, Del.

Music in L.A., notes that although Carole King allowed her Screen Gems copyright "A Natural Woman" to be used in a commercial, the entire catalog is not up for grabs.

"I doubt we would license 'You've Got A Friend,' he says. "I know she would not want us to do it; money wouldn't come into play even if it were a completely tasteful spot."

Rosner adds that Bacharach & David's office turned down a bra commercial for "The Look Of Love." "They thought it could hurt the copyright and we agreed. That's the prime concern. You try to work all compositions, but not at their long-term expense."

Rosner adds that the fee for a song for one year ranges from \$10,000 to \$100,000, with an average fee being \$25,000 to \$50,000. All polled stress that the determining factors are length of term of use, territory of use, the actual copyright and the type of media, with tv costing more than radio.

The three recent Beach Boys commercials are not the group's first, according to Mike Love. "Good Vibrations" was picked up by Coca-Cola in 1970.

Here the song was leased to J. Walter Thompson, the giant New York ad agency, by Irving/Almo, which owns all Beach Boys copyrights prior to 1968. Love performed the vocal with his new group Celebration and also produced the track.

Kodak has long used important copyrights in its ads, but they have usually been adult-oriented MOR ballads: "The First Time Ever I Saw Your Face," "Green, Green Grass Of Home," "Memories," "The Way You Look Tonight" and "Pocketful Of Miracles" have been used in the past.

Explains Lane: "The Handle is Kodak's lowest-priced instant camera; it's aimed at a younger audience—late teens and early 20s. The Beach Boys are consistent with the tastes in music of the target audience while still transcending age groups."

Berry Gordy Sr. was serenaded Wednesday (12) on his 90th birthday by more than 150 intimates with his own song, "Pops," written in his honor by Pam Sawyer and Marilyn McLeod. The song's title derives from the older's nickname. The fete was held at Gordy Manor, Detroit. . . . Al Bergamo, CBS Records branch chief, Seattle, headed for Los Angeles, reportedly to hold a job slot with Epic Records. . . . Too late for last week's deadline was the additional \$6.98 LP fadeout information that Chrysalis and Arista upped their price \$1 early in 1978.

Barney Ales, Motown Records president, denies published Track reports last week that Motown's domestic distribution would be taken over by Polygram Distributing. "We're not talking to anyone about distribution," Ales says. "We are an independent company and we plan on staying that way," the executive affirms. "We are not interested in going with these conglomerates." Despite reports circulating on both coasts that Motown and Polygram have been negotiating, Ales terms these rumors "asinine."

The London Sun quotes personal manager John Reid about Reid's arguments with Elton John: "They get so bad we end up knocking one another around. I've given Elton more than one black eye." . . . Wally Heider, long-time sound expert who now operates his own Hindsight label devoted to the old big bands, is back in Burbank after a quick trip to England to expand his foreign distribution. His next album: the 1946 Alvino Rey orchestra with 10 brass and no King Sisters' vocals.

Denny Littke, whose Gribbitt graphics agency in L.A., gets a king's share of freelance album cover art assignments, has donated \$27,000 for a letter in the Hollywood sign. . . . Thomas Frost, director of CBS Records Masterworks a&r, has received a presidential fellowship from the Aspen Institute of Humanistic Studies in order to pen a paper on the classical recording field. The paper will be published this fall, after which it will be the base for seminars chaired by Frost and co-sponsored by the institute and Carnegie Hall Corp. . . . During a Sunday (12) ruckus that erupted during a concert at Jungleland, Thousand Oaks, Calif., Jimmy Rabbitt had two teeth knocked out when a patron jumped onstage and belted him for singing "Long Haired Redneck," which he wrote.

Jazz a&r pillar Orrin Keepnews is convalescing from a coronary bypass at the Stanford (Calif.) Medical Center, from whence he will be moved to Kaiser Hospital, San Francisco. He's targeted for his home about the weekend of the 24th. . . . Morris Diamond gifted UA Records co-chairman Jerry Rubinstein with a plaque on his recent birthday. It reads: The Mog Symphathizer.

Musical chairs: Jules Abramson, Phonogram/Mercury vice president in charge of distributed labels, who took that slot when Lou Simon recently moved in from Polydor as senior vice president, marketing, now appears headed for New York and a post with Polygram Distribution. . . . Joe Lewis, less than two months with 20th Century-Fox as marketing boss replacing Arnie Orleans, is rumored moving to RSO Records as a national accounts executive. . . . Is NARM in the throes of a study of retailing, which delves deeply into the salary scale cross-country?

What will be the results of the long huddle Alshire Records president Al Sherman had with his mentor, Irwin O. Spiegel? . . . Egmont Sonderling's offer to buy WDAS AM/FM, Philadelphia soul music power, for \$4 million appears turned off. The station backed off when the FCC took too long to decide its approval, 'tis said. . . . Nancy Wilson was arraigned Wednesday (12) in San Pedro Municipal Court, pleading innocent to a misdemeanor drunken driving charge filed against her last

## Jimmy's Files Its Plan For Creditors

• Continued from page 3

the Bankruptcy Act requires that both a majority of the creditors and the creditors owed more than half the debts make a choice for the plan to be accepted.

Option one entitles a creditor to 15% of his filed and allowed claim without interest as follows: 10% at confirmation (acceptance by the court) of the plan; 2½% in six months; and the remaining 2½% one year later.

Those creditors not satisfied with the above allowance can get 30% of their allowed claims by selecting Option two, but will have to wait six years for all payments to be completed.

The Option two schedule provides for a 5% payment without interest initially and then 2½% in one year; 4% a year later; 4% a year after that;

month when the van she was piloting crashed into an unoccupied road grader.

Listen to the clever way in which the "FM" reference in the lyric of that Steely Dan hit single has been erased by a guitar lick so that AM radio programmers will be more in tune with adding the record. . . . ELO isn't sparing the fiscal horses. Or it could be Epic Records. The luminous, multi-fabric logo with traveling lights billboard on Sunset Blvd. cost \$42,000. ELO, which plays the outdoor stadia circuit in the U.S. this summer, has a 60-foot wide spaceship stage for the junket that is carried on eight tractor trailers and takes 45 persons to assemble in 10 hours.

First Artists Records' Gary LeMel has acquired rights to use the "I Love Lucy" tv series' music from Desi Arnaz Sr. An album is planned. It will contain some new disco-oriented arrangements as well as charts from the show. Arnaz plans to regroup his band for a tour in conjunction with release of the album. . . . Salsoul Records has sent its customers a letter warning them against selling the "Latin Disco Salsa's Greatest Hits" album with the old cover. The unclad woman on the cover has filed suit in New York Supreme Court about alleged unapproved usage of her picture. New jackets sans the female are being shipped.

J.D. Sumner, formerly with the Stamps Quartet and the Elvis Presley entourage, is successfully recuperating in a Nashville hospital from open heart surgery. . . . Jack Clements' JMI Records hinted ready to reactivate with distribution through DVC.

Look for a major monthly that features the bare form feminine to release albums on its own label.

Bill Randle, the legendary hit-picking DJ, who is doubling between heading the telecommunications wing of Cuyahoga Community College in the Cleveland area and acting as its special assistant vice chancellor for educational planning, has found time to return to radio, doing a morning all-talk show over WBBG, Cleveland, which oldtimers remember better as WIXY. . . . Justin Pierce, publicist with Norman Winter's crew, gets his crack at rock big time when he takes his band, Justin Time, into the Starwood, Los Angeles, Aug. 13. Pierce is a singer. . . . Bill Wyman, bassist with the Rolling Stones, injured his left hand Monday (10) when he fell off the stage at the Civic Center, St. Paul. He leaned against what he thought was a wall, but it was actually a curtain. He was back in action Wednesday night on a St. Louis gig.

The Morris Stage, Morris, N.J., has selected Chargit, the national computerized credit card telephone ticket order concept, to handle orders by phone to all Morris Stage events. . . . Manhattan Transfer's taping of the first tv/Persian special from Dubai was delayed when the group's gear wound up inadvertently in Calcutta. . . . Tanya Tucker plays a stage-frightened amateur singer in her acting debut on the NBC-TV. . . . Is Jim Marshak, long-time Korvettes' Detroit nabob in records and tape, about to leave to take over as overseer for the impending Sound Warehouse five-store breakout in the Motor City?

Pacific Record & Tape Distributors, San Francisco, had an April 1978 balance with Casablanca Records of \$184,637.50. That amount was mistakenly provided as the net billing done by the distributorship from May 1977 (Billboard, July 15, 1978). . . . Physicians caring for the ailing Donna Fargo at Sansum Medical Clinic, Santa Barbara, Calif., have changed their diagnosis of her ailment from peripheral neuritis to transverse myelitis. "Many features are favorable and we are hopeful that within a few months she will be able to resume her career," her doctors report.

5% in each of the next two years; and 4½% at the sixth anniversary of confirmation.

An additional feature of the latter option is that any creditor choosing it "shall also receive a pro-rata share of 25% of the annual net income in each year that payments are to be made to Option two general creditors."

The creditors committee will serve until the final payment to creditors is made.

In the plan Jimmy's and its parent corporation, Sutton Distributors, agree not to perform certain acts which include: the bulk sale of assets, the declaration of dividends on stock, the merger with another corporation or firm, or the liquidation or dissolution of the business.

Jimmy's and Sutton also have restrictions placed on their right to borrow money and may not "sub-

stantially alter the general type of business they currently conduct or "sell any merchandise or other assets below cost," except in a "normal sales incident to the normal operations of the debtors' business."

At the height of its business, Jimmy's had a network of 38 stores which have since dropped to three locations.

While the creditors' committee, it has been learned, originally demanded that no future stores be opened without its approval, a compromise was reached on this issue.

Fifteen days written notice is now required to be served by Jimmy's to the committee "before committing to open an additional retail store."

If the debtors do not receive a written objection within five days they may open the store, but if an objection is received a meeting must be had with the committee.

MEET

# Cherry Fadd

THE SINGER



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## AMERICANA

Leon Russell

Produced by Leon Russell

On Paradise Records (PAK 3172)

Manufactured & distributed by Warner Bros. records & tapes



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