

## Radio Turns To Country Album Plays

By PAT NELSON

NASHVILLE—Radio stations in several markets are experimenting with album-oriented country concepts—a rarity in country music programming.

Initial action in such markets as Denver, New York, San Diego and Austin, Tex., is being reported, with benefits going to listeners, stations, artists and labels alike.

Nashville label executives agree that increased country radio involvement in researching and playing country and/or country-oriented LPs would provide a much needed outlet for breaking new acts and exposing established artists on a broader level (Billboard, May 20, 1977). Though FM and album-oriented approaches to LP airplay have proven their feasibility in pop markets, country radio stations have been slow to adopt these attitudes.

Scores of artists are emerging to find themselves in a crossbreed category somewhere between country and pop. The nature of their music lends itself to album-oriented broadcasting philosophies that could be of tremendous help in breaking careers.

Success of the LP orientation could provide an alternative avenue for artists who are sup-

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Billboard photo by Bonnie Tiegel

**SCHOOL TIME**—CBS Records employees head into UCLA's Royce Hall for the business meeting segment of the label's international convention in L.A. Story coverage begins on page three.

## Pop Execs Vie With Acts For Media Attention

By DICK NUSSER

NEW YORK—The makers and sellers of pop music, once relegated to coverage by fan magazines and counter-cultural journals, are now vying with stars of politics, movies and sports for the attention of established news media—with label executives as much in demand as their top acts.

The current issue of Newsweek sports a beaming portrait of RSO topper Robert Stigwood, surrounded by the faces of the stars who helped him earn the title emblazoned on the cover—"Rock Tycoon."

The July 10 issue of Forbes magazine fea-

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## Hot LPs To Ignite Aug.-Sept.

By PAUL GREIN

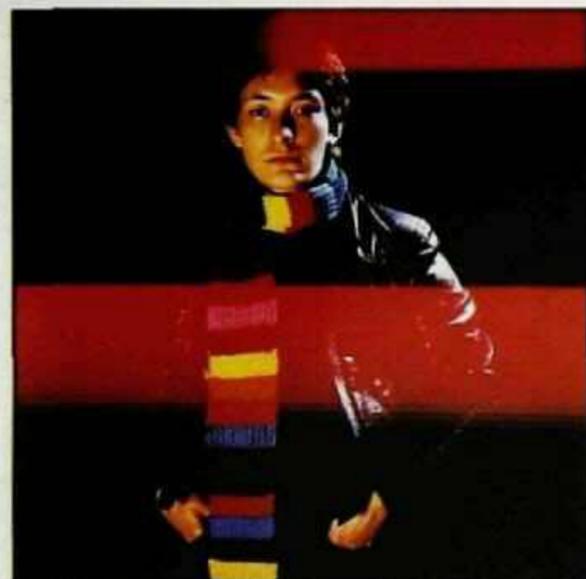
LOS ANGELES—The tail-end of the summer looms as a hot selling period with blockbuster act LPs due for release in August and September. This continues the trend established last year when the death of Elvis Presley served as a catalyst for burgeoning record sales in what are now turning out to be stronger sales months.

Releases scheduled between now and Sept. 30 include the latest albums by 13 acts which hit the top 10 with their most recent releases: Linda Ronstadt, Chuck Mangione; Earth, Wind & Fire; Al Stewart, Lynyrd Skynyrd, Chicago, Styx, Cat Stevens, Jethro Tull, the Who, Yes, Roberta Flack and Rose Royce.

Also planned are the latest by such consistently platinum acts as Aerosmith, Ted Nugent, Heart and Elton John.

Columbia's imminent releases include studio albums by Chicago and Earth, Wind & Fire and a double live LP by Aerosmith. Also due are the label debut of Marilyn McCoo & Billy Davis Jr., a live album by Blue Oyster Cult and studio sets by Deniece Williams, Weather Report ("Mr. Gone") and Stephen

(Continued on page 14)



Before Chris Rea's debut album shipped, his single, "Fool If You Think It's Over" was already jumping up the pop charts. The record is now a definite hit and the album "Whatever Happened To Benny Santini" is out and getting enormous ADR play. Everyone's listening to Chris Rea. A Magnet Records release produced by Gus Dudgeon. On United Artists records and tapes.

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## \$250,000 SO FAR

## Copyright Retention Brings Big \$ Bonuses To Writers

By IS HOROWITZ

NEW YORK—Music publishers have already committed more than \$250,000 in bonus money to retain valuable copyrights during extended terms. And that's just the beginning.

These sums will go to songwriters or their heirs for rights to maintain proprietorship of standard copyrights in the remaining portions of the additional 19 years of protection granted to pre-1978 material under the new Copyright Act.

As allowed under the law, notices of termination affecting some 5,000 vintage tunes have gone out to publishers on behalf of a reported 130 writers or their heirs.

This activity has taken place in just the past six months since the new statute became effective, in a drive spearheaded by the American Guild of Authors & Composers, and independent agent/consultant Miriam Stern.

Prestigious evergreens for which notices have been filed include "You Made Me Love You," "When Irish Eyes Are Smiling," "Yes Sir, That's My Baby," "Indian Love Call," "Waiting For The Robert E. Lee" and "I Cried For You," among a host of others of similar staying power.

Lew Bachman, AGAC executive director, says his organization todate has

(Continued on page 83)



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# Wholesalers Lose In Bid For OK On SBA Loans

**NARM Cites Retailer Funding; Is Mystified**

By DICK NUSSER

NEW YORK—The Small Business Administration, in a decision that may just be the result of a bureaucratic error, has ruled against giving loans to wholesalers of tapes and disks on the grounds that current SBA regulations prohibit such loans.

Officials at the National Assn. of Record Merchandisers are not taking the ruling lightly, but bureaucratic intransigence has kept the issue from being resolved for the past six months.

"It's a ridiculous position," claims NARM counsel Charles Rutenberg of the Washington law firm of Arent, Fox, Kintner, Plotkin and Kahn. "They seem to be confusing wholesalers with manufacturers."

At issue is a clause in the SBA regulations which prohibits the federal agency's loan monies from being used by businesses concerned with "the distribution of ideas... opinions or similar intellectual property."

Wholesalers of records and tapes, like their retail counterparts, have no say in the idea content of the product they sell. Nevertheless, the SBA apparently thinks they do.

"It's really mystifying," Rutenberg says. "Retailers have gotten SBA loans and we know that some small movie enterprises have gotten loans, yet we've been turned down three times in appealing this ruling."

The first turn-down came in January of this year, when an unnamed wholesaler was turned down on the basis of the aforementioned clause by an SBA official in New York who was filling in for a senior SBA officer. NARM followed up by making a formal request to SBA headquarters in Washington but the response was much the same.

Undaunted, NARM tried again to reverse the ruling. Again the request was turned down, NARM claims.

Rutenberg points to several recent develop-

ments that could force the SBA to take a longer, closer look at what it has wrought.

Radio, television and cable operators are now in line for SBA loans, as a result of a recent White House directive aimed at increasing minority participation in the broadcast media. In addition, the SBA has provided

## Red Tape Snafus 3rd Attempt At Approval

funding for six corporations with motion picture investments.

NARM describes this as "another move which seems to ignore the 'distribution of ideas' statute under which the record/tape wholesaler was denied his loan."

Says Rutenberg: "I think this thing will eventually be settled, but it's going to take a while." SBA officials were unavailable for comment.

# RSO Leads In 1st 6 Months Chart Shares

By PAUL GREIN

LOS ANGELES—In Billboard's exclusive share-of-chart recap for the first six months of 1978, RSO is the number one label in terms of action on the Hot 100, up from sixth place for the fourth quarter of calendar 1977.

RSO is also number one in singles when pitted against "combined labels," up from ninth place in the last market report (Billboard, Feb. 18, 1978).

Amongst individual labels, RSO is sixth in terms of action on the Top LPs and Tape chart and fourth in overall singles/LP activity, compared to the fourth quarter last year when it wasn't in the top 10 on either tally. Pitted against combined labels, RSO is ninth in albums and fifth overall; it failed to dent the top 10 on either list last time.

Complete statistics appear on page 42.

This RSO surge has helped push Polygram from sixth to third amongst corporations on both the albums and overall albums/singles tallies. Polygram is also third in terms of singles action, up from fourth. Warner Communications and CBS remain one and two among corporations in all three categories.

Warner Bros., which was the number one individual label and combined label in Hot 100 action for the last quarter of 1977, drops to fifth place on both lists. The WB group of labels also drops from number one to number two in terms of album and overall albums/singles.

(Continued on page 14)



**GOLD GIFT**—Bonnie Tyler is presented with gold disks for her current RCA album and single, "It's A Heartache," by Warren Schatz, division vice president, East Coast a&r, and Robert Summer, president, RCA Records. Presentation was made following Tyler's debut at New York's Bottom Line.

## ARE LABELS PRESSURING NEW GROUP? Threats Charged By Disco DJ Union

By ALAN PENCHANSKY

CHICAGO—The unionizing drive of disco deejays here has met with opposition from record companies threatening reprisals, one of the leaders of the city's deejay movement claims.

Don Johnson, an executive of the new International Union of Programmers and Technicians and an officer in the Dogs of War record pool, says many spinners fear their promotional shipments will be cut off if they go union.

According to the pool officer, a

large percentage of Dogs of War jocks fear retaliation.

"I know for a fact that there are record companies against it and will shut people off," insists the spinner. Johnson declined to name labels making the threats.

According to the union executive, fear of reprisals from club owners also has affected enrollments.

Rocky Jones, acting president of the labor group, has claimed that 300 membership applications are on

(Continued on page 90)

# \$1 Billion CBS Year On Horizon: Yetnikoff

By ROMAN KOZAK

LOS ANGELES—The projected 1978 sales of the CBS Records Group, combined with the mail-order sales of Columbia House, "makes it look as if CBS Inc. is going to hit \$1 billion in record sales this year," Walter Yetnikoff, president of the CBS Records Group told 1,400 delegates to the company's conven-

tion here last week. In addition, John Backe, president of CBS Inc., told the delegates that "CBS is paying a lot of attention to you" in the form of a \$200 million dollar capital investment, and an increase in the Records Group personnel by 2,000 new employees within the last 18 months. The investment has gone for a new \$50 million pressing plant in Georgia, as well as expansion overseas.

Additional CBS convention stories and photos appear on pages 16, 19, 47 and 76.

## The Rafferty Bandwagon Is Rolling Faster

By ADAM WHITE

NEW YORK—The success of Gerry Rafferty's "Baker Street" single and "City To City" album is spinning off a slew of Rafferty-related satellites.

A&M has repackaged material from the Britisher's days with Stealers Wheel—it's also issuing a single from that source—while ABC/Blue Thumb is re-releasing Rafferty's first solo LP, "Can I Have My Money Back."

Raphael Ravenscroft, whose saxophone contribution to "Baker Street" is considered one of the disk's "hooks," has reportedly signed to Portrait Records, with an album due later in the year.

Rafferty's elder brother, Jim, bows on London with a 45 "(Don't Let Another) Day Go By," produced by Gerry. An LP will follow.

And United Artists is preparing the official followup single to "Baker

(Continued on page 14)

Both Yetnikoff and Bruce Lundvall, president of the CBS Records Division, pointed out that the record industry is getting such good notices from the financial community that there is a good chance that an outside financial power may make an effort to expand into this lucrative field.

"At the end of 1977 it was clear to the financial community that the other three groups (records, Columbia House, publishing) were up even though the broadcasting group was flat," Backe told the delegates in impromptu remarks. "The corporate staff has come to understand your problems."

Pointing to the "sloppy manage-

(Continued on page 16)

## Communications Act Is Spotlighted

NEW YORK—As support for the rewrite of the Communications Act builds, programmers attending the 11th annual Billboard International Radio Programming Forum can look forward to a thorough exploration of the implications the new law will have for programming.

A key session at the Forum will be an address by House Communications Subcommittee general counsel Harry "Chip" Shooshan, who will discuss the new bill and the impact it will have on programming and programming decisions.

Since the new bill provides for extensive deregulation of radio, Shooshan will undoubtedly point out that programmers will be free to cut back or even drop news and public affairs. These programmers may also come under new pressure from the

(Continued on page 22)

# Bowen Charting MCA Nashville's Open Door Act Policy

By GERRY WOOD

NASHVILLE—Increased staff and office expansion, more autonomy, emphasis on pre-production and LP potential and an open door policy for all types of music—not just country.

These are some of the significant changes on the horizon for MCA Records/Nashville under its new vice president and general manager of Nashville operations, Jimmy Bowen.

With the naming of Bowen by Mike Maitland, MCA president, the thrust of MCA's Southern oper-

ations returns to Nashville from Los Angeles and resumes an active, rather than passive, role.

Bowen has already set up a three-year plan for the progress of the Nashville office.

New acts coming to MCA will meet with Bowen and their producer in lining up a similar career program. "A producer must lay out a two-year program creatively, and we'll in turn lay out a two-year program to back up the product he delivers to us," states Bowen.

"We've got to get that sound qual-

ity up so we can be competitive with the product from London, New York, Los Angeles, Muscle Shoals, and Caribou," claims Bowen. He plans to utilize the best state of the art studios in Nashville and place a strong emphasis on pre-production.

"There seems to be very little pre-production in Nashville. You're talking about a piece of product that can sell 10 million albums. That's our potential here. Our goal is to sell millions of albums."

New acts should be ready for pre-production and be "deadly serious"

about the product, insists Bowen, adding, "Obviously, your established artists have had certain ways they've reached success. We don't want to meddle in the production affairs of Conway Twitty, Loretta Lynn and these people unless they come and ask for help or consultation—which I feel will happen."

Once the high-quality, planned and finely tuned sound product is packaged, Bowen intends to make sure MCA supports it by "putting in more and more marketing dollars.

(Continued on page 69)

# Executive Turntable

**Francis Vincent Jr.** named president and chief executive officer at Columbia Pictures Industries, New York, parent firm of Arista Records. He succeeds **Alan Hirschfeld**, who was invited to continue as a consultant. Vincent was associate director of the Securities and Exchange Commission's corporation finance division. ... **Gordon R. Edwards** now president of GRT Canada, moving up from the post of executive vice president.



Edwards

He succeeds **Ross B. Reynolds** who becomes executive vice president of WEA Music of Canada, Ltd. Before joining GRT of Canada a year ago, Edwards was vice president and general manager of the Handleman Co. of Canada three years. ... **Jules Abramson** named vice president, planning, at Polygram Distribution, New York. He moves to the post, newly created, from senior vice president, marketing, for Phonogram, Chicago. Also at Polygram, **Ron Urban** is appointed director, financial planning and analysis, joining from manager, financial planning and analysis, at RCA Records. ... **Richard Glenn** becomes controller for Casablanca Record and FilmWorks, Los Angeles. He joins the label after four years with the Los Angeles office of the international C.P.A. firm, Hurdman and Cranstoun. ... **Primus**

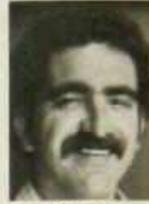


Abramson



Urban

**Robinson** takes the new post of national marketing director for jazz/fusion music at Elektra/Asylum Records, Los Angeles. He had been national promotion director/r&b and national album promotion director/r&b at Atlantic Records. ... **Lore Leis** named international coordinator for the GRT Record Group, Los Angeles. She rejoins the GRT family after a stint traveling. ... **John Schoenberger** becomes director, national album promotion/special projects, at Arista Records, Los Angeles, switching from associate director of West Coast album promotion. ... **Bob Gooding** steps to director of album promotion at Private Stock, New York, from news director at WCAU-FM, Philadelphia. ... **Jim Lewis** heads the new product management department at Atlantic, New York, as director. He was assistant to senior vice president/general manager **Dave Glew**.



Glenn



Robinson

... **Barbara Anne Burns** appointed national advertising coordinator for the WEA Corp., Los Angeles. She was formerly assistant to the promotion director at WEA's Cleveland branch. ... **Kenn Friedman** new national director of disco promotion for Casablanca Records and will base in New York. He comes from Salsoul Records where he served as special consultant and national director of disco promotion for the label. ... **Sheila Molitz** tagged production manager at Salsoul Records, New York, after three years as director of production services for Arista. At the same time, **Alan-Michael Mamber** named national director of disco promotion for Salsoul after having held a similar post at West End Records while **Ellen Galloway** joins as



Leis



Schoenberger

associate director of disco promotion after assisting in the label's disco promotion department for a year. ... **Jack Pride** joins Capitol as a regional country promotion manager based in Nashville. He was with the Polygram Group six years. Also, **Pat King** joins in a regional country promotion capacity basing in Dallas after having joined the label in that city as a customer service representative in 1976. ... **Arlene Matza** becomes an a&r manager, Portrait Records, Los Angeles, moving up in that department. ... **Willie Tucker** joins Far Out Productions, Los Angeles, as the management/production company's West Coast r&b promotion director. Most recently he was M.S. Distributing's r&b regional promotion director. ... **Mickey Wallach** tapped as director of New York operations for ABC Records.



Gooding

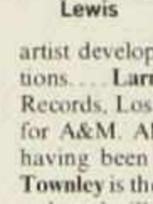


Lewis

With the label 13 years, he was recently New York promotion manager. At ABC's Los Angeles headquarters, **Lee Wilder** is appointed publicity manager, international division, after being international publicity coordinator for A&M; **Craig Dugan** named manager, promotional materials, also coming from A&M where he was responsible for international production; and **Jeryl Sachs** is now assistant to Elaine Corbett, vice president of artist development, international division, after a stint with Coyote Productions. ... **Larry Green** becomes assistant national promotion director for A&M Records, Los Angeles. He had been West Coast regional promotion director for A&M. Also, **Marco Babineau** named assistant FM promotion director, having been Midwest regional AOR director for Arista Records. ... **Ray Townley** is the new regional marketing and promotion director for Cream Records and will work out of Chicago. He held a similar position with Fantasy two years. ... **Susan Schuman** upped to administrative coordinator, marketing administration, at CBS Records, New York. She has been working in artist development for CBS Records International. ... **Ken Sinclair** named manager of the new Lieberman Enterprises Indianapolis sales branch. He will relocate from Minneapolis where he was a sales supervisor. **Ron Nordby** is the new Minneapolis branch sales manager. ... **Mike Bone**, artist development director at Phonogram, Chicago, will leave the company this month, reportedly to join a New York management firm. ... **David Budge** named national publicity director for United Artists, Los Angeles. He had been publicity manager, West Coast, for Columbia Records, for 1½ years. ... **Gary Van Hass** of Televak Video Promotion Corp., San Francisco, named executive vice president. Previously he was vice president of national sales within the company. ... **Joe Yoppolo**, sales manager for CBS in Honolulu, promoted to branch manager for Seattle. **Kelly Conway**, formerly sales representative for CBS in San Francisco, has replaced Yoppolo as sales manager for Honolulu. ... At ASCAP, New York, **Lisa Schmidt** joins as membership representative. She was with Avalon



Burns



(Continued on page 98)

## 'Pepper' Set Specials For \$8.98-\$13.98

LOS ANGELES—The "Sgt. Pepper" double-pocket album is specializing from a low around \$8.98 in Southern California to \$13.98 in chain retail record/tape shops cross country.

A national survey of chain executives finds them cautious about the sales potential, with most pointing up that the preceding "Saturday Night Fever" and "Grease" packages took several weeks after release to gain volume momentum.

Large city operations, where the motion picture was heavily ballyhooed and has played for over a week, report the strongest sales pattern. Dave Rothfeld of the powerful Korvettes record/tape departments on the East Coast and Detroit, says the album is doing exceptionally well.

Lou Fogelman of Music Plus here, who is at \$8.98, same price tag offered at Wherehouse, Tower and Licorice Pizza, found his first five days "very strong."

Six chains, Laury's, Chicago; 1812 Overture, Milwaukee; Record Factory, San Francisco; and Music Scene/Oz, Atlanta and Korvettes carried \$9.98 stickers on the "Pepper" package.

Four chains, Full Moon, Detroit and Upper Michigan; Everybody's, Oregon and Washington; Disc Records' 13 Texas stores and the Camelot/Grapevine stores ranging from Michigan south to mid-Florida, were getting \$10.99 for the album at the start.

Nine chains report they are selling the \$15.98 suggested list album at about \$11.98. They include: Eucalyptus, Northern California, Oregon and Washington; Great American Record & Tape, Minneapolis; Warehouse, Houston; King Karol, New York City; Flipside, West Texas and New Mexico; Harmony Huts, District of Columbia, Maryland and Pennsylvania; Cavage's, (Continued on page 90)



**VISUAL GROUP**—Casablanca's Village People makes an in-store appearance at Tower Records in Los Angeles prior to its soldout concert at the Santa Monica Civic Auditorium. Signing autographs are, from left, group members Glenn Hughes, Felipe Rose, David "Scar" Hodo and Alexander Briley.

## Mazel Hit With 9 Counts Of Piracy By Calif. Police

By JOHN SIPPEL

LOS ANGELES—Bernard P. Mazel, 48, of Pacific Palisades, Calif., has been charged with nine counts of tape piracy by suburban Torrance police.

Mazel, who defaulted on a Federal District Court rap for a similar crime in November 1977 when he failed to appear, has been ordered to appear in Torrance municipal court Aug. 28 for a hearing.

The judge then will decide whether evidence against Mazel is strong enough to warrant a Superior Court trial.

Mazel has been involved in various piracy probes of Southern California since 1973. Evidence filed in a Superior Court suit against Arthur Leeds of Gottlieb, Locke & Leeds here alleges that one of Leeds' clients in a group of unauthorized tape duplicators whom he represented was Mazel. Leeds advised the FBI in October 1972 that he was counsel for Malibu Records. Mazel allegedly operated that label.

Mazel was accused late in 1976 of two Carpenters' and Cat Stevens' in-

fringements and a Billy Preston tape infringement in Federal District Court by A&M Records. It was this suit heard by Judge Warren Pregerson here in which Mazel defaulted (Billboard, Feb. 25, 1978).

Pregerson authorized the FBI to destroy more than 10,000 pirated tapes, plus labels, sleeves, 10 boxes of unassembled cartridges and a master duplicator and 14 slave units seized in an October 1973 raid on the premises where Mazel was allegedly operating an illicit tape duplicating facility in suburban Lawndale.

### New Sounds Good

CHICAGO—The veteran Rose Records retail operation will open its second Sounds Good location in Chicago's densely populated New Town district this month.

Classical, jazz, shows and soundtracks will be emphasized in the new carpeted 2,500 square foot outlet, the chain's sixth Sounds Good, according to Jim Rose, son of company founder Aaron Rose.

## HOROWITZ ON NBC-TV

CHICAGO—The once-shy Vladimir Horowitz is regaining his taste for the limelight and will appear in a live, national, commercial telecast with orchestra in September.

According to sources at RCA Records and the New York Philharmonic, the pianist has plans for a Sept. 24 broadcast to be carried over NBC-TV.

Earlier this season, Horowitz was featured in a non-commercial Public Broadcasting Service network delayed beaming of his White House solo recital. However, the pianist has never before appeared on national tv with an orchestra.

Sources at the New York Philharmonic report that negotiations are almost completed with the orchestra for the special, unscheduled event. Zubin Mehta, who has just taken over the orchestra's reins, will conduct the Rachmaninoff Third Concerto, Horowitz's choice for his return to concerto performing earlier this year.

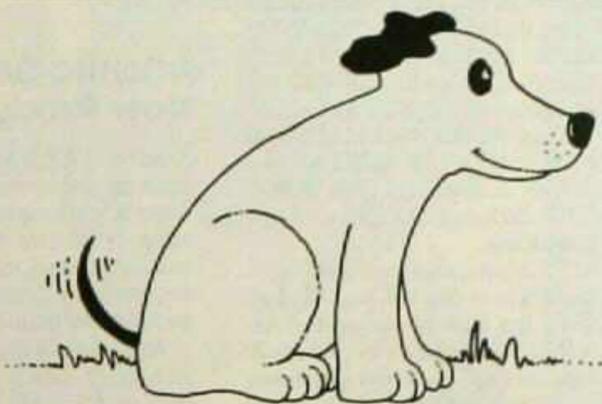
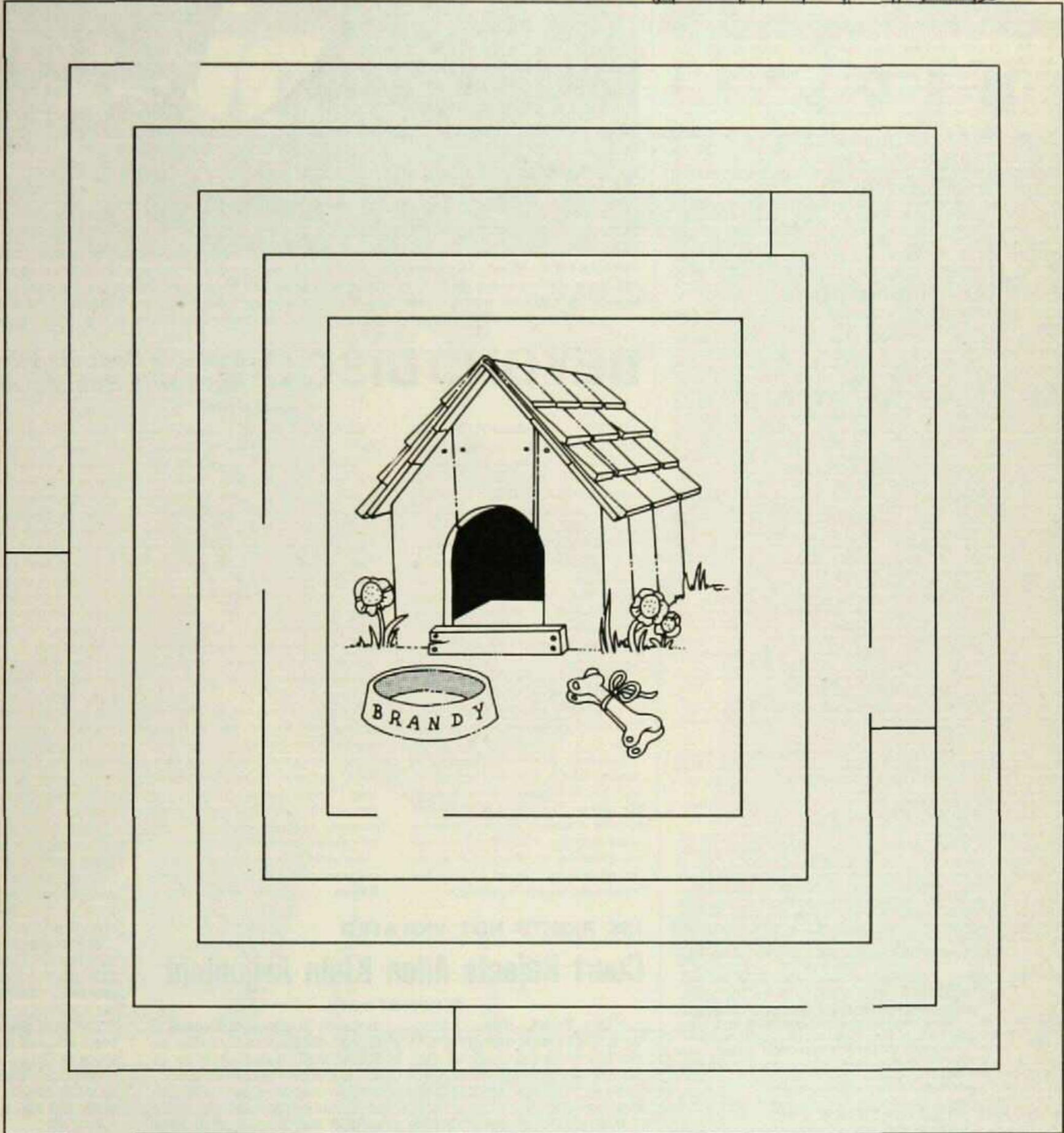
The program will either emanate from Avery Fisher Hall or the stage of the Metropolitan Opera.

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# Help The O'Jays find "Brandy" a home.

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**RUSSIAN DATE**—Private Stock recording artists the Russians offer an impromptu recital before an audience of Chappell Music staffers in the Hit Factory studio, New York. Left to right are Ritchie Cordell, Julian McBrowne, Helaina Bruno, Frank Military, manager Nan Pearlman, producer Ron Frangipane, and brothers Alec and Mark Piskunov, natives of Odessa, who are going pop after a successful career on the concert stage.

## BEYOND DISCO Butterfly Records Flits Into Rock With Bob McGilpin Album

By ADAM WHITE

**NEW YORK**—Butterfly Records is expanding its musical base of operations beyond disco into contemporary rock, and pitches singer-songwriter Bob McGilpin as its first AOR contender with an extravagant launch program.

McGilpin's debut tagged "Superstar," is being serviced to radio, press, distributors and key retail accounts in a gatefold package which contains both LP and cassette configurations, plus background information on the repertoire and the artist.

For the first 10,000 copies, disk is pressed in colored vinyl—something of a Butterfly trademark during its first year. On this occasion, it's steel grey.

Involved is the distribution to stations countrywide of a special 12-inch record boasting two cuts from the album. Then the label followed up with a tour of those stations by mime artist Eg, who offered a visual interpretation of "Superstar" material while it was played on portable Nakamichi cassette equipment.

McGilpin has now embarked upon a 21-day, 16-city promotion tour in support of the disk. He will play concerts nationwide this fall.

Butterfly's expansion follows a successful 12 months of operation, during which it established solid disco credentials via acts such as Tuxedo Junction, St. Tropez and the TSP Orchestra.

The label, Los Angeles-based, is now looking to make a broader product commitment, both financially and artistically, through contemporary rock acts like McGilpin and another new signing, Dick St. Nicholas.

Personnel expansion is involved, reports Fred Rupert, vice president of promotion and a&r, and he cites the appointment of Barry Pollack to head national AOR promotion, John Davis in charge of national singles activity, and Barbara Jefferson covering national adult contemporary duties and trade liaison.

Butterfly also employs independent promotion men in the field, adds Rupert. One such, James Heath-

field, took care of the Eg mime tour.

Speaking about the "Superstar" album, Rupert explains that the decision to include disk and cassette in the promotion package was governed by his view that music directors and other influential folk often prefer tape as a means of keeping up with new releases—playable in their cars, or on portable hardware.

The whole McGilpin project, details Butterfly president A.J. Cervantes, has a budget in excess of \$200,000.

"Our policy is to create impact at the fun end of a record's release," he continues, hence Butterfly's frequent use of colored vinyl for initial pressings.

"For disco product, we've used bright colors. For AOR, we thought steel grey more appropriate—though, actually, we prefer to call it platinum."

Butterfly is not neglecting its disco constituency, however. Rupert reports that acts like Tuxedo Junction—the label's most successful to-date—and St. Tropez are due to start work on new albums, while other acts are paced.

These include a self-contained r&b combo, Cheetah, and a new Lalo Schifrin project, Fire & Ice, plus former ABC group, Street Corner Symphony.

The executive declares that between now and Jan. 1, Butterfly will ship nine albums via its independent distribution network: three bearing an AOR identity, two in the r&b mold, and four boasting disco flavor.

## Atlantic Sets Up New Product Wing

**NEW YORK**—A product management department to coordinate Atlantic's release of new product has been established. Jim Lewis is named product management director, reporting to senior vice president and general manager Dave Glew.

When new product is developed at Atlantic, "We will tie every department together," says Lewis, who will have five or six product managers working for him. Departments involved are merchandising, advertising, promotion and publicity.

First two managers hired are Susan Posner and Nancy Huang.

## HIS RIGHTS NOT VIOLATED

## Court Rejects Allen Klein Argument

By ROBERT ROTH

**NEW YORK**—Allen Klein's claim that a second trial on tax evasion charges would violate his right against double jeopardy was rejected by a Federal Appellate Court here last week.

During oral argument before Judges Wilfred Feinberg, Thomas Meskill and Edmund Port, Gerald Walpin, attorney for the former Beatles manager, contended that it was an abuse of discretion for a mistrial to have been declared in Klein's tax evasion trial.

U.S. District Judge Charles M. Metzner, who presided at the trial, excused the jury after six days of deliberations and his conclusion that they were "hopelessly deadlocked."

In a brief submitted to the U.S. Court of Appeals for the Second Circuit, Klein had argued that the jury was not in fact deadlocked and "consequently he was deprived of his right to have his trial completed by that particular jury."

The 24-page opinion by Judge Port made light of this point by declaring that Klein's "reliance on the

dictionary definition of deadlock to support this contention elevates semantics above the realities of the situation confronting Judge Metzner."

Prosecutors have previously indicated that Pete Bennett, who earlier testified that he had given Klein money from the sale of promotional albums (Billboard, Oct. 22, 1977), would be called as a witness at any future trial. Bennett still has not been sentenced on his own conviction of tax evasion, for which he was permitted to plead guilty to one count of a multiple-count indictment in exchange for his testimony against Klein.

It is not yet known what the government's next step will be, although the case has been re-assigned to Assistant U.S. Attorney Steven Schatz. Schatz declined to answer questions, citing an order of U.S. District Judge Vincent L. Broderick prohibiting lawyers on both sides from talking to the press.

Walpin also would not reveal his defense plans, claiming to be under the same constraints.

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# Parent ABC Earnings Rise 24% In 2nd Quarter To \$41.8 Million

LOS ANGELES—Earnings for the American Broadcasting Companies, Inc., for the second quarter, leaped to a record high of \$41.8 million, a gain of 24% over the same period last year.

ABC Records in the second quarter reported a loss substantially less than last year.

Provision was made in the second quarter for losses of approximately \$13 million attributed to the sale of ABC Record & Tape Sales and the disposition of its retail outlets and electronics distribution division.

The corporation reports that net earnings for the first six months of 1978 are \$64.7 million on revenues

of \$910.2 million, up 23% over last year's \$52.7 million and a gain of 20% over 1977 six-month revenues of \$760 million.

In its quarterly review of the broadcasting industry, Merrill Lynch estimates ABC Records itself will produce 1978 revenues of \$66 to \$70 million, down by 3% to 8% from last year's \$72 million, with a projected loss of \$8 to \$10 million, compared to \$27.8 million in 1977.

## Off The Ticker

North American Philips reports sales and earnings ahead for the second quarter and first six-months ended June 30. Second-quarter earnings from operations rose 15% to \$17.579 million, or \$1.36 per share, from \$15.285 million, or \$1.19 a share for the comparable 1977 period, on a 21.4% sales increase to \$579.467 million, from \$477.448 million. In the six-months period, net income was \$28.445 million or \$2.20 a share, a 9.4% rise from \$25.999 million or \$2.02 a share for January-June 1977, on a 16.5% half-year sales gain to \$1.044 billion, from \$895.558 million in 1977. Reduced earnings in the Magnavox consumer electronics segment and a provision for discontinuation of the Collaro turntable factory in England also were noted.

Memorex Corp. has filed an offering of 1.01 million shares of common stock with the Securities and Exchange Commission with 500,000 to be offered for the account of the company, and the rest representing shares issuable upon exercise of outstanding stock purchase warrants. Proceeds will be added to working capital and used to finance in part the capital expenditure program that includes a joint venture with Bell & Howell for home videocassettes (Billboard, July 29, 1978).

Subject to negotiation of final terms of sale, ICI Americas Inc. is acquiring the Allied Chemical Corp. Baton Rouge, La., north facility with no price disclosed. The plant produces vinyl chloride monomer, an important raw material for recording disks, as well as caustic soda, chlorine, and ethylene dichloride.

Lafayette Radio Electronics Corp., a major consumer electronics wholesaler and retailer, plans to sell its operations for \$16 million in cash to a corporation being formed by New York investment banking firm Gibbons, Green & Rice. Under a letter of intent signed with Lafayette last week, the group will pay the equivalent of \$7.30 a share before expenses for Lafayette's common stock, and will assume all liabilities. As of Dec. 31, 1977, Lafayette had 126 company-owned stores and 525 franchised outlets, and in the 39 weeks ended April 1 reported a loss of \$4.2 million on a 15% sales decline to \$59.1 million, with continuing losses anticipated.

CBS (Delaware) Inc., an indirect wholly owned subsidiary of CBS Inc., and Gabriel Industries Inc. executed a merger agreement subject to approval by Gabriel stockholders at a meeting scheduled for Aug. 14,

# Market Quotations

As of closing, July 27, 1978

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
53	34%	ABC	8	415	51%	50%	51%	+
43	34%	American Can	7	59	42%	41%	41%	-
17%	9%	Ampex	12	489	15%	14%	15%	+
4%	2%	Automatic Radio	-	8	2%	2%	2%	+
26%	22	Beatrice Foods	10	973	25	24%	25	+
58%	43%	CBS	8	263	58%	57%	58	+
23%	13%	Columbia Pictures	5	325	22%	21%	21%	-
14%	8%	Craig Corp	4	65	11%	11	11	-
45%	31%	Disney, Walt	14	670	40%	40	40%	Unch.
3%	2%	EMI	6	66	2%	2%	2%	+
23%	8%	Gates Learjet	10	95	23%	22%	22%	-
15%	11	Gulf + Western	5	310	14%	14	14%	+
15%	9%	Handieman	8	138	15%	15%	15%	-
8%	3	K-tel	13	7	5%	5	5%	Unch.
6%	3%	Lafayette Radio	-	316	5%	5%	5%	-
37%	22%	Matsushita Electronics	11	4	36	36	36	+
56%	32%	MCA	10	121	52	51%	51%	+
49%	26%	Memorex	8	418	45%	44%	45%	+
59%	43	3M	14	455	58%	58%	58	-
51%	35	Motorola	12	162	49%	48%	49%	+
29%	24%	North American Philips	6	48	28%	27%	28%	+
18	10	Pioneer Electronics	13	-	-	-	17%	Unch.
30%	6%	Playboy	39	213	19%	18%	19	-
30%	22%	RCA	8	672	28%	28%	28%	+
8%	6%	Sony	17	298	8%	8	8	-
13%	9%	Superscope	-	18	10%	10%	10%	+
26	14%	Tandy	10	676	25	24%	24%	+
9%	5%	Telecor	8	55	9%	9%	9%	-
6%	2%	Telex	15	261	5%	5%	5%	+
3	1%	Tenna	-	8	2%	2%	2%	Unch.
17%	12%	Transamerica	6	1640	17%	16%	17	+
40%	20%	20th Century	5	266	39%	38%	39%	Unch.
49	29%	Warner Communications	9	207	47%	47	47%	+
17%	11%	Zenith	35	610	16	15%	15%	+

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	M	-	2%	3%	Integrity Ent.	11	177	4%	5%
Electrosound Group	5	7	4%	4%	Koss Corp.	23	221	7%	8%
First Artists Prod.	5	84	5%	5%	Kustom Elec.	-	-	2%	3%
GRT	-	104	2%	2%	M. Josephson	8	33	15%	16%
Goody Sam	Acquired By American Can Co.	-	-	-	Orrox Corp.	-	127	2%	3%
					Recoton	8	1	4%	5%
					Schwartz Bros	4	8	2%	3%

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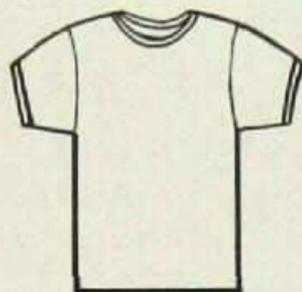
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## Label's Convention On 'Mushroom Isle'

LOS ANGELES—Mushroom Records holds its first annual international sales convention Sept. 14-17 at an unknown location that Shelly Siegel, vice president and general manager is calling the "Isle Of Mushroom."

Siegel stresses that the purpose of the convention (at a resort in Arizona) will be multifold and comes at a peak period of growth for the label which has thus far scored two platinum albums by Heart as well as developing the careers of Chilliwick, Doucette and Paul Horn.

The format of the convention, which is expected to be attended by some 100 worldwide Mushroom associates, was scheduled by Siegel along with Susie Gershon, assistant to Siegel.

Says Siegel: "Although the overall tone of the event will be relaxed, with one in-depth session and speaker per day, we will be mapping out our expansion plans as well as announcing the signing of new acts."

Among the artists performing at the confab will be Horn, Chilliwick, Doucette and possibly some of the yet unannounced new acts.

Those attending will be receiving

### Carlin Music Sets 2 American Deals

LOS ANGELES—Songwriter Tommy Boyce has signed with Carlin Music, London, for representation throughout the world.

Carlin, headed by Freddy Bienstock, also has firmed a contract which sees the firm representing Sue Mac and Louis Jac publishing firms in the United Kingdom. Compositions include Michael Zager's "Let's All Chant" on Private Stock, high on the charts in the U.S. and England.

Isle Of Mushroom passports in the form of plane tickets and schedules this week. As part of the game plan, the actual site of the Isle will be kept secret until boarding time.

## Fancy Packaging For Death Label

NEW YORK—Death Records ("It's A Sure Thing") is the name of a new wave label based in Long Island that may not be selling in quantity—but it sure knows how to package singles.

Latest release on the eight-month-old imprint is a single pressed on bright red vinyl by Goldisc Manufacturing featuring Barry Knoedl, a 22-year-old who writes, arranges, performs, produces, engineers and mixes his own disks in a 4-track studio in the basement of his Lake Ronkonkoma home.

The single is packaged in a transparent medium grade plastic sleeve with a white pebble-grained cardboard liner insert that contains art work and production notes. Tunes are "Baby Don't Give Up" backed with "I Just Want To Make You Happy" and the artwork shows a cartoon of a girl in tears with the title in a balloon above her head. Jem Records handles distribution.

Jimmy Antonucci, 25, heads the label. He is night manager of the Record Stop retail outlet in Lake Ronkonkoma. His first release, "Death To Disco" by Jimmy LaLumia & the Psychotic Frogs, sold an estimated 2,000 copies.

"We operate strictly with local talent and original material," Antonucci claims. "We're breaking even but the red vinyl package cost quite a bit so we may lose money there."

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**WELCOME EXIT**—Peter Frampton leaves New York's Lenox Hill Hospital accompanied by his mother, Mrs. Owen Frampton, left, Dr. Edward S. Crane, and nurse Catherine Wilson. Frampton was injured in an auto accident in the Bahamas and is now convalescing.

## Parks Big Market For Industry \$\$

NEW YORK—The music industry has yet to recognize the immense potential for its creative product at the two dozen or more giant theme parks that draw from one to 13 million visitors each year.

At the same time, the opportunities for innovative sound, light and video companies to provide "software" showcases for these funspots are just as untapped, says Richard "Sandy" Quinn, marketing director for Marrjott's Great America parks in Gurnee, Ill., and Santa Clara, Calif.

As nominal head of the loosely affiliated U.S. Attractions Marketing Assn. which includes several dozen prime attractions across the country, Quinn sees one of the biggest challenges in the need now for "software" versus "hardware," meaning rides.

The latter term refers to the big iron rides—roller coasters, imported thrill rides from Europe and carnival-oriented attractions—which have become more prohibitive in price, and less innovative.

Quinn points to Great America's own experience in Santa Clara where its bumper car ride is converted to a weekly disco that drew 3,000 on a recent Saturday night, with a mobile sound system.

"Like the movie exhibitor or record dealer, we're only as good as our current product, and we need that 'new release' every year to bring in repeat business," the marketing executive who spent 10 years with the Disney organization maintains.

## MEMBERS WANT IT Chi AFM Soon To Adopt Demo Scale

CHICAGO—Chicago's AFM local is expected to put the national demo recording rate scale into effect in the near future.

Close consideration of the special scale by the union was revealed here at a NARAS-sponsored seminar on demo recording Monday (24).

"Local musicians are for the lower rates," stated Murray Allen, president of Universal Studios and moderator of the NARAS-sponsored panel.

The session, attended by 300 persons, was one of a series of NARAS presentations covering the entire commercial record making process.

According to Allen, the adoption of the rate was to have been announced at the seminar, however the union is checking out all angles of the proposition.

"It's in discussion stages, we have several more meetings to

go," says Hal Dessert, one of the local 10-208 executives.

Working under the demo rate, musician's recording fees drop to \$20 per hour for the first hour and \$10 hourly thereafter. There are restrictions on the length of the selections being waxed.

Allen said he expected the rule to be adopted shortly. "They now feel there's a need for it here," he explains.

Allen told the seminar: "Not only will the new rates cut the costs of making a demo, but they will increase your chances of getting some of the top local musicians for a reasonable fee."

Taking part in the demo recording panel discussion were Mike Kosser, Ovation Records; Cliff Burnstein, Mercury Records; performers Corky Siegel and Vicki Hubby; Bill Thompson, Teac/Tascam, and Larry Millas, Tracks.

## Field Merchandising Reps Added At ABC

By JEAN WILLIAMS

LOS ANGELES—ABC Records is moving to upgrade its merchandising department. For the first time the label is hiring field merchandising representatives.

According to Herb Wood, the label's director of creative services, 14 regional merchandising reps have been hired with 10 more to be added by year's end.

He points out that these representatives will not only be responsible for delivering aids to the stores and following up on requests, but whenever necessary will help to design attractive setups for the retailers.

Those to join the force today are Henry Dugan in Los Angeles; Sandy Stahl, San Francisco; Fran Turner, Boston; Pam Hart, Memphis; Pam Jernitan, Atlanta; Kathy McCallum, Cleveland; John Thompson, Detroit; Carolyn Budd, Dallas; Elizabeth Oliver, Houston; Jordan Zucker, Miami; Raquel Cortes, New York; Debbie Richards, Philadelphia; Sandy Landish, Pittsburgh; and Tony Gelsonino, Cleveland.

The label has also come up with new merchandising materials. "We're using something that I believe no one in the music industry is using called the quadraview," says Wood.

He explains the quadraview, which is designed primarily for large size stores, is suitable for placement on a counter or wall.

The display, approximately 21 inches high and 18 inches across, is a five-sided piece that revolves with four different LPs placed inside.

Another merchandising tool involves acetate. "This is a clear display put in a window. You can see through it but we put LP cover designs on it. We used it a month ago for Tom Petty & the Heartbreakers and we're now using it for the Crusaders."

A three-sided lighted dump that resembles a movie marquee approximately 20 inches round and 4½ feet tall is also being used.

Wood points out that ABC in another new move will now be shipping directly to its merchandisers as well as its distributors. "They will have pieces in their homes or wher-

ever they're working from to get right into the stores. This will increase our coverage in the field."

Gary Davis, ABC's vice president of marketing, is placing more emphasis on overall pre-planning of how product should be presented to the public.

According to Davis, the label is taking its acts back to the markets where they originally gained the most acceptance and building the act from there.

He claims ABC is attempting to "erase the color line in music to get the most out of each release."

"We're now advertising our white acts on black stations and our black acts on white stations. We're doing the same thing in our other advertisements. At the same time, we're getting airplay and instead of selling a certain number of records because only one type of station will play it, we have crossed and the sales naturally increase," says Davis.

"We're also looking at other media," he continues. "What will happen if there was no radio? We are dealing from that level and looking at other media for our acts."

Davis is taking the label farther into the area of television advertising. He recently created 30-second spots for Jimmy Buffett, Steely Dan, Rufus featuring Chaka Khan and Lawrence Hilton Jacobs.

In another area, ABC's country division has changed its LP cover designs, says Wood. He points out that the jackets are no longer the country artist in a cornfield or by a barn. "These LP covers now look like the jackets on our other albums. They have been significantly improved."

He claims there has been a "marked upswing" in country LP sales since the change in cover graphics.

## Peggy Lee Signed

LOS ANGELES—Peggy Lee will open the new Scandals nightclub here Aug. 13. She's signed for a two-week run. The club, formerly a restaurant, has been refurbished at a cost of more than \$1 million.

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## MJS Opening Arm In Atlanta

LOS ANGELES—MJS Entertainment, Miami, one-stop exporter operated by Mike Spector Jr., opens an Atlanta affiliate Sept. 15 at 2775-E Bankers Industrial Drive in suburban Norcross, Ga.

Chris Barr, vice president of sales for the nine-year-old firm, moves north to head the new operation assisted by John Norwood, who will be chief buyer, a post he had in Miami.

Betty Mayo replaces Norwood from her slot in the backorder department. Al Zamora, vice president of international, Miami, moves into Barr's chair. The Atlanta operation will occupy 15,000 square feet of warehousing and office space.

## Calif. Concert Firm Sued In Minnesota

MINNEAPOLIS—Naked Zoo Enterprises, Inc., a stage lighting and sound services company here, is seeking \$4,775 in damages from a West Coast concert promotion firm.

Lewis Grey Productions, Inc., Beverly Hills, Calif. is named as defendant in a lawsuit filed here in Hennepin County District Court by attorneys for Naked Zoo.

In its lawsuit, Naked Zoo claims it has not been paid for light and sound services it provided Dec. 29, 1978, at the Los Angeles Forum. Work was contracted for by Grey Productions, the suit claims.

## Firm Mancini

LOS ANGELES—Henry Mancini, working with Leslie Bricusse on a Broadway musical, "Major Barbara," will compose music for Columbia Pictures' forthcoming "Nightwing."



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FIRST IN ALMOST 3 YEARS

MCA Thumping Tubs For Who Album

LOS ANGELES—MCA Records is supporting the Who's first album in nearly three years with a marketing campaign directed at both the dealer and consumer levels.

According to Bob Siner, vice president of marketing, the Who album, "Who Are You," will be simultaneously premiered in Los Angeles, San Francisco, Seattle, St. Louis, Pittsburgh, Cleveland, New York and possibly Dallas on the night of Aug. 20 at each of those cities' Laseriums.

In addition to industry and press people, Siner says the public will be admitted free as well. "It's worth the money in advertising dollars if everyone goes out and buys the album the next day. Word of mouth will result in additional sales," says Siner.

The "King Biscuit Flower Hour" will air the album on the night of Aug. 20 on 250 radio stations, so no one station gets a jump on it. And although some stations are already playing the title cut off the import version, Siner doesn't feel it will lessen the enthusiasm.

Says Siner: "The import of the single can't hurt. It primes everyone so that the anticipation level grows."

A special film of the Who performing the title cut has been prepared for syndicated television shows and for possible theatre promotion. MCA will also supply videocassettes of the film to retailers with compatible playback equipment.

Supplementing the consumer and trade print ads, radio and tv time buys are various point of purchase materials such as styrofoam letters in red, white and blue which spell out WHO, four foot by four foot foam boards, mylar posters, buttons for retail distribution, a billboard on Sunset Blvd. in Los Angeles and mannequin heads of group members in three dimensional form that can be used as wall displays or mobiles.

The album will ship gold Aug. 14, Siner says. The group's last album, "Who By Numbers" has thus far sold a reported one million units,



Big Picture: Newton-John and Travolta peer down onto busy Chicago streets in a record Windy City ad campaign.

Huge 'Grease' Sign Grabbing Chicagoans

By ALAN PENCHANSKY

CHICAGO—One of six most sought after billboards in the greater Chicago area—at the heart of the throbbing New Town district—is being used to hypo sales of RSO's "Grease" soundtrack album.

John Travolta and Olivia Newton-John have been peering down onto Chicago's Diversy, Clark and Broadway intersection for more than a month in what is believed to be the biggest single outdoor ad expenditure ever borne here for a recording.

Exact cost of the space won't be revealed by Stan Meyers, sales manager of Sound Unlimited one-stop, which is renting the giant sign. However, Meyers says the 12-month cost of the billboard will average out to between \$1,500 and \$2,000 per month.

Meyers, who hopes to maintain the billboard throughout the year, says a "Sgt. Pepper" soundtrack sign is scheduled to replace the "Grease" advertisement.

Record Estate, one of Sound Unlimited's biggest customers, is receiving banner tagging in the outdoor display. This also is believed to be a first here.

"I think the reason we got it is that our sales were very good on 'Saturday Night Fever,' and we're a good location," Mike Conwisher, owner of the store explains.

The outlet is located in New Town's multi-tiered Century shopping mall, only a minute's walk from the giant sign.

The population density of New Town reportedly is the highest in Chicago, and a large portion of the population is in singles under 35.

Conwisher, who sits on the promotion committee for the shopping center, has organized a mall-wide "Grease"-themed promotion to run Saturday and Sunday (12, 13). Stores clerks throughout the mall will slick back their hair and dress in

'50s garb and several merchants are promising "50s prices." The "Grease" soundtrack will be pumped throughout the shopping center for two days and a '50s rock band is being booked.

Conwisher says the outlet is seeing many new customers as a result of the sign. Area awareness of the film and soundtrack album also have soared.

According to Meyers, the start-up costs of getting into the ad space were particularly high.

"The lip on top to make it look like an album cover cost me a fortune," he states.

Meyers says the bulk of the cost of the advertising is being borne by RSO. The one-stop also is involved with record album billboards tagging several stores in Indiana.

ALREADY JUDGING SCRIPTS

Warner-Regency Will Produce B'way Shows

By RADCLIFFE JOE

NEW YORK—Warner Communications Inc., and Regency Communications have entered into an agreement under which they have formed Warner-Regency, a new company designed to acquire and produce theatrical properties for staging at on and off Broadway theatres.

It is believed that the agreement makes Warner Communications the first major U.S. entertainment corporation to become actively involved in the New York theatre scene.

In the past major record companies like Decca, Columbia, RCA and Capitol have invested funds in plays to obtain the cast LPs.

Warner-Regency is headed by Stephen Friedman and Irwin Meyer, co-producers of last season's Tony-award winning musical, "Annie."

According to Jonas Halpern, assistant vice president in charge of international communications at Warner Communications, Friedman and Meyer are being allowed full autonomy over the creative aspects of the new company. Warner Communications will underwrite production costs of acquired properties.

Warner-Regency will not restrict its activities to Broadway or to big commercial shows. Halpern admits his firm is in the business of making money, but adds, "we are a New York company. We love the city, and we have a long considered making

RIAA Clarifies Rule For Gold Single Standard

NEW YORK—Record manufacturers who wish to combine sales of 7 and 12-inch singles in order to qualify for a Recording Industry Assn. of America gold disk award must make sure the disks have identical A and B sides, a RIAA spokesman warns.

Last year, in response to the popularity of the 12-inch disco single, the RIAA decreed that manufacturers could combine sales figures for an RIAA gold disk award signifying sales in excess of 500,000 copies. In addition, the RIAA declared that the larger size disk would count as two units in computing sales.

Since then, however, at least two labels have been denied gold certification by the RIAA due to the fact that the B sides on the 12-inch disk weren't the same as the B sides on the seven-incher.

"Naturally we don't expect the songs to be identical in length," an RIAA spokesman explained, "because that's the reason they're putting out the 12-inch size in the first place."

Although the RIAA wasn't offering to divulge the names of the labels involved in the dispute, it is known that RCA is the latest label to run afoul of the RIAA dictum, with its release of Evelyn "Champagne" King's single "Shame" in both seven and 12-inch sizes. RCA is touting it as a gold record, claiming combined sales in excess of 500,000 units, but RIAA is withholding official certification due to the fact the B sides don't match.



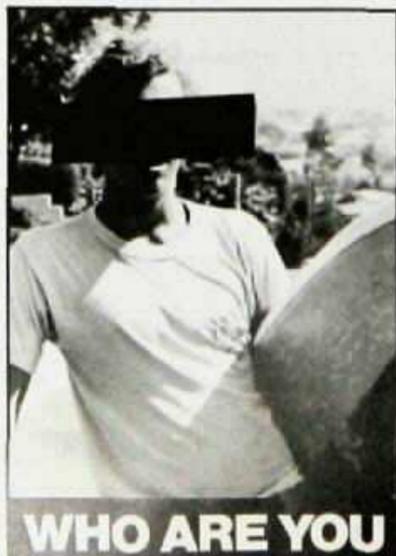
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Records & Tapes

# Hot Aug.-Sept. Releases Match Summer Heat

• Continued from page 1

Stills ("Thoroughfare"). Warner Bros. releases "Rose Royce Strikes Again" Aug. 14, and also has slated an August release for "Frankie Valli is The Word," which contains the singer's RSO smash single, "Grease."

September WB releases include Neil Young's "Comes A Time," Peter, Paul & Mary's "Reunion" LP, the Beach Boys' "M.I.U." and an LP by George Harrison.

A&M has pegged August release dates for Chuck Mangione's "Children Of Sanchez," the followup to "Feels So Good," and Styx's "Pieces Of Eight," the group's first LP since "Come Sail Away." Both acts cracked the top 10 for the first time earlier this year. Due in September is a new Cat Stevens.

Atlantic has Yes' followup to "Going For The One" and Roberta Flack's first LP since "Blue Lights In The Basement," both top 10 albums, in addition to LPs by Firefall and the Average White Band. The Yes LP is set for the second week in September, when the group will do a three-night stand at New York's Madison Square Garden.

Major RCA releases through September include Dolly Parton's "Heartbreaker," David Bowie's "Stage," Daryl Hall & John Oates' "Along The Red Ledge" and Waylon Jennings' "I've Always Been Crazy."

ABC is releasing 33 albums between now and September, including Stephen Bishop's "Bish," the followup to his high-charting "Careless" debut, and Rufus' first LP without Chaka Khan.

Arista's summer releases include Al Stewart's long-awaited followup

to "Year Of The Cat," his top five breakthrough LP on Janus. Arista also has albums by Eric Carmen and the Grateful Dead, which plans an Egyptian concert at or in one of the famed pyramids to publicize the set.

Assistance in preparing this story provided by Stephen Traiman, Dick Nusser, Ed Harrison, John Sippel, Alan Penchansky, Jim McCullaugh, Adam White, Ray Herbeck Jr. and Jean Williams.

Casablanca's products include four solo albums by the members of Kiss: Gene Simmons, Paul Stanley, Ace Frehly and Peter Criss. The label has also firmed release dates for the latest albums by Parliament and Village People as well as "Donna Summer Live," a double record set by the singer who's in the top five with "Last Dance."

RSO has the second Player album, "Danger Zone," ready for release and reports there is "a slight possibility" that the new Bee Gees studio album will be ready by the end of September.

On Epic's release schedule is Ted Nugent's "Weekend Warriors," while Portrait is issuing Heart's "Dog And Butterfly" and Philadelphia International has "Lou Rawls Live On Broadway." It is Heart's first Portrait LP since the top 10 "Little Queen," with its most recent album, the top 20 "Magazine," being released on Mushroom.

Elektra/Asylum's big September release is Linda Ronstadt's new studio album, "Living In The U.S.A." The singer's last album, "Simple Dreams," hit No. 1, some feel because it was released in September and had a chance to build momentum before the traditional Christmas

flood of superstar product began. Elektra/Asylum has also pegged an Aug. 7 shipping date on Joe Cocker's debut for the label after his long tenure on A&M.

Chrysalis has slated a Sept. 15 release date for a double live Jethro Tull album, the group's first concert LP.

## Everyone's On Raffertys' Bandwagon

• Continued from page 3

Street" itself, now scheduled to be "Right Down The Line," from "City To City." Disk is released Tuesday (1).

This flurry of activity signals the strength of Rafferty's breakthrough in the American market as he continues to hold high spots on Billboard's Hot 100 and Top LP & Tape chart ("City To City" broke the "Saturday Night Fever" monopoly as the nation's No. 1 album after 24 weeks).

The A&M release draws its 12 cuts from the three albums Stealers Wheel—formed by Rafferty with Joe Egan—made for the label between 1972-75, and takes its name from the act's biggest hit, "Stuck In The Middle With You," which went top 10 five years ago.

Single from the package is "Everything Will Turn Out Fine," the original followup to "Stuck" in 1973.

The ABC/Blue Thumb LP and tape from GRT predate Rafferty's involvement with Stealers Wheel, and was originally recorded in 1971 for Britain's Transatlantic label.

U.S. rights to other recordings by Rafferty for Transatlantic, when he was a member of the Humblebums, are apparently held by UA, which has no plans to reissue them.

Jim Rafferty's "Good Day Go By" 45 originates from an album he made for Decca U.K. at around the time his younger brother first signed to UA. As well as producing the disk,

Polydor's big September release is the first outing for the label of Britain's 10cc, previously with sister company Mercury.

MCA has the final Lynyrd Skynyrd album, Elton John's first studio LP since his top three "Blue Moves" collection in 1976 and the Who's "Who Are You," its first release

since "The Who By Numbers" three years ago. The label also plans a September release on the soundtrack to "The Wiz," a Universal film starring Diana Ross.

Motown has scheduled albums by Diana Ross and Grover Washington for release between Sept. 1 and Sept. 10.

Gerry helped out with backing vocals.

London reports Jim Rafferty is gaining good response on various mellow rock stations across the country. "The brotherly connection has helped get Jim listened to," agrees the label's national promotion director, Bob Paiva. "But that won't get him played if the record doesn't have it in the grooves. Fortunately, it does."

London has access to the album by the elder Rafferty as released in Britain under the title "Don't Talk Back," but may substitute some material for U.S. issue.

"We've sent for more tracks from Decca in England," adds Paiva. Release date of the disk is to be announced.

Finally, while UA mulls over cuts to follow "Baker Street," plans are also being laid for Gerry Rafferty to visit the U.S. later this year for promotion—though he will not be able to schedule concert dates until 1979, reports the label.

Domestically, "Baker Street" has reportedly sold more than 1.1 million copies, while "City To City" has reportedly passed 1.5 million. Internationally, the disks have reportedly topped one million each.

## 3 Firms Bow 'Pepperization' Promo

LOS ANGELES—RSO Records, Dr Pepper Co. and MCA/Universal Films are combining for a joint marketing campaign.

Dubbed "The Pepperization Of America," Dr Pepper will offer a free "Sgt. Pepper" poster to purchasers of six-packs of Dr Pepper. Customers may also send in for an exclusive collectors' EP record including five performances from the RSO soundtrack.

Special display cases featuring the slogan, "Be A Pepper. See Sgt. Pepper. Drink Dr Pepper. Hear Sgt. Pepper," will be installed in supermarkets, grocery and convenience

stores throughout the U.S.

Dr Pepper's initial poster order totaled several million copies. Approximately 90% of the top 25 markets in the U.S. is included in the campaign and about 60% of the next 75 markets is already included. Dr Pepper estimates it will spend more than \$1 million in the promotion, which should be in full swing by mid-August.

Radio and television spots will make mention of the film and soundtrack as well. On the local level, merchandising aids will include banners, displays, bumper stickers, iron-ons and buttons.

## Crickets Hassle Brings Lawsuit

LOS ANGELES—Jerry Allison and Joe B. Mauldin are suing Columbia Pictures, American International Records and CBS Records, doing business as Epic Records, claiming the defendants wrongfully used their registered service mark, the Crickets in the film, "The Buddy Holly Story" and the soundtrack album therefrom.

The Federal District Court pleading here claims the plaintiffs registered the name, the Crickets, in June 1960 from a Clovis, N.M., address.

They allege the use of the name in the movie, "The Buddy Holly Story," was unauthorized by them. They claim that they authorized the use of the name, the Crickets, for a movie to be made by 20th Century-Fox Pictures which was never completed.

The release of the soundtrack album damaged them, they allege, because it diluted interest in their MCA Records album, "20 Golden Greats—Buddy Holly And The Crickets."

## For the Record

LOS ANGELES—An error in positioning a photo with its correct caption in last week's coverage of the Disco Forum IV resulted in Gary Larkin's caption being placed under the wrong photo on page 57. The person identified as Larkin is actually Cosmo Wyatt of Boston. Larkin is next to him.

## Capitol Creates Film, Video Wing

LOS ANGELES—Capitol Records has created a new department specifically designed to do film and video production.

Called the Film & Video Production Center, the department will be responsible for the conceptualization and implementation of film clips for retail use, television commercials, trailers, radio spots, film presentations for national and international promotion purposes and multi-media shows such as label and industry conventions.

In addition, the department will

also develop programmed materials relating to Capitol Records and its artists for use on cable and closed-circuit television outlets, VHF programs and in-concert tv showcases such as "Midnight Special" and "Rock Concert."

Under the supervision of director Varley Smith and manager Charles Comelli, the department began operations July 1. Smith had been Capitol's creative director, advertising and merchandising, for five years, while Comelli had been the label's creative services project manager for five years.

## RSO Leads Chart Action

• Continued from page 3

gles action, exchanging places with Columbia on both tallies.

Casablanca also made dramatic gains over the last report. In terms of overall singles/LPs, the corporation is fifth, the combined label is ninth and the individual label is eighth. Casablanca wasn't in the top 10 in any of these areas last time, nor was it in the top 10 in terms of combined labels on LPs (it's now sixth) or corporations on singles (it's now eighth). The label also jumped from 10th to eighth and the corporation from 10th to fifth in album action.

Atlantic also posted strong gains as an individual label, jumping from number five to number three in terms of both singles and overall sin-

gles/LP action, and from six to three in terms of LP action alone.

A&M dropped between two and five notches in each of the nine categories, though it still managed to finish in the top 10 across-the-board.

RCA showed declines in album categories but moved up in terms of action on the Hot 100. As an individual label it jumped from 10th to seventh; as a combined label it went from 10th to eighth; and as a corporation it jumped from seventh to fifth.

Much the same can be said of Arista, which drew lower postings in the album categories than in the final quarter of last year, but moved up in Hot 100 strength. As a combined label Arista climbed from below the top 10 to ninth place; as a corporation it jumped from eighth place to sixth.



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Bruce Lundvall, CBS Records Division president: he toasts the label's top management operation.



Paul Smith, senior vice president, general manager for marketing, CBS Records, welcomes the convention in his role as event chairman.



John Backe, CBS Inc. president, lauds the record operation for its successes.



Billboard photos by Bonnie Tiegel  
Walter Yetnikoff, CBS Records Group president: \$1 billion in sales is in sight.

# CBS Parley Lifted By Banner Sales, Plans

Continued from page 3

ment" that led to the recent scandal over the "World Championship Of Tennis" telecasts on CBS-TV. Backe warned the records people that they are in a "fast moving business" and they must take care there is never a hint of wrongdoing, since the actions of any one individual can have negative ramifications for a company that is said "wrongly, to have the power to make and sometimes depose presidents."

With 1,400 delegates, this was the biggest convention yet for the CBS Records group. The business and the nightly dinner and entertainment was held at the Century Plaza Hotel with other events overflowing to the Beverly Hilton and Royce Hall at UCLA. The week-long convention included delegates from CBS Records International (more than 350 persons from 32 nations) and covered all aspects of the company's business including regional and label meetings and seminars on a&r, marketing, merchandising and promotion.

Also announced at the convention were the creation of a new West Coast label, ARC Columbia, a distribution deal with Barry White's Love Unlimited label, and the signing of artists Johnny Rodriguez, Marilyn McCoo & Billy Davis Jr., David Crosby, Graham Nash and Gladys Knight.

But while the convention placed a heavy emphasis on its business aspects it was not all work and no play. There were shows and parties every night with some of the private parties running into the early hours. The sessions had their lighter moments as well with screenings of a "Gong Show" takeoff that showed Walter Yetnikoff doing a dramatic



Barry White waxes enthusiasm over joining the CBS family.

reading of one of Jack Craig's memos. Bruce Lundvall doing the soft shoe to "Winchester Cathedral" and Craig reciting Bob Dylan's "Baby Stop Crying" to a woman weeping hysterically.

The convention started Tuesday (26) with a film of a marathon runner carrying the CBS message cross country, finally arriving live on the stage at UCLA's Royce Hall. The finale had 1,300 beach balls dropped on the audience from the balcony.

An unexpected surprise was the screening of the pilot of a new CBS-TV series from TWM Productions ("Mary Tyler Moore Show") called "WKRP In Cincinnati." The comedy deals with the changeover of a losing beautiful music radio station into a rock format. Backe, who brought the film, called it "Broadcasting's contribution to the records group." It was well received.

"The projections for 1978 show that as a group we have doubled in sales over the last four years, and we didn't start off from a tiny base to begin with," Yetnikoff told the convention when it returned to serious business.

"Much more dramatically these same numbers show a 2½ times growth in the record group's profits. We may not always look like Wall Street archtypical business people with white shirts and ties up to our noses, but our achievements should be the envy of all those brokers in pinstripe suits."

However, Yetnikoff added, there were some problems in 1978. A number of important albums by CBS superstars were late, since "there is no way the creative process can be rushed." (There is still no definite word on when the second Boston will be released.)

Also, the Pitman, N.J., pressing plant strike this spring lasted longer than anyone expected, while there was some initial resistance to CBS' new pricing policy, Yetnikoff said.

Added to this were some senior staff losses (notably Ron Alexenburg). But Yetnikoff added, most of the problems are now in the past. Then he predicted that even with the Pitman dispute settled, "We are facing an overall capacity shortage. It was wild last fall, and it is going to be even more difficult this Christmas to get product out."

Yetnikoff assured his artists and custom pressing customers that CBS will meet its responsibilities in this regard.

"We are building a \$50 million plus facility in Georgia. We are spending a lot of money on advertising and a lot of support on logistical and computer technology and all of

it is bet on the continuation of the record boom," he said.

"There may be a blip here and there because we are not as recession proof as we once thought we were, but it seems as if everyone is tuned into music and I don't think we are going to see any long range downturn.

"In fact, it is obvious that we are counting on and foreseeing long-range growth, perhaps even at a more accelerated rate than the last few years.

"We are the glamor industry today," he continued, "and aside from our traditional competitors, it can very well be that a heavily financed major corporation, foreign or domestic, will try to become another important force in this industry.

"If Polydor with the impetus of RSO could do it so quickly, so can others. I am hardly advocating a philosophy of exclusion, which is impossible anyway, but we must be alert to changes that can occur."

But even as the industry is getting more "business-business," he warned against a money-first attitude. "There's a growing trend towards greediness in some quarters—the desire for the big score by a waning artist, the predominance of money over the music. The eye on the buck over the career.

"Our philosophy will continue to try to be as fair as possible to stretch financially only when we believe we can add an important element to the artist, his or her music and career. My point is we are a music business and as we grow, we should keep an equal emphasis on both words."

Reflecting Yetnikoff's words, Lundvall said that though there may be "well funded outsiders who are perhaps ready to climb on board to



Neil Diamond adds star power to the business meetings.

reach for the platinum ring, we've finally come of age as an industry and there simply will not be a place for those who choose to count the ants while the elephants roar by."

Lundvall said that whether CBS is in the record business, the home entertainment industry or the leisure time industry, CBS always has had the vision, and it still has the vision to avoid the fate of the railroad industry "which perceived decades ago of itself as being in the railroad business, only to learn too late from the airlines and trucking companies that they were really in the transportation business."

CBS always has been the industry leader, Lundvall said, citing a long list of innovations, including central core marketing, product management, market research, college reps, artist development programs, black music marketing, single records coordinators, tour publicists, field merchandisers, a&r coordinators, television advertising, audio/visual presentations, the platinum trade ad concept, and larger concepts like branch distribution, variable pricing, the automated record press, special products, custom pressing, the record club, "and the basis of it all—the LP record itself."

Lundvall said that CBS will continue to lead as it has "what is by far the most enlightened a&r expertise in this industry," able to break more new artists than any other company in all areas of music.

Lundvall complimented the a&r department for capturing the top position in black music, for its success with original cast LPs, for being able to get Elvis Costello and Nick Lowe out of the punk rock scene, for seeing that jazz "was just another name for popular American music, and building a 30% market share," for building a selective roster of Latin stars, and for "seeing that all the outlaws in Austin don't add up to one Willie Nelson."

"There was a time in the '60s that some of you may still recall when our musical vision was less than 20-20 and despite constant prodding by top management, a&r chose to either ignore or debate the growing phenomenon called rock'n'roll.

"We were late in the game and it took a lot of years before we finally caught up. That stigma held on until recently to the point that we were loath to present a rock'n'roll band at a convention for fear we would drive people out of the ballroom. Your resounding enthusiasm for act after act at our New Orleans convention (in January) proved once and for all that we're not just a rock'n'roll com-

pany, we're the rock'n'roll company," declared Lundvall.

As for what the company has yet to do, "'Saturday Night Fever' proved once and for all to any remaining wallflowers that the disco phenomenon is a great deal more than a temporary fad. While we had our share of success in the disco field, it is time to get out in the middle of the floor with a full dance card.

"It is also time to reclaim our long standing number one market share position in country music. Number two is just not good enough. We're also going to continue our aggressive posture with international contemporary artists, another area that somehow eluded us back in the '60s."

Lundvall also introduced the three senior vice presidents who are now running the day to day affairs of CBS Records—Jack Craig at Columbia, Don Dempsey at Epic/Portrait/Associated Labels and Paul Smith at CBS marketing. Smith was chairman of the convention.

Dick Asher, president of CBS International, told the delegates that despite a slowdown in England and Europe, "1977 was a great year, and 1978 is even better." He said that CRI will make "more than half" of Yetnikoff's prediction of \$1 billion by 1980 for the CBS Group alone. (See separate story in the international section.)

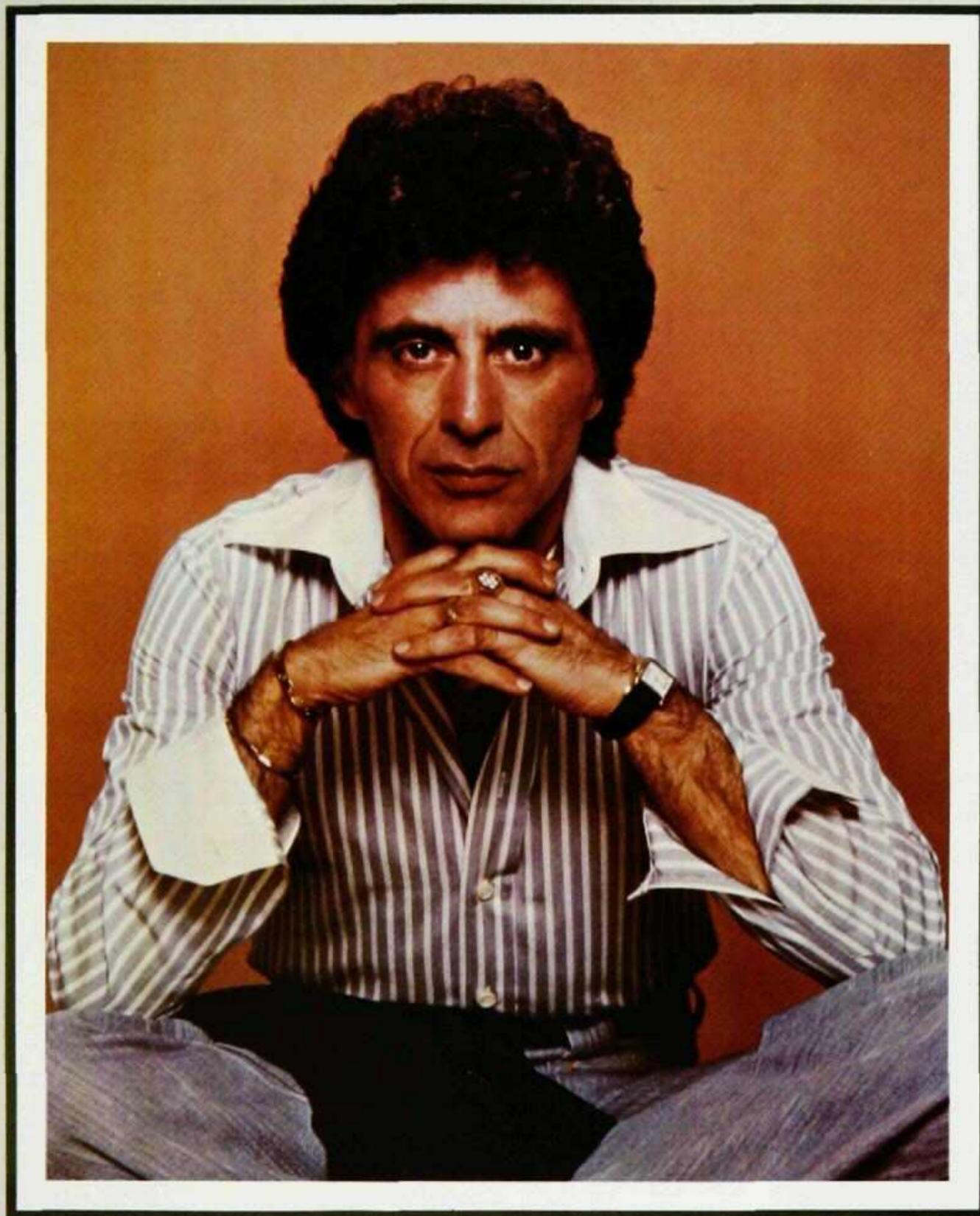
The convention ended Saturday (29) with speeches by Craig and Smith, as well as remarks by Frank Mooney, vice president, marketing, branch distribution; Don Ellis, vice president a&r, Columbia; Bob Sherwood, vice president, promotion, Columbia; and Rick Blackburn, vice president, country music marketing, CBS.



Dick Asher, CBS Records International president: sales in 1978 look especially strong.

AUGUST 5, 1978, BILLBOARD

After 20 Gold Records...



A New Day Dawns For Frankie Valli

**I**T ALL BEGAN AGAIN, when the man with the most recognizable voice in American chart history, Frankie Valli, signed an exclusive long-term contract with Warner/Curb Records, one of the '70's most recognized new labels. Plans call for the immediate release of his first solo album for Curb, *Frankie Valli Is The Word* (shipping July 28), which features his 20th Top Ten hit, "Grease," one of summer '78's biggest smashes.

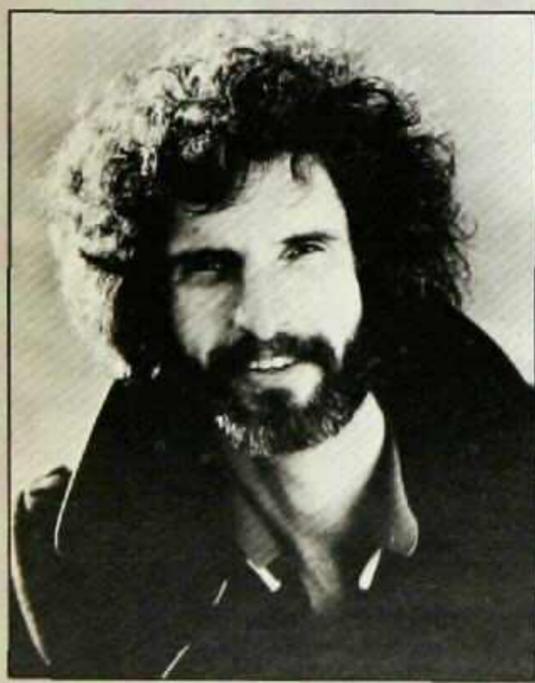
**I**T WAS THE FALL of '62 when Frankie Valli's unparalleled string of hits was inaugurated with the Four Seasons' "Sherry." In 16 years the hit streak has accounted for a staggering 85 million records sold worldwide (see sampling below) and Frankie Valli has emerged as the most durable, and, with just a handful of other singers, the most preeminent vocalist of the rock era.

**T**HOUGH HIS PAST ACHIEVEMENTS would seem hard to top, Valli shows every indication of doing just that with the music that lies ahead for him, and for us.

The same team that master-minded the previous hits is back at it with renewed vigor on his latest album: producer Bob Gaudio and Frankie Valli. Both feel "Grease" is just the tip of

the iceberg on the hit-packed LP.

**T**HAT "TIP" IS what the world has heard from Frankie Valli so far. Undoubtedly, the best is yet to come.



Bob Gaudio

THE RECORD:

Sherry	1962	1
Big Girls Don't Cry	1962	1
Santa Claus Is Coming To Town	1962	23
Walk Like A Man	1963	1
Ain't That A Shame	1963	22
Candy Girl	1963	3
Dawn	1964	3
Stay	1964	16
Ronnie	1964	6
Alone	1964	28
Rag Doll	1964	1
Save It For Me	1964	10
Big Man In Town	1964	20
Bye Bye Baby	1965	12
Girl Come Running	1965	30
Let's Hang On	1965	3
Working My Way Back To You	1965	9
Opus 17 (Don't Worry 'bout Me)	1966	12
I've Got You Under My Skin	1966	9
Tell It To The Rain	1966	10
Beggin'	1967	16
C'mon Marianne	1967	9
Watch The Flowers Grow	1967	30
Will You Still Love Me Tomorrow	1968	24
Can't Take My Eyes Off You	1967	2
I Make A Fool Of Myself	1967	18
To Give	1967	29
My Eyes Adored You	1974	1
Swearin' To God	1975	6
Our Day Will Come	1975	11
Don't Think Twice	1965	12
Who Loves You	1975	3
December 1963 (Oh What A Night)	1975	1
Grease	1978	*6



Frankie Valli



The Isley Brothers with their accumulated gold and platinum records presented during the opening CBS business session.



Billboard photos by Bonnie Tiegel  
Irakere rhythmizes as it strolls through Royce Hall while entertaining at the convention.

# New Marketing Tools To Include Fiber Optics, Audio/Visual Units

By ROMAN KOZAK

LOS ANGELES—CBS Records is exploring the use of fiber optics in in-store displays and is committed to the use of audio/visual displays as a merchandising tool. Mike Martinovich, new vice president of merchandising for CBS Records, told the CBS convention at a marketing seminar held at UCLA's Royce Hall.

His remarks came at an afternoon session, attended by all the 1,400 delegates to the convention, where the various aspects of CBS marketing were discussed. Also making presentations at the session were Joe Mansfield, vice president, marketing, Columbia Records; Jim Tyrrell, vice president, marketing, Epic, Portrait and Associated Labels; LeBaron Taylor, vice president, black music marketing, CBS Records and Rick Blackburn, vice president, country music marketing, CBS Records.

In his multi-media presentation, Martinovich showed the delegates the new fiber optic displays which spell out the logos of such CBS artists as Aerosmith, Boston and Chicago. He said the displays were part of a CBS effort to create new and interesting display materials. For instance, he said, CBS first introduced neon displays last year and already 2,300 have found their way to various accounts.

Martinovich said CBS innovated the audio/visual in-store presentations when local branches began using CBS television spots and new release presentations to motivate the consumer directly.

"As superstores began installing playback units, consumer response was so positive that now more than

200 outlets are using them to effectively sell music," he said.

Martinovich said that CBS has now supplied more footage of artists for video in-store display than the rest of the industry put together. The footage was supplied by the CBS creative services department, which in the past year prepared more than 100 TV spots, 500 radio commercials, and 2,000 print ads, Martinovich said. Mansfield's speech on marketing was a half-hour lesson in the structure and duties of the Columbia marketing department. The four components of that department are product management/merchandising, artist development, publicity, and promotion, he said.

Each department, he added, has its own role to play in the total marketing scheme. Projected media schedules, packaging costs and point-of-sale costs are all compiled by product management and readied ahead of the actual release. A written marketing plan for each release is prepared, Mansfield pointed out.

Meanwhile, the artist development department is acting as a liaison between artists and managers and the various CBS departments. The artist development department also works with the acts to aid in tour schedules, staging and planning.

Mansfield said the publicity department was vital to the marketing of artists by serving as a link between acts and the press and by creating pre-release or pre-tour publicity, reviews and feature stories. When radio play is scarce it is often the press alone that keeps the name of the artist in front of the audience,

and sometimes acts as a spur to get reluctant radio programmers on a record. Mansfield also introduced a new monthly pamphlet produced by the publicity department called The Adventures Of Big Red.

"The final ingredient to marketing is radio," Mansfield said. "Radio, as you know, is impossible to predict. With the fragmentation of formats, demographics, psychographics, passive and active research, the music programmer of today can and does give the promotion man every excuse why he can't play a record."

Jim Tyrrell, in his speech, supplied part of the answer on how to deal with the complexities of current radio.

"Our friends who program radio stations may be in a subtle way showing where the challenge and opportunity is for refinement of our approach to the consumer," he said.

"They are concerned with research. They are attempting to reach new audiences to determine what will appeal to them. I think that applies to records when you realize you never know the extent of the potential consumership. Or what the motivating factors can be, unless you probe."

"We should help radio ask the questions in their efforts to check the appeal of a certain record. An example: in Los Angeles KHJ and KMET said the Meat Loaf record showed badly in their callouts so therefore they would not be interested in programming it. Would further research not tell you that Meat Loaf is not just a song but a  
(Continued on page 98)



L.A. a&r staffer Ellen Bernstein, right, looks at a laud, a 12-string guitar presented to Don Ellis, CBS a&r vice president, left, by Cuban musicians during his recent trip there. CBS staffer in the center is unidentified.

## Labels' Top Talent Performs 5 Nights

LOS ANGELES—There were live music days and nights at the CBS convention here at the Century Plaza Hotel.

During three daytime general sessions at Royce Hall on the UCLA campus there were matinee showcases by Irakere, the Cuban act brought to the U.S. by CBS, as well as Jane Fricke (Columbia), Dion (Lifesong) and convention favorite Meat Loaf (Epic/Cleveland International).

But the concentration of music was in the evenings. Ending with Chicago on Saturday night (29)

there were at least four acts appearing every night for five nights. Playing at the convention were Dan Fogelberg (Epic/Full Moon), John McLaughlin (Columbia), Stanley Clarke (Nemperor), Lake (Columbia), Willie Nelson (Columbia), Walter Egan (Columbia) and the Emotions (Columbia).

Also from Columbia: Santana, Blue Oyster Cult, Kenny Loggins, DFK Band and Marilyn McCoo & Billy Davis Jr. From Epic there was Cheap Trick, and REO Speedwagon. Others were the O'Jays (Philadelphia International) and David Johansen (Blue Sky).

## Firm Barry White

LOS ANGELES — Unlimited Gold Records, and its principal, Barry White, have joined the CBS Records Associated Labels for worldwide distribution it was announced during the CBS Records convention here.

In addition to White, who is president of the label, the Unlimited Gold roster includes the vocal trio, Love Unlimited and the Love Unlimited Orchestra.

The label is represented by attorney/manager Larry Thompson. White is also the executive producer and producer of the label. New signings are expected soon.

## New ARC Columbia Label In Debut

LOS ANGELES—CBS Records debuted a new label, ARC Columbia, at its convention here. The new label will be headed by Maurice White, leader of Earth, Wind & Fire, who will be president, and Bob Cavallo and Joe Ruffalo, who is co-chairman.

Acts include at this time artists under the Cavallo Ruffalo management team and in addition to Earth, Wind & Fire, include Valerie Carter, the Emotions, D.J. Roberts, Weather Report and Reggie Knighton.

The new company, to be headquartered in Los Angeles, represents

the continuation of CBS' westward thrust which began with the establishment of Portrait Records at the CBS convention here two years ago.

The new company will have its own a&r and artist development departments, while its product will be handled through Columbia. CBS sources say the deal in many respects is akin to the Warner/Curb label situation with ARC having its own identification on the Columbia record label.

The initials, ARC, stand for the American Record Co.

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WHO ARE YOU

AUGUST 5, 1978, BILLBOARD

## BILL GAVIN AS WELL

# More Radio, Label Execs Swell Forum Panels; Burkhart Added

NEW YORK—Key executives from both the radio broadcasting and record industries continue to be added as participants in the 11th annual Billboard International Radio Programming Forum.

Kent Burkhart, who has put together the new disco salsa format on WKTU New York (see separate story this page) will discuss this at a session on alternative formats. Burkhart is president of Burkhart/Abrams and Associates.

Others on the alternative format panel are Matt Biberfeld, program director of WNCN-FM New York, a classical station; Dennis Waters, program director of WRVR-FM New York, a jazz station; Al Ham, programming consultant to WDJZ-AM Bridgeport, Conn. a non-rock oldies station; and Gary McCartie, program director of KBRT-AM Los Angeles, a station which combines elements of pop, MOR and contemporary Christian music.

Burkhart is also taking part in another panel on "The Impact of Radio Today And How It Got There." The newest addition to this panel is Bill Gavin, who publishes the Gavin



Bill Gavin

Report. Also on this panel are consultants George Wilson and Paul Drew.

Scheduled to give the opening address at the Forum is Stan Cornyn, executive vice president of Warner Bros. Records.

Another key panel will focus on "Music Research—How To Do It Without Spending Megabucks, And How To Use It, Once You've Got It," will include WZZD-AM Philadelphia program director Kevin Metheny, and WNBC-AM New York program director Bob Pittman.

WNBC New York DJ Mark Driscoll is heading up a panel on "Production Toys." "AM Stereo, What Can We Expect" will be explored by Harold Kassens, consulting engineer at A.D. Ring, chairman of the National AM Stereo Radio Committee; Jim Gabbert of KIOI San Francisco, president of the National Radio Broadcasters Assn. and vice chairman of the National AM Stereo Radio Committee; and Chris Payne, National Assn. of Broadcasters engi-

neer and project manager of the National AM Stereo Radio Committee.

Added to a panel on "Record Promotion—How To Make It Work For Radio" is Pete Gideon, vice president promotion for MCA's new label.

W. Jan Gay, chief of compliances at the FCC's Complaints and Compliances Bureau, will take part in a discussion of "The Legal Side Of Programming." Also joining this panel is Larry Secret, former deputy general counsel of the FCC.

"AM Survival In The Age Of FM" will be discussed by WMAQ/WKQK Chicago program director Bill Hennes, WKQT-AM Pittsburgh program director Bob Savage, with Charter Broadcasting national program director Charley Lake serving as moderator.

"Audio Processing—Ratings Versus Distortion: How Much Can You Stand" will be discussed by Bob Orban, president of Orban Associates, consulting engineer Harv Rees, and Jim Wood of Inovonics.

## JOCKEYS SPIN PAYCHECK 45 UNTIL PAID

LATROBE, Pa.—For four uninterrupted hours, from 6:30 a.m. to 10:30 a.m., listeners to WTRA only heard the playing of "Take This Job And Shove It," a country-record cut by Johnny Paycheck. However, according to Lowman Henry, one of the station's dozen employees, the record playing was intended for the station owners rather than the listeners.

It was intended to serve as a protest against the alleged late payment of their wages. And the saturation spinning given the record seemed to get the message across. According to Henry, partial paychecks were delivered and normal programming was resumed.

While the record was being played, Jean Wallak, general manager of the station, conceded the station had been having financial difficulties and the cash flow didn't always meet the payroll every two weeks.

## WKTU GOES DISCO SALSA

NEW YORK—SJR Broadcasting has given up on the mellow sound in this market and converted its FM outlet here, WKTU, to disco salsa.

The shift took place with little fan-fair Monday (24) at 6 p.m. The new format, like the old, was put together by Kent Burkhart.

Burkhart is present of Burkhart/Abrams and Associates which has developed the SuperStars AOR format and the Soft SuperStars mellow sound. Soft SuperStars was in a testing stage at WKTU and KPOL-FM Los Angeles. Whether this modification of the SuperStars format will go farther is now questionable.

## 'Sgt. Pepper' Show By Drake-Chenault

LOS ANGELES—Syndicator Drake-Chenault Enterprises here has produced a one-hour special entitled "Sgt. Pepper's Lonely Hearts Club Band: Backstage."

Combining comments from the Bee Gees and Robert Stigwood about both film and album with music from the soundtrack, the program was produced by Denny Adkins initially as a promotional feature for Drake-Chenault consulted radio stations.

However, some market availabilities still exist, according to operations director Jim Kefford.



BEACH DISCO—The Tramps headline a disco festival at Long Beach for WNBC New York. More than 20,000 people turned out for the show.

## USES AOR-MOR MIX

# Sebastian Scores KHJ Turnaround

By RAY HERBECK JR.

LOS ANGELES—RKO veteran Top 40 outlet KHJ is climbing back from a decline of recent years through an innovative AM mix of album-oriented rock and MOR programming techniques.

Yet, the station is "still a tight Top 40 outlet," according to program director John Sebastian. He cites an April/May Arbitron market share of 3.6, the first book completed totally under his approach.

"KHJ used to get 10s," he explains, "but that was when there were far fewer signals in this market and far fewer rock stations."

"I'm shooting for 5s now, and considering we tied KMET-FM for total share at 3.6, I think we're on our way." Metromedia's hard rocking, album-oriented KMET-FM is the usual leader among rock listeners in L.A.)

Sebastian says he "borrowed some presentation and set ideas from AOR, and ideas in other areas from MOR... all to make it as listenable as possible."

KHJ is running three and four songs per set, all full-length versions and not speeded up—a fact which Sebastian touts to listeners on a regular basis, claiming in promotional on-air blurbs that KHJ has given a new meaning to "AM" radio, i.e., "All Music." More album cuts reflect an expanded playlist as well.

But a contributing factor is a re-

duction in commercial load per hour to about eight minutes, something which Sebastian does not like to point out. He prefers to think of the turnaround as due more to the way the music is presented and research.

"From the day I arrived here," he explains, "I've tried to bolster the station's foundation—the 12 to 24 age group."

"We've always been strong in the early teens, but I decided to go after the 18 to 24 segment—even at the expense of blowing off some of our 30s listeners."

In the most recent book, Sebastian says KHJ nearly doubled its 18-24 male and female listening audience, as well as increasing its teens. "Our sales people are more than happy," he adds. "We've changed the whole structure of the radio station."

Sebastian admits he fully intends to make KHJ so strong in this one area it will drive contemporary competitors into different programming formats in this market.

He points to Storer Broadcasting's KTNQ which has announced plans to drop its high energy Top 40 format in the fall for a modern country sound. Sebastian's next logical target is KFI, programmed by 20-year veteran John Rook.

"I think KTNQ was smart in its decision," he concludes. "After all, there are a lot more formats possible here than just contemporary."

# Metromedia Airs Jam II Series 3 Marts Telecast Hour-Long Segments For 4 Weeks

LOS ANGELES—Metromedia stations in three major markets began airing Wednesday (26) a series of four hour-long specials culled from 12 hours of performances videotaped at California Jam II, the festival at nearby Ontario Motor Speedway which drew 300,000 patrons last March 18.

KTTV-TV here, WNEW-TV in New York City and WTCN-TV in Minneapolis will telecast the mini-series every Wednesday for four consecutive weeks.

Metromedia spokesmen claim this newest visual version of the super-fest will surpass the two-hour special which aired on ABC-TV and offered one or two-song performances by various artists.

Each hour segment of "Cal Jam II" will present three or four artists at most, all performing an average of three tunes.



Motor Madman: Ted Nugent performs three tunes on Metromedia's first of a four-segment mini-series on California Jam II to air weekly beginning in Los Angeles, New York and Minneapolis.

The first show will feature Dave Mason, Ted Nugent and Mahogany Rush; the second, Aerosmith, Heart and Rubicon; the third, Bob Welch, Santana and Foreigner, and the fourth, interviews with acts and crowd members plus performance highlights.

Footage was provided by Total Video Services in conjunction with Syndicast West. Jorn Winther directed for producers Sandy Feldman and Lenny Stogel.

## Musical 'Web' Due

NEW YORK—The voices of Debby Reynolds, Paul Lynde, Henry Gibson, Agnes Moorehead and Martha Scott will be heard in a telecast animated musical on CBS next month based on E.B. White's "Charlotte's Web." The two-part program will run on Aug. 8 and 15.

## Stars Set For B'way Lunch

NEW YORK—A glittering lineup of Broadway stars is being assembled for a "Best Of Broadway" luncheon at the 11th annual Billboard Radio Programming Forum Aug. 9-12 at New York's Americana Hotel.

Cast stars from at least six Broadway shows will present special highlights at a luncheon on Aug. 10.

Eartha Kitt, starring in "Tambuko," will headline the show. Stars from the following shows will also perform: "Ain't Misbehavin'," "Annie," "I Love My Wife," "On The Twentieth Century" and "The Magic Show."

These performers include John Cullum and Judy Kaye from "On The Twentieth Century" and Shelley Bruce and Reid Shelton from "Annie." In addition, the composers of the music from "On The Twentieth Century," Cy Coleman, and "Annie," Charles Strouse, will also perform.

The program is part of an overall musical slice of the Big Apple that is being offered to those attending this year's forum.

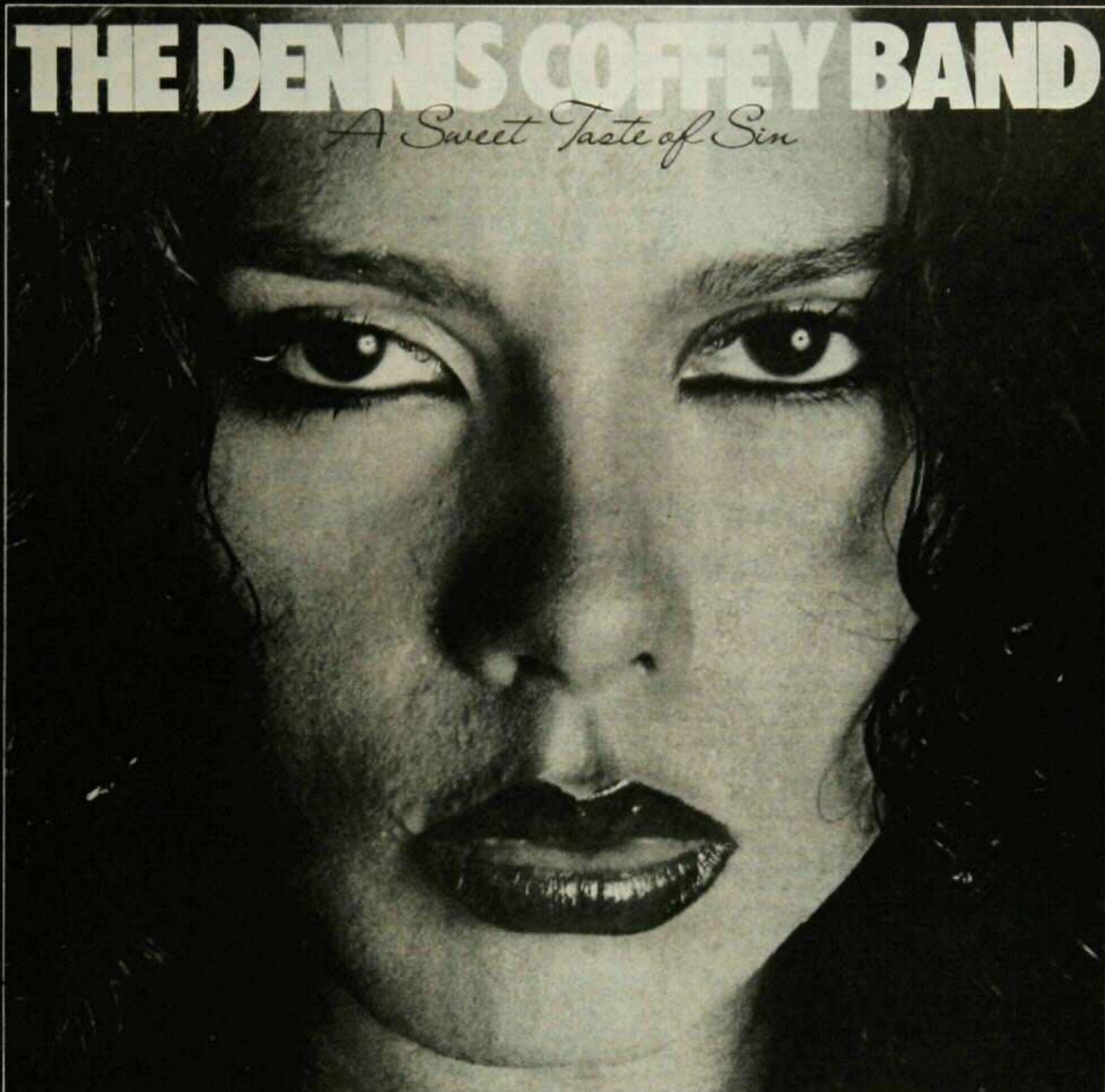


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# Rewrite Of Communications Act Key Topic At N.Y. Radio Forum

• Continued from page 3

sales department to increase commercial load. But before radio moves into this brave new world thought will still have to be given to what will attract and hold an audience.

Support for the bill has taken a major leap with the endorsement of it by the national Radio Broadcasters Assn. NRBA president Jim Gabbert, chairman of the Radio Forum advisory committee, says, "We would have to be out of our mind not to fight for this bill."

The NRBA position puts the organization in conflict with the National Assn. of Broadcasters, which has reservations about the bill, wants to retain many provisions of the Communications Act of 1934 if a new bill is to be written, and would be happy to retain the status quo.

While NRBA accepts the proposed bill completely including a fixed spectrum use fee, which Gabbert says is "reasonable," this fee is the bone that will stick in NAB's throat.

This is because NRBA only cares about radio, while NAB represents both radio and television. While it is estimated that no radio station will



Rewrite Conference: NRBA regional director Jim Connor of WWSH Philadelphia and NRBA president Jim Gabbert of KIOI/KIQI San Francisco listen to Rep. Lionel Van Deerlin (D-Calif) explain the fine points of the proposed new Communications Act, which was developed by the House Communications Subcommittee. Van Deerlin heads that committee.

pay more than \$50,000 in this fee, VHF tv stations in New York will pay as much as \$7 million annually under the proposed bill.

Gabbert reasons that even \$50,000 would not be so bad because

many stations pay more than this in legal fees to comply with all the regulations of the current Communications Act and its administration by the FCC. The new bill would also abolish the FCC.



SINGING OUT—As Prometheus in Rockefeller Plaza in Manhattan looks on singer Rupert Holmes belts out a song for a noontime crowd gathered for a concert staged by WYNY New York (Y97) and Private Stock Records.

## Stations Now Experimenting Via Album-Oriented Country Format

• Continued from page 1

posedly too "country" to get breaks from most pop radio programmers and too "pop" to be accepted by most country programmers.

There are also artists considered to be mainly pop artists who occasionally record songs that country radio listeners may find they enjoy hearing if they were made aware of their material.

And, there are, of course, many types of country categorized artists who have been, and are, continuing to make quality albums that aren't being significantly revealed to the radio audience.

Artists and listeners alike would benefit from an album oriented country type approach to programming because the artists would be continually exposed to a new record buying audience and the radio audience would be exposed to new music that they possibly would not have known about had it meant switching to an all pop or all country radio station.

Radio stations representing the Denver, New York, San Diego and

Austin, Tex., markets were interviewed to find what levels of success they had reached.

From all indications, the increased usage of album concepts in country music programming can open all kinds of new avenues for many types of music despite some problems still encountered by radio stations in trying to institute these ideas.

KLAK in Denver features a show called "Night Ride" from 7 p.m. until 6 a.m. daily which music director Bill Ashford says is having a "good deal of success" in that market.

The program is structured to the point that the person on the air does basically three and four record sweeps.

"We'll start a sweep say with a top 10 record," Ashford explains, "and then the person on the air has the option of playing anything in the library for the next two or three cuts."

Artists featured during these pro-

gramming hours are as diverse as Jerry Jeff Walker, Rusty Wier, Marcia Ball, David Allan Coe, the Dirt Band, Jimmy Buffett, the Amazing Rhythm Aces, David Bromberg, Townes Van Zandt, Steve Fromholz, Hank Williams Jr., the Ozark Mountain Daredevils, Joe Ely, Billy Joe Shaver, Firefall, the Charlie Daniels Band and the Outlaws.

"We have to use discretion on which cuts we use because we don't want to scare our country folks away by rockin' 'n' rollin' too hard," Ashford says.

"We're playing primarily album cuts on these types of artists and we really try to expose new albums," he adds. "Also, KLAK has been country since about 1955 so there's an amazing library here."

"We try to feature a lot of the traditionalist, too, within this format like Bob Wills, a lot of the early Ray Price things, Tex Ritter, Carl Butler, Gene Autry, Patsy Cline, George Morgan, Jimmie Dickens, Webb Pierce, Hank Snow and all those folks."

"We've found a really growing number of young people who are burnt out on hearing the same Fleetwood Mac cut every other minute," Ashford continues. "They'd rather come over with us and maybe get turned on to someone like Hank Williams Jr."

"By using the crossover artists like Waylon and Willie, Emmylou Harris, and Linda Ronstadt as teasers, we're able to pull people in who normally would say they hate country music. Granted a lot of them won't listen 24 hours a day—they'll sneak back for Eric Clapton in the daytime. But I've had a lot of folk tell me they have just within the last year become steady country music listeners because of this programming."

Although album airplay is more concentrated during the nighttime hours, the station still programs a

(Continued on page 69)

## Labor Day Special For 'Countdown'

LOS ANGELES—"Jazz Album Countdown" is spinning off its second weekend program: a retrospective for the Labor Day Weekend.

The program blends music of today with performances by artists from "yesterday and midway," according to Hal Cook, head of the syndicating firm of Orcas Productions.

Paul Tanner, UCLA music professor, is collaborating with the show's regular writer Brent Seltzer on the script. Rod McGrew, "Jazz Album Countdown's" regular host, serves in the same capacity on this special three-hour show.

The program will be made available to the 106 stations presently airing the weekly "Countdown" program and to others in markets where the show is not aired. A nominal charge of \$50 is involved, according to Cook.

There will be 12 minutes of commercials in the three-hour show which goes out to stations the last week of August on three LPs.

Among the musicians spotlighted are Jelly Roll Morton, Fats Waller, Joshua Rifkin, Bessie Smith, Oscar Peterson, Ray Charles, Hank Crawford, Count Basie, Thad Jones-Mel Lewis Band, Charlie Parker, Dizzy Gillespie, Keith Jarrett, Miles Davis, Modern Jazz Quartet, Horace Silver, Jimmy Smith, Grover Washington Jr., Les McCann, Quincy Jones, Eric Gale, Louis Armstrong, Maynard Ferguson, Freddie Hubbard, Johnny Hodges, Cannonball Adderley, Phil Woods, Coleman Hawkins, John Coltrane, Art Tatum, McCoy Tyner, Chick Corea, Wes Montgomery and George Benson.

## Krofts Set Guests

NEW YORK—Sha Na Na and Captain Kool and the Kongs were guests on the "Kroft Comedy Hour" on ABC Saturday (29). Sid and Marty Kroft are producers of the show which also includes Red Foxx, Patty Harrison and Robin Tyler.

## KPOL-FM's Call Letters Face Change

LOS ANGELES—Adult contemporary soft rocker KPOL-FM here will change its call letters before year's end to KZLA-FM, according to Jack Popejoy, program director for the Capitol Cities outlet.

"We and the FCC haven't set a mutually agreeable date yet," says Popejoy, who took over as programmer a year ago, "but I'm sure it will be before 1979."

Popejoy insists there will be no format change involved, "primarily because we're hitting our chosen demographics right on the head."

In combination with its MOR sister outlet, KPOL-AM, the two stations ranked fourth in Southern California in the spring Arbitron rating for 18-49 adults—their prime target.

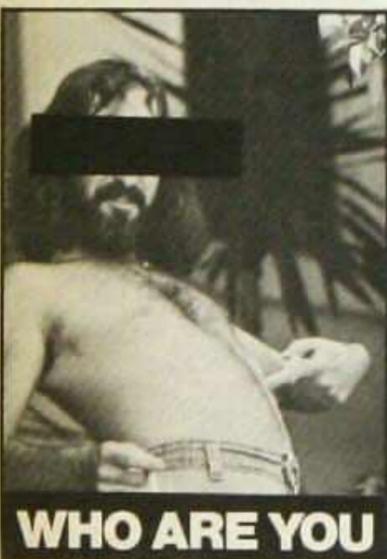
However, Popejoy is still struggling to overcome a beautiful music image at his station, acquired when it used to be simulcast in that format with the AM outlet.

"Additionally, there's been a great deal of confusion we've seen in phone, mail and Arbitron diary response," he explains. "There's a cluster of contemporary stations here around our 94 FM spot. We felt new call letters would contribute to strengthening our identity."

Popejoy says his third reason for the switch is that "KPOL" simply didn't present in itself a good sounding image for a contemporary station... I mean, 20 years ago in radio, 'POL' stood for polka music."

## McArdle As Judy

NEW YORK—Production has started on "Rainbow," a two-hour NBC World Premier movie starring Andrea McArdle, the 14-year-old star of the Broadway show "Annie" as a young Judy Garland. McArdle portrays Garland from her early ages of 10 to 17, from her early struggles for recognition to stardom in "The Wizard Of Oz."



WHO ARE YOU

## Berlin Tribute Beams Aug. 22 Over NBC-TV

NEW YORK—Steve Lawrence and Eydie Gorme head a cast of stars in a 90-minute tribute to Irving Berlin set for telecast Aug. 22 at 9:30 p.m. on NBC.

Included in the cast are Sammy Davis Jr., jazz pianist Oscar Peterson and Carol Burnett.

Highlights of the show include a dramatization of Berlin's early days as an immigrant as Lawrence in an Ellis Island setting recalls the poem "Give Me Your Tired, Your Poor," which Berlin set to music and "Alexander's Ragtime Band" in which Davis impersonates Bert Williams.

Steve and Eydie close the show with a collection of songs that include "White Christmas" and "Always."

AUGUST 5, 1978, BILLBOARD

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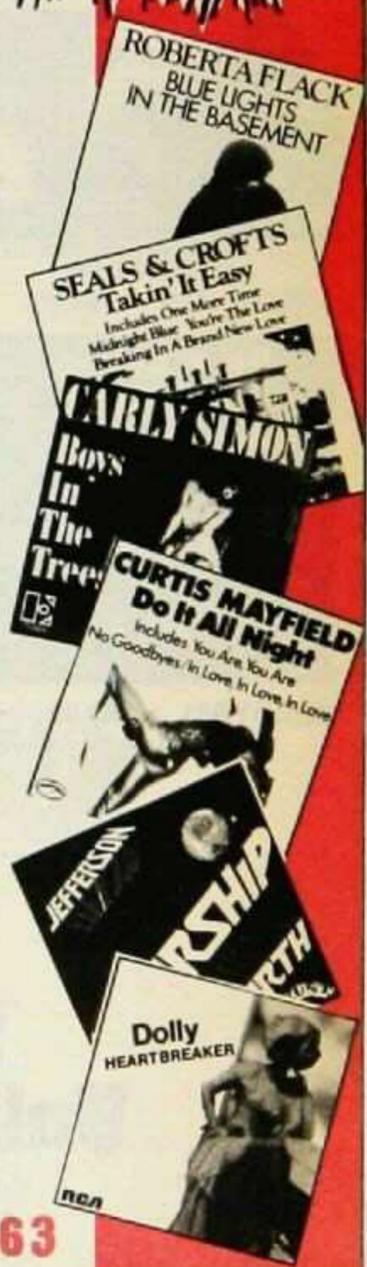
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- JOE WALSH "BUT SERIOUSLY FOLKS" ASY 141
- FOGHAT "STONE BLUE" BRK 6977
- CURTIS MAYFIELD "DO IT ALL NIGHT" CUK 5022
- SEALS & CROFTS "TAKIN' IT EASY" BSK 3163
- ROLLING STONES "SOME GIRLS" COC 39108
- ROBERTA FLACK "BLUE LIGHTS IN BASEMENT" ATL 19149
- DAVID GATES "GOODBYE GIRL" ASY 148



- JEFFERSON STARSHIP "EARTH" BXLI-2515
- DOLLY PARTON "HEARTBREAKER" AFLI-2797
- BONNIE TYLER "IT'S A HEARTACHE" AFLI-2821
- RONNIE MILSAP "ONLY ONE LOVE IN MY LIFE" AFLI-2780
- WISPERS "HEADLIGHTS" BXLI-2774
- BILLY JOEL "THE STRANGER" JC 34987
- JOHNNY MATHIS & DENIECE WILLIAMS "THAT'S WHAT FRIENDS ARE FOR" JC 35435
- MEAT LOAF "BAT OUT OF HELL" PE 34974
- BRUCE SPRINGSTEEN "DARKNESS ON THE EDGE OF TOWN" JC 35318
- BOB DYLAN "STREET LEGAL" JC 35453



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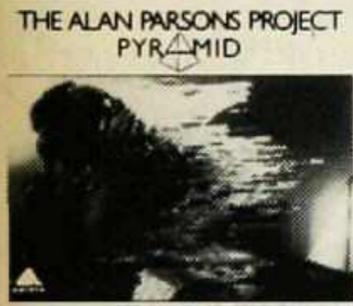
FROM MOUNTAIN PEAKS  
ALL POINTS BEYOND  
THE LARGEST ONE



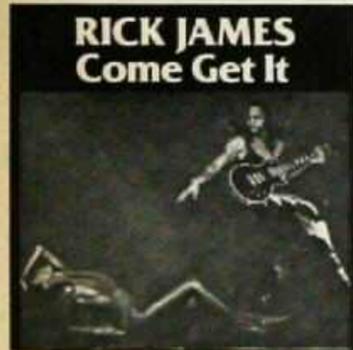
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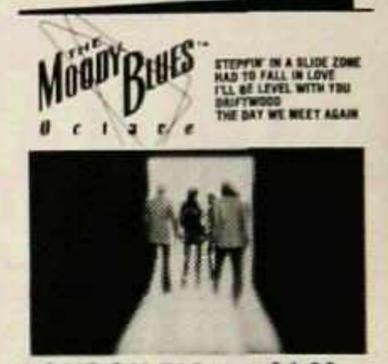
**PETER FRAMPTON THE BEE GEES**

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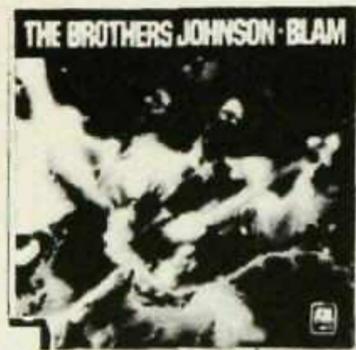
JOHN TRAVOLTA OLIVIA NEWTON-JOHN  
**GREASE**  
RS02-4002 \$6.69



**THE MOODY BLUES**  
Uccello  
STEPPIN' IN A SLICE ZONE  
HAD TO FALL IN LOVE  
T'LL BE LEVEL WITH YOU  
SUNFLOWER  
THE DAY WE MEET AGAIN  
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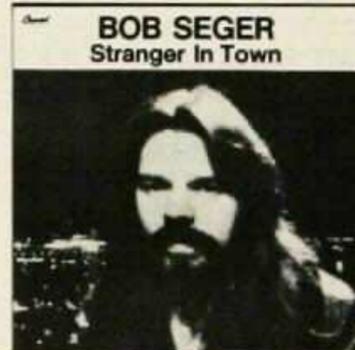
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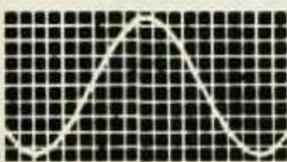


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DEALERS ONLY

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/3/78)

## TOP ADD ONS - NATIONAL

- ANDY GIBB—An Everlasting Love (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

### 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

- NO LIST

- 
- 

### KRZ—Phoenix

- NO LIST

- 
- 

### KTKT—Tucson

- D• EVELYN "CHAMPAGNE" KING—Shame (RCA)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ ANDY GIBB—An Everlasting Love (RSO) 18-10
- ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO) HB-25

### KQEO—Albuquerque

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- WAYLON JENNINGS—I've Always Been Crazy (RCA)
- ★ EXILE—Kiss You All Over (Warner/Curb) 40-25
- ★ QUINCY JONES—Stuff Like That (A&M) 39-26

### KENO—Las Vegas

- TARNEY SPENCER BAND—It's Really You (A&M)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ COMMODORES—Three Times A Lady (Motown) 18-11
- D• ROLLING STONES—Miss You (Rolling Stones) 24-18

### KJRB—Spokane

- LITTLE RIVER BAND—Reminiscing (Harvest)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ FOREIGNER—Hot Blooded (Atlantic) 23-16
- ★ WALTER EGAN—Magnet & Steel (Columbia) 14-9

### KTAC—Tacoma

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- WENDY WALDMAN—Long Hot Summer Nights (WB)
- ★ COMMODORES—Three Times A Lady (Motown) 13-1
- ★ HEATWAVE—The Groove Line (Epic) 10-3

### KCPX—Salt Lake City

- 
- ROBIN GIBB—Oh Darling (RSO)
- ★ ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) HB-26
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) HB-27

### KRSP—Salt Lake City

- 
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ BARBRA STREISAND—Songbird (Columbia) 17-12
- ★ RITA COOLIDGE—You (A&M) 14-10

### KTLK—Denver

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ FRANKIE VALLI—Grease (RSO) 12-7
- ★ ERIC CLAPTON—Wonderful Tonight (RSO) 23-18

### KIMN—Denver

- NO LIST
- 
- 
- 

### KFRS—San Francisco

- KINKS—Rock & Roll Fantasy (Arista)
- QUINCY JONES—Stuff Like That (A&M)
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 12-7
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) HB-20

### KYA—San Francisco

- QUINCY JONES—Stuff Like That (A&M)
- JOURNEY—Lights (Columbia)
- ★ FRANKIE VALLI—Grease (RSO) 12-5
- D• DONNA SUMMER—Last Dance (Casablanca) 11-6

### KLIV—San Jose

- 
- AEROSMITH—Come Together (Columbia)
- D• DONNA SUMMER—Last Dance (Casablanca) 9-4
- ★ JOE WALSH—Life's Been Good (Asylum) 26-21

### KNDE—Sacramento

- MOODY BLUES—Steppin' In A Slide Zone (London)
- ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- ★ FOREIGNER—Hot Blooded (Atlantic) 20-14
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 28-22

### KROY—Sacramento

- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- CHRIS REA—Fool If You Think It's Over (UA)
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 25-17
- ★ FOREIGNER—Hot Blooded (Atlantic) 17-14

## PRIME MOVERS - NATIONAL

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

### KYNO—Fresno

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- GENE COTTON—You're A Part Of Me (Ariola)
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 25-17

### KGW—Portland

- JOE WALSH—Life's Been Good (Asylum)
- D• ROLLING STONES—Miss You (Rolling Stones)
- ★ FRANKIE VALLI—Grease (RSO) 23-16
- ★ WINGS—I've Had Enough (Capitol) 17-13

### KING—Seattle

- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ JOE WALSH—Life's Been Good (Asylum) 16-10
- ★ ANDY GIBB—An Everlasting Love (RSO) 17-12

### KJRB—Spokane

- LITTLE RIVER BAND—Reminiscing (Harvest)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ FOREIGNER—Hot Blooded (Atlantic) 23-16
- ★ WALTER EGAN—Magnet & Steel (Columbia) 14-9

### KTAC—Tacoma

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- WENDY WALDMAN—Long Hot Summer Nights (WB)
- ★ COMMODORES—Three Times A Lady (Motown) 13-1
- ★ HEATWAVE—The Groove Line (Epic) 10-3

### KCPX—Salt Lake City

- 
- ROBIN GIBB—Oh Darling (RSO)
- ★ ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) HB-26
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) HB-27

### KRSP—Salt Lake City

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- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ BARBRA STREISAND—Songbird (Columbia) 17-12
- ★ RITA COOLIDGE—You (A&M) 14-10

### KTLK—Denver

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- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ FRANKIE VALLI—Grease (RSO) 12-7
- ★ ERIC CLAPTON—Wonderful Tonight (RSO) 23-18

### KIMN—Denver

- NO LIST
- 
- 
- 

### KFRS—San Francisco

- KINKS—Rock & Roll Fantasy (Arista)
- QUINCY JONES—Stuff Like That (A&M)
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 12-7
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) HB-20

### KYA—San Francisco

- QUINCY JONES—Stuff Like That (A&M)
- JOURNEY—Lights (Columbia)
- ★ FRANKIE VALLI—Grease (RSO) 12-5
- D• DONNA SUMMER—Last Dance (Casablanca) 11-6

### KLIV—San Jose

- 
- AEROSMITH—Come Together (Columbia)
- D• DONNA SUMMER—Last Dance (Casablanca) 9-4
- ★ JOE WALSH—Life's Been Good (Asylum) 26-21

### KNDE—Sacramento

- MOODY BLUES—Steppin' In A Slide Zone (London)
- ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- ★ FOREIGNER—Hot Blooded (Atlantic) 20-14
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 28-22

### KROY—Sacramento

- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- CHRIS REA—Fool If You Think It's Over (UA)
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 25-17
- ★ FOREIGNER—Hot Blooded (Atlantic) 17-14

### WDRQ—Detroit

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- FOXY—Get Off (Dash)
- ★ FOREIGNER—Hot Blooded (Atlantic) 21-13
- ★ TOBY BEAU—My Angel Baby (RCA) 30-24

### WTAC—Flint

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ JOE WALSH—Life's Been Good (Asylum) 20-8

### D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 23-14

### I-96 (WZZM-FM)—Grand Rapids

- TARNEY SPENCER BAND—It's Really You (A&M)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 10-6
- D• BARRY MANILOW—Copacabana (Arista) 12-8

### WAKY—Louisville

- NONE
- 
- 
- D• DONNA SUMMER—Last Dance (Casablanca) 16-7
- ★ FOREIGNER—Hot Blooded (Atlantic) 18-11

### WBDN—Bowling Green

- QUINCY JONES—Stuff Like That (A&M)
- CAPTAIN & TENNILLE—You've Never Done It Like That (A&M)
- ★ COMMODORES—Three Times A Lady (Motown) 13-7
- ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO) 22-18

### WGCL—Cleveland

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D• RICK JAMES—You & I (Motown)
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 17-6
- ★ COMMODORES—Three Times A Lady (Motown) 11-5

### WZPP—Cleveland

- TROOPER—Raise A Little Hell (MCA)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- ★ FOREIGNER—Hot Blooded (Atlantic) 17-7
- ★ WINGS—I've Had Enough (Capitol) 28-20

### WSAI—Cincinnati

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- RITA COOLIDGE—You (A&M)
- ★ HEATWAVE—The Groove Line (Epic) 19-12
- ★ FRANKIE VALLI—Grease (RSO) 10-4

### Q-102 (WKRR-FM)—Cincinnati

- EXILE—Kiss You All Over (Warner/Curb)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ COMMODORES—Three Times A Lady (Motown) 32-22
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 23-15

### WCOL—Columbus

- TOBY BEAU—My Angel Baby (RCA)
- JEFFERSON STARSHIP—Runaway (Grunt)
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 28-18
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 29-19

### WNCI—Columbus

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- RITA COOLIDGE—You (A&M)
- D• PETER BROWN—Dance With Me (Drive) 11-6
- D• DONNA SUMMER—Last Dance (Casablanca) 13-8

### WCUE—Akron

- LITTLE RIVER BAND—Reminiscing (Harvest)
- D• RICK JAMES—You & I (Motown)
- D• OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 38-28
- ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) 28-19

## BREAKOUTS - NATIONAL

- PABLO CRUISE—Love Will Find A Way (A&M)
- FOREIGNER—Hot Blooded (Atlantic)
- TOBY BEAU—My Angel Baby (RCA)

### L3-Q (WKTQ)—Pittsburgh

- ANDY GIBB—An Everlasting Love (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ★ FRANKIE VALLI—Grease (RSO) 13-3
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 26-20

### WPEZ—Pittsburgh

- NO LIST
- 
- 
- 

## Southwest Region

### • TOP ADD ONS:

- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ANDY GIBB—An Everlasting Love (RSO)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)

### ★ PRIME MOVERS:

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

### BREAKOUTS:

- FOREIGNER—Hot Blooded (Atlantic)
- EXILE—Kiss You All Over (Warner/Curb)
- TOBY BEAU—My Angel Baby (RCA)

### KILT—Houston

- NICK GILDER—Hot Child In The City (Chrysalis)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO)
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 40-19
- ★ FOREIGNER—Hot Blooded (Atlantic) 33-24

### KRBE—Houston

- NO LIST
- 
- 
- 

### KLIF—Dallas

- LITTLE RIVER BAND—Reminiscing (Harvest)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 18-10
- ★ COMMODORES—Three Times A Lady (Motown) 12-5

### KNUS-FM—Dallas

- ANDY GIBB—An Everlasting Love (RSO)
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ JOE WALSH—Life's Been Good (Asylum) 21-14
- ★ RITA COOLIDGE—You (A&M) 29-22

### KFJZ-FM (Z-97)—Fl. Worth

- PABLO CRUISE—Love Will Find A Way (A&M)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- ★ COMMODORES—Three Times A Lady (Motown) 15-9
- ★ ABBA—Take A Chance On Me (Atlantic) 12-7

### WMET—Chicago

- 
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ COMMODORES—Three Times A Lady (Motown) 15-10
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 21-17

### WKY—Oklahoma City

- EXILE—Kiss You All Over (Warner/Curb)
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ TOBY BEAU—My Angel Baby (RCA) 17-11
- ★ COMMODORES—Three Times A Lady (Motown) 9-4

### KOMA—Oklahoma City

- CHRIS REA—Fool If You Think It's Over (UA)
- JACKSON BROWNE—Stay (Asylum)
- ★ COMMODORES—Three Times A Lady (Motown) 26-8
- ★ FRANKIE VALLI—Grease (RSO) 11-3

### KAKC—Tulsa

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ COMMODORES—Three Times A Lady (Motown) 12-3
- ★ TOBY BEAU—My Angel Baby (RCA) 11-7

### KELI—Tulsa

- 
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ★ FRANKIE VALLI—Grease (RSO) 5-1
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 6-2

### WTIX—New Orleans

- BARBRA STREISAND—Eyes Of Laura Mars (Columbia)
- FOXY—Get Off (Dash)
- ★ FOREIGNER—Hot Blooded (Atlantic) 28-14
- ★ ANDY GIBB—An Everlasting Love (RSO) 36-23

### WNOE—New Orleans

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- RAYDIO—Honey I'm Rich (Arista)
- ★ TRAVOLTA & NEWTON-JOHN—Summer Nights (RSO) 26-15
- ★ EXILE—Kiss You All Over (Warner/Curb) 15-9

### KEEL—Shreveport

- ANDY GIBB—An Everlasting Love (RSO)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ COMMODORES—Three Times A Lady (Motown) 7-1
- ★ FRANKIE VALLI—Grease (RSO) 10-4

### Midwest Region

- TOP ADD ONS:
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- ANDY GIBB—An Everlasting Love (RSO)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

- ★ PRIME MOVERS:
- COMMODORES—Three Times A Lady (Motown)
- WALTER EGAN—Magnet & Steel (Columbia)
- FRANKIE VALLI—Grease (RSO)

- BREAKOUTS:
- RITA COOLIDGE—You (A&M)
- (D) BARRY MANILOW—Copacabana (Arista)
- FOREIGNER—Hot Blooded (Atlantic)

### WLS—Chicago

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- ★ COMMODORES—Three Times A Lady (Motown) 15-9
- ★ ABBA—Take A Chance On Me (Atlantic) 12-7

### WMET—Chicago

- 
- D• A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- ★ COMMODORES—Three Times A Lady (Motown) 15-10
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 21-17

(Continued on page 28)

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AUGUST 5, 1978, BILLBOARD

# AMERICAN TOP 40

presents

# The Four Hour Countdown

an idea  
whose time  
has come

On the weekend of  
October 7-8, 1978,  
American Top 40 and its  
entire 486 station  
network will join the age  
of the 3½ minute single  
and the 12 minute  
commercial hour.

*Nothing endures but change* .. *And the countdown continues*

Plato 378 B.C.

Casey Kasem 1978 A.D.

# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers ★

Based on station playlists through Thursday (8/3/78)

Continued from page 26

## WROK—Rockford

- ANDY GIBB—An Everlasting Love (RSO)
- CHRIS REA—Fool If You Think It's Over (UA)
- D BARRY MANILOW—Copacabana (Arista) 22-12
- COMMODORES—Three Times A Lady (Motown) 27-19

## WIRL—Peoria

- CHRIS REA—Fool If You Think It's Over (UA)
- COMMODORES—Three Times A Lady (Motown)
- D BARRY MANILOW—Copacabana (Arista) 12-5
- PABLO CRUISE—Love Will Find A Way (A&M) 17-11

## WNDE—Indianapolis

- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- ANDY GIBB—An Everlasting Love (RSO)
- FRANKIE VALLI—Grease (RSO) 12-1
- COMMODORES—Three Times A Lady (Motown) 22-12

## WOKY—Milwaukee

- JOE WALSH—Life's Been Good (Asylum)
- JEFFERSON STARSHIP—Runaway (Grunt)
- COMMODORES—Three Times A Lady (Motown) 24-14
- WALTER EGAN—Magnet & Steel (Columbia) 29-19

## WZUU—Milwaukee

- BONNIE TYLER—If I Sing You A Love Song (RCA)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- WALTER EGAN—Magnet & Steel (Columbia) 19-11
- COMMODORES—Three Times A Lady (Motown) 13-9

## KSLQ—St. Louis

- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- FRANKIE VALLI—Grease (RSO) 14-4
- FOREIGNER—Hot Blooded (Atlantic) 25-15

## KXOK—St. Louis

- NONE
- WALTER EGAN—Magnet & Steel (Columbia) 36-31
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 32-28

## KIDA—Des Moines

- TOM PETTY & THE HEARTBREAKERS—I Need To Know (Shelter)
- PETER FRAMPTON—Long & Winding Road (RSO)
- CHRIS REA—Fool If You Think It's Over (UA) HB-23
- RITA COOLIDGE—You (A&M) HB-24

## KDWB—Minneapolis

- NONE
- COMMODORES—Three Times A Lady (Motown) 14-7
- WALTER EGAN—Magnet & Steel (Columbia) 27-22

## KSTP—Minneapolis

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- COMMODORES—Three Times A Lady (Motown) 17-7
- PABLO CRUISE—Love Will Find A Way (A&M) 6-3

## WHB—Kansas City

- WALTER EGAN—Magnet & Steel (Columbia)
- ROBIN GIBB—Oh Darling (RSO)
- RITA COOLIDGE—You (A&M) 26-11
- FOREIGNER—Hot Blooded (Atlantic) 13-9

## KBEQ—Kansas City

- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- JACKSON BROWNE—Stay (Asylum) 18-10
- FRANKIE VALLI—Grease (RSO) 10-3

## KKLS—Rapid City

- EXILE—Kiss You All Over (Warner/Curb)
- JIMMY BUFFETT—Livingston Saturday Night (ABC)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 21-16
- WALTER EGAN—Magnet & Steel (Columbia) 24-19

## KQWB—Fargo

- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANDY GIBB—An Everlasting Love (RSO)
- COMMODORES—Three Times A Lady (Motown) 25-15
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) HB-23

## Northeast Region

### TOP ADD ONS:

- ANDY GIBB—An Everlasting Love (RSO)
- CHRIS REA—Fool If You Think It's Over (UA)
- LITTLE RIVER BAND—Reminiscing (Harvest)

### PRIME MOVERS:

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

### BREAKOUTS:

- WALTER EGAN—Magnet & Steel (Columbia)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- TOBY BEAU—My Angel Baby (RCA)

## WABC—New York

- JOE WALSH—Life's Been Good (Asylum)
- FOREIGNER—Hot Blooded (Atlantic)
- COMMODORES—Three Times A Lady (Motown) 17-10
- FRANKIE VALLI—Grease (RSO) 10-5

## 99-X—New York

- ANDY GIBB—An Everlasting Love (RSO)
- TEDDY PENDERGRASS—Close The Door (Phila Intl)
- MEATLOAF—Paradise By The Dashboard Lights (Cleveland Intl) 27-17
- FRANKIE VALLI—Grease (RSO) 11-3

## WPTR—Albany

- EXILE—Kiss You All Over (Warner/Curb)
- ANDY GIBB—An Everlasting Love (RSO)
- D BARRY MANILOW—Copacabana (Arista) 13-9
- WALTER EGAN—Magnet & Steel (Columbia) HB-20

## WTRY—Albany

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- PETER FRAMPTON—Long & Winding Road (RSO)
- CHRIS REA—Fool If You Think It's Over (UA) HB-23
- FOREIGNER—Hot Blooded (Atlantic) 17-13

## WKBW—Buffalo

- NONE
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 24-15
- JOE WALSH—Life's Been Good (Asylum) 23-19
- CHEAP TRICK—Surrender (Epic) 13-7

## WYSL—Buffalo

- EXILE—Kiss You All Over (Warner/Curb)
- CHRIS REA—Fool If You Think It's Over (UA)
- TOBY BEAU—My Angel Baby (RCA) 29-19
- CHEAP TRICK—Surrender (Epic) 13-7

## WBBF—Rochester

- D DONNA SUMMER—Last Dance (Casablanca)
- BARBRA STREISAND—Eyes Of Laura Mars (Columbia)
- D PETER BROWN—Dance With Me (Drive) 14-5
- FRANKIE VALLI—Grease (RSO) 26-18

## WRKO—Boston

- NICK GILDER—Hot Child In The City (Chrysalis)
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO)
- COMMODORES—Three Times A Lady (Motown) 21-15
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 15-11

## WBBF—Rochester

- D DONNA SUMMER—Last Dance (Casablanca)
- BARBRA STREISAND—Eyes Of Laura Mars (Columbia)
- D PETER BROWN—Dance With Me (Drive) 14-5
- FRANKIE VALLI—Grease (RSO) 26-18

## WBZ-FM—Boston

- CHRIS REA—Fool If You Think It's Over (UA)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 25-15
- TOBY BEAU—My Angel Baby (RCA) 18-13

## F-105 (WVBF)—Boston

- CHRIS REA—Fool If You Think It's Over (UA)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 17-10
- COMMODORES—Three Times A Lady (Motown) 27-21

## WOCR—Hartford

- ANDY GIBB—An Everlasting Love (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 17-8
- COMMODORES—Three Times A Lady (Motown) 29-22

## WPRO (AM)—Providence

- LITTLE RIVER BAND—Reminiscing (Harvest)
- BILLY JOEL—Always A Woman (Columbia)
- FRANKIE VALLI—Grease (RSO) 4-1
- PABLO CRUISE—Love Will Find A Way (A&M) 10-7

## WPRO-FM—Providence

- LITTLE RIVER BAND—Reminiscing (Harvest)
- KINKS—Rock & Roll Fantasy (Arista)
- ANDY GIBB—An Everlasting Love (RSO) 29-16
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 30-18

## WICC—Bridgeport

- NICK GILDER—Hot Child In The City (Chrysalis)
- MOODY BLUES—Steppin' In A Side Zone (London)
- WALTER EGAN—Magnet & Steel (Columbia) 21-15
- FRANKIE VALLI—Grease (RSO) 10-5

## Mid-Atlantic Region

### TOP ADD ONS:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- EXILE—Kiss You All Over (Warner/Curb)
- BARBRA STREISAND—Songbird (Columbia)

### PRIME MOVERS:

- ANDY GIBB—An Everlasting Love (RSO)
- D EVELYN "CHAMPAGNE" KING—Shame (RCA)
- WALTER EGAN—Magnet & Steel (Columbia)

### BREAKOUTS:

- FRANKIE VALLI—Grease (RSO)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- ANNE MURRAY—You Needed Me (Capitol)

## WFIL—Philadelphia

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- BILLY JOEL—She's Always A Woman (Columbia)
- BOB SEGER—Still The Same (Capitol) 8-3
- TOBY BEAU—My Angel Baby (RCA) 16-12

## WZZD—Philadelphia

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- RITA COOLIDGE—You (A&M)
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 23-17
- ANDY GIBB—An Everlasting Love (RSO) 30-25

## WIFI-FM—Philadelphia

- D EVELYN "CHAMPAGNE" KING—Shame (RCA)
- FOREIGNER—Hot Blooded (Atlantic) 16-8
- ANDY GIBB—An Everlasting Love (RSO) 22-16

## WPGC—Washington

- EXILE—Kiss You All Over (Warner/Curb)
- BARBRA STREISAND—Songbird (Columbia)
- WALTER EGAN—Magnet & Steel (Columbia) 18-13
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 15-11

## WGH—Norfolk

- LITTLE RIVER BAND—Reminiscing (Harvest)
- ROBIN GIBB—Oh Darling (RSO)
- PABLO CRUISE—Love Will Find A Way (A&M) 14-9
- ANNE MURRAY—You Needed Me (Capitol) HB-15

## WCAO—Baltimore

- LITTLE RIVER BAND—Reminiscing (Harvest)
- JACKSON BROWNE—Stay (Asylum)
- FRANKIE VALLI—Grease (RSO) 11-5
- JOE WALSH—Life's Been Good (Asylum) 14-9

## WYRE—Annapolis

- LITTLE RIVER BAND—Reminiscing (Harvest)
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO)
- WALTER EGAN—Magnet & Steel (Columbia) 21-13
- FRANKIE VALLI—Grease (RSO) 12-6

## WLEE—Richmond

- ANDY GIBB—An Everlasting Love (RSO)
- RITA COOLIDGE—You (A&M)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 30-20
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 10-3

## WRVQ—Richmond

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- AEROSMITH—Come Together (Columbia)
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 16-8
- ANDY GIBB—An Everlasting Love (RSO) 17-11

## Southeast Region

### TOP ADD ONS:

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- EXILE—Kiss You All Over (Warner/Curb)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

### PRIME MOVERS:

- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO)
- D EVELYN "CHAMPAGNE" KING—Shame (RCA)

### BREAKOUTS:

- COMMODORES—Three Times A Lady (Motown)
- ANDY GIBB—An Everlasting Love (RSO)
- PABLO CRUISE—Love Will Find A Way (A&M)

## WQXI—Atlanta

- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 15-7
- ANDY GIBB—An Everlasting Love (RSO) 29-24

## Z-93 (WZGC-FM)—Atlanta

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 14-4
- PABLO CRUISE—Love Will Find A Way (A&M) 13-6

## WBBQ—Augusta

- NICK GILDER—Hot Child In The City (Chrysalis)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 26-17
- TOBY BEAU—My Angel Baby (RCA) 14-9

## WFOA—Atlanta

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- JOE WALSH—Life's Been Good (Asylum) 19-12
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 22-15

## WWSA—Savannah

- ROBIN GIBB—Oh Darling (RSO)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- PABLO CRUISE—Love Will Find A Way (A&M) 14-9
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO) 10-6

## WFLB—Fayetteville

- SWEET—California Nights (Capitol)
- SPINNERS—If You Wanna Do A Dance All Night (Atlantic)
- D RICK JAMES—You & I (Motown) 10-6
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO) HB-20

## WQAM—Miami

- NONE
- COMMODORES—Three Times A Lady (Motown) 12-1
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 8-2

## WMIX (96X)—Miami

- EXILE—Kiss You All Over (Warner/Curb)
- ANDY GIBB—An Everlasting Love (RSO) 28-19
- TERI DE SARIO—An' Nothin' Gonna Keep Me From You (Casablanca) 15-9

## Y-100 (WHYI-FM)—Miami

- RICK JAMES—You & I (Motown)
- KEITH HERMAN BAND—She's A Cruiser (Twin Bull/TK)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 16-6
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 15-9

## WLOF—Orlando

- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- CAROL BAYER SAGER—It's The Falling In Love (Elektra)
- JOE WALSH—Life's Been Good (Asylum) 24-15
- COMMODORES—Three Times A Lady (Motown) 13-5

## Q-105 (WRBQ-FM)—Tampa

- TOBY BEAU—My Angel Baby (RCA)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D DONNA SUMMER—Last Dance (Casablanca) 10-5
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 20-15

## B-105 (WBW-FM)—Orlando

- EXILE—Kiss You All Over (Warner/Curb)
- CAROL BAYER SAGER—It's The Falling In Love (Elektra)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 28-15
- COMMODORES—Three Times A Lady (Motown) 14-6

## WOPD—Lakeland

- EXILE—Kiss You All Over (Warner/Curb)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 27-15
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 29-19

## WFMJ—Daytona Beach

- PRISM—Flyin' (Arista)
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO)
- ANDY GIBB—An Everlasting Love (RSO) 32-16
- EXILE—Kiss You All Over (Warner/Curb) 36-28

## WAPE—Jacksonville

- FOXY—Get Off (Dash)
- JACKSON BROWNE—Stay (Asylum)
- COMMODORES—Three Times A Lady (Motown) 10-3
- FRANKIE VALLI—Grease (RSO) 8-4

## WAYS—Charlotte

- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- RITA COOLIDGE—You (A&M)
- JEFFERSON STARSHIP—Runaway (Grunt) 26-19
- TOBY BEAU—My Angel Baby (RCA) 26-19

## WKIX—Raleigh

- ANNE MURRAY—You Needed Me (Capitol)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 20-13
- TEDDY PENDERGRASS—Close The Door (Phila Intl) 14-8

## WTOB—Winston-Salem

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 17-12
- PABLO CRUISE—Love Will Find A Way (A&M) 13-9

## WTMA—Charleston

- NONE
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 25-11
- PABLO CRUISE—Love Will Find A Way (A&M) 17-8

## WORD—Spartanburg

- BONEY M—Rivers Of Babylon (Sire)
- PAUL DAVIDS—Sweet Life (Bang)
- D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 19-12
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO) 11-5

## WLAC—Nashville

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- TRAVOLTA & NEWTON JOHN—Summer Nights (RSO)
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 24-4

## D A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 30-17

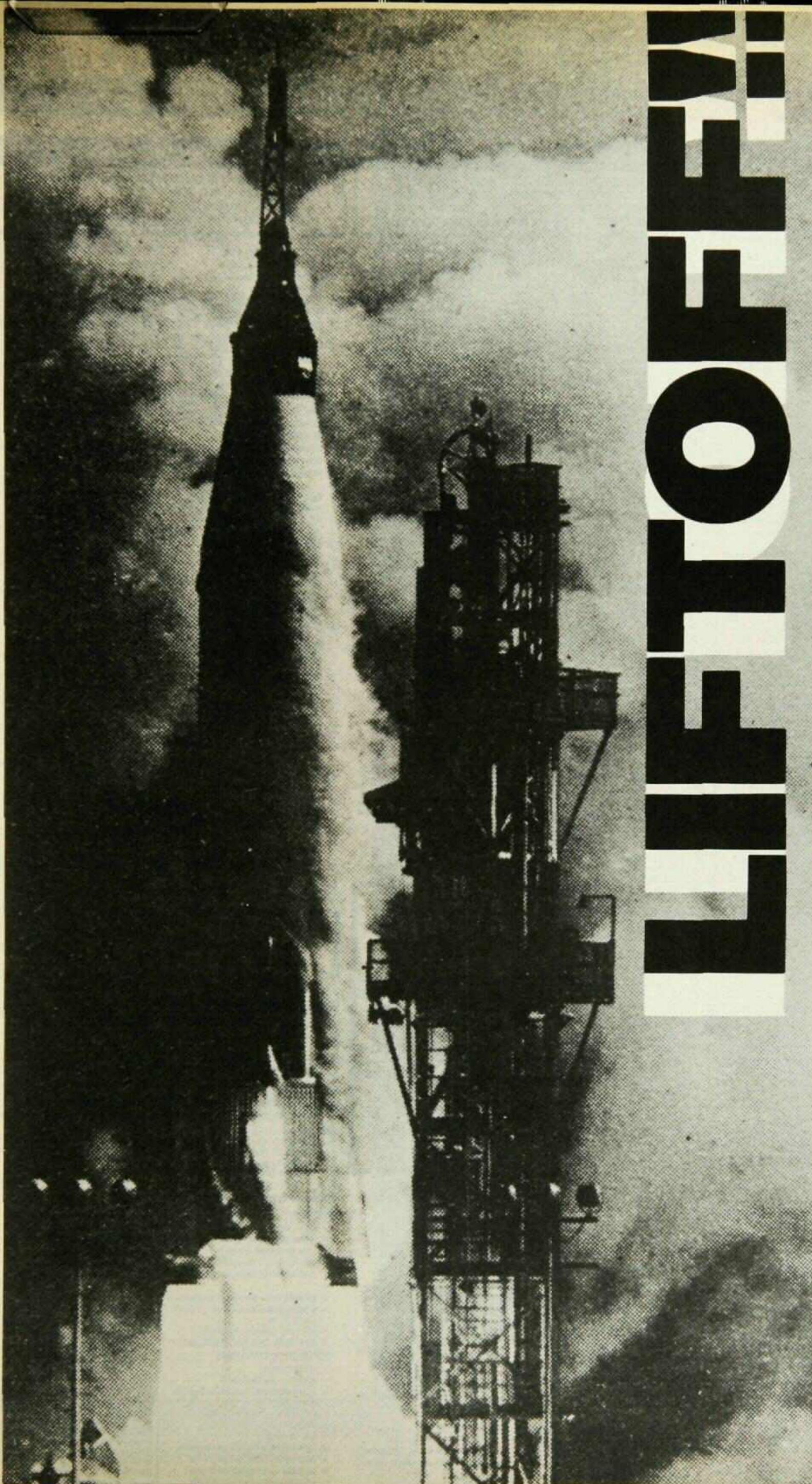
## WMAK—Nashville

- EXILE—Kiss You All Over (Warner/Curb)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- D EVELYN "CHAMPAGNE" KING—Shame (RCA) 18-7
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 19-13

## WHBQ—Memphis

- TEDDY PENDERGRASS—Close The Door (Phila Intl)
- RITA COOLIDGE—You (A&M)
- D DONNA SUMMER—Last Dance (Casablanca) 22-13
- PABLO CRUISE—Love Will Find A Way (A&M) 14-11

## WFLI—Chattanooga



# WFFM

Warners R&B:  
You're Hearing It.

Seven Smashes  
Bullet To  
The Big Time!

- 18 Candi Staton**  
"Victim" WBS8582
- 19 Graham Central Station**  
"My Radio Sure Sounds Good To Me" WBS8602
- 56 Norma Jean**  
"Saturday" 8SS0326
- 69 George Benson**  
"Lady Blue" WBS8604
- 81 Deodato**  
"Whistle Bump" WBS8606
- 82 Rose Royce**  
"I'm In Love (And I Love The Feeling)" WHI8629
- 88 Prince**  
"Soft And Wet" WBS8619
- PS The New Ashford & Simpson**  
"It Seems To Hang On"  
(It's already on the launch pad—  
you won't believe the power  
boosters on this one!)



Photo: NASA

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# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 7-26-1978\*\*

## Top Add Ons-National

LEON RUSSELL—Americana (Paradise)  
JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)  
AMBROSIA—Life Beyond L.A. (W.B.)  
UFO—Obsession (Chrysalis)

## Top Requests/Airplay-National

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

## National Breakouts

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)  
AMBROSIA—Life Beyond L.A. (W.B.)  
GENYA RAVAN—Urban Desire (20th Century)  
CHRIS REA—Whatever Happened To Benny Santini? (Magnet)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay, as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

## Western Region

### TOP ADD ONS:

LEON RUSSELL—Americana (Paradise)  
KENNY LOGGINS—Nightwatch (Columbia)  
THE TALKING HEADS—More Songs About Buildings & Food (Sire)  
RUSS BALLARD—At The Third Stroke (Epic)

### TOP REQUEST/AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)  
FOREIGNER—Double Vision (Atlantic)  
JOE WALSH—But Seriously, Folks (Elektra)  
BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### BREAKOUTS:

SAMMY HAGAR—All Night Long (Capitol)  
THIN LIZZY—Live And Dangerous (W.B.)  
UFO—Obsession (Chrysalis)  
JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)

### KSAN-FM—San Francisco (Kate Ingram)

- LEON RUSSELL—Americana (Paradise)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- STOMU YAMASHITA—Go Live From Paris (Island)
- GENYA RAVAN—Urban Desire (20th Century)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- KENNY LOGGINS—Nightwatch (Columbia)
- THIN LIZZY—Live And Dangerous (W.B.)
- BOB DYLAN—Street Legal (Columbia)
- SAMMY HAGAR—All Night Long (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

### KSDJ-FM—San Jose (Lobster)

- STONEGROUND—Hearts Of Stone (W.B.)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- ROLLING STONES—Some Girls (Rolling Stones)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelby/ABC)
- FOREIGNER—Double Vision (Atlantic)
- SAMMY HAGAR—All Night Long (Capitol)

### KMET-FM—Los Angeles (Sam Bellamy)

- NO ADDS
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)

### KGB-FM—San Diego (Valerie McIntosh)

- THIN LIZZY—Live And Dangerous (W.B.)
- PAT TRAVERS—(Polydor)
- SAMMY HAGAR—All Night Long (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)

### KOME-FM—San Jose (Dana Jang)

- AMBROSIA—Life Beyond L.A. (W.B.)
- RUSS BALLARD—At The Third Stroke (Epic)
- HOTELS, MOTELS & ROAD SHOWS—(Capricorn)
- CRUSADERS—Images (ABC)
- LEON RUSSELL—Americana (Paradise)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### KBPI-FM—Denver (Jean Valdez)

- KENNY LOGGINS—Nightwatch (Columbia)
- RITA COOLIDGE—Love Me Again (A&M)
- PRISM—See Forever Eyes (Arista)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- EXILE—Mixed Emotions (W.B.)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)

### KISW-FM—Seattle (Steve Slaton)

- SAMMY HAGAR—All Night Long (Capitol)
- U.K.—(Polydor)
- UFO—Obsession (Chrysalis)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- CHILLIWACK—Lights From The Valley (Mushroom)
- RUSS BALLARD—At The Third Stroke (Epic)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

### KMEL-FM—San Francisco (Bobby Cole & Mark Cooper)

- UFO—Obsession (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)

## Southwest Region

### TOP ADD ONS:

LORI LIEBERMAN—Letting Go (Millennium)  
TARNEY/SPENCER BAND—Three's A Crowd (A&M)  
LEON RUSSELL—Americana (Paradise)  
THE BROTHERS JOHNSON—Blam!! (A&M)

### TOP REQUEST/AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)  
BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)  
FOREIGNER—Double Vision (Atlantic)  
BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

### BREAKOUTS:

PRISM—See Forever Eyes (Arista)  
SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)  
KATE BUSH—The Kick Inside (EMI)  
BILL CHAMPLIN—Single (Full Moon/Epic)

### KZEW-FM—Dallas (Bob Shannon)

- KAT BUSH—The Kick Inside (EMI)
- LORI LIEBERMAN—Letting Go (Millennium)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- BILL CHAMPLIN—Single (Full Moon/Epic)
- CRUSADERS—Images (ABC)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)

### KLOL-FM—Houston (Paul Rian)

- WALTER EGAN—Not Shy (Columbia)
- LEON RUSSELL—Americana (Paradise)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- AMBROSIA—Life Beyond L.A. (W.B.)
- PRISM—See Forever Eyes (Arista)
- FANGANGO—Last Kiss (RCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAVE MASON—Mariposa De Oro (Columbia)

### WNOE-FM—New Orleans (B. Reno/S. Segraves)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- GATO BARBIERI—Tropico (A&M)
- YOUNGLOOD—War (United Artists)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- LEON RUSSELL—Americana (Paradise)
- JIMI HENDRIX—The Essential Jimi Hendrix (Reprise)
- EXILE—Mixed Emotions (W.B.)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- DAVE MASON—Mariposa De Oro (Columbia)

### KMOD-FM—Tulsa (Bill Bruin)

- LORI LIEBERMAN—Letting Go (Millennium)
- TRICKSTER—(Jet)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- CHILLIWACK—Lights From The Valley (Mushroom)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)

### KBOC-FM—Phoenix (J. D. Freeman)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- DAVID GATES—Goodbye Girl (Elektra)
- BILL CHAMPLIN—Single (Full Moon/Epic)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- ELJIE BROOKS—Shooting Star (A&M)
- STONEBOLT—(Parachute)
- KENNY LOGGINS—Nightwatch (Columbia)
- RITA COOLIDGE—Love Me Again (A&M)
- COMMODORES—Natural High (Motown)
- MICHAEL JOHNSON—The Michael Johnson Album (EMI)

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

- SAMMY HAGAR—All Night Long (Capitol)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- THE BROTHERS JOHNSON—Blam!! (A&M)
- COLIN BLUNSTONE—Journey (Epic)
- B.B. KING—Midnight Believer (ABC)
- LORI LIEBERMAN—Letting Go (Millennium)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- PRISM—See Forever Eyes (Arista)

## Midwest Region

### TOP ADD ONS:

AMBROSIA—Life Beyond L.A. (W.B.)  
GENYA RAVAN—Urban Desire (20th Century)  
SAMMY HAGAR—All Night Long (Capitol)  
TOBY BEAU—(RCA)

### TOP REQUEST/AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)  
FOREIGNER—Double Vision (Atlantic)  
BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)  
JOE WALSH—But Seriously, Folks (Elektra)

### BREAKOUTS:

CHRIS REA—Whatever Happened To Benny Santini? (Magnet)  
LEON RUSSELL—Americana (Paradise)  
CHICK COREA—Friends (Polydor)  
DAVID GATES—Goodbye Girl (Elektra)

### WABX-FM—Detroit (Carl Galeana)

- AMBROSIA—Life Beyond L.A. (W.B.)
- TOBY BEAU—(RCA)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- PABLO CRUISE—Worlds Away (A&M)

### WIKL-FM—Eglin/Chicago (T. Marker/W. Leisinger)

- RUSS BALLARD—At The Third Stroke (Epic)
- DOC & MERLE WATSON—Look Away (United Artists)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- WHITE MANSIONS—(A&M)
- STEFAN GROSSMAN & JOHN RENBOURN—(Kicking Mule)
- THE CARS—(Elektra)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- PETER GABRIEL—(Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)

### WNMS-FM—Cleveland (John German)

- GENYA RAVAN—Urban Desire (20th Century)
- THE BROTHERS JOHNSON—Blam!! (A&M)
- TROOPER—Thick As Thieves (MCA)
- SHEL SILVERSTEIN—Songs & Stories (Parachute)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### WLVO-FM—Columbus (Steve Runner)

- NO ADDS
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### WDVE-FM—Pittsburgh (John McGahan)

- DAVID GATES—Goodbye Girl (Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)

### WZMF-FM—Milwaukee (Joe Benson)

- CHICK COREA—Friends (Polydor)
- SAMMY HAGAR—All Night Long (Capitol)
- LARRY CARLTON—(W.B.)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- GENYA RAVAN—Urban Desire (20th Century)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- CRUSADERS—Images (ABC)
- ALAN PARSONS PROJECT—Pyramid (Arista)

### KADI-FM—St. Louis (Peter Paris)

- AMBROSIA—Life Beyond L.A. (W.B.)
- LEON RUSSELL—Americana (Paradise)
- SAMMY HAGAR—All Night Long (Capitol)
- HOTELS, MOTELS & ROAD SHOWS—(Capricorn)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)

## Southeast Region

### TOP ADD ONS:

LEON RUSSELL—Americana (Paradise)  
AMBROSIA—Life Beyond L.A. (W.B.)  
CHRIS REA—Whatever Happened To Benny Santini? (Magnet)  
JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)

### TOP REQUEST/AIRPLAY:

BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)  
ROLLING STONES—Some Girls (Rolling Stones)  
BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)  
PABLO CRUISE—Worlds Away (A&M)

### BREAKOUTS:

JOHN PRINE—Bruised Orange (Asylum)  
JOHNNY WINTER—White, Hot & Blue (Blue Sky)  
MARSHALL CHAPMAN—Jaded Virgin (Epic)  
THE TALKING HEADS—More Songs About Buildings & Food (Sire)

### WRAS-FM—Atlanta (Mike Garretson)

- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- LEON RUSSELL—Americana (Paradise)
- BILL LA BOUNTY—This Night Won't Last Forever (W.B.)
- KOKO TAYLOR—The Earth Shaker (A&M)
- CHICK COREA—Friends (Polydor)
- CRUSADERS—Images (ABC)
- PAT METHENY GROUP—Bright Size Life (ECM)
- HOTELS, MOTELS & ROAD SHOWS—(Capricorn)
- UFO—Obsession (Chrysalis)
- LIVE AT MONTREUX—(Atlantic)

### WHFS-FM—Washington D.C. (David Einstein)

- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- LEON RUSSELL—Americana (Paradise)
- MOSE JONES—Blackbird (RCA)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- LAURA ALLAN—(Elektra)
- BOB DYLAN—Street Legal (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOHN PRINE—Bruised Orange (Asylum)

### WSHE-FM—Fl. Lauderdale (Gary Granger)

- AMBROSIA—Life Beyond L.A. (W.B.)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- GATO BARBIERI—Tropico (A&M)
- LEE RITENOUR—Captain's Journey (Elektra)
- JOHN PRINE—Bruised Orange (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)
- KENNY LOGGINS—Nightwatch (Columbia)
- GERRY RAFFERTY—City To City (United Artists)

### WOFI-FM—Orlando (Bill McCarthy)

- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- CALIFORNIA JAM 2—(Columbia)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- RANDY MEISNER—(Asylum)
- AMBROSIA—Life Beyond L.A. (W.B.)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### WKDF-FM—Nashville (Alan Sneed)

- MARSHALL CHAPMAN—Jaded Virgin (Epic)
- AMBROSIA—Life Beyond L.A. (W.B.)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- LEON RUSSELL—Americana (Paradise)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- MOTORS—Approved By The Motors (Virgin)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)

### WQDR-FM—Raleigh (Chris Miller)

- NO ADDS
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- PABLO CRUISE—Worlds Away (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- KENNY LOGGINS—Nightwatch (Columbia)

## Northeast Region

### TOP ADD ONS:

LEON RUSSELL—Americana (Paradise)  
UFO—Obsession (Chrysalis)  
JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)  
ARC—(Liesong)

### TOP REQUEST/AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)  
BOB DYLAN—Street Legal (Columbia)  
BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)  
JOE WALSH—But Seriously, Folks (Elektra)

### BREAKOUTS:

AMBROSIA—Life Beyond L.A. (W.B.)  
GENYA RAVAN—Urban Desire (20th Century)  
SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)  
TOM ROBINSON BAND—Power In The Darkness (Harvest)

### WNEW-FM—New York (Tom Marrera)

- ARC—(Liesong)
- JOHN AMBERCROMBIE—2 (ECM)
- CAROL BAYER SAGER—(Elektra)
- TROOPER—Thick As Thieves (MCA)
- CONTRABAND—Nothing To Hide (Portrait)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB DYLAN—Street Legal (Columbia)
- GENYA RAVAN—Urban Desire (20th Century)

### WINY-FM—New York (Donna Lemicki)

- LEO SAYER—(W.B.)
- HOLLIES—A Crazy Steak (Epic)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- LEON RUSSELL—Americana (Paradise)
- AMBROSIA—Life Beyond L.A. (W.B.)
- BIM—Thistles (Elektra)
- GERRY RAFFERTY—City To City (United Artists)
- CARLY SIMON—Boys In The Trees (Elektra)
- JOE WALSH—But Seriously, Folks (Elektra)
- CHUCK MANGIONE—Feels So Good (A&M)

### WJLR-FM—New York (D. McNamara, L. Kleinman)

- AMBROSIA—Life Beyond L.A. (W.B.)
- LEON RUSSELL—Americana (Paradise)
- CRIMSON TIDE—(Capitol)
- TIM DUFFY—Orchestra Of Clouds (Music Is Medicine)
- STOMU YAMASHITA—Go Live From Paris (Island)
- TRICKSTER—(Jet)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- CARILLO—Rings Around The Moon (Atlantic)
- AMBROSIA—Life Beyond L.A. (W.B.)

### WOUR-FM—Syracuse (Ulica Left Chard)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- AMBROSIA—Life Beyond L.A. (W.B.)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- SAIL—Stepping Out On Saturday Night (United Artists)
- GENYA RAVAN—Urban Desire (20th Century)
- UFO—Obsession (Chrysalis)
- PRISM—See Forever Eyes (Arista)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- CHILLIWACK—Lights From The Valley (Mushroom)

### WBUF-FM—Buffalo (Jeff Appleton)

- CHILLIWACK—Lights From The Valley (Mushroom)
- WAR OF THE WORLDS—(Columbia)
- TOBY BEAU—(RCA)
- UFO—Obsession (Chrysalis)
- CARILLO—Rings Around The Moon (Atlantic)
- MICHAEL JOHNSON—The Michael Johnson Album (EMI/Arista)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- WEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l.)
- PABLO CRUISE—Worlds Away (A&M)

### WCOZ-FM—Boston (Bob Slavin)

- KENNY LOGGINS—Nightwatch (Columbia)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

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

- UFO—Obsession (Chrysalis)
- SAMMY HAGAR—All Night Long (Capitol)
- JIMI HENDRIX—The Essential Jimi Hendrix (Reprise)
- GENYA RAVAN—Urban Desire (20th Century)
- LEON RUSSELL—Americana (Paradise)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB DYLAN—Street Legal (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- CHEAP TRICK—Heaven Tonight (Epic)

### WBRU-FM—Providence (Glen Stewart)

- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- BROTHERS JOHNSON—Blam!! (A&M)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- LEON RUSSELL—Americana (Paradise)
- TOM ROBINSON BAND—Power In The Darkness (Harvest)
- FOREIGNER—Double Vision (Atlantic)
- PETER GABRIEL—(Atlantic)
- THE CARS—(Elektra)

### WHCF-FM—Hartford (Michael Piccozzi)

- AMBROSIA—Life Beyond L.A. (W.B.)
- EXILE—Mixed Emotions (W.B.)
- COMMODORES—Natural High (Motown)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB DYLAN—Street Legal (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

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## Vox Jox

By DOUG HALL

**NEW YORK**—Scotty Brink may be the fastest moving personality in radio. Three weeks ago he resigned from a position with KULF Houston to become p.d. at WPEZ-FM Pittsburgh.

But now he's quitting that job to become morning drive man at WNBC New York. Brink is no stranger to New York, but the last time he was in the Big Apple he was known as J.J. Jordan and did an air shot on WOR-FM. That station has changed too. It is now WXLO (99X).

Brink has also been p.d. at WRKO Boston and been on the air at KHJ Los Angeles and WLS Chicago. He succeeds Lee Masters who is leaving after only five months in the morning drive spot. Masters, who has been with WNBC since its format change last September, is going back to Louisville, where he once worked at WLRS, to join a group to acquire a station.

Masters is the second short-term morning drive personality WNBC has had. He succeeded Ellie Dylan, who held the post for six months. She succeeded Don Imus, who is now on WHK Cleveland and also has a tv show.

WYNY New York (Y97) moves along with its noontime summer concerts. The latest drew 5,000 at Rockefeller Plaza to hear Dean Friedman. Upcoming concerts include the Persuasions, the Stanky Brown group and Helen Schneider.

Bee Gees co-producers Albhy Galuten and Karl Richardson flew into New York for interviews on WPIX-FM and WXLO (99X). They also did interviews in Los Angeles with Earth News and Star Trak, which are syndicated to more than 600 stations.

Tuesday Productions has completed "The Great Air Show," a 12-hour special with original interviews with the Eagles, the Bee Gees, Andy Gigg, Barry Manilow, Stevie Wonder, ELO and others totaling 48 artists. The show is available in two formats: hosted by former WQXI and KHJ personality John Leader or scripted to be read by local DJs.

KZEV, which bills itself as North Central Iowa's only 24-hour station, is looking for service. The station uses Billboard's Hot 100 to develop its playlist. . . . The staff of WCZY Detroit earned its new quarters. Management, led by general man-

ager Fritz Beesmyer, organized a paint party to get the new place in shape.

Richard Wood, director of programming for TM Programming in Dallas, has left to become program manager of XETRA, a Mexican station which covers the San Diego market. . . . Consultant Paul Drew has severed ties with RKO. Before forming his own business he was national programming director for the group. . . . WXLO New York (99X) program director Bobby Rich is looking for a music director to succeed Roxy Myzal, who left to become Atlantic Records New York promotion director.

WBSL New York program director Hal Jackson's Talented Teens International will be televised on stations Aug. 23. Among stations carrying the show are WOR-TV New York and KHJ-TV Los Angeles. . . . Mike Beach and Jonathan Ladd have joined WXXK Pittsburgh (96KX) as air personalities. Beach comes from WNOX Knoxville and Ladd is from WKRG-FM Mobile (G100).

Among the many tributes coming along to mark the first anniversary of the death of Elvis Presley is a particularly Canadian one presented by CHYR Leamington, Ont. The station is breaking an album featuring Presley's performances of songs made famous by Canadian artists and composers along with interviews with him from his 1957 Canadian tour. The album is available only in Canada.

WJMD Washington morning drive man Johnny Holliday is playing the lead in the "Music Man" at a dinner theatre in Rockville, Md. . . . Robert Henley, WGN Chicago general manager, has been named president of KCRA/KCTC Sacramento, two new properties of WGN Continental Broadcasting. WGN news director Wayne Vriesman has been promoted to WGN station manager.

WPRO-FM Providence, R.I., program manager Gary Berkowitz is looking for an air personality with Top 40 experience, production skills, a third class license and "impeccable references." Berkowitz can be reached at the station at 1502 Wampanoag Trail, East Providence, R.I. 02915. . . . Jimmy West has been pro-

moted to p.d. at KJCK Junction City, Kan., succeeding Mark Eaton, who has moved up to operations manager. . . . KMEL San Francisco won the top trophy in two larger market categories in the 1978 Broadcast Promotion Assn. competition.

KMEL San Francisco recently did a live broadcast from the Roxy Theatre in Hollywood which featured "The Best Of Todd Rundgren." . . . Curt Whitcomb points out his station, WCTX, is not the only country stereo station in the Harrisburg, Pa., area, but the only such station which is on all night. . . . Jorge Infante joins WOJO-FM in Chicago as program director. He has been an independent program producer at the Latin-oriented station hosting the 11 a.m. to noon show since 1973.

The McCrarys included a visit to WDAO Dayton when they had a concert date in that city. They called on p.d. Turk Logan and music director Lankford Stephens.

WHB Kansas City newsman Bob Mead moves to KUDL as news director. He says he will possibly slow his pace to match KUDL's mellow sound. WHB is Top 40. . . . Arthur Godfrey took over Jack Carney's KMOX St. Louis 9 a.m. to noon show for a week last month. . . . WPCF Panama City, Fla., has changed its call letters to WWWQ and is calling itself 3WQ. P.d. John Canterbury is looking to fill several positions including morning drive. He will accept calls at (904) 234-6592 or tapes and resumes may be sent to the station at P.O. Box 1430, Panama City, Fla. 32401.

KTOW-AM-FM Tulsa manager John Randolph shook up the station's on-air team leaving only p.d. Fran Conch in her regular 11 a.m. to 2 p.m. slot. The morning man is Bill Hickman from 6 a.m. to 11 a.m. Glen Couch is on from 2 to 6 p.m. Gary Elliott handles the 6 p.m. to midnight shift and Larry LaBuz takes the overnight. . . . Rosalie has been promoted to music director at WHNE Norfolk. . . . WLOL St. Paul is planning its second annual "Country In The Park" with such recording stars as Susie Anderson, Don King, Charly McClain, John Conlee, Danny Hargrove, Sherwin Linton and Jim Schug.

### Morgan's Special In Aug. 12 Season Bow

LOS ANGELES—The fourth series of 13 one-hour "Robert W. Morgan Special Of The Week" programs will debut Aug. 12, according to Tom Rounds, head of syndicating Watermark here.

Included in this newest series are music and interviews with the Bee Gees, Yvonne Elliman and Ringo Starr.

Stations already committed to the show, available on a barter basis, include WXLO, New York; WBBM-FM, Chicago; KPOL-FM, Los Angeles; WIP, Philadelphia; WNIC, Detroit; KYA, San Francisco; WASH, Washington, D.C.; KMOX, St. Louis; KULF, Houston; KFJZ, Dallas/Fort Worth; WTAE, Pittsburgh, and WCBM, Baltimore.



**PARTON LOOKS**—WBT Charlotte did so well with their Cheryl Tiegs Look-Alike Contest that they decided to hold a Dolly Parton contest too. Above are three of the contestants in the event that drew the largest crowd ever to Charlotte's uptown plaza.

### Live Jazz Airs On Philly FMer

PHILADELPHIA—A series of five weekly recorded-live jazz concerts, featuring national and local talents, is being aired by WUHY-FM, public service radio station here, starting Saturday (29) at 8. The concerts are being recorded at the studios of WHYY-TV, the affiliated public service tv station with seating limited to 100 guests.

Opening show had Mary Lou Williams, jazz pianist, and the contemporary Sun Ra and his Arkestra. Local artists Al Stauffer and Health Allen will record the next session with their units that will take up two of the broadcasts in the series. Talent is being lined up for the last two shows.



**HEART MARATHON**—American Marathon record holder is in the lead in Cincinnati's mini-marathon sponsored by WCKY and the Southwestern Ohio Chapter of the American Heart Assn.

### CBS-TV Will Beam 'Pins And Needles'

NEW YORK—CBS' "Camera Three" celebrates the revival of the musical review "Pins And Needles" by Harold Rome in a telecast on Sunday (30).

In the program Rome talks about the genesis of the show, written in 1936-37 as a project of the International Ladies Garment Workers Union, and accompanies himself on piano in excerpts from the show.

Several songs will also be performed by David Berman, Daniel Fortus, Tom Offit, Dennis Perren and Elaine Petricoff.

### Bubbling Under The HOT 100

- 101—LIVINGSTON SATURDAY NIGHT, Jimmy Buffet, ABC 12391
- 102—I'LL BE TRUE TO YOU, Oak Ridge Boys, ABC 12350
- 103—TALK TO ME, Freddy Fender, ABC 12370
- 104—TONIGHT, Barbara Mandrell, ABC 12362
- 105—SHAKE & DANCE WITH ME, Con Funk Shun, Mercury 74008
- 106—LOVIN' YOU IS GONNA' SEE ME THROUGH, Tower Of Power, Columbia 3-110718
- 107—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 108—CAFE CREME, Discomania, RSO 899
- 109—I JUST WANT TO BE WITH YOU, Floaters, ABC 12364
- 110—BIG FOOT, Rick Dees, Stax 3207 (Fantasy)

### Bubbling Under The Top LPs

- 201—LAKE, Lake II, Columbia JC 35289
- 202—KEITH JARRETT, Bop Bee, ABC/Impulse IA 9304
- 203—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 204—RANDY MEISNER, Asylum 6E-140
- 205—AURACLE, Glider, Chrysalis CHR 1172
- 206—JAWS II, Soundtrack, MCA 3045
- 207—LIPSTIQUE, At The Discotheque, Salsoul SD 19172
- 208—STYX, Best of Styx, Wooden Nickel BW1 2250 (RCA)
- 209—SHOTGUN, Good, Bad, & Funky, ABC AA 1060
- 210—JOHN MILES, Zaragon, Arista AB 4176

## Case Studies



By KENT BURKHART

**Location:** Metro market in Southwest.

**Date:** Current.

**Problem:** New owner takes over block programmed station and needs to increase ratings.

**Solution:** Change from old line to more current music programming . . . including addition of disco music.

**Recommendations:**

1. Use 10 to 18 minute music sweeps.
2. Rework commercial clock to reduce number of "stops" per hour.
3. Tighten music clocks, but move the current music list quickly.
4. Use lifestyle news.
5. Begin year-round tv and outside promotional activity.
6. Retrain jocks to "more music flow" concept.

**Results:** Despite some signal problems, station has increased ratings particularly 18-34 demographics substantially, and strong revenue increases have followed.

Burkhart is a well respected programming consultant.



**WHO ARE YOU**

# Pragmatic Programming Paying Off For WASH-FM

By BORIS WEINTRAUB

WASHINGTON—Long-term efforts of programming to suit the adult listener are paying off for WASH-FM in major gains in all rating services.

"We believe in approaching programming as a marketing problem," says WASH program director Bob Hughes. "We go out to find out who is listening and then we structure our programming to serve them."

"Our target audience is 25 to 49 years. The kids are welcome to listen, of course, but the population trends show that more and more people are going to be in the 25-to-49 bracket, and that's what we're aiming for."

Hughes says the station isn't doing anything more now than it has been doing in the nine years it has operated in the adult contemporary format. It's just that the long-haul work is beginning to show up in tangible results.

"I'm hard-pressed to describe the music we play except to say that it's a wide variety of quality music," Hughes says. "It's definitely not one thing. We have the flexibility to play a piece of quality music even though it's not the sound that you normally hear on an MOR station."

"MOR doesn't mean much anymore. We're pragmatic. Whatever it takes to get the 25-49 age group, we'll play. For example, the Meat Loaf song has an adult appeal, so we'll play it."

"We look at sales figures, at what other similar stations elsewhere are playing, and ask a lot of people what they like. For instance, it seemed to



Bob Hughes

us that all the indications were that Chuck Mangione's 'Feels So Good' was going to be a major item of adult appeal, so we played it before it was a hit. We broke it in this market. We've broken a lot of records in this market."

Hughes says the station's music mix is of primary importance in making the station a success, but that personalities have a role to play as well.

"The music is the product which the personalities present," he says. "It's like a restaurant. The food is the main thing, but the way the maitre d' works the waiters . . . the way the food is presented . . . the ambience . . . it all makes that difference. If the waiter is too flamboyant, it detracts from the main product, the food. It's the same thing with our presentation."

"We program from computer printouts; if there are women in the audience, we program for women. That's not artful; it's up to the personalities to make it artful."

WASH has assembled a particularly strong cast of on-air personalities, starting with the dean of the Washington area drive time disk

jockeys, Eddie Gallier, in the morning drive period.

Gallier is a fixture in Washington radio going back to 1946, when he replaced Arthur Godfrey on the area's CBS affiliate WTOP when Godfrey went national. He remained with WTOP until it went to an all-news format in 1968, and even tried that for a while before realizing he was not a newsmen. WASH offered him its morning drive spot in 1969 and he accepted with alacrity.

Each of the station's other personalities has a trade mark which serves to identify him with his target audience. The station's music director, Bob Duckman, follows Gallier from 10 a.m. to 1 p.m., with Jerry Clark on the air from 1 p.m. to 4 p.m.; John Bodnar in the afternoon drive spot from 4 p.m. to 8 p.m.; John Dowling from 8 p.m. to 1 a.m., and Jim Tashley from 1 a.m. to 6 a.m. Ed Rodriguez and Greg Cole help out on weekends.

Hughes stresses that WASH, a Metromedia station, is particularly committed to a strong news operation, and has bolstered its efforts to serve the community in the last year by adding the airborne traffic reporting of Walt Starling.

"Surveys have shown that traffic is the biggest problem for people in this area, and our traffic reports are one more way in which we serve our listeners," he says.

But music is still the key. Hughes says the station has a playlist of 25 current records which get heavy airplay, another 10 or so which get somewhat lighter play, some album cuts and about 40 records that have been hits recently. Beyond that, he says, "we play oldies in three or four different categories in a formula suitable to our demographic needs."

In some cases, Hughes has found, even older records have a fairly long airplay life. "Certain Beatles songs, for instance, have been played so long that they're burned out," he says. "But there are others, like 'Penny Lane' or 'Long And Winding Road,' that have more appeal now than they did several years ago. And they have a broad appeal, too. They ap-

peal to the old Beatles fans, and they're acceptable to younger listeners."

"In the end, what matters is that we have uniformly good taste in music. Bob Duckman and I work together and we're very discriminating. I know it's fashionable to talk about high-powered research; I'd like to do more of it, but it's expensive. But it comes down to some-

one making a decision. And we can't sit back and wait for WPGC (the area's Top 40 leader) to come through until a record sells. We're on our own."

Hughes points out that Washington is one of the few markets in the nation which shows more FM listeners than those who listen to AM. "We think we had a hand in turning that around," he says.



RCA vice president and general manager Ed Preston presents an old RCA Nipper to CHUM Toronto program director J. Robert Wood at a testimonial honoring Wood for his 10 years service with CHUM.

## 1,100 Stations Air Billboard's 'Radio Wrapup'

NEW YORK—More than 1,100 stations carried Billboard's radio wrapup of 1977. It was aired in all the top 100 markets in Europe, Asia, as well as the American Forces Radio & Television Service.

Billboard's syndication division, Music in the Air, is now at work producing "Billboard's Yearbook '78." This program will mark the first time Billboard has gone into full in-house production. There will be three versions for three formats: rock, easy listening and country.

Top music hits and major news stories will be recapped chronologically. Each self-contained hour will feature superstar interviews, news actualities, reports from Billboard editors and sound clips from the year's top film and television programs.



WHO ARE YOU

## New Companies

**Music & Video Merchandisers** formed by rack jobber John F. Langlois, formerly of ABC Record and Tape Sales. Langlois intends to service discount and department stores as well as independent retailers in the Southeast. Address: 1424 Kelton Drive, Stone Mountain, Ga., 30083, (404) 296-1440.

**Miracle Records** launched as a singles label by Jon Tiven and Thomas Cavalier, with first release "Love You Tonight" by Prix. Big Sound Records will distribute through independents. Address: 2 Washington Square Village, Suite 7D, New York 10012, (212) 260-8645.

**Lou de Lise Productions**, engaged in record production, film soundtrack and music publishing, established by Louis Anthony De Lise at 6123 Reach St., Philadelphia 19111, (215) 725-1940.

**Concert Promotions** established as an independent promotion and

marketing firm in the Pacific Northwest. Principals are Diana Vaughn and Gwen Yazzolino with office location at 725 S. Fidalgo, Seattle 98108, (206) 767-4120.

**Tweedle's**, a chain of record, tape and audio outlets, co-founded by Phillip Tweel and Associates. Three stores will open in Knoxville, Tenn. on Sept 25. Address: P.O. Box 9482, Knoxville 37930, (615) 584-4700.

**JDC Records**, a disco-oriented label, launched by Jim Callon and Dale Love Callon. First release is an LP, "Mister D.J., You Know How To Make Me Dance," by the Glass Family. Address: 610 S. Venice Blvd., Suite 4284, Marina Del Rey, Calif. 90291, (213) 399-3984.

**Euphony Records** launched by James Smith and John Bossmann. The duo's first single is "You Were Made For Me"/"I Love You For What You Are." Address: P.O. Box 8037, Van Nuys, Calif. 91409, (213) 346-4505 or (213) 475-9152.

## HEARINGS BY FCC DELAYED

WASHINGTON — The FCC, which was scheduled to open hearings on proposed rules for AM stereo and FM quad Thursday (27) have postponed these hearings until Aug. 8. And they may be postponed beyond that date.

John Paff of the commission's Policy Rules Division reports that an avalanche of comments have been received and are being reviewed. Paff indicates that his staff will have a positive recommendation on AM stereo.

**Burl Hechtman Management** formed by the former William Morris agent and BNB Management executive. Initial clients are Jose Feliciano and comedian Kip Addotta. Address: 5502 Tampa Ave., Tarzana, Calif. 91356, (213) 987-1031.

**On The Road Talent, Inc.** formed by agent Richard Halem, former president of Artists Touring Co. The artist roster of the new booking agency includes the Beach Boys, Jeff Beck, Bill Champlin, Climax Blues Band, Jay Ferguson, Rick Danko, Lou Reed, War, the Heaters, Spellbound and Pipe Dream featuring Tim Bogert. Address: 8831 Sunset Blvd., Suite 307, Los Angeles 90069, (213) 659-0353.

**Artists Services Corp.**, a consulting agency offering a&r, public relations, publicity and other services to performers, formed by Warren Kime and Bob Bellows. Address: 480 Central Ave., Northfield, Ill. 60093, (312) 446-1737.

## RIAA Certified Records

### Gold Singles

Kansas' "Dust In The Wind" on Kirshner. Disk is its first gold single.  
Heatwave's "The Groove Line" on Epic. Disk is its third gold single.

### Platinum Singles

Andy Gibb's "Shadow Dancing" on RSO. Disk is his first platinum single.

### Gold LPs

"Eddie Money" on Columbia. Disk is his first gold LP.  
Tom Petty & The Heartbreakers' "You're Gonna Get It" on Shelter. Disk is its first gold LP.

### Platinum LPs

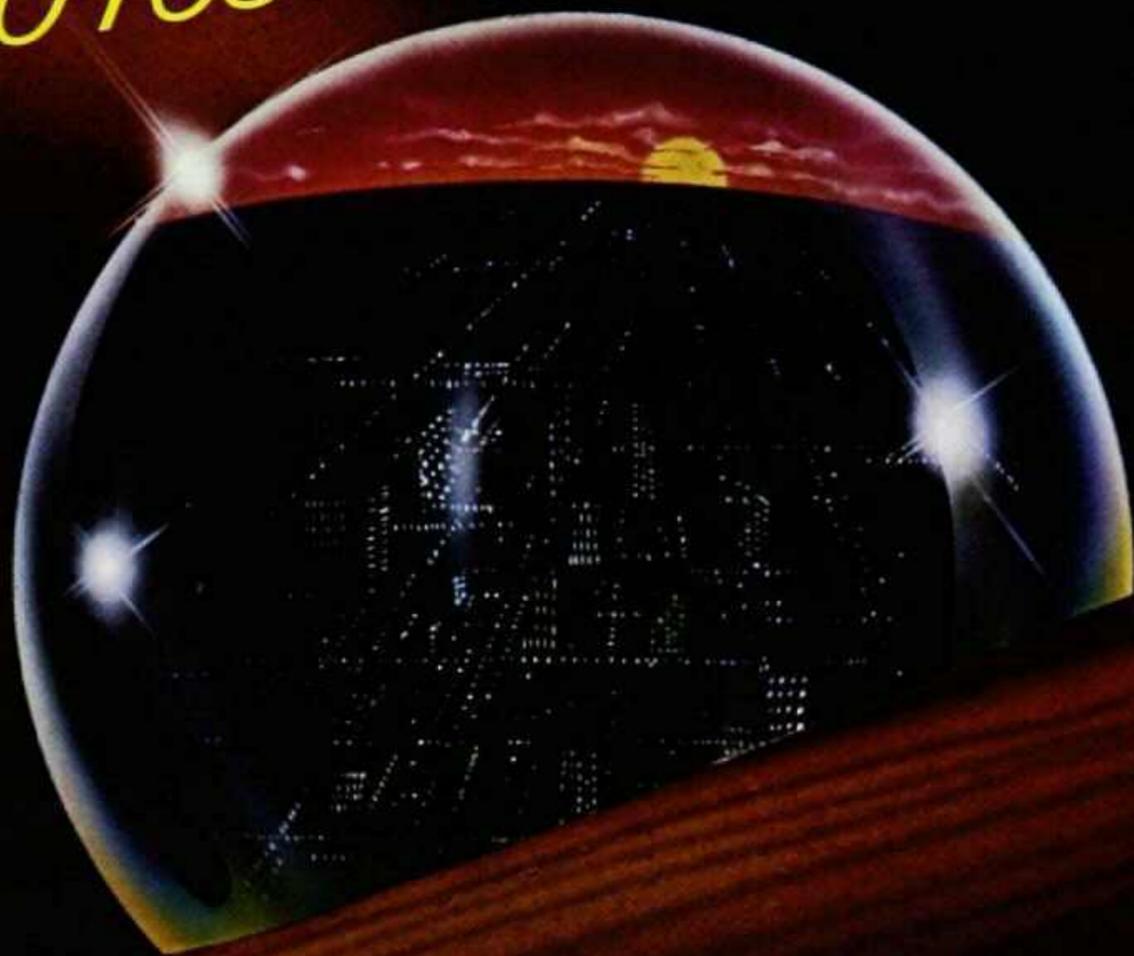
Blue Oyster Cult's "Agents Of Fortune" on Columbia. Disk is its first platinum LP.  
Johnny Mathis' "You Light Up My Life" on Columbia. Disk is his first platinum LP.

### 4 Labels Hosting

LOS ANGELES—MCA, RCA, Atlantic and ABC play host to 31 state and territory winners in the finals of Hal Jackson's eighth annual Miss Talented Teens International contest being held here Saturday (29). The winner taped a segment of Don Cornelius' "Soul Train" on Sunday (30).

# Lights from the Valley

CHILLIWACK TURNED 'EM ON  
SO YOU CAN TURN 'EM UP.



**"LIGHTS FROM THE VALLEY"**  
The brand new album from

**Chilliwack**

featuring their latest single,  
**"ARMS OF MARY"**

Produced by:  
Ross Turney, Bill Henderson & Marc Gilutin.

**MOST ADDED**

Week Ending 7/21

#1 Most added Radio & Records  
AOR chart #37-#22

#1 Most added CASHBOX  
Record World "Flashmaker"

#1 Most added Bill Hard report FMQB

#1 Most added Goodphone Weekly  
highest chart debut #24

From MUSHROOM RECORDS

"THERE'S MAGIC UNDER OUR UMBRELLA"



# **Manilow Fever.**

## **Now the movies have it too.**

The outrageous hit movie is now a sensational soundtrack album. And it features Barry Manilow's spectacular performance of the beautiful theme "Ready To Take A Chance Again" and his huge smash "Copacabana." "Foul Play." The brilliant Original Soundtrack Album, starring Barry Manilow.

**On Arista Records and Tapes.**



ORIGINAL SOUNDTRACK ALBUM

"READY TO TAKE A CHANCE AGAIN"

AND

"COPACABANA"

SUNG BY

**BARRY MANILOW**

Goldie Hawn

Chevy Chase

Foul Play



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Henry Droz succeeded the late Joel Friedman last November as president of WEA, the distribution giant which handles product from the Warner Communications labels. Maintaining the same no nonsense attitude formulated by Friedman, Droz paces WEA's sojourns into future expansion as well as inspiring his team of dedicated executives to meet the challenges of today's marketing. Billboard's John Sippel, who has followed Droz's career for many years, files this report on what it's like to be president of this massive company:

You can see the entire west end of the San Fernando Valley through the light morning smaze from the cheery breakfast room/kitchen of the Henry Drozes' home high atop an Encino, Calif., mountain. As Midwestern-born June Droz says, they may be hills to the natives, but they're mountains to those raised in the Detroit area.

As he leaves, Droz, WEA's president, tells his wife June not to expect him for dinner because he's jetting to New York for the remainder of the week for a presidents meeting at the Warner Communications home base. Droz, conservatively dressed in a red-black-white sport shirt and blue trousers, drives a burgundy Cadillac Seville the approximate 15 miles

from now. Warehousing, levels quality and size, marketing coordination," Droz continues.

"We'll discuss the organization chart; then Oscar Fields (vice president of black music marketing) will take you to dinner at Pip's. We'll want to review all your accounts with you. I will be in New York starting tomorrow. Talk about where you see your growth, accountwise and with your personnel in the branch. Then there's more on you internally, a staffing session, talk about your coming stars, which person has the potential, who you are displeased with. We'll get into the WCI financial structure, how your branch fits into the ledger.

"Wednesday there's advertising with Skid Weiss, director of advertising and public relations, and Alan Perper, advertising director. That's media mix, preplanners, and our philosophy and procedures. Then we'll cover merchandising. After that you'll meet with a number of the label people and learn how we are tuned into their needs. You'll meet with Stan Marshal, Lou Dennis, Jerry Greenberg and Eddie Rosenblatt. You'll talk with Jack O'Connell, senior vice president, finance, about personnel, equal opportunity, salary administration.

"There'll be a facilities review. You'll discuss credit with Irwin Goldstein, then a closing dinner and Thursday those final

pleased by Harris' promise that the building eventually could be enlarged 250%.

George Rossi, Bach's replacement as western branch manager, calls from his home, where he is confined with a leg broken when he misstepped in his Valley home. "You're on crutches? That was your vacation? You'll be back at work tomorrow. . . . Retail has gone crazy, Atlanta, Dallas and Los Angeles especially," Droz tells Rossi. The WEA chief executive stands when he talks on the phone, pacing behind the long wooden desk he inherited from Friedman, jingling change in his pocket as he speaks.

"The building could square out at 54,000 and gross out to 88,000 feet," Harris informs Droz. "There will be 21 guest parking spaces and 187 employe places three floors below ground."

"Speaking of underground, that reminds me," Droz interjects. "June went to see a psychic. This woman had rare intuition and insight. She saw some problems with underground pipes. Be sure and check that," Droz smilingly tips Harris. Harris then takes Droz through the awkwardly large blueprints, setting forth where audio/visual and conference rooms, computers and a lunchroom will be located. Droz questions Harris about sufficient storage for EDP disks and adequate fireproofing.

As Harris departs, Oscar Fields enters. Droz compliments him for his hard work, adding that Friedman's black music blitz is ahead of schedule because of it. Fields personally hosted black music dealer orientations in 20 U.S. cities, a key in getting the program off rapidly, Droz says.

Fields has added support people who aid black dealers. He has involved branch management from the very top through credit in assisting the small retailers with their business problems.

"Where are you going in the future?" Droz asks Fields. "I see autograph parties for dealers when we have key artists in their town. The labels are signing more black talent. Jazz fusion will add more," Fields points out. He and Droz discuss

## A Day In The Life Of HENRY DROZ

### WEA's President Projects Healthy Internal Expansion

east to the Burbank Warner Bros. Records Building in which WEA quarters.

Droz doesn't even have time to look at his mail. In file Gil Roberts and Fred Katz, Detroit and Cleveland WEA sales man-



agers, respectively, Mike Spence, Cleveland area vice president, and Red Bair, operations manager/controller, Cleveland area promptly at 9 a.m. Sheila Hafner, executive secretary to the late Joel Friedman, WEA president/founder whom Droz succeeded in November of 1977, has coffee and pastry available. Hafner, who now assists Droz, moves quietly in and out of the office all day, often with written memos from Irwin Goldstein, national credit manager.

The banter among the branch brass and Droz continues through the first 10 minutes. Katz and Spence were independent distribution contemporaries of Droz when he operated Arc Distributing, Detroit, which he later sold to Handleman. Terry Cox, Cincinnati sales manager, comes in 15 minutes late, explaining that a cabbie took him six miles out of the way before reaching the two-story office complex.

"The month was fantastic," Droz tells Steve Ross, WCI president, calling from Gotham. Droz mentions key product from the WEA labels as well as competitive product to explain the surging June.

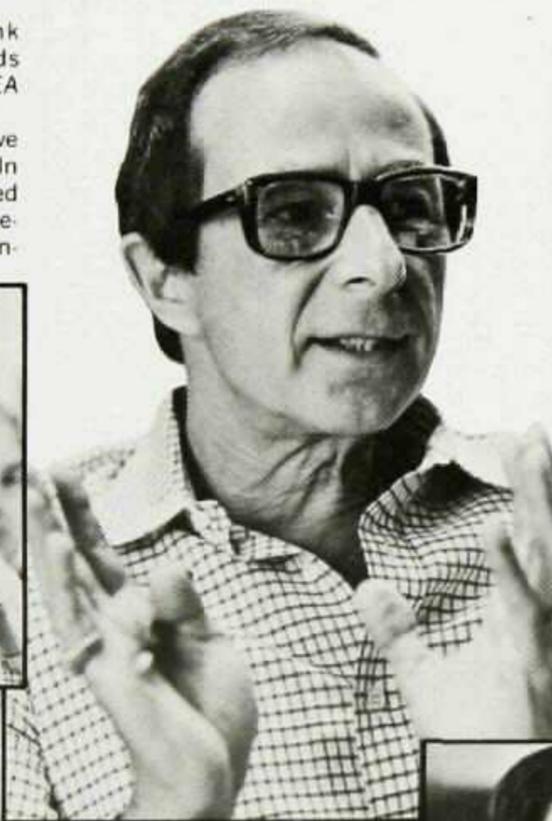
"You are the seventh branch we are having in," Droz tells the Clevelanders. "We found out that the six and seven-day meetings in Palm Springs and Arizona are not enough. We want to talk about your specific problems. How did your opening sessions with Dr. (Steve) Schuster go?" Droz asks.

Several admit the personal evaluation huddles with the former educator in psychology and business management made them uneasy. Droz explains that the week, aimed at better communication between the street and the home office, was created by Russ Bach, recently upped from western states branch manager to marketing development vice president.

Each of the visiting Cleveland area bosses will confer individually with Schuster at the end of the week, with Schuster taping the interview on cassette to be given to each participant.

Executive vice president Vic Faraci joins the discussion in Droz's bright office. He stresses the decentralized management concept of WEA which forces regional management to quicker, autonomous decisions. The face-to-face week with all executives from every WEA entity has borne much fruit, Faraci adds.

Droz goes through the coming week's agenda. "We want to go deeply into data processing plans. We are into five years

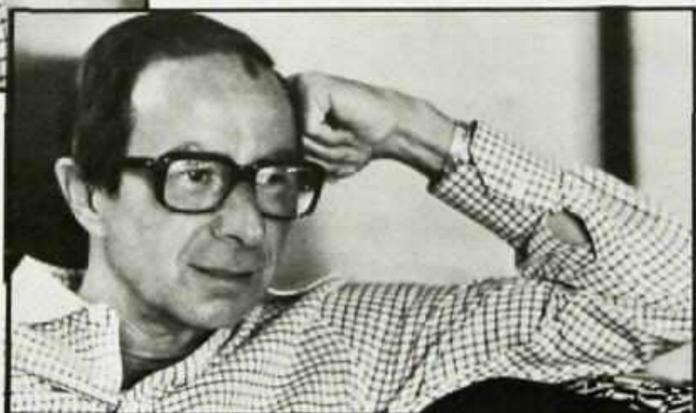


Henry Droz, WEA's president, listens, decides and acts to keep his company growing.

human resources sessions with Schuster."

Droz, Faraci and the Cleveland entourage then proceed to an expansive conference room, set up with a huge oblong table around which are 15 chairs. Rich Lionetti, vice president of sales, and Bach, along with Dee Grant, merchandising, are already there. Droz explains the need to determine the impact of sales programs from each of the eight WEA regions. Bob Moering, director of marketing coordinators, enters as Droz states that the recent summer program is already 15% ahead of projections.

Bach says that in 1976 70.3% of WEA volume was normal business. It dropped to 56% in 1977, indicating the need for more attention to sales



programs, which account for the growing remainder, Bach says.

Droz leaves the meeting as the discussion over Cleveland program participation continues. Stan Harris, vice president, administration and assistant to Droz, is waiting with blueprints and artist renderings of the projected Joel M. Friedman Building, which starting in early fall will house WEA domestically and internationally.

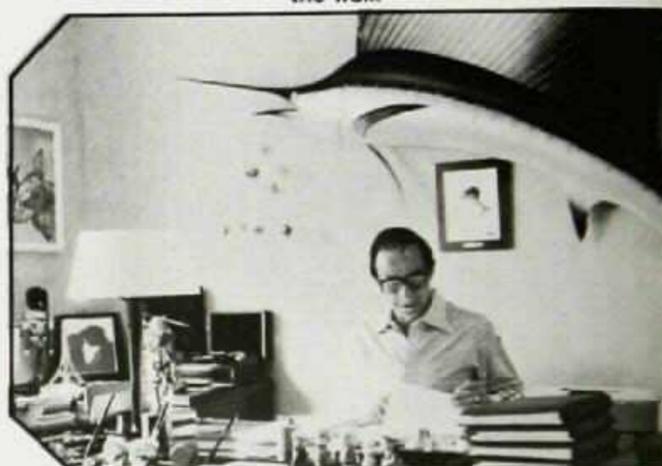
Al Abrams, WEA Chicago branch manager, phones. Droz congratulates him on the part his branch played in a great June sales month. He reminds Abrams to prepare for a forthcoming meeting at LaCosta.

Droz returns to Harris. He recommends Harris be prepared for five to 10 years of increasing personnel demands in planning the building. They reminisce about how six years ago they shared office space—with WB Records, even utilizing mobile trailers for some WEA departments. "When we moved to Lake Hollywood Drive and Barham five years ago, we had 18 employes," Harris recalls. At present, WEA personnel is working in three locations outside of the WB Records building.

They discuss Shirley Friedman's suggestion that her late husband's name be deleted from a suggested outdoor signpost and a small plaque in the lobby be substituted. Harris describes how the building will attempt to conserve energy through construction and technology which, for example, allows photo electric cells to adjust lighting as daylight increases or decreases.

Droz personally goes over three of the four floors which will office WEA domestically. Harris explains how the building can accommodate expansion in several directions. Droz seems

Billboard photos by Bonnie Tiegel  
Droz starts his day with some work in his den at home, below, the first fish he ever caught and had preserved behind him on the wall.



how label cooperation has been vital in the 16 months Fields has been with WEA.

Fields explains that more and more and more the small retailer is helping break new acts. And he has worked with accounts like Lieberman and Korvettes in securing stronger national support for black music, Fields states. Droz reminds Sheila Hafner to get Fields' 1979 itinerary as soon as possible.

Mo Ostin, WB Records chairman, calls to tell Droz that they can take a 10 a.m. company jet to New York. Hafner is instructed to cancel his commercial flight reservation.

Weiss and Fred Salem, director of communications, come in to discuss a projected Friedman filmed tribute which would be shown at the NARM 1979 convention scholarship dinner where WEA is inaugurating a \$20,000 annual scholarship in the late president's memory.

Weiss and Salem explain that they wish to produce a film that will allow all at the dinner to hear and see well. Other such a/v presentations have been blurry and hard to hear, they remember.

Weiss, a close friend of Friedman's since boyhood, wants to create a presentation most befitting of what he feels Friedman accomplished and how he would want it presented in a low key way. He talks about a footprints-in-the-sands-of-time concept. Droz likes it. Weiss impresses that he wants to make it real.

They are discussing ad layouts when Herb Mendelsohn, recently out as ABC Record & Tape Sales president when the rack was acquired by Lieberman, calls. Droz tells him he received his recent letter. "I liked your dreams. They should someday become a reality. I have no game plan right now where they fit in. I sent it along to the label presidents. Let's see what develops. You have a great deal to offer someone."

Droz returns to discussing a possible a/v presentation of WEA and it's functions. He wants to make it totally different. He instructs Weiss to compile a list of the vital differences between WEA and its peers, stressing the ideas originated by WEA. "Remember we now have 65 street people who are non-order-takers, just doing support work. What individual attention do we give labels like ECM, Sire, Island, Big Tree, None-such and the others? Let's shoot for a half-hour. Let's avoid the commercial. Let's demonstrate," Droz offers.

His long-time friend and former Handleman associate, Johnny Kaplan, executive vice president of the Detroit racker, calls. "You did \$200,000,000. Did you know you were that close? Did you buy the \$2,000 yourself?" Droz kids Kaplan.

it's been a super sensational year. You'll have a non-industry acquisition soon. I'll hold my stock. We have a stream of blockbuster albums coming starting in August," Droz closes.

At a lunch of cold cuts, salads and canned beverages in his office, Droz confers with Fields, Bach, Lionetti, Harris and Faraci about the executives' fall tour of the branches. Joann Pell, Bach's secretary, comes in to confirm that she and Tom Gamache, special projects coordinator, will personally tour facilities and check everything for the whirlwind eight-day junket after Labor Day. There's a problem with the two planes which must carry the 49 persons from Burbank. The five-city stop requires that planning cover day-long meetings in five cities for approximately 700 branch staffers collectively.

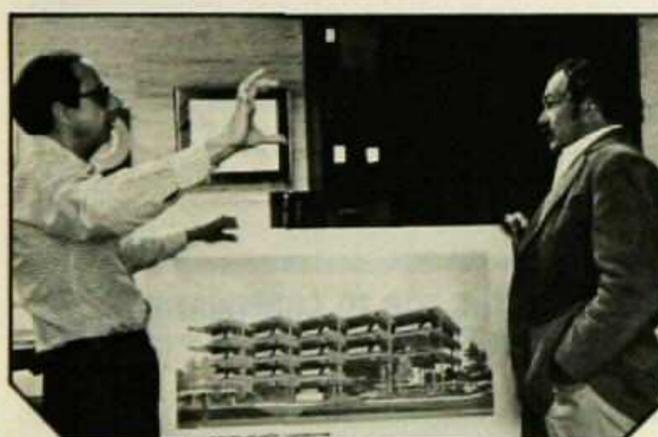
Droz leads a chronological runthrough of a typical day's agenda from a 7:45 a.m. breakfast through catching an early evening plane to the next city. Droz wants presentations and meetings capsuled to allow for separate meetings between specific branch personnel and their home office counterparts.

As the executives troop out of Droz's office after the hour-long talk, Mickey Kapp, chief of Warner Special Products, and

Below, Droz gets a report from Bob Moering on a merchandising plan while Rich Lionetti, observes in the background.



Cleveland branch officials meet with home office staffers to discuss their participation in WEA programs. Besides Droz, right foreground, and going to his left they are Mike Spence, Dee Grant, Oscar Fields, Russ Bach, Vic Faraci, Gil Roberts, Terry Cox, Red Bair, Fred Katz and Rich Lionetti.



Stan Harris and Droz discuss WEA's new headquarters building as seen on a rendering.

Holly Frank of Kapp's department enter with a portable Texas Instruments Silent 700 Data Base in what looks like a typewriter case.

They demonstrate to Droz the ability for any WEA personnel to go online via the keyboard with the computer at the Univ. of Illinois, Champaign-Urbana, which stores the market research data out of which the important consumer market data was gathered and which was disclosed at the NARM convention in 1978.

Kapp punches out questions on the keyboard to the computer to elicit information which would enable WEA to better support artist advertising and radio promotion at secondary and tertiary levels. The computer provides information as specific as what type of radio stations on which to advertise and promote and at what time slots on certain days it would be most provident.

Kapp shows Droz printed pages which are looseleafed in a folder, marked "confidential."

Kapp explains that this information is provided in numbered folders to the WEA and label hierarchy. Permanent

printers are being installed in label home offices, enabling them to query the computer about the research stored on more than 300,000 IBM cards, Kapp reveals. Established artists and novice acts can be equally aided in support programs by the computer data, Kapp says.

Earl McGrath, president of the Rolling Stones record label, phones. Droz thanks him for the surprise visit he paid to the WEA Palm Springs sales meeting. Droz attributes the fast takeoff of the current Stones' album to the strong relationship Mick Jagger built when he visited the meeting. Droz asks McGrath to follow through on his promise of providing WEA with videocassette of performances by the Stones.

As Kapp and Frank pack their gear, Bach takes over reviewing his current human resources program with Schuster. John Quinn, recently appointed Houston sales manager, has informed Bach that the Schuster session enabled Quinn to determine the record business was right for him.

Droz is visibly impressed. "Let's take it into the field after we finish the last one with Los Angeles next week," Droz suggests. "We should do something with display people next. Use four or eight locations. Get them together with representatives of the three labels. Make it a one-day seminar in each city."

Bach sees an extension into select American Management Assn. courses for home office executives sometime early in 1979. Droz reaches for his second legal-size pad, on which he continually makes written notes as the day proceeds.

Below, lunch means discussing plans for WEA's five-city fall tour of the company's branches with Droz, Russ Bach, Vic Faraci, Stan Harris and Joann Pell.



Warner Bros. executive Ed Rosenblatt explains his label's upcoming product with the WEA chief.

Bach explains that home office brass have voluntarily sought more time with Schuster. He says an unidentified executive wanted an immediate session with Schuster. Droz asks Bach to submit a list of those who wish more time, along with a 1979 game plan. Droz insists on a projected budget, as he has cautioned others with 1979 in mind.

Droz recommends that Bach handpick more "street people," especially women like Barbara Burns of the Cleveland branch, who is coming into Burbank to assist in national advertising.

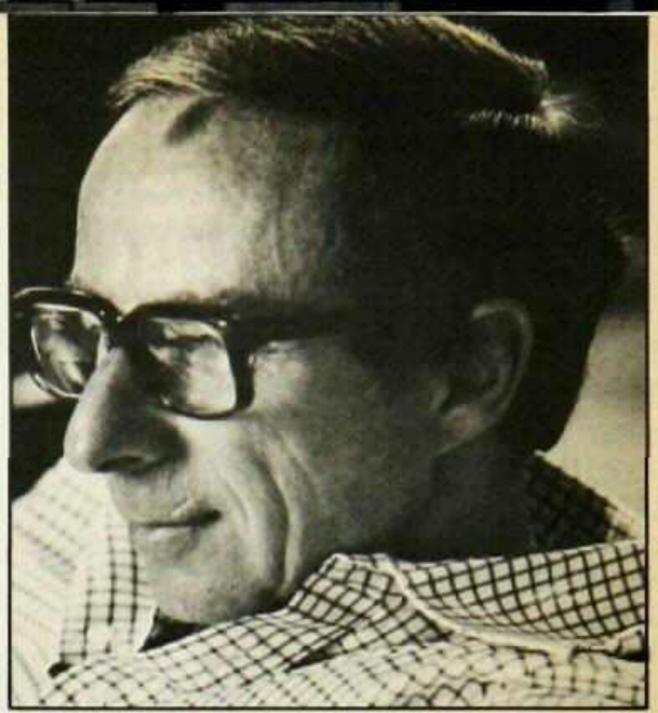
He wants Schuster more involved. He describes the former educator as "not a typical shrink." Bach suggests more time on stress management. Droz emphasizes that Bach's department must help keep the team together, finding out beforehand what might foil certain plans before they happen.

Perper follows Bach into the office, which is about the same as when Friedman operated there except for a couple of new Chagall prints and a rope macrame mirror. Droz urges more preplanning of advertising. Perper recounts the Abba advertising program, termed most ambitious yet between WEA and Atlantic.

Droz's eyes sparkle as he describes how not only the new album but two catalog Abba albums hit the charts during the ad period. Perper shows a T-shirt transfer ad which ran in full color in the New York Daily News in conjunction with the Sam Goody chain. "We had an estimated 175,000 walking mini-billboards when kids used the transfer on a white T-shirt," Perper extolls.

Perper dwells on a pilot JC Penney and Sears ad plan behind Shaun Cassidy. Droz suggests that this type of pilot program be expanded to 700 to 800 stores in the future. Droz asks Perper to devise more advertising for specific acts which are at the breakout level. He commends him for a recent Van Halen effort.

He warns Perper that the next six months to the end of 1978 will find the advertising department flooded with demands for customized programs. As he has done all day, Droz



Droz displays his outward clam as he listens to plans for WEA's forthcoming marketing programs.

predicts a consistent flow of established acts' releases interspersed with promising novices through 1978.

As Bob Moering enters, Droz kiddingly asks why his office door is always closed. Moering responds that he doesn't want people to see the "rude things people send me." Droz is pleased with the way in which Moering has backed a "Star Force" program.

Moering responds that he feels the WEA program has topped the CBS' "Star Power" program which was concurrent. Moering says that he was able to do things like locking up 43 Penney stores in Southern California with merchandis-



The end of the day: Droz leaves with an attache case full of material for home study.

ing tied in with tv spot advertising to herald the WEA summer push. Tower Records and Two Guys department stores also were beneficial in assists, Moering points out.

Ed Rosenblatt, Warner Bros. sales vice president, enters unexpectedly. He wants approval from Droz for immediate impact programs for four acts on the label. After hearing of the acts' progress, Droz readily agrees.

Moering says he needs more bucks for merchandising pieces. Droz agrees after he sees Moering's roughs on the 1978 Christmas display materials. Droz and Moering argue the merit of a Christmas institutional store poster. Droz likes it after Moering points up that the poster subliminally keys the store's theme into the WEA thrust.

Rich Lionetti is next. He tells Droz that WEA is committed to as many as 34 chain store and rack convention presentations through the end of the year. Droz asks Lionetti to work out an a/v presentation that upgrades the one in which WEA pioneered the impact of customized point-of-purchase displays.

They discuss new acts which they wish to push. More customized films like the Western Merchandisers' country-oriented one will be made, Lionetti promises. They can expect much more live footage on acts.

Lionetti says it's difficult to get but he pledges that more acts will work personally with chains and racks in the future.

It's nearing 5 p.m., as Vic Faraci enters to discuss company direction with Droz. The two oldtimers philosophize, using the past as a common ground. They appraise what they are doing. Both are encouraged by the autonomy provided them by the WEA labels.

Both top WEA executives laud the eight men who top the stocking warehouse branches.

Droz sees volume doubling from its present \$400 million for which they are shooting in calendar 1978, which is also their fiscal year. Faraci sees as many as 16 shipping points emerging by 1983. Now there are eight.

With another huge armful of mail together with his earlier mail of the day, Droz picks up the entire correspondence and says personal goodnights along the long hall to the parking lot.

As Droz reaches the main lobby, he points to a fine line pencil drawing of a broad smiling Joel Friedman which he says is being copied so that each of the company branches will have the same likeness in their outer office.

Graphic layout: Bernie Rollins

# JANUARY TO JUNE 1978 SHARE-OF-CHART ACTION

## HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF SINGLES
RSO	11.7	13
COLUMBIA	8.8	32
ATLANTIC	7.3	16
CAPITOL	5.8	20
WARNER BROS.	5.7	17
A&M	4.4	17
RCA	4.4	14
ARISTA	4.4	11
ASYLUM	3.8	10
EPIC	3.4	11

## HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
RSO	11.7	13
ATLANTIC	9.4	25
COLUMBIA	8.8	32
CAPITOL	8.2	26
WARNER BROS.	7.7	27
ELEKTRA/ASYLUM	6.9	19
EPIC	5.4	16
RCA	4.6	15
ARISTA	4.6	12
A&M	4.4	17

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
WARNER COMM.	24.0	72
CBS	14.2	48
POLYGRAM	13.9	21
CAPITOL	8.2	26
RCA	4.6	15
ARISTA	4.6	12
A&M	4.4	17
CASABLANCA	4.1	16
UNITED ARTISTS	3.2	9
MCA	2.8	9

Labels that comprise each combined label are as follows:  
**RSO:** RSO; **ATLANTIC:** Atlantic, Big Tree, Rolling Stones, Cotillion; **COLUMBIA:** Columbia; **CAPITOL:** Capitol, Ariola, Harvest, EMI-America; **WARNER BROS.:** Warner Bros., Warner/Curb, Sire, Bearsville, Whitfield; **ELEKTRA/ASYLUM:** Elektra, Asylum; **EPIC:** Epic, Kirshner, Philadelphia International, Ode; **RCA:** RCA, Grunt; **ARISTA:** Arista, Buddah; **A&M:** A&M.

## HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA	11.9	46
WARNER BROS.	9.3	36
ATLANTIC	7.0	34
CAPITOL	5.4	27
A&M	5.0	27
RSO	5.0	13
EPIC	4.8	24
CASABLANCA	4.7	13
RCA	4.3	27
ARISTA	4.2	21

## HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA	12.2	47
WARNER BROS.	11.9	48
ATLANTIC	7.6	39
EPIC	7.4	35
CAPITOL	5.8	31
CASABLANCA	5.4	17
ELEKTRA/ASYLUM	5.2	17
A&M	5.0	27
RSO	5.0	13
RCA	4.4	28

## HOW THE TOP 10 CORPORATIONS SHARED THE TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NO. OF ALBUMS
WARNER COMM.	24.7	104
CBS	19.0	80
POLYGRAM	8.8	39
CAPITOL	5.8	31
CASABLANCA	5.4	17
A&M	5.0	27
RCA	4.4	28
ARISTA	4.2	21
ABC	3.5	20
MOTOWN	2.8	12

Labels that comprise each combined label are as follows:  
**COLUMBIA:** Columbia; **WARNER BROS.:** Warner Bros., Warner/Curb, Sire, Bearsville, Whitfield; **ATLANTIC:** Atlantic, Big Tree, Cotillion, Rolling Stones; **EPIC:** Epic, Philadelphia International, T-Neck, Ode, Nemperor, Portrait, Virgin, Full Moon/Epic; **CAPITOL:** Capitol, Harvest, Ariola; **CASABLANCA:** Casablanca, Chocolate City, Millennium; **ELEKTRA/ASYLUM:** Elektra, Asylum; **A&M:** A&M; **RSO:** RSO; **RCA:** RCA, Grunt.

## HOW THE TOP 10 LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NUMBER
COLUMBIA	11.3	78
WARNER BROS.	8.5	53
ATLANTIC	7.0	50
RSO	6.3	26
CAPITOL	5.5	47
A&M	4.9	44
EPIC	4.5	35
CASABLANCA	4.4	25
RCA	4.3	41
ARISTA	4.3	32

## HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NUMBER
COLUMBIA	11.3	78
WARNER BROS.	11.0	75
ATLANTIC	7.9	65
EPIC	7.0	52
RSO	6.3	26
CAPITOL	5.5	47
ELEKTRA/ASYLUM	5.5	36
A&M	4.9	44
CASABLANCA	4.4	25
RCA	4.3	41

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
WARNER COMM.	24.4	176
CBS	18.3	129
POLYGRAM	9.7	60
CAPITOL	6.2	57
CASABLANCA	5.1	33
A&M	4.9	44
RCA	4.4	43
ARISTA	4.3	33
ABC	3.3	30
UNITED ARTISTS	2.8	19

Labels that comprise each combined label are as follows:  
**COLUMBIA:** Columbia; **WARNER BROS.:** Warner Bros., Warner/Curb, Sire, Bearsville, Whitfield; **ATLANTIC:** Atlantic, Big Tree, Rolling Stones, Cotillion; **EPIC:** Epic, Philadelphia International, T-Neck, Kirshner, Ode, Nemperor, Portrait, Virgin, Full Moon/Epic; **RSO:** RSO; **CAPITOL:** Capitol, Harvest, Ariola, EMI America; **ELEKTRA/ASYLUM:** Elektra, Asylum; **A&M:** A&M; **CASABLANCA:** Casablanca, Millennium, Chocolate City, Parachute; **RCA:** RCA, Grunt.

# Classical

## DIGITAL TAPE RECORDING

# Ohio Town Ready For the Big Guns

By ALAN PENCHANSKY

CHICAGO—The town of Berea, Ohio, will be rocked with a series of explosive charges this week, but there won't be any highway construction or demolition work in the area.

The blasts signal the latest U.S. efforts in recording with new digital tape technology, and residents of the southwest Cleveland suburb will be hearing Telarc Records at work on its fourth album enlisting the Soundstream digital tape system—Tchaikovsky's "1812 Overture" complete with period-accurate cannon blasts and carillon bells.

It is the latest in a series of sound spectaculars arranged by Telarc to demonstrate the properties of the Soundstream digital system. The label's first digital recording "Frederick Fennell Conducts The Cleveland Symphonic Winds," will reach stores before the middle of August, and is expected to influence the future of this technology in record production.

Telarc also has announced that it will record the Cleveland Orchestra under Lorin Maazel in October using the digital system. Maazel will conduct Mussorgsky's "Pictures At An Exhibition," and "Night On Bald Mountain," a Severance Hall taping. The Atlanta Symphony also has been recorded by Telarc/Soundstream, and pianist Malcolm Frager is recording Chopin in digital sound this week.

Phase one of the Tchaikovsky "1812 Overture" recording is being carried out in the courtyard of the Baldwin-Wallace Conservatory College of Music in Berea. The second phase of the project will be conducted in early September, with carillon bells and the Cincinnati Symphony to be taped in Cincinnati. Erich Kunzel is scheduled to conduct.

"We've contracted with a group of guys that dress up in uniform and go out and do the authentic cannon firing thing," explains Jack Renner, Telarc's president.

Renner says the record company had to clear the cannon firings with the city government and police chief of Berea and were required to post notice in the local newspaper.

"The guys told us they can give us everything from a sneeze to a shot that will knock out everything in one square block," Renner states.

Three cannons of different sizes will be recorded. "We'll get several recordings of each cannon by itself and then three or four of them being

fired simultaneously," the engineer says.

Working with Renner is his associate Bob Woods, who produces the sessions.

Renner says that remarkable editing capabilities of digital recording will be brought to bear on the Tchaikovsky production.

Overdubbing of the separate orchestra, cannon and bells segments won't be done by overdubbing at all—digital technology allows all this information to be fed into a mixing computer and instantaneously reorganized to form the finished product, Renner points out.

The separate recordings will be fed into the giant editing console at Soundstream's laboratories in Salt Lake City. There is no physical tape editing involved with the Soundstream process as all corrections are introduced into the computer as digits.

Renner says his company is negotiating with several other U.S. orchestras to make recordings using the Soundstream technology.

The Atlanta Symphony under Robert Shaw was taped in June with the digital machine, and plans call for more sessions with the group. Shaw conducted the Borodin "Prince Igor" Overture and "Polovtsian Dances" with chorus in Russian, and Stravinsky's "Firebird" Suite, 1919 version.

Renner reveals plans to record a Beethoven's Ninth in digital. The work is one of Shaw's specialties.

For each of the Telarc projects, Dr. Thomas Stockham, inventor of the Soundstream system and an assistant are on hand. Telarc also is bringing Stan Ricker of the JVC cutting center to each of the digital tapings. The Soundstream recordings are being mastered at JVC using the half-speed cutting technique for even greater fidelity.

Virtually noiseless reproduction is claimed to be achieved through digital recording, since many of the mechanical restrictions of analog taping are overcome. Digital mastering also eliminates any chance of signal degradation through age, as sound information is stored in binary code.

Renner says his company will continue to scan the repertoire for big, demo quality pieces like the Tchaikovsky, in an effort to best exploit the properties of the Soundstream system.

"I don't feel guilty about recording any of this stuff," he says, "because it sounds better than ever before."



**HONORS SHARED** — Baritone Dietrich Fischer-Dieskau, left, and conductor Herbert Von Karajan don scholarly robes to receive academic degrees from Britain's Oxford Univ. Each was made an honorary Doctor of Music in the recent ceremonies.

## New Bolling LP Readied By Columbia

LOS ANGELES—A followup to the hugely successful "Suite For Flute And Jazz Piano" by French composer-pianist Claude Bolling is being readied for release by Columbia Masterworks.

Bolling's new "Suite For Violin And Jazz Trio" is scheduled to ship to accounts in the fall, it was revealed here last week at the giant CBS convention.

The new jazz-classical opus has been recorded by American violinist Pinchas Zukerman. Renown flutist Jean-Pierre Rampal was featured in the earlier fusion work.

"Suite For Violin And Jazz Trio" will be the third Bolling album released by CBS. "Original Rags" included a selection of Bolling's modern ragtime pieces performed by the composer.

New LPs featuring Isaac Stern, E. Power Biggs, the Mormon Tabernacle Choir and Vladimir Horowitz also were previewed at CBS' week-long meeting.

Vivaldi's "Four Seasons" is performed with Stern in both the soloist's and conductor's role, the LP to be specially priced under the Album of the Month program.

Horowitz is featured in a "Greatest Encores" compilation, including the pianist's "Carmen" Suite arrangement.

A four-record set will memorialize organist E. Power Biggs, who died recently. All aspects of Biggs' multifaceted musical interests will be touched upon in the edition.

## Philly Mgr. Retiring

PHILADELPHIA—Boris Sokoloff, manager of the Philadelphia Orchestra since 1964, retired last month while agreeing to remain in the post until the job can be filled and a new contract is completed with the orchestra's musicians. The current three-year contract expires at the end of August.

Sokoloff, 66, was manager of the Minneapolis Symphony for 11 years before moving to Philadelphia.

## Air Bernstein Show

NEW YORK—A special broadcast highlighting the career of Leonard Bernstein is being produced by Columbia Masterworks for distribution to radio stations. The 50-minute program is suggested for airing on Bernstein's 60th birthday, this Aug. 25.

## Classical Notes

A large contingent of critics is expected to attend the American debut of conductor Carlos Kleiber, Oct. 12, 13 and 14 with the Chicago Symphony. Kleiber will conduct the Weber "Freschutz" Overture, the Schubert Symphony No. 3 and the Beethoven Fifth Symphony. The orchestra says an extra number of seats have been set aside for the press.

Work on RCA's new complete "Otello," produced this month in London with Richard Mohr producing, Placido Domingo, Renata Scotta and Sherill Milnes take starring roles in the Verdi masterpiece. The recording, conducted by James Levine, is scheduled to be issued in the fall.

Also to appear in autumn is the first stereo recording of Ambrose Thomas' "Miguel." Frederica Von Stade and Marilyn Horne are in the production for CBS.

The Solti/Chicago Symphony performance of Tippet's Fourth Symphony will be waxed next April for Decca/London. The work was commissioned by Solti and premiered in Chicago in 1977.

Daniel Barenboim and the Orchestra de Paris will tape a series of major works by Berlioz including the Requiem, "Damnation Of Faust," "Romeo And Juliette," and "The Trojans." Under his new exclusive contract with DG, Barenboim also will record as soloist, and plans call for several major pieces by Schumann to be taped. DG enlists his talents as lieder accompanist additionally. An integral set of Brahms songs with Fischer-Dieskau is slated, and Barenboim will partner the baritone in a four-record set of songs by Liszt, it was announced recently.

ALAN PENCHANSKY

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 8/5/78

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	<b>SONGBIRD</b> Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
2	2	8	<b>MY ANGEL BABY</b> Toby Beau, RCA 11250 (Texsongs/Bo Mass, BMI)
3	4	6	<b>YOU</b> Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
4	6	6	<b>THREE TIMES A LADY</b> Commandores, Motown 7902 (Jobete/Commandores, ASCAP)
5	8	13	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
6	10	3	<b>FOOL (If You Think It's Over)</b> Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
7	9	8	<b>YOU'RE A PART OF ME</b> Gene Cotton with Kim Carnes, Arista 7704 (Brown Shoes/Chappell, ASCAP)
8	12	7	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle, United Artists 1214 (Roger Cook/Cheswood, BMI)
9	5	15	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
10	7	8	<b>COPACABANA (At The Copa)</b> Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
11	11	14	<b>BAKER STREET</b> Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
12	14	9	<b>LOVE OR SOMETHING LIKE IT</b> Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
13	16	4	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton John, RSO 903 (Stigwood/Umichappell/John Farrar/Ensign, BMI)
14	3	12	<b>IF EVER I SEE YOU AGAIN</b> Roberta Flack, Atlantic 3483 (Big Hit, ASCAP)
15	22	7	<b>GREASE</b> Frankie Valli, RSO 897 (Stigwood, BMI)
16	17	7	<b>NEVER LET HER SLIP AWAY</b> Andrew Gold, Asylum 45489 (Luckyu, BMI/Special Songs, ASCAP)
17	15	15	<b>YOU BELONG TO ME</b> Carly Simon, Elektra 45477 (Snug/Cest, ASCAP)
18	28	3	<b>AN EVERLASTING LOVE</b> Andy Gibb, RSO 904 (Stigwood/Umichappell, BMI)
19	23	7	<b>YOU DON'T LOVE ME ANYMORE</b> Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
20	19	7	<b>SHAKER SONG</b> Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
21	13	17	<b>YOU'RE THE LOVE</b> Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
22	24	5	<b>YOU'RE ALL I NEED TO GET BY</b> Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
23	18	14	<b>EVEN NOW</b> Barry Manilow, Arista 330 (Kamakazi, BMI)
24	29	8	<b>ONLY ONE LOVE IN MY LIFE</b> Ronnie Millsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
25	20	15	<b>TAKE A CHANCE ON ME</b> Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
26	21	8	<b>USE TA BE MY GIRL</b> O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
27	27	9	<b>STILL THE SAME</b> Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
28	26	10	<b>MUSIC IN MY LIFE</b> Mac Davis, Columbia 3-10745 (Songpointer, BMI)
29	25	16	<b>SHADOW DANCING</b> Andy Gibb, RSO 893 (Stigwood/Umichappell, BMI)
30	43	2	<b>LOVE IS IN THE AIR</b> John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
31	32	11	<b>TWO OUT OF THREE AIN'T BAD</b> Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/Neerland/Peg, BMI)
32	30	13	<b>ONE LIFE TO LIVE</b> Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
33	31	10	<b>DAYLIGHT KATY</b> Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
34	NEW ENTRY		<b>REMINISCING</b> Little River Band, Harvest 4605 (Capitol) (Screen Gems/EMI, BMI)
35	36	6	<b>READY OR NOT</b> Helen Reddy, Capitol 4582 (United Artists, ASCAP)
36	38	4	<b>LOVE WILL FIND A WAY</b> Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
37	37	6	<b>RUNAWAY</b> Jethro Tull, Grunt 11274 (RCA) (Diamondback, BMI)
38	39	3	<b>BLUE SKIES</b> Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
39	35	16	<b>IT'S A HEARTACHE</b> Bonnie Tyler, RCA 11249 (P/GEM, BMI)
40	41	9	<b>ANOTHER FINE MESS</b> Glen Campbell, Capitol 4584 (United Artists, ASCAP)
41	45	6	<b>RIVERS OF BABYLON</b> Boney M., Sire 1027 (Warner Bros.) (Al Gallico Music/BMI/Ackee Music, ASCAP)
42	40	27	<b>FEELS SO GOOD</b> Chuck Mangione, A&M 2001 (Gales, BMI)
43	NEW ENTRY		<b>TOOK THE LAST TRAIN</b> David Gates, Elektra 45550 (Kappahulu, ASCAP)
44	44	2	<b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> Atlanta Rhythm Section, Polydor 14484 (Low Sal, BMI)
45	49	2	<b>CAN WE STILL BE FRIENDS</b> Todd Rundgren, Bearsville 0324 (Warner Bros.) (Earmark, BMI)
46	46	5	<b>SUMMERLOVE, SENSATION</b> Bobby Vinton, Elektra 45501 (Martin Cowler, ASCAP/Al Gallico, BMI)
47	47	3	<b>IF I KNEW JUST WHAT TO SAY</b> Roger Whittaker, RCA 11300 (Dotted Eight, BMI)
48	NEW ENTRY		<b>GOTTA GET YOU INTO MY LIFE</b> Earth, Wind & Fire, Columbia 3-10786 (Maclean, BMI)
49	NEW ENTRY		<b>YOU NEVER DONE IT LIKE THAT</b> Captain & Tennille, A&M 2063 (Hesi Sebaka, BMI)
50	NEW ENTRY		<b>LAST DANCE</b> Donna Summer, Casablanca 926 (Prime Artists/Olga, BMI)

## ALSO PESO DEVALUATION

### Mexicans Say Name Acts Too Expensive To Import

By MARV FISHER

MEXICO CITY—Once buzzing with activity for star foreign singers and groups, activity here has now tapered off.

One of the key reasons the first six months of this year has been so-so in comparison to previous periods in the mid-1970s is because price structuring has been too difficult for most promoters.

"Devaluation of the peso against the dollar has hurt us substantially," notes one top impresario, Rene Lon. "Consequently we have second thoughts on putting up such large amounts of money.

"It just seems too risky when you hear about figures of \$20,000 to \$25,000 per night," he mentions, "therefore we have to search for more reasonable artists." Reference is basically to American attractions.

About the only decent venue—the National Auditorium—has been reduced to a seating capacity of 5,200. Thus, the biggest gross averages out to \$10,000 when scaling, far below the asking prices of such potent attractions.

In commenting further on his assessment of foreign performers coming here, Leon adds, "I just will not work for an artist. If I can get the right price, fine, I'll bring him in. If not, forget it."

Leon has cut down considerably in making arrangements for outside talent, except for Spain's Joan Manuel Serrat, Argentina's Les Luthier and a handful of others. He

currently has Facundo Cabral coming in for a tour of the provinces.

One not too pessimistic is Hugo Lopez of Artimexico. "It's true I've had some pressure over the first half of this year—but I am looking forward towards a solid second part of 1978."

Among some of Artimexico's headliners for the coming months, basically from here: Armando Manzanero, who opened a limited engagement at the Fiesta Palace's Stellaris June 28; Jose Jose and Nelson Ned, into the Del Prado on a successful dates, July 5 and 19.

For the balance of the summer and fall, Lopez reveals dates are slated for Marco Antonio Muniz, Julio Iglesias, Camilo Sesto and Raphael. Via his office in Buenos Aires, he also has the latter and Jose Jose set for a tour of Argentina next month. He recently had Sesto and Roberto Carlos there.

A new look in attractions beginning to become more obvious as the months roll is disco. Santa Esmeralda was brought here by Lopez a few weeks ago, and he has them set for a quick return in early August. Others lined up prior to the close of the year include: Love Machine, Linda Clifford, Chic and the Blue Notes.

Tavares, brought here via Antonio Basurto, had solid success earlier this year, and wound up a month of touring in June. Although the second-time-around business was only "fair," such musical combos are ex-

(Continued on page 82)



UA's ANGEL—Artie Mogull, co-chairman of United Artists Records along with Jerry Rubinstein, his co-chairman, meet with vocalist Crystal Gayle at the Roxy in Los Angeles after her set.

### Singing Her Big Interest, Ladd Insists

By ED HARRISON

LOS ANGELES—"I get angry when people say I'm just another television personality making records," says Cheryl Ladd, co-star of tv's "Charlie's Angels," whose first album appropriately titled "Cheryl Ladd" was recently released by Capitol. "It's not all of a sudden that I've decided to be a singer. I've paid my dues," she claims.

Little does anyone know that Ladd began as a singer, originally signed to Capitol at about the time Al Coury left the label a little over two years ago. She's had two singles released previously, neither of which got off the ground.

At the time those records were released, Ladd says: "Some people thought I should do country. Others said I should do other material."

Ladd, 27, credits Brian and Brenda Russell, who penned two of the songs on the album including the single "Think It Over," for encour-



Cheryl Ladd: Taking her recording career seriously.

aging and supporting her during times when she seriously thought about giving up singing entirely.

In her hiatus from recording, Ladd had a baby, did tv commercials and stayed close to her musician friends.

Ladd is aware of her credibility problem, stating: "I know that 50% of the people who like me from the show will give me a chance. The other half will say 'who's she kidding?' Doing the record was both creative and necessary for growth."

She admits that "Charlie's Angels" is a vehicle to let people know who she is, but she says she will keep her singing career totally independent of the series.

In fact, Capitol's promotional thrust gives no mention of Ladd's "Angels" affiliation, as the label is intentionally downplaying her series involvement.

Although she says she wrote songs that could have been included on the album, she adds that she "wasn't ready to be that vulnerable yet" but will write some for the next album. David Wolfert, who penned Barbra Streisand's "Songbird" has also written a song for the new LP.

The initial single from the album, "Think It Over," has met with surprisingly enthusiastic radio response, as it took the biggest leap on Billboard's Hot 100 in its second week on the chart—which even amazed Ladd. She credits producer Gary Klein, for "bringing out the creativity" in her.

(Continued on page 50)

### Garden State Appears To Have Finest Summer Ever

HOLMDEL TOWNSHIP, N.J.—

At the midway mark of its summer concert season of pop and contemporary acts plus a few symphony and ballet performances, attendance and grosses at the state's Garden State Arts Center promises to top all previous records.

On the strength of advance ticket sales, F. Joseph Carragher, executive director of the New Jersey Highway Authority which operates the summer concert hall, predicts new highs.

He claims the attendance record last year of 417,000 will be easily topped and last summer's record gross of \$2,659,000 should go over the \$3 million mark this summer.

The Arts Center has 5,000 seats under a roof, with its open sides allowing for more than 3,500 lawn seats. For the first time in its 11-year history, the Arts Center came into the season with four soldout engagements. In addition to the record sellout by Barry Manilow for six performances (July 3-8), still coming up are the sellouts for Jackson Browne (Aug. 10-11), Meat Loaf (Aug. 29) and Frank Sinatra, who will headline "benefit" performances that take a double-priced ticket (Aug. 31-Sept. 1).

Higher ticket prices this summer will help the Arts Center go over the anticipated \$3 million gross mark. There was a \$1 increase across the board in ticket sales, scaled from \$5.50 to \$10.50, depending on the attraction. To expedite ticket sales, the Authority this year fully automated its ticket service and contracted for Ticketron to print the tickets for all concerts.

### Singers Hogging Bill At Colorado St. Fair

PUEBLO, Colo.—Entertainment for the Colorado State Fair, to be held here from Aug. 26 through Sept. 4, has been announced.

Performing one show at the rodeo events will be the Statler Brothers, Aug. 28; Crystal Gayle, Aug. 29; Tom T. Hall, Aug. 30; La Costa, Aug. 31, and Jerry Reed, Sept. 1.

Presenting shows nightly at 7 p.m. and 9 p.m. on Sept. 2 are Ronnie Milsap and Jody Miller, Dolly Parton Sept. 3 and Mel Tillis Sept. 4.

There is no admission to the shows. The price is included free for those buying fairgrounds tickets. Seating is on a first come, first served basis.

Reserved seats are available at \$5 each. Reservations may be made by phoning 303-566-0530.

### Punk Dies Out At L.A. Whiskey

LOS ANGELES—The Whiskey, one of L.A.'s landmark nightspots, is changing its punk-oriented booking policy to mass appeal acts while bringing on well-known promoter David Forest to handle bookings.

In recent years the club has moved from a rock/pop venue to become the home for new wave acts making the circuit of punk-oriented clubs across country.

Forest's move into the club is the first step in bringing back major recording acts.

The Whiskey is owned by Elmer Valentine, who also shares in the ownership of the Roxy showcase nightclub. Reports are that although major names will always be featured at the Roxy, they will in no way compete with the Whiskey's new policy.

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CAPETOWN ARRIVAL—Dobie Gray is greeted by the "Dobie Gray Bunnies," his South African fan club, upon his arrival in Capetown, South Africa.

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--THE NEW YORK TIMES

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## Signings

The Sylvers to an exclusive agreement with Century Entertainment Corp. for worldwide representation in personal appearances and television. . . Warner Bros. group **the Staples** to an exclusive management agreement with Backstage Management Inc. The group has a new LP "Unlock Your Mind" to be released this month, produced by **Jerry Wexler**. . . **Steve Kipner** to RSO Records with a single "Love Is Its Own Reward" written by Kipner and produced by **Jay Gradon**. . . **Dana Merino** to an exclusive songwriter's agreement with ABC/Dunhill Music. . . Composer **Mary Kealy** to a long-term deal with ASI Records. Her initial release is a single, "Dreamin' Man". . . The five-member group **Crimson Tide** to an exclusive, long-term worldwide agreement with Capitol Records. The group's self-titled LP was produced by **Carter and Richard Landis**. . . Singer/actress **Sandy Farina**, who stars with **Peter Frampton** in "Sgt. Pepper's Lonely Hearts Club Band" to the Dee Anthony Organization for worldwide representation.

Multi-talented **Genya Ravan** to 20th Century-Fox with an LP, "Urban Desire," slated for release this month. Ravan sings, writes, arranges and produces. . . Singer **Fonda Feingold** to Phonogram/Mercury, with **Hank Medress** and **Dave Appell** producing. . . **Nikki Buzz** to Mike Appell's Laurel Canyon Management Co. . . **Charles Calello's** publishing companies now linked to April-Blackwood in a co-publishing deal signed recently.

**Galaxy** to Wilder & Ruff Artists Management for personal management. The group recently completed an LP with **Shane Wilder** producing. . . **Sorcery** to a long-term worldwide management deal with Orr Management. The group is featured in the film "Slurtruck," set for worldwide release this summer. . . **Taka Boom**, former member of **Undisputed Truth**, to Ariola Records. Taka is the sister of **Chaka Kahn**.

Debut LP by the Akron, Ohio group expected soon, produced by ex-Ramone **Tommy Erdelyi**. . . Casablanca artists the Sylvers to William Morris for worldwide representation in personal appearances and television. . . **Mike McDonald** of the Doobie Brothers to Irving Azoff and Front Line Management. . . **Evelyn "Champagne" King** to Bob Schwaib's Sight & Sound Management Ltd. . . Singer/composer/producer **Philip Jarrell** to 20th Century-Fox Records, with an LP expected shortly.

Songwriters **Bob Esty** and **Michelle Aller** to Rick's Music, Casablanca's BMI publishing affiliate. Esty arranged Donna Summer's top five hit "Last Dance". . . **Dyan Diamond**, a 16-year-old former member of Venus & the Razor Blades, to MCA. Her solo debut album, produced by Kim Fowley, is due in August. . . The **McCrary's**, a Portrait act of two brothers and two sisters, to Regency Artists, Ltd. for bookings. . . **Craig Fuller** and **Eric Kaz** to Columbia with their debut LP "Craig Fuller/Eric Kaz" produced by Val Garay. The duo was originally in the group American Flyer. Fuller also formed Pure Prairie League. Kaz is an active songwriter.

**Jimmy Castor** to TK's Drive label with a single "Bertha Butt Encounters Vadar" produced by Castor. An LP is in the works. Castor was with Atlantic Records. . . **Michael Urbaniak** to TK's Wolf label and is working on an LP "Ecstasy". . . **The Nobles**, a New York group, to Polydor with an exclusive recording agreement. The group is produced by C.A.M. Productions. **Sidney Barnes**, former co-lead singer of Rotary Connection to Backstage Management, Inc. for personal management. He recently completed his new LP for Parachute Records.

Disco group, **Chanson**, to Ariola Records with an exclusive worldwide agreement. . . **Yesterday & Today** join the Macon-based Paragon booking agency for exclusive booking representation. . . **Zwol** to EMI America. He is recording an LP at Miami's Criteria Studios. . . **The Imperials** to Don Taylor for personal management. Taylor also guides the career of **Bob Marley & the Wailers**. . . **Passion**, a five-member group, to AVI Records with Jim Pike and Ed Cobb producing through Whole Wheat Productions.

The **Henry Paul Band** to Sound Seventy Management. An album on Atlantic Records will be forthcoming. . . **Jewel Blanch** to RCA. . . **Chapin Hartford** to LS Records. . . **Mike Ellis** to Cin/Kay Records. Management will be handled by Hal Freeman, president of the label. . . **Steve Roseberry** to House Top Records. . . **Ray Pillow**, **Del Wood** and **David Rogers** to Atlas Artist Bureau. . . **Randy Traywick** to Paula Records. . . **Billy Walker** to the Smiley Wilson Agency for management and Tesser Talent for bookings. . . **Darrell Staedtler** to JOP Music. . . **Onie Wheeler** and **LorRay Luke** to Charta Records. . . **Sweet Comfort** to Light Records.



Billboard Photo by Jeffrey Mayer

**WRITERS CHAT**—John Prine, right, chats backstage at the Roxy with Rita Coolidge and Kris Kristofferson during Prine's recent engagement there linked to the debut of his Elektra/Asylum LP "Bruised Orange."

## MUSICAL REVIEW

## Palatable Dinner Theatre Program In 'Whoopee Kid'

LOS ANGELES—Operators of the more than 600 dinner theatres nationwide should find food for their stage fare in "The Whoopee Kid," a song-filled romp through what is "humorously called 'Prohibition,'" as billed in the program here at the Variety Arts Center.

With 15 catchy tunes co-penned by theatre owner Milt Larsen and Richard B. Sherman (half of the Sherman brothers team noted for "Mary Poppins," "Chitty Chitty Bang Bang" and "Slipper & The Rose") and an unpretentious, semi-tongue-in-cheek script co-written by them and capable director Roger Rittner, patrons were alternately singing along and laughing throughout the entire 90-minute presentation.

Action revolves around a naive

graduate played with appropriate collegiate enthusiasm by Joey D'Auria, and his misadventures after convincing his rich father his future lays in buying "The Whoopee Club" speakeasy.

There he falls in love with the head flapper, buoyantly interpreted by Franny Parrish, but runs afoul of her former boyfriend and club operator, "Rotten Charlie"—also title of one of her more uproarious production numbers.

Others include "Partial To Martial" (the rich kid) and "Sheena, The Queen-A The Nile."

A delightfully devilish pack of hoods enlivens the adventures with such one-sided melodies as "Why Don't They Leave The Slums Alone" and "How I Wish I Was In Chicago."

But the show stopper exploded in a hilarious spoof of Busby Berkeley beauty parades when the hero opines "Gorged In Gorgeousness," as seven "Whoopee Girls" parade around him . . . variously stumbling, chewing gum, posturing and generally destroying any semblance of "gorgeousness."

RAY HERBECK JR.

## Cheryl Ladd

• Continued from page 48

Making the recording process less traumatic, says Ladd, was the fact that Capitol's Studio A was transformed into an Hawaiian set, complete with 35 palm trees, a 55-foot Hawaiian backdrop, grass on the floors, a Ping Pong table and other props which created a "workable ambience."

Meanwhile, because of her hectic taping schedule, personal appearances are out of the question for now, although Ladd will showcase her singing on the talk show circuit.



WHO ARE YOU

## Talent In Action

## CROSBY, STILLS &amp; NASH

Memorial Auditorium, Buffalo, N.Y.

Surviving several early muddled acoustical problems, Crosby, Stills & Nash demonstrated a striking balance of its delicate harmonies in a one-night Buffalo stop before 13,500 on July 15.

There was the forceful old sound of Crosby, cutting loose in "Why Can't We Go On As Three?" Stills used Gregg Allman's "Midnight Rider" to showcase his blues sound. And Nash remained a gentle, polite background type, as if providing a stance of solidity, while Crosby and Stills went wild.

Backed by a solid rhythm quartet, the trio divided the show into three parts—first rocking, then acoustical and finally offering its greatest hits.

Each soloed a couple of times, but chose to concentrate on their classics and the songs of others (e.g. the Beatles' "Blackbird") instead of their latest LP.

A large crowd thoroughly enjoyed the two-hour, 45-minute performance, calling the trio back for two encores. They clearly did not want to let them escape, illustrating that this is one group of the '60s which has bridged the decade and remained relevant.

Fittingly, Stills accented one line in the 1960s folk-rock anthem, "Suite Judy Blue Eyes." He asked "Are You Still Listening?" And the reply was a ringing "yes."

Crosby and friends even presented "For What It's Worth," which wouldn't seem relevant today. It's the rally cry of the '60s. But, thrust out as one of the lead-off numbers, the song stood strongly as a musically and lyrically forceful selection.

No 1978 peace march was necessary to fully appreciate the song. And no one in the downtown hall really needed to know the beginnings of Crosby, Stills & Nash to appreciate them, either, throughout their 20-plus selections.

JIM BAKER

COMMODORES  
CON FUNK SHUN  
THREE OUNCES OF LOVE

Nassau Coliseum, Uniondale, N.Y.

This July 21 date was a bit of a disappoint-

ment at the boxoffice as the house was only about 3/4 full as compared with last year's sell-out. But the promotion for this year's date was not nearly as extensive as it was last year and many area residents are waiting for the Commodores' stand at Madison Square Garden in October.

But the group continues to mature as stage performers. Its 75-minute, 13-song set was shorter and more efficient than last year's act as the band has eliminated a few dead spots while giving the crowd everything it wants. The set now sounds like a medley of hits and that is the way most audiences like it.

Highlights included "Brick House," "Zoom" and the band's current single, "Three Times A Lady."

The crowd took a while to warm up to Con Funk Shun, a seven-man band that records for Mercury. But the group's strong rhythm section and phenomenal horn and vocal harmonies eventually caught the audience's fancy.

By the time Con Funk Shun got around to its current single, "Shake And Dance With Me," the house was on its feet. The band closed its five-song, 30-minute set with its recent crossover smash "Flun" and the crowd was left screaming for more.

Con Funk Shun was preceded by Three Ounces Of Love, an attractive three-girl vocal group managed by the Commodores corporation.

The crowd seemed rather non-plussed by the girls and its seven-piece band for most of the seven-song, 25-minute set. But the group got good response to its last tune "Star Love" and the set closed on a positive note.

ROBERT FORD JR.

KRIS KRISTOFFERSON  
RITA COOLIDGE

Universal Amphitheatre, Los Angeles

Kristofferson, who has been concentrating primarily on a film career for the past two years, returned to top performance form July 12, the first of four nights, before a sellout house.

Backed by a studio-crisp six-piece band which included Billy Swan on guitar, the band

(Continued on page 52)

## Talent Talk

Pete Seeger, Tom Paxton, David Amram, and Josh White Jr., are among the 65 acts scheduled to appear at the 17th Annual Philadelphia Folk Festival on Aug. 25, 26, and 27. Held at the Old Pool Farm in Upper Salford Township, Pa., there will be workshops, craft exhibitions, and special afternoon concerts in addition to a major evening concert each night. The festival is sponsored by the Philadelphia Folksong Society, a non-profit group. . . RCA hosted a reception for Toby Beau following the group's appearance at the Forum in Inglewood, Calif.

In addition to the Dr. Pepper concerts in Central Park, warm weather brings talent outdoors to other areas of New York City. The Museum of Modern Art features its Summergarden series of free concerts, featuring jazz and classical performers. The Jazmobile continues to bring top name jazz acts to locations throughout the city, and Town Hall continues to produce a series of late afternoon concerts in front of the McGraw-Hill building on the Avenue of the Americas with Vanguard recording artist Tom Paxton kicking off the first concert Wednesday (5). The AFM sponsors other pocket park concerts in the midtown area. The events, which attract tourists and office workers from nearby buildings, are underwritten by many of the large corporations headquartered nearby, such as Exxon, Time-Life, Rockefeller Center, ITT, W.R. Grace as well as local, state and federal arts organizations.

**Crown Heights Affair** feled at a recent New York party by Phonogram and De-Lite Records on the occasion of the group's latest LP, "Dream World". . . London Records treated the **Backalley Bandits**, new to the label, to a similar bash following its debut at Gotham's Lone Star Cafe. Among the guests were **Harry Apostoleris** and **Nick Campanella** of Alpha Distributors. . . **Barry Manilow** (an honorary citizen of the state), grossed \$321,513 on a three-day stint at the Providence (R.I.) Civic Center.

**Earl McGrath**, president of Rolling Stones Records, spotted at the Disco Forum sporting an "Ask Me About My Pink 12-Inch" button. The pink vinyl 12-inch disco "Miss You" single is becoming a collector's item. . . **Runaways** in Europe for a summer tour. . . **Olivia Newton-John** honored in Olivia, Minn., for "spreading

our name around the world." . . **Renaissance** played to 30,000 fans at an outdoor concert at Penn's Landing in Philadelphia, sponsored by the city's Cultural Arts Council. Many of the fans came from the Rolling Stones concert at JFK Stadium earlier in the day.

**Bruce Springsteen** played an unscheduled "people's concert" at Los Angeles' 500-seat Roxy, two days after his triumphant Forum date. The show was announced during the Forum gig which prompted many fans to leave the show early to wait in line at the Roxy. Columbia Records reportedly bought half the house, but Springsteen insisted the label return half to L.A. radio stations which used them for giveaways. The show itself, lasting 3 1/2 hours, was broadcast live by KMET-FM and made Springsteen the talk of the town for days after.

The **Eagles** have added five outdoor stadium dates to their current North American tour, which will allow an additional 300,000 fans to see the group. The dates, between Aug. 16 and Aug. 29, include Riverfront Stadium in Cincinnati; Comiskey Park, Chicago; Charlotte Speedway, Charlotte, S.C.; Tangerine Bowl, Orlando, Fla.; and Baseball Park, Miami.

Rock makes its second appearance at the new Giants Stadium in the Meadowlands on Aug. 6, when promoter John Scher presents **Aerosmith**, **Ted Nugent**, and **Frank Marino** and **Mohogany Rush**. On June 25, 62,000 turned out to see the **Beach Boys**, **Steve Miller**, **Pablo Cruise** and **Stanky Brown**.

**Natalie Cole** appears on the list of 10 "Women Of The Year" compiled by the Ladies Home Journal for 1978. . . June 29 was **Tawana** Day in Connecticut. . . **Sham 69** cancelled debut U.S. dates because of visa problems stemming from when the band was arrested for performing on the roof of the London Vortex Club. . . Disco producer **Tom Moulton** negotiating with the **Rascals** and **Julie Budd** for his new Tom & Jerry Records label, distributed by Salsoul.

The **Statler Bros.** aren't the only group that returned to its home town on July 4th to stage a free concert. NRBQ did it last year and repeated it this year. NRBQ hails from Saugerties, N.Y. The Statler Bros. hail from Staunton, Va.

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# Campus

## NECAA Hosts West Workshop In Sacramento

LOS ANGELES—Campus activities programmers from colleges, universities and entertainment related industries will participate in a combination of program skills development sessions and professional development sessions at this summer's Programming West Workshop, sponsored by the National Entertainment and Campus Activities Assn. (NECAA) slated for Aug. 7-11 and hosted by California State Univ. Sacramento.

Workshop sessions will be designed to meet the interests of beginning programmers and those who are more experienced but want to polish particular skills.

This year's workshop will concentrate on developing the delegates' efforts in budgeting, facilities management, leadership, in-service training, communications, group process and contract negotiations.

Other session topics include time management, film programming, copyright law, accountability and needs assessment and residence hall programming.

The workshop staff is drawn from the various leadership components of the NECAA volunteer staff in the Pacific Northwest and West Coast regions. Among those who will take part in the workshop are Greg Gurske, Centralia Community College, Wash.; Carol Burke-Fonte, Golden West College, Calif.; Hunter Nickell, Skagit Valley Community College, Wash.; Scott Mills, Univ. California, Irvine; Larry Bliss, NECAA West Coast regional coordinator; Tom Taggart, Univ. of Washington.

Also on hand will be Gary English, executive director of the NECAA; Patsy Morley, chairwoman NECAA board of directors; Murray Becker, Comedy Store; Phyllis Parsons, Bette Kaye Agency; Randy Brogna, ICM; Mike Pappas, Rosebud Music; and Ray Shlide, Encore Entertainment.

According to Maria Cooper, programming West workshop coordinator and assistant director of student activities at Everett Community College in Washington, registration is being limited to 35 delegates although she expects about 50.

At last count delegates from Iowa, Arizona, Montana, Colorado, California and Washington will be in attendance. This is the third year that a West Coast workshop will take place, a sign that "the NECAA is trying to reach out here," according to Cooper.

She adds that this year's confab leaves little time for play as student programmers "want to come to grips with major industry figures," a prime reason for the ICM representative being on hand.

Entertainment will be provided by James Lee Stanley, Buffo and comedians representing the Comedy Store.

For more information, contact Maria Cooper at Everett Community College, Everett, Wash. 98201, (206) 259-7151.

The NECAA's East Workshop, held June 18-22 at the Univ. of Richmond, Va. campus attracted 81 delegates.

## Promo For Sylvers

NEW YORK—Burt Wald and Entertainment Licensing Corp. have signed an agreement with Century Entertainment Inc. for the production of promotional material related to the Sylvers.

# Talent

## Talent In Action

• Continued from page 50

less singer/songwriter performed 16 tunes, six of which were from his recently released "Easter Island" album on Columbia

Kristofferson appeared onstage after a few songs offered by Swan to warm up the crowd.

The new material was solid—most of it up-tempo country/folk flavored with a few ballads sprinkled in. His voice was at its distinctive, though gravel-like, best, on all the selections. Kristofferson's penchant for engagingly sentimental lyrics sung in that husky voice is a winning combination.

The familiar songs in his portion of the set were "Help Me Make It Through The Night" and "Why Me, Lord?"

Kristofferson's effect on women remained intact, probably due to his recent film presence, as many of the binocular-equipped females in the audience were not timid about expressing themselves during the show.

After a 20-minute intermission, wife Rita Coolidge appeared onstage for an 11-song set made up primarily from her last two A&M LPs.

Backed by the same tight band, she offered "Higher And Higher," "We're All Alone" and "The Hungry Years" from "Anytime... Anywhere" and "You," "Slow Dancer," "Hello Love, Goodbye" and "Love Me Again" from the just released "Love Me Again" LP.

Throughout, on both balladry and up-tempo pop numbers, Coolidge's voice had a silky, sensuous quality even more appealing in person than on record.

The songstress also has an easy going, relaxed stage manner that she uses well.

Kristofferson reappeared onstage and together they duetted on eight numbers, the last two of which were encores, and the best of these was the familiar "Me And Bobby McGee" and "I Fought The Law" capping the two-hour evening.

The pair onstage reaffirmed the magic chemistry they generate both live and on album.

JIM McCULLAUGH

### THE O'JAYS CHIC

Greek Theatre, Los Angeles

The O'Jays took their message music full of emotion and fun to the stage July 12, celebrating their 20th anniversary and warming the air of this outdoor theatre with an uplifting and dazzling show.

In concert, the O'Jays are playful but polished, forming a solid bond with their audience through a precise sense of timing and pace. With a few special effects to further project their magnetic personality into the crowd, the result was a spirited and intense performance.

Following a swinging and funky instrumental introduction from the group's backing orchestra, the vocal trio emerged from a billowing cloud of smoke in flowing white robes and opened with "Traveling At The Speed of Thought."

This flamboyant entrance drew awe inspiring response from an audience that testified enthusiastically not only to each of the 11 songs but to every move and suggestion the O'Jays made. Some of the more persistent women, taken by the group's smooth and effortlessly choreographed moves, rushed the stage several times throughout the 60-minute show, adding to the excitement.

A quick change to three-piece suits drew sighs of approval from the ladies and the vocalists continued with "Joyful Noise" in which Sammy Strain, with his sweaty and expressive personality, roared across the stage, working the crowd into a frenzy.

A medley from the group's "Collectors" album resulted in a refreshing and stimulating rendition of such hits as "Backstoppers," "Love Train," and "Put Your Hands Together," followed by the crowd once again cheering for "Stand Up."

The O'Jays' encore included "She Use To Be My Girl" and "For the Love of Money." Featured along with Strain were solo spots by Eddie Levert and Walter Williams as well as some good-natured teasing that added even more charm and spark to a group which has been performing for two decades.

New York's Chic, one of the country's best disco groups, opened the entertainment with a festive and vibrant appearance. The 13-piece group, led by Bernard Edwards on bass and guitarist Nile Rodgers, includes three female vocalists, sax, trumpet and violins and alternated from the hard-throbbing bass support of its full-bodied and infectious disco sound to pretty ballads and breezy instrumentals.

Chic's six-song set included "Sao Paulo," a cool instrumental featuring flugelhorn and flute, the slow and sensitive "Falling in Love With

You" and the disco hits "Dance, Dance, Dance" and "Everybody Dance." The variety and jubilant nature of Chic's set along with its compact presentation provided a thoroughly entertaining 30 minutes onstage.

KEVIN MERRILL

### BONNIE TYLER

Roxy, Los Angeles

The raspy-voiced singer from Wales, often referred to as the female counterpart of Rod Stewart, played an hour set July 6 that both bordered on tedium and hinted at the songbird's future potential.

Performing material from her two albums, the first released on Chrysalis, the second her hit album on RCA that contains her breakthrough "It's A Heartache," Tyler at first appeared a bit unsettled but gathered enough momentum by show's end to convincingly convey her unique vocal delivery.

However, her stage presence needs development. While she is attractive to watch, Tyler had no rapport with the audience. Her 10-song set, delivered in a hurried manner, was practically void of dialog with the exception of some "thank yous," the band introduction and the line "This is the reason I'm here" before going into "It's A Heartache," the show's finale.

Tyler's coarse vocal style, which works so well on "It's A Heartache," doesn't quite jell on other tunes. Her cover of Stevie Wonder's "Living For The City" lacked the urban passion of the original. When Stevie sings it, the song is an emotional cliffhanger, sung by a man familiar with the song's tension. Delivered by Tyler, who is so distant to the song's strife, it becomes just another song.

On the other hand, her interpretation of "Natural Woman" was a standout as was her rendition of Janis Joplin's "Piece Of My Heart." With the right kind of material, Tyler has the ability to carve out her own identifiable stamp and give old songs revitalized meaning.

Tyler's backing five-piece band displayed interludes of flair, but it was the singer's vocals which were the attention-grabber.

The audience responded to Tyler more with polite applause than with honest exuberance.

With more career development, performing experience and the right kind of material, Tyler has the ability to become a sustaining artist.

ED HARRISON

### ANITA O'DAY

Reno Sweeney's, New York

Through her dozen songs, mostly up and swinging, Anita O'Day is a singer who is always in control even in the most demanding stylizations that she calls upon her voice to make.

It's a lot of years since she was the vocalist with Gene Krupa's band and this experience shows in the high skill she exhibited in her 60-minute performance at the Manhattan night spot.

Opening night (July 11) found her working with a newly organized, but competent trio. She deftly cued the pianist and told the bassist the type of backing she wanted for a well-integrated medley of "You Are My Sunshine" and "You Are The Sunshine Of My Life."

Frequently in her performance she demonstrated that there is something new to be done to a song. For example, she sang a straight "I'm Getting Sentimental Over You" and then picked it up for an appealing medium scat.

A rapid paced "S Wonderful" provided a drum solo for John Poole. On "Let's Fall In Love" she demonstrated a masterful rework of the melody.

DOUG HALL

### JOHN PRINE

Bottom Line, New York

If there's a relationship between record sales and concert attendance, it was not apparent at John Prine's performance here July 10.

A long line gathered for the chance at standing room tickets prior to the 11:30 show.

On stage for two hours and 20 minutes, Prine sang selections from every one of his six albums, with almost every tune bringing forth big applause from the audience.

For the 1½ hours which was the actual set, Prine performed 23 songs including material from his new album, "Bruised Orange," mixing in a good amount of humor along the way.

"Sabu Visits The Twin Cities Alone," from that album, lampooned the character seen in many old movies and brought forth many laughs.

The four musicians who accompanied Prine were adequate, if a bit too loud towards the end.

The audience was not to be satisfied with only the set and brought Prine back for a first encore of six songs.

ROBERT ROTH

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	DAY ON THE GREEN FEATURING AEROSMITH/FOREIGNER/PAT TRAVERS/VAN HALEN/AC DC—Bill Graham, Stadium, Oakland, Calif., July 23	57,512	\$11-\$12.50	\$632,632*
2	TED NUGENT/MAHOGANY RUSH/JOURNEY/EDDIE MONEY/STARCASTLE—Sunshine Prom., Fairgrounds, Louisville, Ky., July 23	39,289	\$10-\$13	\$402,971
<b>Arenas (6,000 To 20,000)</b>				
1	FLEETWOOD MAC—Alpine Valley Music Thea., Alpine Valley Music Thea., E. Troy, Wisc., July 17, 18 & 19 (3)	54,639	\$8-\$12.50	\$503,794*
2	STEVE MARTIN—Alpine Valley Music Thea., Alpine Valley Music Thea., E. Troy, Wisc., July 21 & 22 (2)	34,225	\$7-\$10	\$267,910
3	DOOBIE BROTHERS/EDDIE MONEY—Sunshine Prom./Celebration Prod., Market Square Arena, Indianapolis, Ind., July 22	18,250	\$7-\$8	\$126,798*
4	ROLLING STONES/PETER TOSH—Pace Concerts, Col., Houston, Tex., July 19	12,271	\$10	\$122,710*
5	ROLLING STONES/ETTA JAMES—Caravan Concerts/Ron Delsener, Community Center Arena, Tucson, Ariz., July 21	10,875	\$10	\$108,750*
6	CROSBY, STILLS & NASH—Rutino & Vaughn, Civic Center, Providence, R.I., July 20	13,025	\$7.50-\$8.50	\$103,867*
7	AEROSMITH/AC DC—John Bauer Concerts, Col., Portland, Ore., July 21	11,000	\$8.50	\$93,364*
8	CHUCK MANGIONE—Feline Presents Inc., McNichols Sports Arena, Denver, Colo., July 20	9,505	\$7.50-\$8.50	\$78,996
9	BOB MARLEY & THE WAILERS/IMPERIALS—Avalon Attractions, Greek Thea., Berkeley, Calif., July 21	8,500	\$8.50-\$9	\$72,472*
10	O'JAYS/CAMEO/7th WONDER—Rowe Prod., Blackham Col., Lafayette, La., July 21	10,000	\$6-\$8	\$71,000*
11	GENESIS—DiCesare-Engler Prod./Harvey & Corky Prod., Civic Arena, Pittsburgh, Pa., July 22	9,264	\$6.75-\$7.75	\$70,947
12	TED NUGENT/BLACK OAK—Contemporary Prod./Chris Fritz & Co., Barton Col., Little Rock, Ark., July 20	10,276	\$6.50-\$7.50	\$67,537*
13	KRIS KRISTOFFERSON & RITA COOLIDGE/BILLY SWAN—Feyline Presents Inc., Redrock's Denver, Colo., July 22	8,089	\$7.50-\$8.50	\$67,271
14	TED NUGENT/BLACK OAK—Sound 70 Prod., Von Braun Civic Center, Huntsville, Ala., July 21	9,000	\$6.50-\$7.50	\$61,596*
15	CHUCK MANGIONE—Bill Graham, Greek Thea., Berkeley, Calif., July 22	9,000	\$6.50-\$7.50	\$58,674*
16	BOB MARLEY & THE WAILERS/IMPERIALS—Avalon Attractions, Starlite Amphitheatre, Burbank, Calif., July 22	6,338	\$9-\$10	\$56,700
17	GENESIS—Monarch Entertainment, War Memorial, Syracuse, N.Y., July 23	8,073	\$5.50-\$7.50	\$55,126*
18	FOREIGNER/CHEAP TRICK—Avalon Attractions, Selland Arena, Fresno, Calif., July 22	7,333	\$7.50	\$54,998*
19	GEILS/TOM PETTY & THE HEARTBREAKERS/CARILLO—Don Law Co., Cape Cod Col., South Yarmouth, Mass., July 22	7,200	\$7.50	\$54,000*
20	O'JAYS/CAMEO/SUN—Rowe Prod., Civic Center, Monroe, La., July 23	7,500	\$7-\$8	\$54,000
21	O'JAYS/CAMEO/7th WONDER—Rowe Prod., Fairpark Col., Beaumont, Tex., July 22	7,300	\$7-\$8	\$51,000
22	O'JAYS/CAMEO/SUN—Rowe Prod., Municipal Aud., San Antonio, Tex., July 20	6,000	\$7-\$8	\$46,060*
23	CHARLIE DANIELS BAND/DICKY BETTS/LOUISIANA'S LE ROUX—Monarch Entertainment, War Memorial, Rochester, N.Y., July 21	6,694	\$6.50-\$7.50	\$45,510
24	GENESIS—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, July 21	6,737	\$5.50-\$6.50	\$42,185
<b>Auditoriums (Under 6,000)</b>				
1	GEORGE CARLIN—Avalon Attractions, Celebrity Thea., Phoenix, Ariz., July 21, 22 & 23 (3)	8,244	\$7.50	\$54,369*
2	GLADYS KNIGHT & THE PIPS—DiCesare-Engler Prod., Stanley Thea., Pittsburgh, Pa., July 22 (2)	5,004	\$7.75-\$8.75	\$42,402
3	MARSHALL TUCKER BAND/CLIMAX BLUES BAND—Beaver Prod., Civic Center, Dothan, Ala., July 19	5,310	\$7.50	\$39,825*
4	BOB MARLEY & THE WAILERS/IMPERIALS—Avalon Attractions, County Bowl, Santa Barbara, Calif., July 23	4,387	\$7.50-\$9.50	\$38,093*
5	CHARLIE DANIELS BAND/LOUISIANA'S LE ROUX—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 22	3,281	\$7.50-\$8.50	\$26,712
6	WILLIE NELSON—DiCesare-Engler Prod., Stanley Thea., Pittsburgh, Pa., July 20	3,006	\$7.50-\$8.50	\$25,130
7	KINKS/BLONDIE—Avalon Attractions/Marc Berman Open Air Theat., San Diego, Calif., July 19	3,228	\$6.75-\$7.75	\$23,077
8	CHEAP TRICK/1994—Avalon Attractions, Civic Center, Santa Monica, Calif., July 21	3,000	\$7.50	\$22,500*
9	ASHFORD & SIMPSON/FATBACK BAND—Stellar Prod./Jam Prod., Gardens, Louisville, Ky., July 20	3,018	\$6.50-\$7.50	\$20,540
10	ENGLAND DAN & JOHN FORD COLEY/TOBY BEAU—DiCesare-Engler Prod., Stanley Thea., Pittsburgh, Pa., July 23	2,228	\$6.75-\$7.75	\$17,225
11	BRUCE SPRINGSTEEN—Mid-South Concerts, Aud., Jackson, Miss., July 18	2,283	\$7.50	\$17,123

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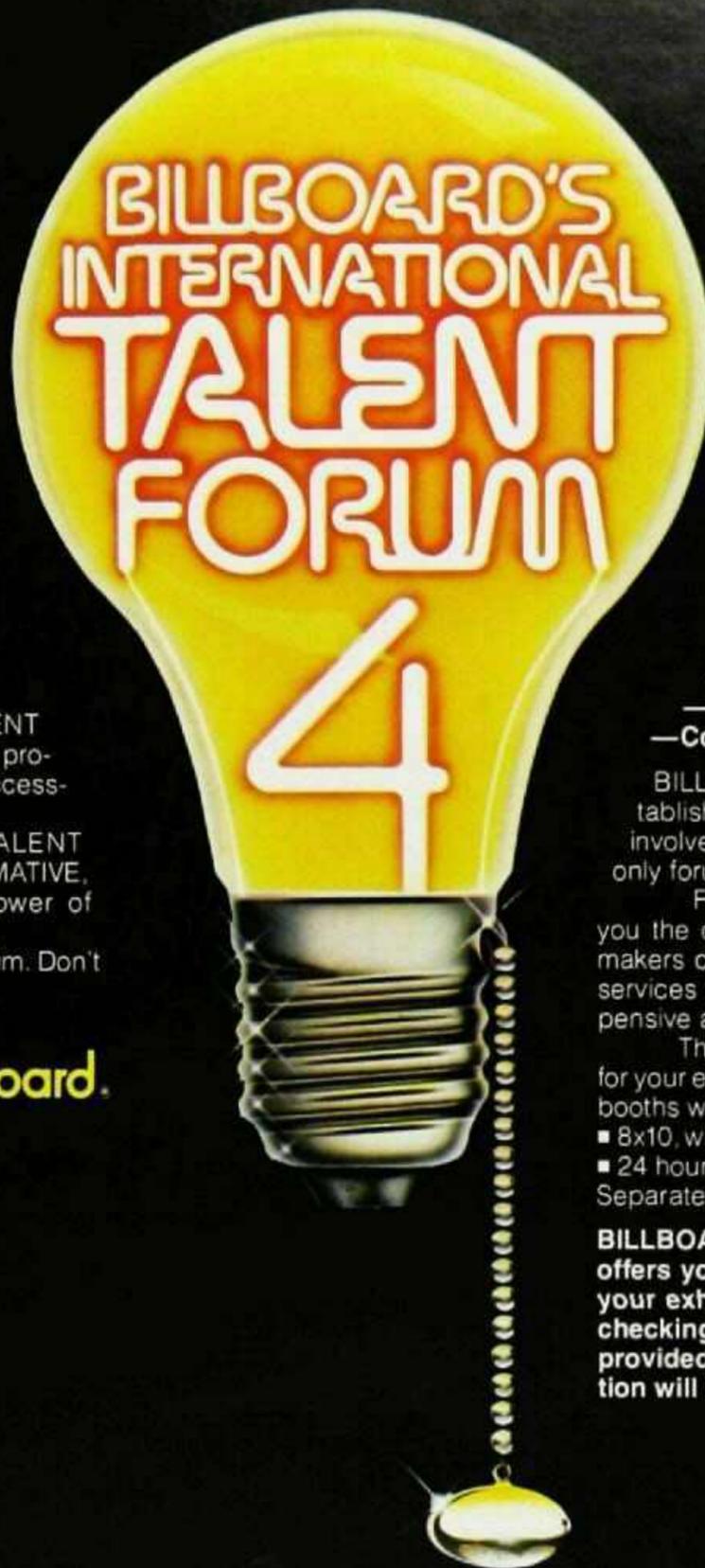
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<p>Please register me for Billboard's International Talent Forum IV I am enclosing a check or money order, in the amount of (please check):</p> <p><input type="checkbox"/> \$200 each—EARLY BIRD REGISTRATION (before July 25) <input type="checkbox"/> \$225 each—REGULAR REGISTRATION (after July 25) <input type="checkbox"/> \$175 each—Students/Military <input type="checkbox"/> \$150 each—Talent Forum Panelists/Moderators</p> <p>You may charge your registration if you wish: <input type="checkbox"/> Master Charge (Bank Number _____)    <input type="checkbox"/> BankAmericard/Visa <input type="checkbox"/> Diners Club    <input type="checkbox"/> American Express</p> <p>Name(s) _____ Title(s) _____ Company _____ Address _____ City _____ State _____ Zip _____ Phone _____</p> <p><input type="checkbox"/> <b>YES—please send me information on exhibiting at the Talent Forum immediately!</b></p>	<p>Credit Card Number _____ Expiration Date _____ Signature _____</p> <p><b>Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. Absolutely no refunds after August 18. Cancellations before cut-off of August 18 will be subject to a 10% cancellation fee.</b></p> <p>Register Now! Registration at the door will be \$25.00 higher. *All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.</p>	

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In the '60s, as one of the Zombies, Colin Blunstone gave us hits like "She's Not There" and "Time of the Season." In the early '70s, he gave us hits like "Say You Don't Mind" and "I Don't Believe in Miracles."

Now Colin progresses one step further with an exciting new album. "Never Even Thought" contains Colin's inimitable vocal style, hard-hitting lyrical hooks and melodies designed to stop listeners on impact.

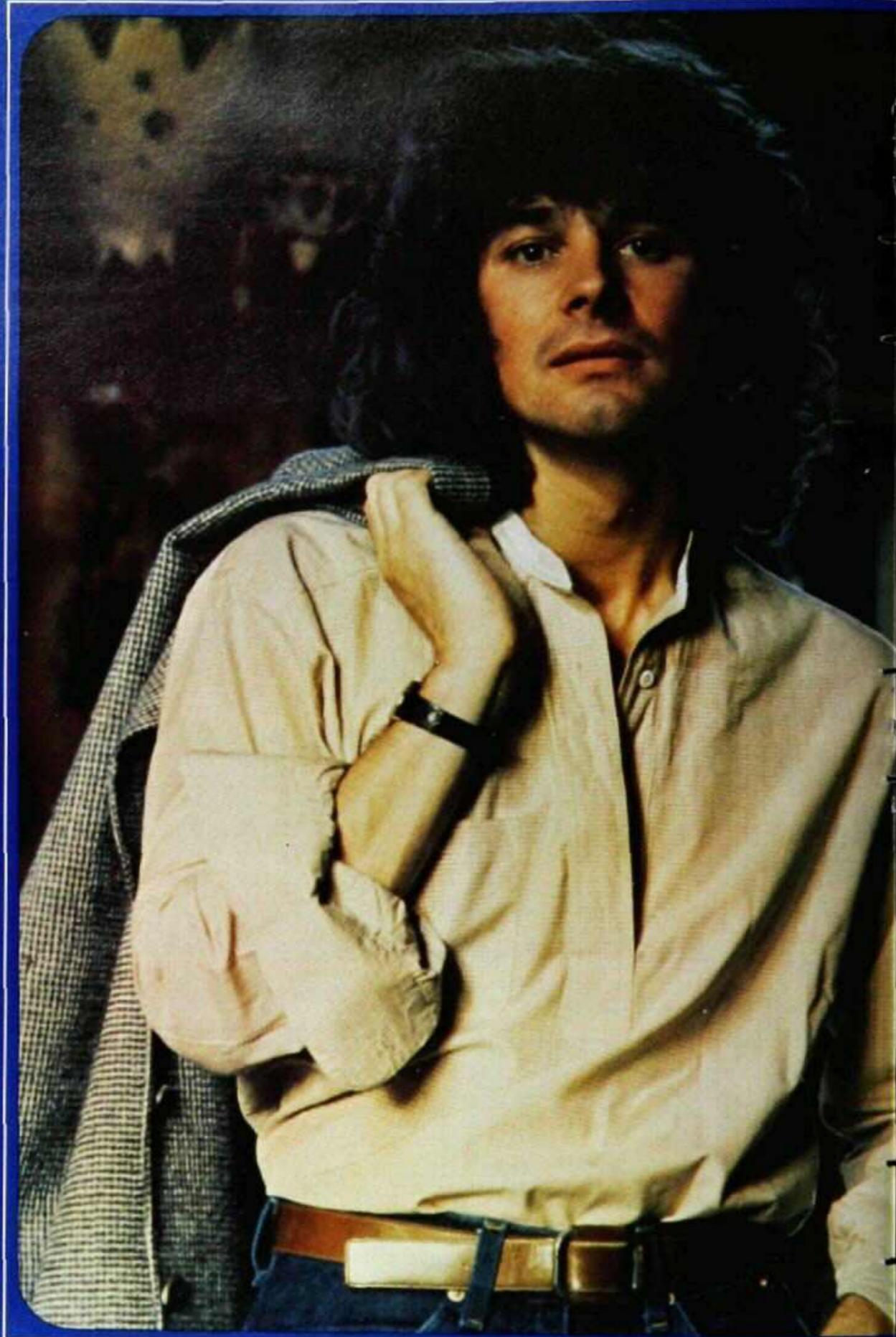
**Colin Blunstone, a man with the talent it takes to outlive trends.**

BXL1-2903

"Never Even Thought" includes the single, "I'll Never Forget You."  
YB-11350



Produced by Bill Schnee





"Circle Of Love"  
Produced by Jay Lewis  
HXLI-2902

**Presenting Lorna Wright's unprecedented 11-sided debut album, "Circle Of Love."**

Meet the many sides of Lorna: her carefree side, her soulful side, her loving side...whatever emotion Lorna chooses, Lorna portrays perfectly.

After four years of vocal backups, both in the studio and on the road, Lorna Wright moves out front with this superb debut album. Cuts like "Night Music," "I'm Gonna Love You Tonight," and "What's Gonna Happen?" are perfect examples of how the many sides of Lorna are aimed straight for the heart.

Lorna Wright's "Circle Of Love," 11 sides of the most versatile debut artist of '78.

# LORNA WRIGHT

# Soul Sauce

## L.A. Station Hosts Free Park Shows

By JEAN WILLIAMS

LOS ANGELES—With Proposition 13 slashing to bits free concerts in L.A., KACE is attempting to take up the slack by offering free outdoor shows.

The station, in conjunction with local musicians union 47 and co-sponsor the Golden Bird Chicken chain, is hosting concerts in parks throughout L.A. county (taking in several cities) each Sunday 2-5:30 p.m.

According to Cal Shields, program director at KACE, the project is an effort on the part of the sponsors to continue L.A.'s tradition of free concerts in communities—in spite of Proposition 13's cutoff.

The concerts, which started June 18 and run through Sept. 17 began as just a community project featuring local acts and performers provided by the musicians union.

"The program has expanded to where record companies, which we were not dealing with at all, are being supportive. They're giving away LPs at the concerts plus offering their acts to perform and host autograph sessions," says Shields.

He notes that A&M offered Atlantic Starr, CBS the McCrearys, and Casablanca is planning to feature an act. Casablanca has also given away LPs, says Shields.

Two acts perform weekly, a new group that few people ever heard of and a well-known act. This is an additional plus because it is valuable exposure for new young groups.

"There are a lot of record people on hand to hear these young people," says Shields, adding that since its inception, the crowds have swelled to nearly 2,000 weekly.

He points out that although park concerts usually draw young crowds, the audiences here tend to be well over 20. "There are very few kids at the concerts but the reason could possibly be some of the acts. Many are geared to an older crowd but at the same time, we're coupling the jazz acts with rock and Latin and they all really jam."

Todate some of the acts appearing include Jimmy Witherspoon, Roland Bautista, Ernie Andrews, Tal Armstrong, Ernie Fields Jr. & Co., Bobby Bryant and Johnny Martinez & West Coast Salsa Machine.

Many of the local acts are booked by merely calling the station. "We were initially shocked at the number of groups calling wanting to be on the shows. I didn't know there were that many groups in L.A.," says Shields.

He notes that acts are selected after seeing them perform, talking to the acts to determine their responsibility to an audience, talking to artist managers and other recommendations.

The acts are not concerned with bringing their own sound systems. Hollywood Sound, a local firm, furnishes all equipment.

The equipment is set up inside KACE's special promotional bus, which also houses recording equipment for DJs to spin records during live entertainment breaks.

With LPs, other giveaways include T-shirts and tickets to area concerts.

Some of the parks where shows are being staged are Will Rogers, (Continued on page 57)

# 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))
★	2	13	BOOGIE OOGIE OOGIE—A Taste Of Honey (I. Johnson, P. Nibbles) Capitol 4565 (Combs/De Time, BMI)	★	44	8	MISS YOU—Rolling Stones (Jagger/Richards) Rolling Stones 19307 (Atlantic) (Colgems, BMI)	★	79	3	LADY BLUE—George Benson (L. Russell) Warner Bros. 8504 (Teddy Jack, BMI)
★	3	7	THREE TIMES A LADY—Commodores (L. Richie, M. Law) Motown 7902-1 (Jobete/Commodores, ASCAP)	★	35	28	CAN'T GIVE UP A GOOD THING—Soul Children (J. Shamwell) Stax 3206 (Fantasy) (Groovesville, BMI)	★	70	4	CAN'T HELP BUT SAY—Tyronn Davis (L. Graham) Columbia 3 10773 (Cateret, Tyrone, BMI)
★	3	12	YOU AND I—Rick James (R. James) Gordy 7156 (Motown) (Jobete, ASCAP)	★	36	29	YOU KNOW YOU WANNA' BE LOVED—Keith Barrow (Stokes/Mallock) Columbia 3 10772 (Willow Girl, BMI)	★	80	3	I.O.U.—Joe Simon (N. Harris, R. Tyson, J. Simon) Spring 184 (Polydor) (Ensign/Six Strings/Daive/Posak, BMI)
★	4	12	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald) A&M 2043 (Yellow Brick/Rick O'Val, ASCAP)	★	37	15	THE GROOVE LINE—Heatwave (R. Temperon) Epic 850524 (Almo/Tocabell, ASCAP)	★	81	5	READY OR NOT—Deborah Washington (D.ena, K.eller) Arista 7700 (United Artists, ASCAP)
★	5	11	CLOSE THE DOOR—Teddy Pendergrass (R. Gamble, L. Huff) Philadelphia International 3548 (CBS) (Mighty Three, BMI)	★	38	11	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb) RSO 893 (Shogun, ASCAP)	★	84	2	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons) Philadelphia International 3652 (CBS) (Mighty Three, BMI)
★	6	11	LAST DANCE—Donna Summer (P. Jabara) Casablanca 925 (Phonodisc/Olga, BMI)	★	39	30	IS THIS A LOVE THING—Raydio (R. Parker Jr.) Arista 8328 (Raydio, ASCAP)	★	85	2	BLUE LOVE—Rufus Featuring Chaka Khan (R. Calhoun, D. Wolinski) ABC 12390 (High Seas, BMI)
★	7	14	RUNAWAY LOVE—Linda Clifford (G. Akey) Curtom 8138 (Andrats/Gemco, BMI)	★	40	32	DUKEY STICK—George Duke (G. Duke) Epic 850531 (Mycaese, ASCAP)	★	86	2	CHEEK TO CHEEK—Key-Gees (M. Cheek, K. Gees, C. Cheek) De-Lite 906 (Phonodisc) (Delightful/Humanity, BMI)
★	8	15	SHAME—Evelyn Champagne King (J. H. Fitch, R. Oros) RCA 11172 (Dunbar/Milly & Mills, BMI)	★	41	36	HOLLYWOOD SQUARES—Bobby's Rubber Band (W. Collins, G. Clinton, F. Waddy) Warner Bros. 8575 (Rubber Band, BMI)	★	77	4	SLOW DANCE—Stanley Clarke (S. Clarke) Nemperor 8-7518 (CBS) (Clarke, BMI)
★	18	7	GET OFF—Foxy (C. Driggs, I. Ledezma) Dash 5046 (TK) (Sherlyn/Lindsay Aime, BMI)	★	42	31	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III) Prelude 71103 (Veedone/Tramar, BMI)	★	78	7	CELEBRATE—Brass Construction (R. Muller) United Artists 1204 (Desert Ram/Big Bear, ASCAP)
★	16	6	SHAKE AND DANCE—Con Funk Shun (M. Cooper) Mercury 74008 (Valle Joe, BMI)	★	43	5	THIS IS YOUR LIFE—Norman Connors (J. Webb) Arista 8345 (Jobete, ASCAP)	★	82	7	WORDS DON'T SAY ENOUGH—7th Wonder (B. Wyrick, M. Adamson) Parachute 518 (Jobete, ASCAP/Stone Diamond/Song Tailors, BMI)
★	11	8	USE TA BE MY GIRL—The O'Jays (R. Gamble, L. Huff) Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	★	44	5	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks) Cobbleton 44238 (Atlantic) (Sportree/Cobbleton, BMI)	★	89	2	CHANGE OF PACE—Brotherhood (D. White) MCA 40916 (Doctor Rock, BMI)
★	12	12	I LIKE GIRLS—Fatback Band (B. Curtis) Spring 181 (Polydor) (Clita, BMI)	★	45	6	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall) Shady Brook 451004 (Bach To Rock/Roli/Wig Out/Son Mike, BMI)	★	90	2	THERE'LL NEVER BE—Switch (B. Debarge) Gordy 7159 (Motown) (Jobete, ASCAP)
★	13	10	ANNIE MAE—Natalie Cole (N. Cole) Capitol 4572 (Cole Arama, BMI)	★	46	11	BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson) Warner Bros. 8571 (Nick O'Val, ASCAP)	★	91	3	WHISTLE BUMP—Deodato (E. Deodato) Warner Bros. 8506 (Kanya, ASCAP)
★	14	8	IF YOU'RE READY—Enchantment (M. Stokes, V. Lanier) Roadshow 1212 (United Artists) (Desert Moon/Willow Girl, BMI/Desert Ram/Sky Tower, ASCAP)	★	47	7	YOU—McCrearys (S.L.A. McCreary) Portrait 670014 (CBS) (Island, BMI)	★	92	2	I'M IN LOVE—Rose Royce (N. Whitfield) Whittfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)
★	15	14	FEEL THE FIRE—Peabo Bryson (P. Bryson) Capitol 4573 (Warner Tamerlane, BMI)	★	48	5	FIRST IMPRESSIONS—Stylists (B. Westmore, B. Hart) Mercury 74005 (Teddy Randazzo, BMI)	★	93	2	OUR LOVE WILL SURVIVE—Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd) RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)
★	20	6	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Isley, R. Isley, D. Isley, R. Isley) T-Nex 2277 (Epic) (Bovina, ASCAP)	★	49	11	GOOD BAD & FUNKY—Shotgun (T. Steeb, I.W. Talbert, E. Lattimore, L. Austin, G. Ingram, W. Bently, R. Resch) ABC 12363 (Goblet/Rock/ABC/Dunhill, BMI)	★	94	2	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wieder) ABC 12387 (Trac, BMI)
★	38	5	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson) Columbia 3 10772 (Jobete, ASCAP)	★	50	10	ONE ON ONE—Prince Phillip Mitchell (P.P. Mitchell) Atlantic 3480 (Hot Stuff, BMI)	★	95	2	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon) Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)
★	24	8	VICTIM—Candi Staton (D. Crawford) Warner Bros. 8582 (Daann, ASCAP)	★	51	13	GET TO ME—Luther Ingram (J. Bayler, Koka 731) (Kordike, BMI)	★	96	2	I DIDN'T TAKE YOUR MAN—Ann Peebles (E. Randle, P. Barnes) Hi 78518 (Cream) (Jac, BMI)
★	26	7	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Benny Golson) Warner Bros. 8602 (Nineteen Eighty Four, BMI)	★	52	2	SMILE—Emotions (M. White, A. McKay) Columbia 3 10791 (Sagdeco, BMI)	★	97	2	I THOUGHT IT WAS YOU—Herbie Hancock (H. Hancock, J. Cohen, M. Ragan) Columbia 3 10791 (Hancock/Wah Watson, BMI)
★	20	10	DON'T PITY ME—Faith, Hope & Charity (V. McCoy) 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)	★	53	41	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones) Tama 54293 (Motown) (Berlam, ASCAP)	★	98	2	SOFT AND WET—Prince (Prince & Moon) Warner Bros. 8619 (Prince, BMI)
★	27	7	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (B.ue, Newberry, James) Fantasy/WMDT 826 (Wimal, BMI)	★	54	64	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers) Columbia 3 10754 (Circle R, ASCAP)	★	99	2	THE BEST OF STRANGERS—Eddie Kendricks (T. Macaulay, A. Petzer) Arista 346 (Almo/Macaulay, ASCAP)
★	22	4	HOLDING ON—L.T.D. (I. Osborne, J.L. McCreary) A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDorshov, BMI)	★	55	4	CASTLES OF SAND—Jermaine Jackson (McGlary) Motown 1441 (Jobete, ASCAP)	★	90	2	SEASONS FOR GIRLS—Trammps (J. James, J. Bellmon, B. Turner) Atlantic 3460 (Golden Fleeca/Witners Music, BMI)
★	23	6	TAKE ME I'M YOURS—Michael Henderson (M. Henderson) Buddah 597 (Arista) (Electradisc, ASCAP)	★	56	4	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, B. Carter) Bearsville 0326 (Warner Bros.) (Chc, BMI)	★	91	2	ALL AMERICAN FUNKATHON—Willie Hutch (N. Whitfield, W. Hutch) Whittfield 8615 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI) (Jobete, ASCAP)
★	24	8	STOP YOUR WEeping—Dramatics (L. Reynolds) ABC 12372 (Groovesville, BMI)	★	57	47	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (H.W. Casey, R. Finch) Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	★	92	3	I CAN'T MOVE NO MOUNTAINS—Shirley Brown (M. Gately, R. Johnson) Arista 0334 (Ensign, BMI)
★	25	10	SUN IS HERE—Sun (B. Byrd, K. Yancey) Capitol 4587 (Glenwood/Dentone, ASCAP)	★	58	73	SUPER WOMAN—DeLo (N. Wilkes) ABC 12386 (Sassy Maude, BMI)	★	93	2	HOT STUFF—Wayne Henderson (W. Henderson) Polydor 14485 (Phonodisc) (Relaxed, BMI)
★	34	7	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings) ABC 12380 (Irving/ Four Knights, BMI)	★	59	3	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield) MCA 40932 (Warner Tamerlane/May 12th, BMI)	★	94	2	USE TA BE MY GUY—M.F.S.B. (R. Gamble, L. Huff) Philadelphia International 3650 (CBS) (Mighty Three, BMI)
★	35	7	THE SPANK—James Brown (J. Brown, C. Sherrell) Polydor 14487 (Dynastone/Belinda/Unschappell, BMI)	★	60	63	IT'S OVER—Cameo (N. Lefebvre, T. Jenkins, L. Blackmon) Chocolate City 018 (Casablanca) (Belter Days, BMI)	★	95	4	I LOVE THE WAY YOU LOVE—Ginie Lynn (B. Spears, R. Joyce) ABC 12386 (Groovesville/Razzle, BMI)
★	28	12	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce) ABC 12360 (Avert, BMI)	★	61	59	I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler) Salvo 74010 (Lucky Three/Henry Saucy, BMI)	★	96	2	JUST FUNNIN'—Mtume (I. Mtume, H. King, R. Lucas) Epic 850558 (CBS) (Scarab/Onaga, BMI)
★	37	6	YOUNGBLOOD—War (A. Brown, D. Harrison, Jordan, Miller, Oscar, Scott, Goldstein) United Artists 1213 (Fas Out, ASCAP)	★	62	49	AUTOMATIC LOVER—Sylvia (G. Ustinov, P. Ustinov) Vibration 1576 (Martin/Coulter, ASCAP, Al Galico, BMI)	★	97	4	EVER READY—Johnnie Taylor (R. Moore Jr., J. Bryant Sr., S. Major) Columbia 3 10776 (Groovesville, BMI)
★	40	4	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (T. Bell, T. Bell, C. James, L.M. Bell) Atlantic 3493 (Mighty Three, BMI)	★	64	39	FUNKENTELCHY—Parliament (G. Clinton, W. Collins) Casablanca 921 (Rick's/Malby, BMI)	★	98	7	WE ARE THE FUTURE—High Inergy (T. Laws, M. Bolton, J. Holiday, F. Womack), Gordy 7160 (Motown) (Dreyvinn, BMI) (Dib Brompton Road, ASCAP)
★	31	10	THANK GOD IT'S FRIDAY—Love & Kisses (A. Costandinos) Casablanca 925 (Gale American/Dig Fleece, ASCAP)	★	65	68	EVERYBODY HAS A DREAM—Manhattan (B. Jolis) Columbia 310765 (Highly/Ripparthur, ASCAP)	★	99	8	DO IT WITH FEELING—Michael Zager & The Moon Band Featuring Peabo Bryson (P. Davis, M. Zager) Bang 737 (Web IV/Somac, BMI)
★	52	2	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (I. Lennon, P. McCartney) Columbia 2310286 (McClear, BMI)	★	66	11	HOME-MADE JAM—Bobbi Humphrey (W. Falton) Epic 850529 (Antonia, ASCAP)	★	100	5	I-2-3—Dorothy Moore (G. Fishoff) Malaco 6253 (Chatawa/George ASCAP)
★	33	16	LET'S GO ALL THE WAY—Whispers (M. Ragan, R. Burke, A. Vozny, J. Brown) Solar 11286 (RCA) (Free Delivery, ASCAP/Wah Watson/ Joseph & Art, BMI)	★	67	83	FUNK-O-NOTS—Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce) Mercury 74014 (Play One/Unschappell, BMI)				

AUGUST 5, 1978, BILLBOARD

# Twist To An L.A. Awards Dinner

## Bootsy Honored (?) At McGrew Scholarship Fete

By PAUL GREIN

LOS ANGELES—The question of whether music has to convey a serious message to be artistically valid was raised behind the scenes at the Communicators With A Conscience awards dinner, held at the Century Plaza Hotel here July 21 to raise funds for the Rod McGrew Scholarship Fund, Inc.

The controversy deals with the issuance of a "responsibility award" to Bootsy Collins and his producer George Clinton (who also handles Parliament-Funkadelic), challenging them to create more meaningful message music instead of the party disco funk which has made them rich and famous.

As it turned out the "award" was not mentioned during the awards show, but it was listed on the invitation and in the program, along with seriously-intended prizes to producers Gamble & Huff and Thom Bell and artists Earth, Wind & Fire, Marvin Gaye, Gil Scott-Heron, Curtis Mayfield, Barry White, Stevie Wonder, Neil Diamond, Bob Dylan and Seals & Crofts.

Apparently the record companies involved did not know the "responsibility award" was in fact a dubious honor. Warner Bros. placed a full-page ad in the program congratulating Bootsy Collins for receiving the award. Casablanca also took out a full-page ad congratulating Clinton "for an award you truly deserve," a statement of considerable irony considering what the award actually represented.

McGrew explains the rationale behind the award by saying, "Bootsy has been blessed with phenomenal commercial success, so now they should take on the responsibility of capturing the minds of the listener as well, and not just continue with the funk thing, as in 'Clones Of Dr. Funkenstein.'"

Did Bootsy's office know the award was something less than a prize one might covet? "We would have made it clear that night," says McGrew. "We had a plate made up which read to that effect: that they should create more meaningful message music now that they have this stature; now that they're millionaires."

Archie Ivy, managing director of Thang Inc., Clinton's production company, says that despite the funk reputation, Clinton's message is deeper, with the funk images meant to be symbolic, as in "Funkentelechy Vs. The Placebo Syndrome."

Ivy adds that "Kindness, Joy, Love and Happiness," McGrew's motto while he was general manager and program director of KJLH-FM in L.A., is "ambiguous. The world's not like that," Ivy states. "You have to deal with reality."

Ivy also says that as proof of the responsibility at the core of Clinton's music, for every ticket sold to a Bootsy or P-Funk concert, 50 cents will be earmarked for the United Negro College Fund. This campaign will take place in Dallas, Chicago,

St. Louis and L.A. at shows in August and September.

While Clinton's goal is to help save black colleges, the main point of the McGrew dinner was also to aid higher education.

McGrew reports that \$50,000 was raised, or \$55,000, counting pledges. His rough estimate of expenses is \$35,000, leaving \$20,000 as the net, to be distributed among 12 scholarships in the name of each of the 12 award recipients. These scholarship winners have yet to be named.

# Soul Sauce

Continued from page 56

Lafayette, Echo, Ladera, Alumni and Bellevue.

\*\*\*

Dolores Gardner, former assistant to Rod McGrew when he was general manager of KJLH in Los Angeles, has been upped to general manager of the station. King Oliver and Lawrence Tanter are co-music directors.

\*\*\*

The newly formed Black Music Assn. has scheduled the first meeting of its corporate body, which includes the board of directors, executive council and advisory board, at the La Costa resort near San Diego.

Reports have been circulating that the group will host a convention this year, but the group's heads say no convention is planned at this time.

The meeting, set for September, is planned to finalize the association's future for the next two years.

\*\*\*

Etta James, backed by her seven-piece band, recently made her London debut at Dingwalls playing to soldout houses.

Her European tour included a performance at the Montreux Jazz Festival and the Hague Festival in Holland.

In September, she will work the Music Festival in Sao Paulo, Brazil; the Monterey Jazz Festival and her own television special in Holland.

\*\*\*

The Sylvers, now on Casablanca, are scheduled to appear on "Soul Train" to be seen in most major markets on Aug. 19. The group is set to leave on the second leg of its summer concert tour.

The Sylvers recently helped to raise more than \$8,500 for L.A.'s South Central YMCA by acting as grand marshals of KDAY's third annual bike-a-thon. There were more than 3,000 bikers who covered 12 miles through the city.

\*\*\*

When Teddy Pendergrass recently appeared at L.A.'s Roxy, the price of a ticket was \$10, reportedly the highest admission fee ever charged by the club.

Among the SRO crowd were Pendergrass' former employer Harold Melvin plus Donald Byrd and Smokey Robinson.

The Philadelphia International recording artist has signed with Alive Enterprises for personal management. The firm also handles Alice Cooper and Yvonne Elliman.

\*\*\*

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

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	10	10		NATURAL HIGH Commodores, Motown M 790	31	31	17	SUNBURN Sun, Capitol ST 11723
2	2	7		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	32	26	10	DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
★ 5	8	8		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	33	32	8	COME FLY WITH ME Bobby Bland, ABC AA 1075
4	4	8		TOGETHERNESS L.T.D., A&M SP 4705	34	29	34	THANKFUL Natalie Cole, Capitol SW 11708
5	3	11		COME GET IT Rick James & The Stone City Band, Gordy G7 981	35	34	17	YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259
6	6	7		SOUNDS Quincy Jones, A&M SP 4585	36	38	3	SPARK OF LOVE Lenny Williams, ABC AA1073
7	7	15		SO FULL OF LOVE O'Jays, P.I.R. JZ35355	37	37	19	MACHO MAN Village People, Casablanca NBLP 7096
8	9	15		CENTRAL HEATING Heatwave, Epic JE 35260	38	35	20	LOVE BREEZE Smokey Robinson, Tamla T 359 (Motown)
9	10	15		SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	39	33	17	JAM/1980's James Brown, Polydor PD16140
10	11	8		BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	★ 40	50	2	SUNLIGHT Herbie Hancock, Columbia JC 34907
★ 15	3	3		NATALIE COLE... LIVE Natalie Cole, Capitol SKBC 11709	★ 51	51	2	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
12	12	8		LOVE SHINE Con Funk Shun, Mercury SRM 1 3725 (Phonodisc)	42	40	8	FREESTYLE Bobby Humphrey, Epic JE 35338 (CBS)
13	13	14		IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Custom CUK 5021 (Warner Bros.)	43	39	23	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093
14	8	11		SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	44	42	6	FIRE UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)
★ 23	3	3		GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)	45	41	7	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1 3728 (Phonodisc)
16	14	26		REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	46	43	25	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049
17	16	13		THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	47	45	20	VINTAGE "78" Eddie Kendricks, Arista AB 4170
18	18	5		SHADOW DANCING Andy Gibb, RSO RS 1 3034	48	49	7	SWEET THUNDER Sweet Thunder, Fantasy F9547
19	19	10		DON'T LET GO George Duke, Epic JE 35366 (CBS)	49	54	3	FOR YOU Prince, Warner Bros. BSK 3150
20	20	28		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	50	48	3	STEPPIN' OUT High Inergy, Gordy 67982 (Motown)
21	17	32		SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	51	53	2	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
★ 24	4	2		THAT'S WHAT FRIENDS ARE FOR Johnny Mathis & Deniece Williams, Columbia JC 35435	52	52	35	ALL 'N' ALL Earth, Wind & Fire, Columbia JC 34905
23	25	9		MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	53	47	33	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084
★ 30	4	4		IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	54	NEW ENTRY		IN FASHION Stylistics, Mercury SRM 1 3727 (Phonodisc)
25	22	13		DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	55	55	3	STEP II Sylvers, Fantasy F9556
★ 36	3	3		GET OFF Foxy, Dash 30005 (TK)	56	46	23	RAYDIO Raydio, Arista AB 4163
27	21	12		THIS IS YOUR LIFE Norman Connors, Arista AB 4177	57	NEW ENTRY		DREAM WORLD Crown Heights Affair, De Lite DSR 9506 (Phonodisc)
28	24	10		HEADLIGHTS Whispers, Solar BXL1 7274 (RCA)	58	NEW ENTRY		FAME Grace Jones, Island ILPS 9525 (Warner Bros.)
29	28	26		WEEKEND IN L.A. George Benson, Warner Bros. 2WB 3139	59	57	13	ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161
30	27	13		MIDNIGHT BELIEVER B.B. King, ABC AA 1061	60	58	8	TASTY Patti LaBelle, Epic JE 35335 (CBS)

AUGUST 5, 1978, BILLBOARD

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# Jazz

10 NEW ALBUMS DUE BEFORE YEAR'S END

## Elektra Jazz/Fusion Wing In 2nd Year With Major Expansions

By PAUL GREIN

LOS ANGELES—Elektra's jazz/fusion division begins its second year of operation this month amidst a dramatic expansion of the release schedule, the artist roster and the staff.

"But now we're entering a phase where we're going to get decidedly more commercial records, both from the standpoint that we'll have more major acts coming out with records next year and the acts from the pre-

second Larry Coryell-Phillip Catherine album, again produced by Sig-gie Loch, is due in August, while the five-LP September release consists entirely of artists making their Elektra debuts: Donald Byrd, Pa-



Dr. Don Mizell ponders the growth of Elektra/Asylum's Jazz/fusion department, which will have released 17 albums by the end of the year and will have 12 employees by early 1979.



In E/A's mastering room, Mizell checks the liner notes of Terry Callier's "Fire On Ice," on which he served as executive producer.

vious release will be making records which take into consideration the feedback we've gotten from the market.

"We haven't really had a major star release yet," says Mizell, noting he's signed four major acts which will have albums out on Elektra next year. He cannot name the acts because, he says, "in some instances their current record companies don't know and the news might hurt the acts' last records with them."

Mizell explains that the 10 remaining jazz/fusion LPs of 1978 will be spread out over four releases. The

trixie Rushen, Aquarian Dream, Oregon and Sweet Bottom.

All five of the LPs are self-produced except the Aquarian Dream album, handled by Norman Connors, with one track coproduced by Mizell and the group.

Highlighting the October release is Lenny White's second album for the label coproduced by White and Larry Dunn of Earth, Wind & Fire instead of Al Kooper, who handled his debut LP. Also in the pack are Elektra debuts by Bermuda, produced by Donald Byrd, and Gil-

(Continued on page 75)

## Cubans & Brazilians Spark Montreux

By MIKE HENNESSEY

served once again to underline the truly international interest in jazz and its neighboring music forms.

In fact, the enormous range of the music presented was such that the so-called pure jazz element was largely overshadowed by various strains of fusion music—whether jazz-rock, Latin-jazz or any of a dozen other hybrid forms.

Although there were fine sets from Oscar Peterson and the Count Basie band for Pablo, Stan Getz and Freddie Hubbard for CBS and by Don Schlitten's Xanadu team, Bill Evans, Mary Lou Williams and Sonny Rollins—all delivering straight-ahead, hard-swinging jazz—the outstanding moments of the Festival were provided by the electrifying band from Cuba, Irakere, whose blend of Cuban rhythms and improvised jazz was immensely impressive, and by a company of Brazilian musicians headed by Gilberto Gil.

For Gil, a singer with a remarkably flexible voice and highly colorful personality, it was a major personal triumph. There was so much interest in the Brazilian night, which also featured the highly promising and musically sophisticated young band, A Cor Do Som, that two separate performances had to be arranged at the last minute in order to accommodate the overflow audience. In the end more than 5,000

persons saw the Brazilian concert, a Montreux record.

But if the Brazilian night was the highlight of the Festival in terms of audience response, the musical

(Continued on page 78)

## Jazz Beat

LOS ANGELES—The first annual Ann Arbor (Mich.) Jazz Festival bows Sept. 21-24 at the Hill Auditorium. It is being sponsored by the Eclipse Jazz organization which claims to have as its artists Mary Lou Williams, the Stan Getz quartet, Max Roach quartet and Archie Shepp on the opening night, plus Larry Coryell, Kenny Burrell quartet, Sun Ra and his Solar Arkestra, Mose Allison, Art Blakey and his Jazz Messengers, Duke Ellington orchestra led by Mercer Ellington, Johnny Griffin quartet, Dexter Gordon quartet, Freddie Hubbard quartet, Chico Freeman quintet and the Hubert Laws quintet.

Count Basie is 74 on Aug. 21. . . Buddy Aquilina and the 17-piece Boston Jazz Conspiracy play Sandy's Jazz Revival in Beverly, Mass. Monday (31). . . KGOU, Norman, Okla., has a jazz show six nights a week from 9 p.m. to midnight, writes John Askins. "We call our show 'Jazz Straight, No Chaser,'" writes Askins. "And our musical range is from dixieland to Benson and beyond."

Askins says in the past two months he's interviewed John McLaughlin, Mose Allison, Flora Purim and Stanley Clarke. The FMR claims its jazz coverage is helping ticket sales for jazz concerts. "As an example," says Askins, "of the re-

(Continued on page 75)

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	42	FEELS SO GOOD Chuck Mangione, A&M SP 4658
2	2	7	SOUNDS Quincy Jones, A&M SP 4685
3	3	3	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
4	4	5	SUNLIGHT Herbie Hancock, Columbia JC 34907
5	5	26	WEEKEND IN LA. George Benson, Warner Bros. 2Wb 3139
6	7	5	SUPER BLUE Freddie Hubbard, Columbia JC 35386
7	6	9	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
8	8	7	ARABESQUE John Klemmer, ABC AA-1068
9	9	5	DON'T LET GO George Duke, Epic JE 35366 (CBS)
10	25	2	TROPICO Gato Barbieri, A&M SP 4710
11	10	26	RAINBOW SEEKER Joe Sample, ABC AA 1050
12	11	9	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
13	12	33	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
14	13	7	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
15	15	13	CASINO Al DiMeola, Columbia JC 35277
16	14	18	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
17	17	6	BREEZIN' George Benson, Warner Bros. BS 2919
18	18	4	MONTREUX SUMMIT VOL. 2 Various Artists, Columbia JG 35090
19	16	9	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
20	24	13	LOVELAND Lonnie Liston Smith, Columbia JC 35332
21	20	13	MODERN MAN Stanley Clarke, Nipper JZ 35303 (CBS)
22	22	7	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
23	NEW ENTRY		PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
24	21	9	EVERYDAY, EVERYNIGHT Flora Purim, Warner Bros. BSK 3168
25	23	18	LOVE ISLAND Deodato, Warner Bros. BSK 3132
26	19	11	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
27	NEW ENTRY		MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
28	26	59	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
29	27	16	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
30	NEW ENTRY		GATEWAY 2 John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)
31	29	4	ALIVEMUTHERFORAYA Various Artists, Columbia JC 35349
32	NEW ENTRY		IN THE NIGHT TIME Michael Henderson, Buddha BDS 5712 (Arista)
33	30	6	CUMBIA & JAZZ FUSION Charles Mingus, Atlantic SD 8801
34	32	6	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
35	45	2	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
36	28	9	GLIDER Auracle, Chrysalis CHR 1172
37	34	26	HOLD ON Noel Pointer, United Artists UALA 848-11
38	36	3	TWO Scott Hamilton, Concord Jazz CJ 61
39	NEW ENTRY		SOUL FUSION Milt Jackson & the Monty Alexander Trio, Pablo 2310-804
40	42	2	FIRE ON ICE Terry Callier, Elektra 6E-143
41	38	20	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
42	31	9	SKY BLUE Passport, Atlantic SD 19177
43	41	6	PERCEPTIONS Charles Earland, Mercury SRM-1-3720
44	44	2	LOVE AFFAIR Gary Bartz, Capitol SW 11789
45	40	20	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
46	35	3	NEW CONVERSATIONS Bill Evans, Warner Bros. BSK 3177
47	33	39	HEADS Bob James, Columbia JC 34896
48	37	11	BALTIMORE Nina Simone, CTI CTI 7084
49	49	6	SUITE LADY Gap Mangione, A&M SP 4694
50	46	4	DREAM MACHINE Paul Horn, Mushroom MRS 5010

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AUGUST 5, 1978, BILLBOARD

## HARDER ROCK LP

# 'Hotel California's' Followup In Oven

By JIM McCULLAUGH

LOS ANGELES—If you are the producer of the Eagles, a group which has just won the Grammy for record of the year with "Hotel California," how do you go back into the studio to top that?

"In reality," says Bill Szymczyk, the group's studio mentor, "we felt more pressure doing 'One Of These Nights,' the album preceding 'Hotel California.' I don't think we feel any special pressure for the next album."

The next Eagle album, however, Szymczyk indicates, will have a slightly different flavor featuring a harder rock sound.

"More like 'Life In The Fast Lane' and less like 'Wasted Time,'" he adds. "There will be one 'Lying Eyes' type song called 'Party Dress' because the group does a country flavored, story telling ballad well and wants to include one. But the LP will be straight ahead American rock 'n' roll."

The LP—with a working title of "What Would Robert Mitchum Do?"—is approximately half complete and is slated for fall release by Elektra/Asylum.

Szymczyk and the group are finishing the LP at the producer's 24-track complex in Coconut Grove, Fla., called Bayshore after initial sessions at One Step Up in Los Angeles.

Szymczyk built his studio two years ago and although it serves as a base for his own Pandora Productions, he maintains it is not a private facility.

Norbert Putnam and Jimmy Buffett completed the "Son Of A Son Of A Sailor" LP there for ABC while Dion recently cut an album at Bayshore.

Recent clients, in addition to the Eagles, have included Dickey Betts, Elvin Bishop, Jay Ferguson, the Outlaws and Mickey Thomas, while Szymczyk also produced the high charting solo Joe Walsh album "But Seriously, Folks."

Allan Blazek is Szymczyk's associate in Pandora Productions while chief engineer is Buddy Thornton, formerly with Capricorn Studios, Macon, Ga., with other engineers including Ed Mashal, Eric Schilling and David Crowther.

Harriet Della Casa, who formerly managed the Hit Factory and Electric Lady studios in New York is studio manager, assisted by Jann Zlotkin.

The control room includes an MCI JH532 fully automated console with all available extras. All tape machines are MCI with Dolby and the 24-track machine is auto locator controlled.

The outboard equipment rack contains two Eventide DDL's, MXR DDL, four UREI 1176 limiters, two UREI LA3A limiters, Cooper time cube, two Pultec midrange equalizers, four Kepex noise gates, MXR flanger and phaser, and dbx 161 limiter/compressor.

The monitoring system consists of Westlake audio monitors with all JBL components bi-amplified, powered by BGW amps.

The inside walls of the recording studio are pecky cypress and the room itself can accommodate 15 musicians. There's a deliberately extra-wide control room for a full view of the studio.

There is also a large vocal booth visible through an additional large

window on the right on the control room.

Studio instruments include a nine-foot Kawai concert grand, a Hammond B-3 organ with Leslie and full set of Slingerland drums with Zildjian symbols.



Billboard photo by Jann Zlotkin  
**BAYSHORE'S BILL**—Producer Bill Szymczyk is a study in concentration behind the console at his own Bayshore Studios in Miami, Fla.

There's also a recreational room with pool table, pinball machine, color tv with videocassette player, full kitchen, sun deck, swimming pool and gas barbeque.

Szymczyk says the eventual move to Florida began after the famous Los Angeles earthquake of 1971 while he was working as a staff producer for ABC. He had recently moved from New York with the label.

"Three days later I was living in Denver," he recalls. "That freaked me out."

In Colorado, Szymczyk, who had worked his way up as an engineer at Dick Charles' Studios and Regent Sound in New York and began producing his first product for ABC in New York and Los Angeles, formed Pandora Productions.

But living in Colorado and spending several days a week working in New York or Los Angeles studios wore him down so "my wife and I just held up the Atlas and eliminated certain places to live. We decided on Miami."

Initially Szymczyk worked out of North Miami's Criteria before deciding to build his own studio which allows him more flexibility, he maintains.

Projects scheduled for 1978 include a live Eagles album, another Joe Walsh LP and a solo Mickey Thomas album, all for Elektra/Asylum.

## Aspen Summer Workshops Open

LOS ANGELES—The Aspen Music Festival in Colorado is holding summer workshops in recording techniques.

Sessions were scheduled for June 26-July 9, July 10-23, July 24-August 6, and Aug. 7-20 with 14 students maximum for each session.

Elements covered in the workshops include acoustics theory and training, microphones, recorders, audiotape and mixdown to stereo.

Thomas Frost, director of Masterworks at CBS Records, and John Pfeiffer, executive producer of RCA Red Seal a&r, are among the professionals slated to conduct sessions.

Recording equipment is provided by Ampex with JBL supplying sound monitors. Tuition is \$200 for the two-week sessions.

## Studio Track

Feather cutting an LP for Concord Jazz at Sun West, Carl Jefferson producing.

\* \* \*

RCA's **Fandango** performed a live radio broadcast from **5th Floor Recording Studios** in Cincinnati over WEBN/FM. . . **Walter Zwoil** finishing up an EMI America LP at Miami's **Criteria** with **Roger Cook** and **Ralph Murphy** producing. **Jerry Masters** engineering with **Sheila "Sam" Taylor** assisting. Other activity there: **Ron and Howard Albert** winding up a **Pierce Arrow** LP for CBS, engineering by **Bruce Hensal** with **Kevin Ryan** assisting; the **Albert brothers** also working on the mix of a new live **Crosby, Stills & Nash** LP for Atlantic, **Steve Klein** engineering. **Kevin Ryan** assisting. **Chicago** finishing final mixes for a new CBS LP with **Phil Ramone** producing. **Jim Boyer** engineering with help from **Don Gehman**; and the **Bee Gees**, produced by **Albhy Galuten** and **Karl Richardson**, continue work on a studio LP. The **Bee Gees** are utilizing 48 tracks by syncing together two MCI 24-track machines.

**Wayne Newton** in at **Wishbone**, Muscle Shoals, Ala., working on a 20th Century-Fox LP. **Leslie King** engineering. **Clayton Ivey** and **Terry Woodford** producing. Asylum artist **John Prine** and band also dropped in on his current tour to do some work.

Action at New York's **Media Sound**: **Ed Stacium** producing the **Ramones** for Sire. **Eric Carmen** producing the **Euclid Beach Band** for Atlantic; **Larry Gottlieb** producing the **Debs** for A&M; **Mike Delugg** and **Joe Reposo** producing **Andromeda** for Columbia; and **Meco** producing itself for Millenium.

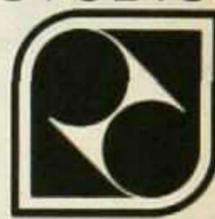
Lots of action at **Woodland Sound**, Nashville: **Don Grashey** producing **Carroll Baker** with **Les Ladd** engineering; **Kyle Lehning** producing and engineering **Bobby Bare's** next release for Epic; **Joe South** working on an LP with engineers **Bob Langford** and **David McKinley** and in the mastering room, engineer **Denny Purcell** working on a new **Pete Carr** single.

Elektra's the **Cars** and their producer **Roy**

**Thomas Baker** were at **Northern Recording Studios**, Maynard, Mass., recording and mixing a new soundtrack for a television show which will be aired in Europe. . . At New York's **Electric Lady**, the **Cryers** recording for Mercury with **Ralph Moss** engineering, assisted by **Jim Galante**, and **Roy Ayers** working, engineered by **Jerry Solomon**, assisted by **Brad Samualsohn**.

**Sundance Productions**, Dallas, has converted to 24-track and has added a new staff engineer, **Zeke Durrell**. . . **Clayton Ivey** and **Terry Woodford** working at **Wishbone Studio**, Muscle Shoals, Ala., with **Wayne Newton**, **Garfield French** and **Garfield and Ruff**. . . **Barry Beckett** producing **Joe Cocker** at **Muscle Shoals Sound Studios**, Muscle Shoals, Ala.; **Steve Melton** engineering. . . **Buddy Killen** in at Nashville's **Soundshop** working with singer/songwriter **Senny Throckmorton**. **JIM McCULLAUGH**

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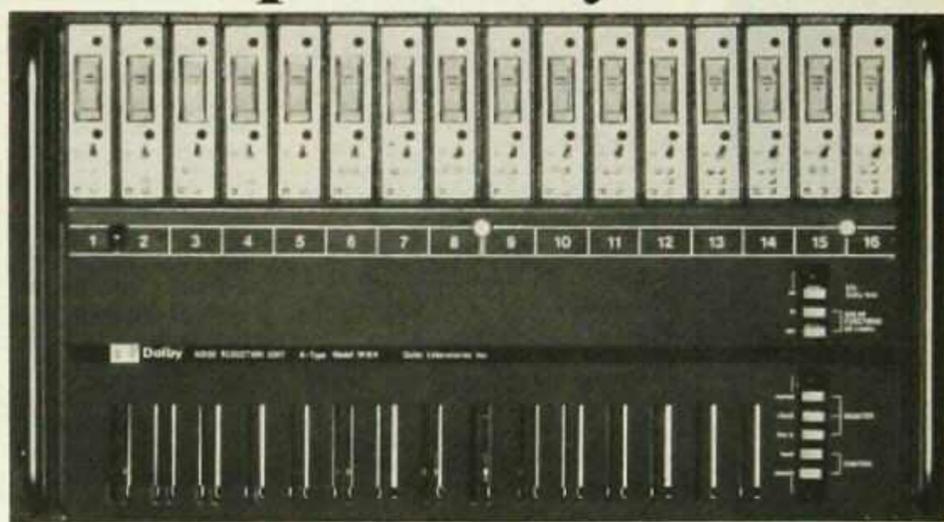


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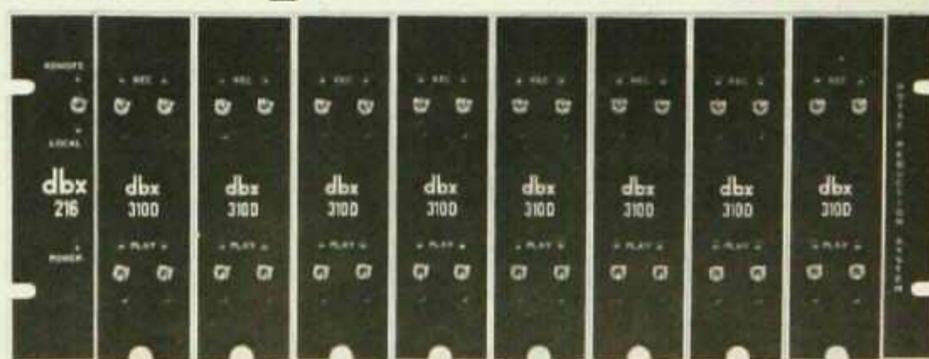
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# Discos

CATER TO PATRONS' COMFORT

## Long Island Clubs Proliferate

By BOB RIEDINGER

*This is the second of two parts on Long Island discos.*

NEW YORK—Long Island clubs are giving more attention to customers' comfort. To achieve this, some clubs have relaxed their dress codes, requiring jackets only on weekends if at all.

Uncle Sam's in Levittown, for example, opened with a "casual but neat" policy and has found as have other clubs with a similar policy, that many people tend to dress up regardless of code, particularly on Fridays and Saturdays.

Fokos in West Hampton runs free-style night every Sunday. The emphasis here is on casual wear and the policy packs the room.

A tricky concern is the degree of attention the clubs place on the dancers themselves. Uncle Sam's wants to alleviate what it perceives as dance floor pressure, and to make the floor accessible to everyone.

All the effects and diversions are intended "to surround the dancers and create their environment," displacing some of the performance pressure. The Bijou in Farmingdale accomplishes this by placing the band on a stage that is higher than dance floor level and is the main focus of attention.

Still, there are those who strive for disco perfection and savor the attention that comes with it. The one mirrored wall of Decameron's dance floor in Levittown is always available and frequently used by dancers to preen themselves.

At Fokos, dancers are the show. Everything else is secondary.

Another element that contributes to customer comfort is the club's decor. This varies from club to club. Each owner holds a different view of his clients' needs, and his taste in decor reflects those views. The Bijou wants a relaxed, friendly environment for its younger crowd, so it installed a wall which is a collage of rock and film stars, and pop culture personalities. Mirrors are deliberately played down. Manager Ray Monahan feels "the more mirrors you have, the colder it is. Ultra modern places are very cold. I'm totally against that," he states.

"Quietly modern" as opposed to "ultra" is how one might describe the interior at Fokos. The club effectively uses brass facings for its interior instead of the more frequently used chrome.

Decameron emphasizes "elegance" in its decor and tries for a "delicately sparkling" atmosphere. Designer Rose Marie Podany has even attended to the detail of how light strikes the bar glasses. Such attention to "elegance" stems in part from the fact that Decameron is also a restaurant. Podany has partially separated the dining from the dancing area with a tinted, soundproof glass. The glass reduces sound to a comfortable level for the diners by making it travel indirectly to that area. It also allows a view of the dancers.

In establishing a comfortable atmosphere, clubs are giving special consideration to employe attitude towards the customer. Deejays also strive to be friendly and accessible.

At the Lemon Tree in Forest Hills, management actively involves itself with improving customer relations. The three owners make a point of extending themselves to the people, getting to know them, and keeping an open ear.

During the winter's colder evenings, when the entrance line was

still winding along the sidewalk, the owners went out to warm up their customers by serving coffee and donuts.

Co-owner Al Gonzalez states: "In this business you have to like people. If you don't, you're not going to be successful." Show them generosity and respect, Gonzalez says. "We mingle with them. We appreciate them."

Gonzalez also points out that, just as with the customers, it is important to respect your employes and to show a receptiveness to new ideas and suggestions. He and his two partners came up through the business in other clubs and have not forgotten those days. While they are currently enjoying Lemon Tree's success, Gonzalez says, "We do not to take the club for granted."

If a club does not have restaurant facilities, the trade-off seems to be for a game room of popular electronic games. These clubs also feature slide projections, which add another popular visual element to the discotheque, allowing customers to see themselves as an entertainment.

While Rumours in Island Park and Decameron steer away from the gimmicks route, other clubs take it confidently. Some run special drink nights when prices are reduced on mixed drinks or on such concoctions as the "Kamikaze." Chaz in Huntington and the Bijou both schedule Thursday as "Ladies Night," giving free drinks to the ladies until a designated time.

On Thursday nights at Uncle

Sam's, birthdays are given recognition; anyone who can show that their birthday fell within the previous week is entitled to free admission with as many as five friends, and is given a bottle of champagne.

Through the week, Uncle Sam's offers a potent house drink called the "Firecracker," which is served in a glass shaped like a stick of dynamite. Customers who've ordered the drink can keep the glass. If they want other mementos, they can purchase hats, T-shirts, and various souvenirs.

Lemon Tree gives away T-shirts on Tuesdays.

Lemon Tree and Uncle Sam's express no fear of using theatrics to liven up the atmosphere. Costumes are encouraged.

All clubs maintain active mailing lists. Generally, advertising in newspapers is preferred over radio. Any use of radio advertising seems to be heaviest prior to, and during the critical opening weeks of a club.

Uncle Sam's, which opened in April, has been using three radio jingles as part of its "We want everybody" marketing philosophy. One of the jingles is tailored for the obvious disco audience, one is for the rockers, and one is for an MOR audience.

The jingles are also in fullsong versions to be played on the dance floor to complete the connection in the customer's mind.

At Fokos, manager Charlie Hamann concentrates primarily on in-

(Continued on page 62)



Billboard photo by Stephanie Rancou

**DANCE KING?**—Club operator Regine helps adorn Otto Preminger, the film producer, at her New York outpost. Surrounding Preminger are a bevy of the club's dancers, with Paul Anka, in the foreground, equally involved. The festivities took place in honor of France's Bastille Day.

## Chicago Spot To Pay Out \$30,000

CHICAGO—More than \$30,000 in prize money is being offered to disco dancers by the Galaxy discotheque.

The sum will be paid out in a series of dance contests culminating in a national competition that begins in November.

Winners of the national contest will split \$20,000 in cash, says Tom Pantazopoulos, Galaxy owner.

Pantazopoulos says he is seeking a tv production deal for the final and semi-final rounds of the competition.

A fall regional dance contest, sponsored by the club, will award \$6,000 in cash, according to Pantazopoulos. Discos in Illinois, Indiana and Wisconsin are being encouraged to sponsor entrants, he says.

The Galaxy has set \$2,500 stakes in a competition among studio dance instructors running this month, and on Aug. 31, it will award a trip to Las Vegas to winners in a contest for over-40 couples.

The promotional contests were begun in July, with \$4,500 offered in three separate events.

## French Copyright Society Accused Of Discrimination

By HENRY KAHN

PARIS—The French Copyright Society (SACEM) has been accused of discriminatory practices against discos by members of the recently-formed Chambre Syndical de Discotheques, an organization of disco owners and managers.

Charging that SACEM's policies are discriminatory, and are more like those of the French Ministry of Finance than a copyright society, Chambre Syndical members are seeking immediate changes in SACEM's royalty fee structure.

Chambre Syndical members claim that SACEM's fees are considerably higher than those of similar watchdog agencies in the U.S. and Canada. They claim, for instance, that Regine's Paris club with a 200 seat capacity, pays a steep annual royalty fee, while its New York counterpart with the same seating capacity pays the U.S. agencies a much more realistic annual fee.

Charles Basset, one of the founders of Chambre Syndical, argues that the problem is compounded by the fact that at least 90% of the disks spun in French discos are imports by U.K. or U.S.-based artists and authors and composers, yet little royalty money is paid to these contributors.

Basset states that this is one of the reasons why his organization is proposing that its members pay no more than 10% of the annual fee demanded by SACEM.

Basset points out that according to French law, royalties cannot be claimed before the record has been in existence for 18 months. He states, "Many disco disks in circulation are by groups whose entire life span is often shorter than that."

Not all French discotheque operators are resentful of SACEM's royalty scale. Many of these belong to an organization representing cabarets, ballrooms and restaurants.

Still, critics of the organization argue that operators of many newly-created discotheques mistakenly believe that SACEM is a government run organization, and on discovering that it is not, develop a growing resentment over the terms of the organization's contracts.

These critics also allege that SACEM even imposes fines on disco owners and operators if royalty payments are not made on time. They charge it to be a strategy similar to the French government's tax collecting policy.

SACEM's spokespeople say that they cannot publicly discuss the problem until administrators of the society have developed a "properly constituted relationship" with Chambre Syndical.

They state, "We are simply a representative working on behalf of authors and composers." They admit having a variety of disco contracts drawn up "in the most reasonable way possible." "We are using a time-saving system, and already 300 of these contracts have been signed," say SACEM's representatives.

They continue:

"Clearly SACEM cannot have an inspector in each of the nation's nearly 4,000 discotheques. We have to use the same 'assessment' methods as for jukeboxes. It means striking an average. There are currently some 6,000 titles registered for jukes and 2,000 for discos."

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RECORDS

# Billboard's Disco Action

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## National Disco Action Top 40

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### ATLANTA

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 2 HOT SHOT—Karen Young—West End (12 inch)
  - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 5 YOU AND I—Rick James—Motown (12 inch)
  - 6 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 7 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 9 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 10 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - 11 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
  - 12 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 13 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
  - 14 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 15 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)

### DALLAS/HOUSTON

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 3 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 4 YOU AND I—Rick James—Motown (12 inch)
  - 5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 6 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 7 GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)
  - 8 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) (LP)
  - 9 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 10 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 11 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
  - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
  - 13 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 14 READY OR NOT—Deborah Washington—Ariola (12 inch)
  - 15 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)

### NEW ORLEANS

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 3 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 7 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 8 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
  - 9 YOU AND I—Rick James—Motown (12 inch)
  - 10 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
  - 11 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanees—Prelude (LP)
  - 12 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 13 A WHITER SHADE OF PALE—all cuts—Munch Machine—Casablanca (LP)
  - 14 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

### PITTSBURGH

- This Week**
- 1 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 2 HOT SHOT—Karen Young—West End (12 inch)
  - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 5 FLY—Pegasus—Sunshine (LP/12 inch)
  - 6 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
  - 7 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 8 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 9 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanees—Prelude (LP)
  - 10 YOU AND I—Rick James—Motown (12 inch)
  - 11 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 12 READY OR NOT—Deborah Washington—Ariola (12 inch)
  - 13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 14 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inches)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

### 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 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 5 THINK IT OVER—Cissy Houston—Private Stock (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 inches)
  - 8 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 9 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 10 YOU GOT ME RUNNING—Lenny Williams—ABC (12 inch)
  - 11 YOU AND I—Rick James—Motown (12 inch)
  - 12 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 14 L.O.V.E. GOT A HOLD OF ME—Demos Roussos—Mercury (12 inch)
  - 15 DON'T LET GO—Tony Orlando—Elektra (12 inch)

### DETROIT

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 4 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 6 YOU AND I—Rick James—Motown (12 inch)
  - 7 LAW & ORDER—Love Committee—Gold Mind (LP)
  - 8 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - 9 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 10 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
  - 11 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanees—Prelude (LP)
  - 12 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 13 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 14 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

### NEW YORK

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 2 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 3 HOT SHOT—Karen Young—West End (12 inch)
  - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 5 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
  - 6 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 7 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 9 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 10 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 11 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
  - 12 YOU AND I—Rick James—Motown (12 inch)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 14 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - 15 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)

### SAN FRANCISCO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 2 HOT SHOT—Karen Young—West End (12 inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 5 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 6 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 8 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - 9 YOU AND I—Rick James—Motown (12 inch)
  - 10 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - 11 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) (LP)
  - 12 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12 inches)
  - 13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 14 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 15 MISS YOU—The Rolling Stones—Atlantic (12 inch)

### BOSTON

- 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 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - 5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 6 YOU AND I—Rick James—Motown (12 inch)
  - 7 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 9 DANCING IN PARADISE/LOVE IN YOUR LIFE—Ei Coco—Ari (12 inch)
  - 10 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 11 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
  - 12 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
  - 13 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 14 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 15 GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)

### LOS ANGELES

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 3 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 6 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 7 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 8 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
  - 9 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
  - 10 YOU AND I—Rick James—Motown (12 inch)
  - 11 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - 12 BACK TO MUSIC/NOBODY BUT YOU—Theo Vanees—Prelude (LP)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 14 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - 15 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)

### PHILADELPHIA

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 3 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 6 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 7 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - 8 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 9 YOU AND I—Rick James—Motown (12 inch)
  - 10 DANCING IN PARADISE/LOVE IN YOUR LIFE—Ei Coco—Ari (12 inch)
  - 11 GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)
  - 12 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 14 JOSEPHINE SUPERSTAR—Phylicia Allen—Casablanca (LP)
  - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

### SEATTLE/PORTLAND

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 3 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 6 YOU AND I—Rick James—Motown (12 inch)
  - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 8 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
  - 11 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
  - 12 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
  - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
  - 14 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 15 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)

### CHICAGO

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 2 MISS YOU—The Rolling Stones—Atlantic (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 inches)
  - 5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 7 YOU AND I—Rick James—Motown (12 inch)
  - 8 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 9 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
  - 10 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - 11 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 12 BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)
  - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
  - 14 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 15 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)

### MIAMI

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 2 HOT SHOT—Karen Young—West End (12 inch)
  - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 4 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 6 YOU AND I—Rick James—Motown (12 inch)
  - 7 DANCING IN PARADISE/LOVE IN YOUR LIFE—Ei Coco—Ari (12 inch)
  - 8 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 9 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 10 MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - 11 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
  - 13 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
  - 14 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 15 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)

### PHOENIX

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
  - 2 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
  - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 4 YOU AND I—Rick James—Motown (12 inch)
  - 5 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
  - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
  - 7 DANCING IN PARADISE/LOVE IN YOUR LIFE—Ei Coco—Ari (12 inch)
  - 8 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 9 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - 10 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - 11 READY OR NOT—Deborah Washington—Ariola (12 inch)
  - 12 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
  - 13 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12 inches)
  - 14 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
  - 15 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)

### MONTREAL

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
  - 3 YOU AND I—Rick James—Motown (12 inch)
  - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Polydor (LP)
  - 5 DO OR DIE—Grace Jones—RCA (12 inch)
  - 6 AMAZON—Gary Cross—RCA (LP)
  - 7 MISS YOU—The Rolling Stones—WEA (12 inch)
  - 8 PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
  - 9 HOOPS—Jimmy Miller—Capitol (12 inch)
  - 10 AUTOMATIC LOVER—Dee D Jackson—Sylvia—CBS—Polydor
  - 11 SEA CRUISE—Sea Cruise—TC (LP)
  - 12 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—RCA (LP)
  - 13 AT THE COPACABANA—Burry Manlow—Ariola (12 inch)
  - 14 LOVE IS IN THE AIR—Martin Stevens—CBS (12 inch)
  - 15 THE LETTER—Queen Samantha—London (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	HOT SHOT—Karen Young—West End (12 inch)
	1	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
★	4	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
★	5	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12 inch)
	3	LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
	6	MISS YOU—The Rolling Stones—Atlantic (12 inch)
	7	YOU AND I—Rick James—Motown (LP/12 inch)
	8	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
	11	WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
	10	SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
	9	PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
★	15	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
★	16	DANCING IN PARADISE/LOVE IN YOUR LIFE—Ei Coco—Ari (12 inch)
	14	BACK TO MUSIC/NOBODY BUT YOU—Theo Vanees—Prelude (LP)
	12	MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
	17	READY OR NOT—Deborah Washington—Ariola (12 inch)
★	21	THINK IT OVER—Cissy Houston—Private Stock (12 inch)
★	22	LET'S START THE DANCE—Bohannon—Mercury (12 inch)
★	23	LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
	13	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
★	25	AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) LP
★	31	GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)
	18	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (12 inch/LP)
	19	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
★	34	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
	28	FLY—Pegasus—Sunshine (12 inch)
	26	LAW & ORDER—Love Committee—Gold Mind (LP)
	32	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
	30	DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
★	36	YOU GOT ME RUNNING—Lenny Williams—ABC (12 inch)
	27	L.O.V.E. GOT A HOLD OF ME—Demos Roussos—Mercury (12 inch/LP)
	20	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
	29	A WHITER SHADE OF PALE—all cuts—Munch Machine—Casablanca (LP)
	24	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12 inch)
	33	AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
★	35	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
	37	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
★	39	DON'T LET GO—Tony Orlando—Elektra (12 inch)
	39	VOYAGE—all cuts—Marlin (TK) (LP/12 inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 5 positions.

## Women Shaping A New Campaign

LOS ANGELES—The Los Angeles chapter of Women Against Violence Against Women is gearing up for a new summer campaign against labels whose advertising and record covers depict women as sexual objects and objects of sexual violence.

The campaign, dubbed "Never Another Season Of Silence," will include leaflets and presentations aimed at putting pressure on record labels whose album art is deemed offensive.

The organization will continue visiting retail stores to seek out offensive albums.

The organization waged a protest campaign against WEA last year but is now protesting all labels.

\$\$\$\$\$REAP THE PROFITS\$\$\$\$\$  
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## Small Pennsy Town Hit By New 'Fever'

LEBANON, Pa.—Coming in a rush on the heels of "Saturday Night Fever," discothequing has toppled bologna eating as the most favored pastime in this sleepy, religious farming community.

For years, Lebanon's main claim to fame was its quality cold cuts at the town's deli counters; with the only real action available miles away in Philadelphia or Harrisburg.

Then "Saturday Night Fever" passed through town, and left in its wake an epidemic of disco agitation, to which most of the town's teenagers and young adults have fallen victim.

Fanning the fevers of this dancing movement is a small army of mobile disco operators which has converged on the county to take advantage of the need for the environment to satiate disco fever.

Stan Horst, who originally started spinning records at the Sho-Bar, the first disco in town, has built up a big following with the kids in setting up the disco sounds every Friday night at the Annville Union Hose Fire Co. and on Saturday and Sunday nights at the Lebanon Catholic High School auditorium.

Horst also promotes adult discos every Friday night at the Treadway Inn on Route 72 leading into the city. He started in the lounge, but crowds soon grew so large that the disco was moved to the inn's larger ballroom, where a crowd of 528 turned out on opening night.

Horst is also associated with disco promoter Ken DeWees, who is the KD in KD Productions, which sponsored the first "Under 21 Nightclub" in Lebanon. In fact, DeWees created the first "real" disco setting for the teenagers in providing the room with a lighted floor just like the big city clubs.

At present, DeWees is remodeling the old Academy Theatre and the Stein Brothers building with plans to build a new under-21 disco on the second floor complete with lighted dance floor and professional sound.

While Horst will be the major deejay, he'll bring in other spinners as well.

Horst and DeWees also teamed together to promote the first name live disco dance concert in the county, bringing in The Tramps on June 26 at the Lebanon Fairgrounds.

Also serving Lebanon's under-21 set is It's Disco, operated by mobile jocks Steve Wachter, Tim Shay and Mike Gruber who started with Horst.

Now on their own, they promote Friday nights regularly in the basement of Schum's store with occasional bookings at the Union Hose Fire Co. in neighboring Annville. The three jocks also accept assignments as far away as Harrisburg, where they recently handled the turntables at a street fair.

Also reaching out to the under-21 set is James Miller, who leased the basement of the Colonial Theatre, where he will open the Best Disco Dance School later this summer. Miller is at present teenage disco, starting with teen disco dances in conjunction with the showing of the movie "Saturday Night Fever" in the theatre upstairs.

To facilitate older Lebanon residents who have also caught fever disco fever, the Sho-Bar, managed by Ronald Purcell, features the disco beat and helps in spreading the movement by adding Chris and

## Disco

# Philadelphia Gets Discomania And Goes For Promo Gimmicks

By MAURIE ORODENKER

PHILADELPHIA—Disco has become the magic word for a wide variety of promotional gimmickery here. Whatever the event—be it a charity ball, a political fund raiser or even a pornographic movie—promoters are discovering that they need only to tag it a disco event and the fans are sure to follow.

Some of the most exclusive—and expensive—social events for the elite in recent weeks have turned to disco to attract their audiences.

The Sanctuary at the Samuel S. Fleisher Art Memorial was turned into a discotheque for a \$225 per couple soiree and some 200 paying Friends of the Philadelphia Art Museum danced up a storm as the mirror ball spilled unheavenly lights on the room's religious art dating back to the 14th century.

For the benefit of the Pennsylvania Ballet Co., it will cost \$50 a person for admission to a party called "Closet Cooks And Happy Hoofers" to be held next Oct. 6 at Ken Parker's famed high-rise granary penthouse in center city. It will be cooking demonstrations on one floor and disco dancing on the other.

The Arts Council of the YM/YWHA invited its patrons and sponsors to attend a "Wednesday Night Fever" party at the London, a mid-town eatery, to herald its forthcoming 30th anniversary season. It was also "Wednesday Night Fever" that Teddy Pagano promoted at his center-city Sea Horse Restaurant with a \$15 ticket to benefit the American Heart Assn. Don Cannon and Tony Mann, of WFIL, contributed their record spinning talents for the "dance olympics" featured.

The New Jersey Easter Seal Society benefited from a Disco Dance-a-thon staged at the Ocean County Mall in Dover Township, N.J., with prizes donated by the mall's Merchants Assn. for couples raising the most funds for the handicapped and free gifts for all entrants.

And this was only one of the many Disco Dance-a-thons that will be staged all over the state in the months ahead. The New Jersey Assn. of Discotheque Disk Jockeys based in Asbury Park, N.J., with a membership of more than 100 mobile jocks, has selected the Easter Seal Society as its charitable organization for 1978.

Martin Torgul, president of the mobile jocks association, says that deejays, music and necessary sound and light equipment are being contributed by the membership for all the Easter Seal Society's Disco Dance-a-thons. He states that the Society was chosen because of its outstanding work in the area of rehabilitation of the handicapped in New Jersey.

The disco promos take all kinds of forms and fads. There was even a Smoke-Free Disco Dance held in

Kathy Kummel on Thursday nights to teach disco dance steps.

On Wednesday, Thursday, Friday and Saturday, Gary Levengood provides the disco sounds. The Sho-Bar is not alone in the over-21 disco sweepstakes. Jim Miller and Ty Boltz, mobile DJs bill themselves as "Best Disco in Town" and add comedy routines to their record spinning. They promote disco dancing on Monday nights at Pushnik's, and on Tuesdays, a new group, Disco Naturally with Chris Sherrid, makes the scene at the Old Tunnel.

MAURIE ORODENKER

the Unitarian Church in Middletown Township, N.J., sponsored by the Group Against Pollution with continuous music provided by a live disco group, Freehouse and Wesson, and the recorded music selected by two area deejays, Mike Mogill and Michael J.

Traditional senior proms have become disco proms in many academic quarters. Temple Univ. held its senior prom at the Second Story, one of the leading discotheques in town. And students at La Salle College tossed their own 1978 graduation party at the Impulse Disco. For the Elegant Charm, Modeling and Finishing School, its 17th graduation luncheon and fashion show at the Rickshaw Inn, Cherry Hill, N.J., became a disco fashion show. The fashion show was also used as a promotional vehicle by C.C. Charlie's, suburban Huntingdon Valley disco, to promote itself. Local merchants cooperated with the Gerald Stevens Agency handling the disco fashion show.

What was probably the first "Disco Wedding and Reception" in this area was held at the La Dolce Vita Club here. The nuptials were held for Midge Reis, whose mother, Lillian, operated one of the town's better-known night clubs in earlier days. Reis' disco style wedding was to Stephen Pfersich. Many more such disco-flavored affairs are in the offing. The Library, one of the first disco operations here, has started an advertising campaign making its "dazzling" facilities in suburban Bala-Cynwyd available for "disco weddings, disco bar/bat mitzvahs, disco anniversaries."

Even tennis has gotten into the act. While the town's mobile jocks are content to promote the conventional disco dances at the many motel ballrooms all over town, Purple Haze, one of the more enterprising mobile jock firms, is promoting disco dancing Monday nights at the Tennis, Too club. Reservations are a must and it's a \$10 admission for both "sports."

## Long Island Club Action

• Continued from page 60

house promotions and mailing lists. He says most of the advertising of Fokos takes place through the customers, by word of mouth, and he claims there is still a constant, growing turnover.

Decameron and Lemon Tree give in-house promotions that take the form of special parties for members or regular customers. In one instance, Lemon Tree and a nearby clothing store worked together on a disco fashion show.

In addition to its promotional party activity, Decameron makes its room available for private parties.

Through mailing lists, Long Island clubs find that they not only draw audiences from the Island but also from New York City and New Jersey. Parking availability and less expensive price policies are plus factors. Most clubs are also easily accessible from Long Island's major roads.

Club owners feel there is a difference between city and suburban customers. "City people go out in groups, want to party, and are sophisticated. Long Islanders are more interested in meeting people, and do not go out in groups."

The Long Island clubs are enjoy-

ing a busy summer when the idea of coming out from the city is even more appealing to urbanites.

Looking into Long Island's discotheque future, most club owners expect growth because they sense the demand is there and that the attraction of disco is broadening.

Change is regarded by most owners as essential to a club's continuing popularity. "You've got to have it," says Lemon Tree's Bob Goodrich. "Otherwise people get bored." Some owners think a healthy overhaul in club appearance should be made every six months or so.

For the future, Lippy sees discotheques "getting bigger, better, and plusher." Management at Decameron thinks "there will be a lot of private clubs coming up. People like to be selective... to be able to say 'we belong to that club.'"

Jackie McCloy, who heads the Long Island Disco Deejay Pool and spins at Uncle Sam's, expressed a cautioning view of the Long Island disco activity.

"There's a proliferation of discos because a lot of people want to jump on the money-making scene. There are numerous bars that install two turntables, a mixer and a power amp and try to go disco."

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## Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	116	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	4	35	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
3	5	30	SARA J POWELL When Jesus Comes, Savoy 14465
4	1	39	JAMES CLEVELAND Love At Carnegie, Savoy 7014
5	3	151	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
6	6	39	ARETHA FRANKLIN Amazing Grace, Atlantic 2 906
7	9	57	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
8	7	65	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
9	21	6	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Savoy DBL 7020
10	11	86	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
11	12	89	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
12	13	93	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
13	8	30	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
14	14	14	DONALD VAILS CHORALEERS: Savoy 7019
15	10	26	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
16	16	22	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
17			<b>NEW ENTRY</b> REV. MACAO WOODS & CHOIR I'm Blessed, Savoy 7011
18	18	35	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
19	20	133	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
20	24	39	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
21	22	81	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
22	23	14	JAMES CLEVELAND/RUTH SCHOFIELD EDITION: Savoy 14445
23	28	6	GOSPEL KEYNOTES Reach Out, Nashboro 7147
24	25	81	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP
25	31	10	INEZ ANDREWS Chapter 5, ABC/Songbird SB-269
26	27	10	GOSPEL WORKSHOP MASS CHOIR Savoy 7006
27	15	26	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
28	17	35	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
29	29	35	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
30	26	14	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
31	19	10	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
32	32	52	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
33	33	6	MASS CHOIR Gospel Music Workshop Of America, Savoy DBL 7016
34	30	22	THE PILGRIM JUBILEE SINGERS Now & Forever, Nashboro 7181
35	35	35	JESSE DIXON It's Night Now, Light 5719

AUGUST 5, 1978, BILLBOARD

# Word Launching 12 Young Artists

NASHVILLE—A nationwide promotional campaign—"Bringin' A New Song"—has been launched by Word to bring special exposure to the newest artists on the labels distributed by Word, Inc.

In recent months, 12 young contemporary acts have been signed. Their albums will be showcased in the next few months. They include Wendell Burton, Steve Camp, Terry Clark, Andrew Culverwell, DeGarmo & Key, Farrell & Farrell, Fireworks, Gospel Seed, Amy Grant, Pantano/Salsbury, Nedra Ross and the Alwyn Wall Band.

First directing promotion towards in-store sell-ins, which began in early July, the company will follow up with a six-week tour scheduled for eight geographical regions across the country backed by radio and television appearances. The final phase, lasting through September and October, will focus on space advertising in leading Christian publications, record surveys and charts.

In-store promotion comprises 30% of the budget. More than 1,000 pre-packs have been prepared along with a four-color poster and banner, a 60 album floor dump, bio booklets and a special edition of Jesus Music

News—all supporting the campaign.

A colored vinyl in-store airplay LP introduces featured artists and highlights selected songs. Inside each of the artists' albums is an additional free bonus sampler record featuring all 12 artists. In addition, a different LP is being offered each week at a special price.

For retailers, a sales presentation pamphlet spotlights each artist. A prepack order form is available featuring 60 LPs plus tapes.

In-store promotion is being linked to the artists' tours and to radio and tv play. The in-store LP serves as a pilot program on radio to begin a 13-week series of shows. The other 12 programs focus on a single artist.

Each of the eight designated regions of the country will be toured by three or more artists. Each artist tour will be backed by interviews and guest shots on radio and tv, radio spots, LP giveaways and campaign jingles.

The top 50 Christian radio stations in the country will be the targets of the drive for increased airplay. Paid advertising will accompany each tour, and will also be directed toward the overall campaign.

## SYNDICATED

# 'Street Level' Rock Gospel Show Firmed By Distributor

NASHVILLE—Jack Bailey, head of GME Radio Productions in Nashville, has announced a new distribution pact with the syndicated series "Street Level," a progressive rock gospel music program, and simultaneously announced the formation of a new distribution firm, Bailey Media.

"Bailey Media will be handling all of the distribution for 'Street Level' while promotion and placement responsibilities will remain with Parable Productions, the parent ministry of the show," explains Bailey. He will continue in his position with GME Radio Productions, marketing and distributing its two current radio series, Paul Baker's "A Joyful Noise" and the "Artists Alive" live concert program for Bee Jay Studios in Orlando, Fla.

Mike Watson, host and producer of "Street Level," expressed optimism with the new agreement stating that the show had grown considerably over the past few months, and the load had become too much to handle.

"With Bailey handling our distribution, we will be virtually unlimited in our ability to grow and take on as many stations as we want to accept," says Watson.

Bailey and Watson are preparing for a substantial increase in the number of subscribing stations, looking for a list of some 50 outlets by the end of the year.

"We're currently on 17 stations," states Watson, "and all of those have come without any particular promotion effort. Parable Productions is just now beginning a promotional project on the show and it looks like we're about to do some fast expansion. We've been forced to turn down some of the requests for the show until now."

"Street Level" began as a local half-hour weekly series on WMTI some five years ago, expanding to a taped syndicated format for the last two years.

"The response from listeners to the stations has been astounding, so we don't intend to change the format from progressive rock," says Bailey.

Bailey's new firm is located at Box 50031, Nashville, Tenn. 37205. Phone: 615/298-1003.

## Omac Agency Into Booking Of Gospel

NASHVILLE—Omac Artist Corp. in Bakersfield, Calif., is branching into the gospel booking field with the signing of Alvis and the Barnetts. Omac has been primarily an agency representing country artists such as Buck Owens and the Buckaroos.

Concerning the company's entry into the gospel field, Jack McFadden, president, says he feels gospel is the next major entertainment branch, and since gospel is so closely inter-related to country, his company is comfortable with it.

J. D. Hardy, Omac vice president, will also head up the new division.

# Waco Firm Will Open New Nashville, L.A. Offices

NASHVILLE—Word will open branch production offices in Nashville and Los Angeles within the next few months.

According to Buddy Huey, a&r vice president, Mike Blanton will open the Nashville office on Tuesday (1) and serve as East Coast production coordinator. Following Blanton's move, Gary Whitlock will join the a&r division in Waco, Tex., to assume responsibility for West Coast activities and eventually open the Los Angeles office in the spring of 1979.

The plan is designed to strengthen the company's relationships with artists, managers and producers.

"The structural change will greatly improve our accessibility to all parts of the country, enhancing

communication as well as creative potential," says Huey.

Although Word is following a concept that has been used for some time in the record industry as a whole, the Waco-based company is believed to be the first gospel recording complex to establish both eastern and western offices.

Blanton returns to Nashville after having been with Word for 14 months working in the Waco office. Whitlock, a native of Los Angeles, has been a member of the Word marketing team for the last year serving as public relations coordinator.

Believing that gospel is the next musical art form that will receive national commercial recognition, Huey says that, "It is our ongoing aim to take every step necessary to bring about this mass acceptance. By maintaining a closer relationship with the music industry as a whole.

# Gospel Scene

By SALLY HINKLE

Twelve Oaks Productions in Thousand Oaks, Calif., is offering two syndicated formats for radio airplay, and has announced contracts with KBRT in Los Angeles and WEAW in Chicago. KBRT, noted as the first AM station in the Los Angeles basin to air an all-music format teamed to the Christian community, is broadcasting a contemporary pop/inspirational mix.

Though the bulk of the tunes are supplied by artists specializing in contemporary Christian music, a quarter of the tunes are hits from pop artists, which offer a positive message. WEAW has picked up "Message One," a format consisting entirely of inspirational MOR contemporary tunes. Both formats are available for airing in regional markets across the country and may be customized to fit the needs of a particular station. Programming comes dayparted and voice-tracked. For more information: P.O. Box 4917, Thousand Oaks, Calif. 91359, 805/497-3022.

# 1st Dove Action Started By Mail

NASHVILLE—The first of three nomination forms have been sent to Gospel Music Assn. members for the annual Dove Awards to be held Nov. 8. The second and final ballots will be sent Aug. 17 and Sept. 7, respectively.

Categories in 13 respective areas include male gospel group, mixed gospel group, song of the year, gospel record album of the year, contemporary, traditional, inspirational, by a non-gospel artist and soul gospel; male gospel vocalist, female gospel vocalist, gospel songwriter of the year, gospel instrumentalist, gospel disk jockey of the year, gospel television program, backliner notes of a gospel record album, graphic layout and design of a gospel record album and gospel record album cover photo or record album cover art.

The certified public accountant firm of J. Alan Hopper & Company has been chosen to tabulate the balloting procedure.

## Neumann's New Lathe Due In U.S.

NEW YORK—After Teldec in Berlin gets the first of the long awaited new Neumann VMS 80 disk cutting lathes, studios on the East and West Coasts here will have units operational between October and early 1979, according to Steve Temmer of Gotham Audio, exclusive U.S. distributor.

Previewed at the Audio Engineering Society meeting in Hamburg this March, and in America at the May AES in Los Angeles, the first U.S. unit is due at Sterling Sound here by October. That will be in time for its 10th anniversary, while a second New York-bound unit is still open for bids.

First West Coast lathe is going to Allen Zentz Mastering early next year for its new studio in its expanded Los Angeles headquarters, Temmer notes. Four other VMS 80 lathe orders are in hand for the Western U.S.

Only 10 are committed to the American market through 1979 by the Berlin-based Georg Neuman, he says, due in part to the nature of the new unit and its impressive technology. (Continued on page 68)

## Sony Industries Chief Plots Growth Plan In Pro Audio, Hi Fi, Tape

By STEPHEN TRAIMAN

NEW YORK—Michael Schulhof, the new president of Sony Industries, sees much potential in the key product areas of professional audio, hi fi and magnetic tape.

Acknowledging that Sony is just beginning to build its credibility in these fields after being overshadowed too long in the U.S. by its television activities, Schulhof sees the coming digital recording era providing prime opportunities—for both the software and hardware sides of the business.

"The unique creative process in record production traditionally has seen manufacturer resistance to new hardware unless it integrates with the software," he points out.

Schulhof uses the new Studio quality PCM digital recorder with 16-bit quantification—used by CBS here among others for trial sessions—versus the 12-bit consumer PCM audio unit that will be available this fall at about \$4,000 list as a prime example.

"That's the most beautiful part of putting together technology with the market," he notes, observing that digital PCM disks are becoming more widely accepted in the audio-

phile recording mart, and the first PCM cassette software from Nashville's Direct Disc and Cerwin-Vega should be available when the Sony unit goes on sale.

"Digital recording, like any new technique, takes time to establish," Schulhof says. "But it offers such an expanded medium for creative people as well as the listener that gradual acceptance will bring the high-price technology down to an affordable consumer level."

From physics to business, the Sony Industries boss took the route of many of the firm's executives, including chairman Akio Morita, and he feels its a distinct advantage. His stretch with CBS Records in its manufacturing area also was valuable.

"The ability to translate marketing needs into technical knowledge is vital," he feels. "All too often technical and marketing people don't have appreciation of each other's problems." He recalls his own experience as head of the business products division, now part of Sony Industries, when he worked with audio products design people on dictation units. (Continued on page 68)



ACCUPHASE SWEEPSTAKES—Graduate student Larry Blanton, left, is seen in home with Ben Van de Kreke of Elrep Sales, TEAC/Accuphase Atlanta rep, who delivered \$12,000 Accuphase "super system" won in three-month-long national contest that drew 30,000 entries. Equipment includes Accuphase preamp, power amps, tuner and crossover, Micro Seiki turntable and tonearm; TEAC open reel and cassette decks; Soundcraftsmen equalizer, Audio Pulse digital delay line, dbx 3bx expander, Infinity and Visonik speakers, Ortofon and Sonus cartridges, Maxell tape and audiophile records from Umbrella, Sheffield, Nautilus and Crystal Clear.

VIA UNITRONEX

## Polish Audio Units Moving Into U.S.

By JIM McCULLAUGH

LOS ANGELES — Unitronex Corp., which has recently made available four models of speakers in the U.S. under the Audio Lab name, is prepping product introductions in a wide variety of consumer and professional electronics categories.

According to Art Gaines, general manager, consumer products division, the firm will make available audio components, autosound, tape recording equipment, video equipment, television receivers, commercial sound equipment, disco products, professional sound and broadcast equipment.

Products, many of which will be on display at the CES in Las Vegas next January, will be under both the Audio Lab and impact brand names initially and "full line"-oriented.

According to Gaines, Unitronex is an American company whose primary ownership is held by two

unions of manufacturing companies in Poland.

One union, Unitra, consists of more than 20 consumer electronics manufacturing firms with 50,000 employees. The other union, Metronex, has 20 industrial manufacturing firms and another 50,000 employees.

The company recently moved into new corporate headquarters in Elk Grove, Ill., but has been in existence in the U.S. for four years developing business in such areas as computer instruments and lighting equipment.

Unitronex, according to Gaines, buys U.S. produced products for export to Poland and is the exclusive distributor and importer for Polish consumer electronics products in the U.S.

The firm, adds Gaines, is looking to establish an office and warehousing facility in Los Angeles, where he will be based. Don Mucha is vice president of Unitronex. Andrzej Ziaja is president.

Consumer electronics products will fall under the consumer products division while other products will fall under a non-retail markets wing.

Today all manufacturing is done in Poland but Gaines indicates the firm is considering establishing a manufacturing base in the U.S. as well.

The four Audio Lab speaker systems range in price from \$100-\$300 and will be the only products made available in the U.S. for the rest of the year.

Unitronex is setting up a rep network with five appointed to date covering approximately three dozen ac-

(Continued on page 68)

## Home Taping Aids Trade? Eur. Tape Assn. Chief Cites U.K. Sales

By NICK ROBERTSHAW

LONDON—The U.K. record industry has miscalculated the extent of home copying and totally misunderstood its effect, which is not to damage trade but to stimulate it. So claims Henry Pattinson of BASF U.K., a leading figure in the European audio industry.

This controversial viewpoint, coming from the man who is currently chairman of the European Tape Industry Assn. will send shock waves through the industry, where repeated assertions that domestic taping places the entire future of the music business in jeopardy have so far gone unchallenged.

But Pattinson asserts, "If home

taping really was the enormous and growing threat that is suggested, then one would find surely that blank tape sales have increased dramatically while prerecorded sales have fallen off.

"In fact there is positively no evidence of this. Sales have moved parallel. So how can it be that blank tape has suddenly become a menace?"

"Sales of prerecorded cassettes in the U.K. went from 9.6 million in 1973 to 26 million in 1977, and blank tape was as available then as it is now. It would make more sense to argue that people were led through

blank cassettes to prerecorded cassettes.

"Over the last three years in Britain there has been practically nil growth in the blank cassette market. It was \$54 million in 1976, down to \$51 million in 1977, and estimated at around \$55 million this year.

"Hardly the all-engulfing monster the industry would have us believe. What's more, if you look at the ratio of sales for blanks versus prere-

(Continued on page 76)

## Home Video Program Meet Kicks Off ITA's 9th Year

NEW YORK—Growing from five founding members to more than 400, the International Tape Assn. launches its ninth year of industry activity with its first Home Videotape/Videodisk Programming Seminar, Oct. 18-20 at the St. Regis Sheraton here.

As a professional trade group, ITA was formed July 21, 1970 with Larry Finley as executive director, and founding members Oscar Kusisto, Motorola; Ed Campbell, Lear Jet; Jerry Geller, Scepter Records; Irv Stimler, Orrtronics, and Sam Gamble.

It has since become the conduit for information between the audio and videotape industry suppliers and users, hosting its first seminar in March 1971 in Washington with 44 registrants. For the past four years, the annual seminar has been limited to 400 attendees, with the next set for April 1-4 at Hilton Head Island, S.C.

The ambitious home video programming confab will be limited to 150 registrants, Finley notes, with Jack Valenti, president of the Mo-

tion Picture Assn. of America delivering the keynote address.

A series of workshops is being structured "to establish a dialog among all areas of the industry to demonstrate the vast potential of what is now an untapped market for those who provide programming," he explains.

Areas covered include manufacturers of home tape and disk systems, programmers, book publishers, Broadway producers, recording companies, independent producers, program distributors, Wall Street analysts and market study firms.

Motion picture industry views panel, chaired by Nick Denton of Reader's Digest, includes Steve Roberts, 20th Century-Fox Telecommunications; Tom Johnston, Paramount Pictures; and Jim Jimirro, Walt Disney Educational Media.

Producer Arthur Whitelaw ("You're A Good Man, Charlie Brown"; "Butterflies Are Free") will moderate the Broadway panel; Paul Caravatt, CE Communications, will

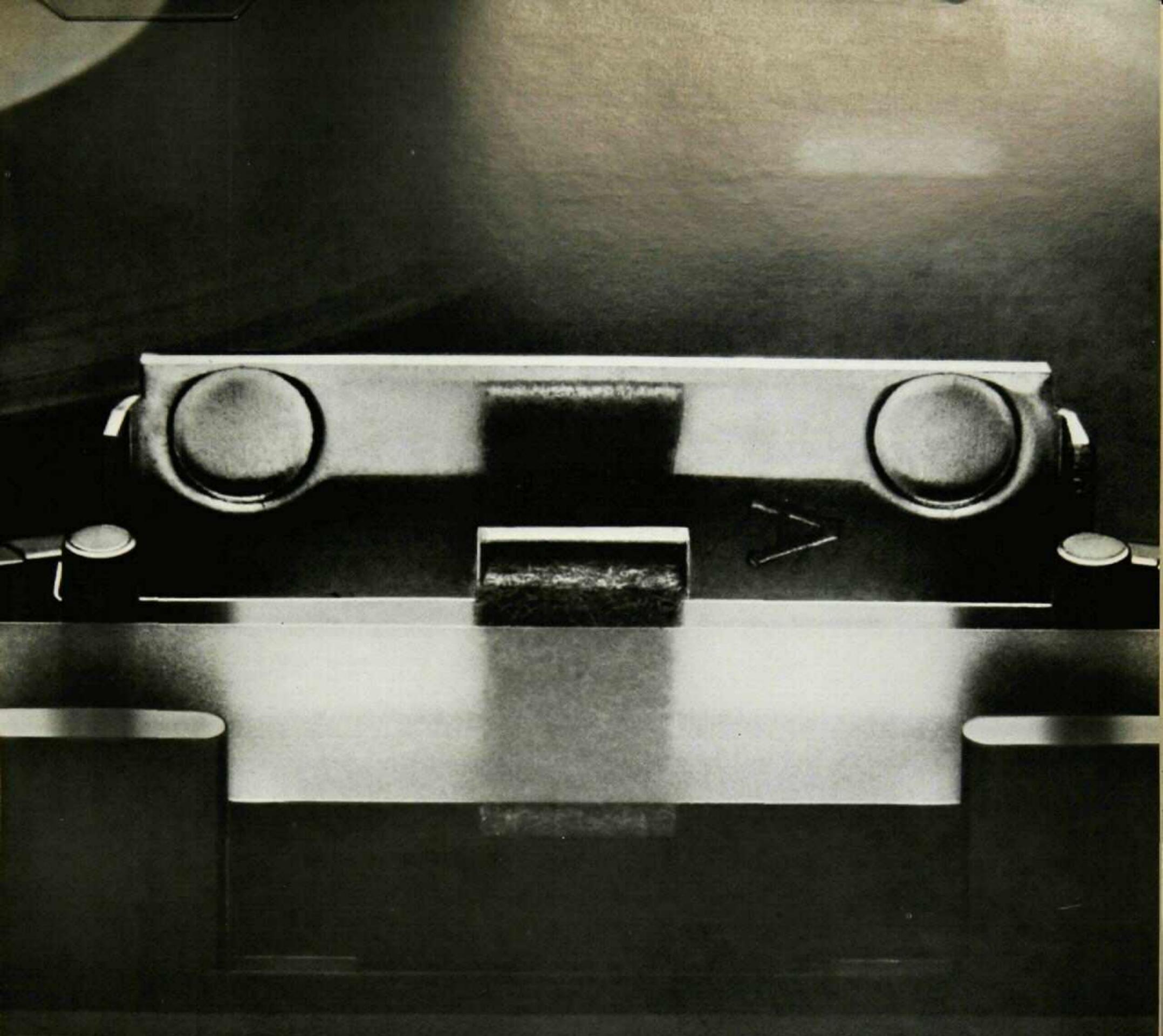


AMPEX CITATIONS—Alexander M. Poniatoff, center, Ampex founder, congratulates 1978 winners of the AMP award, highest employee honor for technical achievement, plus a \$2,500 cash award. Don Chiu, left, senior engineer, memory products, left, is cited for automated core-stringing method development, and Maurice Lemoine, senior staff engineer, audio/video systems, his second AMP, for digital video technology contributions.

lead the book publisher session; Steve Traidman, Billboard tape/audio/video editor, will chair the recording industry segment, and the Wall Street panel includes R. Joseph Fuchs, Kidder Peabody & Co.; Ted Anderson, Argus Research, and David London, Wertheim & Co.

Registration information and added program details are available from ITA, 10 W. 66 St., New York 10023.

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# U.K. Audio Sales Bullish; Imports Remain Dominant

By NICK ROBERTSHAW

LONDON—Consumer purchases of major audio and video products in the U.K. are running well above last year's levels, according to figures released here by the British Radio Equipment Manufacturers' Assn. (BREMA).

In the category of domestic audio and radio, which includes music centers (compacts), tuners, radio/recorders, clock radios and other combinations, deliveries of imported hardware to U.K. distributors totalled 890,000 units in the first five months of this year, up 5.7% from 842,000 for the same period in 1977.

Deliveries of British-manufactured products in the same category reached 161,000, an 18% gain from the 136,000 in the first five months of last year.

However, BREMA statistician Graham Cooper stresses that these results give only the very broadest indication of trends and that a number of considerations must be borne in mind.

First, the U.K. figures cover only BREMA members and therefore understate the total size of the market; second, stocks at the end of 1977 were generally high, affecting the level of deliveries in early 1978, and third, a proportion of imports might be expected to be re-exported.

Major drops were apparent in the import figures for tape recorders and decks, down 58% from 839,000 in the

first five months of last year to 348,000 in January-May 1978.

Since tape components for hardware counted in other categories are also incorporated under this heading, this heavy decline may simply indicate a trend towards the import of completely assembled machines.

Similar dips are apparent in the record player/record deck category, where figures show imports down 54% from 119,000 (January-May 1977) to 55,000 (January-May 1978), and U.K.-manufactured deliveries sliding 11% from 91,000 to 81,000 (same periods).

Cooper of BREMA comments, "The audio industry in Britain faces the same fierce competition from the Far East as the television industry does, and as a result we still have an import-dominated market. The figures are not discouraging, but one must remember that the increase in domestic audio deliveries is in part due to the high growth in areas like clock radios, which are really out of the audio mainstream."

At the Federation of British Audio, A.J.R. Terenzani adds, "The trend has been to the areas of mid-fi and lower price hi fi. People are upgrading all the time, so though the market is still fairly sluggish, this cannot be attributed to saturation, or to economic problems. The money is there, but unfortunately people are not spending it on our type of product as much as we would have expected."

## \$10 MIL LOSS

# Plessey Denies Sale Of Garrard

LONDON—The giant Plessey electronics group has denounced as "pure speculation" rumors that it is about to sell off its ailing Garrard Engineering subsidiary, which last year sustained trading losses totaling around \$10 million.

Presenting Plessey's annual accounts in June, chairman Sir John Clark said "Garrard's losses had slowed down Plessey's rate of progress, and it was this comment that sparked off rumors."

Since then the names of Philips, Sony and Hitachi have been linked with Garrard as likely buyers, and Clark himself has agreed that every commercial avenue will be explored, as is normal business practice.

Garrard Engineering, originally owned by the Crown Jewellers, was acquired by Plessey in 1960. It has two factories, both in Swindon, one making components, the other handling assembly.

Last year a "rationalization" program caused lay offs of 450 in a workforce of around 2,000, and the cost contributed considerably to the \$10 million losses. Possibly taking the view that if you are going to have a bad year it might as well be a really bad year, the company also wrote off a large bad debt from America in the same trading period, likewise contributing to overall losses.

A spokesman for Plessey says, "These reports are the purest speculation. Garrard's problems have



TAPE WAGON—Welcome aboard the Scotch Sound Wagon was given to two Southern rep organizations signed at the recently concluded CES in Chicago. From left are Don Kelly of Southern Sales, Metairie, La., and Al Davis and Les Gonas of Al Davis & Associates, Marietta, Ga. The Scotch Sound Wagon was a prominent part of the 3M exhibit with Scotch Master III ferrichrome cassettes demonstrated on about \$800 worth of autosound equipment.

been exacerbated by two important factors. First the Japanese are still over-producing, so that some of their product lines are being sold at a loss. Second, the market itself has levelled off from a period of decline,

reflecting current limitations on disposable income.

"However, if you look at some of the firms that have been suggested as potential purchasers you find that

(Continued on page 68)

## Magnavox Closing U.K. Changer Factory

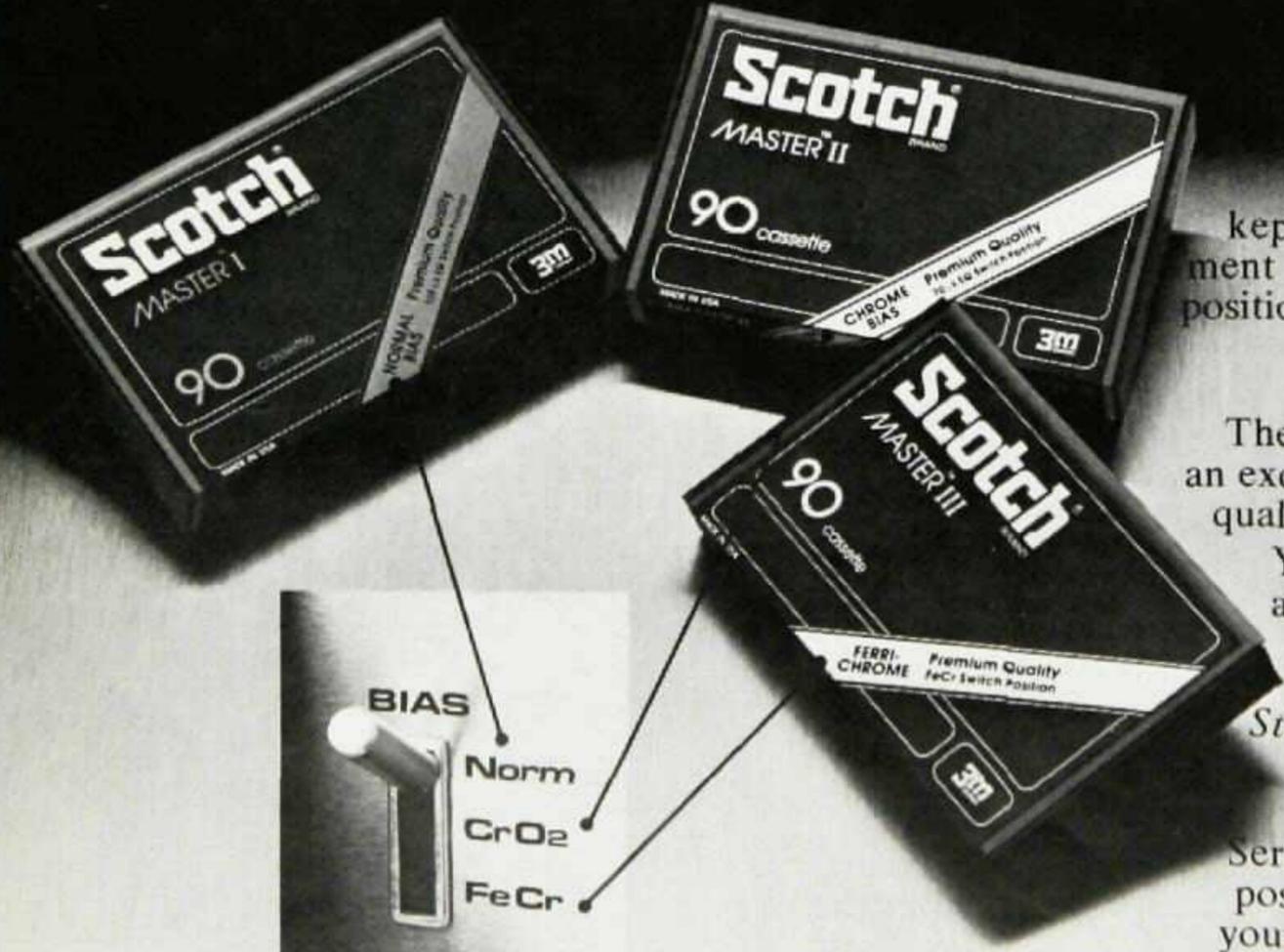
LONDON—BSR remains the last major source for OEM record changers used in low and mid-fi compact systems and consoles, with the announcement that Magnavox is closing its U.K.-based Collaro subsidiary, at an estimated cost of \$3.5 million.

Collaro's Barking facilities were acquired by Magnavox in 1960, making it the largest radio/phonograph marketer in the U.S. at that time.

After this year's stock of changer inventories is exhausted, Magnavox will be in the market for a new source for its growing compact and console business. Possibilities include BSR, as well as Garrard, in financial trouble (see separate story); Tenva, the new Avnet company that recently entered the OEM field, and Matsushita in Japan, which has been researching the OEM market potential for changers.

AUGUST 5, 1978, BILLBOARD

# IF YOU'RE SELLING CASSETTE DECKS WITH THREE SWITCH POSITIONS, SHOULDN'T YOU SELL A LINE OF CASSETTES TO MATCH?



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**SCOTCH RECORDING TAPE. THE TRUTH COMES OUT.**

## Rep Rap

**AudioMagnetics** has appointed four new sales representatives. **Brake & Associates**, Denver, headed by Roy Brake, will represent the blank tape manufacturer in Colorado, New Mexico, Utah, Wyoming, Montana, Idaho and West Texas; **Moulthrop Sales, Inc.**, Pleasanton, Calif., headed by Bud Moulthrop, has been appointed to cover Northern California and Northern Nevada; **R&S Sales**, Stoughton, Mass., headed by Robert Stein, will represent the firm in the New England states of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont; and **J.V. Folsom Co.**, headquartered in Dallas, headed by David Davidson, will represent the firm in Texas, Oklahoma, Arkansas and Louisiana. **Alta Distributing Company** of Salt Lake City has also been appointed to market AudioMagnetics' Tracs and High Performance lines of blank tapes. Expanded territory has been given **GDS Marketing**, North Hollywood, Calif., which now gets Southern Nevada and the entire state of Arizona in addition to Southern California.

**TDK** has appointed two new territorial marketing managers. **Steve Voyles**, based in Chicago, will cover the Great Lakes area, while **Philip Lapkin**, based in California, will cover the Northern California and Pacific Northwest area. Both will coordinate rep sales.

The **Audio Representatives Committee**, a Denver-based group of audio representatives who distribute the majority of major high fidelity lines throughout the Rocky Mountain area, have announced their second audio interface. The function, officially called Audio Interface '78, is a three-day convention which brings together dealers from all over the territory, national factories and principals, and sales reps for three days of discussion, management seminars, sales training and industry evaluation and interface. This year's event will be held Aug. 26-29 at Keystone Lodge in the Rocky Mountains near Dillon.

**Altec Lansing** has appointed **Carmine Vignola Associates, Inc.**, as hi fi representatives for the Midwest region. The firm handles a number of audio component lines in Missouri, Kansas, Iowa, Nebraska and Southern Illinois.

The **Chicagoland Chapter** of ERA, Electronic Representatives Assn., installed new officers at its annual banquet held June 22. **Bill Weiner**, CEM/S Inc., was installed president, while **Mark Mitchell**, industrial Representatives, Inc., is senior vice president for programming.

Other officers include Ray Hane, George Pettit Co., vice president, consumer products; Ed Joyner, Ed Joyner & Co., secretary-treasurer, and Howard Katz, immediate past president.

**Jim Hall**, principal of the J.E. Hall Co., headquartered in Salt Lake City and covering Utah, Idaho, Montana and Wyoming, was named rep of the year by **JBL** at the firm's recent national sales meeting in Atlanta.

**B&K-Precision, Dynascan Corp.**, has appointed two new sales representative organizations for the New England territories. The industrial distributor will be served by **Coakely, Boyd and Abbott Inc.** of Neddham Heights, Mass., and the general line distributors and the service/dealer market will be served by **W&D Marketing** of Woburn, Mass.

**Marvin J. Kelly** was recently elected president of the New England chapter of the Electronic Representatives Assn. Kelly is president of **Hathaway Electronics, Inc.**, a manufacturer's rep firm.

**Steve Hegstrom** has joined the sales staff of the **Mark Granby Co.**, based Encino, Calif. He had been an audio consultant with a major Southern California hi fi chain.

With the recent addition of two new lines which do not fall into the audio category, the **Jack Berman Co.** in Inglewood, Calif., has reorganized its consumer products division into two separate divisions. The audio division will cover hi fi lines and will continue under the direction of vice president **Steve Phillips**. The consumer products division will cover the new lines of **Bally Consumer Products** and **Fidelity Electron-**

**ics** and will be under the direction of newly appointed vice president **Richard Hinthorne**. A third new line, **Elektra Co. (Bearcat)**, and the existing **Koss** headphone line will be covered by both the audio and consumer products division.

**SDS Tape, Inc.**, manufacturer of High Energy (HE) brand of cassettes, Hackensack, N.J., has appointed the following representatives: **Crocher Sales Co.** for upstate New York; **Moretto Associates** for Southern New Jersey, Eastern Penn-

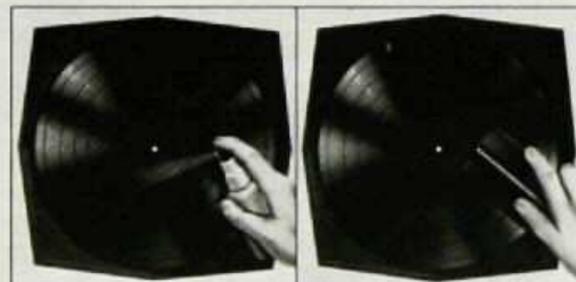
sylvania, Delaware, Maryland, Washington, D.C., and Virginia; **Remdo Associates, Inc.** for North Carolina and South Carolina; **Furman-Goldman Associates, Inc.** for Florida; **SMD & Associates** for Eastern Tennessee, Mississippi, Arkansas

and Louisiana; **Key Marketing Associates** for Oklahoma and Eastern Texas; **Mike Fellen & Associates** for Southern California, Southern Nevada and Arizona; and **Steve Olson Associates** for Northern California and Northern Nevada.

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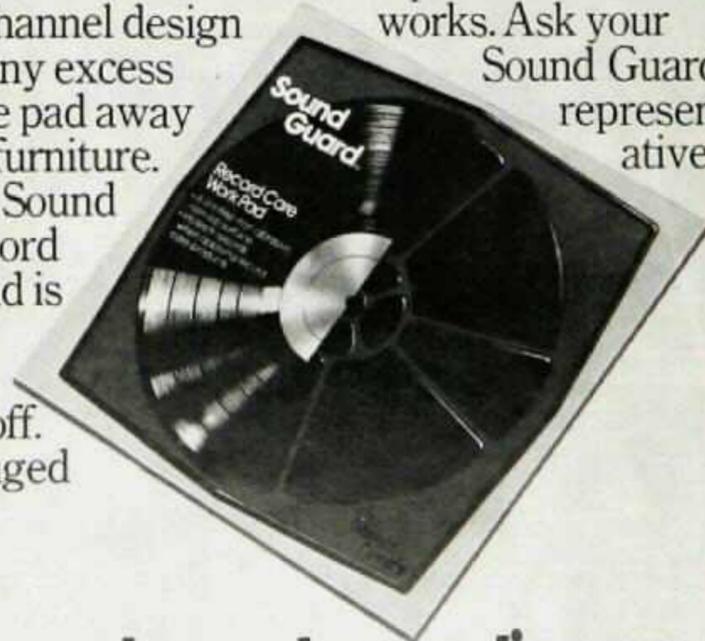
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# Sony Industries Plots Growth Plan

• Continued from page 64

Each of the new company's four growth areas—pro audio, hi fi, magnetic tape and business products—has separate distribution channels, product lines and potential within their markets to be leaders, he firmly believes.

"It just takes a good common sense business approach, responsive to the needs of each market, and the flexibility to meet those needs," Schulhof says.

Credit lines for each division are one example, product design another with Sony audio line getting a distinctive look to demonstrate Sony's capability in this area.

"We never decided till recently that we wanted to be a major factor in professional audio or hi fi, and there's no magic or unique single

element that will get the job done," he emphasizes.

The new professional audio products division under Nick Morris is built around microphones, as Sony "literally owns the market in Japan," he claims. Morris is setting up a separate rep distribution network for the expanded line of mics and mixers, and also will have available the crossover high-end audiophile series recently introduced (Billboard, April 29, 1978).

This crossover extends to all pro areas—studio, broadcast and disco—with Schulhof looking at the new SS-GT three-way bass reflex system and 200 watts maximum power handling capacity as a studio monitor unit.

At the same time, the first Pulse Width Modulation power amplifier in the industry from Sony with 160

watts RMS/channel has studio potential, while the new ST-A7B FM tuner with digital frequency display has broadcast prospects, he observes.

The likelihood of more audio manufacturing in the U.S. is possible, Schulhof says, particularly as the dollar continues to lose its value versus the yen. One of his "babies" was the speaker factory which Sony took over in Delano, Pa., which is now turning out most of the hi fi units.

Even greater potential is seen for magnetic tape, where Sony is dominant in Japan in both audio and video, he claims. "It's very much a sleeping product line here, with our takeover of audio marketing from Superscope only since Jan. 1," he notes. "We're taking a close look at all distribution channels, with a major campaign aimed at the record retailer who moves the biggest volume of blank tape."

Schulhof observes that while there are many other leading firms who make quality tape, and many with quality hardware lines, only Sony is in both consumer areas, with only Ampex and 3M somewhat tied in via professional A/V lines.

Pointing to the blister pack concept primarily aimed at racked operations and bowed at the recent Summer CES, he notes it meets a prime market need—designating "Basic," "Better," "Best" and "Music" for the four audiocassette tape lines with user application hints on the reverse side of each. It is being directed by Don England, who joined from ABC Records, working under division manager Dr. Terry Aoki.

As with expanded hardware manufacturing here, he sees the \$50 million Dothan, Ala., blank tape plant—now limited to video-cassettes—eventually expanding to audio production as well. With the U.S. the most important market for blank tape, the edge from local manufacturing can't be ignored, he feels.

While the divisions are separate entities, the crossover potential for market penetration in all areas isn't being overlooked. This was typified at the recent CES where mikes and mixers, magnetic tape, hi fi and the new audiophile series of components including the PCM audio unit were featured side by side.

Schulhof is very much the pragmatist, acknowledging that Sony Industries has its work cut out to establish the company here as far more than the marketer for Trinitron tv sets and the Betamax videotape recorder.



State-of-the-art: New VMS 80 Neumann lathe will be delivered to first U.S. studios this year by Gotham Audio, with features including new micro-computer control panel, left, and tv monitor linked to fiber-optic groove inspection microscope.

## New Neumann Lathe Due

• Continued from page 64

Using the technology developed for videodisk mastering, the new VMS 80 also reduces rumble—the vertical vibration that causes unwanted signals—to a negligible amount.

Among other innovative features noted by Temmer are a DC servo-control direct-drive turntable for better speed stability, floating on a thin oil film for virtual rumble-free operation; an improved air-cushion suspension system to isolate the turntable from external vibration; a new low-volume, high-pressure vacuum system to remove vinyl "chip"—waste material from the cutting process; a new pitch drive control system that assures maximum recording time on a lacquer; a television monitor tied in to the fiber-optic groove inspection microscope to provide an enhanced image, and a new chip removal inspection microscope; control functions including groove parameters (pitch and depth) removed from the console to a microcomputer-assisted panel assembly that provides constant digital readout, and electronic-function interlocks to eliminate most operational errors.

Initial reaction to the new lathe at both the Hamburg and Los Angeles AES events was extremely positive, Temmer says, despite the relatively higher cost of the unit compared to its predecessor.

Subsequent demonstrations at Gotham Audio's Greenwich Village headquarters have been equally impressive, with a number of leading label and independent studio operators getting a first-hand look at the lathe's capabilities.

He sees the new Neumann unit as complementing the growing trend to quality recordings as evidenced by the audiophile boom.

"Why are they spending 85 cents an LP at Teldec in Berlin rather than 39 or 40 cents here?" he asks.

While the VMS 80 won't solve the quality cutting problems overnight, Temmer does feel it is another key step in bringing a higher level of technology to the U.S. industry—which will be reflected in more "better" recordings.

STEPHEN TRAIMAN

## No Garrard Sale

• Continued from page 66

they themselves have suffered drops in profit. Moreover, Garrard's marketing stance is currently extremely aggressive: hardly what you would expect from a company supposedly on its last legs.

"This year alone Garrard has brought out the music recovery module, which is unique in the UK market, a budget music center which is designed to sell heavily in Garrard's important American market. A further new product, a direct drive turntable, will be unveiled shortly at the Harrogate audio show, so really the company's prospects are in many respects extremely good."

NICK ROBERTSHAW

## Mobile Video Firm

LOS ANGELES—Sunrise Canyon Video, a complete mobile video production facility, has been formed by Bill Hughes and Ron Carter here. The firm will specialize in one-inch videotape, which, according to Carter, is becoming an industry standard for videotape production.

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## Unitronex Expanding Polish Audio

• Continued from page 64

counts including the large Chicago-based Playback chain.

Distribution of product will be limited, indicates Gaines, to insure high profit margins, part of the company's overall marketing philosophy. In markets where a dealer has the line, other accounts can avail themselves of private label.

"Our philosophy," states Gaines, "is to overbuild the speakers in a sense and emphasize quality. We want to offer the consumer a \$500 speaker in the \$300-\$350 range. We will also back the product with service."

The speakers carry a limited five-year warranty.

"And we can guarantee pricing," adds Gaines, "since everything we do is based on the dollar. We won't be in a situation where there is a yen and dollar fluctuation cycle such as many major Japanese and American

audio companies have to contend with."

Gaines claims the Polish electronics industry is growing at a rapid pace and outside of the U.S.S.R. is the largest electronics maker in Eastern Europe. As a consumer electronics marketplace, itself, the market is also growing at a fast pace, says Gaines.

Unitronex will also make audio products available in Europe in such markets as France and Germany. Already, indicates Gaines, the firm has sold 50,000 speaker systems in France and expects to triple that figure there by year's end. Japanese and Australian markets are also being scrutinized.

One series of products the firm expects to introduce is a disco console for the home in the \$400-\$500 range featuring dual phonograph and mixing capability.

# Stations Try Album-Oriented Country Format

## Could Help Break New Young Talent

• Continued from page 22

more selective variety of album product during its daytime programming.

"During the daytime we're basically singles-oriented; however, we are playing two album cuts an hour," he explains. "Now it gets a little more selective when you get into the daytime segment—I mean it's usually something like the new George Jones album, the new Ronnie Milsap or the new Oak Ridge Boys album. But twice an hour our listeners are being exposed to something other than singles, oldies or re-currents."

Retailers' reluctance to be involved with country album sales research unless it relates to major crossover artists makes it more difficult for Ashford to know exact sales information on country product.

"They don't tend to pay a lot of attention to anybody other than artists like Wrayton and Willie—people that crossover and sell in other markets," he says.

"The information is just not as good as it could be. So much of it I just have to relate to gut feeling and what I find out by talking to people and finding out what they like to listen to. In many cases albums aren't even stocked unless people ask for them. In other words there are albums that sell here that never would have been stocked in the first place if people hadn't heard them on the air and gone to the store to request them.

"Ideally the answer to the problem is let's all play albums and the stores will have to carry them, but I realize that's not going to happen, so unfortunately I don't have an answer to the problem.

"On the other hand there are some stations that are a lot more liberal than I am—there are full tilt blown out free form country stations like KVRE in Santa Rosa. They'll go from like a George Jones cut to a Leon Redbone cut, to Van Morrison and finish the set with Tammy Wynette. I don't quite understand it but at least they're doing it and they're exposing a lot of people to a lot of music."

Ashford also notes that KFAY in Gilroy, Calif., has been experimenting with progressive country programming for two or three years.

Are country radio programmers becoming more aware of the viability of album-oriented radio?

"They're becoming more aware of it but they still balk at it," Ashford feels. So many stations now are going to the 30 record playlists that I think it's become almost totally out of the question in most major markets right now because nobody's got the guts to try it—or if they do, they don't know how to put it together. Wanting to do it and knowing how to do it are totally different.

It's something you have to do very carefully with more discipline than album-oriented radio was approached with in the '60s. You can't just throw 400 albums into the studio and tell some guy to go for it. You really do have to red dot cuts and blue dot cuts and scratch some things off entirely if they'll completely turn people off. They can play Van Morrison in California but can't do it here—they'll nail me every time.

"We're probably at least three years away from any kind of mass movement toward album-oriented country radio," Ashford thinks. "I really don't understand why—I would think that country radio people could look at AOR and see

the potential for a country type programming."

Another problem that some record executives and radio programmers feel might be detouring moves toward more album airplay is the fact that historically many country artists have not put much thought into their album product.

"There are some mainline country acts who are always going to put out albums with that sticker on it—'featuring the hit single such and such'—and the rest of it will be B sides and whatever they had time to cut before they went back out on the road. But a lot of the newer artists, like Joe Ely for example, go into the studio really caring about the total package.

"I don't mean to say that some of the mainline acts aren't artists, but their attitudes are different. They've been doing it that way for 25 years—it's two hot singles and the rest of it is songs they meant to record earlier or some friend of theirs wrote.

"There's just not any thought behind it other than that. Sometimes I don't think they even put any thought into programming the sides other than for time reasons.

"But there are artists who are caring about that stuff now and those are the kind of artists I look for—the people that give you interesting songs—not an album of 10 covers on somebody else's hits. They're really making some music."

At KSON in San Diego, operations manager Ed Chandler explains that their main objective is "to research and play LP cuts that have the possibility of becoming singles."

The station started playing and researching albums about six months ago because of the difficulty in getting single sales information in that area.

"The reports they were giving us were all behind," Chandler explains. "By the time the records got into the store for the public to buy they were already over with on the air and had been for three or four weeks—so they ended up being about nine weeks behind altogether.

"Aside from that, there just aren't many singles sold in this town. A single could sell 10 copies at a store and it would end up number one for the week—albums sell about 10 times that much."

Each album received at KSON is previewed and then selected like: Linda Ronstadt's "I Never Will Marry," Eddie Rabbitt's "You Don't Love Me Anymore," Emmylou Harris' "Two More Bottles Of Wine," Janie Fricke's "Please Help Me I'm Falling," Johnny Paycheck's "Georgia In A Jug," Dolly Parton's "Two Doors Down" and "It's All Wrong, But It's Alright," the Kendall's "Pittsburgh Stealers," Tom T. Hall's "I Wish I Loved Someone Else," Loretta Lynn's "Spring Fever" and the Amazing Rhythm Aces' "Ashes Of Love."

"All of these were LP cuts that KSON programmed at least four to six weeks prior to their release date," Chandler says.

"Our audience seems to love the opportunity to hear this type of music that they're usually not exposed to by radio," he adds, "and it's really helped to improve the sound of our station.

"We also don't just play current product," Chandler says. "Even if an album is 10 years old, if it's got a good cut on it, we'll play it. We have close to 3,000 oldies in our file and probably 1,000 of those are cuts off

old albums that were never released as singles but are simply good songs by good artists that audience research has proven listeners enjoy hearing.

"Country music in general is getting to the point that everything being released in the singles market is geared for that crossover pop sound," Chandler feels.

"So we're really losing the country flavor. If you ask the record companies about that, they say 'well that's what all the radio stations play.' So it's a combination of our fault and their fault because we're programming it and they're going to continue to produce it as long as we're programming it.

"But because of that, I've cut back considerably and started adding the album rotation in. If we don't believe in it we won't play it. The album rotation works out much better because you don't get the burn out factor on records so much and you're still hearing songs by name artists."

Chandler feels that the quality album product has been there all along but that radio programmers haven't taken the time or had the inclination to listen to them and find out what the albums have to offer.

"The major problem is that a lot of country radio people have a Top 40 background and they've never really gotten into an album-oriented radio station before—they really don't know how to handle it," Chandler says.

"In other words, I think there are a lot of people in our business that really don't know music that well and simply depend on the charts to pick the music for them.

"They're going to go by the charts and what the record companies release as singles because they feel those people know the music better than they do and they don't want to get involved that much."

Chandler is also very insistent in promoting country music. "I don't go out looking for a pop act to play on the station because it sounds country," he explains. "We really believe in promoting the country artists first, but at the same time we're progressive in our sound. We'll play what we think our audience can relate to."

Although some programmers would like to be able to expose new artists and introduce their audiences to new music, radio has become such a competitive business that they have to be more aware of numbers and ratings instead of necessarily helping to further music like some of them would like to.

KOKE in Austin is currently coordinating album airplay with the advancement of its research capabilities. "We still have to lean toward the hits because that's what people want to hear, but we're also programming about 50 album cuts, and I'm going to lean more in that direction as we're able to put more research time into it," Dave West, program director, points out.

"We won't have a longer playlist but there will probably be 100-150 LP cuts put in on a rotating basis," West explains. "But here again, the research has got to go with it. I just can't say I like this cut and stick it in the control room.

"Right now we're only surveying about 160 persons a week but we plan to get that up to 300 in the next three months," West adds. "But until we're able to do that we're really not getting as much from our research as we would like to."

KOKE is currently instigating album research that West feels will tell which albums are being bought and why.

"For instance if a well-known artist comes out with a single, are the people going to rush out and buy the single or are they going to wait for the album?" West wonders. "We basically know they are buying the albums, but 'why' is what we really want to know. Why do they spend \$6 on an album as opposed to \$1.29 for a single when chances are there's not more than two cuts on the album they're going to like."

To do this research, KOKE is asking stores in Austin to put a copy of its survey in with every country album sold. The survey includes a questionnaire asking the consumer what prompted them to buy the album and, after listening to it, to name one or two of their favorite cuts or give an opinion of particular cuts on the album.

West agrees that some country artists are becoming more aware of the

total album package and feels it is imperative that this continues.

"There are still some mainline country artists who aren't doing this," he also feels, "but if they are going to stay competitive and sell records they're going to have to change. Record companies also need to be more concerned with quality albums instead of just getting them done."

Although at WHN in New York, officials don't feel that they're in a position to concentrate much on album airplay, the station does make an effort to expose the audience to different sounds in country music through one-hour live broadcasts and the inclusion of album names on the air when singles are announced.

"Digging through albums to come up with different cuts to play is so unscientific," is the opinion of Charlie Cook, assistant program director. "You have to do that by the way you particularly feel," and according to Cook, "that's not the way radio needs to be programmed today.

"We don't feel it's our position to dictate to a listener what are the best cuts on an album," Cook adds. "We're not here to sell albums. We do, however, have an interesting approach in that we're probably one of the only AM country stations that announces album titles for every single song we play.

"Our music sheets also carry album titles. This makes people aware of what albums these records are from, and that's our way of helping out.

"Another approach we have that we feel helps to break new artists, rather than playing LP cuts, is to present live on-the-air concerts," Cook explains.

"We do probably two or three a month and that's unusual for an AM station. We've recently done the Flying Burrito Brothers and the Amazing Aces and those groups certainly don't have just a country base."

The station does venture into a few album cuts on the late night show but, according to Cook, "We don't take chances very often on records. Primarily we play proven music—music that's proven itself in other markets—and even those aren't always hits for us.

### NOT JUST COUNTRY

## Bowen Charts MCA Nashville For Open Door Music Policy

• Continued from page 3

more and more backup dollars." He vows, "In the future, we're going to start backing our product in the field."

Within 30 days, Bowen plans to have his larger staff in operation, bringing it up to a dozen employees, including a new vice president of a&r and a national promotion manager. Office space will be expanded.

Nick Hunter, formerly with Playboy Records, will take over the promotion slot which was previously handled in Los Angeles. Chic Doherty, the vice president who directed the Nashville operations between the Owen Bradley and Jimmy Bowen reigns, will become vice president/sales.

Bowen plans to spend the next six months realigning the operation and

concentrating on the artists presently on the roster. He has an open attitude about the musical styles that will be welcomed to MCA.

"I don't intend to draw a big line and say these are country artists, these are pop artists, and these are r&b artists. If they fall in the country bag, fine. I want to look at every artist as a worldwide artist.

"Conway Twitty is no different than if we find a rock act that we all agree can be a winner. I refuse to categorize these people and stick them in a bag."

MCA's door will be open to all types of music—another change in the label's Nashville philosophy. "I came to Nashville because I think it's going to be the biggest music center in the country in the next 10 years. Obviously, the growth will be

in pop, r&b and, hopefully, some jazz, because country is established here.

"I see country growing in sales and the number of people in country music. As the demographics of this country change, you'll find more and more, we've got what they want. We've got the artists here to fill that 25-50 age gap."

Stating that MCA/Nashville won't be interested in any future acts unless they have the potential to sell a million LPs, Bowen adds, "My idea of country music is the entire country. There's over 200 million people out there—and that's going to be our goal."

Though MCA's Nashville problems, including deficient internal communications, have been aired

(Continued on page 70)

# Country

## Bowen Piloting MCA's Outburst

Continued from page 69

frequently, Bowen insists, "It's not as bleak a picture as some people like to think. It's actually rather encouraging when you walk into the situation of Conway Twitty, Loretta Lynn, Merle Haggard, Bill Anderson and four or five brand new acts here that are exceptional."

Increased Nashville autonomy means that marketing backup work, public relations and artist development will be done out of Nashville. And the label plans to emphasize the LP over the single.

"From the sound standpoint, Nashville has always been a song town and a singles town. In order to survive, the country artist must improve dramatically its sound, along with dramatic improvement in the quality and the pre-production of album product. You cannot stay in the business where all of the profit is in albums and ignore it."

Claiming he knows of "several state of the art studios to be built here in the next 18 months," Bowen feels such construction is essential to compete against "L.A., New York and London product at a lot less budget dollars than they have to work with."

The changes in Nashville and its music will be beneficial to all types of music, including country, believes Bowen.

Bowen, who has produced such acts as Frank Sinatra, Sammy Davis, Jr., Dean Martin and Mel Tillis, plans to continue producing. He'll produce and engineer sessions on two or three acts.

The vice president of a&r, to be named soon, will handle other acts, and independent producers will also be used.

"I'll be going to the top producers in Nashville, and they'll be the producers who'll do pre-production," Bowen says he's not interested in those who are more interested in being songwriters or publishers than producers.

"I don't put people down for having publishing, but it's those who are too interested in pennies and half-pennies, the small deals, that I'm going to eliminate from MCA Nashville and go after people who have vision and can see what their percentage means times one million, or two million sales."

A native of Dumas, Tex., Bowen formed a rock group with Buddy Knox in the late '50s. Knox hit with "Party Doll" while Bowen scored chart success with "I'm Stickin' With You."

"I was a teenage idol for six months, and then someone wanted a followup, he said, 'A what?'" His artist career took a nosedive.

What made him quit? "The people," answers Bowen.

He worked in radio as a deejay for Ken Palmer in Colorado Springs. "I wasn't a very good deejay, but I had a real good friend who owned the station, so I was able to make it."

Bowen moved to Los Angeles in 1960, working as an independent producer and moving up the executive ladder into such positions as head of West Coast operations for Chancellor Records, head of a&r for Warner/Reprise and president of MGM Records.

Citing smog and overpopulation, Bowen left L.A. in June of 1976, moving to Eureka Springs, Ark. He started commuting into Nashville to examine the recording scene, and by the end of the year started producing Tillis in Nashville. Last September, he made the move from Arkansas to Tennessee.

# Billboard Hot Country Singles

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\* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	10	LOVE OR SOMETHING LIKE IT—Kenny Rogers (K. Rogers, S. Glassmeyer), United Artists 1210, (M-3/Cherry Lane, ASCAP)	35	52	3	PENNY ARCADE—Cristy Lane (B. Bryant, F. Bryant), LS 167 (GRT) (House of Bryant, BMI)	78	2	2	ANIMAL/I JUST WANTED YOU TO KNOW—Ronnie McDowell (R. McDowell/R. McDowell), Scorpion 0553 (Bim, SESAC/Bim, SESAC)		
2	3	9	YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt (A. Ray, J. Raymond), Elektra 45488 (Briarpatch/Dee Dave, BMI)	36	42	5	I JUST HAD YOU ON MY MIND—Dottie (S. Richards), RCA 11293 (Ensign, BMI)	69	71	4	(I Wanna) LOVE MY LIFE AWAY—Jody Miller (G. Pflney), Epic 8-50568 (Six Continents, BMI)		
3	4	8	TALKING IN YOUR SLEEP—Crystal Gayle (R. Cook, B. Woods), United Artists 1214 (Roger Cook/Chriswood, BMI)	37	28	12	THAT'S WHAT MAKES THE JUKEBOX PLAY—Moe Bandy (J. Work), Columbia 3-10735 (Acuff-Rose, BMI)	70	70	6	SLOW DRIVIN'—Kenny Starr (S. Whipple), MCA 40922 (Tree, BMI)		
4	9	13	YOU NEEDED ME—Anne Murray (R. Goodrum), Capitol 4574 (Chappell/Tonide, ASCAP)	38	44	5	THE DAYS OF SAND AND SHOVELS—Nat Stuckey (D. Marsh, B. Reneau), MCA 40923 (Pi-Gem, BMI)	71	43	13	I NEVER WILL MARRY—Linda Ronstadt (F. Hillerman), Asylum 45473 (Sanga, BMI)		
5	7	7	WE BELONG TOGETHER—Susie Allison (C. Chase), Warner/Curb 8597 (Paukie, BMI)	39	45	5	BAR WARS—Freddie Weller (B. Cason), Columbia 3-10769 (Burr Cason, ASCAP)	72	72	4	YOU SNAP YOUR FINGERS (And I'm Back In Your Hands)—David Wills (J. Schweers), United Artists 1196 (Chess, ASCAP)		
6	8	7	FROM SEVEN TILL TEN/YOU'RE THE REASON OUR KIDS ARE UGLY—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes/L. White, L. Dillon), MCA 40920 (Irving/Down 'N' Dirty/Screen Gems EMI, BMI/Twitty Bird/Coal Miners, BMI)	40	58	2	WITH LOVE—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8608 (Boyer, BMI)	73	NEW ENTRY	NEW ENTRY	I WANT TO BE IN LOVE—Jacky Ward (L. Martine, Jr.), Mercury 55038 (Ray Stevens, BMI)		
7	10	7	WHEN I STOP LEAVING (I'll Be Gone)—Charley Pride (K. Robbins), RCA 11287 (Pi-Gem, BMI)	41	49	5	MUSIC, MUSIC, MUSIC—Rebecca Lynn (S. Weiss, B. Blum), Scorpion 0550 (Vro-Cromwell, ASCAP)	74	86	2	LET ME TAKE YOU IN MY ARMS TONIGHT—James Darren (N. Diamond), RCA 11316 (Stone Bridge, ASCAP)		
8	11	11	ROSE COLORED GLASSES—John Conlee (J. Conlee, G. Baber), ABC 12356 (House Of Gold/Pompadour, BMI)	42	50	5	NO LOVE HAVE I—Gail Davies (M. Tille), Lifesong 1771 (CBS) (Cedarwood, BMI)	75	75	8	THE PERFECT LOVE SONG—Dwight Dillard (J. McGowan), Country International 132 (Curtis Wood/ASCAP/Great Vain, ASCAP)		
9	1	10	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (J. Betts, R.C. Bannon), RCA 11270 (WB/Sweet Harmony, ASCAP/Tamela, BMI)	43	26	12	THERE AIN'T NO GOOD CHAIN GANG—Johnny Cash & Waylon Jennings (H. Bynum, D. Kirby), Columbia 3-10742 (Tree, BMI)	76	NEW ENTRY	NEW ENTRY	YOU SHOULD WIN AN OSCAR (Every Night)—Chuck Pollard (C. Pollard), MCA 40944 (Paukie/Pollavan, BMI)		
10	12	9	(I Love You) WHAT CAN I SAY/HIGH ROLLIN'—Jerry Reed (D. Feller), RCA 11281 (Vector, BMI)	44	74	2	IF THE WORLD RAN OUT OF LOVE TONIGHT—Jim Ed Brown/Helen Cornelius (B. Mevis, M. Gann, S. Wilson, K. Wilson), RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP)	77	NEW ENTRY	NEW ENTRY	LOVE, LOVE, LOVE/CHAPEL OF LOVE—Sandy Poney (T. McEaz, S. Wyche, D. Sunny/P. Spector, J. Barry, E. Greenwach), Warner Bros. 8610 (Unichappell, BMI/Mother Bertha, ASCAP)		
11	14	6	RAKE AND RAMBLIN' MAN—Don Williams (B. McDill), ABC 12373 (Hall-Clement, BMI)	45	22	10	THE FOOL—Don Gibson (Fort, Hazelwood), ABC/Hickory 54029 (Debra/Desert Palms, BMI/Lee Hazelwood, ASCAP)	78	88	2	YOU MEAN THE WORLD TO ME—Honey Glen (B. Sherrill, G. Sutton), Warner Bros. 8616 (AI Gallico, BMI)		
12	13	11	PLEASE HELP ME I'M FALLING (In Love With You)—Janie Fricke (Robertson, Blair), Columbia 3-10743 (Intensong, ASCAP)	46	NEW ENTRY	NEW ENTRY	WHO AM I TO SAY—Stallier Brothers (K. Reed), Mercury 55037 (Cowboy, BMI)	79	NEW ENTRY	NEW ENTRY	NORMA JEAN—Sammi Smith (J. Cunningham), Elektra 45504 (Natural Songs, ASCAP)		
13	15	7	I'LL FIND IT WHERE I CAN—Jerry Lee Lewis (D. Van Arsdale, M. Clark), Mercury 55028 (Cedarwood, BMI)	47	48	56	4	I DON'T LIKE CHEATIN' SONGS—Dale McBride (D. King, D. Woodward), Con Bro 135 (Wijex, ASCAP)	80	80	5	GOIN' HOME—Ron Shaw (R. Shaw), Pacific Challenger 1522 (Pacific Challenger, BMI)	
14	16	8	TALK TO ME—Freddie Fender (J. Seneca), ABC 12370 (Jay & Cee, BMI)	48	59	4	MY HEART WON'T CRY ANYMORE—Dicky Lee (A. Aldridge, P. Byer), RCA 11294 (Alan Cartee, BMI)	81	92	2	THIS MAGIC MOMENT—Sandra Kaye (F. Ponce, S. Shuman), Door Knob 058 (WGC) (Rumbales, Tiger, Tredlaw, BMI)		
15	17	5	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez (M. Vaughn, M. Rigual, C. Rigual), Mercury 55029 (Phonogram) (Peez, BMI)	49	61	4	KAY—John Wesley Ryles (H. Mills), ABC 12375 (Johnny Biersack, BMI)	82	82	4	THE FARMER—Cedric Belfrage (J. Hugely, J. Kennedy), Mercury 55033 (Jay Hugely/Unichappell, BMI)		
16	18	6	I'LL JUST TAKE IT OUT IN LOVE—George Jones (B. McDill), Epic 8-50564 (Hall-Clement, BMI)	50	51	7	WALTZ OF THE ANGELS—David Houston (D. Reynolds, J. Rhoades), Elektra 45513 (Central Songs/Beachwood, BMI)	83	85	3	BABY BLUE—King Edward IV (J. Bouwers), Soundwaves 4573 (NSD) (Music Craftshop/Meming, ASCAP)		
17	19	9	COME SEE ME AND COME LONELY—Dottie West (R. Lane), United Artists 1209 (Tree, BMI)	51	NEW ENTRY	NEW ENTRY	EASY FROM NOW ON—Emmylou Harris (S. Clark, C. Carter), Warner Bros. 8623 (Song Of Cash, ASCAP)	84	NEW ENTRY	NEW ENTRY	THE FEELING'S SO RIGHT TONIGHT—Don King (D. King, J. Walker), Con Bro 137 (Wijex, ASCAP)		
18	21	6	BEAUTIFUL WOMAN—Charlie Rich (N. Wilton, S. Davis, B. Sherrill), Epic 8-50562 (Aigre, BMI)	52	63	4	THREE TIMES A LADY—Kate Harwell (L. Richie), Republic 025 (Jabell/Commodore, ASCAP)	85	87	3	YOU CAN COUNT ON ME—David Allan Coe (D. Coe), Columbia 3-10753 (Warner-Tamerlane, BMI)		
19	24	4	BOOGIE GRASS BAND—Conway Twitty (R. Reno), MCA 40929 (Buckson, BMI)	53	64	7	HELLO! REMEMBER ME—Billy Swan (H. Meaux), A&M 2046 (Crazy Cajun, BMI)	86	NEW ENTRY	NEW ENTRY	MOTEL ROOMS—Little David Wilkins (J. Chestnut, T. Myracle, D. Wilkins), Epic 8-50571 (Little David, BMI)		
20	20	9	BETTER ME—Tommy Overstreet (S. Whipple), ABC 12367 (Tree, BMI)	54	65	3	SINGLE AGAIN—Gary Stewart (G. Stewart), RCA 11297 (Forest Hills, BMI)	87	NEW ENTRY	NEW ENTRY	THE LONELY SIDE OF THE BED—Linda Cassidy (J. Anthony, L. Cassidy), Con Kay 131 (Hal Freeman, ASCAP/Shen Kay, BMI)		
21	23	9	ANOTHER FINE MESS—Glen Campbell (P. Williams), Capitol 4548 (United Artists, ASCAP)	55	66	3	TONIGHT'S THE NIGHT (It's Gonna Be Alright)—Roy Head (R. Stewart), ABC 12383 (Riva, ASCAP)	88	89	2	I BOW MY HEAD (When They Say Grace)—Daniel (B. Barber, D. Morgan), LS 166 (GRT) (Pi-Gem, BMI/Chess, ASCAP)		
22	30	4	BLUE SKIES—Willie Nelson (I. Berlin), Columbia 3-10784 (Irving Berlin, ASCAP)	56	57	6	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG—Laney Smallwood (B. Hobbs, L. Anderson), Monument 255 (Phonogram) (Big Heart/Harmony & Grits, BMI)	89	90	2	I NEVER MEANT TO HARM YOU—Mike Eby (J. Anthony, D. Sanders), Con Kay 130 (All American) (Hal Freeman, ASCAP)		
23	29	5	LET'S SHAKE HANDS AND COME OUT LOVIN'—Kenny O'Dell (K. O'Dell), Capricorn 0301 (Phonodisc) (Hungry Mountain, BMI)	57	81	2	HERE COMES THE HURT AGAIN—Mickey Gilley (J. Foster, B. Rice), Epic 8-50560 (Jack & Jill, ASCAP)	90	NEW ENTRY	NEW ENTRY	I'VE GOT AN ANGEL (That Loves Me Like The Devil)—Bobby Hood (B. Hood), Chute 101 (Prize/Starcast, ASCAP)		
24	31	4	HELLO MEXICO (And Adios Baby To You)—Johnny Duncan (B. Sherrill, S. Davis, G. Sutton), Columbia 3-10783 (Aigre/Flagship, BMI)	58	69	3	WHISPER IT TO ME—Bobby G. Rice (R. Klang, D. Pimmer), Republic 023 (Singletree, BMI)	91	46	15	IT ONLY HURTS FOR A LITTLE WHILE—Margo Smith (M. David/F. Spielman), Warner Bros. 8555 (Warner Bros., ASCAP)		
25	34	4	WOMANHOOD—Tammy Wynette (B. Braddock), Epic 8-50574 (Tree, BMI)	59	60	62	5	\$60 DUCK—Lewie Wickham (L. Wickham), MCA 40928 (Kumkris/Chesdel, BMI)	92	NEW ENTRY	NEW ENTRY	I'M THE SOUTH—Eddy Arnold (F. Foster, A. Carnuth), RCA 11319 (Combie, BMI)	
26	36	2	I'VE ALWAYS BEEN CRAZY—Waylon Jennings (W. Jennings), RCA 11344 (Waylon Jennings, BMI)	60	61	38	12	NEVER MY LOVE—Vern Gosdin (D. Addiss, D. Addiss), Elektra 45483 (Warner-Tamerlane, BMI)	93	95	3	LOVE DON'T HIDE FROM ME—Hugh J. Lynn (H. Lynn), Little Darlin' 7803 (Dream City, BMI)	
27	32	7	OLD FLAMES (Can't Hold A Candle To You)—Joe Sun (P. Seibert, H. Moffatt), Duxton 1107 (Helienda, BMI)	61	62	40	12	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT—Jacky Ward & Reba McEntire (S. Thompson, R. Thompson/P. McGee), Mercury 55026 (Phonogram) (Jidobi, BMI/Dawitvaker, BMI)	94	96	4	HEY, WHAT DO YOU SAY (We Fall In Love)—Sue Richards (L. Dresser), Epic 8-50546 (Starships/Galeon, ASCAP)	
28	39	4	IF YOU GOT TEN MINUTES (Let's Fall In Love)—Joe Stampley (M. Duker, J. Penrod), Epic 8-50575 (Galeon, ASCAP)	62	73	3	I STILL BELIEVE IN LOVE—Charlie Rich (J. Maye), United Artists 1223 (ATV, BMI)	95	98	2	I'M STILL MISSING YOU—Silver City Band (D. Singleton), Columbia 3-10759 (Julep, BMI)		
29	30	5	WHEN CAN WE DO THIS AGAIN—T.G. Sheppard (C. Putnam, S. Throckmorton), Warner/Curb 8593 (Tree, BMI)	63	64	33	13	I BELIEVE IN YOU—Mel Tillis (B. Cannon, G. Dunlap), MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)	96	NEW ENTRY	NEW ENTRY	SHOW ME A SIGN—Jim Chestnut (J. Chestnut), ABC/Hickory 54003 (Acuff-Rose, BMI)	
30	37	6	UNDERCOVER LOVERS—Stella Parton (E. Stevens/S. Grooms), Elektra 45490 (Dee Dave, BMI)	64	76	3	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (Not Available), RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)	97	99	3	ONE MORE KISS—Terri Bishop (D. St. Nicklaus), United Artists 1194 (Dick St. Nicklaus, BMI)		
31	32	25	12	TONIGHT—Barbara Mandrell (R. Van Hoy, B. Cook), ABC 12362 (Tree, BMI/Cross Keys, ASCAP)	65	66	41	11	RAGAMUFFIN MAN—Donna Fargo (S. Harris), Warner Bros. 8578 (Vector, BMI)	98	97	2	WHY DO YOU COME AROUND—Lyndel East (L. East), NSD 2 (Kit Kit, BMI)
32	33	35	6	JUST KEEP IT UP—Harvel Felts (D. Blackwell), ABC 12374 (Unart, BMI)	66	77	2	DON JUAN—Billy "Crash" Craddock (L. Martine, Jr.), ABC 12384 (Anah, BMI)	99	100	2	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (K. Carnes), Arista 7704 (Brown Shoes/Chappell, ASCAP)	
33	34	27	11	SPRING FEVER—Loretta Lynn (L. Dillon), MCA 40910 (Coal Miners, BMI)	67	NEW ENTRY	NEW ENTRY	I'LL STILL NEED YOU MARY ANN—Jim Taylor (B. Lee), Checkmate 3069 (Caprice) (Sound Corp., ASCAP)	100	NEW ENTRY	NEW ENTRY		

AUGUST 5, 1978, BILLBOARD

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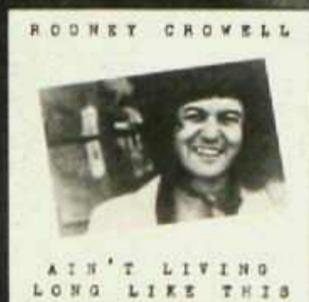
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# Billboard Hot Country LPs

BILLBOARD SPECIAL SURVEY  
For Week Ending 8/5/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	STARDUST—Willie Nelson, Columbia JC 35305
★	2	6	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★	3	8	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 12780
4	4	10	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL 12821
5	5	8	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
6	6	28	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
7	7	8	OH! BROTHER—Larry Gatlin, Monument MG 762E
8	8	15	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
★	12	2	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
10	10	27	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12586
11	11	29	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	16	25	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
13	13	17	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
14	14	5	I BELIEVE IN YOU—Mel Tillis, MCA 2364
15	15	41	HERE YOU COME AGAIN—Dolly Parton, RCA APL 12544
16	9	17	VARIATIONS—Eddie Rabbitt, Elektra KE 127
17	17	16	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
18	19	3	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
19	22	10	THE VERY BEST OF CONWAY TWITTY— MCA 3043
20	18	16	OLD FASHIONED LOVE—The Kendalls, Ovation OV 1733
21	20	27	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
22	21	36	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
23	23	47	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
24	24	23	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL 12418
25	26	5	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
26	25	43	SIMPLE DREAMS—Linda Ronstadt, Asylum AE 104
27	31	49	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
28	28	43	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DQ2093
29	29	48	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL 12439
30	27	6	CHESTER & LESTER, GUITAR MONSTERS—Chet Atkins & Les Paul, RCA APL 12786
31	30	15	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
32	32	51	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7540
33	34	55	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
34	37	2	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2075
35	35	19	HE WALKS BESIDE ME—Elvis Presley, RCA AFL 12772
★	NEW ENTRY	36	CLASSIC RICH—Charlie Rich, Epic JE 35394
37	42	3	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM 1-5011
38	38	43	COUNTRY BOY—Don Williams, ABC/Dot DQ 2058
★	NEW ENTRY	39	BARTENDER BLUES—George Jones, Epic KE 35414
40	40	4	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
41	36	8	THE BEST OF GENE WATSON, Capitol ST 11782
42	47	9	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
43	45	4	LOVE ... AND OTHER SAD STORIES—Bill Anderson, MCA 2371
44	41	13	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
45	44	12	NEVER MY LOVE—Vern Gosdin, Elektra KE 124
46	46	83	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
47	33	17	BILLY "CRASH" CRADDOCK, Capitol ST 11758
★	NEW ENTRY	48	WOMANHOOD—Tammy Wynette, Epic KE 35442
49	50	6	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnelle McDowell, Scorpio GRI 8028
50	39	32	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312

### Las Vegas Aladdin Inks Gatlin

NASHVILLE—The country music invasion of Las Vegas continues to grow as Larry Gatlin has signed a multi-appearance contract with the Aladdin Hotel.

Gatlin, a Monument Records art-

ist, will make his Aladdin debut in December with Anne Murray, a regular at the hotel. Besides Gatlin and Murray, the Aladdin also regularly features MCA artists Loretta Lynn and Conway Twitty.

ated material

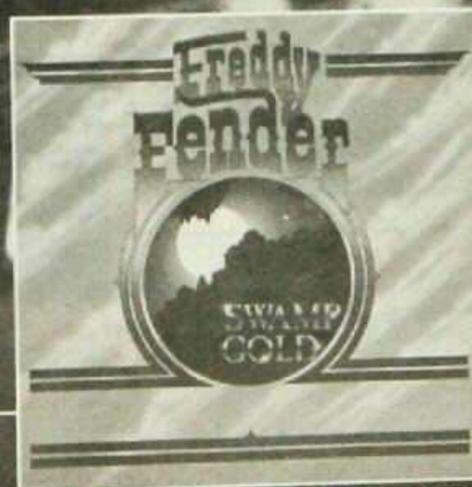
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AUGUST 5, 1978, BILLBOARD

# Elektra Jazz/Fusion Arm

• Continued from page 58

berto Gil, produced by Sergio Mendes. The latter is an acquisition from WEA's Brazil company.

Rounding out the 1978 releases will be the second Ubiquity album in November, again produced by Roy Ayers. The first Ubiquity set, "Starbooty," is the division's top-seller, according to Mizell. "It will top out at about 175,000 units," he estimates adding. "Our average is about 100,000."

Mizell claims Dee Dee Bridgewater's "Just Family" has sold 130,000 units, up from 5,000 units on her last Atlantic set which was coproduced by Jerry Wexler. Lenny White's "The Adventures Of Astral Pirates" is around 110,000, he says, while Lee Ritenour's "The Captain's Journey" is closing in on 100,000.

Larry Coryell and Phillip Catherine's "Twin House," a former import on Atlantic which was an acquisition from the Germany WEA company, has done 45,000 units, Mizell claims. Michael White's "The X Factor" and Terry Callier's "Fire On Ice" are just starting to take off, he says.

"We've set up acts to break," Mizell reiterates, "yet we're making money at the same time." The division is profitable? "Yes, if you don't count the capital costs of artist acquisitions," he replies. "Accounting procedures require you to write that off fast. But in terms of operating costs—sales to operational budget—we're right on target."

Mizell considers the airplay picture "a qualified success."

"I haven't gotten the AOR airplay I'd like to get, though we did get some on Lee Ritenour. But we've been very successful with black FM airplay, and insofar as they're merging as one of the main forces in the market these days, that's good."

"But AOR hasn't really embraced the concept of jazz/fusion as something that should be a part of the staple sound: they deal with it more on a record-to-record basis. But that's changing, particularly when you get a tonnage record like the Chuck Mangione."

The classic problem with getting airplay on some fusion product was demonstrated with the Lenny White record "Astral Pirates." "I knew it

was going to be tough getting airplay because it fell in a space between rock, jazz and r&b. We sold records but we sold them off in-store merchandising and the tour, not off radio."

With disco, the only act that's garnered much exposure is Ubiquity, though Mizell also expects the Donald Byrd, Aquarian Dream, Bermuda and Patrice Rushen sets to impress in that market.

Todate, 12-inch singles have been shipped to discotheques and disco radio and retail locations on Ubiquity and Bridgewater.

The newest staff addition is Primus Robinson as national marketing director, with the responsibility of coordinating promotion and field operations and directing the staff.

"That really frees me," says Mizell, "to work more closely with the artists and managers in terms of planning career moves and overall creative direction. And maybe I can do some producing," says the administrator who has been executive producer of a number of albums.

The already-existing staff includes four regional marketing coordinators: John Howard Brown for the East Coast in New York, Joseph Morrow, West Coast in L.A.; Alvin Thomas, Midwest in Chicago; and Ralph Bates, South in Atlanta.

"There will probably be a couple more additions this year and certainly a few more at the turn of the year. The next opening will be in publicity/artist relations. Then we'll divide the South into two regions; and also add a local marketing specialist in one of the top markets."

Mizell says he also uses independent promotion personnel, including independent consultant Ed Wright.

Mizell says that all of the acts are receiving tour support from E/A and that Bridgewater also got support for an international tour to London and Montreux.

While in Europe, Mizell attended two days of marketing meetings with the directors of the European WEA affiliates, and is considering international expansion of the division, but notes, "Overall the market for this music is in the U.S. Internationally pure jazz is what they like, not the new fusion music."

# Jazz Beat

• Continued from page 58

sponse to jazz in our area, one recent Friday night both Flora Punm and Al DiMeola were playing in town and both shows were sellouts."

Joni Mitchell will have some big name jazzmen on her next Elektra/Asylum LP. Charles Mingus is writing music to her words and the sidemen on the sessions will include Gerry Mulligan and Stanley Clarke. ... Drummer Roy Hanes used Stanley Cowell on keyboards for his next Fantasy LP, cut at the label's Berkeley, Calif., studio. ... Art Blakey & his Messengers were cut live by Concord Jazz at the Keystone Korner in San Francisco.

"Salute To Satchmo" is the title of a touring package in Australia presented by Universal Attractions and featuring Humphrey Lyttleton, Alex Welsh, Roy Williams, Bruce Turner and Graeme Bell's Australian Jazzmen. The show starts Aug. 20 and plays Perth, Adelaide, New Castle, Sydney and Melbourne. ... Buddy Rich closes out his European swing Monday (31) and then heads for Vancouver and then back to the Starwood rock club in Los Angeles Thursday through Saturday (10-12).

Chuck Mangione played the Aladdin Hotel's Theatre for the Performing Arts in Las Vegas Sunday (23). ... LA-based tenorman Don Menza has gone to Toronto to play with Pete Magadini's quartet at Yellowfingers through Saturday (5). ... Trumpeter Kenny Wheeler plays the Toronto Percussion Center Sunday (13). ... "Music In The Parks" a two-hour p.m. concert in New Brunswick, N.J., Thursday (27) headlined

# Fox Agency Issues Copyright Brochure

NEW YORK—The Harry Fox Agency has issued a new brochure intended for use as a guide for persons using copyrighted music on records and tapes, commercial and public broadcasting outlets, motion pictures, broadcast advertising and syndicated and background music services.

The five-page booklet, entitled "Clearance Of Music Copyrights," describes the streamlined process by which users may receive a license from the agency on behalf of copyright owners.

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AUGUST 5, 1978, BILLBOARD

## INTL WING WILL MEET 1980 CBS PROJECTION ONE YEAR EARLY

LOS ANGELES—Dick Asher, president of CBS Records International, promised the parent company, CBS Records, that his group would deliver at least half of the projected \$1 billion in sales that CBS Records expects by 1980. Asher said he expects the goal to be met a year early—in 1979.

His prediction came at the annual CBS Records convention, held this year at the Century Plaza and the Beverly Hilton hotels here in Los Angeles.

The convention attracted 350 CRI delegates representing 32 countries, among the 1,400 attendees from CBS.

"We are going to increase or establish our CBS dominance in every major record market in the world and most of the minor ones where we operate. By the end of 1980, we will have the best record company in Canada, England, Brazil, Australia, France, Germany, Argentina, Spain and Mexico, and the best combined force of record companies in Scandinavia. We are there, or close now in many of those places, and we are going to become even better," Asher told the delegates at a combined session held at Royce Hall at the UCLA campus.

In addition to attending functions with the CBS domestic staff, CRI held its own meeting and seminars that covered all aspects of CRI's operation. There were a&r, marketing, pub-

lishing, business affairs, promotion, and sales meetings.

The dynamics of CRI's marketing structure were discussed at a marketing meeting Monday (24), chaired by Bunny Friedus, vice president, marketing services, CRI.

CRI also hosted the convention's most gala party, a "Wild Wild West" affair held at the CBS's Studio City at the "Gunsmoke" Dodge City lot which attracted nearly 2,000 guests and which ended, incongruously enough, with a disco party at one of the sound studios.

In his speech to the delegates, Asher also promised that CRI would become the "best and most technologically advanced record and tape manufacturers all over the international world... maybe not by 1980 because in some places the competition has many years head start on us... but not too long after that. We're there already in some places, and we aim to be there in all places where we operate by 1985."

Asher's comments reflected a major expansion policy that has taken a large share of CBS Inc.'s \$200 million investment (see separate story) in its record division, and which has resulted in a number of new initiatives on the part of CRI.

"Just in this past year, we've established a wholly-owned company in Italy... a joint venture in Iran... a wholly owned company in New Zealand, and we have a CBS/Sony branch in Hong Kong. In the United King-

dom, we'll have a full modern open next year (a \$25 million project). In Iran we just built and are already running a tape duplication plant. We've broken ground in Sao Paulo, Brazil, for a new and technically advanced manufacturing plant... opened a new facility in Mexico... are working on a new studio in Colombia," Asher told the delegates.

Asher said also that there has been a major reorganization in CRI's publishing operation, and that the company has restructured its approach to classical records a&r. "We are and will be creating great new interest all over the world in the new artists and music reflected in American jazz... and have international and regional marketing organizations within our division handling it."

But the crux of Asher's speech was a simple congratulations to the people working for him for making CRI "consistently the fastest growing division in CBS." Because of the success for CRI he urged his delegates to "have a good time this week. Have a blast and let it all hang out. You have a right to celebrate and to be proud. Next week it will be back to it... because you don't stay on top by sitting back and resting on your laurels or your assets."

During the convention Asher presented Neil Diamond with a Crystal Globe Award for achieving sales of 5 million albums outside the U.S. Previous recipients of the awards include Johnny Mathis, Andy Williams, Simon & Garfunkel, Santana, Ray Conniff, and Bob Dylan.

## Asher Says Intl Div. Will Log Half CBS \$1 Bill Goal

By ROMAN KOZAK



TOP LUNCH—Paul Simon at lunch with Israeli prime minister Menachem Begin at the Israeli Parliament dining hall. Simon received unprecedented ovations for his four sold-out concerts in Israel. He gave 10 encores at the end of his last performance in the ancient Roman theater in Caesarea.

### 3-MONTH JAPANESE PROMO SET

## Polydor Boosts 'Fever,' 'Grease,' 'Pepper' Next

TOKYO—To consolidate the ballooning success of its "Saturday Night Fever" package and pave the way for some fast competition, Polydor KK plans to give its RSO label an extra lift on the charts with a three-month sales promotion starting this September.

At the center of the action will be "Fever," which topped the nation's LP charts toward the end of July, and two new potential rivals, "Grease" which was released on July 21 and "Sgt. Pepper's Lonely Hearts Club Band," scheduled to come out on Aug. 21.

Polydor has set "Fever" sales targets of 500,000 albums and 85,000 cassettes. Latest reports from the company indicate that the halfway mark has already been reached. Since the movie made its debut on July 22, officials say that the sales pace should gain more momentum now.

Although company salesmen concede that topping the "Fever" success will not be easy, they have high hopes for "Grease" and "Sgt. Pepper," noting that many fans who were taken with "Fever" might similarly rush out and buy the new soundtrack albums.

The company will be aiming to

achieve dramatic build-up for the new albums before the movies' premieres, "Grease" in December and "Sgt. Pepper" next spring. Sales goals have been set at 100,000 and 500,000 albums, respectively.

As part of the campaign, buyers of the albums will be treated to king-size posters of the Bee Gees, John Travolta and Olivia Newton-John.

## MCPS Handles Irish Sales Chart

DUBLIN — The Mechanical Copyright Protection Society (MCPS) here is supervising the Irish record industry best-sellers chart. The operation is headed up by David Buskett, MCPS manager here.

Placings are based on returns of the top 20 sellers received from major record distributors CBS, EMI, Solomon and Pere, Polydor and Irish Record Factors. Auditors will make spot checks on the returns to counter possible irregularities.

The new chart is being broadcast by Radio Telefis Eireann in Sunday afternoon one-hour programs. From now, silver disks in Ireland will be given for sales of 20,000 singles, gold going for sales of 35,000.

## Chairman Of European Tape Assn. Claims Home Taping Stimulates Trade

• Continued from page 64

corded cassettes, then you find that in every continent it is actually losing, according to a recent BASF study (Billboard, July 29, 1978).

In 1976, the figures for Europe were 71-29. In 1977, they were 68-32. In North America the 1976 figure was 85-15, and the 1977 figure was 83-17. That pattern is repeated worldwide."

Pattinson goes on, "The British Phonographic Industry has said that \$135 million is lost each year through home taping. Now that figure is absolutely hypothetical. It is money that was never spent and there is no way of knowing if it ever would have been.

"In fact, the indications are that home taping is most prevalent among the age-groups who share records and tape them simply because they can't afford to go out and spend money frequently on new albums.

"Now let us suppose that the industry succeeded in imposing a levy on the sale of blank cassettes. What would then happen? First, not everybody tapes records, so you would be penalizing a tape usage that might never take place. Hardly satisfactory.

"Second, the trade in counterfeit blank tapes that evade the levy would boom. Third, the total value of the blank tape market in the U.K. is less than half the BPI figure for losses through home taping, so even if you imposed a 100% levy, and fig-

## Better Days To RCA

NEW YORK—Sub-publishing rights to the Better Days Music catalog for the U.K. have been acquired by RCA Publishing International. The Better Days catalog comprises Cameo Records' two current chart albums, "Cardiac Arrest" and "We All Know Who We Are," on the Chocolate City label, distributed by Casablanca.

Administration of the publishing rights to the catalog will be handled by Sunbury Music Ltd. in the U.K.

ures higher still have been suggested you would not come anywhere near recouping those hypothetical losses.

"But what would happen is that you would price out of the market all those people who presently cross and re-cross the line between legally buying an album and illegally taping a borrowed album. Inevitably some would lose interest, decide to spend what little money they have elsewhere and right away you have lost the revenue you were trying to regain."

Pattinson says that an even worse implication is that the social popularity of music would be undermined. "Music is one of those things that the more you know about it, the more you want. But if you kill off the interest of young people, you will lose a future generation of adult record-buyers."

He stressed that he wants the industry to flourish, in his view, ground rule number one in the audio business.

"I don't want to encourage people

to break the law. There is a Mechanical Copyright Protection Society license available and if people would buy it, then fine. Unfortunately, they won't.

"There are areas where the industry should certainly draw its teeth and protect itself. Often sales of new and expensively recorded works are killed off by broadcasting. An agreement to limit broadcasting looks sensible; a levy on cassette does not.

"There is no point in the industry getting upset because it is having a hard time right now. It geared itself for a prerecorded cassette capacity that has outstripped growth and now thrashes around trying to find something to blame.

"It is clearly demonstrable that the blank tape business, illegally used or otherwise, has improved awareness of music, increased demand and directly stimulated the expansion the industry has enjoyed in the last five years.

"The sooner the industry comes to terms with that, the better."

### CASSETTES WORST HIT

## U.K. 1st Quarter Up 10%; Tough Problems Apparent

LONDON — While detailed figures are yet to come, British Phonographic Industry statistics covering the U.K. record business through the first quarter of this year show a 10% upturn, but also highlight serious problems.

The worst area is that of cassettes which, in recent years, have generally increased in unit sales by an annual 20%. The January-March period this year reveals a sudden and dramatic reversal with a 2% cut-back.

Albums are also sliding in sales, though this was anticipated in industry circles. The first quarter is down by 8.7% compared with the same period of 1977.

Singles continue to do well, up by around 20%, despite average

price increases here of some 17%. While the overall figures are open to speculation of all kinds, it is felt home-taping is having a serious affect on album sales and even more so in the prerecorded cassette field.

As prices go up, record buyers seem to be switching from LPs to singles, a theory backed up by figures of much smaller disposable incomes.

Early figures show singles up 19.6% and in trade value terms up 39.8%; albums down 8.7%, up 7.5% in value terms; cassettes down 2.4%, value up 3.2%; and 8-track cartridge down 69.2%, value down 69.9%—all compared with the same period of 1977.

*Billboard in Dutch...*

*Billboard/Benelux  
for Belgium, Netherlands  
and Luxembourg*

**New weekly publication in Dutch language to serve all aspects of the music-record-tape industry in these countries to be published by Kluwer Publishing in Deventer, Holland.**

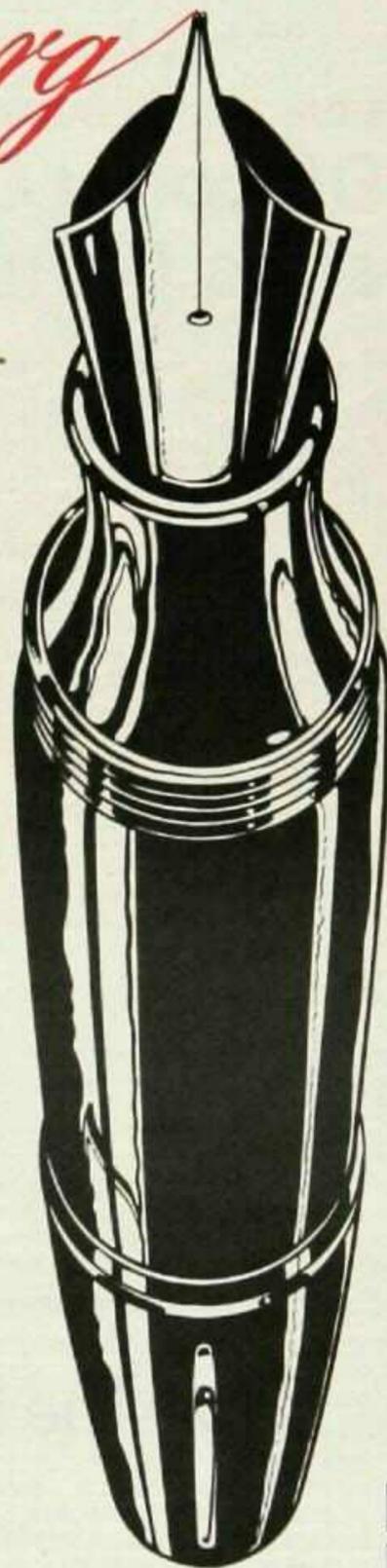
Billboard Publications, Inc. has signed a licensing agreement with Kluwer Publishing to produce **BILLBOARD/BENELUX**, a weekly trade publication (tabloid — circulation to be paid).

**BILLBOARD/BENELUX** will publish weekly starting November 3, 1978; PILOT ISSUE will be published August 30, 1978.

**BILLBOARD/BENELUX** will have its own editorial, advertising and circulation departments and will publish weekly, independent of Billboard Magazine — but will utilize (exclusively), in the Dutch language, editorial material and pop charts from Billboard for the benefit of the trade at all levels in Belgium, the Netherlands and Luxembourg.

Lee Zhitto, Editor-in-Chief and Publisher of Billboard Magazine, said, "This is a major step in the continued expansion of Billboard Magazine's service to the world-wide music/record industry."

*Note: Anyone in the industry interested in receiving **BILLBOARD/BENELUX** should direct requests to any of the Billboard Magazine offices around the world.*



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# Montreux Fest—Big, International And Electric

• Continued from page 58

highlight was undoubtedly provided by Irakere.

This band not only displayed an expectedly high level of energy, exuberance and visual excitement—at one point the percussion players were down among the audience tossing their cabacas back and forth—but also scaled musical heights with its scorching percussion, crackling ensemble playing by the front line of two saxophones and two trumpets, magnificent solo work by trumpeter Arturo Sandoval, by drummer Enrique Pla and, above all, by the extraordinarily talented leader, composer, arranger and keyboard man, Chucho Valdes who cites Art Tatum and Oscar Peterson as two of his major influences.

This was the Cuban band's first appearance in Europe, following its Newport debut, and on this showing Irakere could well herald an international re-awakening of interest in its compelling blend of Afro-Cuban jazz.

Another impressive Montreux debut was that of the Chrysalis band, Auracle, a unit which allies impeccable musicianship to discriminating taste, a high regard for subtle textures and a concern with melodic integrity. Outstanding in the group is keyboard player John Serry, but the entire group is a well-balanced unit of well-trained musicians who recognized that command of instruments has nothing to do with volume of sound.

One of the biggest disappointments of the Festival was the appearance of Ray Charles, whose set with an all-star band consisting of Dizzy Gillespie, George Duvivier, Kenny Burrell and Charles' former sidemen David Newman and Hank Crawford, promised much but, unhappily, failed to fulfill that promise.

With no time for rehearsal, Charles spent much of the early part of the set having the mikes on the grand and electric pianos reposi-

tioned and getting the electric piano speaker moved.

He seemed uncertain as to which tunes to play and this uncertainty communicated itself to his sidemen. Even an attempt to raise the temperature by featuring Gillespie, fresh from his White House triumph on "Salt Peanuts" did not retrieve the set and the Charles encore at the end amounted to nothing more than a ritual re-creation of his old hits in medley form.

What rescued the event to a certain extent was the excellent solo work of Gillespie, Burrell and Hank Crawford and the ever-dependable bass work of Duvivier.

Once again the Festival featured a powerful contingent of American university and college bands, some of them performing with top jazz soloists as guest artists—Harry Edison with the Kansas State Univ. big band, and Clark Terry with the Univ. of Texas Arlington Band—and there were also college bands from Canada and Japan.

A remarkable "first" for Montreux was the appearance of the Tokyo Union Orchestra, a 17-piece powerhouse big band led by saxophonist Tatsuya Takahashi, which even though its music was somewhat regimented and mechanical, displayed admirable ensemble precision, some fine soloists and a formidable collective energy. The band's trip from Japan to Montreux was an entirely self-financed one and it received no fee.

The Festival got off to an encouraging start July 7 when a better-than-expected crowd turned up for an opening night featuring largely European combos, the group of Dutch flutist Chris Hinze, a band led by Dutch guitarist Jan Akkerman with Jasper van't Hof on keyboards and from Scandinavia the band of Finnish guitarist Jukka Tholonen.

The following evening featured the contrasting vocal styles of Dee Dee Bridgewater, Etta James and Miriam Makeba and the third night

was devoted to the blues, with the Chicago Blues All Stars, James Booker (featuring an outstanding guitarist in Cash McCall), Buddy Guy and Taj Mahal. Taj Mahal, a salty blues performer with a gritty voice and a sly humor, was particularly delightful when he sang to just his own gentle guitar accompaniment.

Then, after three evenings of big band presentations, came the Ray Charles evening. Preceding Charles and backed by a tight-knit group led by a fine tenor saxophonist, Pee Wee Ellis, was the dynamic Esther Phillips who gave full play to her soulful voice with its steely cutting edge. Her set climaxed with a memorable performance of "What A Difference A Day Makes" and featured a coda in which Ellis ran the saxophone gamut from King Curtis to John Coltrane.

The evening presented by Don Schlitten featured 10 of his 11 contract artists in a variety of combinations. (Continued on page 80)

## HOPES DIM UNDER CURRENT LAWS

### Philips' Discount Curbs Spur U.K. Dealers Demand Same

By PETER JONES

LONDON—Reports that Philips Electrical is to insist its dealers keep discounts to a maximum of 2½% has led U.K. record dealers to demand similar curbs in the record industry.

Philips is said to be refusing to supply dealers who discount more on refrigerators and other electrical goods, a policy backed, it claims, by requirements of the Treaty of Rome, which binds all members of the European Economic Community.

Now record dealers are being encouraged by government departments to put in writing their arguments for cutting back on discounting, including specific reasons as to how it damages their trade.

However there seems little government support for the Philips Electrical move. The Departments of Trade, Prices and Consumer Protection says, "We don't think Philips should be doing this. Common Market rules are designed to increase competition in the retail trade, not curb it."

The Department of Fair Trading says adamantly, "Philips is acting against the Resale Prices Act, which abolished Retail Price Maintenance, and it could also be

against the Restrictive Practices Act. We have contacted Philips Electrical and await a reply, but there could be legal action pending under the Resale Prices Act."

A DFT spokesman adds that the acts concerned covered even franchised trades and if there was evidence that a manufacturer withdrew a franchise and refused to supply goods to a dealer simply because he was discounting, there would be a prosecution.

The only way the withdrawal of goods could be done, it seems, is if the dealer sells for less than he paid, "loss leading."

Record dealers are disappointed that hopes of a return to Retail Price Maintenance through the EEC are being dashed, but it is known that the whole question of discounting is causing headaches for the government.

Statements have been made, earlier this year and before, in the House of Commons that information is needed about the effect and extent of special discounts being granted to some retailers only. The Monopolies Commission is currently considering whether discounting in this way is "in the public interest;" that interest includes the retailer as well as his customers.

Harry Tipple, secretary of the Gramophone Record Retailers' Committee, has already made a submission to the Monopolies Commission, which also wants information from individual retailers.

Retailers have long debated problems over reinstating price maintenance, or doing away with discounting by refusal to supply deep discounters, or cutting back on preferential bulk discounts to multiples, but the manufacturers hold a steady line by way of reply.

Their belief: reinstatement of retail price maintenance is impossible under current laws, though the companies generally feel favorably about it. And abolishing recommended retail price would cause difficulties though moves are being made to work out a national average price for records which companies would use but not publish, so making claims like "\$2 off recommended price" impossible.

The manufacturers agree, refusal to supply product to deep discounters is illegal. They also say they do not give preferential discounts to multiples. Bulk discounts are available to any dealer or group of dealers making up an order of the required size.



RANDY GOLD—A gold disk representing sales of more than 50,000 albums in Holland, is presented to Randy Newman, right, at a party after his show at the Amsterdam Carre Theater. The award, for his album "Little Criminals," was given Newman by Hans Torino, general manager of WEA Holland.

## Six Face Trial

LONDON—Six men, including employees of CBS U.K., are to face trial at Kingston Crown Court here on charges arising from the loss of more than \$200,000 worth of product from the CBS Records factory in West London. The charges allege theft and conspiracy.

Richard Janz, Peter Lee, James Miller and Nigel Lightbody are current CBS employees and John O'Brien is a former member of the record company staff. The sixth accused man is John Clery, of Slip Disc Records, South London, a record dealer.

## Lewis Starts Co.

LONDON—Martin Lewis, ex-marketing and publicity director for Transatlantic Records here, has set up his own company, 21st Century Leisure. The company starts operation with a self-produced single, "Commonwealth Tempo," official theme of BBC-TV's coverage of the August Commonwealth Games.

The single is by the Groovers' Steel Orchestra, and part of the royalties are going to the U.K. Games Appeal Fund which helps finance the British athletes. Lewis expects his new company to be involved with record production, music publishing, management, publicity and marketing.

## From The Music Capitals Of The World

### LONDON

New label Frog Records, set up by one-time Polydor a&r man Bob Clifford, kicks off with "Rockabilly Guitar Man" by Al Roberts Jr., recorded in the lounge of Clifford's house. The Pirates start a debut U.S. tour, Sept. 10, with dates in New York, Chicago and Boston.

Anniversary of Elvis Presley's death Aug. 16 via RCA on a lower key here than in the U.S., but there are still big shop displays built around the 40-plus catalog albums available here. Nems moved into bigger offices at 31 Kings Road, Sloane Square, with former managing director Vic Lewis now chief executive and consultant, giving him more time to compose and conduct for the Royal Philharmonic Orchestra.

John Otway, now apparently finally split from Wild Willy Barrett, has formed a new band and plans a new Polydor album plus an appearance

at the Reading Festival (Aug. 27). New international a&r manager of Island Records is Billy Lawrie, brother of singer Lulu and himself a former singer, and he starts the new job working on U.K. singer Steve Gould, recently signed to Island in the U.S.

First Ian Matthews' album for Rockburgh Records, "Stealin' Home," also the first he has recorded in the U.K. since he went to live in the U.S. five years ago, was produced at Chipping Norton Studios and features four of his own new songs. Jimmy Cliff's new single "Many Rivers To Cross" (Island) links with new advertising tv campaign for L'Oréal perfume Eau Jeune, for which it is the main theme. It is a \$750,000 campaign.

Devo's first album from Virgin will be available in five different colors (steel grey, white, blue, yellow and red) shipped to dealers in

mixed selections, ensuring color variety for customers. The Shadows' month-long tour of the U.K. starts Sept. 1 at seaside resort Southend and ends Oct. 2 at the Royal Albert Hall.

Rags, U.K. vocal group which won the 1977 World Popular Song Festival in Tokyo, with "Can't Hide My Love," now signed worldwide for recording with MCA here. New print deal for Chappell here with Anchor Music, providing first a Don Williams' "Easy Guitar" album, then song folios for Steely Dan, Mama's and Papa's, Four Tops, Floaters and Joe Walsh.

Gold disk in Australia for U.K. poet Pam Ayres for 20,000 plus unit sales of her album "Some Of Me Poems And Songs." Reflections, featuring Lulu's younger sister Edwina Lawrie, back from guest appearance at the Golden Orpheus Song Festival in Bulgaria, televised live to the whole Eastern bloc.

New administration manager of CBS in the U.K. is Ray Bodi, formerly internal auditor with the company. Metrosound Audio Products here now distributors of direct-cut disks from Nauticus Records of Shell Beach, California. Liszt's "Christus" performed July 30 for the first time in its entirety at the Royal Albert Hall, part of the Henry Wood Proms, with Brian Wright and the Royal Philharmonic.

Former Uriah Heep and Rough Diamond front man David Byron has a debut Arista single with "African Breeze," written with him by Daniel Boone, alias Peter Lee Stirling. New signing to Pepper Records here is Harlow, a new band from the North of England, with a debut single "Harry de Mazzio."

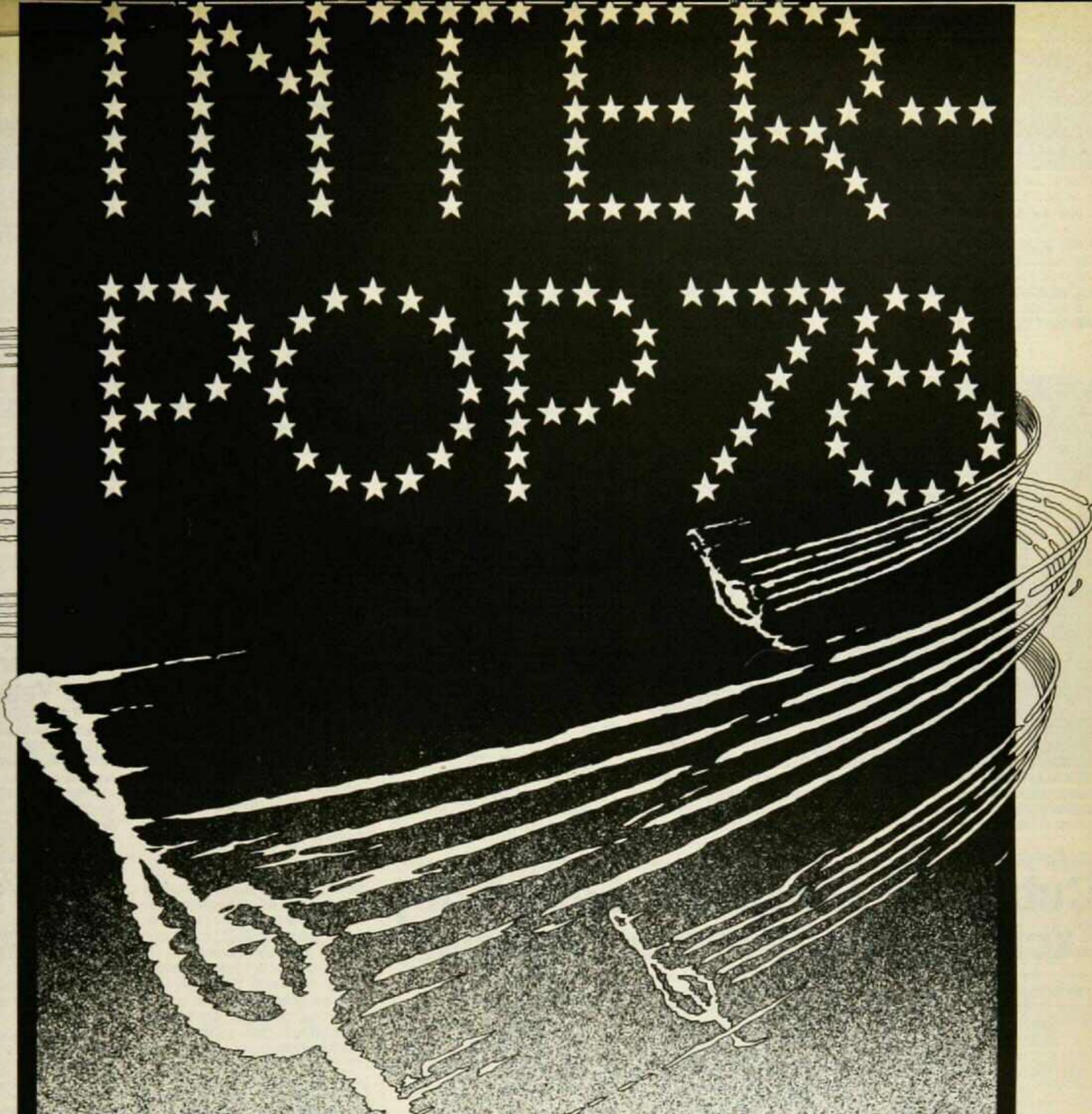
Sex Pistol Sid Vicious said to have split from the group and be planning a new band with Johnny Thunders. Lennie Hastings, former

Alex Welsh drummer and one of the most-loved trad jazz figures in Britain, died aged 51, following heart trouble. Five nights (Nov. 14-18) at the London Palladium for Mary O'Hara, Irish harpist-singer and former nun. PETER JONES

### PARIS

Leon Cabat, Vogue Records, invited top record industry people to visit his new studios and installations at Villetaneuse, just outside Paris, the guests included Antoine de Clermont, adviser to the French prime minister, Francois Minchin, president of industry organization SNEPA, Louis Hazan, Phonogram, Michel Bonnet, EMI Pathe Marconi, and Mayerstein Margret, Polygram.

Special charter planes organized from various sources. (Continued on page 80)



# LONDON

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# Mail-Order Sparks Disk Interest, Japan Survey Shows

By HARUHIKO FUKUHARA

TOKYO—The average age of a mail-order disk buyer in Japan is 38, and a direct-mail catalog or an advertisement in a newspaper or magazine sparks an interest in disks for many of them and eventually brings them into disk stores for further purchases.

These are the main findings of a survey conducted by the Japan Phonograph Record Assn. on 3,000 mail-order buyers of disks. The response rate was 41%.

Mail-order sales are a bone of

contention for most of the nation's disk store owners who claim that they are depriving them of business. The manufacturers, on the other hand, say that these sales help them tap the latent disk demand. The results of the survey indicate that there are advantages to be had by both sides.

The association discovered from the replies to its questionnaires that whereas most members of the regular clientele of disk stores are in their teens or twenties, mail order buyers

have an average age of 38.8.

About 40% of the mail-order buyers said that they first got interested in disks after reading a mail-order ad in a publication or receiving a direct-mail catalog. This presumably means that if they had not spotted a disk from these sources, they would still be disk-less. It also means that mail-order sales are helping to open up the market and that manufacturers and marketers would be short-sighted if they chose to ignore

the importance of these buyers.

Some 55% of the buyers said that they subsequently made purchases at a disk store, or that they had thought of doing so. Twenty-seven per cent said that there had been disks which they had wanted to buy, but that they had never got round to buying them at disk stores.

Forty percent said that they were planning to make a purchase at a disk store and 53% said they had no definite plans.

# Social Message Song A Huge Mexican Hit

By MARV FISHER

MEXICO CITY—For the first time in memory, a song with a social message has hit the market and has penetrated with such force that the manufacturer is running way behind in the first 10 days of release.

"Pobres Ninos" by Jose Barette & Grupo Miramar is the newest Discos Coro product making the loud noise. According to the company's president, Federico Riojas, "It really took us by surprise and the initial run of 20,000 units was far short of the demand."

Coro has stepped up its pressing of the number whereby it hopes to manufacture an average of close to 40,000 per week for the balance of the month.

The lyrics are basically about the hundreds of thousands of reportedly abandoned children running loose

all over the nation. The song is meeting with great favor in government circles.

"Fathers don't care ... fathers don't want ... the children need love ..." are just some of the words projected by Barette and his combo," continues Riojas. "It's not only something good for Coro—but for all Mexico."

In the past two years, Miramar has skyrocketed in popularity to the point where they are being duplicated in name, not only here but in other parts of Latin America. One cropped up here via FM Discos, while another allegedly capitalized on the name in Argentina.

"The imitation group was such a success in the latter locale," adds Riojas, "that they earned in excess of \$50,000 in a period of two weeks. That's a sizable amount of money down here."

Mario Kaminsky of Microfon Records, the Buenos Aires-based manufacturer which has the distribution rights to all Coro product in that country, Uruguay, Chile and Peru, recently commented, "In all my 19 years in this business, this is one group which has penetrated with the greatest impact in such a short time." Miramar has been in distribution in those countries for a little less than a year.

# Healthy Music Mart Background For Seoul Fest

SEOUL—Against the backdrop of the nation's strappingly healthy economy and year-to-year sales gains of over 60% for both disks and tapes, the first Seoul Song Festival was staged on July 1, pitting contestants from nine foreign countries against local stars in a scramble for honors.

Singers came from Malaysia, Thailand, the Philippines, Hong Kong, Australia, Taiwan, Japan, Turkey and Indonesia.

Ryan Cayabyab and Hajji Alejandro of the Philippines stole the show and were awarded grand prizes. Top composer awards went to Japan's Koichi Sugiyama and Masato Shimon, and to Korea's Chung Min-Sup. Awards for the best performances were won by Turkey's Andolu Major and Korea's Stella Chee.

The festival underscored the prosperity of the music industry in Korea where all kinds of music from old popular songs to the modern classics are selling fast. The rapid spread of cassette tape recorders and record players has contributed to the music boom.

# Audiotronic/King End Year's Tie

PARIS—Audiotronic, the U.K. hi fi Lasky-owned group, has decided to pull out from management of the King Music chain in France after just one year.

King Music was founded by Olivier Dewaverin in 1972. After a very successful start, during which time 50 shops were opened and turnover reached a \$31 million peak in one year, the company ran into trouble.

Audiotronic agreed to manage the group and try to put it back on its feet. Had it been successful, there would probably have been a takeover. But no real improvement was shown and in the end Audiotronic has decided to pull out.

Now, with 160 jobs at stake, another group has to be found with financial backing, or King Music goes into liquidation.



GOLDEN ELEPHANT—Frank Beh, left, general manager of EMI Columbia, Austria, presents a gold elephant to German humorist/recording artist Otto Waalkes in Vienna. The elephant, replica of Waalkes' logo for his Russel Records, was for 125,000 albums sold in Austria.

# Cubans & Brazilians Lead The Excitement At Montreux Festival

Continued from page 78  
Outstanding performance of the 10th night of the Festival was that of Mary Lou Williams who demonstrated just how wide-ranging, expressive and rewarding the art of solo piano can be.

Williams opened in bravura style with a medley that took in assorted piano styles from ragtime to stride to boogie and swing, followed with a most sophisticated "Over The Rainbow" and then proceeded through a set which again confirmed her as the first lady of jazz. The Tokyo Union Band that followed could scarcely have offered a more dramatic contrast.

The Buddy Rich Band played a storming set, with the leader accorded a standing ovation for his final epic drum solo, and the evening ended with a highly stimulating hour from the quintet of Sonny Rollins.

The Pablo evening on July 17 opened with a set of consummate assurance and resourcefulness from Oscar Peterson and Niels-Henning Orsted-Pedersen (joined rather uncertainly half-way through by "surprise guest" Billy Cobham) and then Count Basie came on to join Oscar in a run through of some of the more durable Basie standards.

The second half of the bill featured the Basie band—in excellent form—and Milt Jackson as a special guest artist on such Basie specials as "Corner Pocket," "Li'l Darlin'" and "Basie." Jackson played with his customary drive and swing and blended in well with the band.

July 18 was an open day, but such was the atmosphere of the Festival that an afternoon party for the Festival staff on the terrace of the Casino was enlivened by a spontaneous jam session in the best Montreux traditions with A Cor do Som, Gilberto Gil, John McLaughlin, Billy Cobham, Alvin Battiste and a couple of Rollins' sidemen.

The evening of July 19 was dominated by percussion, first "Sonship" Theus in the John McLaughlin band and then Billy Cobham whose drum setup alone required 17 separate microphones.

The most musical elements in the evening came from McLaughlin's violinist L. Shankar and the fine clarinetist/flutist in the Cobham band, Andy Laverne. The rest was musical machine-gun fire from McLaughlin and energetic thunder from Cobham without much obvious differentiation between one number and the next.

The following night saw the musical climax of the Festival with Irakere taking the Casino by storm. The Cubans were preceded by the infinitely cultivated Stan Getz who fronted a superb rhythm section of Andy Laverne, keyboards; Mike Richmond, bass; Billy Hart, drums; Laurence Killian, piano. Getz played with his customary command and assurance, featuring

mainly originals by the highly inventive Laverne.

The high musical level was maintained on July 21 by Auracle, the Freddie Hubbard quintet and the Arista All-Stars, featuring Randy and Mike Brecker, Steve Khan, Mike Mainieri and Warren Bernhardt.

July 22 was devoted to the contemporary New York jazz movement with Arista artists Air, Muhl Richard Abrams, Pharoah Sanders and Norman Connors and the concluding evening featured the European debut of the Dixie Dregs and Sea Level, Ben Sidran with the Brecker Brothers and the band of Danish trumpeter Palle Mikkelborg, Entrance.

Once again record companies made extensive use of the excellent recording facilities of Montreux's Mountain Recording studio. Live albums from the festival are expected to be produced by Columbia, Warner, Atlantic, Chrysalis, Xanadu, Pablo, Arista and Capricorn.

# International Turntable

Guillermo Lopez to the position of vice president, Central Zone, Latin American Operations of CBS International. Lopez will be responsible for CBS Records' subsidiaries in Costa Rica, Colombia, and Venezuela, and for licensees in the Central Zone. He was Director of Operations for the Central Zone.

# From The Music Capitals Of The World

Continued from page 78  
ous French provincial cities to enable people to attend two of Bob Dylan's six Paris concerts. ... Prelude Records of New York has signed a distribution deal with Barclay here.

In France, cassettes sell around 25-30% of albums, so RCA is launching a K7 operation, involving a wide range of product to boost sales. ... The National Syndicate of Discotheques, recently formed, is to run its own chart, created from returns from nearly 1,000 discotheques. ... Musica Records, specializing in jazz product, set up its own outfit Music Distribution, also handling other labels.

Pirate disk "Elvis Forever," on import from Germany, is finding its way on to the French market. ... Despite the French government decision to fight pirate radio stations, an association of "free radio stations" has decided to step up its activity. ... Intersong Paris, and Polydor, announce the release of "Cajun Party," by the Swamp Band accordionists. ... Rameau Pianos held a party to celebrate the sale of its 10,000th piano.

A group of musicians from Guadeloupe called KA gave its first concert in Paris, the show recorded live by Uniteoridis and featuring vocal group with percussion. ... An international organists' competition to be held in Chartres in September.

Henri Martinet, composer of Tino Rossi's huge-selling Christmas disk "Petit Papa Noel," has been awarded a gold disk by SACEM/SDRM

to mark the 30th anniversary of the record and its continued popularity. ... Peter de Jongh, artistic director of EMI/HMV disks in Paris, died at age 52, after a long illness. He had a 30-year career with the company, supervising classical recordings. HENRY KAHN

# MILAN

The 15th Cantagiro, a touring song contest, started in Rome (June 26) and travels Italy for a month, winding up at Pugnuchiuso. Each night, teams are judged by local juries, the finalists to be televised by RAI-TV. In the package: Collage (Ricordi); Juli and Julie (Yep); singers Walter Foini (Phonogram), Mario Panseri (Phonogram), Daniela Davoli (Aris) and Franco Tortora (Yep), with special guests including Santo California (Yep), Romans (Bus), Santa Esmeralda (Philips/Phonogram), Demis Roussos (Philips/Phonogram) and Asha Puthli (CBS).

Pop group Alunni Del Sole, which had several hits with Produttori Associati, has signed with Ricordi, with a new album "Liu" just out. ... German label Lollypop, with an artist roster including Claudia Barry and Ronnie Jones, now licensed here to Ricordi on a three-year deal, having previously been with Phonogram.

Johnny Sax, m-o-r instrumentalist, previously with Produttori Associati, and the group Dik Dik, formerly with R+Fi, have joined Arista. ... The New Troits, Toto Torquati and Gepi are the latest domestic acts signed by WEA. ... Singer Drupi (Continued on page 81)

# 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	Father Abraham	SMURF SONG—
3	4	Clout (Carriere 2788)	SUBSTITUTE—
4	3	Marshall Hain (Harvest HAR 5157)	DANCING IN THE CITY—
5	10	A Taste Of Honey (Capitol CL 15988)	BOOGIE OOGIE OOGIE—
6	6	Boombtown Rats (Ensign ENY 14)	LIKE CLOCKWORK—
7	5	Showaddywaddy (Arista 191)	A LITTLE BIT OF SOAP—
8	7	Electric Light Orchestra (Jet JET 109)	WILD WEST HERO—
9	8	Virgin VS 219)	AIRPORT—
10	14	Lindisfarne (Mercury 6007 177)	RUN FOR HOME—
11	11	Sex Pistols (Virgin VS 22)	NO-ONE IS INNOCENT—
12	31	Asylum K 13128)	STAY—
13	27	GTO GT 224)	FROM EAST TO WEST/SCOTS MACHINE—
14	12	O'Jays (Philadelphia PIR 6332)	USE TA BE MY GIRL—
15	9	EMI 2806)	MAN WITH THE CHILD IN HIS EYES—
16	13	James Galway (Red Seal RB 5085)	ANNIE'S SONG—
17	16	Saturday Night Band (CBS 6367)	COME ON DANCE DANCE—
18	20	Boney M (Atlantic/Hansa 11120)	RIVERS OF BABYLON—
19	37	Andrew Gold (Asylum K 12127)	HOW CAN THIS BE LOVE—
20	18	Blue Oyster Cult (CBS 6333)	DON'T FEAR THE REAPER—
21	25	Justin Hayward (CBS 6368)	FOREVER AUTUMN—
22	23	Vertigo 6059207)	5-7-0-5 City Boy—
23	22	Joe Walsh (Asylum K 13129)	LIFE'S BEEN GOOD—
24	33	Elvis Presley (RCA PB 9265)	DON'T BE CRUEL—
25	19	Rolling Stones (EMI 2802)	MISS YOU/FARAWAY EYES—
26	30	Gladys Knight & The Pips (Buddah BDS 473)	COME BACK AND FINISH WHAT YOU STARTED—
27	21	Bob Marley & The Wailers (Island WIP 6440)	SATISFY MY SOUL—
28	41	Renaissance (Warner Bros. K 17177)	NORTHERN LIGHTS—
29	26	AC/DC (Atlantic K 11142)	ROCK AND ROLL DAMNATION—
30	15	Heatwave (GTO GT 226)	MIND BLOWING DECISIONS—
31	New	Sham 69 (Polydor 2059 050)	IF THE KIDS ARE UNITED—
32	74	EMI INT 563)	IDENTITY—
33	38	Raydio (Arista 193)	IS THIS A LOVE THING—
34	17	San Jose (MCA 369)	ARGENTINE MELODY—
35	34	Buzzcocks (United Artists UP 35433)	LOVE YOU MORE—
36	28	Manfred Mann's Earth Band (Bronze BRO 52)	DAVY'S ON THE ROAD AGAIN—
37	35	Steel Pulse (Island WIP 6449)	PRODIGAL SON—
38	36	Bee Gees (RSO 002)	NIGHT FEVER—
39	44	The Who (Polydor WHO 1)	WHO ARE YOU—
40	New	Bob Dylan (CBS 6499)	BABY STOP CRYING—
41	24	Goldie (Bronze BRO 50)	MAKING UP AGAIN—
42	29	Brotherhood Of Man (Pye 7H 46071)	BEAUTIFUL LOVER—
43	46	Foreigner (Atlantic K 10986)	COLD AS ICE—
44	67	Sheila B. Devotion (EMI 2828)	YOU LIGHT UP MY FIRE—
45	60	New Seekers (CBS 6413)	ANTHEM—
46	55	Rick James (TMG 1110)	YOU AND I—
47	57	Trammps (Atlantic K 11135)	DISCO INFERNO—
48	48	Commodores (Motown TMG 1111)	FLYING HIGH—
49	39	Evelyn "Champagne" King (RCA PC 1122)	SHAME—
50	32	Smokie (RAK 276)	OH CAROL—
51	70	Suzie Quatro (RAK 278)	THE RACE IS ON—
52	New	Quincy Jones (A&M AMS 7367)	STUFF LIKE THAT—
53	43	Genesis (Charisma CB 315)	MANY TOO MANY—
54	75	Yellow Dog (Virgin VS 217)	WAIT UNTIL MIDNIGHT—
55	New	Cerrone (Atlantic K 11089)	SUPER NATURE—
56	42	Wings (Parlophone R6020)	I'VE HAD ENOUGH—
57	49	KC & The Sunshine Band (not available)	IT'S THE SAME OLD SONG—
58	68	Diana Ross (TMG 112)	LOVIN' LIVIN' AND GIVIN'—
59	45	Sine (CBS 6351)	JUST LET ME DO MY THING—
60	New	Barry Manilow (Arista 196)	SOMEWHERE IN THE NIGHT/COPACABANA—

61	40	Billy Joel (CBS 6412)	MOVIN' OUT—
62	54	Clash (CBS 6383)	WHITE MAN IN HARMERSMITH PALAIS—
63	52	Kansas (Kirshner KIR 4932)	CARRY ON WAYWARD SON—
64	72	Donna Summer (Casablanca TGIF 2)	LAST DANCE—
65	63	MCA 260)	DON'T CRY FOR ME ARGENTINA—
66	71	GULL CULS 16)	NIGHT FEVER—
67	73	Child (AHA 522)	IT'S ONLY MAKE BELIEVE—
68	50	David Gates (Elektra K 12307)	TOOK THE LAST TRAIN—
69	51	Darts (Magnet MAG 116)	BOY FROM NEW YORK CITY—
70	47	Plastic Bertrand (Sire 6078 161)	CA PLANE POUR MOI—
71	New	Steely Dan (MCA 374)	FM—
72	58	Vertigo LIZZY 2)	ROSALIE—
73	66	Shirley Ellis (MCA MCEP 1)	THE CLAPPING SONG—
74	New	Johnny Mathis/Deniece Williams (CBS 6483)	YOU'RE ALL I NEED TO GET BY—
75	New	Earth, Wind & Fire (CBS 6490)	MAGIC MIND—

## LPs

This Week	Last Week	Artist	Title
1	1	Various, RSO 2658 23 (F)	SATURDAY NIGHT FEVER—
2	5	The Hollies, EMI EMTV 11 (E)	20 GOLDEN GREATEST HITS—
3	4	EMI EMC 3223 (E)	THE KICK INSIDE—
4	3	Rolling Stones (Gimmer Twins) EIM CUN 29108 (E)	SOME GIRLS—
5	6	Don DeBito, CBS 86067 (C)	STREET LEGAL—
6	2	Thin Lizzy/Tony Visconti, Vertigo 6641 807 (F)	LIVE AND DANGEROUS—
7	8	Wayne's Musical Version, CBS 96000 (C)	WAR OF THE WORLDS—
8	10	Boombtown Rats (Robert John Lange) Ensign ENY 3 (F)	TONIC FOR THE TROOPS—
9	13	RSO 2001 (F)	GREASE—
10	7	Tony Clarke Decca TXS 129 (5)	OCTAVE—
11	11	Genesis (David Hentschel) Charisma CDS 4010 (F)	AND THEN THERE WERE THREE—
12	19	Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	OUT OF THE BLUE—
13	12	Various, K-Tel RL 001 (K)	ROCK RULES—
14	9	Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)	THE ALBUM—
15	20	Fleetwood Mac (Fleetwood Mac/Dashut/Gallat) Warner Bros. K 56344 (W)	RUMOURS—
16	15	Lena Martell, Ronco RTL 2028 (B)	LENA MARTELL COLLECTION—
17	23	Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	BUT SERIOUSLY FOLKS—
18	17	Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	BAT OUT OF HELL—
19	16	Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	NEW BOOTS AND PANTIES—
20	14	Johnny Mathis (Jack Gold) CBS 86055 (C)	YOU LIGHT UP MY LIFE—
21	New	Talking Heads (Brian Eno/Talking Heads) Sire K 56531 (W)	MORE SONGS ABOUT FOOD AND BUILDINGS—
22	25	Lindisfarne (Gus Dudgeon) Mercury 9109 609 (F)	BACK AND FOURTH—
23	18	Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	PASTICHE—
24	36	Commodores (James Carmichael/Commodores) Motown STML 12087 (E)	NATURAL HIGH—
25	31	Nat King Cole, Capitol EMTV 9 (E)	20 GOLDEN GREATS—
26	27	Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E)	POWER IN THE DARKNESS—
27	New	Nolan Sisters, Target TGS 502 (W)	GIANT HITS—
28	New	David Gates (Elektra K 52091 (W))	GOODBYE GIRL—
29	26	Ron Nevison (Chrysalis CDL 1182 (F))	OBSESSIONS—
30	26	Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	KAYA—
31	44	John Leckie (Virgin V 2100 (C))	REAL LIFE—
32	29	Various, Ronco RTD 2029 (B)	THE STUD—
33	41	Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	EVERYONE PLAYS DARTS—
34	40	Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	A NEW WORLD RECORD—
35	24	Phil Ramone (CBS 82311 (C))	THE STRANGER—

36	21	Stranglers (Martin Rushent) United Artists UAK 30222 (E)	BLACK AND WHITE—
37	35	Beach Boys, Capitol EMTV 1 (E)	GOLDEN GREATS—
38	22	Bruce Springsteen (Bruce Springsteen) CBS B6061 (C)	DARKNESS ON THE EDGE OF TOWN—
39	33	Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30140 (E)	CITY TO CITY—
40	48	Dire Straits (Dire Straits (Muff Winwood) Vertigo 9102 021 (F))	DIRE STRAITS—
41	45	Heatwave (Barry Blue) GTO GTLP 027 (C)	CENTRAL HEATING—
42	New	Boney M (Frank Farian) Atlantic K 50498 (W)	NIGHTFLIGHT TO VENUS—
43	-	Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)	DARK SIDE OF THE MOON—
44	37	David Gilmour (David Gilmour) Harvest SHVL 817 (E)	DAVID GILMOUR—
45	38	Wings (Paul McCartney) Parlophone PA5 10012 (E)	LONDON TOWN—
46	49	Van Halen (Ted Templeman) Warner Bros. K 56490 (W)	VAN HALEN—
47	-	Various, K-Tel NE 1024 (K)	DISCO DOUBLE—
48	-	Barbra Streisand (Gary Klein) CBS 86060 (C)	SONGBIRD—
49	32	Max Boyce (Bob Barratt) EMI MAX 1001 (E)	I KNOW COS I WAS THERE—
50	-	John Williams (Stanley Nyrus) Cube HIFLY 27 (A)	TRAVELLING—
51	54	Simon & Garfunkel, CBS 69003 (C)	SIMON & GARFUNKEL'S GREATEST HITS—
52	50	Various, MCA MCX 503 (E)	EVITA—
53	42	Manfred Mann's Earth Band (Manfred Mann's Earth Band) Bronze BRON 507 (E)	WATCH—
54	47	James Galway (George Korngold) Red Seal LRL 5131 (R)	MAGIC FLUTE OF JAMES GALWAY—
55	-	Ruby Winters (Stan Shulman) Creole CRLP 512 (C/R)	RUBY WINTERS—
56	34	Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark) Island ISA 5017 (E)	YOU'RE GONNA GET IT—
57	-	Blondie (Richard Gotthehr) Chrysalis CHR 1166 (F)	PLASTIC LETTERS—
58	55	Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	GREATEST HITS—
59	30	London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	CLASSIC ROCK—
60	-	Vanda/Young) Atlantic K 50483 (W)	POWER AGE—

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
As Of 7/24/78

This Week	Last Week	Artist	Title
1	-	Pink Lady (Victor)—NTVM, T&C Music	MONSTER—
2	-	Alfa (Alfa)—Alfa	MR. SUMMERTIME—
3	-	Eikichi Yazawa (CBS/Sony)—Sunrise McCy	JIKANYO TOMARE—
4	-	Mayo Shono (BLOW-UP)—Columbia	TONDE ISTANBUL—
5	-	Billy Joel (CBS/Sony)—April	THE STRANGER—
6	-	Kenji Sawada (Polydor)—Watanabe	DARLING—
7	-	Machiko Watanabe (CBS/Sony)—PMP	KAMOMECA TONDA III—
8	-	Hiroimi Go, Kirin Kiki (CBS/Sony)—Burning	RINGO SATSUJINJIKEN—
9	-	Bee Gees (RSO)—Intersong	NIGHT FEVER—
10	-	Ikue Sakakibara (Columbia)—Top	NATSUNO OJOUSAN—
11	-	Alice (Express/Toshiba-EMI)—JCM	JOHNNY-NO KOMORIUTA—
12	-	Masanori Sera & The Twist (Aardvark)—Yamaha	YADONASHI—
13	-	Momoe Yamaguchi (CBS/Sony)—Top	PLAYBACK PART 2—
14	-	Mayumi Itsuwa (CBS/Sony)—People Music, PMP	SAYONARADAKEWA IWANAIDE—
15	-	Tokiko Kato (Kitty)—Kitty, Yamaha	KONOSOKAO TOBETARA—
16	-	Hideki Saijo (RCA)—Geiei	HONOO—
17	-	Arabesque (Victor)—Shinko	HELLO MR. MONKEY—
18	-	Sun (Victor)—Sun	LIPSTICK—
19	-	Rie Nakahara (CBS/Sony)—PMP, Tanabe	TOKYO LULLABY—
20	-	Hiroimi Ota (CBS/Sony)—Watanabe	DOLL—

## ITALY

(Courtesy of Germano Ruscolto)  
As Of 7/18/78  
LPs

This Week	Last Week	Artist	Title
1	-	Bee Gees (RSO)—Phonogram	SATURDAY NIGHT FEVER—
2	-	Antonella Venditti (Philips/Phonogram)	SOTTO IL SEGNO DEI PESCI—
3	-	Francesco De Gregori (RCA)	DE GREGORI—
4	-	Umberto Tozzi (CGDMM)	TU—
5	-	Ricordi)	RIMINI—

6	-	K-Tel—Ricordi)	DISCO ROCKET—
7	-	(Polydor/Phonogram)	SWEET REVENGE—
8	-	(EMI)	AMERICO—
9	-	(Baby Records)	LA BIONDA—
10	-	(CGDMM)	L'INDIANA—
11	-	(Polystar/Phonogram)	STAR SHOW—
12	-	(Capitol—EMI)	THE MAN MACHINE—
13	-	(RCA)	MISS ITALIA—
14	-	(Philips/Phonogram)	MUSICA NOVA—
15	-	(Sound Track/Casablanca/Durium)	THANK GOD, IT'S FRIDAY—

## HOLLAND

(Courtesy Stichting Nederlandse)  
SINGLES

This Week	Last Week	Artist	Title
1	-	John Travolta/Olivia Newton-John (RSO)	YOU'RE THE ONE THAT I WANT—
2	-	(CNR)	WINDBURFIN—
3	-	(Rolling Stones)	MISS YOU—
4	-	Deniece Williams and Johnny Mathis (CBS)	TOO MUCH TOO LITTLE TOO LATE—
5	-	Michael Zager Band (Private Stock)	LET'S ALL CHANT—
6	-	(Arista)	COPACABANA—
7	-	(GMR)	OH DARLING—
8	-	(Atlantic)	WHOLE LOTTA ROSIE—
9	-	(Casablanca)	LAST DANCE—
10	-	(Parlophone)	DELIVER YOUR CHILDREN/I'VE HAD ENOUGH—

This Week	Last Week	Artist	Title
1	-	Soundtrack (RSO)	SATURDAY NIGHT FEVER—
2	-	Boney M (Hansa)	NIGHTFLIGHT TO VENUS—
3	-	(RSO)	GREASE—
4	-	Various Artists (CBS)	WAR OF THE WORLDS—
5	-	(Rolling Stones)	SOME GIRLS—
6	-	(CBS)	25 SANTANA GREATS—
7	-	(CBS)	STREET LEGAL—
8	-	(Warners)	LET THERE BE ROCK—
9	-	(Mercury)	YOU'RE WELCOME—
10	-	Various Artists (Omega)	ROMANTIEK EN MUZIEK 2—

## SPAIN

(Courtesy of "El Gran Musical")  
\*Denotes Local Origin  
SINGLES

This Week	Last Week	Artist	Title
1	-	Daniel Magal (Epic/CBS)—April Music	CARA DE GITANA—
2	-	Bee Gees (Polydor)—Chapel Iberica	NIGHT FEVER—
3	-	(Hispavox)	SOLO TU—
4	-	(Capitol/EMI)—Ego Musical	SILVER LADY—
5	-	(CBS)—April Music	ANNA—
6	-	(RCA)	IT'S A HEARTACHE—
7	-	(Polydor)—Chapel Iberica	STAYIN' ALIVE—
8	-	Richard Claynerman (Hispanavox)	BALLADE DOUR ADELINE—
9	-	Boney M. (Ariola)—Clipper's	RIVERS OF BABYLON—
10	-	Rocio Durcal (Ariola)—Arabella LPs	FUE TAN POCO TU CARINO—

This Week	Last Week	Artist	Title
1	-	Banda Sonora Original (Polydor)	SATURDAY NIGHT FEVER—
2	-	(CBS)	MOONFLOWER—
3	-	(Polydor)	HERE... AT LAST... BEE GEES... LIVE—
4	-	(Epic/CBS)	DISCO DE ORO DE EPIC VOL 1—
5	-	(Ariola)	ROCIO DURCAL CANTA A JUAN GABRIEL—
6	-	(Ariola)	JOAN MANUEL SERRAT 1.978—
7	-	(Movieplay)	ANDALUCIA ESPIRITUAL—
8	-	(A&M/CBS)	EVE IN THE QUIETEST MOMENTS—
9	-	(Hispanavox)	BALLADE POUR ADELINE—
10	-	(Ariola)	EL MEUC AMIC EL MAR—

## SWEDEN

(Courtesy of GLF)  
\*Denotes local origin  
LPs

This Week	Last Week	Artist	Title
1	-	Soundtrack (RSO)	SATURDAY NIGHT FEVER—
2	-	Boney M. (Ariola)	NIGHTFLIGHT TO VENUS—
3	-	(RCA)	NATURAL FORCE—
4	-	(GlenDisc)	YOU OUGHT TO WRITE YOURSELF A LOVE SONG—
5	-	(EMI)	SOME GIRLS—
6	-	(EMI)	POWER IN THE DARKNESS—
7	-	(CBS)	STREET LEGAL—
8	-	(Nationalteatern (Nacksving))	BARN AV VAR TID—

9	-	Bruce Springsteen (CBS)	DARKNESS ON THE EDGE OF TOWN—
10	-	(EMI)	THE KICK INSIDE—
11	-	(CBS)	ALL 'N & ALL—
12	-	(Devotion (Carriere/EMI))	SINGING IN THE RAIN—
13	-	(Decca)	OCTAVE—
14	-	(RCA)	THE WORLD STARTS TONIGHT—
15	-	(Magnet) SINGLES	EVERYONE PLAYS DARTS—

This Week	Last Week	Artist	Title
1	-	Boney M (Ariola)	RIVERS OF BABYLON—
2	-	(Devotion (Carriere/EMI))	SINGIN' IN THE RAIN—
3	-	(RCA)	IT'S A HEARTACHE—
4	-	(Ariola)	LOVE IS IN THE AIR—
5	-	(Mercury)	AUTOMATIC LOVER—
6	-	(RSO)	STAYIN' ALIVE—
7	-	(Mercury)	SKATEBOARD—
8	-	(CBS)	FANTASY—
9	-	(Polydor)	A BA NI BI—
10	-	(Bee Gees (RSO))	HOW DEEP IS YOUR LOVE—

## From The Music Capitals Of The World

Continued from page 80

# Imported Talent Costs Too High, Mexicans Maintain

Continued from page 48  
 pected to continue their growth and success in this country.

Basurto has been fairly consistent in bringing numerous attractions to Mexico over the past several years, and it is likely he will do so in the future. But possibly with less consistency because of the difficulties of securing sufficient dollars against the pesos earned.

a relative newcomer to pop ranks is Bob Lerner, who has spot booked Mecedades and Sergio & Estibaliz, both attractions from Spain. Lerner has vast experience with jazz names

and with re-mounting Broadway musicals.

Lerner has always had the theory, "Do it when you feel the timing is right."

Leon concurs, in a way: "I don't think of it as seasonal. I do it when the artist(s) demand is there—regardless of devaluation."

Lopez's contention: "If I don't make it with one, I'll make it back-plus with another."

Basurto: "The only way is to keep doing it, but we also need some price breaks in order to keep the market expanding."

## RCAers To Ga. For Artists Party

NEW YORK—RCA Records brought its sales and promotion staffs from throughout the South and Southwest to Atlanta for a party July 16 to launch Mose Jones, a new rock act recently signed to the label.

The group, managed by the Buie/Geller Organization, has an album, "Blackbird," due for release this month. The party was held at At-

lanta's Menagerie Club. The band hails from Georgia.

Sales and promotion staffers from Miami, St. Louis, Dallas, Cleveland, Cincinnati and Atlanta were on hand for the affair, which featured a showcase concert. The label plans a national radio time buy as well as a 60-second spot with a script to be cut by local DJs. Posters, mobiles and bag stuffers are included in the merchandising plan.

## Royal Mounties Capture 12,500 Bootleg Records

TORONTO—A Canada Customs tip-off to the Royal Canadian Mounted Police recently led to a raid on a Montreal warehouse where 12,500 bootleg recordings, all imported from the U.S., were seized.

Described by one record industry official as "the largest bust ever in Canada," charges relating to the case are forthcoming. Canadian Recording Industry Assn. president Brian Robertson says that the seizure will likely lead to further charges in the U.S.

Among the bootleg recordings seized were live and broadcast performances of the Rolling Stones, Fleetwood Mac, Neil Young, Peter Frampton, Linda Ronstadt, Elvis Presley and the Beatles.

The recordings were brought into Canada as "cut-outs," arousing Canada Customs officials' curiosity.

## Own Label For P.J. Imports

TORONTO—One of Canada's major European rock album importers, P.J. Imports, has started a label division called Bomb Records.

Spearheaded by Wolfgang Spegg and Phil Lubman, owners, the initial five album release confirmed for this year will all appear on colored vinyl.

"Guaranteed sales, is the reason why," says Spegg of the colored vinyl policy. Staff promotion man is Dave Booth, formerly a roots music host at an FM station in the Toronto vicinity.

Material on release or to be released includes albums by the Yardbirds, a two-album set with 5,000 pressed in clear vinyl and 5,000 in green; UFO's Michael Schenker with the Scorpions red vinyl; and Gary Boyle, ex-Brand X and 801 amber vinyl.



Ken Middleton, president of WEA Music of Canada, Ltd., announces the appointment of Ross Reynolds as executive vice president, effective Tuesday (1). Reynolds was formerly president of GRT Canada. Before entering the record industry he was a management consultant, treasurer of a research company, and a production manager with Procter & Gamble.

A founding member of the Canadian Academy of Recording Arts and Sciences (CARAS), Reynolds is currently a v.p. on the board, as well as being a past president of the Canadian Recording Industry Assn.

Gord Edwards, formerly executive vice president of Finance, GRT, is named president of GRT Records Canada. Jeff Burns is upped to the post of director a&r and Lee Silver-sides, last at A&M, moves into Burns old post as national promotions director.

Executive changes at A&M: Joe Summers is named senior vice-president and general manager of A&M Canada, formerly holding down the post of vice president sales for the label.

Gary Hubbard is named vice president and controller for A&M Canada, and national promotions director Doug Chappell is upped to the post of vice president promotion. All changes are effective immediately at A&M.



GREASY TRIO—Promoting the opening of the film "Grease" are from left, CFTR personalities Mike Cooper, Bobby Day and Jeff Newfield. The trio was touring Toronto's shopping plazas in the 1951 Mercury. CFTR presented a special "Grease" weekend featuring the hit music of the '50s and giving away CFTR "Grease" Kits.

AUG. 26 IS DATE

## Cal Jam Producers To Stage Can Jam

TORONTO—Cal Jam producers Sandy Feldman and Lennie Stogel, have announced plans to stage a similar event at Mosport Park in Ontario, Canada on Aug. 26.

Confirmed Canada Jam headliners will include Kansas, The Commodores, Dave Mason, Village People, Wha-Koo and Prism. Several other top acts are currently involved in negotiations with Can Jam organizers for the one day event, which is predicted to draw between 70-100,000 people with advance tickets set at \$20, and tickets at the gate set at \$30.

The 630-acre park is a speedway set about 60 miles outside of Toronto and used for a major rock event in 1971. Initial talks between Cal Jam producers and Mosport Park Ltd. officials were begun by the site owners after a major Canadian brewery indicated that it would be interested in backing an event similar to Cal Jam 2 in Canada.

The final decision to do it was based on the fact that the Mosport site "is a perfect location close to a

number of major markets," the producers say.

While Can Jam will have the same sound system used at Cal Jam 2, and will also have a television special produced from the site by Sandy Feldman, the producers have no plans this time to compile an album of live material. The management firm of Leber and Krebs are not involved in this project.

Besides organizers Feldman and Stogel, other key figures in the Canada Jam production staff include well-known Toronto concert producer and Chilliwack manager Martin Onrot. He will act as event coordinator; Bob Gibson, a former partner in Gibson and Stromber, will be press officer.

Potentially the single largest music event in Canada yet, tickets are being sold through a variety of record and ticket outlets in the U.S. Northeast, Ontario and Quebec. An initial cash outlay of \$1 million has already been committed by the producers. A rain-date has been set for the day following, Aug. 27.

## From The Music Capitals Of The World

### TORONTO

A&M Canada is shipping Chicago-based Styx's next LP, "Pieces Of Eight," on gold vinyl. The eighth album for the group is, in fact, shipping gold in Canada. The label is also pressing "Equinox," "Grand Illusion" and "Crystal Ball" in the same color vinyl, but in fewer numbers.

Plans for the Concert In The Sky super-jam have toned down somewhat since initial announcements. Producer Duff Roman is remaining silent for the time being, but sources close to him say that the all Canadian talent show is set for Sept. 9 with Burton Cummings hosting the electronic concert.

The same source states that the music seg-

Stue Raven-Hill joins True North as a promotion-publicity representative.

Graham Thorpe moves from Ontario promotions to Senior Product Manager for Columbia Records, and is based out of head-office in Toronto. . . . Karen Brunton, Kelly Frampton and Virginia Nidd are named to the newly created posts of field-merchandising personnel in the territories of Ontario, Vancouver and Calgary respectively.

ment of the concert is to be three hours long, televised in Ontario by the OECTA network and broadcast nationally on radio via AM and FM stations in major and secondary markets. Roman refuses to make official comments at this time, but expects to have concrete facts by mid-August.

ELO has, so far, drawn the largest audience in Toronto this summer at the CNE stadium. An estimated 65,000 attended the well publicized event, offering CPI, promoting the date, a record gross of \$650,000. Other shows in the Summer Pop series staged by CPI include The Beach Boys with Steve Miller, and Genesis.

MCA has issued "It Doesn't Matter Anymore" as the single from the MCA album "Buddy Holly Lives." The song was written by Paul Anka, thus ranks as two parts Canadian content.

WEA Canada signing Streethart is garnering extensive album airplay as a result of their recently released debut LP on Atlantic. The group has been added to Chilliwack's western-Canada tour and is featured in concert at the El Casino in Montreal with a CHOM-FM remote, Tuesday (1). The group, along with some WEA personnel, also takes CHOM-FM to task in a baseball game the same week in Montreal.

DAVID FARRELL

AUGUST 5, 1978, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 8/5/78

## Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	LOS POTROS De Esta Sierra A La Otra Sierra, Peerles 10039	2	CONJUNTO IMPACTO Documento Bailable, Teca 3007
3	JUAN GABRIEL Espectacular, Pronto 1036	3	FANIA ALL STARS Spanish Fever, CA 35336
4	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orleon 16 021	4	LA SONORA PONCENA Explorando, Inca 1060
5	LOS POLIFACETICOS Camaron Pelao, Latin International 1154	5	CHARANGA 76 Live at Roseland, TR 136
6	DANIEL MAGAL Cara De Gitana, Caytronics 1516	6	CHARANGA 76 IN 77 . . . Encore, TR 128
7	SALVADOR'S Derrumbes, Arriba 3005	7	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
8	ORIGINAL CAST ALBUM Corazon Salvaje America 1002	8	LOS KIMBOS Hoy y Manana, Cotique 1095
9	ROBERTO CARLOS Amigo, Caytronics 1505	9	ADALBERTO SANTIAGO Adalberto, Fania 512
10	CEPILLIN En Un Bosque De La China, Orleon 16020	10	ANGEL CANALES Live At The Roseland, TR
11	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	11	LIBRE Tiene Calidad, Salsoul 4114
12	LUCHA VILLA Interpreta a Juan Gabriel, Mozart 1731	12	JOHNNY PACHECO The Artist, Fania 503
13	LOS MUECAS Super Exitos, Caliente 7280	13	SAOCO Macho Mumba Salsoul 4117
14	CHELO La Voz Ranchera, MZT 10638	14	HECTOR LAVOE De Ti Depende, Fania 492
15	YNDIO 50 Aniversario, Atlas 5047	15	OSCAR D'LEON El Oscar de La Salsa, Top Hits 2026
16	CAMILO SESTO Entre Amigos, Pronto 1034	16	TITO ALLEN Ahora Y Siempre, Alegre 6012
17	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	17	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69
18	LOS HUMILDES Besitos, Fania 560	18	JOHNNY PACHECO/MELON Lingo Melon, Vaya 70
19	CHELO Con Mariachi, Mozart 10585	19	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan Vaya 72
20	GENERACION 2000 Caramba Dona Lennon, 5045	20	ISMAEL MIRANDA No Voy Al Festival, Fania 508
21	JEFE Y SU GRUPO Cronos 1065	21	ROBERTO ROENA No. 9, International 924
22	VICENTE FERNANDEZ La Muerte de un Gallero, Caytronics 1492	22	VARIOUS ARTIST Super Salsa Singers, Fania 509
23	BILLO'S CARACAS BOYS Billo 78, Top Hits 2027	23	WILLIE COLON/RUBEN BLADES Meliendo Mano, Fania 500
24	LOS GATOS NEGROS Mericana Melody 5618	24	WILLIE COLON/HECTOR LAVOE Deja Vu, Fania 529
25	JOSE—JOSE Volcan, Pronto 1035	25	EL GRAN COMBO 15vo. Aniversario, EGC 014

# Rack Singles Best Sellers

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As Of 7/24/78

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

- |  |  |
|--|--|
| 1 <b>GREASE</b> —Frankie Vallie, RSO 897   | 21 <b>YOU</b> —Rita Coolidge, A&M 2058   |
| 2 <b>TWO OUT OF THREE AIN'T BAD</b> —Meat Loaf—Cleveland International 850513 (Epic) | 22 <b>HOPELESSLY DEVOTED TO YOU</b> —Olivia Newton-John, RSO 903                       |
| 3 <b>KING TUT</b> —Steve Martin, Warner Bros 8577                                    | 23 <b>FM</b> —Steely Dan, MCA 40894  |
| 4 <b>BAKER STREET</b> —Gerry Rafferty—United Artists 1192                            | 24 <b>FOOL IF YOU THINK IT'S OVER</b> —Chris Rea, Magnet 1198 (United Artists)         |
| 5 <b>COPACABANA</b> —Barry Manilow—Arista 0339                                       | 25 <b>MR. BLUE SKY</b> —Electric Light Orchestra, Jet 85050 (CBS)                      |
| 6 <b>YOU'RE THE ONE THAT I WANT</b> —John Travolta & Olivia Newton-John—RSO 891      | 26 <b>USE TA BE MY GIRL</b> —O'Jays—Philadelphia International 83642 (CBS)             |
| 7 <b>LOVE WILL FIND A WAY</b> —Pablo Cruise, A&M 2048                                | 27 <b>HOT BLOODED</b> —Foreigner, Atlantic 3488  |
| 8 <b>MISS YOU</b> —Rolling Stones, Rolling Stone 19307 (Atlantic)                    | 28 <b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> —Atlanta Rhythm Section—Polydor 14484 |
| 9 <b>THREE TIMES A LADY</b> —Commodores—Motown 7902                                  | 29 <b>YOU'RE A PART OF ME</b> —Gene Cotton with Kim Carnes, Ariola 7704                |
| 10 <b>DANCE WITH ME</b> —Peter Brown—Drive 6269                                      | 30 <b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey, Capitol 4565                           |
| 11 <b>TAKE A CHANCE ON ME</b> —Abba—Atlantic 3457                                    | 31 <b>STAY</b> —Jackson Browne, Asylum 4548  |
| 12 <b>LAST DANCE</b> —Donna Summer—Casablanca 926                                    | 32 <b>ONLY THE GOOD DIE YOUNG</b> —Billy Joel, Columbia 3-10750                        |
| 13 <b>SHADOW DANCING</b> —Andy Gibb—RSO 893  | 33 <b>YOU BELONG TO ME</b> —Carly Simon, Elektra 45477                                 |
| 14 <b>RUNAWAY</b> —Jefferson Starship—Grunt 11274 (RCA)                              | 34 <b>MACHO MAN</b> —Village People, Casablanca 922                                    |
| 15 <b>LIFE'S BEEN GOOD</b> —Joe Walsh—Asylum 45493                                   | 35 <b>AN EVERLASTING LOVE</b> —Andy Gibb, RSO 904                                      |
| 16 <b>IT'S A HEARTACHE</b> —Bonnie Tyler—RCA 11249                                   | 36 <b>REMINISCING</b> —Little River Band, Harvest 4605 (Capitol)                       |
| 17 <b>MY ANGEL BABY</b> —Toby Beau—RCA 11250   | 37 <b>PROVE IT ALL NIGHT</b> —Bruce Springsteen, Columbia 310763                       |
| 18 <b>I'VE HAD ENOUGH</b> —Wings, Capitol 4594                                       | 38 <b>THANK GOD IT'S FRIDAY</b> —Love & Kisses—Casablanca 925                          |
| 19 <b>BLUER THAN BLUE</b> —Michael Johnson—EMI-America 8001                          | 39 <b>WONDERFUL TONIGHT</b> —Eric Clapton, RSO 895                                     |
| 20 <b>MAGNET &amp; STEEL</b> —Walter Egan, Columbia 3-10719                          | 40 <b>EVERY KINDA PEOPLE</b> —Robert Palmer, Island 100                                |

# Rack LP Best Sellers

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As Of 7/24/78

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

- |  |  |
|--|--|
| 1 <b>GREASE</b> —Soundtrack—RSO RS-2-4002                                      | 21 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010   |
| 2 <b>SHADOW DANCING</b> —Andy Gibb, RSO RS-1-3034                              | 22 <b>THANK GOD IT'S FRIDAY</b> —Soundtrack—Casablanca NBLP 7099                                     |
| 3 <b>EVEN NOW</b> —Barry Manilow—Arista AB 4164                                | 23 <b>AJA</b> —Steely Dan—ABC AB 1006  |
| 4 <b>STRANGER IN TOWN</b> —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 24 <b>DARKNESS AT THE EDGE OF TOWN</b> —Bruce Springsteen—Columbia JC 35318                          |
| 5 <b>OCTAVE</b> —Moody Blues—London PS 708                                     | 25 <b>SHAUN CASSIDY</b> —Shaun Cassidy—Warner/Curb BS 3067   |
| 6 <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS-2-4001                        | 26 <b>EARTH</b> —Jefferson Starship—Grunt BXL1-2515 (RCA)  |
| 7 <b>SOME GIRLS</b> —Rolling Stones—Rolling Stones COC 39108 (Atlantic)        | 27 <b>THE ALBUM</b> —Abba—Atlantic SD 19164  |
| 8 <b>BAT OUT OF HELL</b> —Meat Loaf, Epic/Cleveland International PE 34974     | 28 <b>LOVE ME AGAIN</b> —Rita Coolidge—A&M SP 4699   |
| 9 <b>SONGBIRD</b> —Barbra Streisand, Columbia JC 35375                         | 29 <b>SLOWHAND</b> —Eric Clapton—RSO RS1 3030  |
| 10 <b>DOUBLE VISION</b> —Foreigner, Atlantic SD 19999                          | 30 <b>FOOT LOOSE &amp; FANCY FREE</b> —Rod Stewart—Warner Bros. BSK 3092                             |
| 11 <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                           | 31 <b>POINT OF KNOW RETURN</b> —Kansas—Kirshner JZ 34929 (Epic)                                      |
| 12 <b>NATURAL HIGH</b> —Commodores—Motown M790                                 | 32 <b>LIFE IS A SONG WORTH SINGING</b> —Teddy Pendergrass, Philadelphia International JZ 35095 (CBS) |
| 13 <b>WORLDS AWAY</b> —Pablo Cruise, A&M SP 4697                               | 33 <b>DOUBLE PLATINUM</b> —Kiss—Casablanca NBLP 7001 2   |
| 14 <b>BUT SERIOUSLY, FOLKS</b> —Joe Walsh, Asylum 6E-141                       | 34 <b>PYRAMID</b> —Alan Parson's Project, Arista AB 4180   |
| 15 <b>RUNNING ON EMPTY</b> —Jackson Browne—Asylum 6E 113                       | 35 <b>SO FULL OF LOVE</b> —O'Jays, Philadelphia International JZ 35355 (CBS)                         |
| 16 <b>LONDON TOWN</b> —Wings—Capitol SW 11777                                  | 36 <b>MAGAZINE</b> —Heart—Mushroom MRS 5008  |
| 17 <b>FM</b> —Soundtrack—MCA 2-12000   | 37 <b>BOYS IN THE TREES</b> —Carly Simon, Elektra 6E-128   |
| 18 <b>CITY TO CITY</b> —Gerry Rafferty—United Artists UALA 840                 | 38 <b>THE GRAND ILLUSION</b> —Styx, A&M SP 4637  |
| 19 <b>IT'S A HEARTACHE</b> —Bonnie Tyler—RCA AFL1 2821                         | 39 <b>LET'S GET SMALL</b> —Steve Martin, Warner Bros. BSK03090                                       |
| 20 <b>FEELS SO GOOD</b> —Chuck Mangione—A&M SP-4658                            | 40 <b>YOU'RE GONNA GET IT</b> —Tom Petty & The Heartbreakers, Shelter/ABC DA 52029                   |

## Soul Acts For Blood Pressure Telethon

LOS ANGELES—The third annual United High Blood Pressure Telethon is set to air locally on KCOP-TV Aug. 5.

This year's telethon, with executive producers George Rhodes Jr. and Rudolph Woltz, will be hosted by Kellee Patterson, Lawrence Hil-

ton Jacobs, Diane McBain, Lou Gossett and others.

Among those slated to perform are Edwin Starr, Ron Townson, Cuba Gooding, Hodges, James & Smith, the Dramatics, Martha Reeves, the McCrarys, Adam Wade, Waters and the Originals.

# General News

MINIMUM FEE ABOUT \$4,500

## Taping Acts Becomes True Art

By JOHN SIPPEL

LOS ANGELES—Record labels interested in getting broadcast quality videocassettes of an act performing in studio or live in concert can expect to fork over \$4,500 or more, Ron Carter and Bill Hughes of Sunrise Canyon Video here, have found.

The two, who head up the complete mobile video-taping production facility moving soon to new Glendale headquarters, have more than two years of experience in getting acts on videocassette.

A typical instance was the 4:30 p.m. rush call they got from Lenny Shabes of L.A. Video Center, who was shopping possible producers for a Donna Summer live performance taping at the Universal Amphitheatre that night starting at 8:30 p.m.

Carter and Hughes prefer spending more time with the act. They like to work casually with the act as performers go through a rehearsal and soundcheck at the venue where they are appearing.

Hughes, who usually does the color-match of cameras from the five-screen console of their \$150,000 customized air-conditioned Dodge van, utilizes the additional time to fine-tune his gear to avoid that oft-seen tv sports coverage error, where one camera shows a jersey in green, while another shows it as blue. Then there's more time to register the primary colors, red, blue and green.

While Hughes was hastily perfecting the basics in the truck, Carter was outside with his crew peeling off 250-foot lengths of audio/visual cable, which hooks the three mobile Ikegami HL-77 cameras to

the truck and relays messages from the producer in the truck to the camera crew.

Each cameraman is equipped with a headset, camera and a flexible belt arrangement perfected by Hughes, enabling the operator to swiftly convert the camera from tripod to handheld.

At the Summer gig, the Sunrise entourage was impeded by the stringent restrictions which the MCA-operated venue puts on outside personnel. It took an hour at the gate to obtain the proper clearances.

Experience has taught Hughes, who operates a mobile camera during a shooting, that venue operators in the main disdain camerapersons onstage.

But Hughes feels strongly that the necessary closeups of a vocalist's mouthings or a lead instrumentalist's fingering necessitate the camera being in the shadows next to the featured performer.

The two Sunrise toppers emphasize the need for the use of their own-selected professional cameramen. They normally use two "Emmy-award winning guys who work regularly with remote cameras on local news tv teams." Too, they caution against label or act management personnel staying in the truck and trying to produce the tapes.

They seek label or management help in directing cameras to performers as they are in the spotlight. That's another reason they prefer time in which to actually listen to albums by the artist they will be shooting.

Often Carter from the truck will

have a fourth camera or will use one of his three cameras to work out into the audience for "fill" shots. Often, they will isolate one camera through the whole concert just centering in one the total concert scene as base for the edited tape which they can do later.

Sunrise provides a one-inch master tape and two ¼-inch copies to a client. Carter and Hughes warn that videotape is a fragile medium, so the one-inch master actually should become the "safety" while the ¼-inch counterparts can be used to edit or be used to make the videocassette copies.

In addition to Summer, they have done Journey, Tuxedo Junction, Montrose, Heart, Elvin Bishop and Margo Smith, among others. In the case of Heart, they did the shooting sometime ago when Mushroom Records had the act. Mushroom had Sunrise convert the Heart concert tapes to European standards. The Heart converted tapes were seen in more than 15 foreign countries by affiliated labels and on foreign tv shows.

Recently the company has been working with Bob Hammer of Russ McCanse & Associates here in building film libraries of acts and industry executives for a projected tv series, "The Music Machine."

When the Sunrise facilities move to Glendale, Carter and Hughes anticipate their first permanent indoor stage, which at first will accommodate up to three performers.

## C'right Retention Keys Writer Windfall

• Continued from page 1

filed termination notices for 90 writers and heirs involving "4,000 to 5,000 songs."

Stern, who for many years headed the Songwriters Protective Assn., predecessor to AGAC, reports filings covering 40 writers and "as many as 500 songs."

Once extended copyrights revert to writers, beginning in 1980, they are free to assign them wherever they please, including the original publisher, or to retain the works themselves as de facto publishers.

These options are made clear to members of AGAC, says Bachman, who adds that if writers prefer to function as publishers of record they may avail themselves of the guild's catalog administration plan.

While AGAC is not empowered to negotiate renewal deals for its members, Stern is not bound by such restrictions and it is she who claims the \$250,000 in bonuses for persons she represents.

Stern says she prefers to deal with publishers already holding the copyrights, but insists on bonuses and an upgrade "to today's royalty rates where necessary" as contract conditions.

The guild began its educational campaign on termination rights and procedures more than a year ago, an effort still underway, Bachman notes. Writers are notified of copyrights approaching extended terms and, on request, AGAC will provide evaluation services to help creators come up with bonus guidelines.

Under the law, termination notices may be sent out up to 10 years before the effective date, but in any

case at least two years before copyrights may be recaptured.

But Alvin Deutsch, AGAC counsel, urges prompt action to safeguard all rights. Only writers or their widows, children and grandchildren may apply. If none is alive at filing time, the publisher retains copyright title during extension.

On the other hand, Deutsch points out, timely filing vests extended ownership with the applicant on the date of filing, and may later be assigned as part of an estate, by will or other legal instrument.

Publishers generally are not resisting termination procedures, both Stern and Bachman inform. However, some have advanced the view that many of the copyrights are in the form of derivative works, a category specifically exempted from termination under the Copyright Act.

While the possibility of some litigation exists over this interpretation, Deutsch does not anticipate serious problems. He maintains that exemption under the law was designed to prevent recapture of use rights fixed in such forms as motion pictures, and not of print adaptations.

"Carried to its ridiculous ultimate," says Deutsch, "one might

then argue that even a piano copy of a song is a derivative work, if taken from a lead sheet."

Nevertheless, AGAC has established committees here and on the West Coast to study the matter and come up with guidelines on what may appropriately be considered a derivative work.

Songs for which termination notices have already been filed date from 1906 through 1930, says Bachman. Those copyrighted from the earlier date through 1923 will revert to writers or heirs in 1980, with the 1906 tunes due for just one additional year of protection under extension before the total 75-year term expires.

"We're now preparing notices covering 1931 to 1933 works," adds Bachman.

## NMPA Urging Quicker Service

NEW YORK—The National Music Publishers Assn. is urging member publishers to service requests promptly for extra band and orchestra parts, lest "frustration" on the part of educators becomes "a new cause of damaging and widespread copyright infringements."

Instrumentation sets often do not meet the needs of users, NMPA says, and there have been reports of delay in responding to orders for additional parts.

The NMPA move follows a similar appeal issued by the Music Publishers Assn. of the U.S., a group representing standard publishers.

## Set Mercury Meet

CHICAGO—Local and regional promotion managers of Phonogram/Mercury will convene with label executives at the Marriott Lincolnshire hotel here Friday through Sunday (11-13). About 70 persons are expected to attend the national meeting, including representatives of associated labels.

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/5/78

Number of LPs reviewed this week **60** Last week **55**

## Pop

**THE EMOTIONS**—Sunbeam, Columbia JC35385. Produced by Maurice White. The female trio which scored the No. 1 soul-pop-disco crossover smash of 1977 with "Best Of My Love" and had a top 10 album as well in "Rejoice" returns here with another LP of funk rhythms combined with a gospelish vocal intensity. Slick horn and string arrangements back the cuts, while the instrumental efforts are by members of Earth, Wind & Fire. That group's Maurice White produced the album and composed four of the cuts. One song he didn't write is a sinuous jazzy piece by Eumir Deodato which features mellow sax work and shows another side of the ladies' versatility.

**Best cuts:** "Spirit Of Summer," "Whole Lot Of Shakin'," "Smile," "Love Vibes," "Time Is Passing By," "Ain't No Doubt About It."

**Dealers:** Expect across-the-board sales.

**LEON RUSSELL**—Americana, Paradise PAK3172 (WB). Produced by Leon Russell. Russell's latest is such a strong album that it should re-establish him as a major rock figure. Following a couple of efforts with his wife Mary McCreary, Russell returns to going it alone, a move which is apparently suited to creativity. His often gruff vocals haven't sounded as dynamic as here in a long time, as he is equally effective on the r&b flavored tunes or rock. The ballads are dramatically stirring and the rockers swing to reggae, marimba and brassy beats. With some of the best material penned by Russell, Kim Fowley and Dyan Diamond, all songs are strongly punctuated with creative arrangements and orchestration.

**Best cuts:** "Midnight Lover," "Elvis And Marilyn," "When A Man Loves A Woman," "Let's Get Started," "Ladies Of The Night."

**Dealers:** Radio is reportedly accepting this fondly

**LEO SAYER**—Warner Bros. BSK3200. Produced by Richard Perry. Sayer alters his style somewhat in this outing and comes up with possibly his best LP to date. Emphasizing his strongly distinctive voice he leans heavily on ballads and rhythmic, midtempo tunes frenzied rockers stamped with his high falsetto. With some of the most standout session players anywhere—including Lindsey Buckingham and Waddy Wachtel contributing guitar parts—the music is bright, melodic and spirited. Instrumentation runs the gamut of acoustic and electric guitars, strings, synthesizer, drums, percussion, keyboards and harmonica.

**Best cuts:** "Stormy Weather," "Dancing The Night Away," "Raining In My Heart," "Running To My Freedom," "Frankie Lee."

**Dealers:** Sayer has a growing following.

**DEBBY BOONE**—Midstream, Warner/Curb BSK3130. Produced by Joe Brooks, Brooks Arthur. The title of Boone's second album was suggested by her famous father, who noticed the producer switch and joked that Debby was changing Brooks in midstream. Joe Brooks, who helmed last year's platinum debut "You Light Up My Life," composed, produced and arranged five tracks here, while Brooks Arthur, who will handle Boone's third album, produced the other seven cuts, including songs by such great songwriting teams as Sedaka & Greenfield, Mann & Weil and Goffin & King. Throughout, Boone's booming but superbly controlled voice is the focal point, never getting submerged in the slick string and horn arrangements by Artie Butler and Jimmie Haskell. Background vocals are by "a friend," presumably Pat.

**Best cuts:** "California," "If Ever I See You Again," "Oh, No, Not My Baby," "God Knows," "When You're Loved."

**Dealers:** Boone's first album hit number six and went platinum.

**AMBROSIA**—Life Beyond LA, Warner Bros. BSK3135. Produced by Freddie Piro, Ambrosia. The third album by this highly underrated L.A. band is bound to rectify that situation due in part to the musically superior material and a label switch from 20th Century to Warners. Probably better than anyone, the trio effectively combines classical textures with progressive rock melodies and various other influences. Joe Puerta and David Pack handle lead vocals and guitars while Burleigh Drummond keeps the steady drum beat. There is some dazzling keyboard work as well as minimized usage of violin, sax and harmonica. The band that produced the classic "I Keep Holdin' On To Yesterday" is back in stunning form.

**Best cuts:** "How Much I Feel," "Life Beyond L.A.," "If Heaven Could Find Me," "Angola," "Not As You Were."

**Dealers:** With the WEA machine behind this, it can't miss.

**THE ESSENTIAL JIMI HENDRIX**, Reprise 2RS2245 (EB). Various producers. Jimi Hendrix will always rank as one of rock's premier electric guitarists; if not the best, and in his short reign at the top he produced some of the most cosmic music ever. This album should not be mistaken for just another greatest hits package, because it really is the ultimate Hendrix anthology. A double album, the music is representative of Hendrix's entire career, from his revolutionary "Are You Experienced," "Purple Haze," "Little Wing," "All Along The Watchtower," "If I Was 9," as well as some posthumous releases. For rock devotees of the 60s, this album is essential. Excellent liner notes document Hendrix's career.

**Best cuts:** Choose you own

**Dealers:** After all these years, there is still an infatuation with the Hendrix legend.

## Spotlight

**SHAUN CASSIDY**—Under Wraps, Warner Curb BSK3222. Produced by Michael Lloyd. Cassidy's third album features four originals plus outside tunes by the likes of Brian Wilson, Peter McCann and Carole Bayer Sager and Bruce Roberts. Unlike the first two albums, there are no oldies on this set, which should help diminish Cassidy's initial image as a rehasher of past hits. And the songs here, especially the ballads, show a fully mature, richly textured voice, far stronger and more versatile than most of Cassidy's predecessors to the teen idol title. Not that this album is even remotely bubblegum music, in fact this could be the LP that will break Cassidy from the teen keyboards and guitar, while horn and string arrangements lend a slick orchestral backdrop. And Cassidy performed the bulk of the album on his recently-completed six-month tour.

**Best cuts:** "Hard Love," "Lie To Me," "Our Night," "Midnight Sun," "Right Before Your Skies."

**Dealers:** Cassidy's first two albums both made the top 10 and went platinum.



## Soul

**CURTIS MAYFIELD**—Do It All Night, Curtom CUK5022 (Warner Bros.) Produced by Curtis Mayfield. Perhaps signaling Mayfield's interest in the disco market, three of the songs here were cowritten by Mayfield and arranger Gil Askey and mixed by Jim Burgess, disco DJ at the Infinity Club in New York. The three other songs were written and mixed solely by Mayfield, and are three to four minutes in length, unlike the eight minute non-stop dancing numbers. On both types of material, Mayfield's clear, fluid vocals dominate the mix. The singer is straying a bit from the message music in which he specializes on cuts like "Do It All Night" and "Party, Party," but the change-of-pace works well. And the slick horn and string arrangements lend a rich, full orchestral backdrop.

**Best cuts:** "You Are, You Are," "In Love, In Love, In Love," "Party, Party."

**Dealers:** Mayfield is a consistent artist on the soul charts.

**ROY AYERS**—You Send Me, Polydor PD16159. Produced by Roy Ayers. Ayers divides his time and energies here between fluid keyboard and vibes work, and mellow, accomplished vocals. Instrumental support is sultry, but economic, the tunes are melodic and multi-tempered, like the funky "Get On Up, Get On Down," the midtempo "Everytime I See You" and the bouncy "Rhythm." Highlights include Ayers' duets with Carla Vaughan on the title track and others, and his vibes and scat-vocal break during "Can't You See Me?"

**Best cuts:** Those cited.

**Dealers:** With crossover appeal, this man has been building his following and sales with each release.

## Country

**SUSIE ALLANSON**—We Belong Together, Warner/Curb, BSK3217. Produced by Ray Ruff. Allanson has a strong set of songs pegged around her hot top 10 charter, the title song. Besides the predominant guitar, bass and drum background, there's frequent and tasteful keyboard work and enrichment from violins and cello. Her voice, smooth and on the mark, is equal to the task of effectively rendering a diverse assortment of material from "Desperado" to "Shenandoah." Her potential as a long lasting artist is emphasized with a powerful version of "Baby, Don't Keep Me Hanging On."

**Best cuts:** "Maybe Baby," "Baby, Last Night Made My Day," "Be My Baby," "We Belong Together," "Look Who's Lovin' You Now," "Baby, Don't Keep Me Hanging On."

**Dealers:** Remember that Allanson's latest single rocketed onto the Billboard Hot Country Singles chart at a record-tying 32.

## Jazz

**CHICK COREA**—Friends, Polydor PD16160. Produced by Chick Corea. Appropriately titled, this eight tune set offers Corea's distinctive keyboards (electric and acoustic) along with democratic contributions from other fine players—Joe Farrell on reeds and flute, Steve Gadd on percussion, Eddie Gomez on acoustic bass—who get to solo plenty. The contents are varied in mood and musical texture, despite the small combo setup, and the instrumentation exemplary. Farrell, in

particular, works well, while Corea's acoustic grand on "Cappuccino" is a delight.

**Best cuts:** "The One Step," "Friends," "Cappuccino," "Waltze For Dave."

**Dealers:** This is closer to mainstream jazz than fusion, but it won't hurt Corea's solid going record.

## Disco

**SLAVE**—The Concept, Cotillion SD5206 (Atlantic). Produced by Jeff Dixon. The second album by this 10-man ensemble combines Ohio Players, Sly Stone and Earth, Wind & Fire with a bit of Parliament/Funkadelic funkiness. Plenty of horns and percussion highlight the instrumental arrangements and there are moments where vocals shine. There are seven cuts on the album with danceable beats.

**Best cuts:** "Drac Is Back," "Coming Soon," "Stellar Funk."

**Dealers:** Debut album went gold and a late summer tour is planned.

## First Time Around

**NORMA JEAN**, Bearsville BRK6983 (WB). Produced by Nile Rodgers, Bernard Edwards. Norma Jean, also a member of Chic ("Dance, Dance, Dance, Yowsah, Yowsah, Yowsah" fame) goes it alone on this solo debut. The most striking thing about her is the voice, which has an incredible vocal range, almost elastic in nature, as it stretches and contracts depending on the tone of the song. The first cut, "Saturday," is a sizzling disco track, with an unbelievable dance beat. Sam Cooke's "Having A Party" is given a personalized treatment. And the soft ballad "I Believe In You" is another vocal highlight. Full rhythm section, percussion and horns keep the action hot.

**Best cuts:** "Saturday," "I Believe In You," "Having A Party," "So I Got Hurt Again."

**Dealers:** "Saturday" is already a disco hit.

**BOB MCGILPIN**—Superstar, Butterfly FLY010. Produced by Norman B. Ratner. McGilpin is a newcomer who has a solid feel for commercially viable Top 40 songwriting and delivery. His vocals, which range from energetically vibrant to falsetto, are his strongest asset, as his flexible chops are put to work-outs on the varied cuts. Most songs are upbeat, bright, and cheery, dealing with love themes. Orchestration by McGilpin's backing band effectively accents the pop melodies. Material is all original.

**Best cuts:** "I'll Always Come A Runnin'," "Superstar," "Part Time Baby," "When You Feel Love."

**Dealers:** This is the label's strongest non-disco release.

**SWITCH**, Gordy G7980R1 (Motown). Produced by the Bewley Brothers. According to its bio, this six-man group got its break when one of the members met Jermaine Jackson in the elevator at Motown's Los Angeles headquarters. And fortunately for both group and label, the energy and musical precision are high as the group weaves through a variety of r&b and pop-flavored rockers and ballads. The backbone of the group is its musical dexterity as each member plays a number of instruments. In addition to the rhythm section, the group makes effective use of horns and percussion, while the vocals also hold up well.

**Best cuts:** "I Wanna Be With You," "Fever," "I Wanna Be Closer," "It's So Real."

**Dealers:** Motown broke Rick James and this group is another priority.

## Billboard's Recommended LPs

### pop

**THE HOLLIES**—A Crazy Steal, Epic 35334. A Hollies Production. Allan Clarke, lead vocalist, is here, and the Hollies' patented harmonies are intact. This LP consists of 10 cuts ranging from the usual rockers to a cover of Emmy Lou Harris' "Boulder To Birmingham" that indicates the lads are still very much in tune with contemporary harmony. Instrumentation ranges from semi-lush to sparse, but it is all grounded in rock. **Best cuts:** "Caracas," "Amnesty," "What Am I Gonna Do," "Boulder To Birmingham."

**JOHN MAYALL**—The Last Of The British Blues, ABC AA1086. Produced by John Mayall. Ten tasty cuts presented here all recorded live on the road. Mayall's bluesy harmonica is at the fore on all tracks and he's supported by James Quill Smith on vocals and guitar, Steve Thompson on bass and Soko Richardson on drums. All the songs have a sassy, blues rock feel to them enhanced even more by the live element. **Best cuts:** "Tucson Lady," "The Bear," "Parchman Farm," "The Teaser," "Lowdown Blues."

**JESSE WINCHESTER**—A Touch On The Rainy Side, Bearsville BRK6984 (Warner Bros.). Produced by Norbert Putnam. Winchester has always been deft at weaving pretty story songs and hones his art even further here. The tunes range from ballads to spirited, uptempo songs all sung in Winchester's husky vocal style. Producer Putnam embellishes the fare with keyboards, brass, strings, and congas in addition to guitars and drums. Background voices and a chorus also enhance the material. **Best cuts:** "A Touch On The Rainy Side," "A Showman's Life," "Candida," "Winty Feeling," "I'm Looking For A Miracle."

**COLIN BLUNSTONE**—Never Even Thought, Rocket BXL12903 (RCA). Produced by Bill Schnee. Blunstone was one of the original Zombies and sang lead on the group's smash "She's Not There" in the 60s. After a considerable absence from recording he returns here with a soothing and winning collection of songs that highlight his warm and distinctive vocal style. The song mix ranges from peaceful ballads to more uptempo fare—all with appealing melodies. The Tower Of Power horn section adds brass to one track and keyboards also augment the outstanding nucleus of guitars, bass and drums. **Best cuts:** "Photograph," "Never Even Thought," "I'll Never Forget You," "Lovelight," "Do Magnolia Do."

**BILL CHINNOCK**—Badlands, Atlantic SD19191. Produced by Bill Chinnock. Backed with a strong horn section, Chinnock's voice, guitar and harmonica work and arrangements recall David Clayton-Thomas at his best. Eight cuts portray Chinnock's version of Springsteen's theme—life on the streets—but seen through more jazz-colored glasses. **Best cuts:** "Badlands," "Another Man Gone Down," "Crazy Of Rock 'N Roll Man."

**GERRY RAFFERTY**—Can I Have My Money Back?, ABC BA6031. Produced by Hugh Murphy. This LP was previously released in 1971 and contains 13 tracks. All the songs contain Rafferty's airy pop style now recognizable by "Baker Street." Guitars range from acoustic, electric to steel with keyboards also on hand as are bass and drums. Songs go from wispy ballads to midtempo tunes. **Best cuts:** "New Street Blues," "Mr. Universe," "Can I Have My Money Back," "Make You, Break You," "One Drink Down," "Half A Chance."

**GENYA RAVAN**—Urban Desire, 20th Century-Fox T562. A Genya Ravan Production. Vocalist and composer Ravan has been rocking hard since she fronted one of the first female rock bands of the mid-60s, Goldie & The Gingerbreads. She brings a hard-edged slant to the 11 tunes contained here, although the material often isn't strong enough for her talents. This is straight rock, delivered with an urgency that is sometimes shrill, but that's the urban experience, unfortunately. **Best cuts:** "Back In My Arms Again," "Jerry's Pigeons," "The Knight Ain't Long Enough," "Messin' Around."

**STONEGROUND**—Hearts Of Stone, Warner Bros. BSK3187. Produced by Bob Gaudio. This seven-piece band fronted vocally by two female singers has a huge and long following in its native San Francisco. They excel here in a rock/jazz/funk sound propelled by punchy bass, brass, percussion in addition to guitar, drums and keyboards. The overall sound is as spirited. **Best cuts:** "Deeper Than Love," "You Can Only Hide Your Eyes," "Free Spirit," "Hearts Of Stone," "When You Gonna Tell Me."

**SAIL**—Steppin' Out On Saturday Night, United Artists UALA906H. Produced by Charlie Greene, John Gomez. Jazz and rock elements are interwoven with a strong strain of New York r&b in this 10 cut grouping. The seven-piece act features tasty horn work and bright vocals, though lyrics occasionally sound familiar. **Best cuts:** "Steppin' Out On Saturday Night," "Cleveland," "Junius Ponds."

(Continued on page 86)

**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: Ediot Tiegler, Gerry Wood, Allen Penchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

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# Candi's Having A House-Warming

*Candi Staton's moving again.  
This time into her House of Love.  
It's quite a place.*

*Candi built it herself with producer Dave Crawford  
(who helped her design such hits as "Young Hearts Run Free" and "Run To Me").  
As usual, Candi's inviting everyone over to help celebrate.  
Bring your own ears and try to be there early.  
It's going to be some party.*



## *Candi Staton's House Of Love*

*Featuring the single "Victim" (WBS 8582)  
Produced by Dave Crawford for Dave Crawford Productions  
On Warner Bros. records & tapes (BSK 3207)*



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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 8/5/78  
 Number of singles reviewed this week **90** Last week **80**

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## Pop

**JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST—Summer Nights (3:36);** producer: Louis St. Louis; writers: Jim Jacobs, Warren Casey; publisher: Edwin H. Morris ASCAP. RSO RS906. This is another powerful track from the "Grease" LP featuring John Travolta and Olivia Newton-John dueting. It's a springy and summery midtempo pop tune with a 60's feel and full production punch.

**SEALS & CROFTS—Takin' It Easy (3:39);** producer: Louie Shelton; writers: Sean MacLeod, Bob Phillips; publishers: Phillips MacLeod/Bone Tone ASCAP, Warner Bros. WBS8639. Seals & Crofts have put on record what their concert fans have known for years—solid rock 'n roll. Sparked with a contagious guitar/bass-lick which pervades the cut, this single may take the act into new, more rocking directions.

**BONNIE TYLER—If I Sing You A Love Song (3:35);** producer: David Mackay; Ronnie Scott, Steve Wolfe; writers: Ronnie Scott, Steve Wolfe; publisher: Mam ASCAP. RCA JH11349. Tyler's followup to her number three "It's A Heartache" is another tune well suited for her raspy vocal delivery. This tune, an emotional love ballad, is backed by unobtrusive orchestration including strings.

**GORDON LIGHTFOOT—Dreamland (2:55);** producer: Lenny Waronker, Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose CAPAC. Warner Bros. WBS8644. Lightfoot turns in another solid, midtempo ballad stamped with his husky voice. The rhythms and melodies are swaying and build and fall in hypnotic fashion.

### recommended

**ENGLAND DAN & JOHN FORD COLEY—If The World Ran Out Of Love Tonight (3:11);** producer: Kyle Lehnig; writers: M. Garvin, B. Mevis, S. Wilson, K. Wilson; publisher: ABC/Dunhill BMI. Big Tree BT16125.

**DAN HILL—All I See Is Your Face (3:28);** producer: Matthew McCauley, Fred Mollin; writer: Dan Hill; publisher: Welbeck ASCAP. 20th Century Fox TC2378.

**MICHAEL JOHNSON—Almost Like Being In Love (3:25);** producer: Brent Maher, Steve Gibson; writers: A.J. Lerner, F. Loewe; publisher: United Artists ASCAP. EMI America P8004.

**TRICKSTER—If That's The Way The Feeling Takes You (2:42);** producers: Martin Rushent, Trickster; writers: C. Hewinson, P. Bates; publisher: Tro-Essex International ASCAP. Jet ZS85051 (CBS).

**LINDA CLIFFORD—If My Friends Could See Me Now (3:48);** producer: Gil Askey; writer: C. Coleman, D. Fields; publisher: Notable/Lida Enterprises ASCAP. Curtom CMSD140 (Warner Bros.).

**THE MARSHALL TUCKER BAND—I'll Be Loving You (3:30);** producer: Stewart Levine; writer: Toy Caldwell; publisher: Marshall Tucker/No Exit BMI. Capricorn CPS0307.

**JOURNEY—Lights (3:09);** producer: Roy Thomas Baker; writer: S. Perry, N. Schon; publisher: Weed High Nightmare BMI. Columbia 310800.

**JOHN PRINE—Fish And Whistle (3:13);** producer: Steve Goodman; writer: John Prine; publisher: Big Ears ASCAP/Bruised Oranges. Asylum E45509A.

**JUICE NEWTON—Hey Baby (2:53);** producer: Otha Young, Juice Newton, John Palladino; writers: M. Cobb, B. Channel; publisher: Le Bill BMI. Capitol P4611.

**DANNY GREEN—Ask Her (2:45);** producer: Don Nix; writer: Danny Green; publisher: Night Dog ASCAP. ABC AB12393.

## Soul

**THE O'JAYS—Brandy (3:33);** producer: Thom Bell; writer: I.B. Jefferson, C.B. Simmons; publisher: Mighty Three BMI. Philadelphia International ZS83652 (CBS). This consistent group follows up its smash crossover hit "Use Ta Be My Girl" with a soulful ballad, highlighted by the expressive lead vocal. Soft instrumentation doesn't overshadow the vocals.

**LOU RAWLS—There Will Be Love (3:27);** producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Philadelphia International ZS83653 (CBS). Rawls has come with another spirited, fresh ditty where he is again given the opportunity to exhibit his distinctive, clear vocal style to its fullest. This midtempo number builds smoothly, with orchestral strings outstanding.

**RAYDIO—Honey I'm Rich (3:14);** producer: Ray Parker; writers: Ray Parker Jr., Thurlene Johnson; publisher: Raydiola ASCAP. Arista AS0353. The group which had a top 10 pop and soul hit with "Jack And Jill" returns here with an uptempo, cheery number strongly reminiscent of the Spinners at their effervescent best. A funky dance rhythm and bold guitar playing backs the good-naturedly inane lyric.

### recommended

**GLADYS KNIGHT & THE PIPS—It's Better Than A Good Time (3:45);** producer: Tony Macauley; writer: Tony Macauley; publisher: Macauley/Alamo ASCAP. Buddah BDA598 (Arista).

**FUNKADLIC—One Nation Under A Groove—Part 1 (4:12);** producer: George Clinton; writers: G. Clinton, G. Shider, W. Morrison; publisher: Malbiz BMI. Warner Bros. WBS8618.

**DONNY HATHAWAY—You Were Meant For Me (3:45);** producer: Donny Hathaway; writer: William Peterkin; publisher: Kuumba ASCAP. ATCO 7092 (Atlantic).

**MASS PRODUCTION—Sky High (3:55);** producer: Ed A. Ellerbe, Mass Production; writers: Gregory McCoy, James "Otiste" Drumgole; publisher: Two Pepper ASCAP. Cotillon 44239.

**JEAN CARN—Don't Let It Go To Your Head (3:18);** producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Philadelphia International ZS83654 (CBS).

**THREE OUNCES OF LOVE—Give Me Some Feeling (3:25);** producers: Brenda, Michael B. Sutton; writers: B. Sutton, M.B. Sutton, K. Wakefield; publishers: Jobete ASCAP/Stone Diamond BMI. Motown M1446F.

**THE HUES CORPORATION—With All My Love And Affection (3:24);** producer: Wally Holmes; writer: Wally Holmes; publisher: JMi Lane BMI. Warner Bros. WBS8638.

**SOLOMON BURKE—Please Don't Say Goodbye To Me (4:12);** producers: Jerry Williams Jr., King Errisson; writer: J. Williams Jr.; publishers: Harlem/Jerry Williams BMI. Amherst AM736.

**TENDERNESS—Love Slipping Away (3:48);** producer: James Purdie; writer: Warren Jones; publisher: Bright Eyes/Nouveau BMI. RCA JH11339.

**PHIL HURTT—Giving It Back (3:45);** producer: Phil Hurtt; writer: Hurtt, Rome; publishers: April/Richie Rome ASCAP/Blackwood/PHFactor/Valeria BMI. Fantasy F831AS.

**MOMENTS—Rain In My Backyard (3:25);** producers: Moments, Tommy Keith; writers: Harry Ray, Tommy Keith; publisher: Gambi BMI. Stang ST5076A (All Platinum).

**BROOK BENTON—Soft (3:21);** producer: Clyde Otis; writer: Otis Cleary; publisher: Iza/Utopia. Olde World OWR1107AS.

**LOLEATTA HOLLOWAY, BUNNY SIGLER—Only You (3:26);** producer: Bunny Sigler; writer: Bunny Sigler; publisher: Lucky Three/Henry Suemay/Six Strings BMI. Gold Mine G74012D).

## Country

**DOLLY PARTON—Heartbreaker (3:32);** producer: Gary Klein with Dolly Parton; writers: D. Wolfert/C. Bayer Sager; publishers: Songs of Manhattan Island/Unichappell/Begonia BMI. RCA JH11296. Tasty piano work surrounds Parton's crystal clear vocals as she opens this popish ballad that will again bring her to the attention of programmers across the board. Acoustic and electric guitars and strings enter at timely points continuously building the song to a strong climactic ending.

**MERLE HAGGARD—It's Been A Great Afternoon (2:13);** producers: Fuzzy Owen Hank Cochran; writer: Merle Haggard; publisher: Shade Tree, BMI. MCA MCA40936. Acoustic guitar and touches of electric piano highlight the simple production of this mellow love song effectively delivered in Haggard's sensitive style. He also offers a short narrative during the song accompanying himself melodically in the background.

**DAVE & SUGAR—Tear Time (2:32);** producers: Jerry Bradley-Dave Rowland; writer: Jan Crutchfield; publisher: Forrest Hills, BMI. RCA JH11322. The trio takes a different direction with this single by trading off lead parts rather than focusing totally on harmonizing like they've done in the past. It's effectively executed with fully orchestrated production and powerful vocal deliveries that could likely get the group airplay in other markets.

**MICKY GILLEY—Here Comes The Hurt Again (2:45);** producer: Eddie Kilroy; writers: J. Foster B. Rice; publisher: Jack & Bill, ASCAP. Epic/Playboy 850580. Piano, guitar and a solid bass line accompany Gilley's vocal strength as he renders this "hurting" song. Steel adds sincerity as he admits that he's used to the pain.

**BOBBY BORCHERS—Sweet Fantasy (2:40);** producer: Eddie Kilroy; writer: R. Bourke; publisher: Chappell, ASCAP. Epic/Playboy 850585. Upbeat rhythm tracks set the pace for Borchers' energized delivery of this uptempo tune. Strings add fullness to the sound that's emphasized with vocal accompaniment and lively guitar riffs.

### recommended

**JOHNNY PAYCHECK—If I'm Gonna Sink (Might As Well Go To The Bottom) (2:44);** producer: Aubrey Mayhew; writers: J. Paycheck/A. Mayhew; publisher: Mayhew, BMI. Little Darlin' LD7804.

**FREDDY HART—Toe To Toe (3:04);** producer: Steve Sloan; writer: Jerry Fuller; publishers: Blackwood/Fullness, BMI. Capitol P4609.

**HANK WILLIAMS JR.—I Fought The Law (2:23);** producer: Ray Ruff; writer: Sonny Curtis; publisher: Acuff-Rose, BMI. Warner Bros. WBS8641.

**MUNDO EARWOOD—Things I'd Do For You (2:24);** producer: Jay Collier; writer: Mundo Earwood; publisher: Music West Of The Pecos, BMI. GMC GMC104.

**LOUISE MANDRELL—Put It On Me (3:32);** producer: Buddy Killen; writers: C. Putman S. Pippin M. Kasser; publisher: Tree, BMI. Epic 850565.

**GORDON LIGHTFOOT—Dreamland (2:55);** producers: Lenny Waronker and Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose, CAPAC. Warner Bros. WBS8644.

**SHYLO—Breathin' Room (2:53);** producer: Larry Rogers; writers: D. Hogan-R. Scaife; publishers: Partnership, ASCAP/Julep, BMI.

**CATES SISTERS—Lovin' You On My Mind (2:03);** producers: Margie & Marcy Cates; writer: Don Lewis; publisher: Sound Corp, ASCAP. Caprice CA2051.

**BUCK OWENS—Nights Are Forever Without You (2:46);** producer: Norro Wilson; writer: Parker McGee; publisher: Dawnbreaker, BMI. Warner Bros. WBS8614.

**RAZZY BAILEY—What Time Do You Have To Be Back To Heaven (3:03);** producer: Bob Montgomery; writers: Steve Pippin-Johnny Slate; publisher: House Of Gold, BMI. RCA JH11338.

**CATHY O'SHEA—Roses Ain't Red (2:52);** producer: Bill Justice; writer: Diane Pfeifer; publisher: Leeds, ASCAP. MCA MCA40934.

## Easy Listening

**ENGELBERT HUMPERDINCK—Love's In Need Of Love Today (3:58);** producer: Charlie Calello; writer: S. Wonder; publisher: Management Agency, Epic 850579. The king of mellow MOR turns in a punchy version of the Stevie Wonder soul tune from "Songs In The Key Of Life." The string-backed cut has a slick female background chorus to lend an easy listening touch, but also has a rousing, brassy sax finish.

### recommended

**SERGIO MENDES—Waters Of March (3:50);** producer: Sergio Mendes; writer: Antonio Carlos Jobim; publisher: Corcovado BMI. Elektra E45512A.

**JAMES DARREN—Let Me Take You In My Arms Again (3:11);** producer: Edward Germano; writer: Neil Diamond; publisher: Stone Bridge ASCAP. RCA JH11316.

## Disco

### recommended

**C.J. & CO.—Deadeye Dick (3:32);** producer: Mike Theodore; writer: Mike Theodore; publisher: Bridgeport BMI. Westbound WT55415.

**JUDY CHEEKS—Mellow Lovin' (3:29);** producer: Anthony Monn; writer: T. Monn, J. Cheeks, R. Williams; publisher: AMRA. Salsoul S72063DJ (Ariola-Eurodisc).

## First Time Around

**LIAR—Set The World On Fire (3:32);** producer: John Alcock; writer: Taylor; publisher: Chappell ASCAP. Bearsville BSS0328 (WB). This title track from Liar's debut Bearsville album combines the best of what pop programmers want to hear—unobtrusive MOR vocals with catchy rock guitar work. Alternating between arpeggios and heavy metal riffs, Liar fills the bill with this infectious production.

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.

AUGUST 5, 1978, BILLBOARD

## Billboard's Recommended LPs

• Continued from page 84

**LARRY CARLTON—Warner Bros. BSK3221. Produced by Larry Carlton.** Carlton enjoys a fine reputation as a session guitarist and his forte is well displayed in this intriguing eight-cut blend of jazz-rock instrumentals and vocals. His guitar, piano, bass and drum arrangements smack of Steely Dan, but with more of a jazz influence. **Best cuts:** "Room 335," "Where Did You Come From," "(It Was) Only Yesterday."

**JOHN HAMMOND—Footwork, Vanguard VSD. No producer listed.** The blues never went away, but there are few contemporary practitioners who can capture the essentials of the craft without it turning into a production number. Hammond stays close to the roots, and his choice of material is excellent. **Best cuts:** "Ask Me Nice," "Everybody Crying Mercy," "Come On In My Kitchen," "Preaching Blues."

**SAMMY DAVIS JR.—Stop The World I Want To Get Off, Warner Curb HS3214. Produced by Ian Fraser.** This is the original cast album of Davis' revival of the decade old musical with book, music and lyrics by Leslie Bricusse and Anthony Newley. Davis' booming vocals ring out over the slick orchestrations by Bill Byers and Joe Lipman, making this much more than just another remake. **Best cuts:** "Gonna Build A Mountain," "What Kind Of Fool Am I."

**SESAME STREET FEVER—Sesame Street CTW79005. Produced by Joe Raposo.** Delightful in concept and execution, this adaptation of disco by the Sesame Street crew, plus Robin Gibb, should find much favor among children too young to see "Saturday Night Fever" whose disk soundtrack sleeve is cleverly parodied here. The disco instrumentation is crisp and on-the-button (percussive, rhythmic, infectious) and the Gibb contributes vocally to two of the album's six cuts, both melodic and effective, and pops up elsewhere verbally. **Best cuts:** Everything.

**BEAMER BROTHERS—Honolulu City Lights, Paradise SLP808. Produced by Teddy Randazzo.** Hawaii's famous slack key guitar specialist brothers turn to more contemporary themes and styles with this their debut LP for Tom Mottafi's new label. The title tune is a peppy ballad showcasing their lovely voices and some gossamer strings. LP includes some English warbling with the obvious amount of Hawaiian instrumentals and vocals. **Best cuts:** "Honolulu City Lights," "Love You All The Time," "Seabeeze."

**ORIGINAL MOTION PICTURE SOUNDTRACK—Revenge Of The Pink Panther, United Artists UAL913H. Produced by Joe Reisman.** The fifth installment of this popular comedy series

has met with good reviews and if it's a hit, the soundtrack should do some business. Tenor sax, piano and violin solos spark the songs by Henry Mancini, which include a contemporary reworking of the famed "Pink Panther Theme." **Best cuts:** "Move 'Em Out," "Thank Heaven For Little Girls."

**soul**

**D.J. ROGERS—Love Brought Me Back, Columbia JC3593. Produced by D.J. Rogers.** His powerful vocals are fully on display here, with Rogers offering everything from ballads to uptempo tunes for total balance. This self-penned LP carries large instrumentation and effective background singers. He maintains a gospel flavor throughout the album. **Best cuts:** "Love Brought Me Back," "Yesterday Never Returns," "Sold On You," "Changed."

**MAJOR LANCE—Now Arriving, Soul S7751R1 (Motown). Multiple producers.** A nicely packaged blend of energetic numbers are offered, ranging from mid to super chargers. Instrumentation surrounding this singer tends to be heavy with the bass most outstanding. Lance has also surrounded himself with excellent background vocalists. **Best cuts:** "I Never Thought (I'd Be Losing You)," "Think About The Love We Had," "Love Pains," "How My Love Goes."

**DENNIS COFFEY BAND—A Sweet Taste Of Sin, Westbound WT6105 (Atlantic). Produced by Dennis Coffey.** Coffey's eighth solo album is comprised of a hard driving rhythm section, neatly balanced by vocals and instrumentals. With Coffey on lead guitar, his band plays more of an overall part. While Coffey handles most of the vocal work there are contributions from others in the 11-man band which includes a horn section. **Best cuts:** "A Taste Of Sin," "Someone Special," "Another Time Another Place."

**HOWARD KENNEY—Superstar, Warner Bros. BSK3220. Produced by Larry Blackmon, Johnny Pate, Howard Kenney.** Kenney is a childhood buddy of the Commodores, often fronting for the nucleus of what was later to become the Commodores of today. Kenney's music is a blend of funk, disco and ballads, emphasized with electronic orchestrations. His vocals are capable of pulling of a sound falsetto, and the large orchestration backs him with a funky beat. Kenney will be opening for the Commodores on its summer tour. **Best cuts:** "Superstar," "No Promise Of Tomorrow," "Between The Lines," "Save Some For The Children."

# ANDY GIBB

Another Smash Hit Single

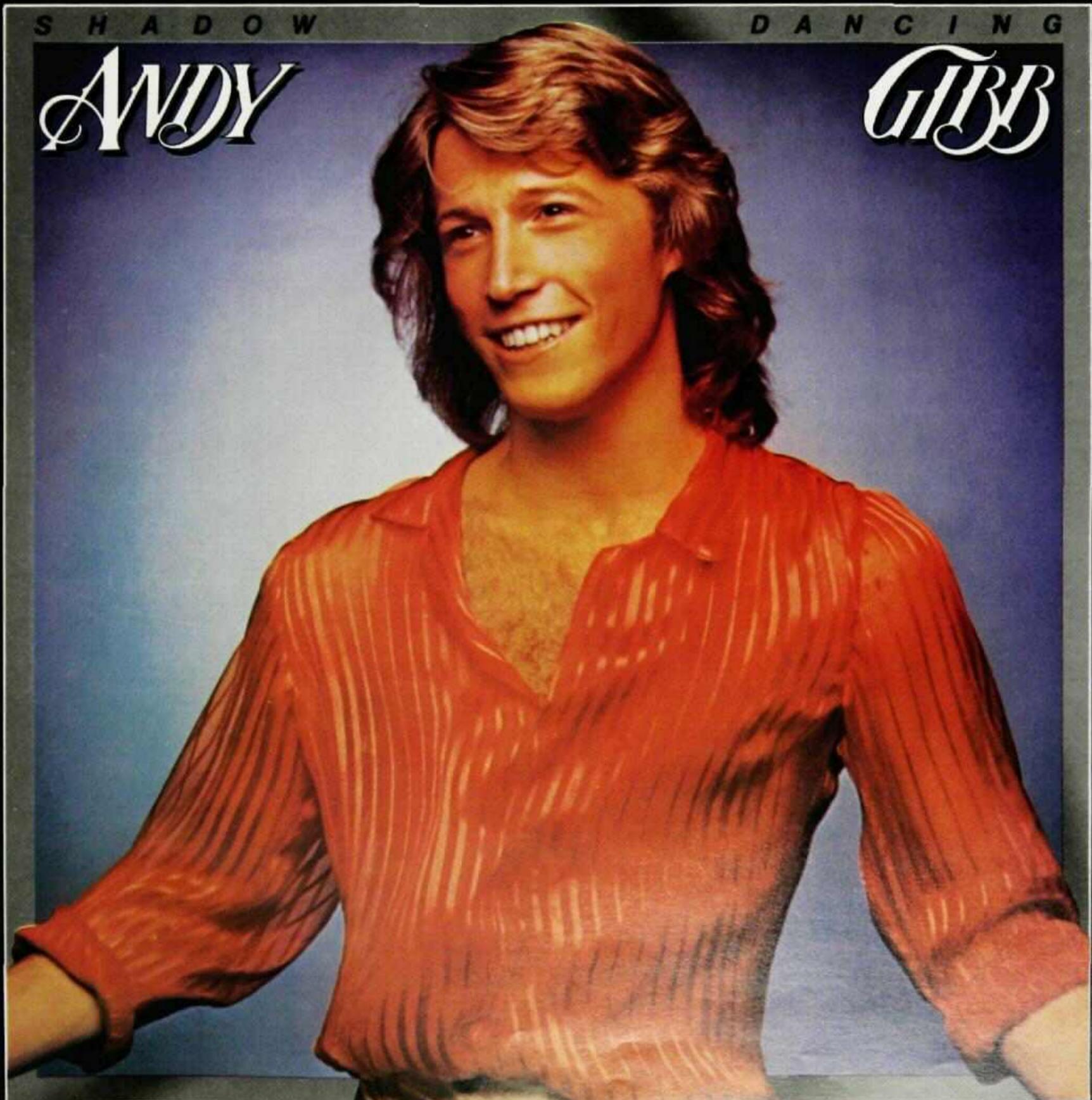
**“AN EVERLASTING LOVE”** RS-904

from the

Triple Platinum Album

**“SHADOW DANCING”** RS-1-3034

Produced by Barry Gibb, Albhy Galuten & Karl Richardson



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August 9-12, 1978/Americana Hotel/New York City

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## Billboard's Eleventh Annual **AGENDA TOPICS** International Radio Programming Forum

### "CLIVE DAVIS MEETS THE BROADCASTERS"

Clive Davis, President of Arista Records, answers your on-the-spot questions in a special session.

### THE GREAT ROYALTY DEBATE

Participants: STANLEY GORTIKOV, President, RIAA; JIM GABBERT, President, National Radio Broadcasters Association; JOHN BAYLISS, Radio Division Head, Combined Communications

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

Moderator: PAUL DREW, Programming Consultant, Los Angeles  
Participants: KENT BURKHART, President, Burkhart/Abrams & Associates, New York; BILL GAVIN, The Gavin Report, San Francisco; GEORGE WILSON, Consultant (others to be announced)

### BLACK RADIO—THE EXCITING EVOLUTION

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

### RECORD PROMOTION

#### Making It Work for Radio

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; KEVIN MATHENY, Program Director, WZZD, Philadelphia; BOB HENABERRY, Consultant, New York (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; WANDA RAMOS, Music Director, WBSL, New York (others to be announced)

### ON AIR/OFF AIR STATION PROMOTION

#### Make Your Station A Household Word

Moderator: CHARLEY LAKE, National Program Director, Charter Broadcasting (formerly Bartell)  
Participants: BETSY BUCKEN, Promotion Director, 99X, New York; ANDY ERISH, Promotion Consultant, New York; DALE PON, National Promotion Director, Storer Broadcasting, WHN, New York; BILL O'SHAUNNESSEY, President, WVOX, WRTN, New Rochelle

### RADIO SYNDICATION

#### Its Rapid Growth and Importance

Moderator: DOUG HALL, Radio-TV Editor, Forum Director, Radio Programming Forum, Billboard Magazine, New York  
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 Radio Programming  
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.

Moderator: JIM GABBERT, President, National Radio Broadcasters Association  
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

Participants: HAROLD KASSENS, Chairman, National AM Stereo Radio Committee; JIM GABBERT, President, National Radio Broadcasters Association; CHRIS PAYNE, Project Manager, Nat'l AM Stereo Committee (others to be announced)

### THE LEGAL SIDE—FOR PROGRAMMERS

#### The latest FCC rulings regarding contests, lotteries, program percentages . . . And more.

Participants: JAMES WEITZMAN, Attorney, Stamble & Shrinky, Washington, D.C.; W. JAN GAY, Chief, Complaints & Compliance, FCC; LARRY SECREST, Former Deputy General Counsel, FCC (others to be announced)

### AUDIO PROCESSING

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

Moderator: JIM GABBERT, President, National Radio Broadcasters Association  
Participants: BOB ORBAN, President, Orban Assoc.; HARV REES, Consulting Engineer; JIM WOOD, Inovonics

### AM SURVIVAL IN THE AGE OF FM

Moderator: CHARLEY LAKE, Nat'l Prog Director, Charter Broadcasting  
Participants: BILL HENNES, Prog Mgr, WMAQ/WKQK, Chicago; BOB SAVAGE, Prog Dir, WTKO, Pittsburgh (more to be announced)

### ALTERNATE FORMATS

#### The Other Ways To Go

Moderator: KENT BURKHART, President, Burkhart/Abrams & Assoc., New York  
Participants: MATT BIBERFELD, WNCN, New York; AL HAM, WDJZ, Bridgeport; GARY McCARTIE, Prog Dir, KBRT, Los Angeles; DENNIS WATERS, Prog Dir, WRVR, New York

## SPECIAL FEATURES

### "THE BROADWAY LUNCH"

All-star casts from "ANNIE," "AIN'T MISBEHAVIN'," "I LOVE MY WIFE," "THE MAGIC SHOW," special guest EARTHA KITT and more in a "Best of Broadway" production.

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**Additional Participants and Entertainment soon to be announced.**



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Closeup

Lifelines

Marriages

Stella Parton, singer, to Jim Malloy, record producer, July 4 in Nashville.

Deaths

Stewart Grow, 68, in Thayne, Wyo., June 7 of a heart attack. He played trumpet in numerous bands and orchestras, from Edwin Franko Goldman to Ray Noble to NBC and CBS staff orchestras in New York and Los Angeles. More recently, he worked with Maurice Abravanel and the Utah Symphony. Survived by widow, a stepson and three grandchildren.

Theodore "Teddy" Bunn, 68, guitarist and composer who became prominent in the swing era on New York's West 52nd St., in Lancaster, Calif., July 20. Bunn recorded with Duke Ellington's band in the 1920s, and later with the Spirits of Rhythm, Johnny Dodds and Jimmie Noone. He is survived by his widow, Thelma, three children and a grandchild.

Cecil "Professor" Dunlap, 84, pianist, arranger and composer, in Philadelphia July 11. Dunlap led his own Mellocrats group and had worked for Duke Ellington, Charlie Gaines and Jimmy Shorter after graduating from Cheyney State College near Philadelphia.

George Scarborough, 78, pioneer electronics representative and for many years executive secretary of Philadelphia-based Mid-Lantic chapter of ERA, July 10 in Philadelphia after a lengthy illness.

Foy Willing, 63, singer who was long associated with the Riders Of the Purple Sage, in Nashville July 24, apparently of a heart attack. His career started in 1933 when he appeared in motion pictures. Later, he recorded for Capitol and other labels. Willing was in Nashville producing records at the time of his death. He is survived by his mother and sister.

'Pepper' Prices

Buffalo; Harmony House, Detroit; and Record Town, upper Northeast. Pipe Dreams, Northern Wisconsin, is the single chain at \$12.98.

Those sticking at \$13.98 are Recordland, Midwest; Metro Music, Chicago; Record Bar, east from Minneapolis through almost the entire eastern half of the U.S.; and DJ's Sound City, the Northwest and Hawaii. Recordland reports it is asking \$15.98 for the tape.

John Schulman volunteers that his Laury's stores find the soundtrack album has perked sales on the Capitol domestic and English and Japanese Beatles import albums. Several chain chiefs note that their clerks panned the album. About half the chains comment that the Stigwood Organisation's hefty advertising and promotional budget was a proven boon for the past two soundtracks.

Virtually all deliveries were in stores by Thursday (20) or Friday (21), in time for the movie premiere across the country, a testament to the job coordinated by the Polygram Distribution team working closely with RSO.



Kenny Loggins

KENNY LOGGINS—Nightwatch, Columbia JC35387. Produced by Bob James.

When Loggins' first solo album "Celebrate Me Home" was released last year, it aroused curiosity to see how he'd stand by himself inasmuch as his partner Jim Messina was no longer there for support. The album turned out to be a mild success, hovering about the album chart for more than half a year, producing a midchart success in "I Believe In Love."

But the album hardly categorized Loggins as a superstar. However, with the release of "Nightwatch," Loggins appears to have moved out of Messina's shadow completely with an album that is so tasty and diversified that the public may come to realize Loggins' full potential.

Again produced by jazz keyboardist Bob James, the music takes on a more subtle jazz flavor as James cushions the arrangements with vibrant horn coatings. Loggins' songwriting is much beefier as his lyrics, either penned by him alone or in collaborations, are filled with precise visual images, clearer syntax and more balanced and constructed lyrical passages.

On the last album, Loggins employed the cream of studio musicians such as percussionist Ralph MacDonald, drummer Harvey Mason, guitarists Eric Gale and Lee Ritenour along with contributions by Bob James, Hugh McCracken and others.

"Nightwatch," on the other hand boasts a new band comprised of Vince Denham, horns; Jon Clarke, horns and woodwinds (both of which played on "Celebrate Me Home"); George Hawkins, bass and vocals; Mike Hamilton, guitars and vocals; Tris Imboden, drums, harmonica; and Brian Mann on keyboards.

If there's one cut that should be singled out it's the opening track on side two, "Whenever I Call You 'Friend,'" a sultry duet with Fleetwood Mac's Stevie Nicks. The two vocalists play off each other and sing in unison as the tune shifts gears from ballad to upbeat rocker and is filled in with a short sax break. The lyrics were co-written by Loggins and Melissa Manchester.

The title cut conjures up dark and foreboding colors of the night as the spacy introduction leads into Loggins' jazz/blues flavored vocals. Nearly eight minutes in length, there is ample time for song craftsmanship. The mellow, even hushed orchestration further intensifies the song's mysterious overtones. Towards the end, the song builds to a dramatic climax as Loggins' love

pains are effectively communicated in words and music.

"Easy Driver," which follows "Nightwatch" is a rousing upbeat song propelled by an invigorating rhythm section and Loggins' husky vocals.

If there is one song that shows a change of direction for the singer it is "Down 'n' Dirty," a song in which Loggins utilizes the full range of his vocals. A playful tune with lines like: "Kissin' my fingers! You touch my face! 'N play your hand like you're holdin' the ace," Loggins adds new dimension to his vocals as most of the song is delivered in a husky, robust manner reminiscent of some of the great blues singers.

Concluding the first side is a remake of Joe South's "Down In The Boondocks" which is given new interpretation by Loggins.

"Wait A Little While" and "What A Fool Believes" are songs similar to prior Loggins and Loggins & Messina songs with its upbeat arrangements and vocals. The latter was co-written with Mike McDonald of the Doobie Brothers.

"Somebody Knows" is another upbeat rocker featuring Loggins' emphasis on stretching his vocals to the limit.

The finale is a romantic ballad titled "Angelique," co-written by Loggins and Eva Ein, his girlfriend and co-writer of three of the songs. The tune opens in a mellow mood and remains that way complemented by Loggins' steady flowing vocals. "Angelique" takes on the form of a femme fatale as evidenced in the lines "When I'm under her spell! Then I know very well! How her magic can mystify! And the lady leaves her lovers in ecstasy."

ED HARRISON

GRT Obtains Beserkley Line

By JACK McDONOUGH

BERKELEY—Beserkley Records has signed a U.S./Canada tape and record distribution with GRT, making the Beserkley catalog available in the U.S. for the first time since last September when a Beserkley pact with Playboy/CBS was terminated.

In the interim period Beserkley has concentrated its activities in England and on the Continent, with all the label's acts having made multiple appearances there.

The pact covers all Beserkley acts—those of long-standing such as Earth Quake, Greg Kihn, the Rubinoos and Jonathan Richman & the Modern Lovers, as well as newly-signed groups Tyla Gang, the Engineers and Smirks.

The first release under the Beserkley/GRT pact, "Next Of Kihn" by the Greg Kihn Band, will be available mid-July. This will be followed by a Rubinoos single, "I Wanna Be Your Boyfriend," and then by the Tyla Gang's "Moon-Proof" (originally titled "It Takes A Hit To Laugh").

Union DJs

Continued from page 3

file with the organization. The group had its fourth meeting here Monday (24) with only small attendance.

Johnson says most deejays with whom he has contact believe the union idea a "great" one, but he says a wait and see attitude prevails.

Goals of the group include better pay scales for spinners, creation of health and welfare programs, and creation of high professional standards for the industry. Ties to the AFL-CIO await the development of numerical strength—perhaps 1,000 members in the Midwest.

Ray Caviano, national promotion director for TK Records, says his company is voicing no opposition to deejay unionization. Caviano says he wants to find out more about the effort, and he may attend the next meeting in Chicago.

"I may be for unionization; I don't know if the time is right now," he says. "A lot more discussion has to come about the real pragmatic relationship of the club owner and deejay."

Health insurance and pension programs for spinners are pressing issues, notes Caviano, who says not enough attention is being paid to the future.

"What I'm against is a national record pool," says the label executive, "one pool that distributes all the product."



LIVE GOLD—Grover Washington Jr. receives his gold LP for the Kudu disk "Live At The Bijou" from Vernon Odom of WPVI-TV, Philadelphia, during a recent gig at the Opera house in Wilmington, Del.

NARAS To Campus

CHICAGO—The how and why of demo recording was discussed Monday (24) at the Univ. of Illinois Circle Campus by a panel of performers, producers and engineers including bluesman Corky Siegel, Polygram a&r consultant Cliff Burnstein, and Bill Thompson, Chicago area Teac/Tascam sales representative.

Admission to the NARAS-sponsored event was \$3 to non-members.

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# Now Bonnie Tyler has two certified heartaches. The single / The album

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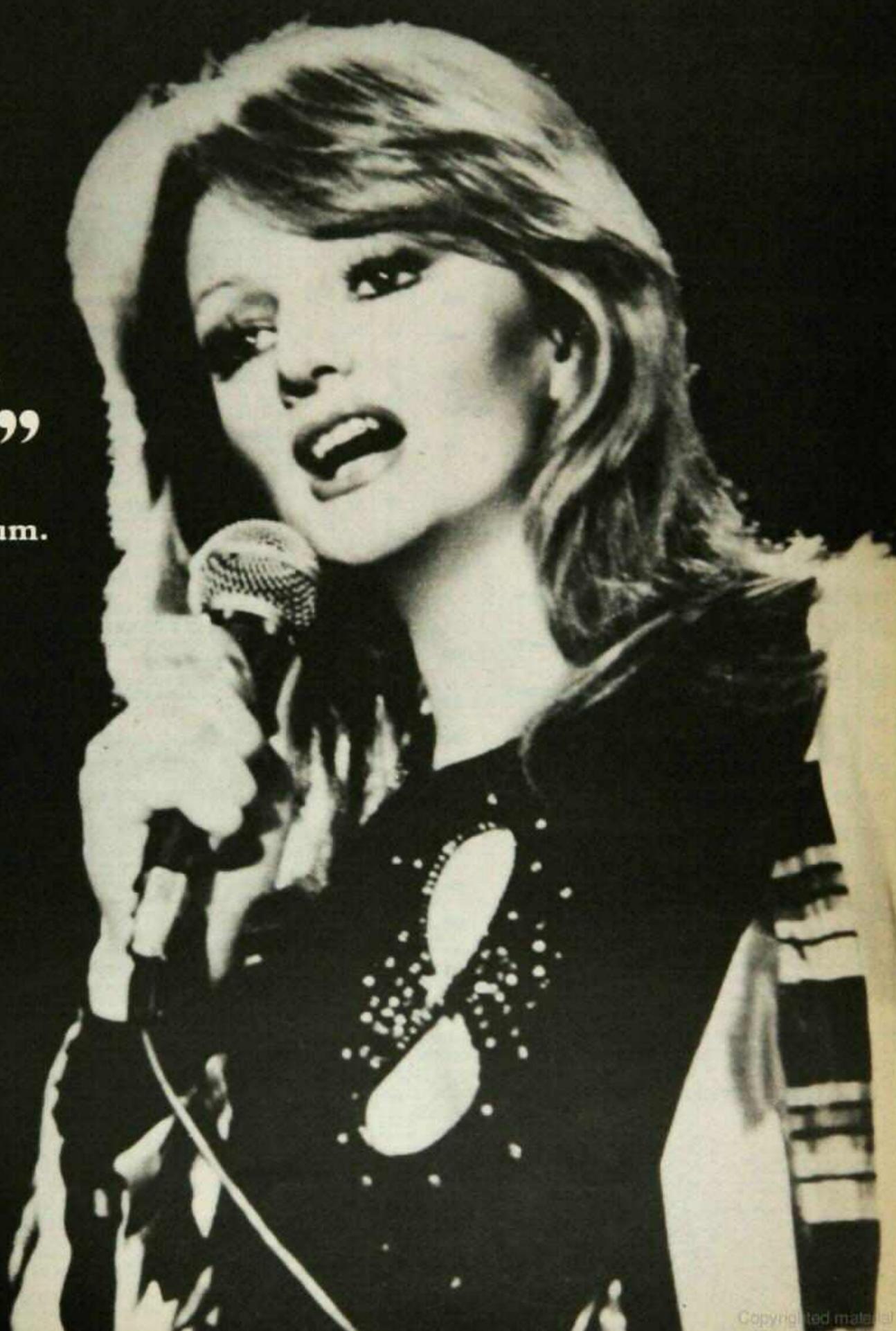
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## “If I Sing You A Love Song”

PB-11349

her next hit single from the album.



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# Billboard **HOT 100**

**Chart Bound**

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TAKIN' IT EASY—Seals & Crofts (W.B. 8639)  
SEE TOP SINGLE PICKS REVIEWS, page 86

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	3	11	MISS YOU—Rolling Stones (The Gammer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★	37	10	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reyam, Down, MacNaughton, Sire/Hansa 1027 (Warner Bros.)	★	84	2	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Denise Williams (Jack Gold), M. Ashford, V. Simpson, Columbia 310772	
★	6	8	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Malown 7902	★	39	7	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS)	★	83	2	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214	
★	5	11	GREASE—Frankie Valli (Barry Gibb, Albhy Galuten & Karl Richardson), B. Gibb, RSO 897	★	40	7	MACHO MAN—Village People (Jacque Morali), J. Morali, V. Willis, P. Whitehead, Casablanca 922	★	71	3	SURRENDER—Cheap Trick (Tom Werman), R. Nielsen, Epic 850570	
★	4	13	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 926	★	41	8	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (Steve Gibson), K. Carnes, Ariola 7704	★	82	2	IF YOU WANNA' DO A DANCE ALL NIGHT—Spinners (Thom Bell), T. Bell, T. Bell, C. James, L. Bell, Atlantic 3493	
★	5	17	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Albhy Galuten), B.R.M.&A. Gibb, RSO 893	★	69	3	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796	★	73	4	READY OR NOT—Helen Reddy (Nick DeCaro), J. Keller, A. DeLena, Capitol 4582	
★	6	2	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	★	54	4	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic)	★	74	3	HE'S SO FINE—Kirsty & Jimmy McMichael (Phil Margy, Mitch Margy), R. Mack, RCA 11271	
★	7	8	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	★	41	42	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62910	★	86	2	ON THE STRIP—Paul Nicholas (Christopher Neil), D. Bugatti, F. Musker, RSO 887	
★	11	6	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488	★	42	44	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar, RSO 891	★	88	2	STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270	
★	10	10	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lewis, D. Jenkins, A&M 2048	★	50	8	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491	★	77	6	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Carlin 0138	
★	10	7	STILL THE SAME—Bob Seger (Bob Seger and PUNCH), B. Seger, Capitol 4581	★	44	47	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★	78	55	22	I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peerbles, E. Miller, Ariola/Hansa 7686
★	16	11	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	★	44	21	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS)	★	79	51	9	PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen & Jon Landau), B. Springsteen, Columbia 310763
★	13	9	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0339	★	52	5	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe, RCA 11249	★	90	2	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794	
★	14	9	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493	★	46	19	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★	91	NEW ENTRY	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802	
★	15	10	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250	★	47	21	FM—Steely Dan (Gary Katz), W. Becker, D. Fagen, MCA 40894	★	93	3	FLYIN'—Prom (Bruce Fairbairn), A. Harlow, Ariola 714	
★	18	9	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Bobby Buie), Buie-Nix-Daughtry, Polydor 14484	★	48	22	SONGBIRD—Barbra Streisand (Gary Klein), D. Walker, S. Nelson, Columbia 310756	★	94	NEW ENTRY	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), H. Greenfield, R. Sedaka, A&M 2062	
★	29	4	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, RSO 904	★	49	25	THANK GOD IT'S FRIDAY—Love And Kisses (Alec K. Costandinos), A. Costandinos, Casablanca 925	★	95	NEW ENTRY	ARMS OF MARY—Chilliwack (R. Turney, B. Henderson, M. Gilford), I. Southerland, Mushroom 7033	
★	28	7	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565	★	50	31	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1210	★	85	85	4	BREAK IT TO THEM GENTLY—Burton Cummings (Burton Cummings), B. Cummings, Portrait 670016 (CBS)
★	26	5	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903	★	51	32	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895	★	87	NEW ENTRY	I WILL STILL LOVE YOU—Stevie Nicks (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca)	
★	24	11	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577	★	52	48	YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt (David Malley), A. Ray, J. Raymond, Elektra 45488	★	87	87	3	WILD IN THE STREETS—British Lions (British Lions), G. Jeffreys, RSO 898
★	20	9	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★	53	53	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483	★	87	NEW ENTRY	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Colbeck, Eugene Organ), T. Thomas, Janus 276	
★	23	9	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548	★	54	49	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574	★	89	89	2	RUMOUR AT THE HONKY TONK—Spellbound (Bill Halverson), B. Flast, EMI America 8002 (Capitol)
★	22	11	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grant 11274 (RCA)	★	58	64	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol)	★	91	NEW ENTRY	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGuire, MCA 40924	
★	33	8	SHAME—Evelyn "Champagne" King (T. Lyle), J.H. Fitch, R. Cross, RCA 11222	★	60	60	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342	★	92	94	3	NEW ORLEANS LADIES—Louisiana's Le Ruz (Leo S. Medina), H. Garrick, Lamedica, Capitol 4586
★	24	17	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvæus), B. Andersson & B. Ulvæus, Atlantic 3457	★	61	61	I LOVE THE NIGHT LIFE—Nico Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483	★	93	57	25	IT'S REALLY YOU—The Tarney Spencer Band (David Kerstenbaum), A. Tarney, T. Spencer, A&M 2049
★	27	8	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594	★	61	61	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599	★	94	62	18	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549
★	36	5	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)	★	60	60	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Ron Nevison), G. Goffin, C. King, Columbia 310749	★	95	63	6	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318
★	43	5	KISS YOU ALL OVER—Erie (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.)	★	64	70	THAT ONCE IN A LIFETIME—Dennis Rousson (Freddie Perren), D. Fakaris, F. Perren, Mercury 73992	★	97	66	16	ONLY ONE LOVE IN MY LIFE—Rennie Milap (Tom Collins & Ronnie Milap), J. Bette, R.C. Bannon, MCA 11270
★	34	9	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gold, R. Ten, R. MacDonald, A&M 2043	★	64	70	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, Casablanca 925	★	98	59	16	HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, I. Henning, Capitol 4588
★	29	30	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.)	★	64	70	GET OFF—Foxy (N.L.), C. Driggs, I. Ledisma, Dash 5046 (TK)	★	99	67	8	CHATTANOOGA CHOO CHOO—Tusado Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205
★	35	6	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058	★	67	56	TIME FOR YOU TO FLY—REO Speedwagon (Kevin Cronin), K. Cronin, Epic 50582	★	100	80	4	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474
★	31	20	DANCE WITH ME—Peter Brown (Gory Wade), P. Brown, R. Rams, Drive 6269 (TK)	★	67	56	LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777	★	99	67	8	NEVER LET HER SLIP AWAY—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45485
★	38	7	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765	★	68	58	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906	★	100	80	4	I CAN'T WAIT ANY LONGER—Bill Anderson (Buddy Killen), B. Anderson, B. Killen, MCA 40893
★	46	6	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown)	★	68	58	YOU BELONG TO ME—Carly Simon (Arif Mardin), C. Simon, M. McDonald, Elektra 45477					
★	45	9	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCallouct, Chrysalis 2226	★	68	58	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

Ain't Nothin' Gonna Keep Me From You (Bigelow, BMI)	62	Copacabana (Rimkus&K, BMI)	12	Hot Line, Cold World (Glenwood, BMI)	38	King Tut (Colorado, ASCAP)	19	My Angel Baby (Teasongs/Bornaza, BMI)	57	Rumour At The Honky Tonk (Peer International/Ward Beaud, BMI)	89	Surrender (Screen Gems/EMI, ASCAP)	71	Whenever I Call You "Friend" (Milk Money, ASCAP/Russian)	80
An Everlasting Love (Slywood/Unichappell, BMI)	16	Dance With Me (Esherlyn/Decept, BMI)	31	I Can't Stand The Rain (Burlington, BMI)	96	Last Dance (Primus Artists/Olga, BMI)	27	New Orleans Ladies (Beak Of Dawn, BMI)	91	Runaway Love (Arista/Gemign, BMI)	22	Take A Chance On Me (Arnmark, ASCAP/Polar, AR)	24	Wild In The Streets (Castle Hill/Sheephead, BMI)	87
Arms Of Mary (Hudson Bay, BMI)	84	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	74	Life's Been Good (Wise & Flutter, ASCAP)	4	Never Let Her Slip Away (Luckys/Special Songs, BMI)	99	Shadow Dancing (Stigwood, Unichappell, BMI)	77	Talking In Your Sleep (Roger Cook/Chromwell, BMI)	70	Will You Still Love Me Tomorrow (Screen Gems/EMI, BMI)	60
Baker Street (Hudson Bay, BMI)	6	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	100	Love Is In The Air (Edward B. Marks, BMI)	13	Only One Love In My Life (WB/Sweet Harmony, ASCAP/Warner, BMI)	95	Shame (Dunbar/Mills, BMI)	5	Thank God It's Friday (Cale Americana/O.P. Fefee, ASCAP)	50	Wonderful Tonight (Slywood, BMI)	52
Because The Night (Ram Road, BMI)	54	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	54	Love Is Like Oxygen (Sweet/Warner Bros. ASCAP)	40	Only The Good Die Young (Joelongs, BMI)	68	She Loves To Be In Love (Heavy, BMI)	23	That Once In A Lifetime (Perren Vibe, ASCAP)	61	You And I (Dione Diamond, BMI)	32
Bluer Than Blue (Spongspeak/Let There Be, ASCAP)	47	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	26	Low or Something Like It (M-3, Cheryl Ladd, ASCAP)	93	On The Strip (Chappell, ASCAP)	75	Songbird (Songs Of Manhattan Island/Diana, BMI/Intersong USA, ASCAP)	68	The Groove Line (Almo/Tamcabel, ASCAP)	20	You Belong To Me (Strug/C.E. East, ASCAP)	67
Boogie Oogie Oogie (Conductive/On Time, BMI)	37	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	15	Love Or Something Like It (M-3, Cheryl Ladd, ASCAP)	51	Phase II All Night (Bruce Springsteen, ASCAP)	79	Raise A Little Hell (Survivor/Top Gun PRO, BMI)	21	Think It Over (Kangaroo, ASCAP)	39	You Don't Love Me Anymore (Branipatch, BMI/Dee Dave, ASCAP)	53
Break It To Them Gently (Earmark, BMI)	29	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	86	Love Will Find A Way (Hringi/Pablo Cruise, BMI)	65	Raise A Little Hell (Survivor/Top Gun PRO, BMI)	90	Stay (Cheris, BMI)	64	Time For You To Fly (Felix, ASCAP)	2	You Need Me (Chappell/Intersong, ASCAP)	50
Can We Still Be Friends (Earmark, BMI)	29	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	46	Macho Man (Can't Stop, BMI)	9	Ready Or Not (United Artists, ASCAP)	73	Still The Same (Gear, ASCAP)	76	Two Out Of Three Ain't Bad (Edward B. Marks/Newsland, BMI)	64	You Never Done It Like That (Neil Sedaka, BMI)	35
Chattanooga Choo Choo (Lita Faust, ASCAP)	97	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	32	Magnat Steel (Melody Delux/Sweet Sounds/Seldak, ASCAP)	37	Reminiscing (Screen Gems, EMI, BMI)	96	Stir Like That (Yellow Truck Road/Rick O'Val, ASCAP)	10	Use Ta Be My Girl (Mighty Three, BMI)	44	You're All I Need To Get By (Liberty, ASCAP)	83
Close The Door (Mighty Three, BMI)	45	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	30	Miss You (Colgems-BMI, ASCAP)	11	Rivers Of Babylon (Farnsworth/Earl J. Ginton/Blue Mountain, ASCAP)	35	Summer Nights (Edwin H. Morris, BMI)	28	You're A Part Of Me (Dreams, BMI)	69	You've Got To Be True (Chappell, ASCAP)	36
Come Together (Beckin, BMI)	81	Follow You, Follow Me (Geking/Ruin It, BMI)	40	I Can't Wait Any Longer (Mallory, BMI)	43	Mr. Blue Sky (Umar/Jet, BMI)	36	Rock & Roll Fantasy (Dauray, BMI)	57		66				



***Get Off***  
***is getting off.***



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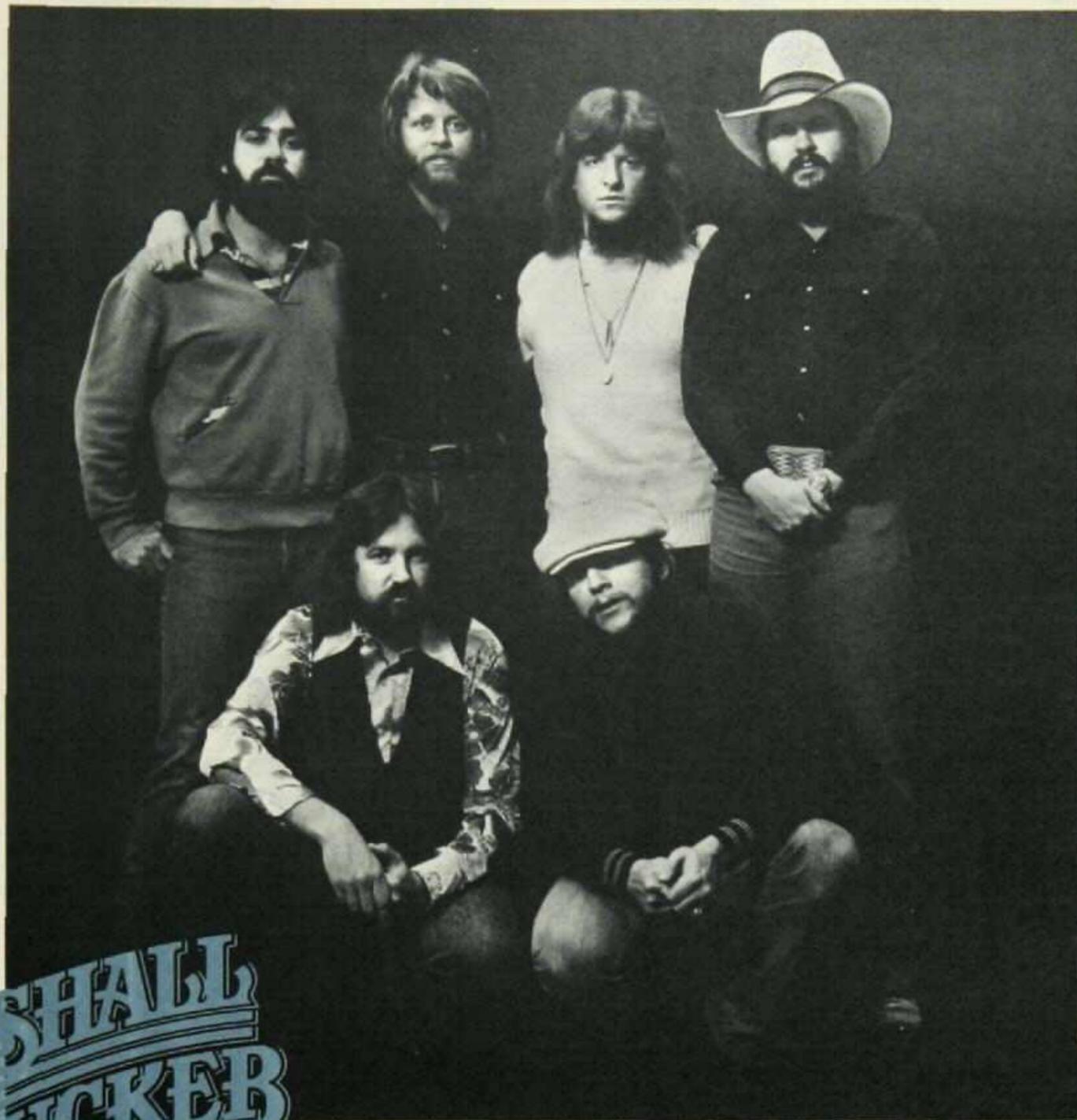
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# "I'll Be Loving You"

CPS 0301



THE  
MARSHALL  
TUCKER  
BAND

The unqualified success of *Together Forever*,  
(Gold in 5 days with over 250 stations playing cut  
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from "I'll Be Loving You," the just-released-single  
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THE MARSHALL TUCKER BAND—

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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	102	15	<b>JETHRO TULL</b> Heavy Horses Chrysalis CHR 1175	•		7.98	7.98	7.98	
107	104	18	<b>VOYAGE</b> Marlin 2213 (TK)	▲		7.98	7.98	7.98	
108	108	27	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UALA 835	▲		7.98	7.98	7.98	
109	110	5	<b>JANE OLIVOR</b> Stay The Night Columbia JC 35437	•		7.98	7.98	7.98	
☆	120	6	<b>GRAHAM CENTRAL STATION</b> My Radio Sure Sounds Good To Me Warner Bros. BSK 3175	•		7.98	7.98	7.98	
☆	122	4	<b>MICHAEL JOHNSON</b> The Michael Johnson Album EMI America SW 17002	N/A	N/A	N/A	N/A	N/A	
112	114	7	<b>RONNIE MILSAP</b> Only One Love In My Life RCA AFL1 2780	•		7.98	7.98	7.98	
113	94	27	<b>WAYLON JENNINGS &amp; WILLIE NELSON</b> Waylon & Willie RCA AFL12686	▲		7.98	7.98	7.98	
114	89	24	<b>WARREN ZEVON</b> Excitable Boy Asylum AE-118	•		7.98	7.98	7.98	
☆	137	2	<b>GATO BARBIERI</b> Tropic A&M 4710	•		7.98	7.98	7.98	
116	118	72	<b>FOREIGNER</b> Atlantic SD 19109	▲		7.98	7.98	7.98	
117	119	43	<b>ASHFORD &amp; SIMPSON</b> Send It Warner Bros. BS 3088	•		6.98	7.98	7.98	
☆	128	6	<b>JERRY JEFF WALKER</b> Contrary To Ordinary MCA 3041	•		7.98	7.98	7.98	
☆	129	3	<b>HIGH INERGY</b> Steppin' Out Gordy G-67982 (Motown)	•		7.98	7.98	7.98	
120	117	25	<b>TUXEDO JUNCTION</b> Butterfly FLY 007	•		7.98	7.98	7.98	
121	121	18	<b>USA-EUROPEAN CONNECTION</b> Come Into My Heart Marlin 2212 (TK)	•		7.98	7.98	7.98	
122	101	13	<b>LOVE &amp; KISSES</b> How Much, How Much I Love You Casablanca NBLP 7091	•		7.98	7.98	7.98	
123	106	41	<b>DOLLY PARTON</b> Here You Come Again RCA AFL1 2544	▲		7.98	7.95	7.95	
124	99	22	<b>LITTLE FEAT</b> Waiting For Columbus Warner Bros. 285 3140	▲		9.98	9.98	9.98	
125	125	11	<b>SATURDAY NIGHT BAND</b> Come On Dance, Dance Prelude PRL 12155	•		7.98	7.98	7.98	
126	126	44	<b>BOB WELCH</b> French Kiss Capitol SW 11663	▲		7.98	7.98	7.98	
127	112	17	<b>SOUNDTRACK</b> The Rocky Horror Picture Show BDE BDU 21653 (HEM)	▲	▲	8.98	8.98	NA	8.98
128	123	12	<b>UK</b> Polydor PD 1 6146	•		7.98	7.98	7.98	
129	132	62	<b>BEE GEES</b> Here At Last... Live RSD RS-2-3501 (Polydor)	▲		11.98	12.98	12.98	
☆	141	5	<b>MICHAEL STANLEY BAND</b> Cabin Fever Arista AB 4187	•		7.98	7.98	7.98	
131	131	4	<b>FREDDIE HUBBARD</b> Super Blue Columbia JC 35386	•		7.98	7.98	7.98	
132	134	7	<b>ABBA</b> Greatest Hits Atlantic SD 19114	▲		7.98	7.98	7.98	
133	133	6	<b>HARRY CHAPIN</b> Living Room Suite Elektra GE 142	•		7.98	7.98	7.98	
134	135	6	<b>ABBA</b> Arrival Atlantic SD 19115	•		7.98	7.98	7.98	
☆	145	6	<b>JIMMY "BO" HORNE</b> Dance Across The Floor Sunshine Sound 7801 (TK)	•		7.98	7.95	7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	140	7	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Live Bullet Capitol SBB 11529	•		7.98	7.98	7.98	
137	139	3	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 28105 (Atlantic)	•		7.98	7.98	7.98	
138	142	3	<b>CAPTAIN &amp; TENNILLE</b> Dream A&M SP 4707	•		7.98	7.98	7.98	
☆	149	6	<b>PATRICK JUVET</b> Got A Feeling Casablanca NBLP 7101	•		7.98	7.98	7.98	
140	130	8	<b>DAVID BROMBERG</b> Bandit In A Bathing Suit Fantasy F 9555	•		7.98	7.98	7.98	
141	124	24	<b>JOE SAMPLE</b> Rainbow Seeker ABC AA 1050	•		7.98	7.95	7.95	
142	144	6	<b>EARL KLUGH</b> Magic In Your Eyes United Artists UALA 877	•		7.98	7.98	7.98	
☆	153	3	<b>SOUNDTRACK</b> The Buddy Holly Story Epic SE 35412	•		7.98	7.98	7.98	
☆	154	3	<b>LENNY WILLIAMS</b> Spark Of Love ABC AA 1073	•		7.98	7.95	7.95	
☆	155	3	<b>WALTER EGAN</b> Not Shy Columbia JC 35077	•		7.98	7.98	7.98	
☆	NEW ENTRY		<b>GRACE JONES</b> Fame Island ILPS 9525 (Warner Bros.)	•		7.98	7.98	7.98	
147	146	46	<b>LINDA RONSTADT</b> Simple Dreams Asylum AE 104	▲		7.98	7.98	7.98	
148	151	15	<b>STANLEY CLARKE</b> Modern Man Nemperor NZ 35303	•		7.98	7.98	7.98	
149	150	16	<b>BOB MARLEY &amp; THE WAILERS</b> Rasta Island ILPS 9517	•		7.98	7.98	7.98	
☆	160	14	<b>JAMES BROWN</b> Jam 1980's Polydor PD1 6140	•		7.98	7.98	7.98	
☆	161	4	<b>SWEET THUNDER</b> Fantasy F 9547	•		7.98	7.98	7.98	
☆	162	4	<b>VARIOUS ARTISTS</b> Disco Party Marlin 2207/8 (TK)	•		8.98	8.98	8.98	
☆	163	5	<b>SNAIL</b> Cream 1009	•		7.98	7.98	7.98	
154	156	12	<b>B.B. KING</b> Midnight Believer ABC AA 1061	•		7.98	7.98	7.98	
155	147	4	<b>TOM ROBINSON BAND</b> Power In Darkness Harvest STB 11778 (Capitol)	•		8.98	8.98	8.98	
156	138	7	<b>AC/DC</b> Power Age Atlantic SD 19180	•		7.98	7.98	7.98	
157	157	17	<b>SMOKEY ROBINSON</b> Love Breeze Tamla TT-359R1	•		7.98	7.98	7.98	
158	159	5	<b>LE ROUX</b> Louisiana's Le Roux Capitol SW 11734	•		7.98	7.98	7.98	
☆	NEW ENTRY		<b>SYLVESTER</b> Step II Fantasy F 9556	•		7.98	7.98	7.98	
160	116	5	<b>JOHN PRINE</b> Bruised Orange Asylum AE 139	•		7.98	7.98	7.98	
161	109	32	<b>ROBERTA FLACK</b> Blue Lights In The Basement Atlantic SD 19149	•		7.98	7.98	7.98	
162	158	20	<b>OUTLAWS</b> Bring It Back Alive Arista AL 8300	•		9.98	9.98	9.98	
163	165	5	<b>DIRT BAND</b> The Dirt Band United Artists UALA 854	•		7.98	7.98	7.98	
164	164	8	<b>OAK RIDGE BOYS</b> Room Service ABC AY 1065	•		6.98	7.95	7.95	
☆	178	3	<b>LARRY GATLIN</b> Oh Brother Monument ME 7625 (Phonogram)	•		7.98	7.98	7.98	
166	166	63	<b>BARRY MANILOW</b> Live Arista AL 8500	▲		11.98	11.98	11.98	
167	167	18	<b>HUBERT LAWS</b> Say It With Silence Columbia JC 35022	•		7.98	7.98	7.98	
168	168	11	<b>JOHN McLAUGHLIN</b> Electric Guitarist Columbia JC 35226	•		7.98	7.98	7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	143	7	<b>EDDIE RABBITT</b> Variations Elektra EE 127	•		7.98	7.98	7.98	
170	170	13	<b>SEALS &amp; CROFTS</b> Takin' It Easy Warner Bros. BSK 3163	•		7.98	7.98	7.98	
171	173	9	<b>STATLER BROTHERS</b> Entertainers On And Off The Road Mercury SRM 19007	•		6.98	6.98	6.98	
172	179	37	<b>ELECTRIC LIGHT ORCHESTRA</b> Out Of The Blue J&J J&J KZ2 35467 (CBS)	▲		11.98	11.98	11.98	
☆	NEW ENTRY		<b>ALIVEMUTHER FOR YA</b> Various Artists Columbia JC 35349	•		7.98	7.98	7.98	
☆	184	2	<b>ANNE MURRAY</b> Let's Keep It That Way Capitol SW 11743	•		7.98	7.98	7.98	
☆	NEW ENTRY		<b>BUDDY HOLLY</b> Buddy Holly Lives MCA 3040	•		7.98	7.98	7.98	
176	136	17	<b>ELVIS COSTELLO</b> This Years Model Columbia JC 35331	•		7.98	7.98	7.98	
177	174	7	<b>PATTI LABELLE</b> Tasty Epic SE 35335	•		7.98	7.98	7.98	
178	177	10	<b>ALVIN LEE</b> Rocket Fuel RSD RS-1-3013	•		7.98	7.98	7.98	
179	180	32	<b>GROVER WASHINGTON JR.</b> Live At The Biju Rudu RUX 3637 M2 (Motown)	•		7.98	7.98	7.98	
☆	190	2	<b>PRISM</b> See Forever Eyes Arista SW 50034	•		7.98	7.98	7.98	
181	181	3	<b>VARIOUS ARTISTS</b> White Mansions A&M SP 6004	•		9.98	9.98	9.98	
☆	192	2	<b>TARNEY SPENCER BAND</b> Three's A Crowd A&M 8692	•		7.98	7.98	7.98	
183	183	26	<b>RUFUS/CHAKA KHAN</b> Street Player ABC AA 1049	•		7.98	7.98	9.98	
184	186	218	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	•		7.98	7.98	7.98	
185	187	15	<b>DEODATO</b> Love Island Warner Bros. BSK 3112	•		7.98	7.98	7.98	
186	175	13	<b>PLEASURE</b> Get The Feeling Fantasy F 9550	•		7.98	7.98	7.98	
☆	NEW ENTRY		<b>ELVIS PRESLEY</b> Elvis Sings For Children And Grownups Too RCA CPL 1 2901	•		5.98	6.98	6.98	
188	191	64	<b>STEVE MILLER BAND</b> Book Of Dreams Capitol SO 17830	▲		7.98	7.98	7.98	
189	189	15	<b>BRITISH LIONS</b> RSD RS-1-3032	•		7.98	7.98	7.98	
190	152	8	<b>CAROLE KING</b> Welcome Home Capitol SW 11785	•		7.98	7.98	7.98	
191	176	7	<b>LEE RITENOUR</b> The Captains Journey Elektra GE 136	•		7.98	7.98	7.98	
192	193	85	<b>EAGLES</b> Hotel California Arista AE 103	▲		7.98	7.98	7.98	
193	169	24	<b>BOOTSIE'S RUBBER BAND</b> Bootsie's Player Of The Year Warner Bros. BSK 3093	•		7.98	7.98	7.98	
194	182	37	<b>QUEEN</b> News Of The World Elektra GE 112	▲		7.98	7.98	7.98	
195	188	9	<b>MEMPHIS HORNS</b> Band II RCA AFL1 2643	•		6.98	7.95	7.95	
196	197	33	<b>PARLIAMENT</b> Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	▲		7.98	7.98	7.98	
197	172	12	<b>SPYRO GYRA</b> Amharst AMH 1014	•		6.98	7.95	7.95	
198	200	17	<b>WINGS</b> Wings Over America Capitol SWCO 11583	•		14.98	14.98	14.98	
199	199	36	<b>ELVIS COSTELLO</b> My Aim Is True Columbia JC 35037	•		7.98	7.98	7.98	
200	198	24	<b>TRAMMPS</b> Disco Inferno Atlantic ATL 18211	•		7.98	7.98	7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	23, 132, 134
AC/DC	196
Ashford & Simpson	117
A Taste of Honey	20
Atlanta Rhythm Section	58
Band	101
Gato Barbieri	115
Toby Beau	69
Bee Gees	129
George Benson	52
Bootsie's Rubber Band	193
British Lions	189
David Bromberg	140
James Brown	150
Peter Brown	35
Jackson Browne	49
Peabo Bryson	86
Jimmy Buffett	74
Captain & Tennille	138
Cars	91
Harry Chapin	133
Cheap Trick	70
Chic	103
Eric Clapton	45
Stanley	148
Clark	148
Linda Clifford	46

Crusaders	41
Crystal Gayle	56
Natalie Cole	40, 89
Commodores	3
Con Funk Shun	39
Norman Connors	78
Rita Coolidge	32
Elvis Costello	176, 199
Deodato	185
Al DiMeola	105
Dramatics	84
Dirt Band	163
George Duke	50
Bob Dylan	12
Earth, Wind & Fire	76
Walter Egan	145
Electric Light Orchestra	172
Roberta Flack	161
Fleetwood Mac	59</

# On tour Down Under

David Frost and Pat Condon on behalf of **AGC** and the **PARADINE GROUP** have successfully promoted the following acts on tour NEIL DIAMOND, BOB DYLAN, THE BEACH BOYS, BILLY JOEL, BOZ SCAGGS, JOHN DENVER, SUPERTRAMP, BOB HOPE, SAMMY DAVIS JNR.

JOAN ARMATRADING,  
TINA TURNER, JANIS IAN,  
PETER ALLEN,  
ROBERTA FLACK, BAY CITY  
ROLLERS, CHARLEY PRIDE,  
NANA MOUSKOURI,  
DAVE ALLEN, DICK EMERY.

**AGC** PARADINE PTY LTD,  
Pat Condon, Managing Director,  
55 Lavender Street,  
Milsons Point NSW.  
Australia Telephone 922 4000  
Telex: AA25997

London Representative:  
David Paradine Productions Ltd,  
Audley House, Suite 1,  
9 North Audley Street,  
London W1Y 1WF U.K.  
Phone: (01) 629 3793  
Telex: 27613

New York Representative:  
David Paradine Productions Ltd,  
C/- NBC Suite 1508W,  
30 Rockefeller Plaza,  
New York, N.Y. 10020  
Phone: (212) 758 7314  
Telex: 236858

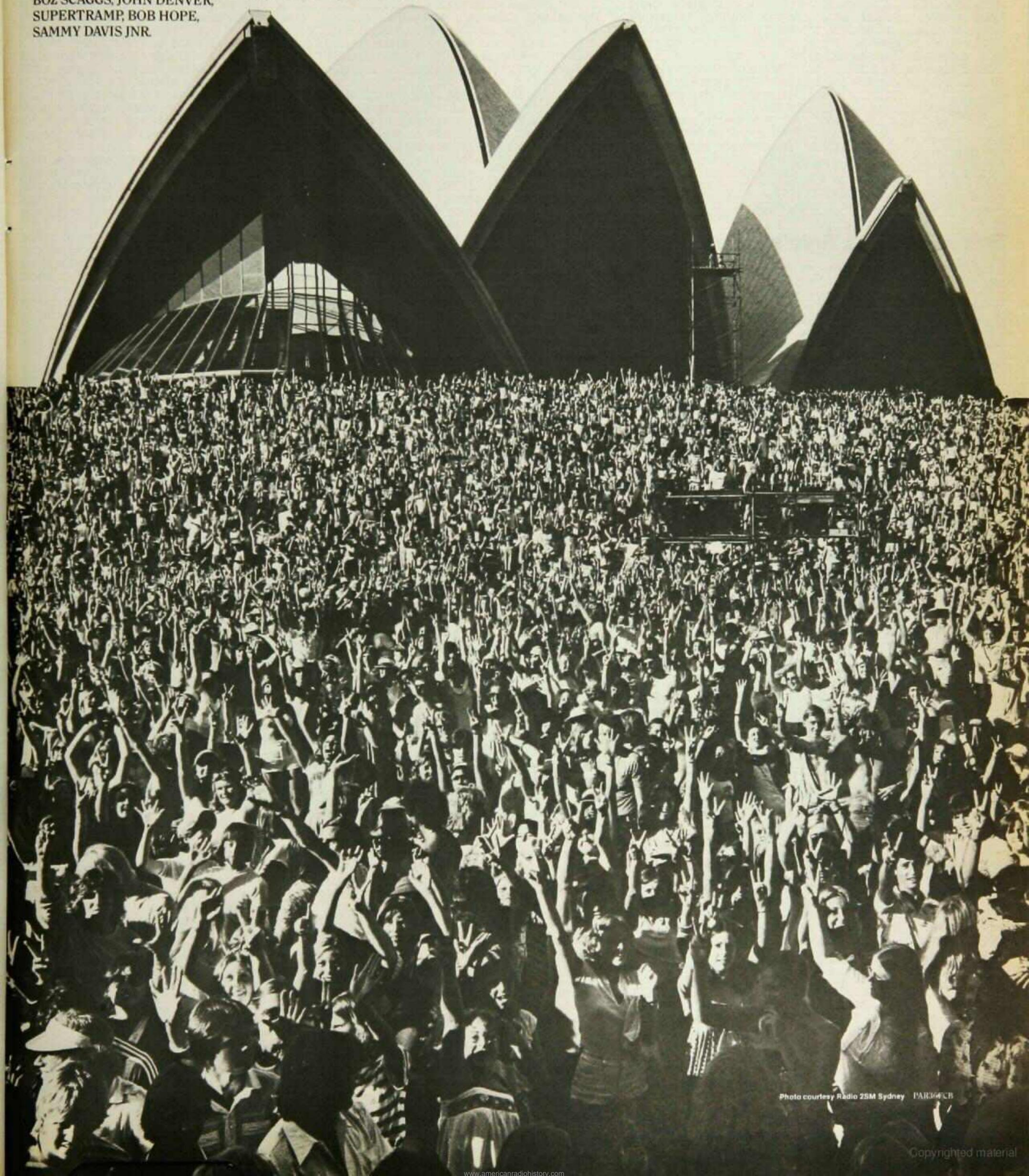


Photo courtesy Radio 2SM Sydney PAR304CB

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## New Merchandising Aids

• Continued from page 19

complete theatrical experience evoking memories of adolescent fantasies for the 19-24-year-old male and female of the frenetic, exhilarating taste of adulthood, which seems to them to be the ultimate adolescent fantasy."

Tyrrell said that promotion men can help the radio station by alerting them to what kind of music they could play that would attract the demographics the station would want. But he warned promotion men not to be "so hell-bent in search of the monster record that we walk away from the possible man-sized successes."

Because of illness, LeBaron Taylor was unable to deliver his speech on black music marketing, but he had taped the speech earlier and it was his voice over an audio/visual presentation.

He predicted CBS will be able to increase its market share of black

music from its present 25% to 30% by the end of the year.

He said the black music marketing department stresses the "basics" in marketing and is not afraid to go outside for ideas in how to sell the music.

"We're constantly searching for additional, different points of view, even from the people in the soft drink or beer industries. That's because we, in addition to the other industries, recognize that this, the black consumer market, is an \$87-plus billion a year market. We all want our share."

"Who says country doesn't sell?" asked Rick Blackburn, pointing out that business is 55% ahead of 1977 at this time.

He cited the first quarter "Tape Program" and the second quarter "Hot Ones" campaigns as an impetus for sales. He also noted the changing demographics of country music which is finding a new, younger urban audience on the West Coast.

## Petze Previews Epic's New Logo

LOS ANGELES—Epic Records unveiled its new logo at the label's promotion meeting during the CBS convention here.

The announcement of the new logo was made by Lenny Petze, the label's vice president of a&r. The new logo shows the word "Epic" written in a script that is not too different from the Chicago and Coca-Cola symbols.

In addition to Petze, addressing the meeting were Don Dempsey, senior vice president and general manager, Epic, Portrait and Associated Labels; Larry Harris, vice president, Portrait Records; Tony Martell, vice president, Associated Labels; and Al Gurewitz, vice president promotion, Epic, Portrait and Associated Labels.

All the speeches were short and upbeat, stressing the growth of Epic. Petze, for instance, noted that net billing for Epic is up 11% this year while Harris noted business is up 30% for Portrait in 1978 over last year.

But the emphasis at the meeting was on the music. In addition to the continuing product presentations, 12 singles were played for the delegates including "Take A Chance," a new 45 by Boston.

## Executive Turntable

• Continued from page 4

Productions, Cambridge, Mass. . . . **Skip Heinecke** named executive vice president of Hanson & Schwam public relations firm, Los Angeles. For the past 2½ years he had been a vice president of Mahoney/Wasserman. . . . Sony Corp.'s video products company names four new vice presidents in New York: **Philip Stack**, previously assistant vice president and national sales manager for Sony America; **Arnold Taylor**, formerly assistant vice president and general manager of Sony Broadcast; **Grant Smith**, latterly assistant vice president and general manager at the Sony Technology Center; and **Fumio Ishida**, formerly general manager for the video arm. . . . **Reggie Gussman** now is Eastern regional sales manager, consumer products, at Columbia Magnetics, New York. He was an independent representative with the RAM Marketing Group, Boston.

**Nina Herman** named executive assistant to the president of Tomato in New York. She had been director of publicity and promotion. . . . **Wayne Edwards** now staff writer, black music marketing, CBS Records, New York. He was music editor of Routes Magazine. . . . **Lloyd Alan Sherman** joins Rockbill/Campus Promotions Inc. as director of marketing. He was formerly with University Communications Inc.

**Terence Wherlock** named president, chief operating office of Inter-magnetics Corp., Santa Monica, Calif., replacing **Georges Abitboul**, now vice chairman of the tape manufacturing and tape production machinery manufacturer. Wherlock has been with the firm four years, formerly as executive vice president for international. He was previously president of EMI Tape Ltd., London. In other appointments, **Doug Rowlands** named director of international licensing. He was formerly with Cerwin-Vega. **Russ Greene** named executive vice president, finance. He was the firm's controller.

**Elizabeth Levitt** becomes coordinator of creative services, West Coast, for Bears-ville Records. She joins from ABC where she was artist development coordinator. . . . **David Levitt** joins MCA Records in Detroit as local promotion manager. A sales rep for the Handleman Company, Levitt was a buyer for Music Stop in Detroit. . . . **Bob Benton**, who formerly worked as liaison with Music Plus, the L.A. retail record/tape outlet, for Loyd's and the Union Bank, has joined the chain assisting Dave Marker on the financial side. . . . **Janice Azrak** promoted to West Coast publicity director at Elektra/Asylum Records, Los Angeles. She had been a tour publicist for the label on the East Coast. . . . **Denise Skinner** joins EMI America, Los Angeles, as press and artist relations coordinator. She was formerly with Atlantic Records. . . . **Marsha Stern** appointed to the position of East Coast disco coordinator for Ariola Records basing in New York. She had been the manager of national and international relations for Can't Stop Productions.

**Tisha Fein**, in charge of special features at Midnight Special, Los Angeles, exits that slot to become associate producer of Dick Clark's "Live Wednesday Show" set for prime time on NBC-TV. . . . **Steve Rohde** promoted to agent in charge of colleges in the Northwest office of the Good Music Agency, Missoula, Mont. . . . **Cindy Rose** joins Talent United, Inc., Nashville, as director of the agency's newly formed promotion and publicity department. . . . **Lou Hil-dreth** appointed administrative vice president of New Direction Guild, Nashville.

**Arnie Shore**, who has held the reins for 14 years at **KKTT (formerly KGFJ)**, Los Angeles' long-time r&b citadel, is out. **Bob Sabo** steps into the slot as general manager of KKTT and KUTE-FM, the sister station, from his sales manager post. . . . **Pickwick International** averted a warehouse slowdown or shutdown at its St. Louis site Wednesday (26) when the industry giant negotiated a last-minute settlement with **Local 688 of the Teamsters union** there. A union spokesman says the 109 employees got a "sizable increase" in the three-year pact. . . . **RSO** employees got the first half of their first bonus, reported earlier exclusively in **Billboard**, last week. Rumor is that amounts range from a \$3,000 bottom to some six-figure checks to major executives. **Robert Stigwood** was not available to accept the thanks of his employees. He is incognito for the next six weeks at an undisclosed South Pacific haven.

**Arlene and Barrie Bergman** (he's president of the Record Bar chain) have sent out invitations to a 15th wedding anniversary soiree, they'll celebrate Aug. 19 in Chapel Hill, N.C. . . . Dig the new security instituted at **Casablanca Records and FilmWorks**. Each of the four buildings the **Bogart** operation is housed in has security control and the visitor signs in and out. . . . **Milt Salstone** is back to work part-time at **M.S. Distributing, Chicago**, following his bizarre eye injury. Full determination of the extent of the retina damage will not be made for another week. **Pickwick's Jack Messler and Jack Bernstein** arrived Friday (28) to take inventory and close up reconciliation of accounts receivable at **M.S., California**.

**The Tower Records Sunset store** has a handwritten 6x6 stating that the enlarged cover of the **Stones' "Some Girls"** previously posted there, was stolen. . . . And **"Sgt. Pepper"** is heralded down the strip by streamers that span the boulevard almost every block for a mile. And the four vari-colored band uniforms that key the display in the **Licorice Pizza** window down the street are eye-poppers.

At presstime, **"Grease"** was pushing \$70 million in domestic theatre takes. . . . Unique is the only way to describe **Casablanca promo/sales executive Al DiNoble's cubbyhole** in one of the home office buildings. It's a high-ceilinged closet, in which a huge brass chandelier dominates the small desk and chair accorded DiNoble. . . . **Alberta Hunter**, 83-year-old blues singer coming back on the bistro beat, was given the number one re-

newal number under the new Copyright Act. RE-1 was assigned to her composition, **"You Better Change."** . . . **Cleveland International** releasing the full, near eight-minute version of **"Paradise By The Dashboard Light,"** as a single to keep the **Meat Loaf** album cooking. The song features **Yankee immortal Phil Rizzuto** turned broadcaster doing play-by-play in the background of what is an epic makeout session set to music.

**Criteria West** opens its new 32-track studio and mastering complex in Hollywood Jan. 1, 1979, not 1980 as reported last week. . . . The National Aeronautics and Space Administration has launched a Delta missile, named "Delta Dawn," honoring the Tanya Tucker hit. The MCA singer visited the Florida base recently. . . . The name of the long awaited **Boston** album is "Don't Look Back" and features eight cuts. The album will reportedly be released within two weeks.

**AVI Records** has moved to standardize its 12-inch disco singles by switching to 33½ r.p.m. disks and initiating a price hike to \$3.98. The latter move was made necessary because of pressing and fabrication rate increases, the label claims.

The first releases in the new configuration, all of which are cue-mixed and have widely-spread grooves, are **Le Pamplemousse's "Sweet Magic"** and cuts by **Low-rell Simon**, the **East Bound Expressway** and **James Wells**, whose product was recently acquired in a lease deal with London's **Voltafine**.

**Eddie Rabbitt** sings the title song of the Clint Eastwood film, "Every Which Way But Loose," due this Christmas. The tune will be featured on an Elektra soundtrack to be produced by **Snuff Garrett**. . . . **Dennis White** of Capitol has requested that we tell everyone he is the label's vice president of marketing. In last week's issue he was referred to as "of Capitol's sales department" in a story about the label's plan to market picture disks of the **Beatles' "Sgt. Pepper's Loney Hearts Club Band."**

Insiders say **Dean Martin** is eyeing Nashville as a recording site for this fall. **Glen Campbell** also expected to follow Martin's lead later in the year. **Donna Fargo** released from a California hospital and is en route to Nashville after a vacation. With a diagnosis of multiple sclerosis, the Warner Bros. singer plans to rest for a couple months before returning to a slimmed-down tour schedule.

## Pop Media Turn To Music Industry

• Continued from page 1

tured a graphic take-off on the "Saturday Night Fever" motif, headlined "Stayin' Alive In The Record Business." Instead of John Travolta, however, in his disco pose, **Forbes'** cover artist substituted a male figure in a three-piece suit, with briefcase and an LP for a head.

Inside, a lengthy story details the ups and downs of what **Forbes** calls "the \$3-billion pop record jungle." Profiles of **Stigwood**, **David Krebs** and **Steve Leber**, **Billy Joel** and his manager/wife, and **Boston's Tom Scholz** accompanied the article.

Among other things, the article concludes that nowadays in the record business "you either hit it big or you don't hit it all all, because there are no longer the specialized markets to support a small hit."

Meanwhile, the July 24 issue of **Advertising Age** trumpets the fact that record companies "are boosting their ad spending and increasing their use of tv."

The page one story is headlined "Rock, Pop Music Sales Soar; Companies Expand Ad Tie-ins." The story goes on to gloat over the reported \$5.7-million ad budget for the "Sgt. Pepper" movie and other forthcoming campaigns, including **Casablanca's** proposed \$1.2-million ad budget for solo albums by the four members of the group **Kiss**.

The increased interest of the news media in the business side of the record industry was also highlighted in a two-part profile on **Atlantic Records'** chairman **Ahmet Ertegun**, which ran in May and June in the **New Yorker**. An earlier profile, done in 1971, seemed more concerned with Ertegun's sense of aesthetics.

The more recent story underscored the industry's current position "at the top of the real entertain-

ment hierarchy in America," and compared Ertegun to movie titans **Irving Thalberg** and **Louis B. Mayer**.

And **The Wall Street Journal** zeroed in on the marketing of **CBS'** **Meat Loaf** in its May 26 edition, noting (as **Forbes** had done in a story on rock's profitability several years ago) that rock stars and management executives were taking home paychecks that many corporate chiefs would envy.

**Clive Davis** and **Neil Bogart** were subjects of recent television talk shows which paid as much attention to the role of the executive as they did to the artists.

**Davis**, president of **Arista Records**, was a guest of **Mike Douglas**. **Casablanca Record and FilmWorks** president **Bogart** appeared on the **Merv Griffin** show.

The mass circulation personality weeklies, such as **People** and **Us**, caught on earlier to the fact that if millions were buying records they'd also be interested in learning more about the record business and the performers themselves.

**People** and **Us** now regularly feature music personalities in cover stories and inside features. The current issue of **People**, in fact, has **Olivia Newton-John** on the cover with inside coverage of **Studio 54**. The current **Us** features the **Bee Gees** on the cover and a story on **Island Records'** **Grace Jones** inside.

**Cosmopolitan** magazine's August issue features stories on **Bette Midler** and **John Travolta**, the latter becoming one of the media's most well-documented pop personalities. **Dolly Parton** is featured in the August issue of **Playgirl**. **Debby Boone** graces the cover of **Good House-keeping's** August issue.

The record executive-as-celebrity syndrome was given further impetus

when **Rolling Stone**, which rarely covers the corporate side of the music business, nailed former **Epic Records** senior vice president **Ron Alex-eburg** for an exclusive interview concerning his new **MCA**-affiliated label. **Alexeburg**, thus far, has shunned attempts at interviews in the music trade press.

**Business Week** has featured stories on the record industry's rosy profit picture over the past year, and, according to sources at the magazine, was going to feature an article on **Stigwood** and the current boom in rock-oriented movies until **Forbes** beat them to it.

The **New York Times Sunday Magazine** has periodically run in-depth features on music industry personalities, including **Clive Davis** and producer **Tom Wilson**. A recent **Chicago Tribune Sunday** magazine issue has emphasis on a 25-year reflection of the pop music business. And the **Los Angeles Times**, with greater alacrity, has been covering pop music in its daily and Sunday columns, even spreading an **Al Coury-RSO** feature across the opening page of its **View** section last week.

Although it's doubtful that a news feature on a label executive will boost sales of product, recent media interest in the music business has served to elevate it in terms of status and respectability. The current slant of stories is a far cry from the days when rock music was equated with payola, drugs and the sex lives of its leading personalities.

The continuing growth and success of the industry should generate more media coverage in months to come. It will be interesting to see how the industry responds to its new prominence as the nation's dominant entertainment form, and to the sometimes harsh light of the media.



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Anka

Listen To  
Your Heart

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PB-11351

The voice is unmistakable...the style, unrivaled.

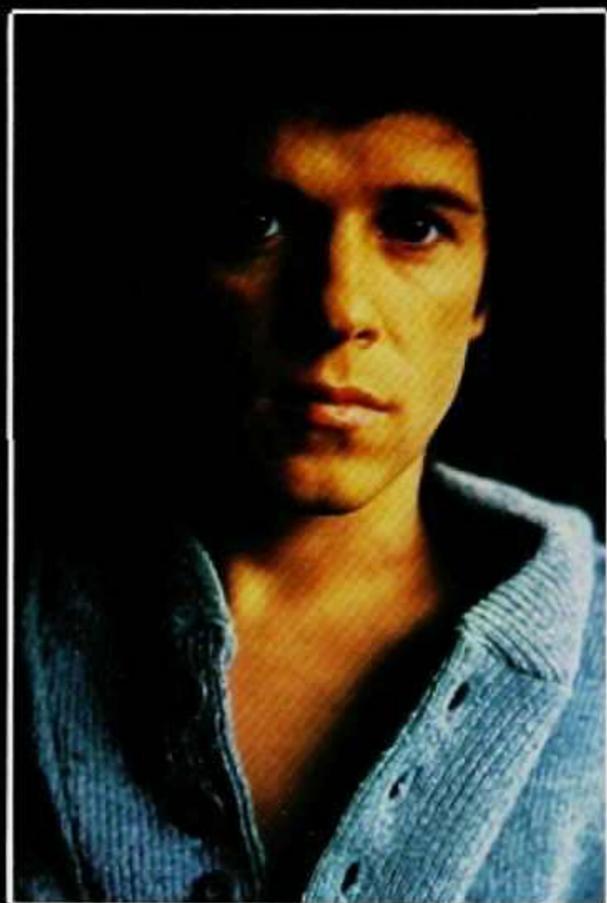
Paul Anka, now more versatile than ever, makes his RCA debut with "Listen To Your Heart," an uncompromising musical statement featuring 10 sensitive new songs of love.

"Listen To Your Heart," the brilliant new album from Paul Anka, one of the most gifted and respected entertainers of our time.

Produced by David Wolfert for The Entertainment Company  
Executive Producers: Charles Koppelman & Gary Klein



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