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4 U.S. Studios Chosen As 1st For 3M Digital Master System

LOS ANGELES—Record Plant, A&M Records and Warner Bros. Records in Los Angeles, and Sound 80 in Minneapolis will become the first four studios to take delivery of the 3M Digital Audio Mastering System.

Although actual delivery dates are uncertain, all four studios have ambitious plans underway for their initial digital recordings with the new machines. The first commercial product is anticipated early next year.

One testing unit is expected to arrive within 45 days at the Record Plant and A&M for in-studio, pre-delivery evaluation. Final delivery of all systems is expected before year-end.

A&M's Cutouts Go To Pickwick

LOS ANGELES—In its first ever sale of cutouts, A&M has committed more than one million units exclusively to Pickwick International, with a large chunk comprised of Quincy Jones' "Roots" LP.

The deal, concluded last Monday (21), was confirmed by Bob Fead, A&M senior vice president of marketing and distribution.

He declined to divulge any other aspects of the deal or what other product was involved.

A&M's move into the cutout market, a dramatic change in company philosophy, was initially announced by label chairman Jerry Moss at the label's annual meetings last month (Billboard, July 29, 1978). Until now, it has remained the last major industry holdout.

While there is no confirmation of Pickwick's plans for the product, it is likely the "Roots" albums will be promoted to tie in with ABC-TV's rerunning of the most watched series in television history starting Sept. 5.

"If we had arbitrarily selected the studios to be first, these would have been early choices because of their excellent reputations for success and innovation," says Bob Brown, marketing director for the 3M Mincom Division, located in St. Paul, Minn.

The L.A. studios will be near the Mincom division's Camarillo, Calif., manufacturing facility while Sound 80 is near 3M's St. Paul research facilities. This situation, indicates Brown, will permit maximum customer support at the outset.

A prototype of the multi-channel system was shown last November at the AES in New York. At that time, 3M indicated that the units would be sold for "under \$150,000."

In May, however, the company announced that it feels the figure accurately represents the value of the system, but it would, at least initially, make the system available through a lease-rental arrangement in order to share responsibility for the introduction of the new technology (Billboard, May 13, 1978).

The 32-track, two-machine system is the result, according to 3M, of almost six years of re-

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RECORD INDUSTRY'S BEST YEAR

Strong Sales, Profit Posture Shaping Up

By STEPHEN TRAIMAN

NEW YORK—Continuing strong sales levels—and accompanying pressure on profits—mark the record industry as it moves through the second half of what is shaping as the biggest year ever.

With documented figures from the most recent financial quarters of major publicly held labels, rackjobbers and retailers, and information gleaned from key executives of "less public" companies, the picture overall is encouraging—even for those firms with problems.

The composite bears out the recent prediction of \$1 billion gross revenues for the combined CBS Records and Columbia House direct marketing operations in 1978—two years ahead of schedule—by Walter Yetnikoff, president of the CBS Records Group at the recent convention.

Strong quarterly sales were noted most recently by CBS, Warner Communications, RCA, Capitol and Arista, but the rate of profit increase dipped from record first-quarter levels for CBS and WCI, while RCA, Arista and Capitol noted strong bottom line gains.

Even those labels with recent problems generally note upturns, with improved performances from MCA and ABC, offset by a second-quarter reversal from an earlier 20th Century Fox comeback.

In the wholesaling/retailing area, Handelman Co., the No. two rack in the industry, posted a strong first quarter ending July 29, after a record fiscal year, while Schwartz Bros. had a good first quarter in February-April, on top of its best year ever.

While Pickwick International—the industry's biggest rackjobber and retailer—is not broken out from parent American Can quarterly figures, president Chuck Smith recently forecast

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ASCAP, BMI Facing New Antitrust Suit?

By MILDRED HALL

WASHINGTON—Speculation is growing that the All-Industry Television Stations Music License Committee may try a CBS-type attack on both ASCAP and BMI, alleging antitrust violations through their licensing practices, as price fixing per se.

The broadcaster committee which is negotiating with ASCAP over tv station music licensing rates was reported to have visited with Justice Dept. attorneys here.

The reported visit gave rise to a double speculation: that even if the tv broadcasters bring an already threatened suit for lower rates under the ASCAP consent decree, they might file

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SEPT. 6-9 IN L.A.

Artists Join Industry Execs At Billboard Talent Forum

LOS ANGELES—The fourth annual Billboard International Talent Forum, which opens Wednesday (6) and concludes Saturday (9) at the Century Plaza Hotel here, will probe some of the most challenging issues facing the talent industry today.

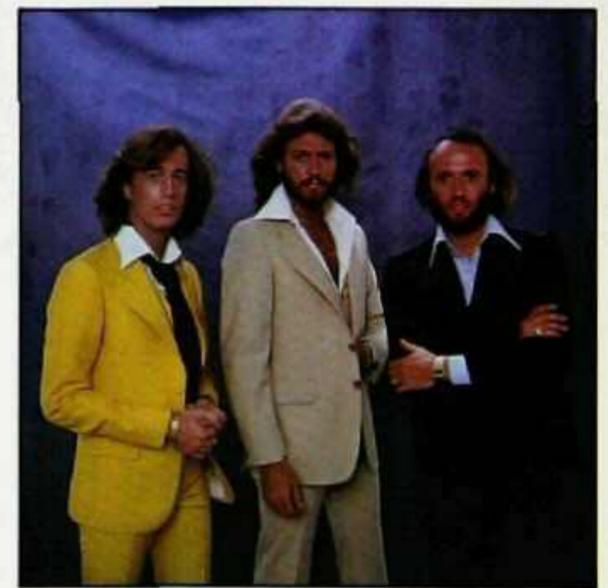
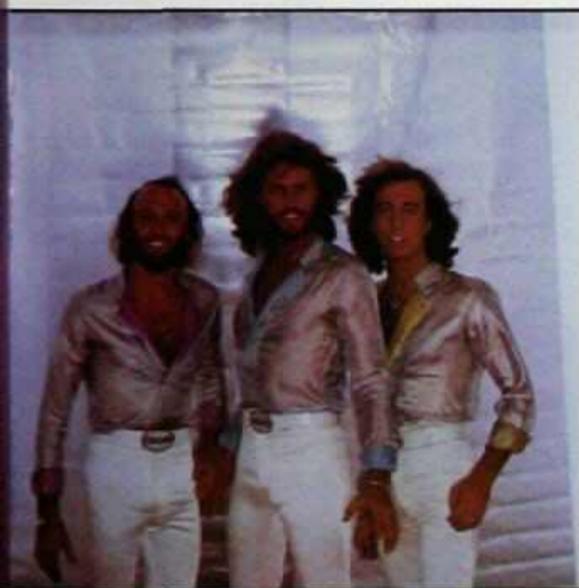
For the first time, in addition to industry executives probing vital topics, artists will serve as panelists to round out and present a complete picture of the talent business.

The conference promises to be jammed-packed with information starting with registration day when industry leaders will hold training sessions beginning at 12 p.m. Wednesday.

Training sessions, designed to give newcomers in the business a head start, will see the executives speaking about their individual areas, with a question and answer session following each presentation.

Speakers set for the training sessions include Jim Rissmiller of Wolf/Ris-

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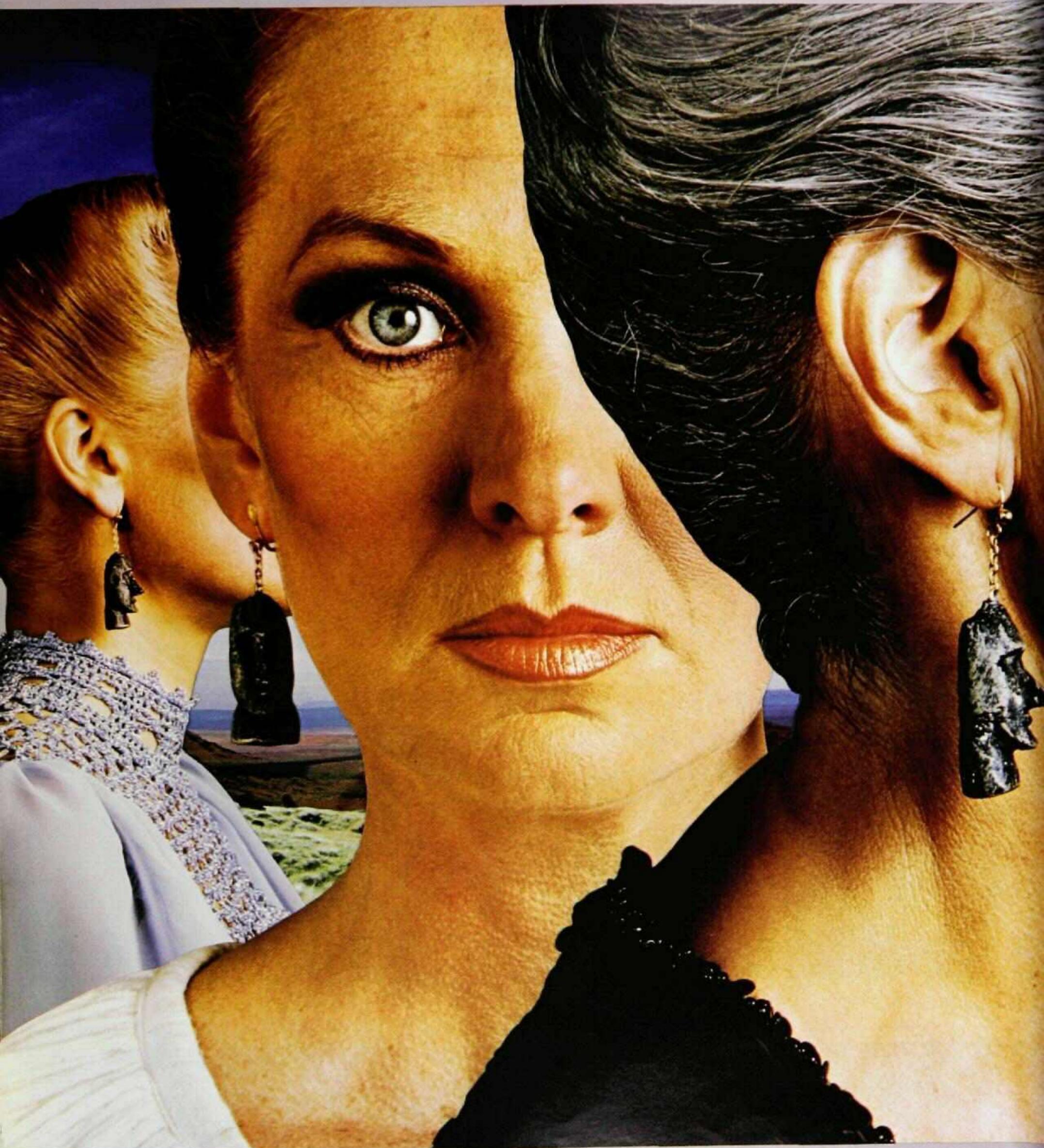


(Advertisement)

SPECIAL SHOWCASE TRIBUTE







Styx

In the last year Styx has sold over four million records as they entered a brilliant new era in their musical evolution with the release of the classic album "The Grand Illusion."

In the last year Styx performed for over two million people as they became one of the major concert attractions in the world.

Now, shipping on Sept. 8th, A&M Records presents the next evolutionary step in Styx music...

"Pieces of Eight."



Clive Davis Jolts Label Presidents At NAB

'Face The Music' Panel Hears Arista Philosophy

By DOUG HALL

CHICAGO—There's no reason to ship more than 500,000 records. You can fill the country with that many. After that it's bravado and bad business management.

So said Arista Records president Clive Davis at a "Face The Music" panel of four record company presidents Tuesday (22) at an NAB Radio Programming conference here.

Stating that the recording industry "can turn on a dime," Davis said it makes more sense to fill reorders.

Davis responded to a question from WXLO (99-X) New York program director Bobby Rich, who commented on an earlier statement from Casablanca president Neil Bogart that Casablanca was about to ship four million Kiss albums.

Rich asked, "If you ship four million albums how many will come back? I understand RSO shipped three million 'Sergeant Pepper' albums and 2½ million are coming back." There was no one present from RSO to comment on this.

Bogart responded that past Kiss albums have had a 6% return rate

while Casablanca overall has had a 17% return rate.

Bogart further explained that there are four Kiss albums being released together and each is shipping one million. Each will feature a different member of the Kiss group. Bogart said that from the four albums he expected to ship eight million by Christmas.

Both Davis and Elektra/Asylum chairman Joe Smith advised Bogart to cut back his shipments to 750,000 per album.

Smith said that Eagles albums have sold 7 million each, but that individual members of that group have not done well.

Davis illustrated the problem of over shipping by recalling the policy he followed with Bob Dylan albums when Davis was with Columbia.

"I would ship 400,000 and then let the sales go up to 600,000. When he did an album for Elektra they shipped 900,000, but it still only sold 600,000. This created the illusion that the artist had gone cold. This is

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KIDDIE KLOUT—If the voice which was promoting the "Sesame Street Fever" album or the single from it, "Trash," sounded more youthful than the average record promoter you were hearing right. For the past three weeks, a quintet of 11-year-olds, shown above with Shy Raiken, boss of Sesame Street Records, has been on the phone nationwide plugging the product. The youngsters, left to right, are Hilary Foster, Lori Fox, daughter of Clive Fox, music publisher; Melanie Ramberg, Damon Raskin and Nicole Avant, daughter of Clarence Avant of Tabu Records.

Goldfarb To Bypass Distribution Routes

By ROMAN KOZAK

NEW YORK—Herb Goldfarb Assoc. Inc., the independent record marketing consultants, has expanded its operation by creating a sales force that will sell directly from manufacturer to individual retail accounts, bypassing normal distribution routes.

Herb Goldfarb, president of his company, says that he is hiring salesmen to work the New England, New York, Philadelphia and Baltimore/Washington markets. They will take orders for the Shelby Singleton group of labels (Sun, Plantation, etc.); the Alshire, "1001 Strings," label; Everest Records, a classical label; and Nostalgia Lane Records.

"There is a feeling among many of the good secondary major/minor labels that they are not getting the market penetration they need. Because of that, and because of the

problems of the independent distributor today, who is fighting to maintain his business with the small margin he is working with, and who is having to compete with the giant conglomerates, he is finding if he has 10, 12 or 15 labels, he cannot do justice to many a good secondary label," says Goldfarb.

Because of this, Goldfarb says, he and Singleton decided that the solution would be to sell product directly to the dealers. Goldfarb further decided to "spread the umbrella of Herb Goldfarb Associates and besides maintaining all of its original functions Goldfarb is now going to act as sales agent on behalf of a select list of labels in the U.S., selling on a direct basis."

Goldfarb performs a number of functions for his clients including

(Continued on page 14)

AudioMagnetics Beefs Consumer, Industrial Thrust

By JIM McCULLAUGH

LOS ANGELES — AudioMagnetics Corp. will expand its thrust on both the consumer and industrial side for long-term profitability, quality and consistency, according to Isidore Philosophie, president of Inteltron, a new U.S. marketing firm which just acquired controlling interest in the Irvine, Calif.-based firm (Billboard, Aug. 19, 1978).

"We will be concentrating on the areas of profitability and productivity," notes Philosophie, "and also in the development of new products such as videocassettes, for example, in the future."

Philosophie indicates that AudioMagnetics, one of the major manufacturers and marketers of promotionally-priced blank tape, will not

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CORPORATE NAME CHANGE

Polygram's Wiesel Sights New Fields

By ADAM WHITE

NEW YORK—As Polymusic Inc. assumes the identity of its parent company, to become Polygram Direct Marketing Inc., president Abe Wiesel reports that its planned expansion will come about not via competition in the contemporary product field with Columbia House and RCA, but from acquisitions and joint ventures "in various leisure time product areas related, but not limited, to music."

One such joint venture is close to consummation, says Wiesel, though "temporarily" postponed. He is reluctant to disclose further details.

The Polymusic name change is part of the Polygram group's continuing plan to clarify the corporate parenthood of all its international music and recording companies.

This follows the new identity for Polygram Distribution, previously Phonodisc.

The new developments will not affect Polygram Direct Marketing's classical mail-order clubs, however. A new program will be test marketed in a few weeks, continues Wiesel, featuring budget product and tagged "Classical Favorites."

Two records will be offered monthly over a 22-month period to subscribers. The line stems from Polymusic's syndication success with the "Carnegie Hall Library Of Classical Music," done for American Express.

"We found that there's a market for continuity product—and bear in mind that 'Carnegie' is a \$600 program—and now we feel that it should be applied to reach non-classically-oriented consumers," explains Wiesel.

Repertoire will come from Deutsche Grammophon and Philips, but the president points out that it is older product, and will not clash with either mid-price or full price releases.

The test market, set to run regionally, will try out avenues of exposure new for Polygram Direct Marketing, including TV Guide magazine.

The company's expansion is designed to build upon its past and present achievements, notably with the six-year "International Preview Society," a negative-option classical mail-order club that sells multi-disk sets of Philips and DGG product.

This currently has the largest membership of its history, claims Wiesel, though he does not reveal the exact figures.

Also under the division's aegis is the "Great Awards Collection," another classical club.

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New ASCAP Pact Will Save Stations \$6½-\$8 Millions

By IS HOROWITZ

NEW YORK—Radio stations across the country will save an estimated \$6.5 million to \$8 million in music license fees during the run of a new agreement negotiated between ASCAP and the All-Industry Radio Music License Committee.

In addition, revisions in per-program provisos will, for the first time, make this license option more attractive as an alternative to the blanket license for talk-oriented stations, in the view of radio spokesman.

The agreement, coming after protracted bargaining dating back to the expiration of the last pact on Feb. 28, 1977, will remain in force through Dec. 31, 1982. Now being drawn in legal form, it will be presented for approval to the U.S. District Court here under terms of the ASCAP Consent Decree.

While ASCAP concedes that the agreement will result in some dollar loss over anticipated fees, the rights society deems the deficit marginal when compared to anticipated revenues from radio of \$175 million to some \$180 million over the life of the contract.

And some of these losses, says Bernard Korman, ASCAP counsel, will be recouped by savings in burdensome audit costs resulting from simplified accounting and reporting called for in the pact.

Of signal importance, ASCAP believes, is the prospect for a less abrasive relationship between the society and the radio industry in the future, to be cemented via a nationwide series of seminars bringing together ASCAP and station executives to air mutual problems.

Under the new blanket license agreement, retroactive to March 1,

1977, the prior commercial rate of 1.725% still obtains. But a standard 15% deduction, in lieu of itemized deductions will now be allowed all stations regardless of size. Previously, the standard deduction was 5% and was not available to large stations.

Both the radio committee and ASCAP expect that about 75% of all stations will avail themselves of the 15% standard deduction.

Those which choose to itemize deductions will find a wider range allowable. Included for the first time will be charges for audio news services and full commissions paid advertising agencies, among such other permitted deductions as talent costs, sports rights, etc.

Removal of a previous source of friction between ASCAP and stations is expected via new guidelines

for reporting trade deals in income statements. Disputes over the fair market value of such deals often led to acrimonious audit confrontations.

ASCAP will now accept, without audit, station evaluation of giveaways, due bills, payment in product, and other trade deals, as reported by the stations to the FCC. But the rights organization still reserves the right to audit if the value of trade deals for any one station falls below 75% of the amount reported in the previous year.

The basic fee for a per-program license will now be four times the station's highest one-minute card rate, replacing the former fee of 2% of program revenue. All incidental performances—background music, commercials, etc.—are covered by this fee.

TK Executive Slaps Disco DJs' Union

By ALAN PENCHANSKY

CHICAGO—Organizers of the first discotheque deejays' union came in for criticism last week from Ray Caviano, national disco promotion director of TK Records.

Caviano, speaking at the fourth meeting of the International Union of Programmers and Technicians, said union organizers had begun collecting dues at too early a stage in the association's development.

"My first question, are you collecting dues tonight?" Caviano asked an audience of about 125 spinners, the largest gathering yet for one of the union meetings. Caviano, one of several record company representatives present, suggested the union's programs were not yet fully formed enough to justify the \$15 per month dues.

The label executive also charged that union goals were too unspecific and that the meeting was ill-organized.

Caviano said he believed a national referendum of disco spinners should be conducted before organizing progressed, and he pledged that TK Records would support a mailing to 5,000 U.S. deejays to determine the level of interest nationally.

Noting that health and pension plans could be instituted independent of a national association, Caviano promised too that he would begin to work on such a plan the following month.

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Billboard photo by Alan Penschansky

LABELS MEET—Executives of the Phonogram/Mercury associated labels confer with Harry Losk, center, vice president of national sales and newly appointed distributed label liaison officer for Mercury. Group includes, from left, Guerry Massey, president Lone Star Records; Carmen La Rosa, general manager DJM Records; Bernie Block, marketing vice president of De-Lite Records; and Wes Day, secretary/treasurer Lone Star. Also attending the recent Phonogram convention but not pictured was Terry Fletcher, Monument Records' marketing vice president.

MIFFED AT 'CALLOUS' RCA

Schwartz To Move Talent Stable Onto His Own Label

LOS ANGELES — Norman Schwartz, record producer in New York, is mad as hell at RCA Records and he isn't going to take it anymore.

His distribution agreement with RCA has been abrogated and Schwartz will soon be releasing his imposing stable of artists on his very own label, Gryphon.

Involved in Schwartz' move are Buddy Rich, Lena Horne, Mel Torme, Phil Woods, Bob Brookmeyer, Barry Miles and others, most of them jazz performers.

"Our group of artists has been patient during a period when RCA turned its back to us and has been callous and capricious," says Schwartz, whose offices are at 157 W. 57th St. in Manhattan.

"RCA has six important, paid-for albums which we completed in the spring of 1977 and which have not been released. And despite our repeated attempts, we have not been allowed to repurchase them so we can release them on Gryphon," Schwartz continues.

"Our artists are important, both to music and the American music community, and many of them do not receive the attention they deserve. Now we must control our own destiny. We have been offered a great deal of support and financial assistance so far from fabricators, distributors and foreign licensees."

"We will be releasing the first Gryphon albums around Sept. 15," Schwartz asserts. "We will not be a small label, but we will be a small company. I project 12 to 15 albums a year for release and most of our projects will involve large groups."

"Our director of recording is Keith Grant, in London. When we record here, Grant flies over to do the job."

"Small companies have a difficult time fighting the corporate giants and the media windmills," Schwartz adds. "After three frustrating years with RCA, we have set up—in only three weeks—major distribution in the U.S. We will be represented by

Record Merchandisers, Los Angeles, San Francisco and Denver; Malverne in New York, New Jersey, Boston and New England, and with Nippon Phonogram in Japan.

"Within the next couple of weeks," Schwartz declares, "we will have signed contracts with distributors covering Chicago, Detroit, Philadelphia, Baltimore and Washington."

"Lenny Lewis is handling all the U.S. and Canadian distribution as well as coordinating manufacturing and fabricating."

"We will add to our talent roster, as well. Look for Gabor Szabo to record for Gryphon soon."

Schwartz reports his albums received 11 Grammy nominations and won four awards in its period with RCA and that Time and Stereo Review magazines also bestowed awards on LPs his Gryphon production firm conceived.

DAVE DEXTER JR.

Executive Turntable

A reorganization at 20th Century-Fox Records sees Jim Fisher named national sales director. He was previously regional sales manager covering both Western and Southern states. Barry Goldberg is made national promotion director after serving as director of national FM promotion. Glen Christensen goes into the newly created position of director of marketing services. He was previously a freelance art director. Pat Glasser and Harvey Bruce will share a&r responsibilities, while vice president William "Bunky" Sheppard will take on full responsibilities for black product, including a&r and promotion. Jack Hakim, vice president of international operations, takes on additional responsibility of overseeing national promotion on an interim basis. And Billy Donnelly, executive vice president will continue to function as chief operating officer, responsible for all administrative matters.

Bob Siner has been promoted to vice president of marketing at MCA Records, Los Angeles. He was vice president of advertising and merchandising. Joe Polidor upped to assistant national sales manager at Phonogram/Mercury, and will assist national sales vice president Harry Losk, who has taken on added duties as associated label liaison officer. Basing in the Chicago office, Polidor was with Mercury for three years as Southern regional marketing manager. Also at Phonogram, Marty Goldrod named West Coast artist relations and trades manager, based in Los Angeles. He was previously with Private Stock as West Coast regional promotion manager. Tim O'Brien appointed director of a&r and artist relations at Ariola Records, Los Angeles. He was co-owner of the producers consulting firm Matthews/O'Brien. John Apsitis appointed director of administration and business affairs for the magnetic products division and Musicden at Capitol Records, Los Angeles. Most recently he was corporate director-operation analysis. John DeNigris, Mike Waggoner and Barry Mog are new branch managers for CBS Records, covering the Cincinnati, Denver and Memphis marketing areas respectively. DeNigris was sales manager in the Atlanta branch, Waggoner was sales manager in Chicago and Mog was branch manager for Denver.

Rich Paladino named director of national promotion at Mushroom Records, Los Angeles. Most recently he handled independent promotion on Bonnie Tyler for Gordon Mills. Also at Mushroom, Susie Gershon is upped to the newly created position of director of artists relations, assistant to the vice president and director of special projects. She was with Pickwick before joining Mushroom a year and a half ago. Rick Bloom named Mushroom's director of business affairs. He was formerly business affairs director at Capitol Records. And new to the company from Atlantic Records is Janice Tully, joining as national secondary promotion coordinator. Carol Lefcourt appointed director of artist development and special projects at Butterfly Records. Most recently she served as road manager for Tuxedo Junction. Ronnie McDonald promoted to assistant sales manager of the New York branch of MCA Records. He is a 15-year veteran of MCA's sales staff. Ron Turner named director of financial systems for Elektra/Asylum Records in Los Angeles. Prior to joining E/A, he was based in London as international audit manager for Warner Communications. Also at Elektra/Asylum, Danny Mosesman named local promotion rep in Dallas for the Sound Town record store chain. John Sykes is appointed local promotion manager for Epic/Portrait/Associated Labels in the Chicago branch, from a similar post covering the Buffalo territory. Phil Hamburger named Elektra/Asylum local promotion rep in Minneapolis. Bruce Faternick joins RSO Records' field promotion staff based in Denver. He will cover Salt Lake City, Phoenix, Tucson and Albuquerque. Steve Leeds has left his post as national album promotion director of Atco Records, New York, and will announce plans shortly. Fran Aliberte promoted to sales manager for the Boston market. He was previously servicing Southern Massachusetts and the Rhode Island area in a sales capacity. Dick Spingola, an original member of the WEA distribution staff as operation manager and controller of the Chicago branch, has resigned his post as vice president and national controller, WEA. He joined WEA's home office in 1973; was made vice president in 1975. Jack McIntyre has joined Tara Distributing, Atlanta, replacing Randy Sanders who has gone into retail. He was associated with Record Shack, Atlanta, before becoming sales manager of Tara. Peter Murves, former head of RCA Red Seal and designer of the Quintessence classical budget label, has stepped down from his position with Pickwick Records. Carol L. King appointed manager of r&b West Coast regional and trade liaison at 20th Century Records, Los Angeles. Prior to joining 20th, King held the same position with United Artists. Cynthia Cox joins Polydor, New York as national secondary promotion administrator. She was head of national secondaries for Salsoul Records. Daniel S. Glass appointed national promotion coordinator at Sam Records, Long Island City, N.Y. He held the position of executive vice president of Farr Records. Susan Wax is named director, singles promotion, and Jeb Brien is director, AOR promotion, for Champion Entertainment, New York. Both posts are part of a newly formed promotion department within the company. David Gales appointed associate product manager, West Coast, based in Los Angeles. He was with Columbia Records as manager of branch merchandising in the Chicago market.

Maureen Nemeth is appointed director of West Coast operations for Amron, Halpern, Margo, New York. She was with the management of Tom Petty and the Heartbreakers. Bob Caviano is now director of artist development at Norby Walters Assoc., New York, from managing director of the Jerry Heller Agency's East Coast division. Rhonda Shore is named touring publicist for the Howard Bloom Organization, New York, stepping up from administrative assistant. Paul Randall joins Pete Drake Productions as public relations and promotions director for the Nashville-based operation. Michael Snow tagged director of publishing for Pix-Russ Music, Nashville. Andy Denmark has joined the stations relations staff of DIR Broadcasting, New York from program director at WVBR, Ithaca, N.Y. Nancy Hereford named press director of the Center Theatre Group/Mark Taper Forum at the Los Angeles Music Center. Robert Oermann appointed reference librarian at the Country Music Foundation Library and Media Center. Ken Rollins joins Celebrity Management, Inc., Nashville, as booking agent.

Victor F. Machin is now executive vice president of personnel, marketing and manufacturing at Shure Bros., Evanston, Ill. Also as Shure, James H. Kogen made executive vice president of finance and engineering. Meyer Langer named vice president finance; Bernhard W. Jakobs promoted to director of engineering and head of the engineering division from his former position of director of development and application engineering; Allen R. Groh, former manager of high fidelity products, promoted to manager, technical markets and product management.

SEPTEMBER 2, 1978, BILLBOARD

JUKEBOX RULING DUE ON SEPT. 6

WASHINGTON—The controversial question of whether or not jukebox operators must file location listings with the Copyright Royalty Tribunal will be decided Sept. 6 when the commissioners finalize jukebox access rules in an open meeting.

At the same meeting the commissioners will decide final rules for music owners and licensors who submit claims for shares of the \$8 per box performance royalty pool, collected as required by the 1976 Copyright Act.

Music licensors are unanimous in support of the Tribunal's proposed jukebox access rule, which would require operators to submit location listings to the agency. Operators are fighting the list requirement as burdensome, costly and an intrusion on business confidentiality of the operators.

There is sharp disagreement among the music licensing organizations on the "justification" aspect of the royalty distribution. Claimants must justify their proposed shares, unless the licensors can agree among themselves—a hoped-for solution which is apparently not going to happen.

ASCAP and SESAC distribution based on random sampling of actual performances on the boxes is the only true evidence. BMI prefers using popularity ratings in trade paper charts. They say this approach is far less costly than a sampling survey that would take a prohibitive bite out of the royalty fund.

Key For a Singer

NEW YORK—Teddy Pendgrass, currently riding Billboard's Top LP & Tape chart with his "Life Is A Song Worth Singing" album on Philadelphia International, was presented with a key to the city of Gary, Ind., coinciding with his performance at the West Side Auditorium there Aug. 24.

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Do you have Clout?

Epic Records does.

For weeks, numerous American record companies have been fighting tooth and nail to sign Clout, the rock'n'roll sensation from South Africa. Clout's first single, "Substitute," has been the hottest thing throughout Europe this summer. Now you're going to get Clout. Right where it counts.

"Super pop record. Sounds great on the radio!"—Jay Cook, P.D. WFIL

These stations have Clout, too:

Added this week:

KOPA—Phoenix, Ariz.
WJAD—Bainbridge, Ga.
WISE HB—Asheville, N.C.
WNEX—Macon, Ga.
XROK—El Paso, Tex.
WIGY—Bath, Me.
WVOV debut 31—Huntsville, Ala.
WZDQ—Chattanooga, Tenn.
WCUE—Akron, Ohio
WBSR—Pensacola, Fla.

Last week added at:

WFIL HB!—Philadelphia, Pa.
WRFC HB—Athens, Ga.
WQDE HB—Albany, Ga.
WBCF—Florence, Ala.
WFLB—Fayetteville, N.C.
KJMO HB—Jackson, Mo.
KKLS—Rapid City, S. Dak.
KDZA HB—Pueblo, Colo.
KBBK debut 27—Twin Falls, Mont.

Accept no "Substitute" but Clout's.
"Substitute"—Clout's first single.
On Epic Records.

Produced by Grahame Beggs.

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Vol. 90 No. 35



FULL STOP—Elektra/Asylum's the Cars stand in New York's Times Square as the huge Spectacolor sign flashes the graphic which appears on its album. Shown, left to right, are David Robinson, Greg Hawkes, Elliot Easton and Ric Ocasek.

New Canada Duty Policy Portends \$5 Retail Hike In Classical Disks

By DAVID FARRELL

TORONTO—Prestige classical record lines imported from West Germany could be as much as \$5 more at the retail level this Christmas if Customs and Excise doesn't reverse its new policy for calculating duty on these disks.

In April of this year Revenue Canada completed an extensive survey on records imported to Canada, and concluded that the bulk of disks was coming in from the U.S., U.K. and West Germany. In Germany's case, Revenue Canada's review noted that classical records, in particular the Deutsche Grammophon and Telefunken lines, were not being declared at their "appropriate value."

Senator Joseph Guay, minister of National Revenue, clarified his department's responsibility in reviewing duties paid on disks imported from West Germany recently, and noted that contrary to suggestions made by members of the press and the record industry in Canada, the increased evaluation generally amounts to less than \$1.50 per disk.

However, Polygram, which im-

ports DGG, and London which handles Telefunken, have both ceased importing the German-manufactured classical lines until a reappraisal is made by Revenue Canada.

Guay said, "Customs law normally requires that the value used for calculating duty and taxes be the price at which the exporter sells such recordings to customers in his own country, or the selling price to Canadian purchasers, whichever is the higher of the two."

"This value is subject to fluctuations due to such factors as changes in production costs, or currency exchange. For some time Customs and Excise has been investigating the value for duty on various classes of musical recordings imported from the U.S., U.K. and West Germany. These investigations reveal substantial undervaluation on classical recordings being imported from West Germany."

"To compound matters, the increased value of the mark, relative to the Canadian dollar, has added to the increases in value for duty."

Guay added that the additional taxes and duties due, do not reflect a new policy, but rather a proper application of existing Customs and Excise legislation.

The bone of contention by the Canadian Recording Industry Assn., led by its chairman Tim Harrold, who is also president of Polygram Canada, is that the application of the law has made it unprofitable to sell the disks in Canada, and that their cultural value is in severe jeopardy. In Germany, for instance, a DGG album sells for about 25 marks, or approximately \$12, depending on the currency rate cited.

Since a DGG disk carries a suggested list price of \$9.98 in Canada, Polygram would be forced into paying a 15% duty on the disk at the German price, plus a 12% federal sales tax. Marketing this disk would become a nightmare because the Canadian dollar is currently suffering badly from devaluation and Canada is hard hit by inflation at the present time.

Says Harrold, "In effect we are (Continued on page 92)

NOVEL PROMOTION PLOY

Jobete Writers Sing On LPs

By JEAN WILLIAMS

LOS ANGELES—Jobete Music is attempting to modernize the publishing industry by promoting its writers through similar tools employed to launch a performer.

The firm is introducing writers by promoting them through a promotional LP with a companion folio. A billboard is also being erected in Los Angeles touting the writers and their tunes.

First team of writers to be introduced through this project is Marilyn McLeod and Pam Sawyer, according to Robert Gordy, executive vice president at Jobete. Both writers have been with the company 10 years.

"The program, conceived by Karen Hodge, is set up to make stars of our writers," says Gordy.

The promotional package of LP and folio is titled "Pure Magic." The LP is a collection of 32 tunes written by McLeod and Sawyer, and with the exception of two tunes, all are sung by McLeod.

Hodge notes that McLeod will

eventually be recording under the name Supercloud.

Each tune on the LP is numbered, one through 32, with corresponding numbers on the lead sheets.

"This is the first time ever that a music publisher has put together the full lead sheet versions of all tunes included on the LP," says Hodge.

The package is being sent to any users of songs including a&r people, artists, producers and label executives.

"In addition to having the full version, when a producer puts the disk on the record player his eye will automatically be drawn to the segment of that song that is highlighted in the LP in that we have screened it."

"A producer does not have to read through the lead sheet to determine where Marilyn is singing—that screened portion will automatically highlight what he is hearing," she adds. (The lyrics which have been highlighted are placed in a shaded area beneath the score, while the so-called ordinary lyrics appear on regular white space.)

Says Gordy: "The producer does not have to call us when he likes a tune, asking us for a lead sheet. He already has it. All he has to do is rush right into the studio—he can call the artist to get right down to go over the tunes." "In this way," injects Hodge, "there's no break in the creative flow."

"The idea of corresponding numbers," Gordy continues, "is that when a producer goes into a studio and wants five copies of number 28, we can send them to him. We can keep a producer's catalog full of viable material."

The LP and folio tagged "Pam & Marilyn: Pure Magic" carries a black background with gold lettering.

The folio is wrapped in a two-page lead sheet with a new original composition "Pure Magic Theme" with the entire package sealed with a gold strip. The entire folio is presented in a boxed package.

The company initially printed 1,500 "and we replenish those as (Continued on page 76)

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SEPTEMBER 2, 1978, BILLBOARD

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Miss Linda Clifford
Chicago, Illinois

Dear Linda,

Congratulations on having two singles on Billboard's Top 100 Chart this week—"Runaway Love"—# 98 and your current smash single "If My Friends Could See Me Now"—# 82★, both from your Curtom album "If My Friends Could See Me Now."

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Now that you've starred on Rock Concert, Midnight Special, Dinah, Grease U.S.A. Special, Hot City, with awards after awards, your friends can certainly see you now.

Love
Your Friends,

Marv, Cap, Curtis, Marlyn, Tom, Patti,
Charles, Rocky, Tony and Charlene

The Curtom Family

Texas One-Stop Is Sued In U.S. Court

LOS ANGELES—The U.S. Attorney in Tyler, Tex., is suing in Federal District Court there, seeking payment of a \$100,000 loan made by the Small Business Administration in November 1974 to R&D One-Stop. The suit names as defendants Randy M. Rand, president of the r&b one-stop, and Drs. Martin Edwards and Earl W. Rand, guarantors of the government loan. A check with Dallas distribution points indicates the defendant one-stop was a short-lived enterprise.

Silo Audio Chain Flexing Muscles; Grows On Coasts

PHILADELPHIA—With record earnings reported, Silo Inc., one of the largest major appliance and audio chains in the country, continues to expand on both coasts.

Following the recent opening of a new store in Scottsdale, Ariz., Silo will open two new warehouse/showrooms in nearby Audubon, N.J., and in upstate Harrisburg, Pa., in addition to replacing older units in Colorado Springs, Colo., and in Fort Collins, Colo.

Silo has also signed an agreement to build a new warehouse/showroom on the West Coast. While the chain and its corporate offices are based here, Silo is opening a West Coast office in San Diego, to be headed by Vice president Robert Dinnerman, who was transferred to

that area earlier this year as part of the chain's national expansion effort. Expansion in the growing Southern and Western parts of the country is a long-term strategy of the local publicly-held chain.

Silo operates a chain of about 45 units, with some 25 in this tri-state area (Eastern Pennsylvania-Southern New Jersey-Delaware), 11 stores in Colorado and now eight stores in Arizona. The chain also acquired the four-store appliance chain of Dependable Television & Appliance Co., Inc., in San Diego, providing it with a base for expansion on the West Coast.

With department stores cutting back or discontinuing appliance and audio lines, and Silo swiftly moving in to pick up that slack, this movement has helped the chain earn \$2.6 million for the nine-month period ended April 29, it was reported this week. This made it \$2.36 per share, up from a year ago when the profit for the same period was \$1.9 million, or \$1.68 per share. Silo's directors also declared a five-for-four stock split and a 15-cent dividend on shares after the stock split.

Since department stores seem to prefer to deal in items that yield the greatest markups, such as clothing and jewelry, deemphasizing the size of their appliance operations and some other hardware departments, Silo sees itself as the specialized store for all major appliances and audio equipment.

Strong Sales, Profits In Top Record Year

Continued from page 1

\$500 million sales in 1978, based on strong first half gains, which would be a 25% increase over the estimated \$400 million of 1977. And Lieberman Enterprises, now the number three rack with the May acquisition of ABC Record & Tape Sales, boosted its projected 1978 gross to more than \$100 million.

Although the worldwide Polygram Group provides no breakout for its growing U.S. market share in its recently released annual report for 1977, Polygram Distribution president John Frisoli just forecast a 235% increase in gross volume for 1978—putting it close to \$500 million, based on the \$150 million reported for last year. This is double his projection of just six months ago, and would represent a 400% increase over the 1976 figures.

Music-affiliated companies also bear out the strong first half picture, with Marvin Josephson Associates, a major talent agency with leading artists, noting fourth quarter earnings up 104% to \$819,000 on a 31% sales increase to \$7,548 million. This pushed the fiscal year ended June 30 to record earnings, up 2% to \$4,089 million, on a 10% sales boost to \$31,753 million.

Capsuling other recent financial reports for major companies in the industry:

• **WCI Record Group**—operating income and revenues dipped slightly from record first quarter levels, but helped parent WCI to record April-June figures. For Warner Bros., Atlantic and Elektra/Asylum, WEA International, WEA Corp. and

Warner Bros. Music, second quarter operating income rose 13% to \$20,245 million on a 17% sales gain to \$133.53 million. In contrast, record first quarter operating income was up 17% on a 22% sales increase.

• **CBS Records Group** has no dollar breakout or quarterly profit figures available, but did post a 15% revenue increase, contributing to new revenues and earnings marks for parent CBS Inc. However, the division's sales slipped from the 19% (Continued on page 92)

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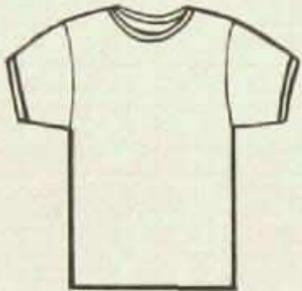
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Krass Pleads Guilty To 13 Counts Of 21 U.S. Tape Piracy Charges

NEW YORK—Edgar S. Krass, doing business as American Entertainment Co. here, has pleaded guilty to three counts of mail fraud, one count of wire fraud, seven counts of criminal copyright infringement and two counts of subscribing to false income tax returns.

Federal District Court Judge Robert W. Sweet has set sentencing for Sept. 27. Krauss faces up to 33 years in prison and fines up to \$21,000.

Krass had originally been charged in a 21-count indictment with mail fraud, wire fraud and copyright violations stemming from the sale of 500,000 illegally duplicated 8-track tapes. When three counts of feloniously subscribing to false income tax returns were added to the indictment, Krass changed his plea to guilty on 13 counts.

Prosecution was handled by Richard Lawler, assistant U.S. attorney for the Southern District of New York.

In other developments in the fight

against tape piracy around the country:

• Charles Howard Campbell, doing business as the Cherry Valley Sewing Center in Cherry Valley, Ala., was convicted by a jury in Federal District Court in Montgomery of seven counts for retailing pirated tapes and maintaining in his store an 8-track cartridge tape duplicator. He was fined \$200 for each count and 500 seized tapes were ordered destroyed.

• More than 12,000 allegedly pirated tapes were seized by FBI agents at the home of Jimmy Brooks, doing business as Jimmy Brooks Enterprises, in Monticello, Miss. Agents say the house was used as a storage area for the wholesaling of the tapes.

Polygram Shifts Sales Branches

NEW YORK—Polygram Distribution has relocated its Detroit and Seattle branches, effective immediately, and will announce new headquarters for the Cleveland and St. Louis units within four weeks.

The Detroit unit is now based at 755 West Big Beaver, Suite 508, Troy, Mich. 48084, tel. (313) 362-4420. Hitherto only partially staffed, it now becomes fully functioning with sales people, merchandisers, and market, advertising and singles/promotion coordinators, under the direction of branch manager, Bill Schulte.

The Seattle base is now operating from 1018 Industry Drive, Seattle, Wash. 98188, tel. (203) 575-3830. It is fully staffed under branch manager, Gerry Kopecky.

Motown, EMI Sign New U.K. Contract

LOS ANGELES—Motown Records has signed a new, long-term licensing agreement with EMI's U.K. licensed repertoire division, taking Motown's association with EMI into its 16th year.

Motown president Barney Ales points out that the new pact comes at a time when the label is enjoying renewed LP and 45 chart success in Great Britain with the Commodores via "Three Times A Lady."



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OUTLET DUE SEPT. 22

Knoxville Targeted For 1st Tweedle's

By JOHN SIPPEL

LOS ANGELES—Phillip Tweel, co-principal in a projected chain of Tweedle's record/tape retail outlets (Billboard, Aug. 26, 1978) is shooting for a Sept. 22 opening date for a 14,500 square foot location in the Western Plaza Shopping Center, Knoxville, Tenn.

Wallace McClure Jr., realtor for the 26-year-old center, confirmed that Tweel had taken 10-year lease with two five-year options in a negotiation completed Wednesday (23).

McClure said that Tweel is renovating a former lush restaurant, which occupied the space, into a superstore which will feature listening booths in converted small dining rooms.

Tweel would not divulge the other principal involved. He did reveal that his financing stems from a consortium of banks located in Knoxville, Charleston and Atlanta. Tweel said he intends to purchase his opening inventory "for 80% cash."

Tweel said he is working toward a Sept. 30 concert by Jimmy Buffett and the Amazing Rhythm Aces for the Knoxville Coliseum to ballyhoo the store's opening, as originally reported. He said he had spoken to Dennis Rubinstein, Buffett's manager. Rubinstein, contacted earlier, said he had not heard from Tweel. Tweel, when so informed, said he intended to refresh Rubinstein's memory.

Sam Williams, account executive with Rafshoon Advertising, Atlanta, said he has "big" grand opening plans for the Knoxville market Tweedle's store opening. Williams said he is also creating a variety of outdoor and indoor signs for Tweedles, for which the agency created a logo.

Tweel said he has not yet closed his deal for the 6,000 square foot store location nearer the Univ. of Tennessee Knoxville campus, which has a 30,000-student enrollment.

McClure volunteered that the space taken by Tweel was also sought by Peaches and Oz.



SYLVERS SPARKLE—Five of the Sylvers starting with Pat, holding the 45 bag, surround Larry Lavan, Casablanca Midwest promo rep, in dark glasses and holding their LP cover, while below him is Ron Fischel, buyer for Downtown Records, Chicago, in whose near northside store they were appearing. The cool lady at the extreme bottom right is their beaming mom, Shirley.

Mathis, Williams Make 2 Videotapes

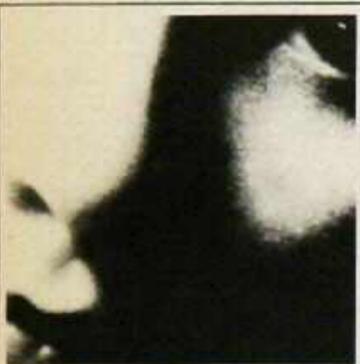
LOS ANGELES—Johnny Mathis and Deniece Williams completed two promotional videotapes of the duo's "Two Much, Too Little, Too Late" and "You're All I Need To Get By" for CBS International.

Produced by Landry Video here, "You're All I Need To Get By" is slated for television broadcast in England while "Too Much, Too Little, Too Late" is a Spanish version for television broadcast and other promotional uses in Spanish speaking countries.

N. C. Distributor Files Bankruptcy

LOS ANGELES—Mangold-Bertos Distributing of Charlotte, N.C., is in the throes of a voluntary bankruptcy action. The 30-year-old independent label distributor filed for bankruptcy in federal bankruptcy court there June 19. The distributorship was founded by Herb Weisman and Phil Goldberg, who remained its principals until now.

Sol Levine, attorney handling the Chapter XI action for the two, says it will be some months before any definite settlement is made with creditors. He says the primary assets of the firm had been sold to various individuals. No estimate of moneys available to creditors has been ascertained. Levine states the court is still determining accounts receivable and payable.



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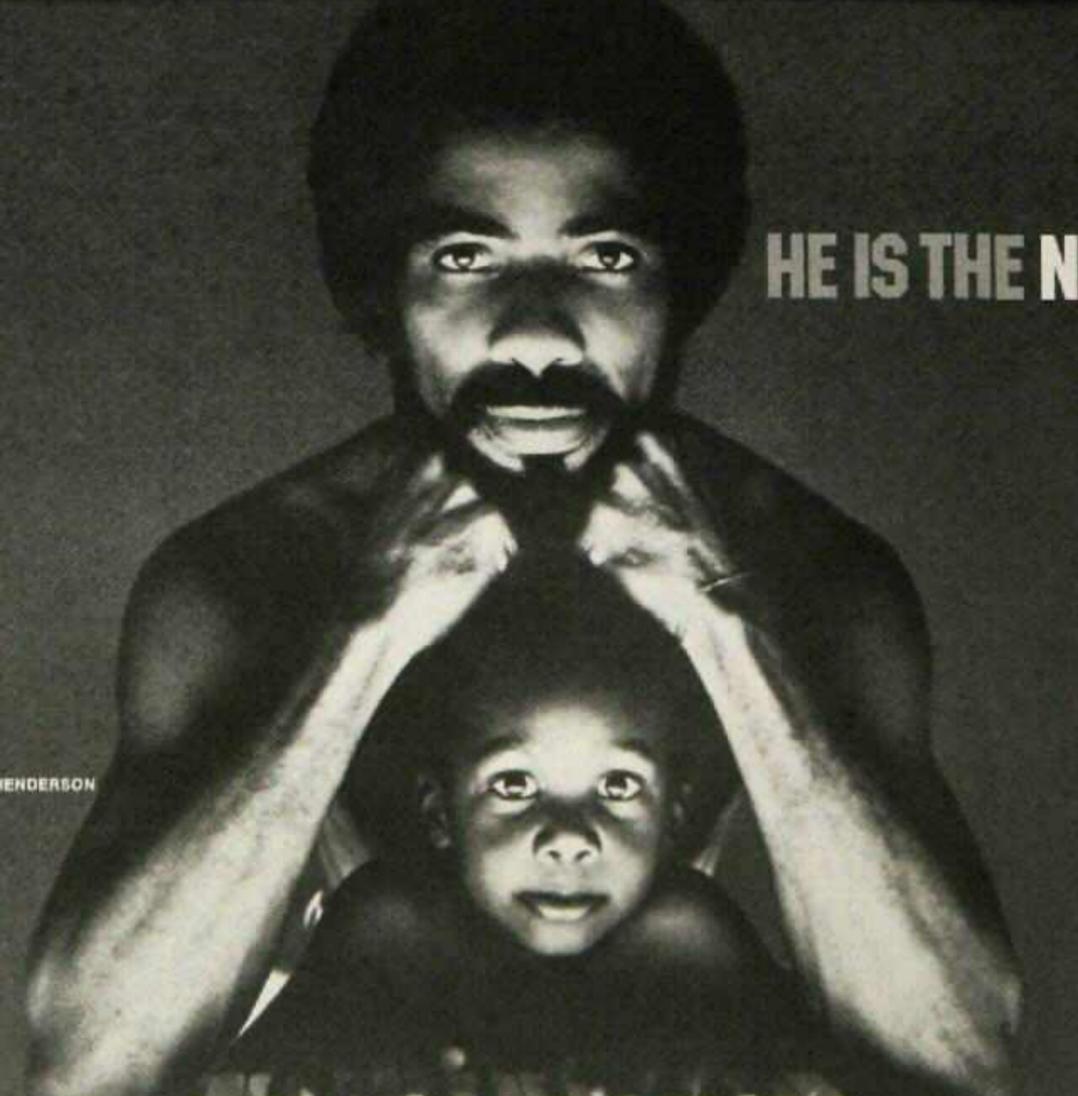
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DISC MATES—Bruce Maier, president of Discwasher Inc., visits Disc Records store managers at the chain's recent national convention. Maier discussed record care, audiophile recordings and the changing audio hardware/software scene with the group.



Billboard photos by Alan Penchansky

SHOP TALK—Jeff Scheible, MCA Records vice president of sales, listens over a plate of ribs to a point being made by John Cohen, president of the Disc Records Chain. Sam Passamano and Bill Green of MCA also enjoy the informal session at the recent Disco conclave.

Wilmington Fathers Put Down Clubs

By MAURIE ORODENKER

WILMINGTON, Del.—Although this city boasts only a handful of discos, the City Fathers here, reacting to complaints of noise, have approved what is believed to be the toughest ordinance in the country regulating discotheques.

Convinced that this new entertainment concept looms as a threat to the community, and anxious to appease increasing irritation among local constituents, the City Council has established a stringent set of guidelines for disco operators and their patrons.

They include:

- Banning admission by persons under 18 to commercial establishments between the hours of midnight and 6 a.m.
- Outlawing "immoral or improper conduct" in discotheques and dance halls.
- Charging club operators with

(Continued on page 62)



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Goldfarb Bypassing Distrib

• Continued from page 5

merchandising, promotion and artist development. He has set up independent distribution for a number of labels. However, setting up his own sales force is a major departure for him.

"What this means is that now the dealer will be able to buy directly from the manufacturer, at a better discount rate, naturally, and he will now get service directly from the manufacturer, including shipment, billing, service information and so forth. In no way am I taking anything away from the independent distributor. It is just that I think that this is a distribution method for the late '70s and '80s.

"This has been done successfully by many labels in our business. Almost all the budget labels now sell direct as do the children's labels, and many of the tape manufacturers. A lot of labels have learned that you can go direct. True, you also get a lot more responsibilities. Now you have to handle 8,000 to 10,000 accounts receivable, where before you had five distributors and 25 accounts receivable," continues Goldfarb.

Goldfarb says his emphasis will be on the Northeast, inasmuch as it is an area of high population density, which may account for as much as 40% of a label's total business. It is a high breakout market with many listing stations and retail stores, and it is an area where much of the merchandising of the records is done through record dealers and where the rack market is relatively weak, says Goldfarb.

As this is working out, Goldfarb says, he is now the exclusive distributor of the Singleton group and Alshire Records in the four Northeast markets, and a "semi-exclusive" distributor also for Nostalgia Lane and Everest Records. Goldfarb says he is now negotiating with other labels to add them to his network. He is looking for a broad spectrum of product—jazz, disco, soul, pop, children's, gospel, etc., giving his salesmen "a well rounded bag" when they make their rounds to the retail stores.

Since the product the salesmen will deal with will be mostly steady selling catalog items, and not quick breaking pop product, Goldfarb says there will not be too much pressure on the two salesmen working each of the four markets, allowing them more time to work with the stores, take inventory on the product, set up displays, etc. The salesmen will have all the streamers, posters, banners and mobiles necessary for the task, Goldfarb adds.

"We will not handle inventory," says Goldfarb. "The salesmen will take the orders, but the shipping will be the responsibility of the manufacturers. They will have to be able to ship lots of two and three, where be-

fore they shipped 25 at a time. But they all know that and they are willing to assume that extra responsibility."

Goldfarb concludes that he is "past the crawling, and is now in the walking stage," of his project, and expects to be running within two weeks.

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Billboard photo by Pat Nelson

RADIO UNITES: Program directors representing four Nashville radio stations are making their first joint promotional effort, along with Concerts For People, Inc., to support World Hunger Day in Nashville, Friday (1), climaxed by an evening benefit performance by Elektra artist Harry Chapin at Vanderbilt's Memorial Gym. Pictured (left to right) during a strategy meeting are Rhett Walker, Elektra's Memphis/Nashville area promotion director; Allen Sneed, WKDF Radio; Mark Daimon, WLAC Radio; Kip Kirby, publicity coordinator, Concerts For People, Inc.; Gerry House, WSIX-AM Radio; Ron Lake, WKQB Radio; and Aubrey Hornsby, executive director, Concerts For People, Inc.

MEXICO SUIT FINDS PEER

NEW YORK—Peer International has been slapped with a \$3 million suit by Mexican publisher Promotora Hispano Americana de Musica in Federal Court here charging breach of contract and failure to furnish statements and accountings.

The action in the U.S. District Court follows a similar lawsuit brought earlier in Mexico and won by Promotora Hispano, according to court papers.

Some of the copyrights in contention date back to before 1939, when the first agreement was entered into between the Mexican publisher and Southern Music, predecessor of Peer International.

Plaintiff asks that the judgment of the Mexican court be enforced, and for a full accounting of royalties due, damages, and an injunction against further exploitation of the copyrights by Peer.

3-YEAR PROJECT

Toledo Couple Runs Successful Head Shops

By JOHN SIPPEL

LOS ANGELES—In three years, the embryo of an idea has grown into two Toledo stores that split down the middle the spiraling volume between head paraphernalia and albums for Mr. and Mrs. Dave Glowacki.

The young couple, married in their late teens, had always been record freaks. Dave didn't dig his job as a construction worker. JoElaine didn't relish sitting at home inactive.

They scouted the area for a non-competitive retail field. Because Toledo had no head shop, they opened the Head Shed, an 800 square foot paraphernalia shop, in August 1975.

Happily, they saw business zoom the minute they opened the door of the small shop. In two months, they saw the marriage between head supplies and albums. Now Dave and JoElaine, 31 and 30, respectively, are shooting for a calendar year gross between \$500,000 and \$750,000 for their now two-store Toledo chain.

And they see another two stores in their future. That's another three to five years away. But they've seen their business double almost every six months.

Their opening inventory of 800 LP units doubled by Christmas 1975. Business was good. They decided to take the vacant store front next door. That gave Head Shed 1,200 square feet. Later they gutted the rear storage space and now they have 1,500 square feet of workable area.

Now there are four more employees at the original free-standing store. John Rapp is the

manager. JoElaine still supervises central buying.

The second store, opened in May, is 1,500 square feet in a Toledo strip center. It's more mod than the original. If you go into the first store, you find a more nostalgic atmosphere. Tiffany swag lamps light the area. It's rustic. The new store is more like a boutique from the parachutes on the ceiling to the customized fixtures and a new releases wall.

Today each store carries from 3,500 to 4,500 albums depending on the period. The ratio of album sales for the stores is 50% LPs, 30% 8-track and 20% cassettes. The \$7.98 LPs shelf at \$5.99 and special \$1 less. Tape goes for \$5.98 and \$4.98. Imports, purchased from JEM, and cutouts, purchased from a variety of suppliers, are about 12% of the volume recordwise.

Tapes are housed behind protective transparent plastic covers. Dave doesn't like the concept. He is looking for something more accessible to the customer. He feels much of the stores' success is its rapport with customers who average 25 years of age. JoElaine maintains a separate inventory card for every album in inventory. Store managers are provided with leeway in controlling their own inventories.

The Head Sheds are into record and tape care accessories, such as Discwasher and Audio/Technica. They stock Maxell and Capitol blank tape.

The future? The Glowackis are considering one-stopping paraphernalia and albums in the area surrounding Toledo.

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MCA Slates Heavy Push For Lynyrd Skynyrd 'Last'

LOS ANGELES—MCA Records is planning an extensive marketing campaign for Lynyrd Skynyrd's "Skynyrd's First And Last..."

The pre-awareness campaign on the album began earlier this summer with a 15-minute film, "A Tribute To Lynyrd Skynyrd," sponsored by Pepsi-Cola. The film was shown in theatres in conjunction with "Grease" and is expected to be exhibited throughout the fall with other films.

Included in that campaign were screenings in New York and Los Angeles for press, radio and dealers, and attended by Skynyrd members Gary Rossington and Allen Collins. MCA branches nationwide held screenings of the film for industry personnel in their cities.

A Lynyrd Skynyrd sampler containing the cuts "Down South Jukin'," "That Smell," "Call Me The Breeze" and "Lend Me A Helpin' Hand" has been shipped to retail outlets for in-store play.

This sampler will also be serviced through the 12x12 retailing magazine, and is expected to reach 5,500 retailers. Major retail windows have been secured for the month of September.

Three posters will be utilized for the campaign. A 4x4 montage of classic Skynyrd photos and a 14x28 poster, suitable for framing, are being produced to carry the campaign throughout 1978.

The mobile for "Skynyrd's First And Last..." will combine artwork of the collage and make use of special concert photos in its three-tiered design.

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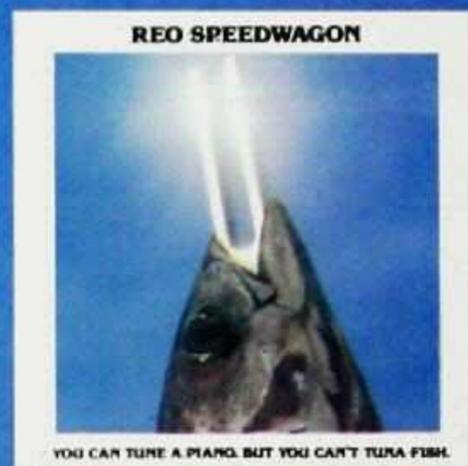
Catch REO Speedwagon!

"You Can Tune a Piano, But You Can't Tuna Fish" is the fast-moving album that's doing it for REO Speedwagon.

And it's the one that's doing it for the more than 800,000 people who've caught them on their current coast-to-coast tour. They speak of nothing less than the exhilaration of supersonic flight.

Now the new single "Time For Me to Fly" has taken wing, receiving a phenomenal amount of airplay across the dial.

The result? REO Speedwagon is solid Gold. At this rate, can Platinum be far behind?



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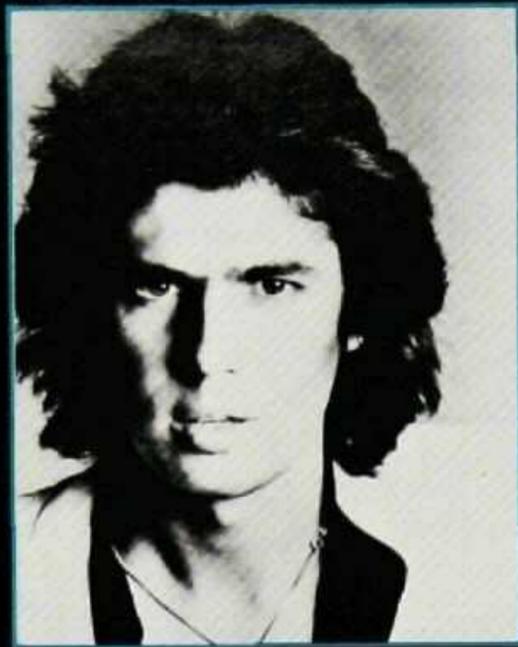




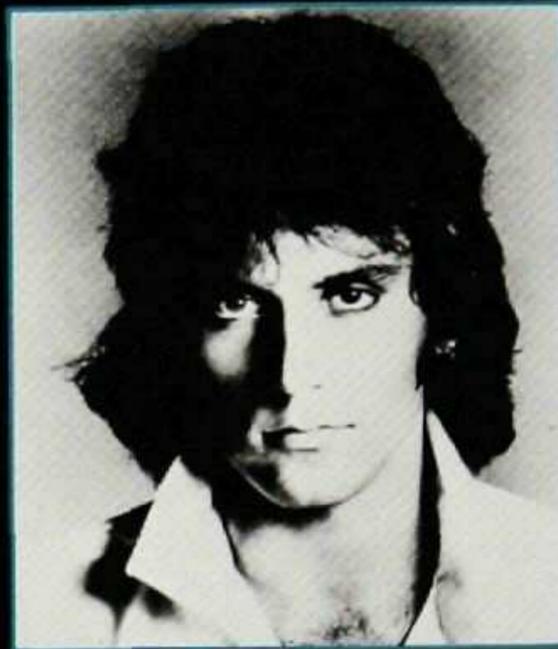
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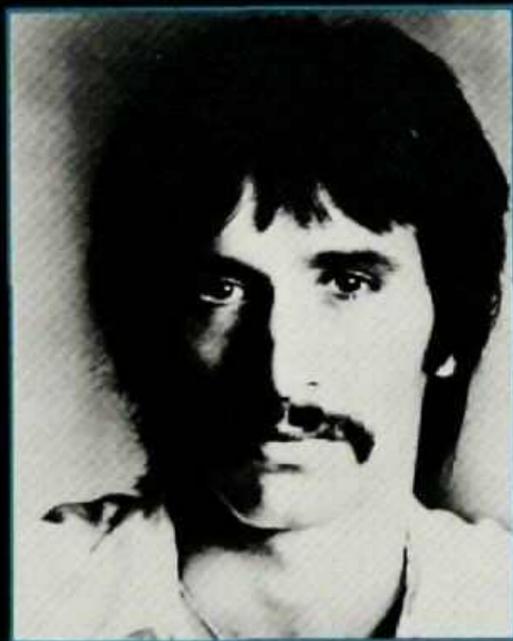
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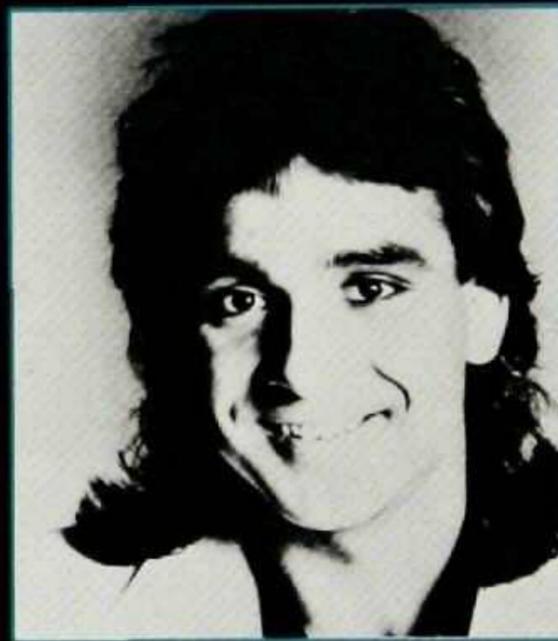
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AOR Talk At the NAB; Beautiful Music Fading?

By ALAN PENCHANSKY

CHICAGO—"Study the change realistically, balance emotional feel with scientific input and orchestrate these factors with a clenched fist."

This is the advice of radio's super-AOR consultant Lee Abrams on how to negotiate the switch from one format to another, shared in a one-hour free consultation here at NAB. His comments were balanced with those of programming consultant Bob Henabery and WROR-FM Boston's program director Paul Ward in the panel discussion entitled "Format Switches... How To Do It Without Going Broke." The switch from beautiful music to AOR was seen by the entire panel as the dominant pattern of change in the marketplace.

Stressed by Abrams was the difficulty of plotting program changes today the necessity for secrecy and ruthlessness in the competitive and somewhat of the unique advantages accruing to stations in transitions.

"It is critically important to establish a large cum immediately," advised Abrams, who said that cum promotions were widely misunderstood.

"It's especially important to get behind a cum building promotion immediately," he reiterated.

Comparing radio stations to football teams, Abrams suggested that a format switch was the perfect vehicle for introducing "Dallas Cowboy" mental preparation to air and sales staffs. It also provided an excellent opportunity to "intimidate" the competition, he noted.

"Competitors are vulnerable and tend to overreact," he explained, re-

mindings stations that they are cast in a challenger's role.

A complete reevaluation of air staff was recommended by the consultant. Often a clean sweep is necessary, he admitted.

"When you're switching formats it is not the time to be a nice guy, it's the time to be ruthless," Abrams observed. He said scrutiny of staff requirements was especially critical when engineering a big switch—such as the one from beautiful music to AOR.

Abrams noted that format changes were much harder to accomplish today than 10 years ago because of increasing fragmentation of demographics.

"The biggest problem is compromise," he stated. "Take a clenched fist type of attitude."

Also discussed by Abrams and the others was format modification—a gradual change in programming. The rule in subtle change was no publicity whatsoever, noted Abrams.

In his presentation, programmer Paul Ward noted that WROR has been gradually adding contemporary music to its format over the past two years. The switch has not been advertised, and audience figures have been maintained, reportedly.

Ward said the station began in the early '70s with a nostalgia format, but that the public mood had changed to make it less relevant.

"There are two different types of program changes, one instantaneous and one that evolves," explained Ward.

Format switches do not always involve personnel loss, reported the

(Continued on page 24)

DICK GREGORY KEYNOTES

NAB Programming Confab Underlines Radio's Future

By DOUG HALL

CHICAGO — Comedian-social commentator Dick Gregory kicked off the NAB's first Radio Programming Conference here Monday (21) with a sometimes biting, sometimes amusing keynote address in which he warned broadcasters that their future depends on how they use what Gregory termed their "enormous power."

Radio has a power that is growing, according to Gregory. "People have turned off television. They had the power, but they blew it," Gregory asserted.

He said radio must pay attention to people's tastes and wants. He also chided the recording industry for "taking our money, but they won't talk to us."

Later in a session on playlists a lineup of program directors agreed that when a record becomes a single has little bearing on when a station should go on the record. Expressing this opinion were Sonny Fox, who has been elevated to general manager of WYSP in Philadelphia; Bob Pittman of WNBC in New York; Bobby Rich of WXLO (99-X) in New York and John Sebastian of KHJ, Los Angeles.

Sebastian argued, "It doesn't matter when a single is released. I'm playing 'Double Vision' by For-eigner because our call-out indicates it's a hit."

When Pittman suggested that one must look at "the total sound, the to-

tal image of a station" and avoid programming too much of one artist, "like we did with the Bee Gees and Andy Gibb," Sebastian responded that this was no problem in the days when the Beatles had a large number of hits on the charts.

Pittman also warned of playing a few soul records in a row and people will decide you are a black station," he said.

But Fox argued in favor of "mini-concerts," a cluster of several records by one artist. But, he warned, "they must be superstars."

Rich advised those attending to "use your ear, not charts, to pick adds. I can't wait for 13 different tip sheets." Fox added that p.d.s should "watch what's being played in your market, not what's hot in New York."

Fox maintained that the success of a subsequent album did not assure airplay for a subsequent album. He said the success of "Saturday Night Fever" did not insure air play for "Sergeant Pepper's Lonely Hearts Club Band."

Fox spoke in favor of a research

(Continued on page 24)

LYNYRD SKYNYRD RETURN

DIR's Super Rebel Jam Session Debuts

By STEPHEN TRAIMAN

NEW YORK—The 238 subscribers to the DIR "King Biscuit Flour Hour" FM radio network get a bonus Wednesday (30) with the first of six-hour-long "Super Jam" sessions, kicking off with the best of Southern rock.

With co-sponsorship by TDK Electronics, a major blank tape marketer, and JVC America's hi fi division, the new series is credited to Peter Kauff, DIR executive vice president, who took the brainstorm

idea four months ago "and then ran with the ball."

Recorded in a lively three-day session early in August at Buddy Buie's Studio One in Doraville, Ga., the first jam was conceived as the initial return of four of Lynyrd Skynyrd's survivors—Allen Collins, Gary Rossington, Artimus Pyle and Billy Powell.

Kauff brought them to the familiar surroundings of Studio One, where the group's "Street Survivors" was recorded, and brought in a super group of fellow Southern rock stars.

Included are Arista's Dickey Betts; Warner Bros.' Bonnie Bramlett and her two back-up singers, Arista's Patti Smith, and Carolyn Brand; Charlie Daniels and "Tazz" DiGregorio of Capricorn's Charlie Daniels Band; Lenny Le Blanc of Atlantic's Le Blanc and Carr; Jim Hall and Mike Duke of Capricorn's Wet Willie; Robert Nix and Barry

(Continued on page 52)

WSAI In Cincy Adopts Country

CINCINNATI—WSAI-AM Radio, long a Top 40 leader in this area, Monday (21) adopts a contemporary country format to replace the conventional pop-rock styling.

The change has WSAI bucking head-to-head with the area country leader, WUBE-AM-FM. Other country music stations in the area are WCLU, Covington, Ky., and WCNW-AM, Fairfield, Ohio.

WSAI's deejay lineup will remain the same with the switch, says General Manager Larry Kirby. WSAI-AM, which began operation in 1923, is owned by Affiliated Publications, Inc. a Boston Globe subsidiary.

BLOCK TO TOP 40 TO NEWS

Joseph Reprograms San Juan's WKAQ To Repeated Top Ratings

By RAY HERBECK JR.

LOS ANGELES—At the opening panel probing the impact of radio today at Billboard's recent New York radio programming forum, Kent Burkhardt, George Wilson, Bill Gavin and Paul Drew were puzzled by a fellow consultant from San Juan, Puerto Rico.

Alfred Herger had cited the case of WKAQ which, despite changing formats from block programming to

Top 40 to all-news, had consistently surfaced as number one in the island. He asked how this could happen—and no one there could answer.

But lurking to the north in Westport, Conn. was the only person who could have explained the Puerto Rican situation—consultant Mike Joseph, the one who made it happen.

Joseph claims to have "invented the business of radio program consulting" in January 1958 when he took WMAX in Grand Rapids to a Top 40 format and saw it rise from sixth to first and garner 42% of the audience.

He learned his trade from '55 to '57 as national p.d. of the Founders group—WTAC in Flint, Mich.; WFBL in Syracuse, N.Y.; WSMB in New Orleans, and KPOA in Honolulu. He reprogrammed them all—and every outlet subsequently rose to number one.

Since launching his consulting firm with WMAX, Joseph has "doctored" more than 60 stations, each one at a time because he insists on remaining at an outlet until his work there is finished.

"I do a tailored job," he explains, "and go into low-rated, sick facilities with good potential—and solve the problems on-the-scene."

Once he designs the sound he wants for the outlet and commits it to paper, he hires the best p.d. and air staff available, trains them, sees

the sound put into practice, fine-tunes and then leaves. "And I hope I never have to return again," he adds.

But WKAQ in Puerto Rico is the exception. Rather than move on after a programming shift, Joseph has been retained at the 5,000-watt outlet (at 580 on the dial) since first structuring a switch from block programming to Top 40 in December 1968. "The market is so fragmented and interesting," he explains, "that I actually enjoy continuing the relationship."

When Joseph first went to San Juan, he found WKAQ known as "Radio El Mundo," named after the Spanish newspaper in the market. "It was probably the original 'Q' station," he says, pointing out that WKAQ is the fifth oldest station in the world, being founded in 1921.

The outlet's block programming in 1968 consisted of news in the morning, followed by women's shows and soap operas in the afternoon, then horse racing and evening shows of amateur hours, baseball, etc.—all live and "smacking of old-time network radio," he says, "but all in Spanish—and I didn't speak a word."

Joseph spends as much as five months researching any market thoroughly to determine music and programming tastes, from which he forms categories broken up by de-

(Continued on page 34)

Case Studies



By KENT BURKHART

Location: Ohio metropolitan area.

Date: 1977 to current.

Problem: More or less free-form album rocker having trouble spreading demographics but wanted to keep basic programming.

Solution: Station should become more commercial with album music.

Recommendations:

1. Reform goals to more commercial album rock... think in terms of 18-34 and 18-49 instead of 18-24 only.
2. Use jocks that are natural sounding... not laidback.
3. Use strong music clocks.
4. Use researched music lists to program to popularity and ears... not the jocks' preference.
5. Use lifestyle news.
6. Rework all formatics... including commercial clock placement.

Results: Station moving upward.

Burkhart is a well respected programming consultant.

WFTL AIRING 'TUBE RADIO' PROMO BLITZ

FORT LAUDERDALE—Tunnel vision here has been replaced with "tunnel radio"—which focuses all driving ears on WFTL for at least 20 to 25 seconds daily.

At that rate of speed, more than one million cars per month pass through the city's tunnel on U.S. Highway 1—which also is the only tunnel in the entire state of Florida. Inside the tube, all AM and FM signals are totally blocked out—until recently.

Program director Mike Harvey says his contemporary outlet installed a transmitter there which covers the entire band spectrum—so every car in the tunnel only receives WFTL's signal.

"We've recorded a series of 15-second promos," he says. "One's a takeoff on the old 'Outer Limits' TV show... 'We have now taken control of your radio.'"

Harvey adds that the promos enter each car with no active participation required by the driver—other than the radio being turned on.

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RAMMOPHON AND

TURNED THE TABLES ON U.S.

ON HIS BIRTHDAY, HE

:

DUCE AND RECORD HIS

ROUND.

Beautiful Music Giving Way To AOR, Panel At NAB Concurrs

• Continued from page 21

programmer. An overnight switch from MOR to country at KEZS-FM, San Diego, under Ward's direction, saw only one staff change.

"We lost one DJ who ridiculed and made fun of the music on the air," he admitted.

Ward noted that in March 1977 WROR began to contemporize its programming, and the evolution is continuing.

"You have to use research a certain amount, but you have to rely on your own judgment also," he explained.

Bob Henabery, New York-based consultant, counseled a scientific approach to change. "Be sure the position you are going into is valid and that there is a scientific way to validate it," he suggested.

Hanabery said to avoid employees who promise sales and programming success in six months through the "macho/bravado" approach.

The senior panel member also stressed accurate, realistic revenue

projections and the design of a total marketing concept.

Henabery reminded stations that termination expense was an important part of the budgeting.

"To be the best you have to have the best people," he said.

"The time to be fair to people is in the budgeting of what your termination is going to be," Henabery said. This should be done early on, he advised.

Station managers and owners were advised to "keep their counsel" about proposed changes. "Interviewing your own people about format changes is dangerous," explained Henabery.

Secrecy was so paramount, he noted, that one station actually moved its music director 1,000 miles away to devise a new music plan. Henabery said the switch would oc-

cur only on the day the programmer flew home with his suitcases of materials.

Asked about the future of beautiful music, Henabery said the format "has peaked and is going to get older."

"It's not my cup of tea," he noted.

Ward, who equated beautiful music with MOR, said "The day will come when beautiful music will start to erode."

"Sometimes it's a cop-out to go to beautiful music," he said.

Lee Abrams had hopes of a revival of the beautiful music format, with an infusion of new talent. Abrams said he would like to see young, AOR program directors put to work by the big MOR giants.

Beautiful music programming has stagnated, he charged.

FULL MUSIC SERVICE OVER NETS ON WAY

By DOUG HALL

CHICAGO—Radio networks of the future will be offering full music service of diverse formats and a variety of live concerts when satellite transmission opens the way to high fidelity stereo.

This was the almost unanimous prediction of four radio network chiefs at a "Meet The Prez" session Tuesday (22) at the NAB Radio Programming Conference here.

Asked if the recent networking of the special on Elvis Presley by ABC was a "harbinger of things to come," by Ken Peterson of Green Bay Broadcasting, ABC Radio president Hal Neal responded, "I think so. The Elvis show was sticking our toe in the water."

Actually, the Elvis show had to be distributed on disk for simultaneous play because of low quality land lines and the difficulty to clear sufficient time on these lines.

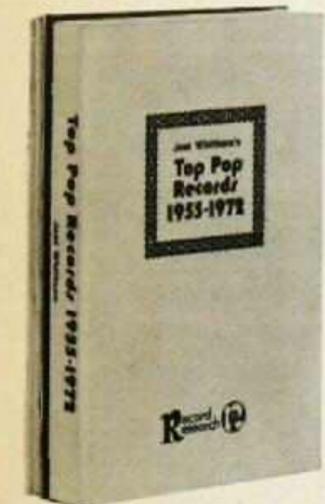
NBC Radio president Jack Thayer spoke of "a full music service in many formats plus special events."

Ed Little, president of Mutual, which has applied to the FCC for approval of its own satellite system, said his company was negotiating for just such musical service.

While not ruling out music, CBS Radio president Sam Cook Digges expressed interest in more drama on his network. He cited the success of "Mystery Theatre," which has been on the CBS network five years.

All expressed interest in AM stereo.

Top Pop RECORDS 1940-1977



THE ONLY COMPLETE RECORD OF BILLBOARD'S "HOT 100" CHARTS

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 City _____
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Philly FMers Vie For Rating Points

PHILADELPHIA — The FM band's three rock-oriented stations take their battle for rating points to the outdoor concert stages this month in promotional pitches.

Wooing the rock populace with free or almost free concerts are stations WIOQ, WHMR and WYSP, which are virtually "kissin' kuzzins," being so close to each other on both the FM band positions and the rating books.

WIOQ kicked off the freebies Aug. 8 with a free show at Penn's Landing along the waterfront headlining the new U.K. group and the local area Triad group.

At the same tent location Aug. 15, WHMR requested a \$2 donation with all proceeds going to the Muscular Dystrophy drive to hear Wha-Koo, Walter Eagan and Genya Ravan.

On Aug. 24, WYSP was to come up with a "Zoo For Two" concert promo. It would be a two-for-one admission to the Philadelphia Zoo. While the paid admissions will go into the city zoo's coffers, there will be a free rock show featuring Prism.

The 6 p.m. to 9 p.m. happening in the animal kingdom could mark the first time that the zoo has been opened to the public at night. However, the musical sounds will not be entirely foreign to the animal population. The zoo features bluegrass music concerts on Saturday afternoons at regular operating hours.

CECIL'S SYNDICATE 'Swingin' Years' Family Project

By DAVE DEXTER JR.

LOS ANGELES—Chuck Cecil, the man behind the nationally syndicated "Swingin' Years" music show aired by 45 U.S. stations, asks and gets a little help from his family.

His wife, Edna Cecil; a son, Don; a daughter, Sheri, and his daughter-in-law, Carol Cecil, all pitch in at the Cecils' spacious Woodland Hills residence in a Los Angeles suburb to help "Swingin' Years" gross approximately \$100,000 annually.

"I have no manager," says Cecil, an Oklahoman in his 50s who made the rounds of a half-dozen West Coast radio stations in his salad days as a versatile deejay and newsmen. "We have our own little company and we do all the work, putting the show together, shipping out 150 hours of programming a week and trying, in a modest way, to promote and sell our product."

Chuck's key station is KGIL-AM in San Fernando, which carried his "Swingin' Years" every night for four years, then cut it back to Sundays. Starting Labor Day, KGIL will resume airing "Swingin' Years" nightly across the board.

In Australia, the Macquarie radio network and in New Zealand, Radio New Zealand just signed to broadcast Cecil's 12-hour "Glenn Miller Special" unrestrictedly for a year. It is probably the definitive program revolving around the short but brilliant career of the trombone-sliding leader of a big band who died during World War II when his military aircraft plunged into the English channel as he was en route to Paris to entertain Allied troops with his Air Corps orchestra.

"I've been a big band nut since I was in elementary school, growing up on a farm," Cecil reminisces.

He spices his "Swingin' Years" segments via taped interviews with prominent bandleaders, musicians and singers of the 1935-1955 period. Last week Cecil caught up with Clyde "Sugar Blues" McCoy, now 75. "Can you believe," Cecil asks, "that McCoy is still out on the road blowing his trumpet with a band, jumping as far as 400 miles a night? We got a hell of an interview."

In the Cecil studio, one perceives two Ampex recorders, two QRK



Chuck Cecil

turntables, Sparta and Spotmaster carts, and an SAE 5000 machine that removes clicks from the rare old 78 r.p.m. shellac disks Cecil uses in his programming.

"I won't play re-creations of the old big band sounds," Cecil snorts. "I have yet to hear an imitation as good as the original. The notes may be proper but the spirit is missing."

Edna Cecil does "a little bit of everything" as Chuck's number one aide. Son Don handles artwork. Daughter Sheri is in charge of packaging hundreds of boxes of tapes to be shipped out to the 45 stations which air "Swingin' Years" regularly. Carol Cecil serves as Chuck's secretary. "We get along well," Cecil notes. "But we all argue about who will make the many trips to the post-office. God only knows how many reels of tape we ship a week."

Cecil has lived in California since 1935 except for his years as a U.S. Navy fighter pilot in World War II and for stints at KVEC, San Luis Obispo; KFLW (now KFLS) in Klamath Falls, Ore.; KXOB, Stockton, and KARN, Fresno. He's pleased that the Oregon station where he once toiled now airs "Swingin' Years."

In 1952, Chuck went to work at 50,000-watt KFI, Los Angeles, and it was there that he conceived and perfected "Swingin' Years."

He doesn't merely announce old records. One of his most popular (Continued on page 34)

WBT-FM Drops Format & Letters

LOS ANGELES—WBT-FM in Charlotte, N.C., was to abandon its beautiful music Friday (1) in favor of all-hit contemporary music and also adopt WBCY-FM as new call letters.

According to general sales manager Larry Rouse, the new sound is designed to appeal to adults 18-44—61% of the metro area.

"There is no other station in Charlotte doing what FM 108 does," he says, pointing out that the competition consists of beautiful music outlet WEZC-FM, harder rock WROQ and country WSOC-FM ... "but nothing in between."

The outlet will use personalities but be more music than DJ-oriented, he adds. News will hit only in mornings on the hour and half-hour.

Heavy billboard and television promotion touting "Charlotte's Best Rock" is forthcoming, he adds.

NAB Conference

• Continued from page 21

system of placing cards in record stores for customers to fill out and then calling these persons a few weeks later and questioning them on records they purchased. Sebastian criticized this system as "only reaching people who buy albums and are into a particular artist."

At a "reverse press conference" Doug Hall participated with other members of the trade press. He predicted that the major development of radio in the next five years would be AM stereo coupled with satellite high fidelity stereo network transmission, which will make networking of live concerts a reality for both AM and FM stations.

THE JACKSONS ARE GUILTY. BLAME IT ON THE BOOGIE.

The Jacksons are guilty of another can't-miss single. They tell the whole truth and nothing but when singing the most danceable of confessions, "Blame It on the Boogie."

With over 70 million records sold to their credit,

their new single promises continued chartbusting from the family that now provides the best in contemporary music crossing all age lines.

"Blame It on the Boogie." The Jacksons new single, on Epic Records. B-50595



Produced by The Jacksons.
Executive Producers:
Bobby Colomby and Michael Atkinson.
Management: Weisner-DeMann Entertainment Inc.
9200 Sunset Blvd.
Penthouse 15
Los Angeles, Ca. 90069

Joe Jackson

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"HERE'S SOME LOVE"
By
DONNY MOST

TV's
Happy Days Star

*Taken From
The
Album
"Happy Days & Nights"*



Personal Manager
Selma Rubin

Produced By:
Tony Camillo & Cecile Barker
For CB Productions



Camillo-Barker Enterprises Announces Our Second Release

★ VENTURE RECORDS™ ★

"DO WHAT
YOU FEEL"^{V-102}
BY
CREME D'COCOA

*Destined To
"Spank"
Your Ass*



Produced By:
Tony Camillo & Cecile Barker
For CB Productions



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Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/24/78)

TOP ADD ONS - NATIONAL

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- LINDA RONSTADT—Back In The USA (Asylum)

PRIME MOVERS - NATIONAL

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- EXILE—Kiss You All Over (Warner/Curb)

BREAKOUTS - NATIONAL

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- ANDY GIBB—An Everlasting Love (RSO)
- BOSTON—Don't Look Back (Epic)

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

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KRIZ—Phoenix

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KTKT—Tucson

- ROBIN GIBB—Oh Darlin' (RSO)

- TEDDY PENDERGRASS—Close The Door (Phila Intl)

- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 12-9

- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 3-1

KQEO—Albuquerque

• NO LIST

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KEND—Las Vegas

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

- FRAMPTON/BEE GEES—Sgt. Pepper (RSO)

- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 10-2

- ★ NICK GILDER—Hot Child In The City (Chrysalis) 21-17

Pacific Northwest Region

• TOP ADD ONS:

- LINDA RONSTADT—Back In The USA (Asylum)
- FOREIGNER—Double Vision (Atlantic)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)

★ PRIME MOVERS:

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- EXILE—Kiss You All Over (Warner/Curb)

BREAKOUTS:

- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- BOSTON—Don't Look Back (Epic)
- AMBROSIA—How Much I Feel (WB)

KERC—San Francisco

- FOREIGNER—Double Vision (Atlantic)

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)

- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 28-24

- ★ LITTLE RIVER BAND—Reminiscing (Harvest) HB-25

KYA—San Francisco

- CARS—Just What I Needed (Elektra)

- PRISM—Flyin' (Ariola)

- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 25-18

- ★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 10-6

KLIV—San Jose

- AMBROSIA—How Much I Feel (WB)

- CHEAP TRICK—Surrender (Epic)

- ★ TOBY BEAU—My Angel Baby (RCA) 20-14

- ★ AEROSMITH—Come Together (Columbia) 30-25

KNDE—Sacramento

- HALL & OATES—It's A Laugh (RCA)

- CRYSTAL GAYLE—Talking In Your Sleep (UA)

- ★ CHARLIE—She Loves To Be In Love (Janus) 29-25

- ★ EXILE—Kiss You All Over (Warner/Curb) 19-14

KROY—Sacramento

- MECO—The Wizard Of Oz (Millennium)

- GERRY RAFFERTY—Right Down The Line (UA)

- ★ EXILE—Kiss You All Over (Warner/Curb) 21-12

- ★ BOSTON—Don't Look Back (Epic) HB-20

KYNO—Fresno

- STEELY DAN—Josie (ABC)

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)

- ★ WALTER EGAN—Magnet & Steel (Columbia) 12-7

- ★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 15-10

KGW—Portland

- STONEBOLT—I Will Still Love You (Casablanca)

- AMBROSIA—How Much I Feel (WB)

- ★ BILLY JOEL—She's Always A Woman (Columbia) 23-16

- ★ ANDY GIBB—An Everlasting Love (RSO) 10-4

KING—Seattle

- THE WHO—Who Are You (MCA)

- PAUL DAVIS—Sweet Life (Bang)

- ★ CHRIS REA—Fool If You Think It's Over (UA) 16-11

- ★ EXILE—Kiss You All Over (Warner/Curb) 23-13

KJRB—Spokane

- AMBROSIA—How Much I Feel (WB)

- LINDA RONSTADT—Back In The USA (Asylum)

- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 17-10

- ★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 20-14

KTAC—Tacoma

- MECO—The Wizard Of Oz (Millennium)

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)

- ★ CHRIS REA—Fool If You Think It's Over (UA) 17-12

- ★ ANDY GIBB—An Everlasting Love (RSO) 12-8

KCPX—Salt Lake City

- ROLLING STONES—Beast Of Burden (Rolling Stone)

- LINDA RONSTADT—Back In The USA (Asylum)

- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) HB-29

- ★ BOSTON—Don't Look Back (Epic) 22-11

KRSP—Salt Lake City

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)

- LINDA RONSTADT—Back In The USA (Asylum)

- ★ ANNE MURRAY—You Needed Me (Capitol) 23-14

- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 18-9

KTLX—Denver

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13-Q (WKTQ)—Pittsburgh

- HALL & OATES—It's A Laugh (RCA)

- GERRY RAFFERTY—Right Down The Line (UA)

- ★ THE WHO—Who Are You (MCA) 27-21

- ★ BOSTON—Don't Look Back (Epic) 23-18

WPEZ—Pittsburgh

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

- KINKS—Rock 'n' Roll Fantasy (Arista)

- ★ NONE

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Southwest Region

• TOP ADD ONS:

- AEROSMITH—Come Together (Columbia)
- BOSTON—Don't Look Back (Epic)
- ROBIN GIBB—Oh Darlin' (RSO)

★ PRIME MOVERS:

- LITTLE RIVER BAND—Reminiscing (Harvest) (RSO)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

BREAKOUTS:

- GERRY RAFFERTY—Right Down The Line (UA)
- NICK GILDER—Hot Child In The City (Chrysalis)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)

KILT—Houston

- AEROSMITH—Come Together (Columbia)

- BOSTON—Don't Look Back (Epic)

- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 21-12

- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 32-24

KRBE—Houston

- ROBIN GIBB—Oh Darlin' (RSO)

- AEROSMITH—Come Together (Columbia)

- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 37-25

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Written By: Boudleaux & Felice Bryant

Thanks To:

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Written By: Felice & Boudleaux Bryant

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Fred Benson, Independent

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (8/24/78)

Continued from page 28

WRON—Rockford

- CITY BOY—5.7.0.5 (Mercury)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 26-18
- ★ WALTER EGAN—Magnet & Steel (Columbia) 21-13

WRL—Peoria

- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ COMMODORES—Three Times A Lady (Motown) 5-1
- ★ RITA COOLIDGE—You (A&M) 8-5

WNDE—Indianapolis

- BOSTON—Don't Look Back (Epic)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-11
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 27-15

WKY—Milwaukee

- NONE
-
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 22-11
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 26-14

WZUW—Milwaukee

- EUCLID BEACH BAND—There's No Surf In Cleveland (Epic)
- STEELY DAN—Josie (ABC)
- ★ TODD RUNDGREN—Can We Still Be Friends (Bearsville) 7-3
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-7

KSLQ—St. Louis

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- THE WHO—Who Are You (MCA)
- ★ EXILE—Kiss You All Over (Warner/Curb) 24-17
- ★ OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD) 22-12

KXOK—St. Louis

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KIOA—Des Moines

- LITTLE RIVER BAND—Reminiscing (Harvest)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ★ QUINCY JONES—Stuff Like That (A&M) 23-13
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 25-16

KDWB—Minneapolis

- GERRY RAFFERTY—Right Down The Line (UA)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 30-24
- ★ BOSTON—Don't Look Back (Epic) 21-13

KSTP—Minneapolis

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WHB—Kansas City

- ROBIN GIBB—Oh Darlin' (RSD)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 18-10
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 24-14

KBEQ—Kansas City

- MEAT LOAF—Paradise By Dashboard Lights (Epic/Clev Int'l)
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 13-9
- ★ GERRY RAFFERTY—Right Down The Line (UA) 24-19

KKLS—Rapid City

- THE WHO—Who Are You (MCA)
- DAN HILL—All I See Is Your Face (20th Century)
- ★ EXILE—Kiss You All Over (Warner/Curb) 16-12
- ★ GERRY RAFFERTY—Right Down The Line (UA) 26-21

KQWB—Fargo

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- ★ BILLY JOEL—She's Always A Woman (Columbia) HB-20
- ★ ANNE MURRAY—You Needed Me (Capitol) 18-13

Northeast Region

TOP ADD ONS:

- CHRIS REA—Fool If You Think It's Over (UA)
- RICK JAMES—You & I (Motown)
- FOREIGNER—Double Vision (Atlantic)

PRIME MOVERS:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)

BREAKOUTS:

- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD)
- WALTER EGAN—Magnet & Steel (Columbia)
- LINDA RONSTADT—Back In The USA (Asylum)

WABC—New York

- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 26-13
- ★ OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSD) 24-12

99-X—New York

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WPTR—Albany

- ANNE MURRAY—You Needed Me (Capitol)
- GERRY RAFFERTY—Right Down The Line (UA)
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WTRY—Albany

- THE WHO—Who Are You (MCA)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 23-16
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 22-17

WKBW—Buffalo

- NONE
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- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 10-7
- ★ AEROSMITH—Come Together (Columbia) 22-17

WYSL—Buffalo

- ALAN PARSONS PROJECT—What Goes Up (Arista)
- BRUCE SPRINGSTEEN—Badlands (Columbia)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 20-14
- ★ BOSTON—Don't Look Back (Epic) 28-13

WBBF—Rochester

- CITY BOY—5.7.0.5 (Mercury)
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- ★ JOE WALSH—Life's Been Good (Asylum) 22-8
- ★ ANNE MURRAY—You Needed Me (Capitol) 15-7

WRKO—Boston

- RICK JAMES—You & I (Motown)
- FOREIGNER—Double Vision (Atlantic)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 20-13
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 30-23

WBZ—Boston

- NONE
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F-105 (WVBF)—Boston

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- ROLLING STONES—Beast Of Burdon (Rolling Stones)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 12-7
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) HB-23

WDRG—Hartford

- LINDA RONSTADT—Back In The USA (Asylum)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- ★ ANNE MURRAY—You Needed Me (Capitol) 26-20
- ★ CHRIS REA—Fool If You Think It's Over (UA) 22-16

WPRO (AM)—Providence

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- PLAYER—Prisoner (RSD)
- ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 11-7
- ★ EXILE—Kiss You All Over (Warner/Curb) 17-10

WPRO-FM—Providence

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BRUCE SPRINGSTEEN—Badlands (Columbia)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 23-17
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 20-14

WICC—Bridgeport

- NO LIST
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Mid-Atlantic Region

TOP ADD ONS:

- LINDA RONSTADT—Back In The USA (Asylum)
- ROBIN GIBB—Oh Darlin' (RSD)
- DAVID GATES—Took The Last Train (Elektra)

PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- LITTLE RIVER BAND—Reminiscing (Harvest)

BREAKOUTS:

- RICK JAMES—You & I (Motown)
- BILLY JOEL—She's Always A Woman (Columbia)
- EXILE—Kiss You All Over (Warner/Curb)

WFIL—Philadelphia

- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- DAVID GATES—Took The Last Train (Elektra)
- ★ RITA COOLIDGE—You (A&M) 15-10
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 15-8

WZLD—Philadelphia

- NICK GILDER—Hot Child In The City (Chrysalis)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- NONE
-
-

WIFI-FM—Philadelphia

- RICK JAMES—You & I (Motown)
- BILLY JOEL—She's Always A Woman (Columbia)
- ★ RITA COLLIDGE—You (A&M) 28-21
- ★ WALTER EGAN—Magnet & Steel (Columbia) 17-12

WPGC—Washington

- ROBIN GIBB—Oh Darlin' (RSD)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 13-5
- ★ RICK JAMES—You & I (Motown) 28-19

WGH—Norfolk

- GERRY RAFFERTY—Right Down The Line (UA)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ JOE WALSH—Life's Been Good (Asylum) 7-2
- ★ FOREIGNER—Hot Blooded (Atlantic) 13-6

WCAO—Baltimore

- FOXY—Get Off (Dash)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ EXILE—Kiss You All Over (Warner/Curb) 16-6
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 13-5

WYRE—Annapolis

- PLAYER—Prisoner Of Your Love (RSD)
- BILLY JOEL—She's Always A Woman (Columbia) 15-6
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- ★ EXILE—Kiss You All Over (Warner/Curb) 23-14

WLEE—Richmond

- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol)
- ROBIN GIBB—Oh Darlin' (RSD)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 13-3
- ★ ANNE MURRAY—You Needed Me (Capitol) 21-15

WRVQ—Richmond

- AMBROSIA—How Much I Feel (Warner Brothers)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 14-9
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 20-14

Southeast Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)

PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- LITTLE RIVER BAND—Reminiscing (Harvest)

BREAKOUTS:

- ANDY GIBB—An Everlasting Love (RSD)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ALICIA BRIDGES—I Love The Night Life (Polydor)

WQXI—Atlanta

- PAUL DAVIS—Sweet Life (Bang)
- BOSTON—Don't Look Back (Epic)
- ★ EXILE—Kiss You All Over (Warner/Curb) 10-3
- ★ FOREIGNER—Hot Blooded (Atlantic) 23-15

Z-93 (WZGC-FM)—Atlanta

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WBBQ—Augusta

- BOB SEGER—Hollywood Nights (Capitol)
- FOXY—Get Off (Dash)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 19-11
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 24-16

WFOG—Atlanta

- STEELY DAN—Josie (ABC)
- BOSTON—Don't Look Back (Epic)
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-8
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 17-12

WSGA—Savannah

- BOB SEGER—Hollywood Nights (Capitol)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ O'JAYS—Brandy (Phila Int'l) 24-15
- ★ FOXY—Get Off (Dash) 14-6

WFLB—Fayetteville

- ROLLING STONES—Beast Of Burdon (Rolling Stones)
- PAUL DAVIS—Sweet Life (Bang)
- ★ DAVID GATES—Took The Last Train (Elektra) 35-29
- ★ FOXY—Get Off (Dash) 22-15

WQAM—Miami

- DIANA ROSS—Ease On Down The Road (MCA)
- CHRIS REA—Fool If You Think It's Over (Chrysalis)
- ★ EXILE—Kiss You All Over (Warner/Curb) 26-19
- ★ VILLAGE PEOPLE—Macho Man (Casablanca) 17-9

WMJX (96X)—Miami

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 10-6
- ★ EXILE—Kiss You All Over (Warner/Curb) 11-7

Y-100 (WHYI-FM)—Miami

- DIANA ROSS—Ease On Down The Road (MCA)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 22-19
- ★ ANDY GIBB—An Everlasting Love (RSD) 10-7

WLOF—Orlando

- BOSTON—Don't Look Back (Epic)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ EXILE—Kiss You All Over (Warner/Curb) 23-11
- ★ BOB SEGER—Hollywood Nights (Capitol) 38-30

Q-105 (WRBQ-FM)—Tampa

- LINDA RONSTADT—Back In The USA (Asylum)
- FRAMPTON/BEE GEES—Sgt. Pepper (RSD)
- ★ VILLAGE PEOPLE—Macho Man (Casablanca) HB-17
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 25-20

BJ-105 (WBJW-FM)—Orlando

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 20-7
- ★ ANDY GIBB—An Everlasting Love (RSD) 18-13

WQPD—Lakeland

- AEROSMITH—Come Together (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 15-6
- ★ ANDY GIBB—An Everlasting Love (RSD) 5-1

WMTJ—Daytona Beach

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WAVE—Jacksonville

- NICK JACKSON—Blame It On The Boogie (Atco)
- AEROSMITH—Come Together (Columbia)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 15-9
- ★ RICK JAMES—You & I (Motown) 17-10

WAYS—Charlotte

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- BOSTON—Don't Look Back (Epic)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 22-16
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 23-17

WKIX—Raleigh

- LINDA RONSTADT—Back In The USA (Asylum)
- HALL & OATES—It's A Laugh (RCA)
- ★ BILLY JOEL—She's Always A Woman (Columbia) HB-25
- ★ DAVID GATES—Took The Last Train (Elektra) HB-26

WTOB—Winston-Salem

- THE WHO—Who Are You (MCA)
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- ★ EXILE—Kiss You All Over (Warner/Curb) 18-15
- ★ FOREIGNER—Hot Blooded (Atlantic) 11-8

WTMA—Charleston

- HALL & OATES—It's A Laugh (RCA)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) 19-12
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 26-19

WORD—Spartanburg

- STEELY DAN—Josie (ABC)
- BOSTON—Don't Look Back (Epic)
- ★ EXILE—Kiss You All Over (Warner/Curb) 25-19
- ★ ANDY GIBB—An Everlasting Love (RSD) 13-8

WLAC—Nashville

- THE WHO—Who Are You (MCA)
- DAVID GATES—Took The Last Train (Elektra)
- ★ ALICIA BRIDGES—I Love The Night Life (Polydor) 26-11
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 21-10

WMAK—Nashville

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WHBQ—Memphis

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WFLI—Chattanooga

- CHARLIE—She Loves To Be In Love (Janus)
- JUICE NEWTON—Hey Baby (Capitol)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 13-3
- ★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 14-11

WRJZ—Knoxville

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WGOW—Chattanooga

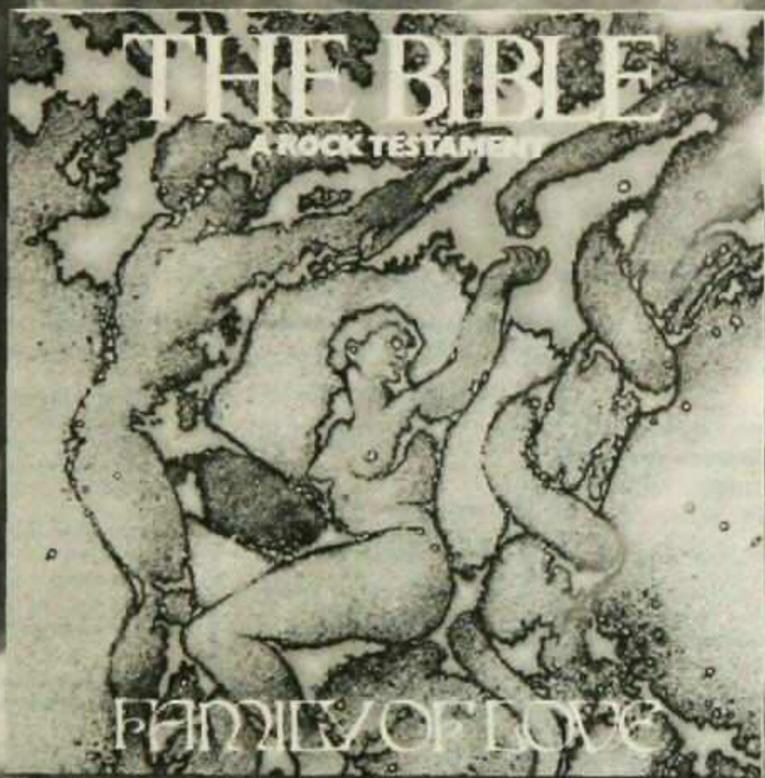
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ EXILE—Kiss You All Over (Warner/Curb) 16-8
- ★ ANDY GIBB—An Everlasting Love (RSD) 11-6

WERC—Birmingham

- McCRARY'S—You (Portrait)
- BOSTON—Don't Look Back (Epic)
- ★ EXILE—Kiss You All Over (Warner/Curb) 8-5
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 11-8

WGSN—

The Greatest Story Ever Sung



PD-2-9301

The grandest rock and roll project ever undertaken is here. Eighteen months in the making, "The Bible" is a two-record set of stories taken from the Old and New Testaments set to music by the Family of Love with assistance from stars like Demis Roussos, Jeane Manson, Paul Buckmaster, Andre Djaoui and Martyn Ford.

From Genesis to the Resurrection "The Bible" recounts the marvelous history of the ages and the Family of Love lifts their voice in song in this greatest of all rock operas.

THE BIBLE.
A TWO-RECORD
SET FROM THE
FAMILY OF LOVE.
ON POLYDOR RECORDS
AND TAPES.

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH TUESDAY 8-22-1978

Top Add Ons-National

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- CITY BOY—Book Early (Mercury)
- WHO—Who Are You (MCA)

Top Requests/Airplay-National

- 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)

National Breakouts

- BOSTON—Don't Look Back (Epic)
- GREGG KIHN—Next Of Kihn (Beserkley)
- WHO—Who Are You (MCA)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)

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:

- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- KINGFISH—Trident (Jet)

★TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

BREAKOUTS:

- BOSTON—Don't Look Back (Epic)
- GREGG KIHN—Next Of Kihn (Beserkley)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- BONEY M.—Nightlight To Venus (Sire)

KBPI-FM—Denver (John Bradley)

- WHO—Who Are You (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BOSTON—Don't Look Back (Epic)

KSJO-FM—San Jose (Lobster)

- DIRTY ANGELS—(A&M)
- JOE COCKER—Luxury You Can Afford (Asylum)
- BOSTON—Don't Look Back (Epic)
- KINGFISH—Trident (Jet)
- WHO—Who Are You (MCA)
- PLAYER—Silver Linings (Sampler) (RSO)
- ROLLING STONES—Some Girls (Rolling Stones)
- GREGG KIHN—Next Of Kihn (Beserkley)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- THE CARS—(Elektra)

KFIG-FM—Fresno (Art Farkas)

- NO ADDS
- JOE WALSH—But Seriously, Folks (Elektra)
- KENNY LOGGINS—Nightwatch (Columbia)
- MOODY BLUES—Octave (London)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)

Southwest Region

TOP ADD ONS:

- SAVOY BROWN—Savage Return (London)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)

★TOP REQUEST/AIRPLAY:

- KENNY LOGGINS—Nightwatch (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)

BREAKOUTS:

- WHO—Who Are You (MCA)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- AMBROSIA—Life Beyond L.A. (W.B.)

KZEW-FM—Dallas (Bob Shannon)

- PLAYER—Silver Linings (Sampler) (RSO)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- SAVOY BROWN—Savage Return (London)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

KLDF-FM—Houston (Paul Riann)

- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- JAY BOY ADAMS—Fork In The Road (Atlantic)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Nightwatch (Columbia)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)

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

- BOB MCGILPIN—Superstar (Butterfly)
- SAVOY BROWN—Savage Return (London)
- AMBROSIA—Life Beyond L.A. (W.B.)
- PETER GABRIEL—(Atlantic)
- GARY APPLE—Fast One's Free (Monument)
- LEO SAYER—(W.B.)
- RICHARD SUPA—Tail Tales (Polydor)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- KENNY LOGGINS—Nightwatch (Columbia)
- JOHN PRINE—Braised Orange (Asylum)

KMOD-FM—Tulsa (Bill Bruin)

- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- KENNY LOGGINS—Nightwatch (Columbia)

KBBC-FM—Phoenix (J.D. Freeman)

- AMBROSIA—Life Beyond L.A. (W.B.)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- EXILE—Mixed Emotions (W.B.)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- BIM—Thrustles (Elektra)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- KENNY LOGGINS—Nightwatch (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)

KRST-FM—Albuquerque (B. Stambaugh/B. Shulman)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- LEO SAYER—(W.B.)
- GREGG KIHN—Next Of Kihn (Beserkley)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- LEO KOTTKE—Burst Lips (Chrysalis)
- ALBERT KING—King Albert (Tomato)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)
- WAR OF THE WORLDS—(Columbia)
- PRISM—See Forever Eyes (Arista)

Midwest Region

TOP ADD ONS:

- WHO—Who Are You (MCA)
- CITY BOY—Book Early (Mercury)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)

★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)
- MICHAEL BLOOMFIELD—(Takoma)

BREAKOUTS:

- BOSTON—Don't Look Back (Epic)
- GREGG KIHN—Next Of Kihn (Beserkley)
- JOE COCKER—Luxury You Can Afford (Asylum)
- MICHAEL BLOOMFIELD—(Takoma)

WBXX-FM—Detroit (Carl Galezza)

- GREGG KIHN—Next Of Kihn (Beserkley)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)

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

- MICHAEL BLOOMFIELD—(Takoma)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- LEO KOTTKE—Burst Lips (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- MICHAEL NESMITH—Live At The Palace (Pacific Arts)
- WHO—Who Are You (MCA)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- THE CARS—(Elektra)
- DAVID GILMOUR—(Columbia)
- THE ALLSTARS—Tip Your Waitress (Adelphi)

WMMS-FM—Cleveland (John Gorman)

- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- CITY BOY—Book Early (Mercury)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)

WLVO-FM—Columbus (Steve Runnes)

- WHO—Who Are You (MCA)
- CITY BOY—Book Early (Mercury)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

WDFE-FM—Pittsburgh (John McGahan)

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

WZMF-FM—Milwaukee (Joe Benson)

- WHO—Who Are You (MCA)
- CITY BOY—Book Early (Mercury)
- JOE COCKER—Luxury You Can Afford (Asylum)
- 1994—(A&M)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- GREGG KIHN—Next Of Kihn (Beserkley)

WKOD-FM—Akron (Bobby Knight)

- JOE COCKER—Luxury You Can Afford (Asylum)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- PLAYER—Silver Linings (Sampler) (RSO)
- TROOPER—Thick As Thieves (MCA)
- AMBROSIA—Life Beyond L.A. (W.B.)
- BOB MCGILPIN—Superstar (Butterfly)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- JANE DUVOR—Stay The Night (Columbia)
- KENNY LOGGINS—Nightwatch (Columbia)

Southeast Region

TOP ADD ONS:

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- KINGFISH—Trident (Jet)
- JOE COCKER—Luxury You Can Afford (Asylum)

★TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- MICHAEL NESMITH—Live At The Palace (Pacific Arts)

WRAS-FM—Atlantic (Tom West)

- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- CITY BOY—Book Early (Mercury)
- SYNERGY—Conds (Passport)
- FAITH BAND—Rock & Romance (Village)
- LORI LIEBERMAN—La Bina Go (Millennium)
- PAT METHENY GROUP—(ECM)

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

- WHO—Who Are You (MCA)
- KINGFISH—Trident (Jet)
- JOE COCKER—Luxury You Can Afford (Asylum)
- MICHAEL NESMITH—Live At The Palace (Pacific Arts)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB DYLAN—Street Legal (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)

Northeast Region

TOP ADD ONS:

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- CITY BOY—Book Early (Mercury)
- JOE COCKER—Luxury You Can Afford (Asylum)
- PLAYER—Silver Linings (Sampler) (RSO)

★TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- GREGG KIHN—Next Of Kihn (Beserkley)

WNEW-FM—New York (Tom Morozza)

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- CITY BOY—Book Early (Mercury)
- PIERCE ARROW—Pity The Rich (Columbia)
- PLAYER—Silver Linings (Sampler) (RSO)
- THE BOYZ—Too Wild To Fame (Epic)
- REZILLOS—Can't Stand The Rezillos (Sire)
- WHO—Who Are You (MCA)
- 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)

WRNW-FM—New York (Donna Lemizaki)

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- ALICIA BRIDGES—(Polydor)
- BONEY M.—Nightlight To Venus (Sire)
- PAT METHENY GROUP—(ECM)
- KLAATU—Sir Army Suit (Capitol)
- FONDO FEINGOLD—(Mercury)
- PABLO CRUISE—Worlds Away (A&M)
- KENNY LOGGINS—Nightwatch (Columbia)
- TOBY BEAU—(RCA)
- MOODY BLUES—Octave (London)

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

- MUSHROOM—(Vulcan)
- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- CITY BOY—Book Early (Mercury)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ARC—(Lifesong)
- ROLLING STONES—Some Girls (Rolling Stones)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- CRIMSON TIDE—(Capitol)
- STONEGROUND—Hearts Of Stone (W.B.)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JUICE NEWTON—Well Kept Secret (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- CHILLWACK—Lights From The Valley (Mushroom)
- STONEBOLT—(Parachute)

WBUF-FM—Buffalo (Jeff Appleton)

- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- WHO—Who Are You (MCA)
- GREGG KIHN—Next Of Kihn (Beserkley)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- KENNY LOGGINS—Nightwatch (Columbia)

WCOZ-FM—Boston (Bob Slavin)

- WHO—Who Are You (MCA)
- BILL CHINNOCK—Badlands (Atlantic)
- CITY BOY—Book Early (Mercury)
- JOE COCKER—Luxury You Can Afford (Asylum)
- THE CARS—(Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WMNR-FM—Philadelphia (Jerry Stevens)

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- CITY BOY—Book Early (Mercury)
- WHO—Who Are You (MCA)
- CHICK COREA—Friends (Polydor)
- COLIN BLUNSTONE—Never Even Thought (Rocket)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAVID GILMOUR—(Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- FOREIGNER—Double Vision (Atlantic)

WBUR-FM—Providence (Steve Stockman)

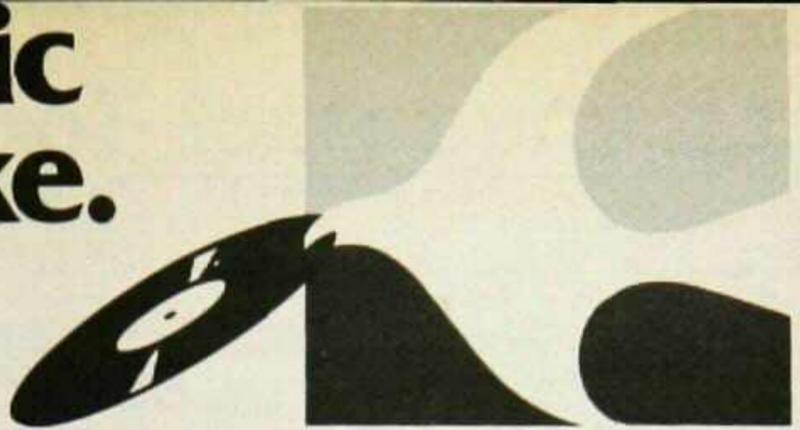
- CITY BOY—Book Early (Mercury)
- JOE COCKER—Luxury You Can Afford (Asylum)
- GIL SCOTT-HERON & BRIAN JACKSON—Secrets (Arista)
- PLAYER—Silver Linings (Sampler) (RSO)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- BLONDIE—Parallel Lines (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)

WHCN-FM—Hartford (Michael Pizzotti)

- GREGG KIHN—Next Of Kihn (Beserkley)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- FANDANGO—Last Kiss (RCA)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- PABLO CRUISE—Worlds Away (A&M)
- FOREIGNER—Double Vision (Atlantic)

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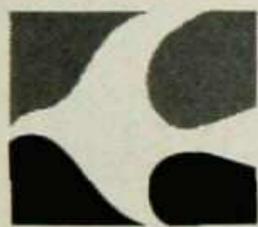
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California	6%	New York	8%
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New License Pact To Save Outlets \$6-8 Mil

Continued from page 5

For programs airing feature performances of ASCAP music the fee will be three times the blanket fee, or 5.175%, as compared to 8% rate under prior agreements. Program segments will be in one-hour units. No station logging of such performances are required so long as ASCAP is informed in advance that ASCAP works are included in the licensed program.

Higher rates and onerous book-keeping have kept more than a handful of stations from using the per-program license option in past years, say radio spokesmen.

But now, opines Abiah Church of Storer Broadcasting, chairman of the All-Industry Committee, many talk-oriented stations will opt for per-program. ASCAP's Korman estimates the number at between 50 and 100.

The agreement was hammered out at a three-day marathon negotiating session between ASCAP and a radio industry subcommittee July 21-23, and later approved by the full All-Industry Committee. Latter group represents more than 2,000 stations, but the pact is expected to be routinely accepted by the nation's 7,000 stations.

Both Church and Stanley Adams, ASCAP president, are highly opti-

mistic of prospects for a more harmonious relationship in the future between stations and ASCAP.

Said Adams: "During the long and arduous negotiations it became clear that there are serious misconceptions about ASCAP in the minds of many broadcasters. To correct them and to head off misunderstandings before they cause ill will, I am delighted that the committee has accepted our suggestion that we jointly arrange a series of seminars throughout the country at which ASCAP and the broadcasters will have frank discussions of all matters

of mutual concern. That, we believe, is the path to understanding, improved relations and harmony between ASCAP and the radio industry."

With the ASCAP agreement adopted, attention is expected shortly to be given to a new pact with BMI. Latter's agreement with the radio industry expired Dec. 31, 1978, with stations now paying an interim license rate of 1.64%. No talks are scheduled at this time, notes Emanuel Dannett, counsel to the All-Industry Committee.

Joseph Programs San Juan's WKAQ

Continued from page 21

mographic trends. With WKAQ, he found that the news block was number two in the market for its time period, followed by horse racing.

"With those exceptions, I cleaned out everything," he says. "I took it into Spanish Top 40—the first format operation in the history of Puerto Rican radio, and it went from

4th in the market to number one in the first book . . . and it's remained there ever since." The rise to top spot took exactly six weeks, he adds.

He kept in touch via phone, tapes, letter and "look-see trips" until September last year, when he determined it was time for another change. "The market had become so fragmented," he says, "that everyone was playing virtually the same music, using our format almost, sometimes copying it item for item."

But the morning news block had held up with 27% of the audience, while the music periods in afternoons and evenings had fluctuated between 9% and 10%. "I was experiencing the same phenomenon I've witnessed with the four FM stations I've recently programmed in the U.S.," he says. "And that's a shift of the under 35 audience toward FM for music, leaving AM for news, sports, etc. When I project my research down the road five or 10 years, that's what I see—and it was happening in San Juan."

Additionally, San Juan is a hot-bed for news, Joseph says. "People soak it up down there," he explains, "so that's where I took the station."

In January this year, WKAQ went all-news, followed closely by a shift of its FM sister from Spanish MOR to a tight, high energy FM brand of Top 40, relying on a playlist of 50 to 60 singles—as Joseph programs his FMs in the U.S.

"It was interesting to me," he adds, "to hear my jingles and promos in Spanish—mixed with a salsa, disco and rock playlist."

The news switch paid off in ratings . . . as usual for Joseph. Men rose from 13% to 17%, women 15% to 17%—and teens dropped from 6% to 1% . . . "Naturally," he adds. But overall audience remained at a strong 25%, leaving the station number one in the market and meaning that it made up in 35+ all that it lost in teens.

Joseph points out that the competition tied for number two spot in the market. WBMJ, an AM disco outlet, dropped from 13% to 11% in overall audience. "It was the third straight decline for them," he adds, "which, I think, may say something about programming AM disco."

The other number two was WQII, an AM MOR outlet which stayed at 11%.

"I researched this shift for 10 months in San Juan," Joseph concludes, "because our old sound had grown stale—it hadn't changed since 1968, which meant it was the Top 40 of 10 years ago. I don't foresee any more changes here for awhile now, though."

Wis. Radio Confab

LOS ANGELES—The 24th annual Broadcasters' Clinic, sponsored by the Univ. of Wisconsin at Madison, is slated for Oct. 18 and 19.

Scheduled are discussions led by FCC officials, an equipment display and a panel on "Proof Of Performance Techniques."

Vox Jox

NEW YORK—Bruce Morrow, who was known as Cousin Bruce when he was a DJ on New York's WABC and WNBC, will soon be owning a New York station.

Morrow, who is in partnership with advertising marketing executive Bob Sellaerman to offer syndicated programming, will be acquiring the station jointly with his partner.

Morrow disclosed his planned acquisition at the NAB's Radio Programming Conference here on Monday (21) as he participated in a "reverse press conference." He was a member of this panel because he has also become a contributing editor for Television/Radio Age.

Although Morrow would not disclose the station, he did say it was a suburban station within 50 miles of New York.

WOKY Milwaukee P.D. Jim Smith is out after five months on job. Smith is succeeded by Jeff Ryder of WBBF Rochester. Smith left WLS

Chicago on March 21 for the Milwaukee position after four years as WLS music director.

Inge Rauchbach will continue as president and general manager of WWDJ-AM in Hackensack, N.J., recently sold to Palmer Broadcasting . . . Combined Communications has acquired KCFM-FM in St. Louis, which "replaces" KBBC-FM in Phoenix, which had to be sold.

The Greater Chicago Radio Broadcasters Assn. has donated \$25,000 toward technician training at the Omega School of Communications.

WLS general manager Martin Greenberg presented the check to Omega head Eric Thurman via Chicago mayor Michael Bilandic.

Cecil's Family

Continued from page 24

segments is called "Curtain Call," involving recent interviews with prominent artists of years ago. His "Vintage Year" combines historical notes about what was happening in, say, 1936 interspersed with music like Benny Goodman's "Goody, Goody" and Farley-Riley's "The Music Goes 'Round."

With "Turning The Clock Around," Cecil will play a 1978 record, perhaps Willie Nelson's "Stardust," then segue into Isham Jones' 1930 version. "On Location" is a 15-minute segment in which actual live recording of a band's broadcast many years ago is served up, applause, coughs, dropped mutes and all. Cecil gets heavy mail response to his "This Day, That Year," "Hall Of Fame" and "Big Band Countdown" features, all of which require intensive research.

Starting in September, KTMS in Santa Barbara will broadcast "Swingin' Years." Other recently acquired outlets include KOHU, Hermiston, Ore., WJCK, Rensselaer, Ind., and WLRB, Rehoboth, Del. In addition, Armed Forces Radio & Television Service beams Cecil's unique music and gab from numerous stations throughout the world.

"We also are heard in Fairbanks, Alaska," Cecil notes, "on KFAR. And in British Columbia over CJIB in Vernon. So, slowly, 'Swingin' Years' is getting around the airwaves of the world."

Only two years ago, the Cecil family's reels of tape were being shipped to 23 stations. "It appears," Chuck says, "that we will reach 50 by the end of this year. We figure that is pretty fair progress for a family operation."

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Bubbling Under The HOT 100

- 101—HOT SHOT, Karen Young, West End 1211
- 102—NEVER MAKE A MOVE TOO SOON, B.B. King, ABC 12380
- 103—SMILE, Emotions, Columbia 3-10791
- 104—IF I SING YOU A LOVE SONG, Bonnie Tyler, RCA 11349
- 105—BLUE LOVE, Rufus/Chaka Khan, ABC 12390
- 106—TEDDY BEAR, Elvis Presley, RCA 11320
- 107—HONEY I'M RICH, Raydio, Arista 0353
- 108—THERE'LL NEVER BE, Switch, Gordy 7159 (Motown)
- 109—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 110—MOONLIGHT SERENADE, Tuxedo Junction, Butterfly 1210

Bubbling Under The Top LPs

- 201—McCARY'S, Loving Is Living, Portrait JB 34764 (Epic)
- 202—SYLVERS, Forever Yours, Casablanca NBLP 7103
- 203—SALSOU ORCHESTRA, Salsoul Orchestra's Greatest Hits, Salsoul 8508
- 204—C.J. & COMPANY, Dead Eye Dick, Westbound WT 6104 (Atlantic)
- 205—KEITH JARRETT, Bop Bee, Impulse IA 9334 (ABC)
- 206—LIPSTIQUE, At The Discotheque, Salsoul 4701
- 207—LUV YOU MADLY ORCHESTRA, Salsoul 8507
- 208—BURTON CUMMINGS, Dream Of A Child, Portrait JR 35481 (Epic)
- 209—TRAMMPS, Best Of The Trammips, Atlantic SD 19194
- 210—VARIOUS ARTISTS, Hotel, Motel & Road Shows, Capricorn CPN 20208

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RARE CLASSICS Tom Null Finds Them, Then Issues Masters By Himself

By ALAN PENCHANSKY

CHICAGO—When Fantasy Records was in its infancy the company recorded world premiers of modern composers' works, but few remember this fact today. And who remembers classical labels from the early LP era such as Remington, Concert Hall and Urania?

One who does is Tom Null, a&r director of a Los Angeles-based label that is reopening forgotten chapters in the history of classical recording.

Varese-Sarabande Records, which Null operates with two partners, began channeling old and unusual material back to the market this year, emphasizing titles that had only limited availability in their original issue. The effort will be intensified this fall, Null reports, as the company taps master collections belonging to MCA, Concert Hall, Remington, Fantasy and others yet to be announced.

Null, 36 and an avid classical collector since 1959, says his active preparation to produce a reissue series began 12 years ago when he first made contact with Don Gabor of Remington Records. Null's first reissues, from Gabor's long defunct Remington catalog, appeared earlier this year.

Today, Null travels across the country to survey master tape collections belonging to labels long passed from the scene, and spends hours tracking down participants in sessions held a quarter century ago in an effort to fully document his releases.

"It's generally the case that I know the catalog better than they do, because it's changed hands over the years," Null explains.

"With Gabor the catalog hasn't changed hands, but he likes to tell people I know more about his catalog than he does."

The irreplaceable master tapes often are preserved haphazardly. "I have to go there and go through cardboard boxes," recalls Null. "One time I spent two hours rolling a tape off the floor after one of the reels collapsed."

The Varese-Sarabande a&r head recently unlocked the classical vaults of MCA (Decca), and Null says fall releases will include some of the label's rarest classical productions from the late 1940s.

Monaural recordings of "Bernstein Conducts Bernstein" and "Chavez Conducts Chavez" have been licensed.

Null says the Bernstein recording of the ballet "Fancy Free" includes a rare recording by the jazz singer Billie Holiday used as a prologue to the original ballet production and issued by Decca only on 78s. The recording also presents an arrange-

ment not heard in subsequent recordings of the Bernstein score.

Leopold Stokowski's Decca recording of the "Negro Folk Symphony" by William Dawson will be reissued with updated program notes provided by the composer, informs Null. Other of Stokowski's Decca efforts are being refurbished as well.

Whenever possible, Null contacts composers and performers who created the original recordings. Program information is corrected and updated, and sometimes superior tape masters are in the hands of participants.

"We tell when it was originally issued, what label it was on. We don't try to cover up its origin's like a lot of companies do," the archivist explains.

For one of his upcoming Remington releases, Null contacted John Freeman, a composer and editor of "Opera News," whose music was taped by Gabor. Freeman was more than happy to contribute liners, since the Koeckert Quartet performance of his String Quartet never saw release on Remington and will have its debut on Varese-Sarabande.

Null says Remington master tapes of composer Ernst Dohnanyi performing his own music also have been found. A recording of Dohnanyi's Op. 21 Violin-Piano Sonata features the composer at the keyboard and has never been released.

Of greatest interest to Null among the Remington masters are recordings of American music, including many selections never again waxed.

Several feature Jonel Perlea, who conducted opera for RCA and recorded symphonic repertoire for Vox.

Null is particularly enthused about Perlea's recording of the Dane Rudhyar "Sinfonietta," and the release will be enhanced with new program notes submitted by the 83-year-old composer.

According to Null, the Rudhyar piece was appreciated by the American composer Charles Ives, who subsidized its original publication.

The Cincinnati Symphony under Thor Johnson also was active for Remington, and an early stereo recording of Sibelius' rare cantata "Origin Of Fire" has been re-released.

Other recordings with the Cincinnati Symphony include "Concerto For Alto Saxophone And Orchestra" by Henry Brant, Robert Ward's Symphony No. 3 and Leon Stein's "Three Chassidic Dances." Both Ward and Stein have been contacted regarding documentation of the forthcoming releases.

Normand Lockwood's "Concerto For Organ And Brasses," with Mari-

lyn Mason soloist and Thor Johnson conducting N.Y. Philharmonic members, and Ulysses Kay's "Concerto For Orchestra," also will be reissued from Remington masters.

The monaural recordings date from the early and mid-1950s and in many cases were available commercially for only a short period, he explains.

A musical curiosity is Don Gillis' "Tulsa," A Symphonic Portrait in Oil, complete with whip cracks, gun shots, and other colorful effects. This vanished opus, commissioned by the Band of Tulsa, was recorded by Remington in Vienna with H. Arthur Brown, conductor of the Tulsa Philharmonic.

Null says the label does not want ultimately to be characterized as a reissue company, and its involvement in licensing and recording new material is noted. It's \$7.98 reissue line is complemented with an \$8.98 series of classical disks licensed from and pressed by JVC of Japan, and chamber music produced by a sister label in Norway has been released.

However, Null says, the reissues are outselling the new releases, and many stores began stocking all the company's titles only after they were attracted by the historic material.

"We're reaching the collector's market and reaching beyond," the producer explains. "Our criteria is to license things of interest to collectors, but also to find music that can generate broader support from the general classical lover."

"I get a great feeling of satisfaction when we receive letters from different collectors," he explains. "People are writing and phoning in suggestions. One fellow wrote and said *this is the nearest thing to Utopia that any record company had done in years.*"

Null says his most recent licensing deal involves classical recordings from the earliest years of Fantasy-Prestige, to be issued in stereo for the first time. Repertoire includes Hindemith and the Greek composer Nikos Skalkottas.

Additional Decca titles, and material from Concert Hall, including recordings by Aaron Copland with pianist Leo Smit, also will be brought back to life.

S.F. Opera To Broadcast Live

CHICAGO—The San Francisco Opera's complete 1978 season will be broadcast live to nine Western cities this fall, beginning Sept. 15 with "Norma."

All ten productions will be heard on the live hook-up including "Otello," Sept. 22, "Billy Budd," Sept. 29, "Lohengrin," Oct. 6, "Don Giovanni," Oct. 13, "Tosca," Oct. 20, "Werther," Nov. 3, "La Boheme," Nov. 10, "Der Rosenkavalier," Nov. 17 and "Fidelio," Nov. 24.

Stations carrying the live transmission are KKHI-FM, San Francisco, KVPR-FM, Fresno, KUSC-FM, L.A., KFBK-FM, Sacramento, KFSD-FM, San Diego, KOAC-AM, Corvallis, KOAP-FM, Portland, KING-FM, Seattle and WFMT-AM/FM, Chicago.

The broadcasts also will be heard "live-on-tape" in more than 140 cities around the country on the NPR network, it was announced by the opera company.

London's Treasury Series Pressed By CBS In U.S.

CHICAGO—The import designation will be lifted from London Records next Treasury series release, which is being manufactured in the U.S.

According to John Harper, national sales director, the company will issue six Treasury titles pressed by CBS as part of its October release. London's parent company Decca has manufactured all of the \$3.98 list pressings until now.

October release includes Haydn String Quartets Vol. 5, Haydn Piano Sonatas Vol. 3 and Haydn Symphonies 51 and 55 with Don. Also

Mozart Serenades Vol. 7, Tchaikovsky Three String Quartets and the Rachmaninoff "Rhapsody" and Dohnanyi "Variations" performed by Julius Katchen.

The switch to domestic manufacture relieves product shortages, reportedly. "We just needed to get records made quickly," explains Harper. "This does not mean that we are turning ourselves over to American production."

Two new Pavarotti packages, released in July by London, also were pressed in the U.S.

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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
1	1	10
2	2	7
3	3	10
4	4	11
5	5	12
6	9	17
7	7	8
8	8	7
9	10	6
10	6	12
11	12	5
12	17	4
13	18	3
14	14	5
15	22	2
16	19	3
17	13	11
18	20	4
19	21	5
20	11	12
21	16	9
22	33	3
23	40	2
24	25	4
25	24	16
26	15	12
27	23	19
28	28	8
29	30	4
30	27	11
31	26	18
32	29	13
33	32	11
34	34	7
35	31	11
36	37	5
37	38	2
38	35	10
39	36	12
40	49	2
41	41	3
42	NEW ENTRY	
43	45	4
44	44	4
45	39	19
46	48	2
47	NEW ENTRY	
48	47	3
49	50	2
50	NEW ENTRY	

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

- TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
- 1 **THREE TIMES A LADY** Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
 - 2 **FOOL (If You Think It's Over)** Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
 - 3 **YOU** Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
 - 4 **TALKING IN YOUR SLEEP** Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
 - 5 **MY ANGEL BABY** Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
 - 6 **YOU NEEDED ME** Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
 - 7 **HOPELESSLY DEVOTED TO YOU** Olivia Newton John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
 - 8 **AN EVERLASTING LOVE** Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
 - 9 **LOVE IS IN THE AIR** John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
 - 10 **YOU'RE A PART OF ME** Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
 - 11 **REMINISCING** Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
 - 12 **SHE'S ALWAYS A WOMAN** Billy Joel, Columbia 3 10788 (Joelsongs, BMI)
 - 13 **DEVOTED TO YOU** Carly Simon & James Taylor, Elektra 45505 (House Of Bryant, BMI)
 - 14 **YOU NEVER DONE IT LIKE THAT** Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
 - 15 **RIGHT DOWN THE LINE** Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
 - 16 **ALMOST LIKE BEING IN LOVE** Michael Johnson, EMI America 8004 (United Artists, ASCAP)
 - 17 **GREASE** Frankie Valli, RSO 897 (Stigwood, BMI)
 - 18 **MAGNET AND STEEL** Walter Egan, Columbia 3 10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
 - 19 **TOOK THE LAST TRAIN** David Gates, Elektra 45550 (Kipahulu, ASCAP)
 - 20 **SONGBIRD** Barbra Streisand, Columbia 3 10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
 - 21 **YOU'RE ALL I NEED TO GET BY** Johnny Mathis & Deniece Williams, Columbia 3 10772 (Jobete, ASCAP)
 - 22 **WHENEVER I CALL YOU "FRIEND"** Kenny Loggins, Columbia 3 10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
 - 23 **ALL I SEE IS YOUR FACE** Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
 - 24 **SUMMER NIGHTS** John Travolta & Olivia Newton John, RSO 906 (Edwin H. Morris, ASCAP)
 - 25 **IF EVER I SEE YOU AGAIN** Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
 - 26 **COPACABANA (At The Copa)** Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
 - 27 **BLUER THAN BLUE** Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
 - 28 **LOVE WILL FIND A WAY** Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
 - 29 **KISS YOU ALL OVER** Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
 - 30 **SHAKER SONG** Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
 - 31 **BAKER STREET** Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
 - 32 **LOVE OR SOMETHING LIKE IT** Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
 - 33 **YOU DON'T LOVE ME ANYMORE** Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
 - 34 **BLUE SKIES** Willie Nelson, Columbia 3 10784 (Irving Berlin, ASCAP)
 - 35 **NEVER LET HER SLIP AWAY** Andrew Gold, Asylum 45489 (Luckys, BMI/Special Songs, ASCAP)
 - 36 **GOTTA GET YOU INTO MY LIFE** Earth, Wind & Fire, Columbia 3 10786 (Maclean, BMI)
 - 37 **OH! DARLIN'** Robin Gibb, RSO 907 (Maclean, BMI)
 - 38 **RIVERS OF BABYLON** Boney M. Sire 1027 (Warner Bros.) (Al Gallico Music, BMI/Ackee Music, ASCAP)
 - 39 **USE TA BE MY GIRL** O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
 - 40 **HEARTBREAKER** Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
 - 41 **I WILL STILL LOVE YOU** Stonebolt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
 - 42 **READY TO TAKE A CHANCE AGAIN** Barry Manilow, Arista 0357 (Ensign, BMI)
 - 43 **IF THE WORLD RAN OUT OF LOVE TONIGHT** England Dan & John Ford Coley, Big Tree 16125 (Atlantic) (ABC/Dunhill, BMI)
 - 44 **LOVE'S IN NEED OF LOVE TODAY** Engelbert Humperdinck, Epic 8-50579 (Management Agency, BMI)
 - 45 **YOU BELONG TO ME** Carly Simon, Elektra 45477 (Snugg/C'est, ASCAP)
 - 46 **THINK IT OVER** Cheryl Ladd, Capitol 4599 (Kengorus, ASCAP)
 - 47 **MOONLIGHT SERENADE** Tuxedo Junction, Butterfly 1210 (Robbins, ASCAP)
 - 48 **STAY** Jackson Browne, Asylum 4548 (Cherio, BMI)
 - 49 **WHEN YOU'RE LOVED** Debby Boone, Warner Bros. 8633 (Wrather, BMI)
 - 50 **25 WORDS OR LESS** Bill LaBounty, Warner/Curb 3206 (Captain Crystal, BMI)

PEABO BRYSON
REACHING FOR THE SKY



GOLD

HE FOUND GOLD WITH HIS FIRST CAPITOL ALBUM

Capitol

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Soul Sauce

Switch In Backstage's Philosophy

By JEAN WILLIAMS

LOS ANGELES — Backstage Management, the firm which recently took on the Warner Bros. group the Staples is revamping its approach to handling its artists, according to Ron Strasner, a partner in the firm.

"We have gone back to where we started by getting back into the streets where it all happens. Initially we were always on the road and in touch with the people who go to the shows and buy records. We had a firm grip on what the people wanted.

"Somehow, we backed up in terms of the streets and got involved in other facets of our acts' careers," he admits.

Strasner notes that the firm is involved in the international market with plans to tour all of its acts overseas.

"We've taken on Leroy Gomez who sold four million LPs before he touched the U.S. market. Our job now is to break him in the U.S."

The Staples have been cold for a while but Strasner says his company is analyzing the group to determine the direction it will take.

"This new LP 'Unlock Your Mind' is the group's first in two years (the LP was produced by Jerry Wexler). "While we're watching the album, we're going to restructure the Staples' live act."

He points out that the group is expanding. Roebuck "Pop" Staple is recording his first solo LP and Mavis will go into the studio shortly to begin her solo effort. According to Strasner, both will probably be released early next year. The group is also in an upcoming film, "The Fish That Saved Pittsburgh."

Strasner intends to couple the Staples with some of the other acts on the Backstage roster in a touring situation.

Other Backstage acts are Gary Bartz on Capitol, Leroy Hudson, Gomez, Casablanca; Sidney Barns, Parachute and Jon Lucien, formerly with Columbia. "Jon is presently experimenting, trying to get a new sound with mass market appeal," says Strasner. "He's not working publicly. He's writing, recording and producing himself while playing all instruments.

"Our job is to guide and advise the artists and we don't want to get into the creative end of the business because it would take away from the artists' personal signature. We sign the acts because we like what they're doing.

"Of course we always want to improve the artists but without changing them. We don't want the producers to do that either."

Cecil Holmes, vice president at Casablanca and head of Chocolate City Records, has formed a production firm with Larry Blackmon, leader of the Chocolate City group, Cameo.

The company, called Larry Blackmon & Cecil Holmes Jr. Productions, Inc., is based in New York. Holmes remains at his headquarters in L.A. First projects for the firm are the production of a vocal trio F360 and a solo artist Ricky Powell.

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

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	11	GET OFF—Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Lane, BMI)	★	44	6	BLUE LOVE—Rufus Featuring Chaka Khan (R. Calhoun, D. Woloski), ABC 12390 (High Seas, BMI)	★	79	3	I LOVE THE NIGHT LIFE—Niaa Bridges (A. Bridges, S. Hutchagon), Polydor 14483 (Lowery, BMI)	
★	3	8	HOLDING ON—L.T.D. (J. Osborne, J.L. McChes, A.M. 2057 (Almo/McRouscod, ASCAP/Irving McDouglas, BMI)	★	35	31	THIS IS YOUR LIFE—Norman Connors (J. Webb, Arista 0343 (Jobete, ASCAP)	★	70	2	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick O'Val, ASCAP)	
★	6	6	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MacLean, BMI)	★	46	4	STANDUP—Atlantic Starr (W.L. Lewis), A&M 2065 (Almo/Newman/Adino, ASCAP)	★	81	4	YOU'RE GONNA NEED THIS LOVE—N' Cole (T. Life, J. Freeman), Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)	
★	4	2	THREE TIMES A LADY—Commodores (L. Richie), Motown 75021 (Jobete/Commodores, ASCAP)	★	37	27	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, G. Isley, R. Isley), I Neck 2277 (Epic) (Bovina, ASCAP)	★	72	NEW ENTRY	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Robin), Epic 850595 (CBS) (Global, ASCAP)	
★	9	7	WHAT YOU WATTIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	★	50	6	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★	73	83	2	DON'T LET IT GO TO YOUR HEAD—Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)
★	8	10	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocord, ASCAP)	★	49	4	THINK IT OVER—Cozy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)	★	74	84	2	YOU'RE THE BIGGEST JOKE IN TOWN—Eon (M. Burton), Arista 77077 (Desert Moon, BMI)
★	7	7	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	★	41	42	READY OR NOT—Deborah Washington (Dolena, Keller), Arista 7700 (United Artists, ASCAP)	★	75	88	2	TAKE IT ON TOP—Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 310755 (Pockets/Vedangel, BMI)
★	8	5	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 7400B (Velle Joe, BMI)	★	52	5	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★	76	76	3	THERE WILL BE LOVE—Loo Rawls (K. Gamble, L. Huff), Philadelphia International 3653 (Mighty Three, BMI)
★	9	4	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conduco/On Time, BMI)	★	43	29	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)	★	77	80	3	LIGHTN' A FIRE—Patti Hendrix (M. Stubbs), Hitpak 7801 (Atlantic) (Conjay, BMI)
★	12	6	SMILE—Emotions (M. White, A. McKay), Columbia 310791 (Sagefire, BMI)	★	44	38	CASTLES OF SAND—Jermaine Jackson (McGlory), Motown 1441 (Jobete, ASCAP)	★	78	87	2	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (C. Coleman, D. Fields), Curtom 0140 (Notable, ASCAP)
★	15	11	YOU—McCrays (S.L.A. McCray), Portrait 670014 (CBS) (Island, BMI)	★	45	34	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (Blue, Newberry, James), Fantasy/WMOT 826 (Winot, BMI)	★	79	NEW ENTRY	MIND BLOWING DECISIONS—Heatwave (J. Wilder), Epic 850586 (CBS) (Wilder, ASCAP)	
★	12	11	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	★	46	32	THE SPANK—James Brown (J. Brown, C. Sherell), Polydor 14487 (Dynatone/Belinda/Unichappell, BMI)	★	80	NEW ENTRY	YOU SHOULD DO IT—Peter Brown (T. Brown, R. Rams), Drive 6272 (TK) (Sherlyn/Decibel, BMI)	
★	13	13	I LIKE GIRLS—Futaba Band (B. Curtis), Spring 181 (Polydor) (Cita, BMI)	★	47	21	LAST DANCE—Donna Summer (P. Jabara), Casablanca 926 (Primus/Oiga, BMI)	★	81	NEW ENTRY	DON'T STOP, GET OFF—Sylvester (L. Sylvester, J. Sylvester, E. Sylvester, F. Sylvester), Casablanca 938 (Rosy, ASCAP)	
★	18	9	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 14238 (Atlantic) (Sportree/Cotillion, BMI)	★	48	43	MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stones 19307 (Atlantic) (Colgems, BMI)	★	82	86	2	SPECIAL OCCASION—Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)
★	15	10	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson), Columbia 310772 (Jobete, ASCAP)	★	59	5	THE BEST OF STRANGERS—Eddie Kendricks (T. Macaulay, K. Felger), Arista 346 (Almo/Macaulay, ASCAP)	★	83	NEW ENTRY	TONIGHT'S THE NIGHT—Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI)	
★	16	14	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gald, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick O'Val, ASCAP)	★	50	45	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall), Shady Brook 451004 (Back To Rock Roll/Wig Out/Son Mike, BMI)	★	84	NEW ENTRY	DANCING IN PARADISE—El Coco (W. Lewis, L. Rinder), A&I 203 (Equinox, BMI)	
★	17	17	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (T. Bell, T. Bell, C. James, L.M. Bell), Atlantic 3493 (Mighty Three, BMI)	★	51	53	OUR LOVE WILL SURVIVE—Memphis Horns (I. Mitchell, E. Floyd, R. Kirk, S. Floyd), RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)	★	85	NEW ENTRY	SPREAD LOVE—Al Hudson The Soul Partners (G. Glenn), ABC 12385 (Perk's, BMI/Silversun, ASCAP)	
★	18	16	SHAME—Evelyn "Champagne" King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	★	71	3	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner/Bros. 8618 (Malibu, BMI)	★	86	NEW ENTRY	LOST AND TURNED OUT—Whispers (M. Anthony), Soly 11353 (RCA) (Spectrum VII, ASCAP)	
★	19	19	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/Four Knights, BMI)	★	74	3	ONLY YOU—Loretta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henery Soremy/Six Strings, BMI)	★	87	89	2	SKY HIGH—Mass Production (G. McCoy, J. Drumgole), Cotillion 44239 (Atlantic) (Two Pepper, ASCAP)
★	20	28	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, B. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)	★	64	4	GREASE—Frankie Valli (B. Gibb), RSO 897 (Stigwood, BMI)	★	88	92	3	DO YOURSELF A FAVOR—Newcomers (J. Banks, H. Thuggen, D. Weatherpoon), Mercury 74011 (Barkay/Sweika, BMI)
★	36	5	I'M IN LOVE—Rose Royce (N. Whitfield), Whittfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★	65	6	I DIDN'T TAKE YOUR MAN—Ann Peebles (E. Randle, P. Barnes), Hi 78518 (Cream) (Jec, BMI)	★	89	93	4	SHAKE YOUR BODY—Gary Bartz (G. Bartz), Capitol 4600 (Gary Bartz, BMI)
★	22	24	FIRST IMPRESSIONS—Stylishes (B. Weinstein, B. Hart), Mercury 74006 (Teddy Randazzo, BMI)	★	70	4	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kaumba, ASCAP)	★	90	90	4	PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Attagod, ASCAP)
★	23	23	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	★	67	4	HONEY I'M RICH—Raydio (R. Parker Jr., T. Johnson), Arista 0353 (Raydiola, ASCAP)	★	91	NEW ENTRY	PARTY—Leon Haywood (L. Haywood), MCA 40941 (Jim Edd, BMI)	
★	24	30	SUPER WOMAN—Debs (N. Wilkes), ABC 12386 (Sassy Maude, BMI)	★	58	7	MORE THAN JUST A JOY—Aretha Franklin (C. Mayfield), Atlantic 3495 (Mayfield, BMI)	★	92	NEW ENTRY	LOVE ATTACK—Shelton (A. Casey, T. Steels, W. Talbert), ABC 12385 (ABC/Dunhill/Goblet/Funk Rock, BMI)	
★	25	33	DANCE—Sylvester (Roberson & Orsborn), Fantasy 827 (Jobete, ASCAP)	★	69	4	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Massey), Mercury 74013 (Jahmilla, ASCAP)	★	93	75	7	I.O.U.—Joe Simon (N. Harris, R. Tyson, J. Simon), Spring 184 (Polydor) (Esmig/Six Strings/Dajoye/Posse, BMI)
★	26	26	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers), Columbia 310754 (Carle, R. ASCAP)	★	60	60	SEASONS FOR GIRLS—Trammps (J. Akines, J. Bellmon, B. Turner), Atlantic 3460 (Golden Fleece/Writers Music, BMI)	★	94	94	2	PERSONALITY—Jackie Moore (P. Kelly), Columbia 310775 (Five O' A Kind, BMI)
★	35	6	FUNK-O-NOTS—Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74014 (Play One/Unichappell, BMI)	★	61	61	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wides), ABC 12387 (Trac, BMI)	★	95	66	8	CAN'T HELP BUT SAY—Tyrone Davis (L. Graham), Columbia 310773 (Confenet, Tyrone, BMI)
★	28	20	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Dentente, ASCAP)	★	62	62	ALL AMERICAN FUNKATHON—Willie Hutch (N. Whitfield, W. Hutch), Whittfield 8615 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI/Jobete, ASCAP)	★	96	77	6	CHEEK TO CHEEK—Ray Gees (M. Cheek, K. Gees, C. Cheek), De Lite 905 (Phonodisc) (Delightful/Humantly, BMI)
★	37	4	IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★	63	54	STOP YOUR WEeping—Dramatics (I. Reynolds), ABC 12372 (Groovesville, BMI)	★	97	72	9	IT'S OVER—Cameo (N. Leflanant, T. Jenkins, L. Blackmon), Chocolate City 014 (Casablanca) (Better Days, BMI)
★	40	5	BRANDY—O'Jays (I. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)	★	64	55	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Ferrell), ABC 12360 (Alvert, BMI)	★	98	91	3	LOVE THE WAY YOU LOVE ME—Eddie Horan (E. Horan, D. Emile), HDM 506 (H. & H. Team, ASCAP)
★	41	6	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	★	65	47	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole Arama, BMI)	★	99	95	6	SLOW DANCE—Stanley Clarke (S. Clarke), Nempcor 8-7518 (CBS) (Clarke, BMI)
★	32	22	YOUNGBLOOD—War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)	★	66	68	LITTLE GIRLS—Patti LaBelle (A. Willis), Epic 8-50583 (CBS) (Irving, BMI)	★	100	96	5	JUST FUNNIN'—Mizmo (J. Mizmo, H. King, R. Lucas), Epic 850558 (CBS) (Scarab/Onsign, BMI)
★	33	25	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Brenty Gibson), Warner Bros. 8602 (Nineteen Eighty Five, BMI)	★	67	58	YOU KNOW YOU WANNA BE LOVED—Keith Barrow (Stokes/Mallock), Columbia 310722 (Willow Girl, BMI)	★				
★				★	78	4	HOT SHOT—Karen Young (K. Borsiewicz, A. Kahn), West End 1211 (Scully, ASCAP)					

SEPTEMBER 2, 1978, BILLBOARD

WEARS HIS PRODUCER'S HAT

Ex-Crusader Wayne Henderson Crusades To Emphasize Vocals

By JEAN WILLIAMS

LOS ANGELES — Former Crusader Wayne Henderson, co-owner of At Home Productions, is moving jazz musicians in a new direction. Henderson, also a producer, is taking the musicians a step farther by adding vocals to practically all recordings.

At the same time, Henderson is producing a variety of non-jazz acts ranging from MOR to pop to r&b. He is currently negotiating to produce 20th Century-Fox act David Soul along with Barbra Streisand. He points out that he is also taking jazz vocalists and giving them "a new dimension."

"In terms of adding lyrics," he says, "Roy Ayers has had a certain amount of success as a jazz musician. But both Roy and I felt his music could be smoother—possibly solid base lyrical type of things. We

feel this can be done by Roy actually doing some singing himself.

"I believe in adding vocals. The spoken word is easier to transmit. Strictly instrumental music carries the listener only so far, then there's the other extension. George Benson is possibly the best example of this. George is a great musician and was recognized for this but when he began to sing, he took his music a step farther and he has not looked back.

"Nat 'King' Cole is another good example. He was a super pianist but was 'discovered' when he sang 'Sweet Lorraine.'"

Henderson recently completed an LP with Willie Bobo. "Willie is one of the greatest timbale players in the business but his music has not been given the credit it deserves. We've given him some good melodies and on his new LP you hear a good song

instead of just Latin timbales. I also have Willie singing a couple of tunes."

"All About Esther" is Esther Phillips' new LP produced by Henderson. "Esther has always been bagged a jazz/blues singer but she could equal the best female vocalist in the world with the right material, production and arrangements.

"She needed tunes that were rhythmic but without destroying her basic singing style. We gave her some pop things to sing and as a hook for the LP we used the old tune 'Stormy Weather.' We gave the LP a disco/r&b feel with the tune 'Man Ain't Ready' and added one blues number 'Please Forgive Me If I Fall In Love By Morning.' The result is that we have maintained her basic style but added new elements."

He explains that he has had meetings with David Soul and his method of producing would be to give Soul good lyrics that would complement his basic MOR style. "And I would generate moods that come naturally from him.

"Because of his acting ability, he is able to sell a song. He is into the black approach to music although he is not an r&b artist, so I would give his some rhythmic things balanced with soft ballads at medium tempo. He already surrounds himself with the best musicians and we would certainly maintain that."

Henderson has most recently completed recordings with Bobby Lyle for Capitol Records, David Oliver, Hillery Schmidt, Ronnie Laws, Side Effect, Michael Walden and an African group, Sweet Talks. He is prepping a new LP with Chico Hamilton and the Boppers, backup band for Side Effect.

All acts produced by Henderson are for At Home Productions, which he co-owns with Forest Hamilton. There are some 20 acts on the At Home roster including himself, Pleasure, Caldera, Gabor Szabo, Smoke, Arthur Adams, Johnny Reason, Gale Force, All Spice, Willie Bobo, Bobby Lyle, Hillery Schmidt, Side Effect, Esther Phillips, Roland Bautista and others.

Henderson calls his music "Superfusion." "With Roland (Bautista), I have taken a Mexican kid and made him sound like a pop artist. The idea behind the entire program is to resurrect some artists and create some others. The music made should appeal to ages nine to 90.

"On my own LP 'Living On A Dream,' I have taken a harpsichord and lines that are generally associated with classical music and added r&b elements with my basic jazz style. This gives my music an entirely different sound."

"In trying to take music to another level," he continues, "we are taking Rahm Lee (Michael Davis), who is featured in the Earth, Wind & Fire show and moving him in a country direction.

"I discovered by accident that he was excellent at yodeling and he also plays trumpet. For Rahm's LP we will have him yodeling, playing trumpet and mixing r&b and country."

Henderson notes that his firm has the manpower to take the music to the streets. At Home Productions has a promotional staff of nine. Al Lewis, formerly of ABC Records, is administrative assistant and Reggie Barns is head of promotion. There is also a production staff of two plus a management division.

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SALSOLA ORCH. (GTS HITS)
SATURDAY NIGHT DISCO PARTY
GIL SCOTT HERON

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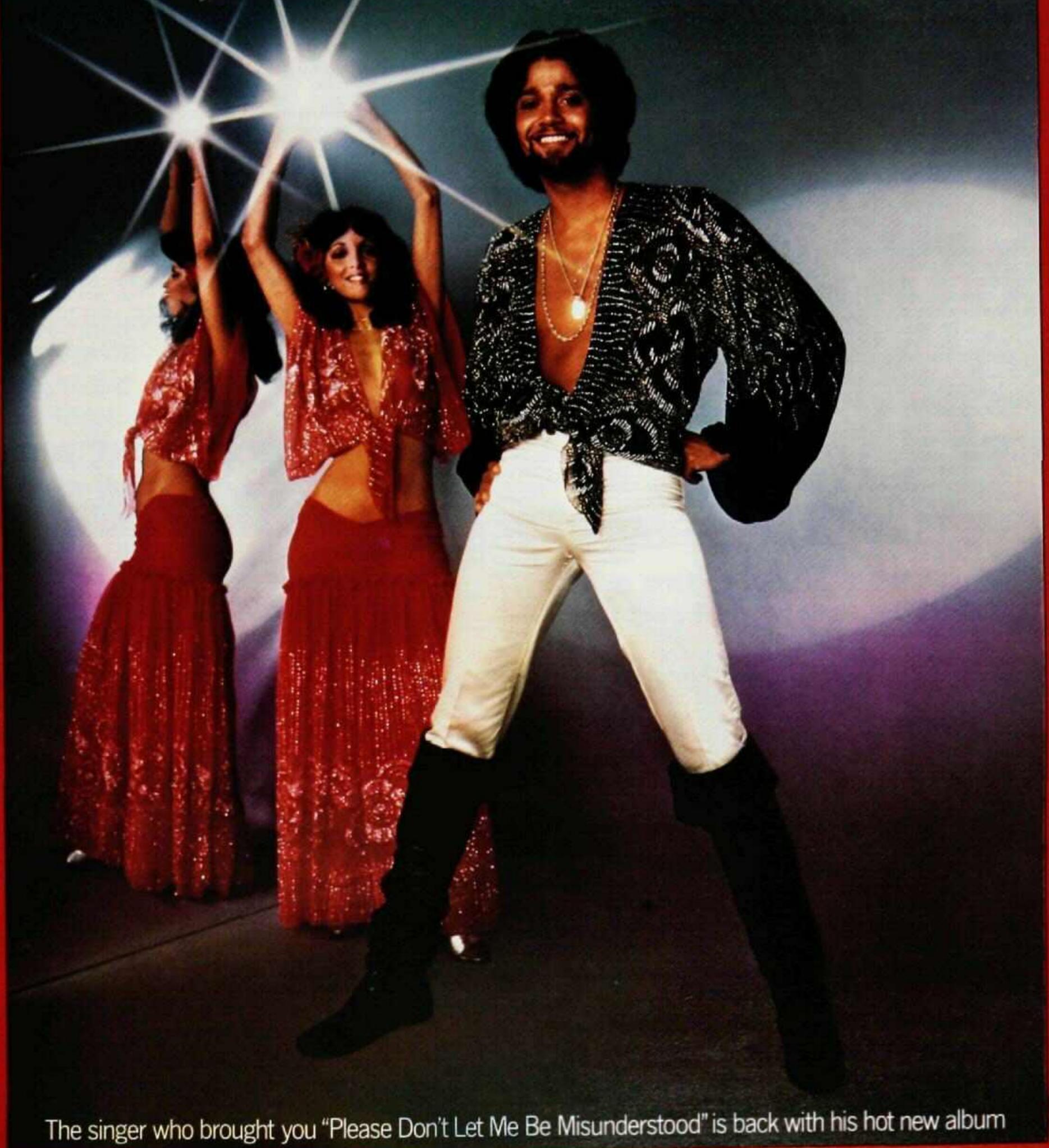
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 4	4	4	BLAM Brothers Johnson, A&M SP 4714	★ 41	3	3	ATLANTIC STARR Atlantic Starr, A&M SP 4711
2	2	12	A TASTE OF HONEY A Taste Of Honey Capitol ST 11754	32	34	7	STEP II Sylvester, Fantasy F9556
3	3	12	TOGETHERNESS L.T.D., A&M SP 4705	33	32	16	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
4	1	14	NATURAL HIGH Commodores, Motown M 790	34	27	14	DON'T LET GO George Duke, Epic IE 35366 (CBS)
5	5	15	COME GET IT Rick James & The Stone City Band, Gordy G7 981	35	38	3	YOU SEND ME Ray Ayers, Polydor PD1-6159 (Phonodisc)
6	6	11	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. IZ 35095 (CBS)	36	36	6	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
★ 8	7	7	GET OFF Foxy Dash 30005 (TK)	37	33	17	DO WHAT YOU WANNA DO Dramatic, ABC AA 1072
★ 10	12	12	BETTY WRIGHT LIVE Betty Wright, Aldon ALST 4408 (T.K.)	38	37	14	HEADLIGHTS Whispers, Solar EXL1 2274 (RCA)
9	9	15	SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	39	31	9	SHADOW DANCING Andy Gibb, RSO RS 1 3034
10	7	11	SOUNDS Quincy Jones, A&M SP 4625	★ 50	2	2	WHO DO YA LOVE K.C. & The Sunshine Band, TK 407
11	11	8	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	41	39	17	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
12	12	12	LOVE SHINE Con Funk Shun, Mercury SRM 1 3725 (Phonodisc)	★ 52	7	7	SPARK OF LOVE Lenny Williams, ABC AA1073
13	13	19	SO FULL OF LOVE O'Jays, P.I.R. IZ35355	43	42	17	THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7098
14	16	7	GET IT OUTCHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)	44	40	4	YOUNGBLOOD War, United Artists UA LA 904
★ 19	3	3	THE CONCEPT Slave, Cotillion SD 5206 (Atlantic)	45	43	6	SUNLIGHT Herbie Hancock, Columbia JC 34907
16	14	7	NATALIE COLE ... LIVE Natalie Cole, Capitol SRBL 11709	46	46	4	SOME GIRLS Rolling Stones, Rolling Stone CDC 3910R (Atlantic)
★ 17	23	3	SUNBEAM Emotions, Columbia JC 53385	★ 57	23	23	MACHO MAN Village People, Casablanca NBLP 7096
18	21	6	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	48	45	14	DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
19	20	10	FIRE UP 'N' KICKIN Fallback Band, Spring 1-671K (Polydor)	49	47	5	IN FASHION Stylists, Mercury SRM 1 3727 (Phonodisc)
★ 20	30	3	JASS-AY-LAY-DEE Ohio Players, Mercury SRM1 3730 (Phonogram)	★ 50	NEW ENTRY	NEW ENTRY	THE ONE AND ONLY Clay's Knight & The Pigs, Buddah BDS 5701 (Arista)
21	24	21	SUNBURN Sun, Capitol ST11723	51	44	30	WEEKEND IN L.A. George Benson, Warner Bros. ZWB 3139
22	15	6	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis & Deniece Williams, Columbia JC 35435	52	NEW ENTRY	NEW ENTRY	SWITCH Switch, Gordy G-7980 (Motown)
23	17	19	SHOWDOWN Ikey Bros., T-Neck IZ 34930 (CBS)	53	53	2	LOVING IS LIVING McCarly's, Portrait JB 34764 (CBS)
24	22	30	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	54	NEW ENTRY	NEW ENTRY	DO IT ALL NIGHT Curtis Mayfield, Curtom CLK 5022 (Warner Bros.)
★ 25	35	11	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1 3728 (Phonodisc)	55	NEW ENTRY	NEW ENTRY	NEW BEGINNINGS Dells, ABC AA 1100
26	25	19	CENTRAL HEATING Heatwave, Epic IE 35260	56	56	2	LOVE BROUGHT ME BACK D.J. Rogers, Columbia JC 3593
27	18	18	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CLK 5021 (Warner Bros.)	57	54	21	JAM/1980's James Brown, Polydor PD16140
28	28	36	SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	58	58	12	COME FLY WITH ME Bobby Bland, ABC AA 1075
29	29	13	MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	59	59	2	NORMA JEAN Norma Jean, Bearsville BSK 6383 (Warner Bros.)
30	26	32	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	60	60	7	FOR YOU Prince, Warner Bros. BSK 3150

SEPTEMBER 2, 1978, BILLBOARD

Hot Blooded... **GYPSY WOMAN** NBLP 7110 by

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Produced by Simon Soussan



ANNUAL GROWTH IMPRESSIVE

10 Candles For Sackville; Label Seeks Distributors

By DAVE DEXTER JR.

LOS ANGELES—Sackville Records observes the 10th anniversary of its founding this week while one of the label's two bosses traverses the U.S. seeking to strengthen its distribution chain.

John Norris, co-owner of Sackville with Bill Smith, headquarters on Sackville street in Toronto. He is here braving 100-degree temperatures for huddles with his Southern California distributor, Rick Ballard. From Los Angeles, the British-born Norris will head out to other cities with distribution contracts in his attaché case.

"In one decade," Norris says, "Sackville has grown from an amateur operation to a company which is doubling its sales gross every year."

"Although we are based in Canada, most of our sales volume is done in the U.S.," he adds. "Ours is still a comparatively small catalog, all jazz, but we know there's a place for specialty labels and we are growing."

Sackville's distributors in the U.S. include City Hall in San Francisco, House Distributors in Kansas City and Chicago, Rounder, Boston, and Record People in New York. Norris now looks to the Southeast area and the Pacific Northwest as the next territories to annex.

Norris runs the enterprise in partnership with Smith, who handles graphics arts. The duo also pub-

lishes a jazz magazine, Coda, which enjoys substantial circulation not only in Canada but in the U.S., Europe and Japan as well.

Sackville's catalog may be modest in size, but it reflects virtually every style of jazz from "The George Lewis Solo Trombone Record" through Willie "The Lion" Smith piano duets with Don Ewell to Jay McShann, Albert Mangelsdorff, Dollar Brand, Teddy Wilson and Roscoe Mitchell with Anthony Braxton. Several of Sackville's best selling artists are Canadian—Jim Galloway, Pete Magadini, Lloyd Garber, Maury Coles and others.

Norris has now lived in Canada 22 years. He grew up in Guildford, near London, and became addicted to jazz there while employed by Shell Oil. That led to his leading a British jazz club and a decision to move to Canada where he could be closer to the jazz scene.

Radio KGOE Sued By 21 Publishers

LOS ANGELES—Fifteen counts of infringement for profit have been lodged by 21 music publishers against KGOE, Thousand Oaks, Calif., and its parent company, Conejo Broadcasting.

The Federal District Court filing seeks no less than \$250 damages for each count.

RIAA Certified Records Singles

A Taste Of Honey's "Boogie Oogie Oogie" on Capitol. Disk is its first gold single.

Evelyn "Champagne" King's "Shame" on RCA. Disk is her first gold single.

Andy Gibb's "An Everlasting Love" on RSO. Disk is his fourth gold single.

Abba's "Take A Chance On Me" on Atlantic. It's its second gold single.

Gold LPs

The Brothers Johnson's "Blam" on A&M. Disk is their third gold LP.

Shaun Cassidy's "Under Wraps" on Warner/Curb. Disk is his third gold LP.

"A Taste Of Honey" on Capitol. Disk is its first gold LP.

Village People's "Macho Man" on Casablanca. Disk is its first gold LP.

Platinum LPs

The Doobie Brothers' "Takin' It To The Streets" on Warner Bros. Disk is its second platinum LP.

Abba's "The Album" on Atlantic. Disk is its second platinum LP.

Rock Singles Best Sellers

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As Of 8/21/78

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

- | | |
|--|--|
| 1 THREE TIMES A LADY—Commodores—Motown 7902 | 21 YOU —Rita Coolidge, A&M 2058 |
| 2 GREASE—Frankie Vallie, RSO 897 | 22 YOU NEEDED ME—Anne Murray, Capitol 4574 |
| 3 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493 | 23 REMINISCING—Little River Band, Harvest 4605 (Capitol) |
| 4 KING TUT—Steve Martin, Warner Bros. 8577 | 24 FOOL IF YOU THINK IT'S OVER—Chris Rea, Magnet 1198 (United Artists) |
| 5 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) | 25 TALKING IN YOUR SLEEP—Crystal Gayle—United Artists 1214 |
| 6 HOPELESSLY DEVOTED TO YOU—Olivia Newton John, RSO 903 | 26 DON'T LOOK BACK—Boston, Epic 50590 |
| 7 HOT BLOODED—Foreigner, Atlantic 3488 | 27 WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Columbia 310794 |
| 8 MAGNET & STEEL—Walter Egan, Columbia 310719 | 28 RIGHT DOWN THE LINE—Gerry Rafferty—United Artists 1233 |
| 9 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton John—RSO 891 | 29 STAY—Jackson Browne, Asylum 4548 |
| 10 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048 | 30 OH DARLIN'—Robin Gibb—RSO 907 |
| 11 SUMMER NIGHTS—John Travolta/Olivia Newton John—RSO 906 | 31 MACHO MAN—Village People, Casablanca 922 |
| 12 LAST DANCE—Donna Summer—Casablanca 926 | 32 GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire—Columbia 310796 |
| 13 AN EVERLASTING LOVE—Andy Gibb, RSO 904 | 33 ALMOST LIKE BEING IN LOVE—Michael Johnson, EMI America 8004 |
| 14 TAKE A CHANCE ON ME—Abba—Atlantic 3457 | 34 JUST WHAT I NEEDED—Cars—Elektra 45491 |
| 15 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic) | 35 YOU AND I—Rick James—Gordy 7156 (Motown) |
| 16 COPACABANA—Barry Manilow—Arista 0339 | 36 BOOGIE OOGIE OOGIE—A Taste Of Honey, Capitol 4565 |
| 17 KISS YOU ALL OVER—Exile—Warner/Curb 8589 (Warner Bros.) | 37 SHAME—Evelyn "Champagne" King—RCA 11122 |
| 18 HOT CHILD IN THE CITY—Nick Gilder—Chrysalis 2226 | 38 RIVERS OF BABYLON—Boney M—Sire/Hansa 1027 (Warner Bros.) |
| 19 MY ANGEL BABY—Toby Beau—RCA 11250 | 39 GET OFF—Foxy, Dash 5046 (TK) |
| 20 HOLLYWOOD NIGHTS—Bob Seger, Capitol 4618 | 40 LOVE IS IN THE AIR—John Paul Young, Scotti Brothers 402 (Atlantic) |

Rock LP Best Sellers

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As Of 8/21/78

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

- | | |
|---|---|
| 1 GREASE—Soundtrack—RSO RS-2-4002 | 21 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 |
| 2 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 22 TOGETHERNESS—LTD—A&M SP 4705 |
| 3 DOUBLE VISION—Foreigner, Atlantic SD 19999 | 23 AJA—Steely Dan—ABC AB 1006 |
| 4 SGT. PEPPER'S LONELY HEARTS CLUB BAND—Soundtrack—RSO 2-4100 | 24 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 |
| 5 SHADOW DANCING—Andy Gibb, RSO RS-1-3034 | 25 FM—Soundtrack—MCA 2-12000 |
| 6 SOME GIRLS—Rolling Stones—Rolling Stones CDC 39108 (Atlantic) | 26 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099 |
| 7 WORLDS AWAY—Pablo Cruise, A&M SP 4697 | 27 SLOWHAND—Eric Clapton—RSO RS-1-3030 |
| 8 THE STRANGER—Billy Joel—Columbia JC 34987 | 28 THE ALBUM—Abba—Atlantic SD 19164 |
| 9 UNDER WRAPS—Shaun Cassidy—Warner/Curb BSK 3222 | 29 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic) |
| 10 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 | 30 WHO DO YOU LOVE—K.C. & The Sunshine Band—TK 607 |
| 11 EVEN NOW—Barry Manilow—Arista AB 4164 | 31 THE GRAND ILLUSION—Styx—A&M SP 4637 |
| 12 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 32 LOVE OR SOMETHING LIKE IT—Kenny Rogers—United Artists UALA 903 |
| 13 NATURAL HIGH—Commodores—Motown M790 | 33 COME GET IT—Rick James—Gordy G7981 (Motown) |
| 14 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E 141 | 34 LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Philadelphia International JZ 35095 (CBS) |
| 15 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 35 LET'S GET SMALL—Steve Martin—Warner Bros. BSK03090 |
| 16 SONGBIRD—Barbra Streisand, Columbia JC 35375 | 36 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 17 CITY TO CITY—Gerry Rafferty—United Artists UALA 840 | 37 STREET LEGAL—Bob Dylan—Columbia JC 35453 |
| 18 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 38 DON'T LOOK BACK—Boston—Epic FE 35050 |
| 19 OCTAVE—Moody Blues—London PS 708 | 39 THE MICHAEL JOHNSON ALBUM—Michael Johnson—EMI America SW 17002 |
| 20 LOVE ME AGAIN—Rita Coolidge—A&M SP 4699 | 40 PYRAMID—Alan Parson's Project—Arista AB 4180 |

Rock Films Hot In N.Y., New Jersey

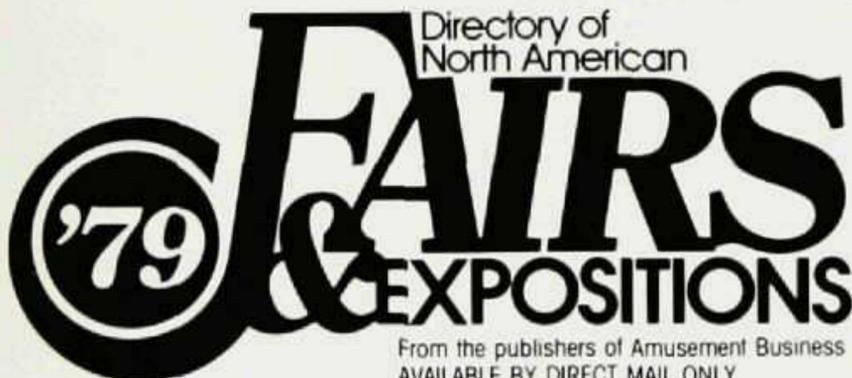
NEW YORK — Rock movies are becoming the rage at several area movie houses and pop venues this month, with four houses vying for the attention of rock audiences.

Two Manhattan theatres, the Beacon and the 8th St. Playhouse, are featuring a lineup of films starring

rock stars. Two New Jersey venues, Passaic's Capitol Theatre and Morristown's Morris Stage, are also offering rock flicks.

Among the titles offered are films on the Rolling Stones, Jimi Hendrix, Janis Joplin, Woodstock, Led Zepelin, Yes, Frank Zappa, Joe Cocker and others.

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EVERYBODY RECORDS HER SONGS

Songwriter Sager Says She Has 'Hit Problem'

By PAUL GREIN



Carole Bayer Sager

LOS ANGELES—"What's really noteworthy about this album," exclaimed a recent press release hyping some new LP, "is that it doesn't include a single cut co-written by Carole Bayer Sager."

The tongue-in-cheek comment isn't much of an exaggeration. Sager songs have appeared on recent albums by Frank Sinatra, Perry Como, Johnny Mathis, Paul Anka, Aretha Franklin, Gladys Knight, Diana Ross, Helen Reddy and the Captain & Tennille.

Sager has co-written such top 10 hits as the Mindbenders' "Groovy Kind Of Love" (1966), Melissa Manchester's "Midnight Blue" (1975), Leo Sayer's "When I Need You" and Carly Simon's "Nobody Does It Better" (both 1977). She also co-wrote the new singles by Dolly Parton ("Heartbreaker") and Shaun Cassidy ("Our Night").

Yet Sager, who is pursuing a recording career on Elektra with producer Brooks Arthur, insists, "I have a problem with hits."

"After we finished the second album," she explains, "Brooks asked, 'Why didn't you play me 'Heartbreaker' or 'Our Night'? I replied, 'Because they didn't feel important

enough for me to want to interpret them."

"Yet I'm considered a hit lyricist because of those songs, which to me are superficial, not because of 'I'm Coming Home Again' or 'I'd Rather Leave While I'm In Love,' which to me are far and above the others."

"I don't write records," Sager says, "I write songs, and I have to hope that there's a place out there for songs." She acknowledges that her new single, the disco-tinged "Fallin' In Love," is more a record than a song and she says, "It's not my favorite thing on the album."

"But when the Elektra executives originally came into the studio to hear the album," she says, "I noticed Kenny Buttice, the vice president of promotion, didn't seem to be really smiling from ear to ear. I felt it my obligation to give him what he considered to be a single. It's like, 'here Elektra, this is what I think you said you needed.'"

Sager also recalls that Steve Wax, E/A president, told her, "Come on, you write hits for other people. Give me something that feels like it's competitive with what's out there and it will help me sell your album."

Sager decided to do this, figuring, "I guess the game is to do it their way and if you win then all the more people get to hear the songs you like." But she tempers this view by saying, "If I had to have a hit on someone else's terms, I don't know if I'd even feel any pride or pleasure in it. It would be a kind of shallow victory."

"One of the few things Elektra questioned before I started this second album," Sager says, "was 'are you recording songs you've already given away?' That's the hard line for me," she confesses.

"Let's say I'm in the studio cutting my favorite track and I get a call from Barbra Streisand saying, 'I'd like to cut it; take it off your album.' I don't know what I'd do. I think I'd tend to want to give it to Streisand."

Though her two albums "haven't exactly rung up the cash registers for Elektra," to use Sager's phrase, they have had another, unexpected benefit. "Within the industry they have helped me enormously as a songwriter," she explains. "They've turned people on more to my work." Sager realizes this was not Elektra's main intention: "They're very costly demos," she deadpans.

Sager has only words of praise for Elektra in that the label didn't complain when she spent six months recording the second album and exceeded her budget "by a great deal." She explains, "Both Brooks and I are perfectionists and we sat in there really debating vowels and one guitar note."

"If they let me make a third album," Sager says, "I'd love to go in

and do the whole thing live; just put it away in a week."

Elektra chairman Joe Smith also played a key role in shaping Sager's career plans. "I never wanted to perform," she says, "and Joe explained to me that no one really knew me and unless I got out there and did something on the first album, how could they support me?"

As a result, Elektra booked and footed the bill for an eight-city "tour-ette," as Sager calls it, in which she played 500-seat clubs in Los Angeles, New York, San Francisco, Chicago, Boston, Washington, Denver and Philadelphia. Elektra also "papered the house" in most instances, though Sager exclaims, "In New York I actually sold tickets," a remark typical of her innocent candor and self-deprecating wit.

Sager, 31, has been in the business 12 years, since she was hired by Don Kirshner to be a staffwriter at Screen Gems/Columbia Music along with Goffin & King, Sedaka & Greenfield and Mann & Weil. Yet now she admits to being tired of the business end of it, preferring the creative end.

Elektra sent her on a tour of key radio stations and she came back to tell Wax and Shep Gordon, her manager, that she feels it irrelevant to meet with programmers and analyze demographics and dayparts. "If I had to think about all that when I sat down to write, I'd never write another song," she says.

(Continued on page 45)

No Indictments By Federal Grand Jury For Magid & Spivak

PHILADELPHIA—The Federal Grand Jury, which has been investigating charges of antitrust conspiracy against Electric Factory Concerts here, the agency headed by Larry Magid and Alan Spivak, has completed its work without handing down any indictments or presentments, according to Jerry Richter, one of the attorneys representing Electric Factory Concerts.

For some time, there have been charges—particularly from other rock concert promoters—alleging that Spivak and Magid monopolize the rock concert field here, both as to availability of attractions and playing facilities as a conspiracy in violation of the antitrust laws.

While Electric Factory Concerts has denied the allegations, as have officials of the 19,500-seat Spectrum, where virtually all the rock shows are presented by Magid and Spivak, the trade practices became a subject of investigation on the part of a Federal grand jury.

In addition to the Spectrum concerts, where the top rock names are presented, Electric Factory Concerts also stages shows at its own 3,500-seat Tower Theatre in suburban Upper Merion, and with the same number of seats, contemporary names at the in-town Shubert Theatre and Academy of Music; in addition to its own intimate Bijou Cafe bordering center city.

During the summer season, Magid and Spivak produce about a dozen concerts at the 15,000-capacity Robin Hood Dell park facility and promoted two supershowings in the 90,000-seat J.F.K. Stadium.



Sammy Cahn: Going strong at 65, Cahn meets with Prince Charles following "An Evening With Sammy Cahn" in London.

SAMMY CAHN ACTIVE

Lyricist Is Now 65; Has Hot Typewriter

By GERRY WOOD

LOS ANGELES—With four Academy Awards, an Emmy Award and writer/publisher credits on many standards, what does a successful songwriter do at age 65?

Retire to his Beverly Hills mansion? Sit back on his ASCAP?

Not Sammy Cahn.

The venerable clefter is more actively involved in the music business now than he has ever been before. As his evergreens continue to churn in substantial royalties, Cahn is finishing lyrics for songs in three motion pictures. He's also talking about two shows for Broadway, two television specials and a tv series.

"There are not enough hours in the day," complains the award winning lyricist who rises early in the morning and goes to the typewriter where he finds "peace and comfort."

Recent stints at the typewriter have resulted in songs for three movies, "The Stud," "Brutes And Savages" and "Heidi's Song."

Cahn maintains a rigorous work and travel schedule that would leave many people of lesser energy, and age, winded. He recently completed two pages of lyrics for his appearance on the "Merv Griffin Show," penned a song for Gladys Knight, flew to Boston for a six-day run of his roadshow concert, then to New York for business concerning ASCAP and the Songwriters Hall of Fame. He's president of the latter organization.

In the meantime he accepted man of the year honors from the Jewish Institute For Geriatric Care.

Cahn loves to write parody lyrics to his songs for charitable functions honoring various celebrities. Frank Sinatra, Hugh Hefner, Dean Martin, Danny Thomas, Claudette Colbert and Prince Charles have been the subject of these tongue-in-cheek ventures. "It's one of the most important things I do," Cahn states.

The Prince Charles connection came last May in London where the prince was guest of honor at "An Evening With Sammy Cahn" at the Empress Club.

The royal dinner-cabaret was highlighted for Cahn by a meeting with Prince Charles and the presentation of a platinum disk for sales of the soundtrack LP of "The Stud."

Putting three exclamation points at the end of the lyrics of each song has become a Cahn trademark. "Lately, I'm afraid to hit the third exclamation point because as soon as I do, the phone rings."

He takes pride in the progress of his son Steve Cahn (who changed the spelling of his last name to avoid capitalizing on his father's show business reputation), a guitarist in New York.

Cahn considers Paul Anka his "adopted son." The two are extremely close. Anka once joined with Cahn's wife, Tita, in presenting the writer with a 60-hour birthday party at Caesars Palace in Las Vegas.

Cahn doesn't afford himself the luxury of extensive re-writes. "I can't dwell on a song. Everytime I type a lyric, I change it. If you take it away, it's finished."

His typewriter seems to be directly connected to his creative heart and soul: "I put the paper in the typewriter, and 50 years' experience has taught me that a lyric must come out."

The songs have earned him accolades as one of America's top writers and have garnered him scores of awards, including four Academy Award winners and 31 nominations. The Oscar winners were "All The Way," "High Hopes," "Call Me Irresponsible" and "Three Coins In The Fountain."

He contributed the lyrics to such hits as "The Tender Trap," "The Second Time Around," "Teach Me Tonight," "Day By Day," "It's Been A Long, Long Time," "It's Magic" and "Love And Marriage." The latter song won Cahn an Emmy.

Jimmy Van Heusen, Julie Styne and Saul Chaplin have been the chief collaborators for Cahn who once played violin in a vaudeville orchestra and later organized a dance band with Chaplin.

What's ahead? "You write and go forward," says Cahn. "The act of writing a song is its own reward—everything else is gravy."

"There's a destiny that watches over a good song. If you've written a good song, it will find its own way."

As an example for the statement, Cahn points to a song he wrote some 40 years ago—"If It's The Last Thing I Do." It never gained the hit status of many of his other compositions and he thought it might fade away with time.

But he knew the song's time had come when his phone rang and Paul Anka advised him, "Hey, you're on the charts."

"With what song?" asked Cahn.

"Thelma Houston with 'If It's The Last Thing I Do,'" answered Anka.

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Perfect Pitch Model Looking To Records

By ADAM WHITE

NEW YORK—Top stars of television and the movies often turn to recording to augment their careers, but models seldom sing.

Now, following much-photographed Madleen Kane's venture into disco, fellow fashionplate Beverly Johnson is set to go on record.

Masterminding the project is r&b star and TK stalwart, Betty Wright, who has also been producing several other artists at New York's Sound Palace studio.

Wright's duties with Johnson, undertaken in exchange for advice about modeling and deportment, should surface later in the year, possibly via one of the TK group of labels.

"Beverly has perfect pitch," claims Wright, "and a genuine love of music. She's a great student."

The singer has contributed a couple of her own compositions to Johnson's disk debut, as well as vocal arrangements and backup vocals.

Her other proteges include balladeer Kathi Zori and rock duo, Billy & Holly. Another is Phil Anastasia, with talents that recall Al Green and Blood, Sweat & Tears' David Clayton-Thomas, states Wright.

These developments signal a new career impetus for Wright, who celebrates an 11-year association with Henry Stone's TK outfit this year. She attributes the surge to her "born again" Christian faith.

The artist has just wrapped two months of touring through the South, both headlining and joining shows with Natalie Cole, Valerie Simpson and Nickolas Ashford, the

Manhattans, the O'Jays and TK's own Dorothy Moore, T-Connection and the Controllers.

Wright prefers live work to recording, but accepts the importance of the latter. "You're only as hot as your last hit."

A recent and happy compromise has been Wright's "Live" album, featuring her best-known tunes like "Tonight's The Night," "Where Is The Love" and "Clean Up Woman," plus interpretations of other artists' repertoire, such as "Midnight At The Oasis," "Me And Mrs. Jones" and "A Song For You."

Going on the road is no stumbling block for Wright's creativity, she says, and she tells of penning tunes in cars and on planes.

"I've been writing so many songs that I must get back into the studio." An album is planned before Christmas, but she won't be in the producer's chair. "I'm not thrilled at the idea of producing myself," she admits candidly.

The band she takes on the road will be featured in the recording sessions. "They know me," Wright points out, "and also have material of their own to contribute. All of them write, and we'll work the material in somehow."

In addition to performing, recording and producing, the 24-year-old has her own label under the TK umbrella, Miss B. Lined up for that are two members of her band, Lyn Williams and Jeremiah Burden.

"The label was a sort of finder's fee gift from Henry," explains Wright, in return for some of the artists she's introduced to Stone.

Songwriter Sager Says She Has a 'Hit Problem'

• Continued from page 44

She is also uncomfortable with the cold and hot cycles writers must endure in this business. "People are going up to Chappell (her publisher), asking for my songs and recording them as though they are already number one with a bullet. Well some of those songs have been sitting there for three years. They were the same songs three years ago, only then maybe they were going up asking for somebody else's songs."

Sager renegotiated her contract with Chappell this past year, marking the first time she has owned any of her publishing. "They administer everything I write," she says. "I own half and they own half."

One aspect of Sager's writing that is unique is that she uses so many different collaborators. She has written with Peter Allen, Melissa Manchester and Bruce Roberts since the early '70s, and has also written with Marvin Hamlisch (with whom she lives), Albert Hammond, Bette Midler, Neil Sedaka, Toni White, Mike McDonald, David Foster and Alice Cooper.

"In the beginning," she says, "I made a conscious effort to find people to collaborate with who I believed in as possible recording artists. That seemed to me the surest way of getting the songs heard."

She continues the practice of using multiple collaborators for several reasons. "I don't want to be so dependent on one composer that if he chose to write with someone else it would be over. Also, the scope of their writing is so different, this allows me to write different kinds of lyrics.

"And I haven't had two hits with the same person yet. If it happened that there was this chemistry where we kept getting hits, I think that's where I'd focus in," Sager says.

Not every collaboration has been fruitful. Sager says she has tried writing with Burt Bacharach, Jule Styne, Jose Feliciano and Eric Kaz ("Love Has No Pride") but the chemistry just wasn't there.

The writer Sager would most like to collaborate with is Carole King. "When I was in my teenage years," she says, "I would steal her demos from the files at Screen Gems just to listen to her voice because I found it so moving."

Is Sager developing confidence in her own vocal abilities? "I've come to accept the limitations of my voice and work with what I've got to just try to get the emotion across."

Upcoming projects for Sager include writing the lyrics (while Hamlisch composes the music) to "They're Playing Our Song," a Neil Simon musical about a female lyricist who meets and moves in with a multi-award-winning composer. It opens at the Ahmanson Theatre in L.A. in December and then goes to Broadway in February.

Sager and Hamlisch also co-wrote another movie theme, "Through The Eyes Of Love," for the film "Ice Castles." It also opens in February.

"I keep doing what I always said I would never do," Sager concludes. "I was always sure I would never record, perform or write a Broadway show, and now I've done all three. I'm beginning to think that I should just not rule out anything."

talent

INTO CONCERT PROMOTION, TOO

Australian Hilton Hotels Open New Avenue For Imported Acts

By JEAN WILLIAMS

LOS ANGELES—The two-year-old Hilton Hotels in Sydney and Melbourne, Australia, have been booking contemporary acts for the past 18 months and are now venturing into regular arena concert promotions.

According to Ralph W. Lynch, director of entertainment for the two hotels, "We can expand into concert promotions because we will apply the same principals as with our hotel shows."

"The Hiltons are the only hotels in the two cities booking contemporary acts. We have been successful because we promote our shows just like a regular concert, complete with record company support, flyers and radio tie-ins. We also sell tickets five-six weeks in advance with heavy advertising in newspapers and on television."

He notes that because the hotels are involved in such heavy promotion for the shows, "we're usually

soldout two weeks prior to the performance."

"The reason we began booking acts into the hotels is because we felt there was a need for the presentation of contemporary performers in a place that was more comfortable than a regular concert hall. People who prefer to dress up and go out to have a meal are not generally into going to concert halls," he continues.

He points out that while most performers are contemporary, there are traditional artists that work well at the hotels.

All of the acts to be booked into the hotels to date have been American. "It's the American artists who tend to draw the crowd in this area," says Lynch.

The Stylistics were the first act to play the Hiltons. Other acts performing include James Brown, Silver Convention, Dionne Warwick, Manhattan Transfer, Isaac Hayes and Ray Charles.

Lynch says the shows are held approximately every two months. "It's difficult to get high quality performers to constantly come here and we would rather not have an act if it's not first rate. By scheduling the shows every two months, we are able to put a lot of effort into the promotion of each act."

"Another reason for having shows bi-monthly is so that we don't oversaturate the market."

He notes that he selects the acts based on research; reading the trade magazines and coming to the U.S. and going to shows to see the acts live. "There are standard names that we know will work at the Hiltons such as Diana Ross, Liza Minnelli, Barry White and some others."

The showrooms have about 550 seats each with two shows nightly. The shows, with tickets ranging from \$25-\$35 (which includes dinner) are usually attended by those outside of the hotels.

"We have 620 rooms in the Hiltons but most of the customers for the shows are not people staying at the hotels. Since the tickets are sold not only at the hotel but through ticket outlets, we do not depend on the hotels' clientele to fill up the showrooms," says Lynch.

He explains that all acts play both hotels (Sydney and Melbourne) for about nine days total. "But we're now working with other hotels in Australia to book the acts in there. Therefore, if an act comes to play the Hiltons and wants additional work, it will also be able to play a circuit of hotels."

"We're also going into concert promotion. There are performers that don't want to do hotels and only want regular concert dates. There are also acts that just do not fit into hotel showrooms. These are very popular acts and we want to get them booked."

Manhattan Transfer will be the first act the hotels book into a concert hall. Lynch notes that this group fits into both categories, arena and hotel showrooms. The group is scheduled to play the 4,000-seat arena in Adelaide.

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Pablo Cruise Combo Cruising Up Charts

By JACK McDONOUGH

SAN FRANCISCO—With the resounding success of its fourth album, "Worlds Away" and its single, "Love Will Find A Way," Pablo Cruise moves into the ranks of one of the most popular young American bands.

In fact the success of Pablo Cruise, teamed with the current strong tour and chart showings of Journey, Eddie Money, Greg Kihn and Sammy Hagar—all young acts which have (with the exception of quick-starter Eddie Money) broken into open territory three or four albums into their careers, signals the most potent collective action in at least five years from young bands that have developed in the San Francisco area.

"Worlds Away" shipped gold in early June (the first Cruise album to do so) and is approaching platinum status. "Love Will Find A Way" has followed last summer's Cruise hit, "Whatcha Gonna Do," into the Top 10.

The best initial support for the single came from the Los Angeles area which, says band manager Bob Brown, "was something of a surprise because it has been slow there for us in the past. We've also been concentrating on New York this year, where sales have not been as strong. But after WABC (New York) added the single we started to sell records."

In addition to the radio play the band has done live dates this year both in Central Park (with Dave Mason and Kenny Loggins) and at Giants Stadium at Meadowlands in New Jersey, where it accompanied the Beach Boys and Steve Miller Band in playing to a crowd of over 60,000 in the first rock show ever at that facility.

In fact the band has played an entire series of stadium dates this summer, including the Canadian National Exposition in Toronto (same lineup as Meadowlands), Rich Stadium in Buffalo (with Fleetwood Mac) and at stadiums in Miami and Orlando (with Bob Seger and Forcier) and in Minneapolis, Milwaukee and Chicago (with the Eagles).

This midsummer swing began

June 24 and concludes with two dates in Hawaii Aug. 26-27 at the NBC Arena in Honolulu and the Royal Hawaiian Tennis Stadium on Maui. After taking September off the band will make a swing through the west coast.

The first leg of the summer tour ran May 4-June 4 and concluded in Nashville, where Pablo Cruise became the first rock band ever presented by Opryland at the Opry House. (Several other rock bands had played there previously for other promoters). At the time of that concert "Love Will Find A Way" was number two on Nashville's WMAK, and the station helped turn the show into a benefit for a local high school heart transplant patient.

That the band would be invited by Opryland to play such a normally conservative venue is a tribute to the Pablo Cruise style.

The players dress nicely onstage, and the piano work of classically-trained Cory Lerios gives a truly unusual dimension to the band's sound, which is highlighted by the interplay between Lerios' piano and the stinging guitar work of Dave Jenkins.

The songs are optimistic and escapist, with a strong r&b rhythmic catch to them. New bassist Bruce Day, who replaced Bud Cockrell, gives the band a harmony vocal capability. The lead vocals have been taken over entirely by Jenkins, thus providing a more unified and instantly recognizable sound.

Drummer Steve Price rounds out the group. Price, Lerios and Jenkins have a playing relationship that dates back 10 years.

In June Cruise shot a promotional film for A&M at the Oakland Paramount. The band did two songs, "Worlds Away" and "Love Will Find A Way" with full staging and production, and shots of some of the more spectacular scenery in the Bay Area were interspersed into the 10-minute film.

Early in August the band also taped a one-hour "Sound Stage" program in Chicago for airing on PBS-TV sometime in the fall.

SEPTEMBER 2, 1978, BILLBOARD

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NECAA In West Coast School Push

By ED HARRISON

LOS ANGELES—The National Entertainment & Campus Activities Assn. (NECAA) is actively attempting to bolster its West Coast membership of schools and associate members.

Headquartered on the opposite coast in Columbia, S.C., with no satellite offices, the West has long been a comparatively weak region in terms of school membership.

As part of its drive to spread the word about NECAA's services, Patsy Morley, chairwoman of the NECAA and associate dean of student activities at Baptist College in Charleston, S.C., made a California visit, meeting with record companies, film studios and other associate members.

"There are a lot of schools in California that are members but don't really know what the NECAA is. All they know is that they're members," says Morley.

She indicates the organization will be sending out mailers to member and non-member schools to acquaint them with the NECAA's services.

Morley is hopeful that word will spread through the NECAA's present associate members. During her California trek she visited with MCA Records, which intends to showcase Joe Ely at the South Central regional Nov. 9-12, a first for the label. RBC Films, and Dr. John Anello of Disneyland.

Morley also visited the Ask Mr. Foster travel agency in Van Nuys, pitching the firm the idea of possibly coordinating travel for California schools to NECAA conventions.

"If the West Coast schools had an agency that could coordinate travel for a cheaper price, maybe they'd be more interested in making the trips," says Morley.

Because of the geographic separation from the home office, Morley admits the NECAA will have to do more traveling to make its West Coast recruitment successful.

She adds that a part of the NECAA's five-year growth plan is to establish a satellite office on the West Coast.

Another outlet for the West Coast schools to express its voice is through the NECAA's Programming magazine. "We need features in Programming to let everyone know that things are happening on the West Coast," states Morley.

She recently attended the West
(Continued on page 76)

Talent In Action

CLIMAX BLUES BAND SPELLBOUND

Roxy, Los Angeles

The Climax Blues Band, which for many years after its inception a decade ago called itself the Climax Chicago Blues Band, stormed in Aug. 18 and 19 and played to capacity houses both nights.

In set caught, a 14-tune, 60-minute show which kicked off with a bubbling rendering of "Champagne And Rock 'N' Roll," the five Englishmen who comprise the group (Peter Haycock, lead guitar; Colin Cooper, sax; John Cuffley, drums; Derrick Holt, bass; and Peter Filleul, keyboards) displayed super-tight vocal harmonies and flawless instrumental prowess throughout.

Particularly outstanding was Haycock in a solo on slide guitar on "Country Hat." It was here that the rest of the band left the stage to let him wail wildly for a full 10 minutes alone. As the tune wound down, Cooper returned to join him on harmonica and they indulged in a magnificent two-way instrumental conversation.

Other highlights included a stirring rendering of the group's big disk click of several seasons back, "Couldn't Get It Right." It followed with still another Climax oldie, "All The Time In The World" and then segued non-stop to a favorite Beatles evergreen, "Get Back," on which drummer Cuffley powerhouses his way through some exciting and torrid stick work.

Climax' brand of music is a mellifluous melding of blues, jazz and good old rock'n'roll. That it has been together for so long as a unit is manifested in both its vocal and instrumental togetherness. Neither did it rely on the spoken word to put itself over. It was all in the music, which so pleased the young crowd that it was forced to its feet several times during the set.

Supporting act, which opened with a 45-minute set of its own, was EMI-America's rocking liveness, Spellbound. Led by Barry Flast, who not only is group's lead singer and keyboard man but writes all of its songs as well, served up a lightly executed bevy of about eight tunes, most memorable of which was "Spotlight Blues," which, according to Flast, "is a song about paranoia." It, along with several of the other numbers played that night, is on its debut LP, "Spellbound." **JOE X. PRICE**

JANE OLIVOR

Greek Theatre, Los Angeles

Backed by a dozen instruments and three background vocalists, Olivor wove a magic musical web beneath the Greek's starry skies Aug. 16.

Her one-hour, 43-minute show, broken by an intermission, presented versions of 21 songs as impeccably presented as they are on her LPs.

The Columbia artist constantly demonstrated her vocal power, effectively deploying her favorite device—starting a song almost in a whisper, carrying it to dramatic heights, then fading into a gentle reprise.

Her material ran the gamut of her three LPs, from Donovan's litting "Lalena" to her flashback hits "Come Softly To Me" and "He's So Fine" to the venerable evergreen "Some Enchanted Evening." The latter song, turned from its cliché status to her own personal statement, was climaxed by Olivor hitting an incredibly soft and difficult high note. It earned a standing ovation.

Olivor has the confidence and ability to sing lyrics in French ("L'important C'est La Rose" and "The French Waltz" are two of her best numbers), relying on feeling and not words.

A tiny, vulnerable figure on stage, Olivor makes the audience reach out for her—and both are richer from the experience. "Let's Make Some Memories" she sang, and she did.

It was a landmark concert in many respects. David Frank's arrangements and piano were stunningly successful. Olivor's performance on such songs as "Vincent" would send the average American critic searching for a thesaurus for an adjective as fresh and outstanding as the rendition she offers.

And she matured as a performer by handling the night's only negative point with professionalism.

That occurred when someone jumped on stage and staggered toward her. Frightened and disturbed, she didn't miss a note while the intruder was hustled off stage by security.

A final note. Olivor's following has grown to cult proportions and emotions. Frequent shouts of love came from the audience—the substance and intensity of those once directed to Garland and Prial.

One of those shouts summed up the early Olivor legend. After being pulled back by a three-minute standing ovation for her second encore, Olivor admitted "I don't have any more songs."

One member of the audience said it all as he yelled, "Sing 'Happy Birthday'—we don't care!" **GERRY WOOD**

TOM JONES

Caesars Palace, Las Vegas

Billed as "the wild Welchman," song stylist Jones unleashed his unique vocals, bumps and grinds in his intense, hour-plus act Aug. 12. His dynamic, strong singing carried through 11 efforts, backed by his six-man rhythm section and three females, the Blossoms, on backup vocals.

His is both a classy delivery coupled with some needed self parody as contained in numerous double meanings in his tried and trusted stage patter. At first the SRO Circus Maximus showroom audience was a bit surprised at his easy-going, unpretentious manner, but his 100% effort won it over completely.

Jones depends on excitement and thus his set includes much of today's sounds as well as his past hits, from the Bee Gee's songs "Just Want To Be Your Everything" and "Shadow Dancing" to funky disco hit "Back In Love Again." Even Debby Boone's "You Light Up My Life" takes on a new meaning in his individual handling.

Musical conductor Joe Parnello leads Jones' band, comprised of guitarist Mike Morgan, keyboardist Andy Michlin, Bob Gentry on bass, drummer Barry Morgan and Roger Ingram on trumpet. Fanita James, Jean King and Cynthia Woodward are the Blossoms.

His hits medley showcases such familiar songs as "She's A Lady," "It's Not Unusual," "Delilah," "Daughter Of Darkness" and "Love Me Tonight." A salute to former friend Elvis Presley is effective, with powerful vibrato-styled executions of ballads "Are You Lonesome Tonight?" and "Can't Help Falling In Love."

HANFORD SEARL

TALKING HEADS

Entermedia Theatre, New York

The 1,100-plus capacity room was filled to the rafters Aug. 10 for a rare home town appearance by the Talking Heads, a group that has outgrown its new wave roots to become, according to Newsweek, "one of the most interesting idiosyncratic rock bands to emerge in the last few years."

In its 90-minute performance the band was musically as sparse and lean as always, playing its quirky rock with a single minded dedication.

Focus of the band is singer/guitarist David Byrne, who projects a nervous intensity, and whose collegiate looks are belied by his unusual phrasings which sometimes unfortunately suggest an inability to cope with pronunciations.

His habit of sometimes ending a word or phrase with a howl can sometimes be distracting in itself, though in context with the whole musical experience provided by the Heads, it works better in the execution than in the telling.

The music of the four-person (three men, one woman) group is unique within itself. Though borrowing from sources as diverse as Roxy Music and Hot Tuna, the band is a definite original, not really comparable to anyone.

As such the band is not for everybody. But it has a devoted cult audience, and it was there, calling the band back for three encores after it finished its 18-song set.

It played selections from both its first LP and its new "More Songs About Buildings And Food" album. Most interesting among the old songs was its minor hit, "Psycho Killer," while among the new "Found A Job" was a song of note, as was "Electricity."

The band played a number of other interesting selections, but never bothered to announce the titles, or for that matter speak much to the audience at all. **ROMAN KOZAK**

3-Month Tour For Bob Dylan

LOS ANGELES—Bob Dylan has set what is to be the longest continuous concert tour schedule of his career.

He will tour the U.S. and Canada for three months this fall and winter. The tour, set to begin Sept. 15 in Augusta, Me., winds up in Miami Dec. 16. Band for the tour, which also appears on his current "Street Legal" LP, includes Billy Cross, Steven Soles, Jerry Scheff, Alan Pasqua, Ian Wallace, David Mansfield, Bobbye Hall and Steve Douglas.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>* DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	EAGLES/STEVE MILLER/EDDIE MONEY—Electric Factory Concerts, Riverfront Stad., Cincinnati, Ohio, Aug. 16	51,855	\$12	\$622,260
2	BOB SEGER/VAN HALEN/BANDIT—Kushner Productions/Hooke Productions/Stapleton Productions, Engle Stadium, Bay City, Mich., Aug. 19	22,572	\$9-\$11	\$201,513*
Arenas (6,000 To 20,000)				
1	BARRY MANILOW—Feyline Presents, Red Rocks Amp., Denver, Colo., Aug. 19 & 20. (2)	18,000	\$9	\$177,218*
2	KANSAS/THIN LIZZY—Wolf & Rissmiller, Forum, L.A., Calif., Aug. 16	17,747	\$7.75-\$9.75	\$159,692*
3	ELECTRIC LIGHT ORCHESTRA—Casablanca Concerts, Civic Center, St. Paul, Minn., Aug. 17	17,500	\$6-\$7	\$132,930*
4	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Feyline Presents, McNichols Arena, Denver, Colo., Aug. 19	13,121	\$6.50-\$8.50	\$114,999*
5	TEDDY PENDERGRASS/LINDA CLIFFORD/MAZE—Ross Todd Associates, Riverfront Col., Cincinnati, Ohio, Aug. 19*	14,136	\$6.50-\$8.50	\$110,579
6	BOSTON/SAMMY HAGAR—Festivals East Inc., Memorial Aud., Buffalo, N.Y., Aug. 20	12,545	\$7-\$8	\$94,791
7	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Star Date Productions, Dane Co., Col., Madison, Wis., Aug. 16	10,100	\$8.50-\$9.50	\$87,151*
8	JACKSON BROWNE—Ruffino & Vaughn/Concerts West, Civ. Cen., Providence, R.I., Aug. 16	10,787	\$7.50-\$8.50	\$87,017
9	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Indiana, Aug. 14	10,290	\$7.50-\$8.50	\$84,540
10	LINDA RONSTADT/LIVINGSTON TAYLOR—Cross Country Concert Corp., Col., New Haven, Conn., Aug. 16	10,146	\$6.50-\$8.50	\$82,573*
11	BOSTON/SAMMY HAGAR—Mid-South Concerts, Col., Memphis, Tenn., Aug. 15	11,000	\$6.50-\$7.50	\$79,747
12	BOSTON/SAMMY HAGAR—Entram/Sunshine Promotions, Rupp Arena, Lexington, Kentucky, Aug. 17	10,400	\$7-\$8	\$78,540
13	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Landmark Productions, Arena, Milwaukee, Wis., Aug. 15	9,134	\$8.50	\$77,639
14	HEART/LOUISIANA'S LE ROUX—Ruffino & Vaughn, Jefferson Civ. Cen., Birmingham, Ala., Aug. 18	10,500	\$6.50-\$7.50	\$76,250
15	STYX/MICHAEL STANLEY BAND—Cumberland Civ. Cen., Portland, Me., Aug. 18	9,100	\$7-\$8	\$62,998*
16	BLUE OYSTER CULT/UFO/BRITISH LIONS—Pace Concerts/Concerts West, Summit, Houston, Texas, Aug. 17	7,422	\$6.50-\$7.50	\$55,665
17	STYX/MICHAEL STANLEY BAND—Don Law Co., Cape Cod Col., Yarmouth, Mass., Aug. 19	7,200	\$7.50-\$8.50	\$54,000*
18	FOREIGNER/SAMMY HAGAR—Brass Ring Productions, Civic Cen., Saginaw, Mich., Aug. 18	7,163	\$8.50	\$44,668
19	MARSHALL TUCKER/LITTLE RIVER BAND—Avalon Attractions, Swing Aud., San Bernadino, Calif., Aug. 20	4,253	\$7.50-\$8	\$32,453
20	ALVIN LEE & TEN YEARS LATER/BLACK OAK/COOPER BROS.—Fantasma Productions, Aud., W. Palm Beach, Fla., Aug. 18	4,600	\$5.50-\$6.50	\$28,904
21	MEAT LOAF/PRISM—Mid-South Concerts, Col., Memphis, Tenn., Aug. 17	3,835	\$6.50	\$24,928
22	MARSHALL TUCKER—Avalon Attractions, Cal. St. Fresno, Fresno, Calif., Aug. 19	3,193	\$6.50-\$8.50	\$22,561
Auditoriums (Under 6,000)				
1	PETER, PAUL & MARY—Don Law Co., Hynes Aud., Boston, Mass., Aug. 18	5,100	\$8.50-\$9.50	\$44,399*
2	STYX/MICHAEL STANLEY—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 17	3,896	\$8.50-\$9.50	\$33,227*
3	ATLANTA RHYTHM SECTION/RICK DERRINGER/CARILLO—Bash Productions/Alex Cooley, Civ. Center, Dothan, Ala., Aug. 18	5,000	\$6-\$7	\$32,500
4	LITTLE RIVER BAND/ROBERT PALMER—Contemporary Productions, Kiel Opera House, St. Louis, Mo., Aug. 17	3,557	\$6.50-\$7.50	\$25,824*
5	FRANKIE VALLI—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, PA, Aug. 18	2,628	\$5.75-\$6.75	\$19,396
6	RAINBOW/CARS—Brass Ring Productions, Music Theat., Royal Oak, Mich., Aug. 15	1,643	\$7.50-\$8.50	\$13,857
7	FATS DOMINO/BO DIDDLEY/LITTLE ANTHONY—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, PA, Aug. 19	1,702	\$7.75-\$8.75	\$13,616
8	RAINBOW/MCS—Brass Ring Productions, Music Theat., Royal Oak, Mich., Aug. 14	1,314	\$7.50-\$8.50	\$11,143
9	ROBERT PALMER/BOURBON ST.—Contemporary Productions/Chris Fritz & Co., Music Hall, Omaha, Neb.	682	\$6-\$7	\$4,744

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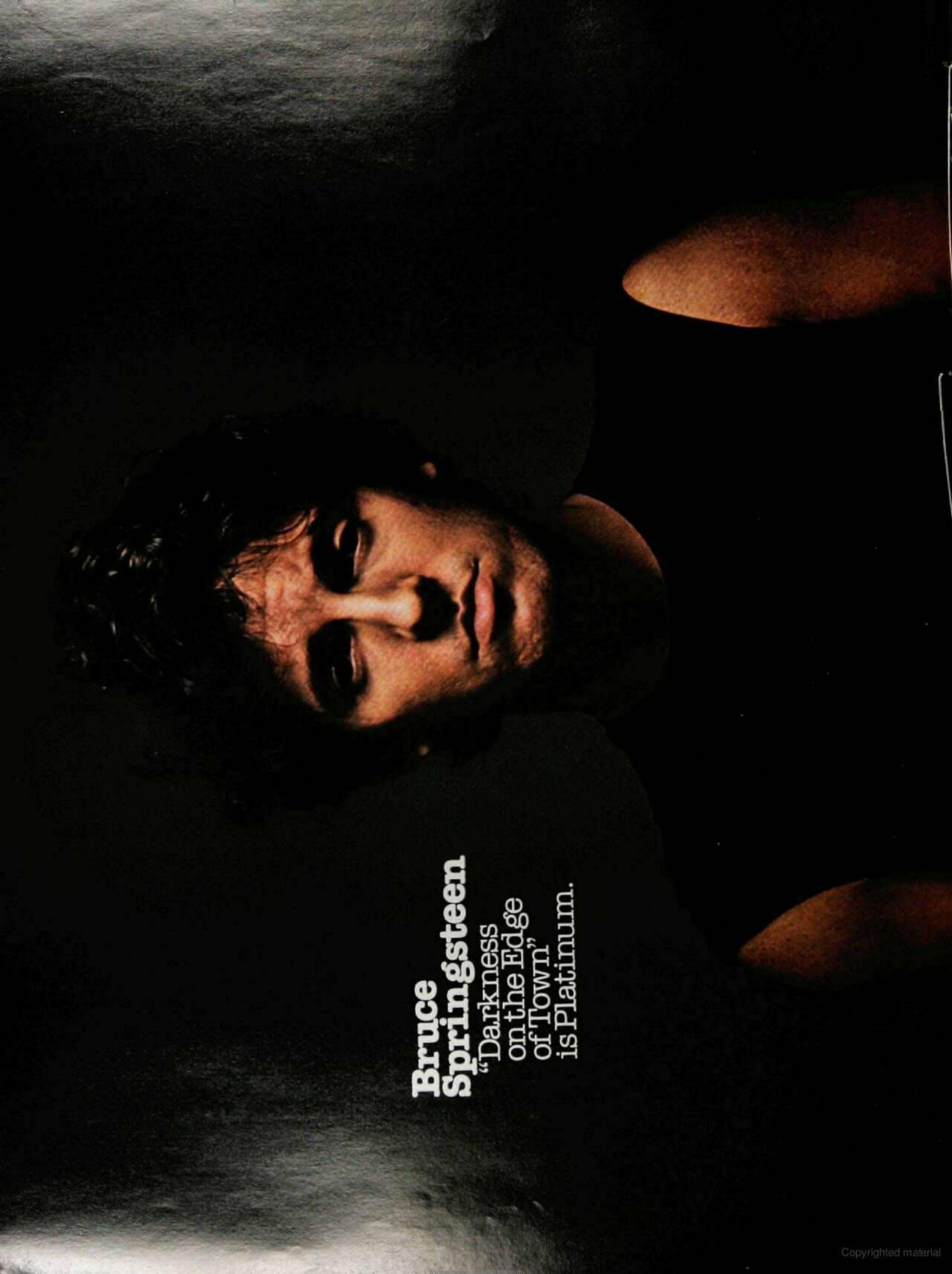
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Jazz

New Band Plays Only Prez Solos

Dave Pell's Library Based On Lester Young Classics

By DAVE DEXTER JR.



Dave Pell: Building a new musical experience.

LOS ANGELES—Can a group whose charts are ingeniously built around the classic tenor saxophone solos of the late Lester "Prez" Young win the acclaim accorded the Super-sax combo which relies on Charlie "Bird" Parker's recorded legacy?

Dave Pell says it can and will. Pell is the leader of a newly organized group here which slickly performs Young's brilliant solos via Bill Holman's faithful transcriptions voiced for three tenors, a baritone sax, trumpet, guitar, acoustic bass and drums.

"We are calling the group Prez Conference," notes Pell, a highly regarded tenor saxist himself, who for about 10 years has been doubling as a record producer and executive with the American Song Festival. Says he:

"Holman composed and arranged an instrumental for Woody Herman many years ago which he titled 'Prez Conference' and we think it describes our new endeavor as well as any. Our first LP will be issued in late September."

The group taped the album last week for the GNP-Crescendo label here. Label chief Gene Norman, a Young buff since the late 1930s, produced the 10 tracks personally.

"Prez Conference will appear on our \$7.98 series," Norman says. "We will allocate generous funds for promoting and we are setting up a tour for the group."

Pell reports it appears likely that John Levy will manage the combo. In the group are Harry "Sweets" Edison, trumpet, who worked with Young many years in the big Count Basie band; Bob Cooper, Gordon Brisker and Pell, tenors; Arnold Ross, piano; Will Bradley Jr., drums; Al Hendrickson, acoustic guitar; Bill Hood, baritone, and Frank De La Rosa, string bass.

Pell and Holman, working closely with Norman, taped tunes like "Taxi War Dance," "I Never Knew," "Sometimes I'm Happy," "Lester Leaps In," "Jumpin' At The Wood-

side," "One o'Clock Jump," "Just You, Just Me" and "Jumpin' With Symphony Sid," all of which are still closely identified with the Louisiana-born musician who died in New York March 15, 1959.

It was Young, who joined Basie in 1936 after Fletcher Henderson fired him, who introduced a new conception on the tenor pipe, refusing to play in the long established style of Coleman Hawkins.

"Holman," says Pell, "had no difficulty accurately transcribing Young's solos off old records. Bill, too, is a Prez devotee and has been most of his life. But for our new group he harmonized Lester's solos for four saxophones. It's a hell of a sound, even more intriguing. I think, than Supersax's renditions of Parker's things.

"Drummer Bradley is the son of the renowned trombone player who led a popular big band more than a quarter-century ago. All of us are Young fanatics.

"Gene Norman is enthused just as we are. In fact," Pell says, "we are already preparing for a second album and there's enough Prez material to continue the LP series for years."

Pell and his men worked one night at Donte's in North Hollywood to get the combo in shape for the recording sessions. "We taped all 10 tunes on three sessions," Pell declares, "and didn't rack up a single minute of overtime."

Concord's Catalog Grows To 69 Titles

By JACK McDONOUGH

who did an album of Bing Crosby songs called "Rosie Sings Bing."

Hamilton is only 23 and Geissman 25, and their albums demonstrate that the label is just as involved in bringing new young players to the fore as it is in recording the older stars, many of whom have had exposure at the Concord Festivals.

Jefferson notes that the previous albums by Clooney and the L.A. Four are among the label's best movers, along with a "Great Guitars" album featuring the work of players like Herb Ellis and Joe Pass—who were in fact the first two artists recorded by the label four years ago "when they needed a record," as Jefferson says, "and no one else was interested in recording them."

Concord albums have been recorded at a wide range of studios in Los Angeles, San Francisco, London and other cities. The locations include Sunwest, Larrabee, Spectrum, and Stage & Sound in Los Angeles and Coast, CBS and Heider's in San Francisco. Engineer Phil Edwards has done most of Concord's remixing work.

Jefferson says "we record live every opportunity we get." Usually at least two albums per year have come from the Concord Festival, and Jefferson has also just recorded Joe Williams live at the Century Plaza Hotel in Los Angeles.

The "Rosie Sings Bing" album was recorded at the Concord Pavilion in July 1977 and the cover pictures Clooney onstage there. "The photograph seemed appropriate," reads the Jefferson liner notes, "because it was on this same stage that Bing Crosby performed his last American concert on Aug. 16, 1977."

Concord's distributors include Progress in Chicago, Rouse in Kansas City, Rounder in Boston, Record People in New York, plus Pickwick and California Record Distributors. The label has recently begun to provide distributors with album covers with die-cut easels for in-store display.

Jefferson is assisted at the label by marketing consultant Earl Horwitz; Joan Kenston, production manager; Margaret Glasgow, distribution manager; Frank Dorritie, staff producer; and Jane Irvine, royalties clerk.

NJP Jazz Label Tees In Nashville

NASHVILLE—It may seem a bit incongruous, but there's a strong jazz current flowing through this city famed for its country music.

Dave Converse for months has been preparing a new jazz label for the marketplace. In September, he will offer a two-album debut of his NJP Records with albums featuring Denis Solee and George Tidwell. Solee plays various reed instruments; Tidwell is noted throughout the South for his composing, arranging and trumpet-flugelhorn talents. "We feel," says Converse, "that

there are a number of soloists and bands in the South deserving to be on record. NJP has been founded to offer them that opportunity."

Converse has a partner, Wayne Oldham, arranger and conductor associated with the Exit/In Club here. NJP has retained Bruce Davidson, veteran promotion and marketing man, as NJP's marketing consultant.

"By the end of the year," says Converse, who serves as president and producer of the label, "we propose to have a dozen LPs in the stores."

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	7	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
2	2	11	SOUNDS Quincy Jones, A&M SP 4685
3	3	9	SUNLIGHT Herbie Hancock, Columbia JC 34907
4	4	46	FEELS SO GOOD Chuck Mangione, A&M SP 4658
5	5	30	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
6	19	5	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
7	6	11	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
8	10	3	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
9	8	5	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
10	20	2	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)
11	9	6	TROPICO Gato Barbieri, A&M SP 4710
12	11	13	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
13	12	9	DON'T LET GO George Duke, Epic JE 35366 (CBS)
14	26	2	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
15	14	11	ARABESQUE John Klemmer, ABC AA-1068
16	13	9	SUPER BLUE Freddie Hubbard, Columbia JC 35386
17	15	13	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
18	16	30	RAINBOW SEEKER Joe Sample, ABC AA 1050
19	17	4	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
20	29	8	ALIVEMUTHERFORA Various Artists, Columbia JC 35349
21	18	17	CASINO Al DiMeola, Columbia JC 35277
22	21	22	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
23	22	11	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
24	19	37	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
25	24	5	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
26	23	17	LOVELAND Lonnie Liston Smith, Columbia JC 35332
27	31	4	CHARACTERS John Abercrombie, ECM 1-1117 (Warner Bros.)
28	28	17	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
29	25	10	BREEZIN' George Benson, Warner Bros. BS 2919
30	27	22	LOVE ISLAND Deodato, Warner Bros. BSK 3132
31			NEW ENTRY SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189
32	32	15	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
33	33	13	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
34	34	2	INFINITY IS Sonny Fortune, Atlantic SD 19187
35			NEW ENTRY COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
36	35	8	MONTREUX SUMMIT VOL. 2 Various Artists, Columbia JG 35090
37	37	4	RED ALERT Red Garland, Galaxy GXY 5109 (Fantasy)
38	30	63	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
39	38	13	EVERYDAY, EVERYNIGHT Flora Purin, Warner Bros. BSK 3168
40	36	3	THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
41			NEW ENTRY SUNNY SIDE UP Wilbert Longmire, Tappan ZEE JC 35365 (CBS)
42	41	20	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
43	43	6	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
44	44	2	CROSSINGS Garland, Carter, Jones, Galaxy GXY 5106 (ABC)
45	42	3	STORMY MONDAY Kenny Burrell, Fantasy F-9558
46	45	24	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
47	47	7	TWO Scott Hamilton, Concord Jazz CJ 61
48	46	6	LOVE AFFAIR Gary Bartz, Capitol SW 11789
49	40	5	GATEWAY 2 John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)
50	49	13	SKY BLUE Passport, Atlantic SD 19177

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SEPTEMBER 2, 1978, BILLBOARD



Geraldine De Haas

Get acquainted with Chicago's Princess of Song, **Geraldine De Haas** as she performs marvelously seductive renditions of two Paul Anka tunes "Love is a Lonely Song," and "While We're Still Young."

Arranged and conducted by the Bob Perna Band.
D & R Productions, 312-692-8227. On Rella Records and Tapes.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	9	10	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Savoy DBL 7020
2	3	34	SARA J POWELL When Jesus Comes, Savoy 14465
3	1	120	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
4	4	43	JAMES CLEVELAND Live At Carnegie, Savoy 7014
5	2	39	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
6	5	155	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
7	6	43	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
8	14	18	DONALD VAILS CHORALEERS: Savoy 7019
9	10	90	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
10	8	69	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
11	NEW ENTRY		ANDRAE CROUCH Live In London, Light LSX 5717
12	7	61	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
13	13	34	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
14	17	5	REV. MACAO WOODS & CHOIR I'm Blessed, Savoy 7011
15	15	30	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
16	12	97	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
17	NEW ENTRY		MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
18	20	43	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
19	11	93	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
20	16	26	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
21	30	18	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
22	22	18	JAMES CLEVELAND/RUTH SCHOFIELD EDITION: Savoy 14445
23	23	10	GOSPEL KEYNOTES Reach Out, Nashboro 7147
24	21	85	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy 51L 14407 (Arista)
25	25	14	INEZ ANDREWS Chapter 5, ABC/Songbird SB-265
26	26	14	GOSPEL WORKSHOP MASS CHOIR Savoy 7006
27	18	39	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
28	28	39	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
29	27	30	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
30	29	39	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 6128
31	19	137	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
32	31	14	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
33	32	56	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
34	33	10	MASS CHOIR Gospel Music Workshop Of America, Savoy DBL 7016
35	34	26	THE PILGRIM JUBILEE SINGERS Now & Forever, Nashboro 7181

Gospel

Word 'Album Of Month' Is Owens-Collins

By SALLY HINKLE

NASHVILLE—Word, Inc.'s "Album Of The Month" program—the operation's most successful, ongoing, in-store marketing campaign—will spotlight Jamie Owens-Collins' first LP release on Light Records for the month of September.

Taylor to give exposure to Word's current and more contemporary product releases, the "Album Of The Month" program involves some 350 stores in markets across the country and entails such promotional and advertising materials as floor dumps and counter displays with headers, 36" x 24" full color posters, wall banners, 30 and 60-second radio commercial scripts, free demos for in-store play, newspaper ad slicks and in-store circulars.

"We've been involved with this particular marketing plan for some two years," notes Ron Bowles, public relations coordinator, Records and Music, Word, Inc. "Initially, we alternated between traditional gospel releases and contemporary-type product, but the plan has always proven to be more successful with the contemporary product. So we have now structured the program to be a strictly contemporary campaign."

Offering dealers either a 25 or 50-LP plan, Word, Inc. provides special prepacks some seven days prior to the first of each month. According to choice of plans, the first shipment either contains a counter display or floor dump designed to display the album of the month for two months—a procedure instigated to achieve full sales potential. To encourage stores in this promotion, Word also offers 60-day billing.

The suggested retail price is \$5.49, and depending upon the plan chosen, dealers are billed either 45% or 50% off the regular retail \$6.98 price. For 8-tracks and cassettes, the suggested price is \$6.49 with discounts.

According to officials at Word, Inc., the program regularly ships 20,000 product units of combined records, 8-tracks and cassettes each month.

Recent features in the "Album Of The Month" program have included "Happy Man" by B. J. Thomas, "First Class" by the Boones, "The Melodies In Me" by Honeytree and "A Little Song Of Joy For My Little Friends" by Evie Tornquist.



STEPHANIE SINGS—House Top Records artist Stephanie Boosahda belts out a ballad during an appearance on the Christian Broadcasting Network's "700 Club." The singer and writer is also part of Morningside Productions where she produces LPs with her husband Wayne.



FLORIA FLOWERS—Don Butler, left, director of the Gospel Music Assn., presents Cam Floria, president of Christian Artists Corp. with a GMA plaque for "support given to the gospel music industry." The presentation came during the recent Christian Artists Music Seminar in the Rockies held at Estes Park, Colo. (Billboard, Aug. 19, 1978).

Gospel Scene

An hour-long radio special, "A Christian Perspective On Halloween" by former satanist priest Mike Warnke, will be available this month through Myrrh Records. The program is produced and hosted by Tom Dooley, assistant program director of WFIL-AM in Philadelphia. For information, program directors should contact Frank Edmondson, Myrrh Records, 817/772-7650.

Spirit & Associates, a new music publishing operation headed by Don Sumner with acquired interests in three publishing affiliates of Cincinnati's QCA Records, has opened offices in Nashville at 58 Music Square West. Publishing firms involved are Kotarmark, a BMI company formerly called Bosken Music; Redmark, SESAC, and Bluemark, ASCAP. Sumner's own firm, Spirit Engraving, is also located at this address. In Nashville recently to celebrate the opening were Edward R. Bosken, QCA Records president; Frank Ruhl, QCA vice president and general manager, and Chuck Seitz, QCA vice president and a&r.

Recent appointments at QCA Records include **Dennis Williams**, a WHKK deejay and promotion man, to promotions for QCA, and **Andrea Bosken**, a former student at the Univ. of South Florida, to supervisor of the label's computer operation. Williams will continue to promote WHKK at area churches and will serve as host of Nite Owl Gospel, a Monday-Friday program from 3:45 a.m.-5:45 a.m., and "Close Encounters Of The Eternal Kind," which features heavy contemporary gospel Sundays at 8:30 p.m.

The **Watchmen**, a contemporary gospel group headquartered in Clymer, Pa., recently donated \$1,500 to Toccoa Falls College, a small Bible School in Toccoa, Ga., and some \$1,000 worth of sound equipment to the Waikiki Beach Chaplaincy in Honolulu. Donations to the college will be used in campus renovation and cleanup following flood devastation last year.

New LP releases on QCA's Promise label include a 10-tune package by the **Gospel Continentals**, "Bob And Jodi" by **Bob and Jodi Dorchester** and "All In The Name Of Jesus" by **Marsha Johnstone**. On New Life Records, **Cam Floria's Continental Singers and Orchestra** have released a new LP entitled "Sing It With Love." Recorded at the Music Centre in Wembley, England, the package features songs by Barry McQuire, Don Francisco, Dannebelle, Janny Grine, Larry Norman, Phil Johnson, Cam Floria and Aaron Brown. Good News Records has released **Terry Clark's** first solo LP entitled "Welcome." Produced by Chuck Girard, the project includes all self-penned material with Clark performing a majority of the keyboard work.

New Wings Productions, formed by Bobby Green, has opened offices in Nashville offering services in recording, photography/art/printing, publishing and bookings. Firm may be contacted at Box 110847, Nashville, Tenn. 37211. Tel. 615/331-6525.

Your Place, Inc., a music distribution company, has produced a pilot radio program entitled "His Music," designed to broaden the spectrum of radio programming to include such areas as choral works. Ragan Courtney serves as host for the program which features interviews of gospel music writers, lyricists and arrangers of their own music.

Program personalities will include Marijohn Wilkin, Cynthia Clawson, Beryl Red and Ron Huff. "His Music" can be heard in Nashville on Sundays at 8:30 a.m. on WWGM, and soon will be syndicated nationally.

The **Gospel Music Assn.'s** board of directors was treated to a night of entertainment following meetings held at Marina Del Rey, Calif. Providing entertainment were the Lord's Sweet Teens, Phyllis Chetakin, Johnny Zell, Fred Frank, Children Of The Day, Dee Dee Gray, the Crownsmen, Kathie Johnson, Keith Green and Andrew Culverwell.

To celebrate its first anniversary, KBIQ planned a special evening cruise on the "Super Ferry," marking the first time a Christian radio station has designed such a promotion. Dave Boyer, Evie and Honeytree were slated to appear, and invited guests included bookstore owners, promoters and special guests of KBIQ.

Marc Whitmore has joined the Wayne Coombs Agency as director of the convention and fair booking division. Whitmore was previously with Splendor Productions in Orlando, Fla.

It seems that **Walter Hawkins & the Love Center Choir's** Light Record's release, "Love Alive," can't be kept out of contention for the No. 1 slot on Billboard's Gospel LPs chart. "Love Alive" has emerged as a number one LP three times. The group's latest album is "Love Alive II." **SALLY HINKLE**

LP Leads To a Folio

NASHVILLE—The Christian music industry is making a stronger move toward the printed music side of the business with one of Sparrow Record's hottest contemporary artists, Keith Green.

Through the efforts of CBS, Green's material from his "For Him Who Has Ears To Hear" LP has been printed in folio form and is being distributed by Sparrow Records to Christian bookstores and through the company's Christian distributors.

"This is the first CBS Christian folio to be printed," notes Charlie Monk, head of Nashville's April/Blackwood Music operations.

According to Billy Ray Hearn, executive vice president of Sparrow, the company has only had the folios for about a month, but they are selling very well.

"We ordered some 10,000 of the folios, which are being marketed in all the places that have Green's LP," says Hearn, "and we have encouraged the stores to make their own in-store display around the LP or in the music racks. So far the response has been very good."

ON DIR FM NETWORK

'Super Jam' Gets TDK & JVC



• Continued from page 21

Bailey of Polydor's Atlanta Rhythm Section, and Arista's Outlaws.

Reaction to the first show will determine the format of the other five, to a degree, with a number of themes being kicked around. One in particular might focus on a legendary blues performer like Muddy Waters, then surrounded by other top blues artists, a DIR spokesperson notes.

Selections taped for the initial show include tracks previously recorded by individual members with their respective bands (some at Studio One also by Atlanta Rhythm Section and the Outlaws), and new songs specially written for the event, including an open-ended jam on a remake of the Lynyrd Skynyrd classic "They Call Me The Breeze."

Other features include Betts' "Southbound;" Daniels' "Jitterbug" and a new composition, "Reflections," a solid rendition of J.J. Cale's "Cocaine;" Jimmy Reed's "Ain't That Loving You Baby;" David Allen Coe's "Just Another Pretty Country Song;" Bramlett doing lead vocal on "Don't Wanna Go Down There," and "Anyway You Want It," with lead vocal by Duke.

TDK is particularly keen on the "Super Jam," with division sales

manager Bud Barger on hand for the taping. The blank tape firm also sponsors "Live From The Bottom Line," another DIR production, with some 100 stations in college-dominated markets, and was particularly receptive to the new format.



manager Bud Barger on hand for the taping. The blank tape firm also sponsors "Live From The Bottom Line," another DIR production, with some 100 stations in college-dominated markets, and was particularly receptive to the new format.

"Super Jam" is destined to be a smash hit, and we're quite happy to be on the ground floor with such a program," he says. "The show delivers a large audience, and a quality one that is sure to be recording this once-in-a-lifetime rock special which won't be available in any prerecorded form.

"Together with 'Live From The Bottom Line,' we're now taking full advantage of the radio medium to deliver quality consumers to our dealers."

Through its agency, Philip Stogel, TDK is unveiling three new 60-second spots for the program, and is urging its dealers across the country to buy into available local spots through their reps and local radio stations. As the series continues, TDK will merchandise the shows with its dealers through local ad mat programs, in-store point-of-purchase materials and other promotional devices.

JVC America also is high on the "Super Jam," with Sparky Wren, vice president, marketing, for the hi fi division, working closely with Cliff Shearer, national advertising manager, on a comprehensive dealer program.

Also a client of the Stogel agency, JVC is creating three new 50-second spots, with one featuring spokesman Barry Manilow on its new cassette decks and two institutional ads. JVC dealers in each market are getting 10-second tag-ons at no charge to their co-op allowance.

Some dealers also are buying local radio time with part of their co-op (Continued on page 56)

AudioMagnetics Expands Thrust

• Continued from page 5

exit the consumer blank tape market.

"There are rumors that AudioMagnetics is getting out of that business but it will not," he says. "We want to reinforce both the consumer and industrial components of AudioMagnetics. We will reinforce those two sections and specifically the areas we feel strong in. At the moment we are evaluating and assessing all elements.

"We feel the potential of AudioMagnetics is great due to excellent people and the fact that the firm produces a good product."

The Irvine, Calif., AudioMagnetics facility encompasses eight acres or approximately 120,000 square feet and employs approximately 300 persons.

Other components of AudioMagnetics acquired by Inteltron include a manufacturing only facility in Mexico, a manufacturing only facility in Portugal, an extensive marketing organization in Europe with offices in England, Germany and Switzerland, and an extensive marketing organization in Canada.

"In fact," Philosophe points out, "the Canadian operation is very strong and number one in unit sales in that market."

Philosophe notes that there is room for "expansion" at the AudioMagnetics Irvine facility and that the manufacturing capability will be expanded on both the consumer and industrial sides. There will also be a greater emphasis on automation and centralization.

"Our OEM business," he adds, "will also continue as strong as ever and we intend to reinforce our relations with key accounts and institute solid programs for them."

Philosophe also notes that videocassettes are likely to be offered to accounts on an OEM basis in the future.

Philosophe concedes that the consumer side of AudioMagnetics has not been exactly a "rosy" financial picture in the last several years but that the new management team expects to turn that situation around within a year's time. The industrial side of AudioMagnetics has always been strong.

"There's a definite growth trend," he observes, "in good quality blank tape for the consumer. The con-

sumer is much more sophisticated hardware is helping that trend.

"Cassette growth is also strong," he observes, "both in blank tape and in pre-recorded tape. There's a strong dual market."

Approximately 10 years ago, Philosophe founded and is still president of Cinram Ltd. of Montreal in Canada which has today mushroomed into what is generally regarded as Canada's largest tape duplicating operation.

Cinram numbers among its accounts in Canada, RCA, MCA, A&M as well as GRT, but in addition to tape duplicating the Montreal firm is also involved in design-

(Continued on page 58)

Car Stereo & VTR Imports Top 1st Half

By MILDRED HALL

WASHINGTON—Video tape recorder/player imports increased nearly 300% in this year's second quarter and first half, as compared with the same periods last year, EIA's Consumer Electronics Group reports.

Another glamor item, the car tape player, made a sizable import gain of about 24% in both periods of 1978 as against those of 1977. Other tape player-only items, home audio and video (both monochrome and color) declined in comparison with 1977 unit import figures for these periods.

Second quarter 1978 imports of phonographs and phono combinations increased by about 45% over last year's, and the 1978 first-half total was 52% higher than in the 1977 period.

EIA's unit figures comparing 1978 second quarter and first half consumer electronic imports with those in the same periods in 1977 show these totals:

- VTR/player imports (both color and monochrome included) were 129,198 in the 1978 second quarter, and 238,137 in the first half, up 291.4% and 288.7% respectively over the same periods in 1977.

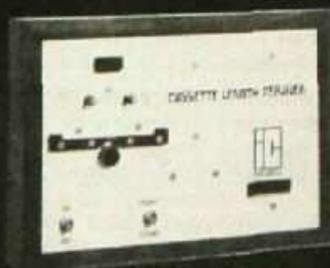
(Continued on page 57)

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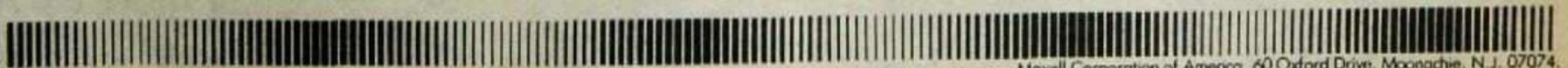
It also has a frequency response and signal-to-noise ratio

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Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

New Fuji Ad Agency

NEW YORK—Paul Kaufman Associates, Inc., is handling advertising effective Sept. 1 for Fuji magnetic tape products, division general manager John Dale announced. Frank Barth Advertising was the previous agency.

Home Entertainment Keys Monmouth Stereo Growth

By MAURIE ORODENKER

SHREWSBURY, N.J.—A new 2,000 square foot store for their Monmouth Stereo operation was opened recently by co-owners Mark Levy and John Angelucci Jr., who

parlayed a \$1,500 investment made less than 10 years ago into a projected annual sales volume of more than \$500,000.

The new store is stocked with

more than \$125,000 worth of a broad range of audio, television and electronics equipment. Appealing to sophisticated audio buyers, the opening ceremonies featured a num-

ber of seminars and lectures conducted by manufacturers representatives.

According to Levy, the home entertainment market is constantly changing and expanding. No longer can a dealer depend on a single item because it might be seasonal or fadish.

He looks for the field to continue to grow even bigger because it is becoming more and more expensive for people to spend an evening out. As a result, they are willing to invest more money in good sound and sight equipment for their homes. In the long run, they recognize that good home entertainment equipment costs less and provides a lot of enjoyment.

The original store is being retained as an electronic repair center and the new store property, which they acquired for \$80,000, underwent renovations to the tune of \$70,000. The store employs three other people. The partners were fellow students at Monmouth College and operated an off-campus book store before finding a more fertile field in the audio markets.

At Monmouth Stereo, Levy concentrates on buying, sales and marketing, while Angelucci is in charge of finances. Levy is a certified audio consultant and a member of the Society of Audio Consultants. Angelucci's brother, Jeff, is service manager, and his sister, Marcia, is a sales manager.

The showrooms in the new store display top-branded tape and audio systems, tv and video recording equipment, radio sets, CB, tapes and film. Besides store sales, Monmouth Stereo installs radio and sound equipment for auto dealers and commercial establishments.

They attribute their successes to the fact that they investigate an item very carefully before they invest. With a full understanding of the market variables, they did not find themselves overstocked with CBs when the bottom of that market dropped out.

While the new store has just opened, Levy and Angelucci speculate that their next step might be to open a branch store—but only if they can continue to assure personal service.

Custom Auto Sound Assn. Formed In D.C.

WASHINGTON—Five manufacturers, importers, distributors and installers of aftermarket car stereo equipment have formed the Custom Automotive Sound Assn. (CASA), with headquarters established here.

Acting officers and representatives of the founding members include Philip Christopher, Audiovox, president; Jack Cash, Custom Auto Accessories, vice president; Don E. Green, ARA, vice president; Mike Perpall, Altus/Automatic Radio, secretary, and George Schedivy, Clarion Corp. of America, treasurer. Dickstein, Shapiro and Morin is legal counsel and antitrust attorney Aaron Fine of Philadelphia is a special consultant.

Aimed at promoting the sales and distribution of aftermarket custom sound products and working with government agencies to present the industry's viewpoint, CASA recently met with Terry Lytle, an attorney with Sen. Edward Kennedy's antitrust subcommittee, asking for public hearings on matters of concern to the industry.



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I.R.E.S.D. Issue Date: October 28, 1978

Advertising Deadline: September 29, 1978

Billboard.

Rep Rap

Phillip G. Flora Assoc., based in Novi, Mich., has expanded with a new Indiana/Kentucky branch at 4918 Candy Spots Dr., Indianapolis 46227, phone (317) 783-3839. **Ed Beckner**, joining from Paul Stone Sales, is manager of the new branch, operational since Aug. 1.

Wilkins-Mason Associates of Oakland, Calif., has been named 1977 rep of the year by **Audio Dynamics Corp.** **John Gennaro**, ADC national sales manager, presented **Dick Wilkins** and **Ed Mason**, principals of the firm, with the award at the ADC national sales meeting, Doral Country Club, Miami.



TOP REP—Tom Billingsly of **Kimberly Sales**, Indianapolis, right, get kudos from **John Bermingham**, **Optonica** national sales manager, on "sales rep of the year" award. Runner-up was **Howard & Co.**, Aurora, Colo., with a creative thinking award to **S.K. Macdonald Inc.**, Baltimore.

The **J.B. Parent Co.**, Medina, Ohio, consumer electronics sales representative, has named **John S. Essig** as the firm's new president. He has been with the company for over five years. The firm has also hired **Thomas Steele** to head the Ohio market.

Nosho-Iwai American Corp., worldwide trading organization, is exclusive rep in Japan for **Audiomarketing Ltd.'s** Red Series of monitor systems, the Stamford, Conn., pro audio equipment manufacturer announced recently. The Red Series includes Little Red, Big Red and Super Red monitors, featuring **Audiomarketing's** Mastering Lab frequency divider network and **Altec** speakers.

IBL has retained factory direct representation in California, while independent rep firms have been appointed in other territories previously part of the **Harman International Audio Team** group. **Frank Smith** and **Jerry Iggulden** have joined the **IBL** audio teams as Northern and Southern district managers respectively, according to **Jim Newell**, Western regional manager. Smith most recently was **Adcom** marketing manager, while Iggulden was a rep with **Jerry Bauer Assoc.** Newell himself is new to the post, and had been with **Morse Electronics** and **Bohsei Enterprise** in hi fi, most recently with **Hennerty Furniture Corp.**

Three rep firms took top honors in the red, white and blue division of the recent **Shure Bros.** replacement styli sales program. Respective winners are **Hutmacher Assoc.**, Chicago, **Jerry Metz**, **Fleehart & Sullivan**, Seattle, **Roger Ponto**, and **Mullin Technical Sales**, Needham, Mass., **Tom Mullin**.

Newest rep for **University Sound** is **Bencsik Assoc.**, 1311 N.E. 13th Ave., Ocala, Fla. 32760, phone 904-732-9775. Headed by **Bill Bencsik**, with a branch in Coral Springs, Fla., the firm will handle the commercial sound line in Florida, according to **Ron Means**, University sales manager.

Joe Barris, most recently distributor sales director for the **Howard W. Sams Co.**, has formed **Barris Sales, Inc.**, P.O. Box 387, Zionsville, Ind. 46077, phone (317) 873-3139. A 10-year electronics industry veteran, he will cover consumer electronics, general line and service/dealer districts in the Indiana/Kentucky territory.

John Rubino is promoted to sales manager at **Olson Sales**, 1185 Chess Dr., Foster, City, Calif. president **Norman Olson** announced. With the firm since 1972, Rubino had been 17 years with

Olson Electronics, Ohio-based chain of electronic stores. The firm reps such lines as **Maxell**, **Empire Scientific**—for which it was named rep of the year, **AudioSource**, **Lenco** and **Dorchester**.

Alan Amos, formerly with **Carrier Corp.**, has joined **Manreps Inc.**, components and materials rep firm in Ardmore, Pa., as a sales engineer, president **John Wurts** reports.

Philadelphia-based **William, Brown & Earle** is appointed Mid-Atlantic region rep for **Akai America** videocassette systems and accessories, including the new **VT-300** system.



Limited Edition

Louie Bellson—Drums
Ray Brown—Bass
Paul Smith—Piano

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Top-flight jazz musicians and state-of-the-art recording techniques take "Intensive Care" with new arrangements of time-proven songs.

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Produced by Jeffrey Weber/A Pirouette Production

Tape Duplicator

Pentagon Industries, Oak Park, Ill.-based manufacturer of high-speed audio tape duplication equipment, has appointed **Wyborny Sales Co.** as reps for the states of Texas, Louisiana, Ar-

kansas and Oklahoma, according to Jim Dow, marketing vice president. Jim Hancock and his commercial products division, manned by Frank Donnelly and Bob Sullivan, will handle the line

from offices in Houston and Dallas.

Reeves Teletape in New York reports its biggest post-production month in history this past

June, due in part to the firm's newest computerized editing facility, dubbed "another room," by Caddy Swanson, television facilities group president.

Also building is remote business, due to Reeves' new small mobile operation called the "welcome wagon." Custom-built camper offers a flexible production center incorporating a Grass Valley 1600 switcher, up to three RCA TKP-45 cameras and two Ampex 3000 and Sony BVU recorders.

Richard B. Grant has joined the sales rep organization of **Preferred Sounds**, Rye, N.Y.-based independent audio tape duplicators, with an exclusive for the New England area and specific accounts in his specialty areas—the publishing and packaging industries, according to PSI president Sal Nastro.

Pamela Arnest is named sales rep for the Chicago-based **Columbia Pictures Videocassette Services** duplicating division of Columbia Pictures Industries, with responsibility for the non-broadcast and pay television markets, according to George Ricci, division executive vice president. She had been with Bell & Howell video division in Evanston, Ill., most recently as Chicago marketing rep.

Backstage Ltd., Inc., Hudson, N.H.-based production house, recently threw an open house "media day" for potential New England area clients, with a complete tour of facilities and equipment. Among those on hand were producer Pat Griffith and Bruce Macomber, chief of video/film operations.

Two new products have been added to the **Du Pont** line of **U-matic videocassettes** for ¾-inch recorders. The new KCS-5 and KCS-10 tapes, with playing times of 5 and 10 minutes respectively, feature large spools claimed to reduce handling tension on the tape, search time and risk of tape damage from editing equipment. Full line of Crolyn U-matics offers standard lengths of 20, 30, 40, 50 and 60 minutes, and extended play cassettes with 75 and 90 minutes.

Ira Gottlieb recently joined Los Angeles-based **National Telefilm Associates** as vice president, international sales. A consultant to a number of firms in foreign and domestic television, he was president of Gottlieb-Taffner Programs from 1972-76, exclusive U.S. rep for the U.K.'s Thames TV, and prior to that was with Television Programs International and Wolper TV Sales.

The Home Video Report is the new title for the former biweekly Video Publisher newsletter of Knowledge Industry Publications, reflecting the growth in home video tape recorders and programming, and pay tv subscribers.

"Introduction To Electronic Editing," a basics seminar for users limited VTR/VCR experience, is one of 18 workshops featured at **Video Expo-New York**, non-broadcast video trade show Oct. 17-19 at Madison Square Garden's Rotunda and Felt Forum. Presented twice daily, the seminar will include basic editing setups, techniques and guidelines for selecting and expanding existing editing systems.

Pro Portables Bow

LOS ANGELES—Superscope by Marantz has introduced two portable stereo cassettes with Dolby that have professional applications, according to the firm.

Included are models CD-330 which is a portable, three-head stereo cassette deck and CD-320, which is a two-head version of the CD-330.

'Super Jam' Bowling

• Continued from page 52

dollars, Shearer notes, and JVC is supplying in-store posters and window streamers to all participants.

While the initial "Super Jam" is going to the entire "King Biscuit Flour Hour" network, it will not affect the regular weekly show, which most stations broadcast every Sunday, with some markets going on Saturday.

All stations are being asked for listener feedback on the initial "Jam," which Kauff feels could be the start of a potent new syndication mix.

The Big Turn-On

NEW YORK HI FI STEREO MUSIC SHOW

at the **STATLER HILTON**
across from Madison Square Garden
October 5, 6, 7 & 8

Come to the NY PREMIERE of the **PIANOCORDER**, world's first electronic reproducing pianoforte. Vibe at the **SUPER DISCO** demonstration on the 18th floor of the Statler Hilton, where the Glenn Miller sound made it swing in the 30's. More than 80 rooms of the latest stereo development on the blockwide 2nd floor.

RAP WITH THE EXPERTS who make HiFi HiFi.

latest information about the one and only HiFi Stereo Music Show!

See the pre-show editions of the New York Times, Village Voice and Cue Magazine for the

Admission: \$3 per person

(Accompanied children under 12 free.)

SHOW HOURS: Thurs. & Fri.: 5-10 p.m.; Sat.: 11 a.m.-10 p.m.; Sun.: Noon-7 p.m.

DISCO HOURS: Thurs. Fri. & Sat.: 7-11 p.m.; Sun.: 4-9 p.m.

Car Stereo, VTRs Spur 1st Half Electronic Imports

• Continued from page 52

• Auto tape player-only imports totaled 2.579 million units in second quarter and 4.640 million for first-half 1978, up 24% and 23.6% respectively over the 1977 car tape player imports for the same periods.

• Audio tape recorder/player imports in second quarter 1978 were 3.788 million, and 6.735 million for the first half—increases of 27.9% and 10.2% respectively over the same periods in 1977.

• Phonographs and phono combinations totaled 984,427 units in second quarter 1978, up 44.8% over the 1977 quarter, and 1.842 million units in the 1978 first half, up 52.4% over the 1977 period.

• Home radio imports totaled 9.658 million in second quarter 1978, and 17.314 million for the first half, up 12.7% and 5.4% respectively over the 1977 totals for these periods.

• Auto radio imports numbered 1.399 million for second quarter 1978, and 2.738 million in the first half, increases of 5.5% and 4.5% respectively over the same periods in 1977.

• Record players, changers and turntables imported in second quarter 1978 totaled 2.977 million, and 5.428 million units in the first 6 months, increases of 10.9% and 6.3% respectively over totals for corresponding 1977 periods.

• Home type video tape player-only units dropped in second quarter to 10,771 units, down 78.4% from the 1977 quarter total, and totaled only 27,390 in the first half, down 75.2% from the 1977 first half.

• Imports of home type audio tape player-only units were 722,477

for the second quarter, down 23.3% from the 1977 quarter figure. 1978 first-half total of 1.423 million units was 24.8% below the 1977 first-half imports.

Customs value of all the above

product categories increased in the first half of 1978, except home audio tape players, down 26.5%, and video tape players, off 17%.

Total U.S. exports of auto radio and audio tape equipment increased

in the second quarter and first six months of 1978 over comparable year-ago periods, while phonograph exports declined in both periods. Videotape equipment exports were up in the quarter, but down overall

for the first half. Dollar value of all categories rose in both the second quarter and year to date, except audio tape equipment, with a second-quarter rise not offsetting an overall first half decline.

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Royal Sound Plans N.J. Consolidation

EATONTOWN, N.J. — Royal Sound Co., Inc., plans to consolidate the operations of its six nationwide plants for a 60,000-square-foot headquarters plant to be built on a 4.5-acre site here, it was revealed in preliminary plans presented to the city's Planning Board. The audio electronics firm needs a variance as well as site plan approval before it can start building.

Royal Sound, which manufactures consumer products as well as components for such companies as RCA and Zenith, should employ 200 people by the time its plant is completed here, according to Merv Dayan of nearby Ocean Township, a principal in the company.

The company hopes to build its new plant in three phases. When the first phase is completed, the Royal Sound operation housed now in Freeport, N.Y., would be moved here by the end of the year.

Dayan told the Planning Board that all three phases should be complete within two to four years if approval is granted. All the company's operations, which are currently scattered over six offices nationwide, will be headquartered here under the plan.

Pioneer Arts Award

LOS ANGELES — U.S. Pioneer Electronics was recently named a first-time recipient of the annual "business in the arts" award for its unique 1977 fund-raising campaign benefiting the Metropolitan Opera. The 12th annual program was co-sponsored by Forbes and the Business Committee for the Arts, with president Bernie Mitchell accepting at the presentation in the Dorothy Chandler Pavilion, here.

Audiomatic Mapping Plans

NEW YORK—Aggressive marketing plans for the future were outlined by the Audiomatic Corp. staff at its annual international sales conference held recently in Pound Ridge, N.Y. Also attending were senior executives of Electro Sound, which Audio distributes in the U.S.

Reviewed were recent major foreign purchases of duplicating systems from Audio, including D.J.M. in France and EMI in Holland, both of which got Electro Sound 64:1 systems; R.T.B. in Belgrade, Yugoslavia, and CBS in Iran. In the U.S., ASR Recording Services and Allison Audio, two of the largest independent duplicators, also bought Electro Sound systems.

Aggressive promotion is planned for the new Electro Sound Cassette Loader (ECL), an improved and re-packaged model of the loader acquired earlier this year from Super-scope Tape Duplicating, with a new

automatic cassette feed attachment in an advanced development stage.

Improved Electro Sound products now ready for the market, and set for the upcoming AES Nov. 3-6 in New York, are a QCV quality control reproducer and a 3 3/4/7 1/2 i.p.s. mastering recorder/reproducer specially designed to interface with 64:1 duplicating systems. Among projects under development is an important advance in 64:1 system design.

On hand for the meeting were Audiomatic's Milt Gelfand, president; Tim Cole, vice president; Serge Doubine, directeur-commercial in charge of the Paris office; Carol De Vries, customer/supplier relations manager; Jerry Wechsler, financial/legal consultant, and Art Lohman, promotional consultant. Also participating were Ray Schaaf, president of Electro Sound, and Dick Burkett, president of the parent Electro Sound Group.

WINTER CES NOW JAN. 6-9

WASHINGTON—The 1979 Winter CES has shifted back a day to run Jan. 6-9 (Saturday-Tuesday) at the Las Vegas Convention Center, according to Jack Wayman, senior vice president, EIA/CES, made possible when a major expo after CES shifted its setup dates back one day. This gives exhibitors four full setup days for CES after the New Year holiday.

More than 650 manufacturers and importers have applied for all available 400,000 net square feet of space, with the nearby Jockey Club accommodating more than 100 esoteric hi fi exhibitors. Complete information on registration, housing and air charters will be mailed to the industry early this month.



U.K. DESIGN HONORS—Prince Philip, Duke of Edinburgh, left, congratulates A. Robertson-Aikman, managing director, SME Ltd., at recent British Design Council awards ceremony at which the SME Series III precision tonearm was cited as one of only three products in the consumer/contract goods category. It is marketed in the U.S. as the Shure/SME Series III by Shure Bros.

Renamed NEWCOM Adds a 4th Day

NEW YORK—The 1979 Electronic Distribution Show, renamed from NEWCOM, will add a fourth day and present a restructured seminar program, the sponsoring Electronic Industry Show Corp. announced.

Official word came from newly elected president Jack Berman, the first manufacturers rep selected, though he was president of the original May Parts Show in 1948 when he headed Shure Bros., a leading cartridge manufacturer.

The May 1-4 Las Vegas event, adding the closing Friday, will provide more time for exhibitors and their distributor customers, and hopefully will attract more attendance from distributors, Berman notes.

The National Electronic Distributors Assn., co-sponsor of the event with the EIA Distributor Parts Division and the Electronic Reps Assn., will have its program opening day before exhibits open at 1 p.m. Other seminars in such areas as consumer products/communications, commercial sound and home video, will be held mornings of the last three days.

A more compact exhibit setup will utilize the East Hall of the Convention Center and the East meeting room complex, with executive suites

in the adjacent Las Vegas Hilton. Show hours are 1 to 6 p.m. Tuesday (1), 9:30 a.m. to 5:30 p.m. Wednesday-Thursday (2-3), and 9:30 a.m. to 3:30 p.m. Friday (4).

Berman terms the name change a tribute to the growth of the industry, and a simpler designation for the many new faces in the electronic distribution field. The original May Parts Show in 1937 subsequently became the NEW (National Electronics Week) Show and more recently, NEWCOM, an acronym which took much explaining.

Annually attracting buyers from approximately 1,500 distributors, the new EDS is a showcase for electronic

components, equipment and accessories sold through wholesale distribution—industrial, maintenance/repair/operations, and consumer electronics finished goods and service parts.

Elected to serve with Berman as officers for the 1979 EDS are Earl "Skip" Twietmeyer Jr., United Radio Supply, Portland, Ore., vice president; Marvin Perkel, QAR Industrial Electronics, Mount Vernon, N.Y., secretary, and Jim Kaplan, Cornell-Dubilier Electronics, treasurer. David Fisher was re-elected executive vice president, Gerald Newman continues as general manager, and Ken Prince as counsel.

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AudioMagnetics

• Continued from page 52

ing and developing products and in machinery maintenance.

Philosophe feels his expertise in the industry will be an asset in AudioMagnetics' further development.

"I know what the industry requires in terms of quality. Cinram's credo has always been to give its customers first rate quality and service. This business also needs a day-to-day personal touch."

Cinram, however, and AudioMagnetics will remain separate companies.

Inteltron was established as a U.S. marketing company in the United States several months ago before the opportunity acquire controlling interests in AudioMagnetics presented itself. It was Inteltron that acquired controlling interests in AudioMagnetics and AMC Corp.

New Needle Catalog

NEW YORK—EV-Game has a new Phonograph Needle Catalog for dealers with four cross reference sections, including a new "how you can be a needle expert" instruction manual for new clerks. Catalogs are available through all stocking distributors.

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Discos

TK Label Exec Slaps DJ Union

• Continued from page 6

lowing day when he returned to his office.

Rocky Jones, acting president of the union, countered that he believed Caviano was attempting to head off the organizing effort.

"He got a lot of disk jockeys mad at him," Jones, operator of a record pool, explained. "I didn't think he handled the situation right and most of the people didn't think he did," he stated.

Jones said he had invited Caviano and the other label reps to attend the meeting, but that Caviano's response took him by surprise.

The TK executive rose halfway through the Galaxy disco meeting to question a number of union practices.

Caviano said he was disturbed by the idea that union and non-union clubs might develop. "There's a lot to think about," he explained. "If you're going to try to organize this thing it's going to take two years."

Asking for dues at this stage, claimed Caviano, was like "putting the cart before the horse."

The label rep said he was most concerned about health insurance benefits for spinners.

Starr Arning, of Prelude Records, also spoke to the deejays. Arning said she had recently returned from a meeting of record pools in Atlanta, where "people don't know what is going on (in regard to the union)."

Said Michelle Hart of Casablanca: "I believe people should be protected, but the first word that pops up when people mention union is fear."

RETARDED GET A CLUB

HADDON TOWNSHIP, N.J.—A discotheque designed exclusively for use by mentally retarded young people of this area, has been opened here by the Camden County Park Commission in cooperation with the local chapter of the Easter Seal Society and the Bankcroft School.

The disco is the commission's first joint effort to provide social activities for trainable mentally retarded youth. The idea developed out of a summer project for retarded youngsters sponsored by the commission. About 20 mentally retarded youngsters were invited to the opening festivities and danced to the live music of a disco group called Sassafras.

According to Caren Brodsky, recreation supervisor for the commission, the group decided on disco as its first activity "because it is the latest thing, and the kids love it. They like to do what everyone else does," she adds.

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NIGHT FEVER—Dancers let it loose on the set of NBC's Dick Clark-produced "Le Disco" in Los Angeles which aired as a special Saturday, Aug. 19. The show might become the first regularly scheduled disco series on a major network.

'Runaway Love's' Dialog Just For Fun, Act Admits

NEW YORK—It was done for fun by Curtom recording artist Linda Clifford, but her impromptu rap session during her recording of "Runaway Love" was a major factor in busting the tune out of the discos and onto AM radio and the pop charts.

According to Clifford, she was at the recording studio with her producer Gil Askey and engineer Roger Atkinson when the idea occurred to her to record a rap "just for the fun of it." She continues, "Gil liked it, and decided to incorporate it into the track of the song. It was later re-edited to erase the sounds of our laughter."

The success of "Runaway Love" is a classic example of how disco play can build a hit. For months the tune was one of the most popular on the disco scene, especially in New York. Now it has crossed over.

The tune's most significant achievement was when it was placed on the playlist of this city's powerful WABG-AM radio station, while still "bubbling under" the pop charts. It will undoubtedly be Clifford's biggest seller, eclipsing last year's moderately successful "From Now On."

The title "Disco Queen" was recently thrust on Clifford, and while she is not upset about it, she does not totally agree. She points out that although disco has shot her into prominence, she has been singing jazz and pop long before the discotheque phenomenon.

"In fact," she states, "that rap session on 'Runaway Love,' is very uncharacteristic of my style. I am not a soul or funky singer, but much more a pop vocalist."

Clifford's career goes back to age four when she appeared with Ray Heatheron on his "Merry Mailman" television show. As a teenager she began performing in showcases around her hometown of Brooklyn.

She also worked the Catskills, where, to accommodate the multi-ethnic audiences she learned to sing in Hebrew, Spanish, and French. Although no one has yet asked her Clifford is willing to cut a Yiddish version of "Runaway Love" for the Israeli market.

As a performer, she hit the road at 18, playing from Florida to Alaska with many stops in between. Well

before signing with Mary Stuart and Curtis Mayfield's Curtom Records in 1977 Clifford knew about life on the road.

As a result, an extensive East Coast tour to promote "Runaway Love" and her album "If My Friends Could See Me Now" doesn't faze her. She is just happy she'll get more cut of this tour than just experience.

NELSON GEORGE

Lively Spot In Funeral Home

NEW YORK—An 80-year-old combination church and funeral home has been converted into one of the most elaborate discotheques in the city of Montreal.

The church, built at the turn of the century by a group of Parisian clergymen, was acquired recently by a consortium of Montreal businessmen and turned over to Atlantic Vending Corp. to be turned into what one of the firm's officials describe as "the most spectacular disco in the city."

The new disco, named Club Twelve Thirty Four, was designed and constructed by Atlantic Vending at a cost of more than \$500,000. The firm has retained the original structure of the building, which includes 60-foot ceilings, pipe organs and stained glass windows.

Using pinbeams, rainlights, starbursts, "and miles of neon" supplied by Litelab Corp of New York, Atlantic Vending has bathed the church's interior in what company president Arnold Drabkin, calls "an outrageous kaleidoscope of color." The once sacrosanct altar is now draped in a blaze of neon.

The light show is controlled by Litelab's award-winning model L-8000Z pre-programmable memory controllers and three Litelab L8KB keyboards.

The room's sound system, described by Drabkin as "state-of-the-art," features Cerwin-Vega amplifiers and speakers along with Technics turntables. The music programmed by deejay Grant MacGregor is described as a flexible disco sound.

Representatives of Salsoul Records, Ariola Records and a local contingent of Capitol Records people also attended.

Addressing the spinners was Don Glenn, and AFL-CIO executive, who said calls had begun to come in to his organization about the programmers' association. Glenn said these were being referred to Jones and vice president Dean Chambers.

"We're not interested in taking over, we want you to elect your own people, we can only assist you," Glenn stated.

Glenn said the greatest need was for jocks to man committees and other work forces necessary for the association's growth.

"What it boils down to is to help yourself," he said, "It isn't going to get done with just two guys."

"The importance is to let your employers know that you're here and going to stay here, that you're not a fly-by-night organization," the AFL-CIO rep explained.

Grant Smith, a spinner at Bananas here, made a presentation about the educational program the union hopes to launch. Smith played tapes of musical mixes which he said would be taught to aspiring jocks as part of the union's programs.

Lee Windmiller, custom sound designer and installer, discussed electronic trouble-shooting tech-

niques, and pledged to work with the association to help jocks learn more about their equipment and its maintenance.

"Clubowners are looking for a professional who knows how to operate his equipment, to keep it up," Windmiller explained.

Rocky Jones opened the meeting by announcing that the group would change its name. "With the term union, we've run into a lot of opposition. There's an association with the Mafia," he noted.

New Name International Assn. of Programmers and Technicians was adopted by the group.

"Every profession has its association, an association that is the hub of their industry," related Jones. "It's not just a few people who need it. Sometime everybody will need it," he said.

According to Jones, \$15 monthly dues is being collected from 50 Chicago programmers. Reportedly, 60 applications from around the country are on file with the group.

Jones said the group's goal was 1,500 paying members by the end of October, a figure that presumably would gain the group entrance into the AFL-CIO family. Jones claimed the criticism from Caviano had strengthened many jock's determination to see the association developed here.

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Billboard's Disco Action

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 3 HOT SHOT—Karen Young—West End (12 inch)
 - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 5 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 6 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 8 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 9 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 10 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 11 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 12 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 13 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 14 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 15 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)

BALTI./WASHINGTON

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 3 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 5 HOT SHOT—Karen Young—West End (12 inch)
 - 6 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
 - 7 YOU GOT ME RUNNING—Lenny Williams—ABC (LP/12 inch)
 - 8 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 9 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 10 DON'T LET GO—Tony Orlando—Elektra (LP/12 inch)
 - 11 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 12 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 13 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 14 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 15 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)

BOSTON

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 3 HOT SHOT—Karen Young—West End (12 inch)
 - 4 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 5 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 7 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 8 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 10 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 11 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 12 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 13 GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
 - 14 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 15 LAST DANCE/AFTER/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)

CHICAGO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 3 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 4 HOT SHOT—Karen Young—West End (12 inch)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 6 YOU & I—Rick James—Motown (12 inch)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 8 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 9 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 10 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 11 BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)
 - 12 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 13 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 14 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 15 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)

DALLAS/HOUSTON

- 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 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 5 GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
 - 6 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 8 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 9 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 10 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 11 LOVE WON'T BE DENIED—Len Bonne—Chrysalis (12 inch)
 - 12 YOU & I—Rick James—Motown (12 inch)
 - 13 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 14 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 15 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)

DETROIT

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 3 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 5 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 6 HOT SHOT—Karen Young—West End (12 inch)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 8 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
 - 9 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 10 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 11 YOU AND I—Rick James—Motown (12 inch)
 - 12 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 13 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 14 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 15 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12 inch)

LOS ANGELES

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 3 HOT SHOT—Karen Young—West End (12 inch)
 - 4 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 5 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 7 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 8 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 9 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 10 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 11 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 12 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 13 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 14 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
 - 15 YOU AND I—Rick James—Motown (12 inch)

MIAMI

- 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 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 5 MISS YOU—The Rolling Stones—Atlantic (LP/12 inch)
 - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 7 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 8 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 9 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 10 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 11 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 12 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 14 RHYTHM OF LIFE—Afro Cuban Band—Arista (LP/12 inch)
 - 15 DON'T LET GO—Tony Orlando—Elektra (12 inch)

NEW ORLEANS

- 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 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 5 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 6 LOVE WON'T BE DENIED—Len Bonne—Chrysalis (12 inch)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 10 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 11 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 12 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 13 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 14 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 15 THINK IT OVER—Cosy Houston—Private Stock (12 inch)

NEW YORK

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 4 HOT SHOT—Karen Young—West End (12 inch)
 - 5 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 7 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 8 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 10 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 11 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 12 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 13 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 14 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 15 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)

PHILADELPHIA

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 3 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 5 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 7 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 8 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 10 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 11 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 12 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 13 GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
 - 14 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 15 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)

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 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 4 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 5 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 6 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 7 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 8 FLY—Pegasus—Sunshine (12 inch)
 - 9 SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12 inch)
 - 10 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12 inch)
 - 11 PLATO'S RETREAT—Joe Thomas—TK (12 inch)
 - 12 BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)
 - 13 WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
 - 14 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 15 MISS YOU—The Rolling Stones—Atlantic (12 inch)

PHOENIX

- This Week**
- 1 SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12 inch)
 - 2 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (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 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 6 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
 - 7 NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
 - 8 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12 inch)
 - 9 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 10 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 11 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 12 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 13 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 14 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 15 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)

SAN FRANCISCO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 3 THINK IT OVER—Cosy Houston—Private Stock (12 inch)
 - 4 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 5 INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 7 HOT SHOT—Karen Young—West End (12 inch)
 - 8 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
 - 9 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 10 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 11 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 12 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 13 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 14 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) (LP)
 - 15 YOU AND I—Rick James—Motown (12 inch)

SEATTLE/WASHINGTON

- 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 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 6 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 7 LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 8 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 9 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 10 YOU AND I—Rick James—Motown (12 inch)
 - 11 LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
 - 12 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
 - 13 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
 - 14 VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
 - 15 BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)

MONTREAL

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Quality (LP)
 - 3 HOT SHOT—Karen Young—London (12 inch)
 - 4 SATURDAY—Norma Jean—WEA (12 inch)
 - 5 AUTOMATIC LOVER—Dee Dee Jackson/Sylvia—CBS/Polydor (12 inch)
 - 6 LAW AND ORDER—Love Committee—RCA (12 inch)
 - 7 DANCER DANCE—Pussyfoot—Capitol (12 inch)
 - 8 AMAZON—Gary Cross—RCA (LP)
 - 9 DANCING IN PARADISE—El Coco—Quality (12 inch)
 - 10 WONDER WOMAN—Wonderland Disco Band—Quality (12 inch)
 - 11 #1 DEE JAY—Vince Montana—WEA (12 inch)
 - 12 MELLOW LOVIN'—Judy Cheeks—RCA (12 inch)
 - 13 DON'T LET GO—Tony Orlando—WEA (12 inch)
 - 14 LET THEM DANCE—D.C. La Rue—Quality (12 inch)
 - 15 ON THE ROAD AGAIN—Rocket—Polydor (12 inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12 inch)
	2	HOT SHOT—Karen Young—West End (12 inch)
★	4	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
	3	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
	5	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
	6	THINK IT OVER—Cosy Houston—Private Stock (12 inch)
	7	LET'S START THE DANCE—Bohannon—Mercury (12 inch)
	8	MISS YOU—The Rolling Stones—Atlantic (12 inch)
	11	DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
	9	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
★	14	PLATO'S RETREAT—Joe Thomas—TK (12 inch)
	13	LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
	10	LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inch)
	12	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
★	21	VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
	15	YOU AND I—Rick James—Motown (LP/12 inch)
	16	SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12 inch)
	18	DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
★	29	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
	19	PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
	17	WAR DANCE/MIRAGE—Kebekeletrik—Salsoul (LP)
	22	LOVE WON'T BE DENIED—Len Bonne—Chrysalis (12 inch)
	26	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
★	31	INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
	20	GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
	25	YOU GOT ME RUNNING—Lenny Williams—ABC (12 inch)
★	33	SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
	30	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
	23	AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) LP
	24	FLY—Pegasus—Sunshine (12 inch)
	27	DON'T LET GO—Tony Orlando—Elektra (12 inch)
	32	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
★	37	KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
★	—	STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
	28	MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch) (New Moulton Mix)
★	38	NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
★	—	RHYTHM OF LIFE—Afro Cuban Band—Arista (LP/12 inch)
	34	JOSEPHINE SUPERSTAR—Phyllis Allen—Casablanca (LP)
	35	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Cartoon (LP/12 inch)
★	—	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions.

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.



Where the music begins



Kids Flocking To Buggy's For Goodies—And Dancing

NEW YORK—Buggy Malone's Speakeasy has been established at Lake Ronkonkoma, N.Y., as the first "ice cream" disco on Long Island.

The club, which serves no alcohol, is geared to a 14 to 19 age group. Its entire staff, with the exception of its owner, Herbert Kaye, who is 39, is under 20.

Kaye insists that the only difference between Buggy Malone's Speakeasy and adult discos in the area is the fact that it serves no alco-

hol, and no one over the ages of 19 is admitted.

The club's elaborate bar is stocked with sodas, fruit juices and ice creams on which the youthful partygoers can gorge themselves. The elaborate light show features strobes, mirrorballs, pin wheels and other innovative lighting concepts.

Patrons dance on a large wooden dance floor to the strains of their favorite disco tunes piped through a bountiful array of state-of-the-art disco sound components.

Although just opened, Buggy Malone's Speakeasy is already a favorite with young people from Lake Ronkonkoma and surrounding areas. They complain that until this club was opened they were forced to wear disguises and use false ID's to get into the adult clubs.

States one youngster, "We did not go to the adult clubs to drink, we went to dance, and Buggy Malone's Speakeasy satisfies our needs."

One evening a week has been set aside for parents of the patrons to inspect the club and satisfy their fears that it is not the sort of place they would want to keep their offspring away from.

Fight Wilmington City Ordinance

• Continued from page 14

the responsibility of seeing that noise and the general behavior of patrons do not "disturb the health and welfare of, or cause annoyance to, residents in the area."

Wilmington's clubs include the Gallery, the recently opened Electric Machine which caters to both adults and teenagers, and Le Grand Tier In the Wilmington Grand Opera House, which recently opened its Uptown discotheque. The club operates Tuesdays through Saturdays from 8 p.m. to 1 a.m.

At the Brandywine Hilton in suburban Claymont, Del., live music is offered Tuesday through Saturday, only Monday nights are given over to Disco.

Virtually all the complaints received have been about the Gallery, which opened last March in what used to be an appliance store. Disco dances are held on weekends only and no liquor is served. On good nights, the club draws a mixed crowd of up to 300 adults and teenagers. The trouble, city officials say, comes when the crowd pours out into the streets on foot or on motor-

cycle at 2 or 3 a.m. Moreover, the Gallery, they say, draws loiterers who cannot afford the \$3 admission charge and end up lounging on cars or front porches nearby.

The Gallery is located in a mixed commercial-and-residential strip. Vernell Brown, the Gallery's owner, charges that the city is trying to drive him out of business and said he was going to fight the attempt to control disco dancing. He says the kids have been "hanging around" for years in that location and that the police just need to do a better job dispersing the loiterers. Besides, he adds, the city has done nothing for the kids.

Although the Gallery is located in an area that is mostly white, the disco's clientele is mostly black. However, Charles Grandison, community affairs assistant to Mayor William T. McLaughlin, claims that race is not the issue. He said that the discoing goes on well into the morning and there are people who have to get up Saturday morning for work. Grandison feels that discos represent a lifestyle which is intruding on "a densely packed community."

City Solicitor Jeffrey Goddess,

who helped draw up the disco ordinance, claims that discos—like pool halls and night clubs—clearly qualify as "Places that breed notorious and infamous conduct" and are, therefore, subject to strict regulation.

"These things go in cycles," Goddess says. He called attention to a statute passed in Delaware in the early 1970s that required promoters of rock concerts to post a \$50,000 bond which would be forfeited if debris from the concert site was not picked up.

Goddess admits the disco ordinance could probably use some improvement. He feels it could be changed or junked completely if the disco operators and those complaining against their existence can agree on some other way of minimizing neighborhood disruption from disco patrons and the hangers on.

U.K. Scene: Separatists Make Waves

By NICK ROBERTSHAW

LONDON—The British disco scene is developing the air of a separatist movement although it runs parallel to the record business, it is in some measure independent of it, with a&r impetus coming from the fans themselves, with specialist importers, wholesalers and retailers servicing its needs.

This area's most recent disco outlet is Discoasis, opened last month in Peterborough by Steve Allen Entertainments, an organization with 10 mobile discos. The shop carries soul, jazz, funk, back catalog and import items, designed, says Allen, "to cater for our large clientele of disco goers and fashion conscious kids who don't all want the Bee Gees ad infinitum."

What sets disco music apart from other specialist areas is the extent to which its devotees have asserted free will, successfully rejecting record company milk-feeding.

Influential deejays seem to enjoy unearthing material from obscure sources, thereby bypassing record company tip sheets. Trend-conscious fans popularize it by word of mouth, and pretty soon retailers find themselves deluged with requests for records of which they have never heard.

If demand exists, someone somewhere moves in to meet it. The upshot has been the emergence, over the last few years, of specialists like Lightning, Disc Empire and Record Corner which deal direct with U.S. based labels and one-stops often have deleted items and "oldies" specially re-pressed, and claim credit for breaking sets—Wilbur Bascomb, Idris Muhammad, Manu Dibango—the record companies have failed, or never tried to break.

It is likely that the most creative days of discovery are over. The industry has become aware of the market potential, only a little late in the day, and the disco scene is now dwarfed by the commercial superstructure erected on it. Disco acts are enormous business, as the success of "Saturday Night Fever" and Boney M attest.

Nevertheless, these mass appeal acts are regarded by disco experts with something approaching scorn, and fans can take comfort from having taught the industry the ancient, salutary lesson that the public, not the companies, create public taste.

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Disco Mix

By BARRY LEDERER

In 1931 Cab Calloway's "Minnie the Moocher" sold numerous records. To coincide with his fiftieth year in show business, he has recorded a disco version of this favorite song. The RCA 12-inch has a vocal on one side with an instrumental on the flip side. Both sides contain the famous "Hi-De-Ho" refrain which came about when Cab fumbled the lyrics to "Minnie the Moocher" but recovered by singing out loud the first thing that came to his mind, "hi de ho." This chant has been with him ever since. The instrumental version might be easier playing for the DJ due to its stronger tempo and dominating orchestration which uses brass effectively.

Loleatta Holloway's dynamic voice explodes on her Gold Mind album, "Queen of the Night." The highlight cut, "I May Not Be There When You Want Me," is mixed by Tom Moulton and is the epitome of insistent foot-stomping gospel disco. Loleatta wails out this tune with an unceasing but increasing urgency. Her speaking on the break gives way to a smashing re-entry into the catchy repetitive main theme. The other strong cuts are "Catch Me On The Rebound," "Good, Good Feeling" and "Mama Don't—Papa Won't." These contain her versatile and powerful voice meshed well with lush strings, compelling percussion and first-rate orchestration.

The Afro-Cuban Band's new LP, "Rhythm Of Life" is now out on Arista Records. This title cut has also been released as a 12-inch, 33 $\frac{1}{3}$ r.p.m. disco disk. The song, running 6:25 minutes, starts out with light hearted up tempo vocals,

and reaches a bridge that goes to a decidedly heavier tribal chanting tempo.

Following a fiery percussion break, the song returns to a repeat of the original melody. "The Moon Is The Daughter Of The Devil" is a funkier tune from the start and has intense guitar and conga breaks which accentuate the cut. "Delicado," a favorite song from the 1940s, has been turned into a zestful disco tune with a definite Latin flavor. Castenets, trumpets and piano mix well with the pretty girls in the background whose vocals weave in and out and lead to a hot bongo break. Produced by Michael Zager and Jerry Love, this LP is starting to find a place in the clubs.

Both Prelude and TK Records have released LPs containing the updated disco version of Spencer Davis' "I'm A Man." Macho appearing on Prelude, is similar in feeling to the original in both tempo and style. Running the entire length of side one (17:45), the mood of the song is definitely reminiscent of Kongas' "Gimme Some Lovin'." The use of powerful guitar and synthesizer adds to the strength of the cut's driving Cerrone-like percussion break. TK's version of this record by Star City is not as fast but smoother in orchestration and less rock-oriented. Although the length is shorter, the group creates a bold sound that sustains itself throughout the song. Both versions should find easy playing in the discos.

The third version of "Love Is In The Air" has been released by Scotti Brothers. The artist, John Paul Young, has recorded this tune which is distributed by Atlantic. In the same vein as the other versions (Martin Stevens, Columbia Import, Jay Black, Millennium), this record has a beautiful melody and a fine use of guitar, piano and violins which blend to form a rousing and well-crafted song.

Having to keep in step with the different disco orchestras around, something different has come about. This is the Wonder Band on Atlantic Records. Consisting of some of New York's finest musicians, this new group has a tantalizing new sound. Produced by Israel Sanchez of Atlantic Record's Disco Promotion, Armando Noriega and Silvio Tancredi, the trio has transformed Led Zeppelin's "Stairway To Heaven" into a rock disco beat. Side one, running 18:00, is divided into four parts, and utilizes vocalist Phil Anastasi whose voice quality is similar to Teddy Pendergrass' The orchestration is dominated by sizzling guitar and compelling moog programming. Side two is also segued together and is called "Wonderful Medley." Again the lush string section and rousing horn section contribute to a unique cut that is full of hooks. Test pressings will be out shortly with an album due in September.

Voyage Records will release a 12-inch disco-disk called "Starvin'" by Doc, Aikens and Shields, produced by Stan Vincent, writer of "Ooh Child" and "Hush-A-Bye."

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L.A.'s KSR Booms With New Studio, Record Label

LOS ANGELES—KSR Studios here is expanding its existing 16-track studio operation to include a new 24-track studio in addition to a record label and publishing company.

The complex is located at offices at Hollywood and Vine here, according to Ken Story, co-principal in the operation.

The existing 16-track studio contains a Quad Eight board, originally the console for Capitol Studios "B," Ampex tape machines and JBL monitors. The new 24-track room will contain MCI equipment.

The new record label is called Sound Story Records with the first artist Michael Wycoff, a keyboardist/vocalist/songwriter who has been a session man with such artists

as Natalie Cole and Stevie Wonder.

Wycoff is producing the LP himself, due in several months, with a single called "Do The Camel Hump," described as a new disco/funk dance, available immediately.

The label is negotiating with major labels for distribution but will also use independent distribution.

George Renfro, co-principal in KSR, is handling promotion and business affairs for the young label and indicates he already has a five-man promotion network around the country established.

While the first product from the label is disco with key disco markets to be aimed at, the label is seeking a variety of different artists and music.

The label will keep its roster "flexible" and manageable to give each artist maximum attention.



GOLD FEVER—Bill Weismann, left, Ampex national sales manager for consumer tape, presents the Bee Gees with their third Ampex Golden Reel award, this time for the platinum hit "Saturday Night Fever." In addition to the award plaques, Weismann also presented the group with a \$1,000 check for the Bertha Abess Children's Center, the group's selected charity. Shown, left to right in front of Miami's Criteria Studios, are Weismann, Maurice Gibb, Robin Gibb and Barry Gibb.

Studio Track

LOS ANGELES—Rick Danko working on a second solo Arista LP at **One Step Up** with Danko producing, **Sepp Donahower**, associate producer; **Bob Stringer**, engineer, and **Dan Everhart**, second engineer.

Diana Benedict cutting tracks at **Rusk Sound**, **Bob Lefebvre** and **Donna Jarrard** producing with **Randy Urlick** at the board. Sessions for an album of songs from the musical "Zen Boogie" are in the works at **Capitol Recording Studios**.

Ray Campi and his **Rockabilly Rebels** are in at **Rollin' Rock Studios** for a first Radar Records LP. **Bo Donaldson** at the **Record Plant** finishing up tracks with producer **Jim Ed Norman** for an upcoming LP on Republic.

Johnny Guitar Watson in at **Paramount Recording Studios** taping a disco side for his new LP.

For **Casablanca**, **Sidney Barnes** mastering at **Larrabee Sound**; **Brooklyn Dreams** being produced by **Bob Esty** and laying down vocals at **Larrabee Sound** and mixing at **Studio 55**; **Cher** completed recording three sides with producer **Ron Dante** at **A&M Studios** and is recording with **Bob Esty** at **Studio 55**.

Laurin Rinder and **W. Michael Lewis** at **Producer's Workshop** with **St. Tropez** for **Butterfly Records**.

Ken Scott producing the **Dixie Dregs** at **Chateau** using 40 tracks.

* * *

Producer **David Rubinson** mixing **Peter, Paul and Mary's** reunion LP at his own **Automatt Studios** in San Francisco. The album was recorded at **CBS Studios** in New York. Engineering is **Fred Catero**. Other activity at the Automatt sees England's the **Clash** with **Sandy Pearlman** producing and **Corky Stasiak** engineering for **CBS Records**. And **Elvin Bishop** recording a new **Capricorn LP**, producing himself with **Michael Fusaro** engineering.

Sound Ideas Studios in New York has **Jeff Tit-**

mus marathoning at the boards with **Arista's Quazar** produced by **Jerome Brailey**, and the **Parliament/Funkadelics** doing vocals, and **George Clinton** producing. **Titmus** also completed final overdubs on the new **Cat Stevens** album with **Stevens** producing for **Ashtar Music**. Other concurrent projects have **Midsong's Carol Douglas** doing vocals with **Eddie O'Loughlin** producing; **Titmus** laying down tracks for **Eastwind's** upcoming LP; **Jerry Solomon** mixing **Airborne** for **Wave Co.**; and the **Stranglers** wrapping up its LP doing overdubs and mixes with **Martin Rushent** at the console.

Action at **Woodland Sound**, Nashville, sees West Coast-based producer/artist **Jerry Fuller** in for **ABC** working with producer **Ron Chancey**; **Fred Foster** producing **Tommy Cash** with **David McKinley** engineering; and the mastering department cutting singles for **Billy "Crash" Craddock**, **Barbara Mandrell**, **David Rogers** and **Terri Hollowell**.

Wayne Newton back in at **Wishbone, Inc.**, **Muscle Shoals**, working on his **20th Century-Fox LP**; **Garfield Ruff** working on a movie soundtrack for **Capitol**; **Lorna Luft** finishing her single for **Private Stock**, **Leslie King** and **Ron Lagerlof** engineering; **Rhead Brothers** completing an **EMI LP**; **Leslie King** engineering, **Clayton Ivey** and **Terry Woodford** producing acts for **Wishbone, Inc.**, and **Mary Beth McLemore** assisting on all projects.

Jeff Lane in at **New York's Music Farm** recording a new LP with **Brass Construction**. He is also recording a new r&b group called **Sweet Water**.

Reelsound's remote bus was in **Kansas City** to record the **PUSH Concert** for **Word Records** with **Andrae Crouch**, **Walter** and **Edwin Hawkins** and **Daniebelle** performing. **Buddy Huey** and **Bill Maxwell** were producing with **Malcolm Harper** at the board and **John Powell** and **Mason Harlow** assisting. Other remotes for the **Manchaca, Tex.**, unit included **Asleep At The Wheel** at **Austin**

Opry House, **Chuck Flood** producing, **Malcolm Harper** and **John Powell** at the console assisting.

Canadian rock group **Fosterchild** finishing up its **CBS** at **Little Mountain Sound**, **Vancouver, B.C.**, **Jim Gaines** producing.

For **Casablanca**, **Godz** finishing up at **Bearsville Studio**, **Bearsville, NY.**; **Sherry Grooms** recording for **Parachute** at **Muscle Shoals** and **Criteria** in **Miami**, **Ron Haffkine** producing; **Gene Simmons** finished mastering at **Trident Studios**, **London**; and **Paul Stanley** mixing there.

JIM McCULLAUGH

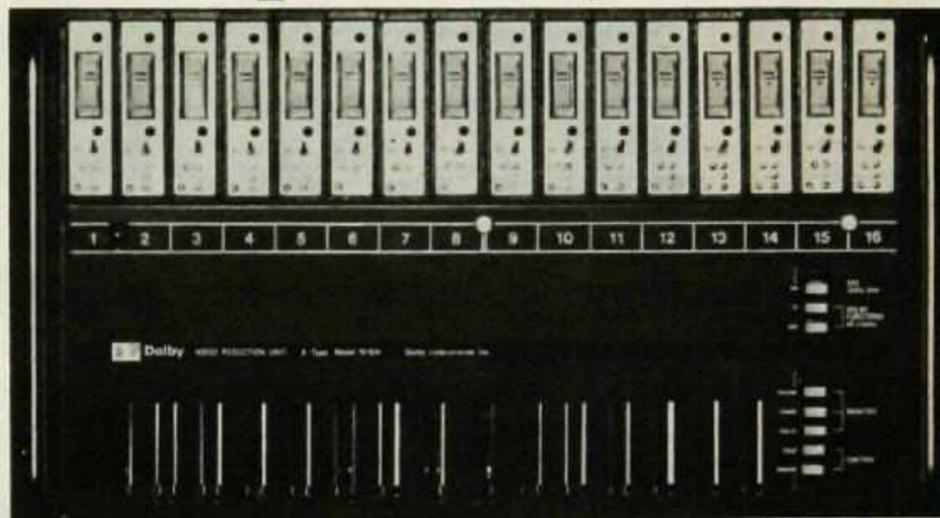
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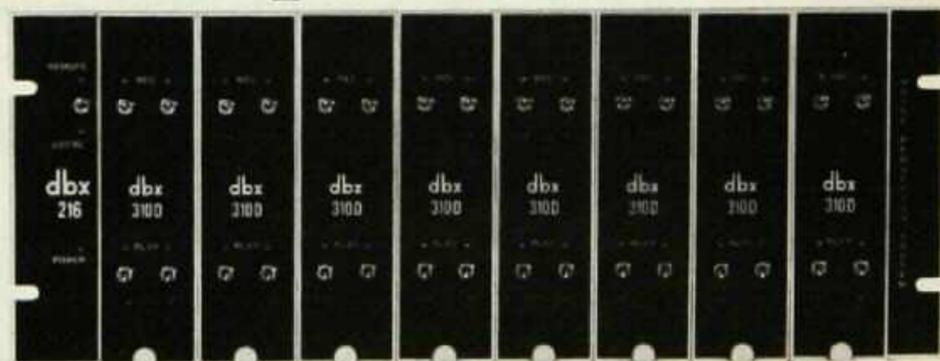


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CUTTING UP—Marvin Hamlisch, right, meets with Peter Allen at New York's Soundmixers Studio where the A&M singer is cutting a new studio LP. Shown left to right, are, Bruce Staples, studio manager; Neal Coppos, Soundmixers engineer, Allen and Hamlisch.

LIVE ALBUM, NETWORK TV?

Fewer Acts, Tighter Shows For Tulsa Halsey Festival

By PAT NELSON

NASHVILLE—The second annual Tulsa International Music Festival, set for Nov. 4-5 at the city's Assembly Center, is reaching for higher success levels this year with plans for a live album release and a major television special emanating from the event, label and merchandise exhibits, and a variety of other talent showcases tied into festival activities throughout the city of Tulsa.

Besides spotlighting artists from the Jim Halsey Co. roster, acts representing approximately nine foreign countries will be included in the talent lineup. Other than international talent, only Halsey acts have been booked at this time.

Although it hasn't been announced whether the tv special will be network or syndicated, Bob Burwell, producer of the event, notes that it is "just a matter of final negotiations." An announcement recording label finalization for the live LP release is also forthcoming.

During the week prior to the festival, various acts booked by the Halsey agency will perform noontime showcases at different downtown locations in Tulsa to assist in promoting the event.

The talent firm is also conducting seminars in September and October, in conjunction with the Arts Council of Tulsa and the Tulsa Public Schools System, that will educate students to country music by presenting concerts and question-and-answer sessions with acts included on the festival's roster.

Clubs such as Mickey's Country Darling, the Paradise Club, Stage Door and Cains Ballroom will be featuring acts from the festival lineup the week preceding it.

Booth space is being made available for labels and merchandisers who would like to exhibit at the shows that last year drew 8,000 fans and an international array of record company executives, tv representatives, press officials, radio personalities, pop and country concert promoters and talent buyers

representing fairs, rodeos, parks and nightclubs.

The number of artists appearing on the festival has been trimmed from last year to allow a reduction in ticket prices and better production.

"One of the problems we had last year was that there were so many acts on the show it got to be a marathon and people lost interest," Burwell points out.

On Nov. 3, the Halsey company will host an industry and v.i.p. banquet at the new Williams Center Hotel that will include a full Indian dance production as part of the entertainment. The hotel will also be one of the sites for special midnight showcases being held on Nov. 3-4 for guests attending the festival.

The cover art for various festival promotions is based on an original Woody Crumbo painting entitled "Eagle Dancer."

Among the acts appearing on the international show, set for 2 p.m., Nov. 4, are El Condor Pasa, Mexico; Colleen Peterson, Canada; Rankarna with Mats Radberg, Sweden; Palcher, England; and Saltbush, Australia; as well as other acts representing France, Ireland, Scotland and possibly Russia.

At this time, Roy Clark, Roy Head, George Lindsey, Jody Miller, the Oak Ridge Boys, Ray Price, Buck Trent and Tammy Wynette are scheduled for Saturday's show.

Included on the Nov. 5 show are Barbara Fairchild, Freddy Fender, Joe Stampley, Mel Tillis and Don Williams.



WRITERS' WELCOME—Franklin N. Knapp, director of operations for the Nashville Airport Authority, joins Maggie Cavender, executive director of the Nashville Songwriters Assn., in viewing the organization's new exhibit on display in the airport lobby. Featured are items from the group's Hall of Fame such as Bill Anderson's suit, Gene Autry's boots, the original manuscript of "Rocky Top" by Boudleaux and Felice Bryant, and Kris Kristofferson's "Manny" Award.

CMA Ballot Forms Go To Members

NASHVILLE—Nomination forms are enroute to members of the CMA for the annual CMA awards balloting.

Categories are entertainer of the year, single, album, song, female vocalist, male vocalist, vocal group, vocal duo, instrumental group and instrumentalist.

The eligibility period is July 1, 1977 through June 30, 1978. CMA members will receive three mailings during the voting procedure.

The election will be conducted by Deloitte Haskins & Sells, certified public accountants, with the CMA board acting to determine eligibility.

PROS HELP SONG FEST

NASHVILLE—The American Song Festival held its second and third level amateur and professional country competition for the first time in Nashville Monday-Wednesday (7-9) and enlisted the aid of some of Nashville's top industry personnel for the category judging.

"Since it is a part of the festival's pledge to entrants to place their music directly in the hands of the industry professionals who are in a position to do the most for them, it naturally follows that this segment of the country competition be judged by a group of Nashville's top professionals," says Tad Danz, American Song Festival president.

Among those participating in the judging were Dianne Petty, vice president of ABC/Dunhill Music; Henry Hart, vice president of Chappell Music; Bob Montgomery, executive vice president of House Of Gold Music; Maggie Cavender, executive director of the Nashville Songwriters Assn.; David Conrad, general professional manager of Pi-Gem/Chess Music, and Cliff Williamson, creative director of Tree Music.

Category winners will be announced this fall, with grand prize winners to be announced next January at the American Song Festival presentation awards in Los Angeles.

Club For Sheldon

NASHVILLE—Spurred by requests and more than 200 persons signing up for a fan club at the recent Fan Fair in Nashville, a new fan club for Ken Sheldon has been formed. Donna West of Belton, Tex., will head the club boosting the BMA Records artist and president.

Talent Buyers Seminar Adds To Fat Agenda

NASHVILLE—Special agenda additions to the seventh annual CMA Talent Buyers Seminar have been firmed for the Oct. 13-15 event being held at Nashville's Hyatt Regency.

On Friday, Oct. 13, a special panel discussion will be conducted by recording artist Charlie Daniels and manager Joe Sullivan of Sound Seventy Productions on the relationship between an artist and its manager and agent, and how they work together in booking dates.

The following day, Oct. 14, Bill Anderson, CMA board member and MCA recording artist, will present a special showing of a new audio/visual production, which presents a capsulized history of country music with examples and descriptions of the various types of current country music. The program will feature a slide show with live music and narration by Anderson and the Po' Folks with Mary Lou Turner.

Registration forms may be obtained from the CMA, 7 Music Circle North, Nashville, Tenn. 37203. Participants registering before Sept. 15 receive a special reduction rate fee of \$90. Those registering after that date will be charged \$100.

E/A Relocates, Cites Expansion

NASHVILLE—Citing expansion of roster and staff for its country division, Elektra/Asylum Records has relocated to larger offices.

Norm Osborne, national director, country promotion, notes the recent addition of Ewell Roussel as director of sales and marketing and new roster additions have forced the move to the new quarters at 1216 17th Ave. S. in Nashville.

Jerry Jeff Walker, Jim Tallwater and Wood Newton have recently been added to the E/A roster.

CASH EMCEES CMA AWARDS

NASHVILLE—The CMA's 12th annual awards show has been set for Oct. 9 at the Grand Ole Opry House with Johnny Cash as emcee.

Sponsored by Kraft, the 90-minute special will be aired nationally by CBS-TV at 9:30 p.m. Eastern time.

The special will be produced by Bob Precht for Sullivan Productions and directed by Walter Miller. Marty Ragaway and Don Epstein are writers for the show and musical conductor will be Bill Walker.



RECRUITING SIGN—Tree International staffers, left to right, Cliff Williamson, Terry Choate, Dan Wilson, Chris Dodson, Nancy Hirth and Don Gant, Tree vice president, display the company's new billboard artwork as part of its songwriter recruitment campaign.



PLATINUM BOYS—The Statler Brothers celebrate July 4 in their hometown of Staunton, Va., by riding in a parade prior to their free concert with guest Johnny Rodriguez before more than 50,000 fans. Later, right, the Phonogram/Mercury group receives platinum awards for its "The Best Of The Statler Brothers" LP. Left to right are Charlie Fach, executive vice president/general manager of Phonogram/Mercury; Lew De Witt and Phil Balsley of the Statlers; Jerry Kennedy, vice president/a&r country for Phonogram; Don Reid of the Statlers; Frank Leffel, national country promotion manager; and Harold Reid of the Statlers.

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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
★	☆	☆	★	☆	☆	★	☆	☆	★	☆	☆	★	☆	☆	★	☆	☆	★	☆	☆	
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
★	6	8	★	43	5	★	68	69	7	★	21	NEW ENTRY	★	21	NEW ENTRY	★	21	NEW ENTRY	★	21	NEW ENTRY
★	9	6	★	36	36	★	69	75	5	★	22	NEW ENTRY	★	22	NEW ENTRY	★	22	NEW ENTRY	★	22	NEW ENTRY
★	3	4	★	37	2	★	70	77	3	★	23	NEW ENTRY	★	23	NEW ENTRY	★	23	NEW ENTRY	★	23	NEW ENTRY
★	7	8	★	52	4	★	71	74	5	★	24	NEW ENTRY	★	24	NEW ENTRY	★	24	NEW ENTRY	★	24	NEW ENTRY
★	5	1	★	54	4	★	72	74	5	★	25	NEW ENTRY	★	25	NEW ENTRY	★	25	NEW ENTRY	★	25	NEW ENTRY
★	6	3	★	41	11	★	73	74	5	★	26	NEW ENTRY	★	26	NEW ENTRY	★	26	NEW ENTRY	★	26	NEW ENTRY
★	7	8	★	42	5	★	74	74	5	★	27	NEW ENTRY	★	27	NEW ENTRY	★	27	NEW ENTRY	★	27	NEW ENTRY
★	12	8	★	43	26	★	75	81	3	★	28	NEW ENTRY	★	28	NEW ENTRY	★	28	NEW ENTRY	★	28	NEW ENTRY
★	13	8	★	44	8	★	76	81	3	★	29	NEW ENTRY	★	29	NEW ENTRY	★	29	NEW ENTRY	★	29	NEW ENTRY
★	15	9	★	45	9	★	77	79	5	★	30	NEW ENTRY	★	30	NEW ENTRY	★	30	NEW ENTRY	★	30	NEW ENTRY
★	16	8	★	46	48	★	78	78	4	★	31	NEW ENTRY	★	31	NEW ENTRY	★	31	NEW ENTRY	★	31	NEW ENTRY
★	17	5	★	47	21	★	79	79	5	★	32	NEW ENTRY	★	32	NEW ENTRY	★	32	NEW ENTRY	★	32	NEW ENTRY
★	13	10	★	48	14	★	80	90	2	★	33	NEW ENTRY	★	33	NEW ENTRY	★	33	NEW ENTRY	★	33	NEW ENTRY
★	18	11	★	49	11	★	81	90	2	★	34	NEW ENTRY	★	34	NEW ENTRY	★	34	NEW ENTRY	★	34	NEW ENTRY
★	19	6	★	50	44	★	82	86	3	★	35	NEW ENTRY	★	35	NEW ENTRY	★	35	NEW ENTRY	★	35	NEW ENTRY
★	20	7	★	51	66	★	83	93	2	★	36	NEW ENTRY	★	36	NEW ENTRY	★	36	NEW ENTRY	★	36	NEW ENTRY
★	22	6	★	52	66	★	84	85	4	★	37	NEW ENTRY	★	37	NEW ENTRY	★	37	NEW ENTRY	★	37	NEW ENTRY
★	24	5	★	53	56	★	85	85	4	★	38	NEW ENTRY	★	38	NEW ENTRY	★	38	NEW ENTRY	★	38	NEW ENTRY
★	25	4	★	54	58	★	86	88	4	★	39	NEW ENTRY	★	39	NEW ENTRY	★	39	NEW ENTRY	★	39	NEW ENTRY
★	23	7	★	55	71	★	87	89	2	★	40	NEW ENTRY	★	40	NEW ENTRY	★	40	NEW ENTRY	★	40	NEW ENTRY
★	28	3	★	56	70	★	88	89	2	★	41	NEW ENTRY	★	41	NEW ENTRY	★	41	NEW ENTRY	★	41	NEW ENTRY
★	27	6	★	57	70	★	89	89	2	★	42	NEW ENTRY	★	42	NEW ENTRY	★	42	NEW ENTRY	★	42	NEW ENTRY
★	35	4	★	58	45	★	90	92	2	★	43	NEW ENTRY	★	43	NEW ENTRY	★	43	NEW ENTRY	★	43	NEW ENTRY
★	37	4	★	59	32	★	91	92	2	★	44	NEW ENTRY	★	44	NEW ENTRY	★	44	NEW ENTRY	★	44	NEW ENTRY
★	33	4	★	60	61	★	92	92	2	★	45	NEW ENTRY	★	45	NEW ENTRY	★	45	NEW ENTRY	★	45	NEW ENTRY
★	26	29	★	61	5	★	93	93	2	★	46	NEW ENTRY	★	46	NEW ENTRY	★	46	NEW ENTRY	★	46	NEW ENTRY
★	31	8	★	62	49	★	94	99	2	★	47	NEW ENTRY	★	47	NEW ENTRY	★	47	NEW ENTRY	★	47	NEW ENTRY
★	28	30	★	63	47	★	95	96	2	★	48	NEW ENTRY	★	48	NEW ENTRY	★	48	NEW ENTRY	★	48	NEW ENTRY
★	38	7	★	64	57	★	96	96	2	★	49	NEW ENTRY	★	49	NEW ENTRY	★	49	NEW ENTRY	★	49	NEW ENTRY
★	32	34	★	65	68	★	97	87	4	★	50	NEW ENTRY	★	50	NEW ENTRY	★	50	NEW ENTRY	★	50	NEW ENTRY
★	40	4	★	66	50	★	98	98	3	★	51	NEW ENTRY	★	51	NEW ENTRY	★	51	NEW ENTRY	★	51	NEW ENTRY
★	41	5	★	67	83	★	99	99	2	★	52	NEW ENTRY	★	52	NEW ENTRY	★	52	NEW ENTRY	★	52	NEW ENTRY
★	41	5	★	68	50	★	100	100	2	★	53	NEW ENTRY	★	53	NEW ENTRY	★	53	NEW ENTRY	★	53	NEW ENTRY

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SEPTEMBER 2, 1978, BILLBOARD

Nashville Scene

By PAT NELSON

Barbara Mandrell's next ABC single, "Sleeping Single In A Double Bed," is among the many records cut and mastered at Nashville's Woodland Sound Studios recently. Rafe Van Hoy,

newly signed to ABC, has also been cutting at Woodland with Ron Chancey and Don Gant producing. Other mastering and recording activities at the studio include Billy "Crash" Craddock's

new single, "Hubba-Hubba," for Capitol; Don Gibson and Carl Smith for ABC/Hickory; LeBanc & Carr for Big Tree; Boots Randolph finishing his next Monument album; and Lisa Lawlin being

produced by Fred Foster for Monument. Lynn Anderson has included Gail Davies' song, "Bucket To The South," in her latest Columbia LP. Interestingly enough, Anderson is an

alumnus of the "Lawrence Welk Show" and the song was first made a hit by Ava Barber who is now a regular on the show. And, Davies, who now records for Lifesong Records, started her professional writing career as a staff writer for Welk's Vogue Music and began her recording career as an artist for Welk's Vogue Productions.

Mercury artist Jacky Ward tapes "Hee-Haw" Oct. 6. Dick Blake, president of Dick Blake International, represented the Nashville country music industry in an interview with the "Voice Of America" radio show which will be beamed across the world. The interview was a portion of a special program on Nashville which also includes discussions with other area business leaders.

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WCM Issue Date:
October 14, 1978

Advertising Deadline:
September 22, 1978

**16th Annual
World of
Country
Music**

Billboard.



NAME GAME—Cincinnati Reds manager Sparky Anderson fits Bill Anderson with an Anderson jersey prior to the MCA artist's appearance at the Cincinnati-Houston Astros baseball game. More than 32,000 fans attended the Cincinnati ballgame and concert featuring Bill Anderson, Mary Lou Turner, the Po' Folks Band and Mac McGaha's bluegrass country show.

Jimmy Case is taking a break from his booking agent activities at Showcase Talent to make a return tour of U.S. military bases in Belgium, England, Germany and Italy. The English country-rock group, Tennessee Stud, led by Kerry Wilcox, will accompany Case on the November tour.

Jim Ed Brown and Helen Cornelius will share the stage with Ronnie Milsap on two upcoming tours. The first, promoted by Jack Roberts of Bothell, Wash., runs Sept. 28-Oct. 7 and includes dates in Salt Lake City and San Diego, Fresno, Bakersfield, Redding, Sacramento and Anaheim, Calif. Oct. 27-Nov. 5 are the dates for the second tour, packaged by Abe Hamza of Rochester, N.Y., that includes shows in Augusta, Me., Latham and Rochester, N.Y., and Dayton, Columbus and Toledo, Ohio.

Joe Sun, Jim Chesnut, Bobby Borchers, Con Hunley and Rebecca Lynn drew 12,000 fans to an outdoor concert sponsored by WTSS Radio in Madison, Wis. Song Plugging is the topic for the ninth segment of Forum, being held Tuesday (5) at the Exit/In. Held at six-week intervals and sponsored by different music industry-related companies, Forum is designed to educate the general public in Nashville on various subjects relating to the music business. Panelists for the Song Plugging Forum, being sponsored by MCA Records, include Tim Whipperman, Warner Bros. Music; Charlie Monk, April/Blackwood Music; Lance Freed, Irving Music; Dan Wilson, Tree International; and Tom Collins, Pi-Gem Music. Jimmy Bowen, vice president and general manager of MCA, Nashville, will moderate the discussion that will be followed with performances by Sterling Whipple and Dennis Wilson.

Freddy Fender is fully recovered and back on the road in full gear after his recent tonsilectomy. He spent the first week of July at Magic Mountain in Valencia, Calif., and then made his first appearance at the Cal Nava Lodge in Crystal Bay, Nev., before heading to Chicago to tape an appearance on the PBS-TV show "Soundstage." While in Chicago, Fender also appeared on "AM Chicago" and sang the national anthem prior to the San Francisco Giants/Chicago Cubs game at Wrigley Field.

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Hot Country LPs

 Billboard SPECIAL SURVEY
 For Week Ending 9/2/78

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* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
2	2	10	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
3	3	17	STARDUST—Willie Nelson, Columbia JC 35305
4	4	29	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★	5	4	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
6	6	12	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
★	9	4	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
8	8	19	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
9	7	14	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
10	10	7	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2377
11	11	31	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
12	13	12	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
13	14	32	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
14	15	12	OH! BROTHER—Larry Gatlin, Monument MG 7626
15	12	21	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
16	17	33	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
17	16	21	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA854H
18	21	5	WOMANHOOD—Tammy Wynette, Epic KE 35447
19	20	6	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
20	22	20	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
21	19	9	I BELIEVE IN YOU—Mel Tillis, MCA 2364
★	32	45	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
23	24	20	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
24	25	31	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros BSK 3141
25	23	14	THE VERY BEST OF CONWAY TWITTY—MCA 3043
26	28	7	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM 1-5011
27	27	51	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
28	18	27	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
29	29	5	CLASSIC RICH—Charlie Rich, Epic JE 35394
30	30	87	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
31	26	53	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★	NEW ENTRY		WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
33	33	47	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
34	34	5	BARTENDER BLUES—George Jones, Epic KE 35414
35	35	47	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
36	41	19	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
37	25	47	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
38	38	3	WHITE MANSIONS—Various Artists, A&M 6004
39	37	59	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
40	31	40	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
41	45	52	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
42	44	55	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
43	39	9	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
44	46	4	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
45	42	3	THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM 1-5010
46	NEW ENTRY		RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
47	49	12	THE BEST OF GENE WATSON, Capitol ST 11787
48	48	2	WE BELONG TOGETHER—Susie Allanson, Warner/Curb BSR 3217
49	47	2	COLLISION COURSE—Asleep At The Wheel, Capitol DW 11726
50	NEW ENTRY		DOTTIE—Dottie West, United Artists LA 960 G



NARAS Heads: Ready to tackle the first item on the agenda are the new leaders of NARAS/Nashville: left to right, Roger Sovine, Merlin Littlefield, Layng Martine, Jr., Don Butler, Brad McCuen, Bill Justis, Francine Anderson, Bruce Davidson, Ed Penney and Lynn Shults.

CMA AWARDS

17 DJs Are Finalists

NASHVILLE — Seventeen country music deejays have been named as finalists in the Country Music Assn.'s annual deejay awards balloting.

Chosen from a list of nominees in three categories, according to market size were: Category 1—market area less than 50,000, Gaylon Christie, KOOV, Copperas Cove, Tex.; Billy Dillworth, WLET, Toccoa, Ga.; Len Ellis, WLJE, Valparaiso, Ind.; Dusty Rhodes, WXOX, Bay City, Mich.; Ann Williams, WSVL, Shelbyville, Ind.; Category 2—market area 50,000-500,000, Lonnie Bell, KOYN, Billings, Mont.; Mike Burger, WHOO, Orlando, Fla.; Dugg Collins, KDJW, Amarillo; Bobby Denton, WIVK, Knoxville; Bob Grayson, WAME, Charlotte, N.C.; Larry James, WBT, Charlotte, N.C.; Buddy Ray, WWVA, Wheeling, W. Va.; Category 3—market area over 500,000, Les Acree, WMC, Memphis; Bob Cole, KIKK-FM, Houston; Chris Lane, KGBS-FM, Los Angeles; Jack Reno, WLW, Cincin-

nati; Lee Shannon, WIRE, Indianapolis.

Although voted among the top five nominees in Category 3, Ralph Emery, associated with WSM Radio and Television, requested that his name be withdrawn because his work is mainly in the area of syndication rather than active involvement as a deejay on the station.

All CMA members are eligible to nominate their choices for deejay of the year on the first round of balloting. Any deejay receiving five or more nominations appears on the second ballot, voted on by CMA members in deejay, radio and television categories only. When results of the second ballot are tallied, the five jocks receiving the most votes in each category are named as finalists. In case of ties, more nominees may be listed. Finalists are then asked to send in aircheck tapes, 15-30 minutes in length, to an anonymous panel of judges who determine the final winners in each category.

Justis NARAS Leader

NASHVILLE—Bill Justis, the musician who emerged from Memphis with such hits as "Raunchy," has been elected president of the Nashville chapter of NARAS.

First vice president is Don Butler, head of the Gospel Music Assn., and second vice president is songwriter Layng Martine Jr.

Other vice presidents are Merlin Littlefield of ASCAP, Brad McCuen of SESAC, songwriter Ed Penney and Lynn Shults, head of United Artists Records in Nashville.

Bruce Davidson was voted secretary; Roger Sovine of BMI, treasurer; and Francine Anderson remains executive director of the organization.

Those elected or re-elected to two-year terms on the board of directors are Don Butler, Aaron Brown, Buzz Cason, Jerry Gillespie, Bill Justis, Mike Koser, Les Ladd, Russ Miller, Bob Mulloy, John McCarthy, Charlie McCoy, Ed Penney, Bill Pursell, John Sturdivant and Marijohn Wilkin.

Incumbents on the board of governors are Bruce Davidson, Chic Doherty, Dolores Edgin, Ronny Light, Merlin Littlefield, Layng Martine Jr., Brad McCuen, Tom McEntee, Louis Nunley, Lynn Shults, Steve Singleton, Roger Sovine and Bill Williams.

Merc Exploits Reba McEntire

NASHVILLE—Phonogram/Mercury Records is instigating a promotional campaign focused on the release of Reba McEntire's new single, "Last Night, Ev'ry Night."

Approximately 1,300 radio stations will receive a special packet, along with the single, containing a photo and biographical information.

Immediately following the release of the single, McEntire begins a four-week rap tour of radio stations, accompanied by Mercury country promotion managers, and will visit markets in Texas, Oklahoma, Alabama, Georgia, North Carolina, Kentucky, Ohio and Tennessee.

Special McEntire T-shirts have also been ordered and will be made available to radio stations for giveaways in conjunction with McEntire weekends.

Canadians Elect

NASHVILLE—John Ford of RCA has been elected to the presidency of British Columbia's Country Music Assn.

Directors include Ron Abrahams, Tom Peacock, Charlie Galbraith, Diane Giffen and Richard Watt.

Entertainment, provided by Mae Axton, featured Kelly Warren, recently signed with RCA, and the Wheeling Jamboree New Generation Players.



Billboard photo by Suzanne Shingler
 Guitarist Golfer: Chet Atkins sinks a putt in the Nashville Music Scramble tourney, encouraged by teammate Boyce Hawkins.

Hamilton Overseas

NASHVILLE—George Hamilton IV has launched a tour in Finland with the Finnish country band, Country Express. The band was on the international show at Fan Fair '78, appeared on the "Grand Ole Opry" with Hamilton and then invited the ABC Records artist to tour with them.

120 Golfers In Scramble

NASHVILLE—A field of more than 120 participants representing Nashville's music industry engaged in competition July 31 for some \$5,000 in prizes at the fifth annual Nashville Music Scramble golf tourney held at Crockett Springs golf course near Nashville.

Winning team members, announced at an awards banquet at the Sheraton South following tournament play, included Dick Kent, Ron English, Wayne Hiter and Jerry Foster, first place; Mack McClen-ton, David Hobbs, Don Pugh and Gary Glover, second place, and Jack Calvin, David Polk, Harold Dennison and Hal Dennison, third place.

Others rounding out the winners' list included Mickey Hiter, Neil Wilburn, Neil Roberts and Dave Ely, fourth place; Bill Farrar, Lester Wilburn, Dick Fitzgerald and Ted Ridings, fifth place; Joe Iniata, Verley Abrams, Charles Wallace and Elroy Kahanak, sixth place, and Johnny Slate, Danny Morrison, Whitey Shaffer and Fred Morrison, seventh place.

Sponsors for the tourney were ABC Records, ASCAP, Amusement Business, BMI, Billboard, CBS Records, Capitol Records, Combine Music, Elektra Records, First American National Bank, MCA Records, Phonogram Records, RCA Records, SESAC, United Artists Records, WLAC/WKQB, Warner Bros. Records and Woodland Sound Studios.

Sponsors' trophies were also awarded to WLAC, first place; Amusement Business, second; CBS Records, third; and BMI, fourth.

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L.A. Century Plaza To Host Billboard's Talent Forum

Continued from page 1
smiller and Quentin Perry of Tarus Productions, who will speak on concert promotions.

Rand Stoll, president of Headliners booking agency, and Ron Rainey, chief of Magna Artists, will advise the gathering about the booking industry. Paul Wasserman of Mahoney/Wasserman & Associates Public Relations will explore the subject of public relations and artists relations.

The industry has developed some unique problems during the past year and Barry Fey of Feyline Production will head up an open session titled "Open Season-Speak Your Mind." Convention attendees will be given an opportunity to speak out

on any subject dealing with the live entertainment industry.

Among the artists slated as panelists are the Blues Brothers (John Belushi and Dan Ackroyd), Michael Jackson of the Jacksons, Tom Scott, Al Jarreau, Stanley Turrentine with others being firmed up.

With nearly 400 advance registrations, the Talent Forum is shaping up to be the largest and most informative ever.

Topics this year will reflect the changes that have occurred in the industry and the sophisticated methods devised for handling problems.

Included among the new topics to be discussed are "Second Generation-How Is It Different?" with Carol Sidlow of the William Morris

Agency as moderator. Confirmed for the panel are Danny Bramson, Universal Amphitheatre; Danny Scher, FM Productions; Peter Philbin, CBS; Norm Epstein, manager; and Connie Pappas, Ken Fritz Management.

Executives joining Fey for "Open Season-Speak Your Mind" are Bill Graham, FM Productions; Jeff Franklin, A.T.I.; and Claire Rothman, the Forum. Others will be announced in next issue.

"Concert Security," another new session, will have Claire Rothman, the Forum; Stephen Greenberg, Spectrum, and Tom Liegler, Anaheim Stadium, with others to be added.

"A Better Way For Artists Relations & Publicity Agents To Serve Artists" will be chaired by Mike Klenfner, senior vice president at Atlantic. Joining Klenfner are the Blues Brothers, Grelun Landon, RCA; Bruce Garfield, Capitol; Bob Merliss, Warner Bros.; Arma Andon, CBS; and Howard Bloom, Howard Bloom Agency.

"Advanced Techniques In Booking" is being chaired by Ron Rainey, Magna; with Alex Hodges, Paragon Agency, David Forrest, Roxy/Whiskey; Chet Henson, Athena, with others to be added.

"Advanced Techniques In Personal Management" will have as panelists, Jonathan Coffino, CBS Records; Steve Gold, Far Out Productions; George Schiffer, Corporate Affairs Ltd.; Eric Gardner, Panacea; Susan Munao, Casablanca Record & Filmworks; and Bullets Durgom, Conference of Personal Managers.

"The College Market" is being chaired by Marilyn Lipsius, Arista Records. With Lipsius are Barbara Hubbard, Univ. of New Mexico; Phil Lobel, Univ. of Colorado; Stan Goldstein, Magna Artists; Phil Citron, William Morris; and Al Evers, Univ. of Calif./Berkeley.

David Forrest will head up "New Wave" with panel member Rick Dobbis, vice president artist devel-

opment at Arista. Others will be announced in next issue.

"Crossover Music/R&B/Jazz/Country" will be chaired by LeBaron Taylor of CBS Records. Panelists include Larry Baunach, Jim Halsey Co.; Dr. Cecil Hale, Phonogram/Mercury; Sparky Martin, Apollo Theatre; Jeff Krump, Feyline Presents; Pat McCoy, Warner Bros.; Paul Cooper, Atlantic; and Stanley Clarke.

Panelists for "Touring Overseas" are Al Jarreau, Eric Gardner, Panacea; Jerry Rubinstein, United Artists Records and others to be announced.

"Record Company Opening Night Invitational Policy" has panelists Janis Lundy, RSO Records; Paul Cooper, Atlantic; Bob Jones, Motown; Russ Shaw, Chrysalis; Michael Lippman, Arista, with others being firmed up.

Larry Vallon of Wolf & Rissmiller is set to chair the "Radio/Concert Tie-In" and U.A. nabob Artie Mogull is confirmed for "To What Extent Will The Labels Go To Support Their Artists?" The complete agenda with speakers will appear in next week's *Billboard*.

Following the training sessions on registration day, 20th Century-Fox Records will host a cocktail party featuring Rubicon. Other acts to be showcased at the conference are the Dirt Band, Auracle, Louisiana Le Roux, Nova, Nick Gilder, Brains-torm, Marilyn Scott and still others to be announced.

For further information concerning reservations or for general information, contact Diane Kirkland, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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FOUR WHOLESALERS INVOLVED

EMI's Trial Discount Plan Causing Resentment

By PETER JONES

LONDON—A report that EMI here has given a special discount treatment to four wholesalers, described as members of Boost, the one-stop traders' organization, has led to both resentment and confusion in the trade.

Conflicting statements create the situation. Terry Blood, of Stone-On-Trent, a named member of Boost, says the organization does not exist in the accepted sense of the word and therefore it could not have negotiated discounts for its "members."

But another named Boost man, Michael Woolfson, of Clyde Factors, says he regards his company as an association member and claims, "EMI has come up with some sort of scheme for Boost members."

And EMI says the issue is really an incentive scheme, temporary and experimental, but not a change of EMI policy towards wholesalers.

The discount involved, the size not revealed, has been given to wholesalers whose geographical position, width of operation and type of customer make them best suited for the experimental scheme, says EMI, and the scheme evolved under its own steam, not as a result of pressure from individuals or associations.

The wholesalers picked out are Lighting Records in London, Clyde Factors of Glasgow, Wynd-Up of Manchester, and Terry Blood Records.

As EMI says, they do span the

country, they are also the Four Wholesalers who, in April, formed the British Organization of One-Stop Traders, or Boost, a pressure group aimed at Earning Discounts which could be passed on to dealers buying from these one-stops.

Blood says any discounts he obtained from manufacturers were given "because I'm Terry Blood, wholesaler, and for no other reason, I don't want to be labelled a member of Boost because it is not a recognized kind of association. We did all get together for a loose meeting and talked about the need for an association to set standards for the wholesale trade. But such an organization does not yet exist. Since that first meeting we have had no real contact. I have not been informed that I'm receiving a discount because I am a Boost member."

However, other retailers, while welcoming any relaxation in EMI attitudes towards discounts, are critical of the way in which the four favored one-stops have been selected. Said one, "If EMI is to give discounts, it should give discounts, not just pick out four members of a club." Another said, "Record companies always have favorites and it seems Boost is EMI's favorite."

Wholesalers generally are silent, not wanting to jeopardize their own chances of an expansion of the EMI scheme, which will be reviewed in the new year.

If it helps to move EMI stock

through wholesalers into the small or ethnic specialist shops in the four areas, shops which EMI knows could not afford to have a direct account with the major, it could well be extended.

Mail Order Test So Successful Plan Expanding

LONDON—The experiments in record and tape mail order carried out by Book Club Associates earlier this year were so successful that the organization is moving further into the record field.

It now has a new catalog of 143 albums, offered at discount price, and it includes such chart items as "The Kick Inside" by Kate Bush, Abba's "The Album" and "Saturday Night Fever."

The mail-order side of the company is bannered Spectrum and is operated by W.H. Smith and Doubleday. Record companies providing album product include CBS, EMI, Phonogram, RCA and WEA.

Tony Burke, Spectrum audio manager, says he will not reveal sales figures at this stage and will not comment on the potential number of customers reached through the book club set-up. "But we see ourselves as expanding the market rather than taking business away from the High Street trade."

"Our record business has been good enough for us to look at other spheres of the market—perhaps into a record club itself and possibly the use of television advertising."

Warner-Pioneer Convention Set

TOKYO—Warner-Pioneer Corp. will stage a national sales convention on Thursday and Friday (7 and 8). One highlight is expected to be the contributions made by the top executives of parent company WEA, who have been invited to the meet.

In attendance for the convention will be Stan Cornyn, executive vice president of Warner Bros.; Gerald Greenberg, president of Atlantic; Phil Carson, general manager of Atlantic, U.K.; Mel Posner, vice chairman of Elektra/Asylum; and Phil Rose, executive vice president of WEA International.

WEA is stressing activities in Asia; and Australia and Japan have been given top priority. Visits are also planned for the Philippines, Thailand, Australia and New Zealand.

Topics at the convention will include the activities of the Warner Bros., Atlantic, Elektra/Asylum and WEA International labels, and plans for new disk releases this fall. Warner-Pioneer will use the opportunity to hammer out plans to consolidate its standing in Japan, discuss business results and map out strategy for next year.

Power Liquidation

LONDON—Power Exchange Ltd. and Power Exchange International Ltd. have gone into liquidation and a meeting to appoint a liquidator has been called here for September 11. The companies were set up four years ago by Paul Robinson.



SANTANA'S WORLD—Carlos Santana receiving gold records from the U.K., Japan and France at the recent CBS Records Convention in Los Angeles. Left to right are Hiroshi Kanai, managing director international a&r, CBS Sony; Maurice Oberstein, managing director, CBS Records U.K.; manager Bill Graham; tour manager Roy Etlar; Santana; Jacques Ferrari, manager director CBS Disques; Dick Asher, president CBS Records International.

MIGHT SNARL TRADE DEPT. TALKS

BPI Will Not Debate Pattinson Re Taping

LONDON—There is to be no official statement from the British Phonographic Industry, the record companies' watchdog here, about the controversial views on home taping made by Henry Pattinson, who insists it does not damage trade but stimulates it.

Pattinson expressed his views both as senior executive of BASF U.K. and as chairman of the European Tape Industry Assn. (Billboard, Aug. 5, 1978).

He said then, "If home taping really was the enormous and growing threat that is suggested, then one should find that blank tape sales have increased dramatically while pre-recorded sales have fallen off."

"In fact there is positively no evidence of this. Sales have moved in parallel. How can it be that blank tape has suddenly become a menace?"

Industry beliefs about home taping come mainly from BPI research into the matter, now BPI says there will be no statement at official level

and it will not become involved in any kind of public debate with Pattinson.

Instead BPI is pressing on to get a levy on tape hardware in order to compensate artists and record companies for estimated losses through domestic taping. It says its refusal to make a statement is because it does not want to endanger or complicate its talks with the Department of Trade.

All along Pattinson has claimed that the BPI figure of around \$140 million loss annually through home taping is "purely hypothetical."

He adds, "I repeat, there is no point in the industry getting upset because it is having a hard time right now, it geared itself for a pre-recorded cassette capacity that has outstripped growth and now thrashes around trying to find someone to blame."

He stands by his view that home taping simply increases the public awareness of music in general, leading to an upsurge in demand.

Aves Celebrates 3rd Year From Position Of Strength

By WOLFGANG SPAHR

HAMBURG—With an artist roster topped by Roger Whittaker, now one of the biggest sellers in the German-speaking record market, Aves Records and Tapes here celebrates its third anniversary from a very strong position in the local industry.

Main credit for the fast growth goes to its two creators, Horst Schmolzi, for many years a top executive in the Polygram organization, and Rudi Slezak, one of Germany's most experienced and successful independent music publishers.

Roger Whittaker was virtually unknown in West Germany when Aves started promoting him. Now the company has released his entire record catalog, scoring three gold and ten silver disks. Extensive tours through Germany, Austria and Switzerland last year and this have helped build him to a situation where each release sells in excess of 100,000 copies.

Schmolzi says the Kings Singers, also from the U.K., have produced big sales and also awards from the

German Phonographic Academy for the albums "Madrigal Collection," "A Capella" and "Swing." The group has a repertoire stretching from Shakespeare contemporary Thomas Morley to the Beatles.

But the whole Aves catalog covers a wide range now and includes folk singer Ralph McTell, who wrote "Streets Of London;" traditional jazzmen Acker Bilk and Chris Barber; and blues material from Roosevelt Sykes, Sonny Terry and Brownie McGhee, Little Brother Montgomery and James Booker.

Salsa product from New York's Fania label goes through an own-label deal with Aves. And Aves has its own production team, including actor Uwe Friedrichsen and the Original Drautalers, Yugoslavian folk team.

Says Schmolzi, "We look to maintain our fast growth rate, particularly with the signing of a new distribution deal with Intercord Tongesellschaft in Stuttgart."

PLAN 8-WEEK TOUR

Los Pasteles Verdes, Top Latin Group Soon In U.S.

MEXICO CITY—A Peruvian combo, Los Pasteles Verdes (The Green Pastries), unknown to the Latin American world until a few short years ago, is about to be introduced to the U.S. Their eight LPs and eight singles have sold way into the millions in Latin America and Infopesa, their company, expect the time is right for the U.S. launch.

Now in Mexico for a nine-week tour, to be followed by an eight-week tour of most Latin-populated regions in the U.S., Los Pasteles Verdes exemplify what is happening today with artists and companies picking up great importance beyond their own borders.

"There was just too much going on with them," explains Infopesa head from Lima, Alberto Maravi. "That's why I am expanding my thinking and coverage to open offices in Los Angeles within the next few weeks."

Presently, Microfon handles the Verdes and other Infopesa product in the States and in Argentina.

"In fact, along with the expansion of their popularity comes a tighter security in the protection of their name," Maravi reports. Because of the exact duplication in a couple of territories, including this one where Orfeon attempted to market another Pasteles Verdes, Maravi and licensee for Mexico, Discos Gas, tacked the leader's name, Aldo, up front.

This is the third time for the Infopesa combo in Mexico, "and each time the results get bigger," adds Maravi. Similar penetration, besides

the U.S. mainland, Argentina and here, has been in Venezuela, Ecuador and Puerto Rico. The label president/impresario, he also manages them, has his sights set on Central America and Colombia, as well.

While Los Pasteles Verdes are doing very well, Maravi is gathering more talent for his label. One of them he is predicting to follow in the steps of Verdes by making a successful international jump is El Negro Jose, a 10-piece salsa-tropical combo coming out with their second LP in August.

"Aside from my own artists and interests," Maravi a former correspondent for Billboard in Uruguay, continues, "such a process of launching new talent in most Latin American nations is just taking hold."

"Heretofore we all were handicapped by limited and faulty technical equipment. But that all is changing fast—and the younger element is thinking more in terms of exportation. And that just doesn't include the Latin areas," he contends.

One of the highlights for Aldo and his Pasteles Verdes within the next six months will be their presentation at the San Remo festival in January 1979. Maravi sees them taking off in such other nations as Italy and France, "maybe in West Germany, some of the Nordic countries and England."

"The trouble is that most of the rest of the world does not yet know the new and young Latin America and what it is capable of producing," he points out.

FEASIBLE NOW WITH NEW PLANT

U.K. May Use Single Color Picture Sleeves

LONDON—It seems that the U.K. record industry may soon follow European customs of marketing singles in picture-sleeve packaging, ending dealer pleading that pictures on sleeves should not be limited to promotional use only.

Dealers here are convinced that picture sleeves are more attractive to customers. American companies are currently giving their use a new lease on life (Billboard, Aug. 26, 1978).

One reason cited against the overall use of picture sleeves here is the difficulty of obtaining further supplies of them fast enough once a 45 has started selling in big quantities.

A Birmingham plant has now been set up with the ability to turn round repeat orders for two or four-color picture single sleeves in less than 48 hours. James Upton Ltd., part of the Tinsley Robor group, which last year printed more than 40 million album and single sleeves, has already had its service used by

smaller record companies, notably Virgin and Private Stock. Now majors, notably EMI and Phonodisc, are likely to follow suit.

Lee Newbon, managing director of Uptons, says, "When I worked with Cassette And Record Services I realized the need for a very rapid turn-round of labels and it was also clear that the pochette single sleeve was the coming thing.

"So we equipped here to meet the need for repeat orders in 48 hours. Our capacity is such that we should virtually never be stretched. I feel that color sleeves would increase the number of singles sold, so the cost for color as opposed to just for plain paper bags would be justified."

Companies using the service so far have absorbed the extra cost but Newbon admits that if color-sleeving becomes the norm in the U.K., then it would probably put up prices again.

WESTERNERS REGARDED AS SPECIAL GUESTS

Sopot On Baltic Sea Site Of Fourth Polish Festival

By ROMAN WASCHKO

WARSAW—The Fourth International Pop Session Festival took place July 13-16 at the town of Sopot on the Baltic Sea. Joint organizers PAGART and the Baltic Artistic Agency intend for it to become an annual musical event for Polish acts and those from other socialist countries.

Western performers are invited to appear, but are regarded as special guest stars. This year it was American jazz-rock band Auracle that scored the greatest success, with their first performance in Europe. Also appearing was the multi-national United Jazz and Rock Ensemble led by Albert Mangelsdorff, Ian Carr and Barbara Thompson, though they were forced to play without altoist Charlie Mariano, who was ill.

Venue for the four main concerts was the open air theater Opera

Lesna. Appearing there were Omega and Mugdi Bodi from Hungary; Holger Biege and Kreis from East Germany; Czechoslovakian group Pro-Rock led by Petra Janu; and two Polish acts: Laboratorium and the new group Hean fronted by Halina Frackowiak.

Additional concerts designed as a showcase for young, semi-professional Polish acts demonstrated the quality and promise of rock music in Poland.

The country's record companies were well represented with stands in the grounds of the Opera Lesna. Most enterprising was the cassette manufacturer Wifon, which released one cassette featuring Auracle and another of selections from the young Polish bands.

Next year's Pop Session will again take place at the opera Lesna during July.

New U.K. Co. Deals With Film/Disk Merchandising

LONDON—Star Lines Marketing has been set up here to cope with the massive merchandising spin-off of the current links between the record industry and Hollywood movies.

Dealers are being offered high mark-ups on a wide range of product riding on the success wave of films such as "Saturday Night Fever," "Grease," and "Sgt. Pepper's Lonely Hearts Club Band," all with crossover disk sales.

At first the company is merchandising "Grease" posters, T-shirts, button badges, key-ring tags and belt-buckles featuring John Travolta and Olivia Newton-John.

The company was set up here following a deal with the huge U.S. merchandising organization Factors Etc. Inc., the deal negotiated by Ronnie Bennett, who is the Factors Etc. European representative, based in Glasgow.

It supplies direct-to-the-trade and also talks with record wholesalers about other trade prospects. A Star Lines spokesman says, "We're offer-

ing record dealers a chance to increase turnover at a time when overall business from records is sluggish. Our margins are as high as 60% in some areas of the range. Some dealers will offer our product free with records instead of discounting."

Blue Note Reissues

LONDON—United Artists is reissuing 20 of the most important albums from the Blue Note catalog here this month.

Blue Note was originally set up by two jazz enthusiasts in New York in 1939 to record the music they felt the majors were ignoring. Now it has its own special place in recorded jazz history.

The reactivation comes under the banner "Blue Note Re-Issue Series" and the first batch includes four double-albums and 16 single LPs by such names as Bud Powell, John Coltrane, Ornette Coleman, Art Blakey, Chick Corea, Gerry Mulligan, Lee Konitz and Lester Young.

ARIOLA UP 51% IN FIRST HALF YEAR

MUNICH—The January-June period of 1978 has proved to be the most successful half year in the history of Ariola, Germany. The company showed a sales upsurge of 51.1% compared with the first six months of 1977, an increase well over the general growth rate in the German industry.

The Ariola success is emphasized by a breakdown of statistics from the charts in trade magazine Der Musikmarkt. With a share of 31.65%, Ariola delivered almost one in three of all singles sold in Germany. And over the same period Ariola's market share of albums and cassettes was 18.42%.

And a new chart shows the progress continuing into the second half of the year, with 20 Ariola singles in the Top 50, or a 40% share.

Albert Chapski, Ariola marketing chief, says, "One of the most remarkable events in German pop has been the successes of Boney M and Udo Jurgens in the first half of the year. In just a few weeks Boney M sold 1.5 million singles and well over a million albums in Germany alone."

Udo Jurgens, fronting the West German national football team, collected gold and platinum discs for sales of a million units of "Buenos Dias Argentina" long before the World Cup competition in South America was settled.

Ariola sales over the fiscal year 1977-78 showed an increase of 31.2% over the previous year. Chapski says, "We sold approximately 30 million soundcarriers, which means one sold every second of every hour of every day."

Publisher Sees 'Grease' Hotter Than 'Fever'

HAMBURG—Through most of 1978, a great deal of Chappell Germany effort has gone into promotional work on "Saturday Night Fever," in collaboration with Deutsche Grammophon and film distribution company CIC, and the result was unprecedented sales figure for Germany of more than 1.3 million units.

Now George Hildebrandt, Chappell director, says "This campaign has paved the way for 'Grease' and we believe we can gain even greater success with this material."

But the company has also worked exceptionally hard to establish, at long last, Bob Seger in Germany, the artist making several back-up public appearances.

Says Hildebrandt, "We also have had much success on the national scene, with Peter Herbolzheimer winning the 1978 Record Industry Award. But our team of talent scouts has been working to promote lesser-known acts.

"The group Duesenberg has created a lot of interest in the U.S. with its second album. We have strong product from Peter French, ex-Atomic Rooster and Cactus lead singer, with his album 'Ducks In Flight' which will be released both in the U.S. and the U.K. The French album features such top names as Kenny Jones and Brian Robertson.

"Also in the new name field there is Ian Cussick; and Marc de Ville is gaining recognition outside Germany via his summer hit 'Walking Alone In The Rain'."



GOLDEN BONNIE—U.K. singer Bonnie Tyler receives a gold record from Hans-Georg Baum, managing director of RCA Germany, for 250,000 sales of her "Greatest Hits" LP.

Riots At Belgian Fest

By JUUL ANTHONISSEN

BRUSSELS—Riots marred the 14th annual Rock and Jazz Festival at Bilzen, one of Belgium's major musical events.

The four-day festival started quietly with only 4,000 fans turning out to watch first day attractions like Raymond van't Groenewoud's Flemish band. It was a crowd half as large again that produced the first incidents, late in the second day.

Cataract, Partner, Sweet D'Buster and Fairport Convention played less than outstanding sets, and it was only the set fronted by guitarists John McLaughlin and Larry Coryell that really caught the audience's attention. Minor rioting led to acts of vandalism, and in the end a number of cars were set on fire.

Crowds for the third day numbered 14,000. Billing was shared by Tyla Gang, Japan, Lindisfarne, Radio Stars, Blondie and the Kinks,

with an unexpected appearance by French punk act Little Bob Story. During these acts three large fires were started in the marketplace, 17 policemen were wounded, and, after assistance had been summoned from Antwerp, 29 people were arrested.

Despite these arrests, riots continued on the event's final day. Local Antwerp group, the Kids, adopted a humorous approach and Dutch band Gruppo Sportivo followed their lead with some success. But the Pleasers pleased nobody, Boomtown Rats and Jam fared little better, and Lou Reed closed proceedings and the whole festival with an encore while dozens of cans rained down around him.

K-tel Launches Lotus Records

LONDON—K-tel here is to upgrade its image, moving into a higher price bracket via its new label, Lotus Records, which will be launched in the next few weeks with an outlay of around \$1 million.

Lotus goes ahead after market research in the U.K. showed that K-tel's usual aggressive approach to tv-promoted albums gained little ground with the older, more sophisticated record-buyers.

Now Lotus product is to be aimed straight at the m-o-r field and the first batch includes a Tom Jones' compilation, representing the first time Decca has given material for a tv album, under the title "I'm Coming Home;" a soft-soul set "Ecstasy;" and "Moments To Remember," which includes material by Andy Williams, Tony Bennett, Petula Clark and Johnny Mathis.

Lotus sells at around \$8.40, compare with a K-tel normal price of roughly \$7.80. Label manager is Keith Hudson and the first releases are being test-launched in local television areas prior to going fully national on network.

Polish Love British

WARSAW—British groups continue to visit Poland, playing to huge audiences and gaining much critical acclaim.

Slade, once known as the first U.K. "skinhead" band, made a debut visit earlier in August, starring in a full-house gig at the Torwar Hall. Mungo Jerry also visited and this group, already very popular here, performed in Warsaw, Poznan, Krakow, Kielec and Konin. Mungo Jerry appeared with U.K. group, Lady Love.

CBS TOP CO. WITH 5 AWARDS

Italian Critics & Reviewers Assn. Chooses 28 Best LPs Of Year

By DANIELE CAROLI

MILAN—The Italian National Assn. of Record Critics and Reviewers, in picking its best albums of the year for the 16th time, puts CBS top of the company roster with five awards, followed by Phonogram with four, and three each for Decca, Fonit-Cetra, RCA and Sciascia.

Altogether 28 albums in 1977 and 28 the year before. In the 1977 awards, EMI had emerged as top company, with six awards, and in 1976 CBS-Sugar, later to split into two separate ventures as CBS and CGD, picked up seven key prizes.

Some 31 members of the association, divided into six different panels, formed the jury, and covered product released in Italy between April 1, 1977, and March 31, 1978. Nominations from association members all over Italy were sifted through.

Now the winners will receive bronze medals on Sept. 27 at an official prize-giving ceremony sponsored by Milan's Town Hall.

RAI-TV, the national radio and television network, is to film a specially-produced show featuring the winners.

Complete list of prize-winners: **Opera:** Mussorgsky's "Boris Godunov," (EMI); Puccini's "Suor Angelica," (CBS); Renato Bruson: "Arie Donizettiane" (CIME-Ars Nova/Sciascia); and Federica Von Stade: "Arias From French Operas" (CBS).

Symphonic, ballet and chamber: Byrd's "My Ladye Nevells Booke." (L'Oiseau-Lyre/Decca); Beetho-

ven's "Quartets With Piano," (Italia/Fonit-Cetra); Berlioz' "Requiem," (CBS).

Liszt's "Annees de Pelerinage," (Deutsche Grammophon/Phonogram); Bartok's "Mikrokosmos," (Telefunken/Decca); Antheil's "Ballet Mecanique/A Jazz Symphony/Violin Sonatas 1 and 2," (Telefunken/Decca).

Jazz: Sonny Rollins: "The Cutting Edge" (Milestone/Fonit-Cetra); John Coltrane: "Afro Blue Impressions" (Pablo/Phonogram); Gaetano and Lino Liguori: "Gaetano & Lino Liguori" (PDU); Duke Ellington: "In The 40's with Jimmy Blanton" (RCA Lines Tre).

Pop: David Bowie: "Heroes" (RCA); "Mama" Bea Tekielski: "Faudrait Rallumer La Lumiere Dans Ce Foutu Compartiment" (Isadora/RCA); Leonard Cohen:

"Death Of A Ladies Man" (CBS); Edoardo Bennato: "Burattino Senza Fili" (Ricordi); Isaac Hayes and Dionne Warwick: "A Man And A Woman" (ABC/CGD).

The Animals: "Before We Were So Rudely Interrupted" (Barn/Phonogram); Osanna: "Suddance" (CBS); Various Artists: "La Storia Del Festival Di Sanremo, 1951-1977" (WEA); Raffaella De Vita: "Come Mi Gira Mi Gira Mi Gira La Testa" (Cetra/Fonit-Cetra); Various Artists: "Saturday Night Fever" (RSO/Phonogram).

Folk: "Folk Songs of Piemonte, Alessandria And Its Territories" (Albatros/Sciascia); "Folk Singers Of Premana" (Albatros/Sciascia); Hana Roth: "Es Brent" (Ariston).

Documentary: Beniamino Gigli: "Il Grande Gigli" (EMI Historical Archives).

Arista To Launch Savoy

LONDON—Arista is to launch the prestigious Savoy jazz label in the U.K. An initial release of 15 titles is planned for Friday (8), with a second batch of 13 to follow in November.

Arista president Clive Davis acquired all contracts, copyrights and masters in the Savoy catalog three years ago, but it is only now that the U.K. company has been able to take over distribution and marketing of that product here, and to launch the label properly as its own. This was because of a preexisting agreement for Continental Record Distributors to handle the catalog in the U.K.

Now the Tandem sales force, set up a year ago by Arista and Chrysalis, is selling the first releases, which include sessions from Parker, Coltrane and other giants, and have been selected from the label's double albums. Retail price has been kept to around \$9—close to two for the price of one. All material will be imported shrink-wrapped from America.

Promotion for the launch will include full-page press advertising and 60-second radio commercials. Special browsers and other point of sale will be made available to dealers.

Discos Peerless a Dynamic 45 Years Young

By MARY FISHER

MEXICO CITY—The pioneer company of Mexico, Discos Peerless, is formally celebrating its 45th birthday anniversary this year, and the milestone has already started signals for it to become one of the "... youngest, most aggressive labels in the nation."

At the huge celebration held in the Hacienda De Los Morales July 28, Peerless executive president Heinz Klinckwort capsuled the history of the organization from its early days in the virgin territory to its still high-ranking position in Mexico's burgeoning, competitive market.

"My father and Eduardo Baptista, father of the current president of Discos Musart, in those days saw that there was nothing around in the phonograph industry, so they decided to pool their resources and talents to form the first bona fide organization with a studio and pressing plant," Klinckwort recalled. "It was a move which paved the way for what we have today—and which is continually building."

Some 15 years after the formation of Peerless, Baptista saw the potential in expansion of the country, so he moved down the street to inaugurate his solely-owned Musart label, the second oldest independent in Mexico.

"But we're not standing pat in our future goals," asides Peter Ulrich, the 39-year-old engineer who moved up to general manager and vice president of the firm earlier this year. "We're out to have more thrust

and to become more international than ever before."

Basically, Peerless over the years has stood on its reputation of being an almost total national company, limiting its repping of foreign labels to London, British Decca, Telefunken and, lately, Turnabout. "Our thinking is changing, though," Ulrich continues, "and that means a quest for more lines."

"That still does not mean we're going to slow down in our own production. We've made some healthy changes by converting our studio from an 8-track, installed seven years ago, to an MCI 24-track facility," he remarks. That equipment will be in full working order prior to the end of August.

A further indication of reaching out internationally is the fact that Los Babys, with the company for 15 years, will be making their initial personal appearance in South America (Venezuela) in mid-August.

"We're in the process of making other new moves," Ulrich states, "this coming in back of placing the manufacturing plant and the distribution corporation under the same umbrella." Last June, Peerless joined both organizations into one, thus streamlining the executive and personnel setup.

Jurgen Ulrich, brother of Peter (both Mexican-born but with German descendancy), has been elevated to assistant general manager, thus leaving studio management to engineer Roberto Figueroa, a former Peerless employee who recently resigned from EMI-Capitol.

"The whole thing in short," Ulrich emphasizes, "is that we are making more investment (he did not divulge exactly how much), creating a more modern administration, getting better promotion and going after artists who will sustain like Los Babys."

One new artist they have high hopes for is Veronica Castro, who performed at the 45th celebration along with, ranchera singers Juan and David Zaizar, organist Jose Luis De La Rosa, Mariachi Mexico, Los Solitarios, Los Sonos and Conjunto Africa.

Others high on the Peerless active catalog list, but who did not perform at the sentimental bash, include Los Freddys, Los Potros and Grupo El Carro.

"Everybody is putting in more time," says the relatively new general manager. "And besides the working of our own extensive local catalog (which includes some 35 LPs by the late, great Pedro Infante), we've got some catching up to do in order to overcome the broad-based international catalogs of the likes of EMI-Capitol, RCA, Polydor and CBS."

There have been others who have been moving with speed in seeking the best of foreign product. Some of those include Ariola, only on the market about 18 months; Gamma and Musart. Musart has a list of around 40 outside lines repped locally. Even a previously regarded small company is starting to spread its wings, Discos Gas, to move into mammoth facilities in January 1979. With the business becoming more

LONDON

Les Perrin, doyen of U.K. publicity men, who died recently aged 57 and whose artist roster included Frank Sinatra, the Rolling Stones, Judy Garland and Nat King Cole, now subject of "The Perrin Files," a behind-the-scenes series running in the Daily Mirror here. ... Popularity of Magnet group Darts now confirmed again by the single "It's Raining" going instantly silver here.

While other companies have left 12-inch singles out of their prices up-grading, Pye goes closer to what it calls "a realistic price" from \$1.93 to roughly \$2.35. ... New single "Again And Again" out from Phonogram to coincide with Status Quo's first, and only, live U.K. appearance this year, at Reading Festival (26).

Barbara Thompson, one of the U.K.'s leading jazz musicians, has signed long-term worldwide recording deal with JCA. She was recently chosen to represent jazz saxophone at the Adolphe Sax Centenary. ... Immigrant, new six-strong London band featuring former members of the Otis Waygood band, Gonzales and Tapper Zukie, signed to Different Records.

Heavy Publicity, run by Richard Ogden, Annette Bicknell and former Chrysalis press man Joe O'Neil, now handling Marshall Hain, Harvest label chart duo, and Chrysalis Records itself, taking on Racing Cars, Gentle Giant and Robin Trower. ... Personnel build-up by MAM Records here, Geoffrey Everitt, managing director, saying the company has been "in limbo" for a year while looking for new acts and employees.

Faron's Flamingoes, once voted more popular than the Beatles when the Liverpool boom started in 1962, among six bands featured on Raw Records' LP "Mersey Survivors," the others including the Dimensions, the Renegades and Carl Terry and the Cruisers. ... Raped, group which hit the headlines by calling an EP "Pretty Paedophiles," has new single here out on Parole Records.

Three Degrees definitely heading the cabaret at the Tin Pan Alley Ball here (25). ... Jazz pianist Horace Silver in for a week stint at Ronnie Scott's (Sept. 4-16). ... No price increases on Stiff Records product, the company claiming: "Unlike many of our so-called hard-pressed con-

competitive every day, "We have to try new things, and the only way to do that is not to move at a slow pace. There's plenty of product beyond our borders, a well of talent here," he adds.

Right now Peerless stands at approximately a 95 to five ratio of national over international. Although there won't be any drastic shift in such a balance for this year, "There will be a considerable change in the variety of lines we'll carry," Ulrich reports.

Other Peerless executives present at the celebration included long-time director general Leo Porias, production manager Pedro Leonarz and publicity and promotion manager Guillermo Arriaga.

Among industry colleagues who paid homage at the festivities were Nacho Morales (Melody), Carlos Camacho (Gamma), Guillermo and Jesus Acosta (Gas) and Eduardo and Eduardo Jr. Baptista (Musart).

Leading publishers included Ramon Paz (Emmi/Pham), Mario De Jesus (Emlasa), Chares Grever (Grever International), Enrique Marquez (Geminis Musical), Alberto Vega (Edimusa), Poncho Garcia (Intersong), Rogelio Brambila (Brambila) and Jose Cruz (Beechwood). Even two top Composers Society figures attended the function—Carlos Gomez Barrera, SACM general director, and Ramon Inclan.

More than 400 others from radio, tv and the press were present to toast the new era of the newly revamped and henceforth titled—Discos Peerless.

From The Music Capitals Of The World

temporaries who complain bitterly of 'economic forces beyond our control,' we feel no compulsion to jack up our prices."

But the Virgin company increases are prefaced by: "Like the others, we're increasing prices. Reasons are rising costs and an overwhelming desire to copy our competitors."

Hedley Leyton, brother of one time Robert Stigwood signed chart-topper John Leyton, and formerly with Polydor and Phonogram, now managing director of Marksmen Music, which handles Barry Mason product. ... Quitting CBS press office: Julia Barnes and Tom Sheehan to form a pop photographic agency Home Service Pictures. ... Jazz Centre Society promotion at the Queen Elizabeth Hall (Sept. 27) features the Midnite Follies and the Kenny Davern Quartet, playing classic Ellington and Calloway jazz arrangements of the 1920s and 1930s.

"Turks Delight" by Thunder (Ariola) is the first single from a new musical "The Lost Cord," by Steve Cope and Bob Mitchell, a show set in the Middle East. ... Biggest tour yet for the Tom Robinson Band this fall, the EMI group out under the banner "Out Of The Darkness" and including debut shows in Ireland. ... The Rich Kids first album "Ghosts Of Princes In Towers" produced for EMI by former Davie Bowie sidekick Mick Ronson.

Rose Royce tour here, promoted by John Curd for Straight Music, has the U.S. group back (Sept. 29-Oct. 7) with support by girl group Stargard, the trio also associated with Norman Whitfield. ... New Yes single is "Don't Kill The Whale" from its album "Tomato." ... Goldspinners, Cheshire-based, latest wholesaler to expand, setting up a delivery and one-stop operation for more than 400 dealers, the move all part of the ever-increasing part played here by wholesalers in distributing disks.

Tony Roberts, head of Chappell Music Division here, signed Mike Heron, singer-songwriter, former leader of the Incredible String Band, to worldwide writer deal, Heron having recently had songs recorded by Manfred Mann, Al Stewart and Bonnie Tyler. ... Roxy Music said to be back together again and rehearsing at Bryan Ferry's home, but no information yet about possible gigs or record releases. ... But Be Bop De-Luxe said to have disbanded, though Bill Nelson is putting together a new team Red Noise.

New group CGAS 5, handled by B.P. Fallon, pulled in 1500 at the Music Machine recently and now starts (25) an 8-date national tour, its first, and it was given a spot on tv-networked "Revolver" despite not yet having a recording deal. PETER JONES

COPENHAGEN

Elvis Presley's golden-vinyl special record released here on RCA via Hede Nielsen, and Danish television showed a version of "Don't Be Cruel" as a tribute to the singer on the first anniversary of his death. ... Hede Nielsen shipped 22,000 albums from Baccara, the package including the duo's Eurovision song "Parlez-Vous Francais," setting a new Danish distribution record.

CBS Denmark sending dealers and media folk separate news letters after years of co-productions with distribution company GDC. ... Johnny Reimar, managing director of Starbox, visiting Los Angeles to finalize several deals.

Danish television negotiating deals with the distributors of the Elvis Presley tv special since June last year, and with the handlers of Abba's U.S. tv special with Olivia Newton-John, but both seem too expensive for Danish budgets. ... Metronome's Jan Abramowitz signed distribution deal with Sire Records, New York.

The RSO "Sgt. Pepper" album package harshly criticized here by writers and radio people who urged fans instead to listen to the original Beatles' album. ... Peter Abrahamson new managing director of Metronome Records. ... The Starbox production of new disco trio Love Fever to be released soon in France, followed by Danish distribution.

Barbi Benton (Playboy) on a Scandinavian tour for the ICO concert firm. ... Slade in for three concert trip. ... Attacks made on Danish radio following the closing down months ago of the chart programs. ... Elkie Brooks and Blood, Sweat & Tears television special shown on Danish television. ... Bette Midler tv special to be shown here later this year.

Following success on radio, the Euro-pop quiz program is to be screened on television, featuring initiator disk jockey Jorgen Mylius. ... Euro-tour of Bette Midler (Atlantic) to be lined

(Continued on page 74)

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Label
1	1	THREE TIMES A LADY—Commodores (Motown TMG 1113)	
2	2	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)	
3	4	IT'S RAINING—Darts (Magnet MAG 126)	
4	5	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120)	
5	6	FOREVER AUTUMN—Justin Hayward (CBS 6368)	
6	18	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)	
7	3	SUBSTITUTE—Clout (Carrere 2788)	
8	11	SUPERNATURE—Cerrone (Atlantic K 11089)	
9	7	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)	
10	25	JILTED JOHN—Jilted John (EMI Int. INT 567)	
11	10	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)	
12	36	OH WHAT A CIRCUS—David Essex (Mercury 6007 185)	
13	8	S-7-0-5—City Boy (Vertigo 6059207)	
14	9	IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050)	
15	13	BABY STOP CRYING—Bob Dylan (CBS 6499)	
16	14	IT'S ONLY MAKE BELIEVE—Child (AGA 522)	
17	15	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BDS 473)	
18	20	WHO ARE YOU—The Who (Polydor WHO 1)	
19	12	SMURF SONG—Father Abraham (Decca F 13579)	
20	22	STAY—Jackson Browne (Asylum K 13128)	
21	17	LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129)	
22	27	WALK ON BY—Stranglers (United Artists UP UP 36429)	
23	21	ANTHEM—New Seekers (CBS 6413)	
24	39	COLD AS ICE—Foreigner (Atlantic K 10986)	
25	32	AN EVERLASTING LOVE—Andy Gibb (RSO 015)	
26	34	TOP OF THE POPS—Rezillos (Sire SIR 4001)	
27	31	BRITISH HUSTLE—Hi Tension (Island WIP 6446)	
28	23	FROM EAST TO WEST/SCOTS MACHINE—Voyage (GTO GT 224)	
29	16	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)	
30	24	IDENTITY—X Ray Spex (EMI INT 563)	
31	57	FORGET ABOUT YOU—Motors (Virgin VS 222)	
32	New	DAVID WATTS/A BOMB IN WARDOUR STREET—Jam, Polydor 2059 054	
33	30	HOW CAN THIS BE LOVE—Andrew Gold (Asylum K 12127)	
34	New	I THOUGHT IT WAS YOU—Herbie Hancock, CBS 6530	
35	19	WILD WEST HERO—Electric Light Orchestra (Jet JET 109)	
36	26	LIKE CLOCKWORK—Boomtown Rats (Ensign ENY 14)	
37	41	SIGN OF THE TIMES—Bryan Ferry (Polydor 2001 798)	
38	29	RUN FOR HOME—Lindisfarne (Mercury 6007 177)	
39	51	GALAXY OF LOVE—Crown Heights Affair (Philips 6168 801)	
40	38	YOU MAKE ME FEEL (Mighty Real)—Sylvester (Fantasy FIC 160)	
41	28	LITTLE BIT OF SOAP—Shoewaddywaddy (Arista 191)	
42	33	NO-ONE IS INNOCENT/MY WAY—Sex Pistols (Virgin VS 22)	
43	40	RAININ' THROUGH MY SUNSHINE—Real Thing (Pye 7N 46113)	
44	48	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)	
45	54	HOT SHOT—Karen Young (Atlantic K 11180)	
46	37	STUFF LIKE THAT—Quincy Jones (A&M AMS 7367)	
47	66	KISS YOU ALL OVER—Exile (RAK 279)	
48	45	DON'T BE CRUEL—Elvis Presley (RCA PB 9265)	
49	New	HONG KONG—Sloaxie & The Banshees, (Polydor 2059 052)	
50	43	SOMEWHERE IN THE NIGHT/COPACABANA—Barry Manilow (Arista 196)	
51	46	IS THIS A LOVE THING—Raydio (Arista 193)	
52	42	SHA LA LA LA LEE—Plastic Bertrand (Vertigo 6059 209)	
53	New	SHE'S GONNA WIN—Bilbo, Lightning LIG 548	
54	55	MAGIC MIND—Earth, Wind & Fire (CBS 6490)	
55	50	YOU'RE ALL I NEED TO GET BY—Johnny Mathis/Deniece Williams (CBS 6483)	
56	35	USE TA BE MY GIRL—O'Jays (Philadelphia PIR 6332)	

57	59	FARAWAY EYES/MISS YOU—Rolling Stones (EMI 2802)	
58	New	GREASE—Frankie Valli (RSO 12)	
59	60	SHAME—Evelyn "Champagne" King (RCA PC 1122)	
60	New	TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)	
61	New	PICTURE THIS—Blondie (Chrysalis CHS 2242)	
62	64	DON'T WANNA SAY GOODNIGHT—Kandidate (RAK 280)	
63	63	LET THE MUSIC PLAY—Charles Earland (Mercury 6167 703)	
64	56	ONLY YOU CAN ROCK ME—UFO (Chrysalis CHS 2241)	
65	62	SLOW TRAIN TO PARADISE—Tavares (Capitol CL 15996)	
66	52	YOU LIGHT MY FIRE—Sheila B. Devotion (EMI 2828)	
67	New	LET'S START THE DANCE—Hamilton Bohannon (Mercury 6167 700)	
68	44	AIRPORT—Motors (Virgin VS 219)	
69	47	COME ON DANCE DANCE—Saturday Night Band (CBS 6367)	
70	New	I WON'T MENTION IT AGAIN—Ruby Winters (Creole CR 160)	
71	49	I DON'T NEED TO TELL HER—Lurkers (Beggars Banquet BEG 9)	
72	New	DON'T CARE—Klark Kent, A&M AMS 7376	
73	69	LOVIN' LIVIN' AND GIVIN'—Diana Ross (TMG 112)	
74	73	DISCO INFERNO—Trammps (Atlantic K 1135)	
75	71	NIGHT FEVER—Bee Gees (RSO 002)	

This Week	Last Week	Title	Label
1	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	
2	2	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic K 50498 (W)	
3	3	20 GIANT HITS—Nolan Sisters (Roger Greenaway) Target TGS 502 (W)	
4	14	STAR PARTY—Various, K-Tel NE 1034 (K)	
5	4	20 GOLDEN GREATS—The Hollies, EMI EMTV 11 (E)	
6	5	GREASE—Original Soundtrack, RSO RSD 2001 (F)	
7	6	STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C)	
8	7	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	
9	15	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	
10	10	IMAGES—Don Williams (Don Williams/Caph Fundes) K-Tel NE 1033 (K)	
11	12	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETLP 400 (C)	
12	11	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)	
13	8	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	
14	13	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)	
15	20	HANDSWORTH REVOLUTION—Steel Pulse (Karl Pitterson/P. King) Island ILPS 9502 (E)	
16	19	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (5)	
17	9	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMB 3223 (E)	
18	24	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	
19	27	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongiovi) Sire K 56530 (W)	
20	16	NEW BOOTS AND PANTIES—Ian Dury (Peter Jonner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	
21	21	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	
22	18	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)	
23	26	B FOR BROTHERHOOD—Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)	
24	17	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)	
25	22	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillet) Warner Bros. K 56344 (W)	
26	New	THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Deniece Williams, CBS 86068	
27	23	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	
28	44	YOU LIGHT UP MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C)	
29	29	ROCK RULES—Various, K-Tel RL 001 (K)	
30	25	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	

31	—	LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028	
32	35	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)	
33	37	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)	
34	47	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E)	
35	—	EVERYONE PLAYS DARTS—Darts, Magnet MAG 5022	
36	48	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	
37	New	WHO PAYS THE FERRYMAN—Yannis Markopoulos, BBC REB 315	
38	32	BACK AND FOURTH—Lindisfarne (Gus Dudgeon) Mercury 9109 609 (F)	
39	42	FM—Original Soundtrack, MCA MCSP 284 (E)	
40	28	SHOOTING STAR—Elkie Brooks (David Kershbaum) A&M AMLH 64695 (C)	
41	51	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)	
42	41	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)	
43	60	A SONG FOR ALL SEASONS—Renaissance, Warner Bros. K 56460 (W)	
44	—	THEIR GREATEST HITS 71.75—Eagles, Asylum K 53017	
45	38	SHADOW DANCING—Andy Gibb (Albhy Galuten/Karl Richardson) RSO R55 0001 (F)	
46	—	GOODBYE GIRL—David Gates, Elektra K 52091	
47	30	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	
48	49	THANK GOD IT'S FRIDAY—Various, Casablanca TGIF 100 (A)	
49	34	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)	
50	—	POWER IN THE DARKNESS—Tom Robinson Band, EMI EMC 3226	
51	—	MORE PENNIES FROM HEAVEN—Various, World SH 276	
52	39	THE STUD—Various, Ronco RTD 2029 (B)	
53	36	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	
54	55	BLAM—Brothers Johnson (Quincy Jones/Brothers Johnson) A&M AMLH 04714 (C)	
55	33	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)	
56	New	TELL US THE TRUTH—Sham 69, Polydor 2383 491	
57	—	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen, CBS 86061	
58	0	DISCO DOUBLE—Various, K-Tel NE 1024	
59	—	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols, Virgin V 2086	
60	53	EVITA—Various, MCA MCX 503 (E)	

CANADA

This Week	Last Week	Title	Label
1	1	GREASE—Frankie Valli (RSO)	
2	2	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton John (RSO)	
3	3	THREE TIMES A LADY—Commodores (MOT)	
4	4	TWO OUT OF THREE—Meatloaf (EPIC)	
5	5	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
6	6	BAKER STREET—Gerry Rafferty (UA)	
7	7	COPACABANA—Barry Manilow (ARIS)	
8	8	MISS YOU—Rolling Stones (WEA)	
9	9	SHADOW DANCING—Andy Gibb (RSO)	
10	10	BREAK IT TO THEM GENTLY—Burton Cummings (PORT)	
11	11	TAKE A CHANCE ON ME—Abba (ATLA)	
12	12	LAST DANCE—Donna Summer (CASA)	
13	13	YOU NEEDED ME—Anne Murray (CAP)	
14	14	LOVE WILL FIND A WAY—Pablo Cruise (A&M)	
15	15	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO)	
16	16	RIVERS OF BABYLON—Boney M (ATLA)	
17	17	BLUER THAN BLUE—Michael Johnson (EMI)	
18	18	USED TA BE MY GIRL—O'Jays (CBS)	
19	19	FOLLOW ME FOLLOW YOU—Genesis (ATLA)	
20	20	MAGNET & STEEL—Walter Egan (CBS)	
21	21	I CAN'T STAND THE RAIN—Eruption (GRT)	
22	22	RUNAWAY—Jefferson Starship (GRUNT)	
23	23	YOU BELONG TO ME—Carly Simon (ELEK)	
24	24	STILL THE SAME—Bob Seger (CAP)	
25	25	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)	
26	26	MUSIC BOX DANCER—Frank Mills (POL)	
27	27	CHATTANOOGA CHOO CHOO—Tuxedo Junction (Butterfly)	
28	28	LOVE IS LIKE OXYGEN—Sweet (CAP)	
29	29	BOOGIE OOGIE OOGIE—A Taste Of Honey (CAP)	
30	30	DANCE WITH ME—Peter Brown (PRIV)	
31	31	LOVE IS IN THE AIR—Martin Stevens (CBS)	

32	DISCO INFERNO—Trammps (ATLA)	
33	MACHO MAN—Village People (CASA)	
34	TOO MUCH, TOO LITTLE TOO LATE—Johnny Mathis/Deniece Williams (CBS)	
35	BABY HOLD ON—Bee Gees (RSO)	
36	STAYING ALIVE—Eddie Money (RSO)	
37	NIGHT FEVER—Bee Gees (RSO)	
38	MR BLUE SKY—Electric Light Orchestra (CBS)	
39	THE CLOSER I GET—Roberta Flack (ATLA)	
40	I WAS ONLY JOKING—Rod Stewart (WARN)	
41	LET'S ALL CHANT—The Michael Zager Band (PRIV)	
42	HOT BLOODED—Foreigner (ATLA)	
43	STAY—Jackson Browne (ASYL)	
44	KING TUT—Steve Martin (WARN)	
45	LIFE'S BEEN GOOD—Joe Walsh (ASYL)	
46	YOU LIGHT UP MY LIFE—Debby Boone (WARN)	
47	OUT OF THE BLUE—Band (WARN)	
48	COMING RIGHT DOWN...—April Wine (AQUA)	
49	WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)	
50	FEELS SO GOOD—Chuck Mangione (A&M) LPs and Tapes	

This Week	Last Week	Title	Label
1	1	GREASE—Various (RSO)	
2	2	BAT OUT OF HELL—Meatloaf (EPIC)	
3	3	SATURDAY NIGHT FEVER—Various (RSO)	
4	4	SOME GIRLS—Rolling Stones (RSR)	
5	5	SGT. PEPPER'S LONELY HEARTS CLUB—Various (RSO)	
6	6	THE STRANGER—Billy Joel (CBS)	
7	7	CITY TO CITY—Gerry Rafferty (UA)	
8	8	PYRAMID—Alan Parsons Project (Arista/EMI Electrola)	
9	9	DREAM OF A CHILD—Burton Cummings (PORT)	
10	10	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
11	11	STRANGER IN TOWN—Bob Seger (CAP)	
12	12	DOUBLE VISION—Foreigner (ATLA)	
13	13	RUNNING ON EMPTY—Jackson Browne (ASYL)	
14	14	THE ALBUM—Abba (ATLA)	
15	15	THEN THERE WERE THREE—Genesis (ATLA)	
16	16	SHADOW DANCING—Andy Gibb (RSO)	
17	17	NATURAL HIGH—Commodores (MOTOWN)	
18	18	RUMOURS—Fleetwood Mac (WARN)	
19	19	EVEN NOW—Barry Manilow (ARIS)	
20	20	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)	
21	21	THANK GOD IT'S FRIDAY—Soundtrack (CASA)	
22	22	WORLD'S AWAY—Pablo Cruise (A&M)	
23	23	FEELS SO GOOD—Chuck Mangione (A&M)	
24	24	BUT SERIOUSLY FOLKS—Joe Walsh (ASYL)	
25	25	OCTAVE—The Moody Blues (LON)	
26	26	STREET LEGAL—Bob Dylan (CBS)	
27	27	THE LAST WALTZ—The Band (WARN)	
28	28	LET'S KEEP IT THAT WAY—Anne Murray (CAP)	
29	29	EXCITABLE BOY—Warren Zevon (ASYL)	
30	30	THE GRAND ILLUSION—Styx (A&M)	
31	31	HOTEL CALIFORNIA—Eagles (ASYL)	
32	32	EARTH—Jefferson Starship (Grunt)	
33	33	SLOW HAND—Eric Clapton (RSO)	
34	34	PETER GABRIEL—Peter Gabriel (ATCO)	
35	35	SEE FOREVER EYES—Prism (Ariola)	
36	36	CRIME OF THE CENTURY—Supertramp (A&M)	
37	37	SONGBIRD—Streisand (CBS)	
38	38	NEWS OF THE WORLD—Queen (ELEK)	
39	39	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)	
40	40	AJA—Steely Dan (ABC)	
41	41	POINT OF KNOW RETURN—Kansas (Kirshner)	
42	42	LONDON TOWN—Wings (CAP)	
43	43	BOYS IN THE TREES—Carly Simon (ELEK)	
44	44	OUT OF THE BLUE—Electric Light Orchestra (UA)	
45	45	FIRST GLANCE—April Wine (AQUA)	
46	46	ENDLESS WIRE—Gordon Lightfoot (WARN)	
47	47	20 GOLDEN GREATS—Buddy Holly (MCA)	
48	48	F M (SOUNDTRACK)—Various (MCA)	
49	49	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)	
50	50	MUTINY UP MY SLEEVE—Max Webster (ANTH)	

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Eirtschaft e.V. Musikmarkt charts evaluated by Media Control)

This Week	Last Week	Title	Label
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO/DGG)—Melodie der Welt	
2	2	RIVERS OF BABYLON—Boney M (Hansa/Ariola)—Far/Melodie der Welt	
3	3	ONE FOR YOU ONE FOR ME—La Bionda (Ariola)—Televi/Strum	
4	4	BAKER STREET—Gerry Rafferty (United Artists/Ariola)—Melodie der Welt	
5	5	DAS LIED DER SCHLUMPF—Vader Abraham (Philips/Phonogram)—Siegel	
6	6	CA PLANE POUR MOI—Plastic Bertrand (Hansa/Ariola)—Alfie/Tabaris	
7	7	AUTOMATIC LOVER—Dee D. Jackson (Jupiter/Ariola)—Meridian/Siegel	
8	8	NO HOLLYWOOD MOVIE—Lesley Hamilton (RCA)—Fever	
9	9	NIGHT FEVER—Bee Gees (RSO/DGG)—Chappell	
10	10	OH CAROL—Smokie (Rak/EMI Electrola)—Melodie der Welt	

11	ICH ZEIGE DIR MEIN PARADIES—Andrea Juergens (Ariola)—Young/Intro	
12	FOLLOW ME—Amanda Lear (Ariola)—Arabella	
13	GIVE LOVE A SECOND CHANCE—Luis Fernandez (Warners)—Peer	
14	DANCING IN THE CITY—Marshall Hain (Harvest/EMI Electrola)—Verlag Unbekannt	
15	SANTA MARIA—Mireille Mathieu (Ariola)—Jupiter/Abilene LPs	

This Week	Last Week	Title	Label
1	1	NIGHT FLIGHT TO VENUS—Boney M (Hansa/Ariola)	
2	2	SATURDAY NIGHT FEVER—Soundtrack (RSO/DGG)	
3	3	DIE 20 SCHONSTEN WANDERLIEDER—Various Artists (Arcade)	
4	4	SWEET REVENGE—Amanda Lear (Ariola)	
5	5	WATCH—Manfred Mann Earthband (Bronze/Ariola)	
6	6	CITY TO CITY—Gerry Rafferty (United Artists/Ariola)	
7	7	THEN THERE WERE THREE—Genesis (Charisma/Phonogram)	
8			

From The Music Capitals Of The World

Continued from page 72
 up by Arne Roscoe of IGO. Gasolin (CBS) on a short Swedish tour.

Swedish artist **Osten Warnerbring** recording in Easy Sound Studio. **Olsen Brothers** one of the busiest concert acts in local open-air summer productions following the duo's disk comeback with "San Francisco." **KNUD ORSTED**

OPORTO

Interested in Japanese vocal duo **Pink Lady**, local record company Arnaldo Trindade has started negotiations with Victor Musical Industries of Tokyo for a licensing deal. Spanish singer **Patxi Andion** in for two concerts in Oporto and Lisbon, linked with the release of his first CBS album "Cancionero Prohibido."

Portuguese singers **Sergio Godinho** (Orfeon) and **Carlos do Carmo** (Movieplay) main attraction of an open-air concert at the Parque Municipal of Braga, before an estimated 50,000 audience. Following the sales success of the "Deliverance" album by French group **Space**, Trindade has released a 12-inch single featuring the title track.

Jazz duo **Sarbib and Barreto** played a concert here at the Cinema Charlott. Triunfo has released two tribute albums featuring the greatest hits of **Otis Redding** (Atlantic) and **Claude Francois** (CBS), and other album product from the company includes **Frank Zappa's** "At New York" (Warners), **Manhattan Transfer's** "Pas-

tiche" (Atlantic), "Blowin' Away" by **Joan Baez** (Portrait) and the "One On One" soundtrack by **Seals and Crofts** (Warners).

Chart artist **Paulo de Carvalho** (TLD) played a successful solo concert at Teatro Villaret in Lisbon, with guests **Luisa Basto**, **Helena Isabel** and **Adelaide Ferreira**, the show filmed for television in October. Festival of African music, featuring songs from Angola, Mozambique and Cap Vert scheduled for Cascais, organized by **Carlos Pinto** and **Joao Pedro Jadaui**, including food and drink from those regions.

Phonogram Portugal has two new hit singles in the chart: "Rivers of Babylon," by **Boney M** (Ariola) and "How Deep Is Your Love," by the **Bee Gees** (RSO). Record company Valentim de Carvalho has restructured its promotion division, giving a better distribution of affiliated labels among the staff.

Rui Neves, label manager of de Carvalho, reports big sales for the album "Zaragon" by U.K. singer **John Miles** (Decca), the LP going straight in the charts at number three. EMI artists **Patsy Gallant** moving up the chart from "From New York To LA," as is **Peter Allen** (A&M).

Kate Bush, **Patti Smith** and **Lou Reed** under negotiation by Portuguese agencies to play August or September concerts following recent visits to Spain. Portuguese **Rao Kyao** jazz quartet played two concerts at the Hot Club in Lisbon. Kyao, a saxophone player, was recently in India where he learned to play flute.

FERNANDO TENENTE

Studios Revamp And Intend To Promote Abroad

TORONTO—Several major Canadian studios have completed extensive remodeling and upgrading of facilities and now plan to aggressively promote themselves abroad.

The single largest upgrading budget, in excess of \$500,000, recently went into one of Toronto's oldest and most respected studios, Eastern Sound. New equipment is complemented by an exterior facelift and the completion of a new and second 24-track studio within the building.

Studio One at Eastern Sound now sports a 24 track Neve console, custom built, with JBL 4350 speakers and Studer recorders. The studio area has a 40 musician capacity, general manager Salim Sachadina reports.

Studio Two, formerly a four-track shop, has been enlarged and is now operating with a stock Neve, 24-track console, JBL 4350 speakers and Studer recorders.

The lounge area now sports an Elton John "Captain Fantastic" pinball machine, a reminder back to the keyboardist's visit to record the "Blue Moves" LP there earlier last year.

Eastern also has a small production studio with a Neve 8-track, JBL 4311 speakers and Studer recorders. All control room designs for the new program were done by Jack Edwards, a studio design firm based in Los Angeles.

In Montreal, Studio Six has changed hands and has undergone extensive remodeling and expansion and now sports the name Studio Experience. Centrally located downtown (as is Eastern Sound in Toronto), Studio A combines a Neve 28/24 mixing console with a Lyrec 16/24 track recorder, Studer mix-down machines and JBL 4343 speakers.

Studio Two includes a Studer recording desk and tape recorders, JBL monitors, Intercine film editing table for 16 and 35mm film and a Neve 16/24 console.

The studio is being operated by CAM Canada Ltd., an operation that offers record production, film recording and editing, commercial production, and music publishing facilities all under one roof.

Radio Poll Confirms Vancouver Key Market

WINNIPEG—A recent radio poll seeking to establish the popularity of Canadian recording acts confirms that Vancouver is a key talent market in this country today (Billboard, July 8, 1978).

The poll was conducted by CBC-AM's national countdown show "90 Minutes With A Bullet," using ballots distributed through schools, retail outlets and listener response to the weekly show via mail and phone-in response.

A regional breakdown shows six groups from Quebec, nine from Ontario and nine from British Columbia. Seven of the top 25 acts have yet to have an AM hit the poll discovered, and only three female acts showed up in the listing: Heart, Patsy Gallant and Ronney Abramson.

Topping the list of Canadian groups is Toronto-based trip Rush, with April Wine (Winnipeg) and B.T.O. (Vancouver) filling out the top-five list.



BOONE BOOM—Debbie Boone with gold and platinum awards for the LP and single, respectively, of "You Light Up My Life" presented to her in Toronto by WEA Canada. Left to right WEA's Mike Gaitt and Don Grant; Debbie, Nick Panaseiko, WEA; and Pat Boone. The presentation took place during Debbie's week-long engagement at Toronto's O'Keefe Centre.

\$4 MIL IN JULY ALONE

Polygram's 1st Half Most Dynamic Ever

By DAVID FARRELL

MONTREAL—The first half of 1978 was the "most explosive growth period in Polygram Canada's 10 year history," Tim Harrold, president of the company reported at its national convention held in mid-August at a Laurentian resort hotel.

Harrold also noted that the Canadian operation's expansion was the biggest of any in the worldwide Polygram family. The July sales figures alone broke all previous figures for the label with over \$500,000 worth of product shipping out on one particular day in that month to add to a grand monthly total of \$4 million in July.

Reflecting the dynamic growth of the company whose name is now Polygram rather than Polydor Canada, top Polygram and U.S. record company executives flew in to meet and talk with Harrold and the national sales and promotion force. Present during the meetings were Dr. Werner Vogelsang, president of Polydor International and vice president of Polygram for the world; Al Coury, president, RSO; Mitch Huffman, national sales manager, RSO; Mauri Lathower, Int. vice president, Casablanca Records and Filmworks; Harry Losk, vice president national sales, Phonogram Chicago; and Russ Regan, president, Parachute Records.

Harrold expressed thanks to the entire Polygram team saying "You have all been part of a unique experience, as there can be few firms in this country reporting sales at double budget and triple last year's turnover, and this is probably true of the whole world as well.

"We should all get a lot of satisfaction from what has been achieved and recognize at the same time that we have been extremely fortunate in having some marvelous product to sell. I am delighted at the way in which you have been able to prove what you can do. I hope that you got as much satisfaction as I have from really putting our company on the map in Canada."

Beyond a shadow of doubt the greater portion of success for the label has come about via soundtrack albums, distributed by Polygram. The three principal works being RSO's "Saturday Night Fever" and "Grease," and Casablanca's "Thank God It's Friday."

A new area of development for the label in Canada that reaped "tre-

mendous results" is the birth of mid-priced classical line, Resonance. The \$5.98 suggested list catalogue encompasses a number of retired Deutsche Grammophon titles that have been manufactured in Canada under "stringent controls," with masters cut at Sterling City, N.Y. Further expansion in this area is projected before Christmas when the label bows the Festivo line, drawn from the vast Philips catalogue of classical repertoire.

Al Coury spoke with admiration about the Canadian company and stressed his own commitment to developing new artists' careers. He noted that the label has signed Jim Capaldi, formerly with Traffic, and that Eric Clapton has started work on a follow-up to the two million-plus selling "Slowhand" LP.

Polydor New York presented new releases by 10 e.c., Bloody Tourists, Pat Travers and Steve Gibbons (his first for the label). It was also noted that the Atlanta Rhythm Section was in-coming for the Canada Jam festival and that it would be a good focal point for a national marketing campaign on the already successful group.

Casablanca's presentation showcased a video presentation of some of the label's upcoming releases. The four Kiss solo works, a live twofer from Donna Summer, Village People and the soundtrack album, "Thank God It's Friday," took up the bulk of Casablanca's presentation time.

Parachute Records had a timely reception at the convention, spearheaded by initial success of Stonebolt's debut album, a Vancouver group that is currently achieving solid airplay in both the U.S. and Canada.

Country Assn. Gets Tax Break

TORONTO—The Academy of Country Music Entertainment has obtained a federal charter to operate as a non-profit organization, a significant tax benefit for the relatively new association in Canada.

An organizing and developmental body for the country music industry here, ACME is now gearing up for its country music convention set for Sept. 25 in Regina, Alberta. The annual awards night is set for Oct. 1, final night of the convention.

Billboard SPECIAL SURVEY For Week Ending 9/2/78

Billboard Special Survey Hot Latin LPs™

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SAN ANTONIO (Pop)

NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOE BRAVO Is Back, Fredy 1085	1	HECTOR LAVOE La Comedia, Fania 522
2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	2	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72
3	JUAN GABRIEL Espectacular, Pronto 1036	3	OSCAR DE LEON El Oscar de Salsa, Top Hits 2026
4	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031	4	CHARANGA AMERICA El Sonido 2079
5	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orfeon 021	5	FANIA ALL STARS Spanish Fever, CA 35336
6	CHELO A La Inspiracion de J. a. Jimenez, MZT 1238	6	LA SONORA PONCENA Explorando, Inca 1060
7	LOS TIGRES DEL NORTE Numero 8, Fama 564	7	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
8	AGUSTIN RAMIREZ El Parrandero, Fredy 1095	8	JUSTO BETANCOURT BORINCUBA Libra 2003
9	CADETES DE LINARES Tu Nombre, Ramex 22	9	WILFRIDO VARGAS Y SUS BEDUINOS Punto y Aparte, Karen 37
10	RICO TOVAR 2 Tardes de Mi Vida, Mericana/Melody 5610	10	CRAN COMBO En Las Vegas, EGC 15
11	SUNNY AND THE SUNLINERS 3028	11	ORQUESTRA NOVEL Salud Dinero Y Amor, Fania 520
12	RUBEN NARANJO Felicidades, Zarape 1126	12	CHARANGA CHICAGO 701
13	CHELO La Voz Ranchera, Muzart 10638	13	R. REY Y B. CRUZ Viven, Vaya 67
14	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	14	LOUIE RAMIREZ Louie Ramirez and Friends, Cotique 1095
15	IRENE RIVAS Vida Mia, Cara 004	15	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
16	LUCHA VILLA Interpreta a Juan Gabriel, Muzart 1731	16	WILLIE COLON/HECTOR LAVOE Deja vu, Fania 529
17	CORNELIO REYNA Te Vas Angel Mio, CR 5052	17	LIBRE Tiene Calidad, Salsoul/Salsa 4114
18	JUAN GABRIEL Denme Un Ride, Arcano 3412	18	ROBERTO ROENA No. 9, International 924
19	CEPILLIN La Farsa de Cepillin, Orfeon 16005	19	VARIOUS ARTIST Salsa Disco Party, TR 130
20	CEPILLIN Vamos a la Escuela, Orfeon 16-010	20	LOS KIMBOS Hoy Y Manana, Cotique 1095
21	LOS HUMILDES Besitos, Fama 560	21	LEBRON BROS. 10th Anniversary, Cotique 1093
22	YOLANDA DEL RIO Tradicional al Estilo de Y. Del Rio, Arcano 3405	22	IMPACTO CREA Vaya 71
23	JULIO IGLESIAS A Mis 33 años, Alhambra 38	23	ISMAEL RIVERA/RAFAEL CORTIJO Llaves de Tradicion, Tico 1419
24	CAMILO SESTO Entre Amigos, Pronto 1034	24	ANGEL CANALES Live at Roseland, TR
25	BROWN EXPRESS Pilaros de Cristal, Fama 562	25	CACHAO Dos, Salsoul SAL 4115

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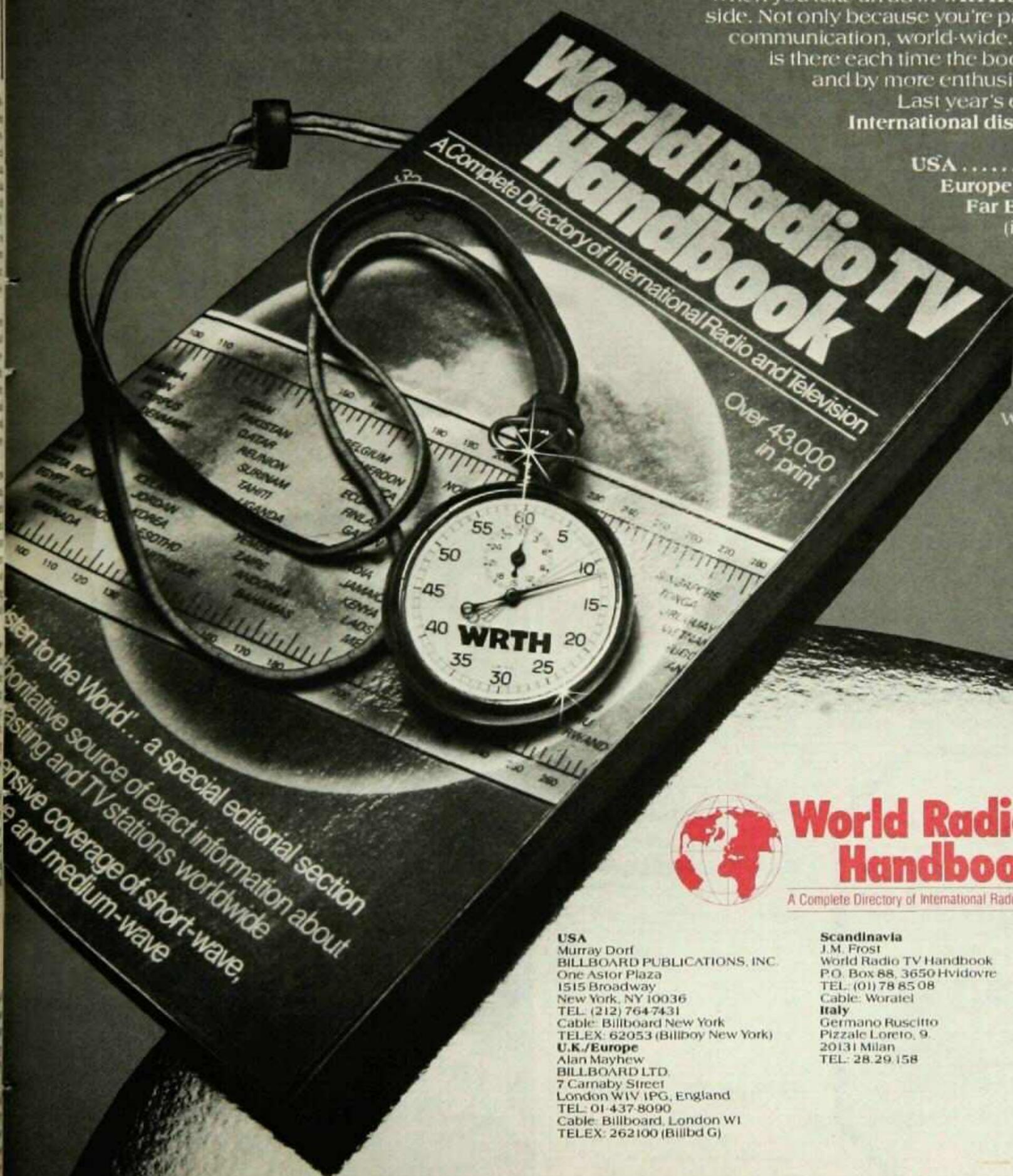
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BOOK REVIEWS

Ragtime & Jazz Rate Top Marks

"The Illustrated Encyclopedia Of Jazz" by Brian Case and Stan Britt. Published by Harmony Books, 218 pages, \$7.98 in paperback.

"Rags And Ragtime" by David A. Jasen and Trebor J. Tichenor. Published by Seabury Press, 310 pages, \$14.95 in hardback.

Rare is the month in which two quality books on music appear.

The Case-Britt entry is particularly laudable. Its large format allows biographies of 400 musicians, 150 photographs and reproductions of 275 LP jackets, many in full color.

It is up-to-date, well-written and graphically grabbing, and to the writers' credit they devote as much space and art to the Armstrongs, Basies, Luncefords and Ellingtons as they accord the Mangiones, Coreas and Bensons.

Case and Britt are British writers and discographers, and with this entry they achieve instant international recognition. New York music publisher Joe Abend served as consultant and Roger Hyde and Barry Savage share design credits. For all concerned, the result is a triumph.

"Rags And Ragtime" is strictly American. Jasen and Tichenor are ragtime authorities who explore the lives and compositions of 48 ragtime giants with emphasis, of course, on available records and piano rolls.

Scott Joplin deservedly merits the most wordage; he will probably forever epitomize the rag pioneer of the early 20th century. But there were (and are today) numerous others who actively disseminated the music.

Some of them are well documented: Tom Turpin, Euday Bowman, Louis Chauvin, Joe Lamb, Artie Matthews, Luckey Roberts, Eubie Blake, James P. Johnson, Jelly Roll Morton and Willie "The Lion" Smith.

But, Jasen and Tichenor point out, there were others who have never received their due, including May Frances Aufderheide and several additional women who composed high quality rags in the era of World War I.

Add all the writers' careful research to 120 illustrations, almost all of which have never before been published, and you've got an exemplary book which surpasses the previous bible of rag buffs, the Blesh-Janis "They All Played Ragtime" which blazed the first path through the forest.

It's a memorable month for those who enjoy reading more than the weekly trades. **DAVE DEXTER JR.**

NECAA Members

• Continued from page 46

Workshop in Sacramento and returned enthusiastic over its outcome.

This is the 11th year for the NECAA, which started in the Southeast as a block-booking meeting. Since the foundation of the NECAA is based on block-booking, Morley feels that all schools will be interested in saving money.

Edison To Rafferty

LOS ANGELES—Holland has given its prestigious Edison Award for international pop album of the year to Gerry Rafferty for "City To City."

Exploitation By Jobette

• Continued from page 8

needed. The idea is for everyone to recognize Pam and Marilyn's "Pure Magic" catalog," says Hodge.

Sawyer and McLeod, who have written for such artists as Diana Ross, Quincy Jones, Junior Walker, High Inergy and many others, are being spotlighted on the billboard.

"The promotional LP will also be showcased," says Hodge. "The billboard is not initially for the consumer although we will have consumer overtones in that we will spotlight the hits as they are pulled out of the package."

This week the firm is erecting a star for "Loving Fever" by High Inergy. "To that extent the consumer has identification with the product. We're promoting Pam and Marilyn to the consumer through a commercial recording that he can go out and buy," she adds.

As the "Pure Magic" career unfolds, "Marilyn will probably become one of the biggest vehicles (as a singer) for the Pure Magic material.

"We're also now doing more casting," she continues. "We are looking at Glen Campbell or Nancy Wilson and other artists and after determin-

ing the kind of music they record, we will come up with a personal selection for them. When we send the "Pure Magic" package to them, we pull out the numbers such as 32, 19 or 16, put them on top and tell the artists these are the tunes we feel are best for them."

McLeod and Sawyer have already started work on "Pure Magic Two." The first composition to go into the second package will be a tune written for Berry Gordy Sr.'s 90th birthday, says Robert Gordy.

Jobette's move to promote its songwriters is also moving to a commercial level, with the release of an album, "Need To Know You Better" by Finished Touch on the Motown label.

Though the sleeve information is scant, the 10-cut disk features compositions and vocal contributions by Jobette writers Kenny Stover, Harold Johnson, Michael and Brenda Sutton, and Larry Brown.

The jacket identifies the singing songwriters on eight of the cuts with a "Featuring ..." tag. One tune, "Sticks And Stones," has been issued on a 45 by Motown, though this is one of the two titles whose lead vocalists are not identified, except by the name Finished Touch.



MAD MUSIC—The creators of the Mad Magazine "Makin' Out" record included in the current Mad special issue show off their product to a simian friend at the Mad offices in New York. Seen, from left, are: composer Norman Blagman, Mad editor Al Feldstein, and lyricist Frank Jacobs. It is expected that the Evatone insert will reach 8 million reader/listeners.

Polygram's New Ventures

• Continued from page 5

The move towards joint ventures and acquisitions will take the firm beyond the realms of classical marketing, which, Wiesel admits, can be "somewhat limited."

But this does not mean that Polygram Direct Marketing will be going into head-on confrontation with Columbia House and RCA over pop and contemporary product, he adds.

The company did experiment with a country music line several years ago, unsuccessfully, and has recently handled tv promotions for records by Jerry Lee Lewis and Dinah Washington, but these latter projects were syndications to third parties.

New syndication schemes are being blueprinted by Artie Fisher,

appointed director of special projects in January of this year. Operation is active in preparing programs for third parties to market to their own lists, and proposing premium programs for major firms.

Fisher is based in New York City; Wiesel works from the company's headquarters in Great Neck, L.I. Staff overall numbers 12.

Polygram introduced its direct-mail arm to the U.S. approximately five years ago, firstly administered by an advertising agency, and from 1974 with its own American management. Launch program was the "International Festival Of Great Orchestras."

Wiesel was named president of Polymusic three years ago, after a dozen years with Columbia House.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/2/78

Number of LPs reviewed this week **33** Last week **40**

Spotlight



THE WHO—Who Are You, MCA MCA3050. Produced by Glyn Johns, Jon Astley. "Music Must Change" sings the Who in the song of the same name, and yet it is ironic that while the mainstream of rock is moving toward a harder sound, The Who, considered the quintessential hard rock band, has chosen to sweeten its mix with strings and synthesizers in this, the band's first LP in over three years. Nevertheless the LP is unmistakably The Who. As so often in the past, this LP reflects Peter Townshend's preoccupation with the state of current pop culture and his and the band's place in it. Side One is the softer side with the band rocking a bit more on the flip side. Despite the strings and synthesizers the arrangements are always spare and to the point, with flashes of old power and moments of instrumental brilliance belying any thought the band may be past its peak. The title song is a pop masterpiece.

Best cuts: "Who Are You," "Guitar And Pen," "Sister Disco," "Love Is Coming Down."

Dealers: LP may be first step in major comeback for the group, one of the great superstar attractions.

much of its bite. The band behind him is rough and tough, and an extra bonus on four of the cuts are the horn arrangements by Jon Tropea. They make the sound that much fuller, at the same time giving it more punch. With its motorcycle and leather jacket image the band should do well on the rock'n'roll concert circuit.

Best cuts: "Too Wild To Tame," "Destined To Die," "Lean'n Mean," "Wake It Up, Shake It Up."

Dealers: Pitch to your hard rockers.

CHAMPION—Epic JE35438 (CBS). Produced by Gary Lyons. This is a fine LP by a fine English blues rock band. The five man group writes good commercial, rocking songs, and executes them equally well. Lead singer Garry Bell has a husky, slightly hoarse voice very well adapted for this music, with the other band members helping him out on harmonies. The band exhibits a mature understanding of its music, and is not afraid of relatively sophisticated arrangements. The songs are melodic, with the band members leaving no doubt about their prowess with its instruments.

Best cuts: "Straight Talking," "Sweet Mystery," "It's Your Life," "Melissa," "Please Go Away."

Dealers: Foreigner fans should like this.

Billboard's Recommended LPs

pop

CALDERA—Time And Chance, Capitol SW11810. Produced by Eduardo del Barrio, Jorge Strunz. This six man outfit continues its brilliant progressive fusion of rock/jazz/r&b elements with Latin flavorings. There are nine steady tracks and there's a vibrancy throughout as the group melds acoustic and electric guitars, synthesizers, various keyboards, horns, congas, percussion and bass with an energetic appeal. "Guests" include Larry Dunn and other first rate players who shine on solos. **Best cuts:** "Mosaico," "Crosscountry," "Passages," "Shanti," "Horizon's End."

PIERCE ARROW—Pity The Rich, Columbia JC35307. Produced by Hank Medress, Dave Appell, Ron Albert & Howard Albert. On its second LP this New York based band continues producing well crafted, almost California sounding songs, full of pretty harmonies and a laid-back flowing feel. The band is first class instrumentally, with some tasty guitar work standing out. All the songs can stand by themselves, they are so well crafted. Radio appeal is almost guaranteed. **Best cuts:** "Now I Can Hear This Music," "Maybe Tomorrow," "Wanton Woman," "Pity The Rich."

KINGFISH—Trident, Jet J235479 (CBS). Produced by Johnny Sanplin. Kingfish matures its sound here with a harder rock approach, in part enhanced by new lead guitarist Michael O'Neil. O'Neil and Dave Torbet share vocals and the playing overall on the mostly uptempo rockers is biting and inviting. **Best cuts:** "Hard To Love Somebody," "Cheyenne," "Hurricane," "Down The Highway."

HENRY GAFFNEY—On Again Off Again, Manhattan MRLA861H0798 (United Artists). Produced by Henry Gaffney. The 10 cuts here are atmospheric pop and MORish

tunes with Gaffney accenting them with a silky smooth, laid-back vocal style. With guest musicians supporting with brass, keyboards, bass, vibes and drums in addition to Gaffney's own acoustic guitar, the production generates a full texture. **Best cuts:** "Mack The Knife," "There's A Train," "City Lights," "Breakout," "Lady."

LALO SCHIFRIN—Gypsies, Tabu J235436 (CBS). Produced by Lalo Schifrin. The multi-talented composer presents a suite as musically fiery and colorful as the breed of its title. That itinerant flavor is well captured by a variety of electronic keyboards, mostly played by Schifrin himself, and supported by accomplished brass, strings and percussion sidemen. Jazz influences span contemporary funk-fusion to mainstream, with some rock moments mixed in, and the effect is always hypnotic. **Best cuts:** "Moonlight Gypsies," "King Of Hearts."

GOTCHA, Tequila Gold. Produced by Gotcha. Kind of a long shot, but this self-produced debut album by this four man San Jose bar band, contains too many good songs to go unheralded. The band's appeal is its rich harmonies, bouncy rock/pop melodies and rather solid lyrics. **Best cuts:** "Katy, My Lady," "Jamie," "She Ain't Comin' Back."

soul

THE STAPLES—Unlock Your Mind, Warner Bros. BSK3192. Produced by Jerry Wexler, Barry Beckett. This LP bristles with bouncy r&b and soulful tunes. There's a fiery rhythm section and the Muscle Shoals Horns accent with pungent brass fills. The vocals by the three female and one male unit group are complex with standout solos and harmonies. **Best cuts:** "Chica Boom," "Don't Burn Me," "Showdown," "Handwriting On The Wall," "Mystery Train."

GENTLE PERSUASION—Warner-Curb BSK3164 (WB). Produced by Jerry Ross. Besides producing, Ross cowrote four of the cuts for the Warner-Curb debut of this female trio from Philadelphia consisting of Renee Johnson, Lisa Homes and Sharon Williams. The material ranges from sweet, feminine ballads to funky rock/disco numbers. Instrumental arrangements are by such heavy hitters as Van McCoy and Meco Monardo. **Best cuts:** "I Don't Believe In Magic," "Litterbug," "Who Do You Love," "The Sound Of Philadelphia."

VIVIAN REED—Another Side, United Artists UALA911H. Produced by Jeff Lane. Reed excels on both funky discotized numbers, midtempo pop tunes and intense, dramatic ballads on her latest effort. The full orchestrations lend classy instrumental support. And the songs include efforts by such top writers as Allen Toussaint, Billy Joel and Chuck Jackson and Marvin Yancy, Natalie Cole's mentors. **Best cuts:** "Start Dancin'," "You Came," "Sweet Harmony."

disco

CHANSON—Ariola SW50039. Produced by David Williams, James Jamerson Jr. Synthesizer and strings dominate this well crafted disco package which also features male and female vocals. The all star musicians include David Paich on keyboards plus the Earth, Wind & Fire horn section. The music here is slick and danceable, swirling in its smooth and sexy orchestrations. **Best cuts:** "Don't Hold Me Back," "I Love You More," "Why," "Did You Ever."

THE SALSOUL STRINGS—How Deep Is Your Love, Salsoul SA8506 (RCA). Produced by Vincent Montana Jr. The musical line-up is familiar, with TSOP names like Montana, Earl Young, Bobby El, Ron Kersey, Larry Washington and Don Renaldo's strings, but here their sound is mellow, rather than soul and disco. Target is clearly the MOR audience, with "beautiful music" versions of "How Deep Is Your Love," "You Light Up My Life," "Evergreen" and "Feelings." Sound is full and flowing, with strings, brass and gentle rhythms setting an easy pace. **Best cuts:** In its market, every one's a winner.

BEAUTIFUL BEND—Marlin 2218 (TK). Produced by Boris Midney. Funky keyboards, sax, bass and congas comprise the rhythmic instrumentals on these four cuts. The highlight is an 11:20 version of "Make That Feeling Come Again," featuring a driving tempo tempered by a creamy vocal and instrumental sound. As with most TK productions, the standards of technical quality here are impeccable. **Best cuts:** "Make That Feeling Come Again," "Ah—Do It."

WRIGHT BROTHERS FLYING MACHINE—Casablanca NBLP7112. Produced by Arthur G. Wright. Hodges, James and Smith do background vocals on two of the cuts here, which also feature strings, horns and synthesizer arrangements. The tempo is energetic throughout, making this an ideal party/disco album, though the solid keyboard-guitar-bass-drums musicianship could also earn radio acceptance. **Best cuts:** "Leatherman's Theme" (from "Thank God It's Friday"), "Skywriter," "Love Is My Friend."

SPACE DELIVERANCE—Casablanca NBLP7111. Produced by Jean-Philippe Hiesco. As the title and fetching cover art of a spaceship in orbit suggests, this is an album of spacey disco pop. A year too late to fully cash in on the "Star Wars"/"Close Encounters" frenzy, this should still do well. It is impeccably produced synthesized music, consisting of both rhythmic instrumental and catchy vocal cuts. **Best cuts:** "Prison," "Running In The City," "Deliverance."

JOHN DAVIS AND THE MONSTER ORCHESTRA—Ain't That Enough, Sam SAM702. Produced by John Davis. Keyboardist, sax and flute player Davis leads his Monster Orchestra through eight rhythmic dance tracks that maintain a steady boogie beat. Percussion and the Don Renaldo strings and horns support the rhythm unit with some tasty instrumentation. Label is located in Long Island City, N.Y. **Best cuts:** "Ain't That Enough For You," "Disco Fever," "A Bite Of The Apple."

jazz

BOBBY LYLE—New Warrior, Capitol SW11809. Produced by Wayne Henderson. Lyle continues his struggle to make the charts with ponderous, unswinging charts and oversized accompaniment which detracts from his own keyboard talents. Ten tracks are programmed, with the concluding Cole Porter standard the standout because of its simplicity. **Best cut:** "What Is This Thing Called Love?"

THE CHRIS HINZE COMBINATION—Bamboo Magic, Atlantic SD19185. Produced by Chris Hinze. Hinze goes commercial with this entry, surrounding his numerous flutes with heavy percussion, strings, chirping females and a variety of electric gimmicks. Yet his musicianship shows through; his seven tracks offer several moods which may strongly appeal to listeners. Perhaps a more intimate accompaniment would showcase Heinz even more effectively. **Best cuts:** "Bamboo Magic," "Venga."

ALICE COLTRANE—Transfiguration, Warner Bros. 2WB3218. Produced by Ed Michel. This two-LP package with attractive graphics requires third and fourth hearings. Coltrane's introverted, mystical meanderings will not appeal to the masses, but she commands attention if one is amenable to concentrated, open-minded listening. Reggie Workman's bass and Roy Haynes on drums accompany the leader's solo piano and organ through this concert, taped live last April at UCLA. **Best cuts:** "Prema," "Affinity."

classical

CHAUSSON: SYMPHONY IN B-FLAT—Plasson, Orchestra du Capitole de Toulouse, Seraphim S60310. Here is a superb presentation of one of the lesser known treasures of France's 19th century symphonic art. Chausson worked with a palette rich in unusual harmonies and shimmering orchestra hues. The Toulouse orchestra must have one of the finest halls in existence, for each succeeding release brought forth by the group is more radiant and ravishing than the last. Also included is a 15-minute Chausson tone poem that has no competitive recording.

RACHMANINOFF: SYMPHONY NO. 2—Previn, London Symphony, RCA AGL12877. In this score Rachmaninoff is able to capture listeners of all levels of sophistication and hold them enthralled on first hearing. The brooding romanticism, soaring melodies and gorgeous orchestration assure this effect. Previn demonstrates his enormous affection for the music in a sweeping, full-throated performance, one of the best of his early classical recordings. The budget price and attractive cover illustration can make this a best seller.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, 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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Pop

PLAYER—Danger Zone, RSO RS13036. Produced by Dennis Lambert, Brian Potter. This four man group broke through Top 40 radio on the No. 1 smash "Baby Come Back," which also had a smattering of AOR play. On its second effort the group shifts its sound to the mainstream rock sound of Boston or Foreigner. The songs are also longer than the three-minute singles approach of the first album, with tunes here ranging to 6:26 in length. The band's two guitarists, Peter Beckett and J.C. Crowley, wrote and sang lead on all the songs, many of which feature a strong synthesized backdrop. With the sense to have broadened its musical base, the group may well get the artistic credibility to match its early flourish of sales success.

Best cuts: "Love In The Danger Zone," "Forever," "Prisoner Of Your Love," "Let Me Down Easy," "I've Been Thinkin'."

Dealers: The group's first album went top 30 and produced two top 10 singles.

DARYL HALL & JOHN OATES—Along The Red Ledge, RCA AFL12804. Produced by David Foster. Swiftly following their "Livetime" LP, Hall & Oates turn in a 10-tune studio set that is tougher, grittier than many of their previous blue-eyed r&b stylings. The emphasis is firmly on rock'n'roll, with driving guitars and pounding drums vying for attention in the mix with the pair's dynamic vocals. On a couple of cuts, "Alley Katz" and "Don't Blame It On Love," the sound is close to punk. On others, including "Serious Music," there's an Elton John flavor, accentuated by the presence of former EJ band members, Caleb Quaye (lead guitar) and Roger Pope (drums). But the traditional Hall & Oates sound asserts itself on the Spectroscopic "The Last Time" and the harmonious "It's A Laugh." Guest musicians include Todd Rundgren, George Harrison and Robert Fripp.

Best cuts: Those cited.

Dealers: This is progression for the duo, both in terms of material and creative development. Sales should sparkle.

JOE COCKER—Luxury You Can Afford, Asylum 6E145. Produced by Allen Toussaint. After a considerable absence, Cocker returns to the recording scene on the Asylum label. Produced by writer/producer/performer extraordinaire Allen Toussaint, Cocker's performance is heavily r&b slanted, as Cocker's well suited, highly distinguishable raspy voice puts his stamp on such classics as "Watching The River Flow," "A Whiter Shade Of Pale," "I Heard It Through The Grapevine" and some lesser known covers. Backed by stellar studio musicians, including Toussaint, Richard Tee, Barry Beckett, and a superb horn unit, the production and delivery is entrenched in rich soul/rock rhythms and textures. A promising return for Cocker.

Best cuts: "Fun Time," "A Whiter Shade Of Pale," "I Heard It Through The Grapevine," "I Know (You Don't Want Me Anymore)," "Lady Put Out The Light."

Dealers: Cocker's appeal is awaiting a new audience.

JANIS IAN, Columbia JC35325. Produced by Joe Wissert. Ian's new, simply titled LP, pretty much follows in the same vein as her last two albums, with the bulk of the material, tearful ballads that are somewhat depressive in nature. Ian is one of the most sensitive writers, capable of touching one's emotions through concise, vivid images. Yet the tone of the album remains constant, and not one to put on during parties. Still, Ian is instrumentally supported by stellar players which give her songs a rhythmic backdrop.

Best cuts: "That Grand Illusion," "My Mama's House," "Hotels & One-Night Stands," "The Bridge."

Dealers: Ian has a built-in audience.

Country

MUSIC FROM THE MOTION PICTURE CONVOY, United Artists UALA910H. Multiple producers. From the motion picture of the same title, the package contains a varied collection of recent top country tunes offered by original artists. Among them are C. W. McCall's "Convoy," a new version, Kenny Rogers' "Lucille," Crystal Gayle's "Don't It Make My Brown Eyes Blue," Merle Haggard's "Okie From Muskogee" and Glen Campbell's "Southern Nights," Anne Murray's "Walk Right Back," Gene Watson's "Cowboys Don't Get Lucky All The Time," Billie Jo Spears' "Blanket On The Ground" and Doc Watson's "Keep On The Sunny Side." Material is arranged to enhance each selection as the tempo builds or softens with production.

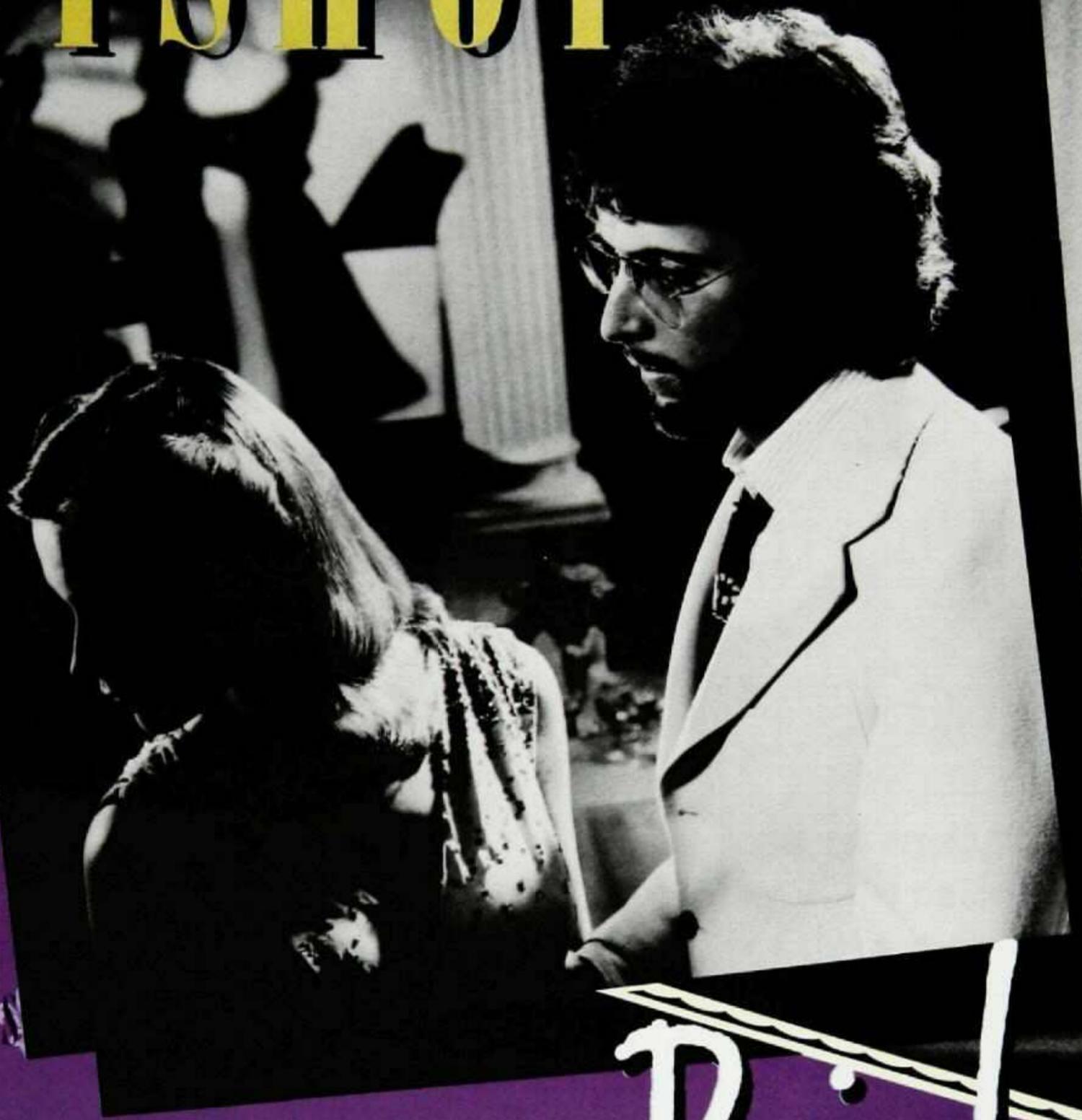
Best cuts: Each featured selection.

Dealers: With the strength of the product contained, sales should be spurred.

First Time Around

THE BOYZZ—Too Wild To Tame, Epic/Cleveland International (CBS). Produced by Ron Albert, Howard Albert. The Boyzz is a six-man band that plays some primal rock'n'roll, more Midwest boogie than new wave. Dirty Dan Buck is a disheveled singer, his hoarse shouted lyrics giving the music

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GREETED BY MAYOR KOCH

New York a 'Small Town' When Parton Does Concert

By ROBERT ROTH

NEW YORK—With 5,000 fans gathered in the mid-day heat, Dolly Parton was presented with the key to this city by mayor Ed Koch last Monday (21). She then gave a free concert on the steps of City Hall.

In addition to the coverage of virtually all television stations in the city, Parton's 30-minute stint was videotaped for use in producing cassettes for in-store promotion. An RCA mobile recording unit was set up to assure clean audio tracks.

A crew from London's Doublejay Entertainment filmed the concert for use in a one-hour movie it plans to release on the Continent. The film, planned for Christmas showings, will consist of material shot on Parton's current tour.

After bringing Parton to the stage assembled for her performance, Koch exclaimed, "Dolly, you may be the only entertainer in America who can turn New York into a small town."

A nine-selection concert followed consisting of a mix of old and new material including "Here You Come Again," "Jolene" and "Heartbreaker."

No encore was done but Parton held what was billed as a "people's press conference" to give her fans a chance to query her on any matters of their choosing.

About 50 questions came from the crowd, with one of the first being, "How can we get into your Studio 54 party tomorrow night?"

Another query concerned the as yet unreleased album collaboration of Parton, Linda Ronstadt and Emmylou Harris. Parton claimed the problem was with three separate managers, record companies and agents being involved but that eventually the LP would be released.

Parton's answers to audience questions were tempered with humor. An inevitable exchange had the following repartee: "Dolly,



Billboard photo by Chuck Pullin
Apple Key: mayor Ed Koch presents Dolly Parton with the key to New York, before the singer gives her free concert on the steps of City Hall.

there's been a lot of talk about your upper extremities. Is that all yours?" demanded one male admirer. "I don't think anyone else would claim it," Parton answered.

In addition to Koch and comptroller Harrison J. Goldin, also taking in the event were RCA president Bob Summer and various label officials, promoter Ron Delsener, Entertainment Co. head Charles Koppelman and Parton manager Sandy Gallin.

Midway through the session, Koch rose to return to his office and admonished all municipal employees: "Back to work!"

Closeup

BOSTON—Don't Look Back, Epic FE35050. Produced by Tom Scholz.

Though it's been nearly two years between albums for Boston, its seamless middle-of-the-rock sound remains pretty much intact. The main hook is again the catchy contrast of Tom Scholz and Barry Goudreau's hard rocking lead guitars with soft rockies and tightly layered, lilting harmony overdubs.

Several cuts here also have a basic boogie rock element reminiscent of an act like BTO, which should pull in more of the teen crowd. This seems to be the group's intent. Boston seems anxious to debunk the "better music through science" tag which surrounded its first LP and suggested that technical wizardry in the studio was the group's main strength. The liner notes here state, "No synthesizers used," "No computers used."

In "Feelin' Satisfied," lead vocalist Brad Delp sings, "Nothin's gonna help you more than rock'n'roll! So come on, put your hands together," and proceeds to offer an affectionate tribute to the power of music.

solemn, reverent tone, which relates to the cover art concept of a spaceship from Earth landing on a distant planet. This is similar to John Williams' spiritualistic underscoring in the film "Close Encounters Of The Third Kind."

An example is "The Journey," a brief instrumental interlude which bridges the rockers "Don't Look Back" and "It's Easy." The selection is soft, quiet and almost religious in tone. Some will find it a pretentious, arty touch, but it is effective in changing the mood. And when "It's Easy" revs up in its zero-to-60 guitar boogie intro, the effect is appropriately jarring.

This sneak attack approach is also used on "Party," when several seconds of dramatic scoring precedes the raucous, ribald tune. The element of surprise is a favorite Boston technique. The group is skillful at shifting tempos up and down, as on the title track, which actually stops midway through and then rebuilds gradually to its peak of intensity.

Another song that has a faintly religious feel is "A Man I'll Never Be," with its ponderous ballad sound and



Boston

The song then recalls early Beatles and Brill Building pop with extensive use of handclaps, which tend to sound quaint today anyway, but are really an oddity when used as a warm human touch against the coolly calculated precision that is Boston's trademark.

The next cut on side two is "Party," cowritten by Delp and Scholz, which incorporates two favorite teen themes. The punchy pop song describes teen utopia ("Just meet some friends and have a toke or two! In a place where they can never play the music too loud").

At the same time the song has Delp pleading with his girlfriend to be intimate sexually. "If you've got somethin' for me/I've got something for you," he sings, adding coyly, "Oh, you know what I'm talking about."

The song also has a raucous, bar band climax, as Delp whimpers, "Get down, get down and party" in the most theatrical Steven Tyler/Robert Plant tradition. "Don't Be Afraid," which closes the album, also comes to a crashing, concert-like crescendo, featuring Sid Hashian on drums.

Several of the other cuts have a

moody organ solo. The song is the softest cut on the album, and since such hard rockers as Meat Loaf, Kansas, Alice Cooper and Kiss got their biggest hits with sensitive ballads, it may well be a strong single.

Scholz produced the album, picking up from John Boylan, who helmed Boston's 6½ million-selling debut LP, and kept up the same high standard of well-crafted, dynamic rock.

PAUL GREIN

'Face the Music' Panel Hears Arista Philosophy

Continued from page 5

a serious injustice to an artist," Davis said.

When WHBQ Memphis program director Dick French questioned the record industry's sensitivity to radio's restrictions and alluded to payoffs to p.d.s of television sets, Smith retorted, "This is a sane industry. It is not corrupt. It is based on creative people."

Bogart championed disco. "It has arrived," he said, "and it's just started. It's bigger than the movie business."

Although he noted it's most popular with 18 to 34 year olds, a favorite target of radio, radio has been slow to accept it. He said he was not advocating disco as a format. "Radio stations should add it to their formats for variety."

When asked why record companies "ignore beautiful music," Davis said, "It's bland. It's a cover of original hits."

Smith cited the WEA survey which shows 55% of the money spent on records is by persons over 25, but

Speculation: Societies To Be Hit With Antitrust Suit?

Continued from page 1

a second, separate suit against both ASCAP and BMI, charging that the very structure of the organizations presupposes price fixing.

Justice attorneys would neither confirm nor deny that the All-Industry TV Stations Music License Committee is considering filing a new case against both ASCAP and BMI alleging collusive pricing.

But one Justice spokesman said, "Broadcasters argue that by representing thousands of music publishers and songwriters, the licensors' pricing is automatically 'collusive' and in violation of antitrust laws."

This is the type of accusation that CBS has made in its suit to demolish blanket licensing of tv networks, which may be reviewed by the Supreme Court in its fall term.

A Federal District Court originally ruled against CBS. The court found that blanket licensing of the networks does not constitute price fixing as long as members are free to negotiate privately with the tv networks, and at rates different from the overall blanket licensing amounts.

But a U.S. Appeals Court decision last year reversed, and agreed with CBS that a blanket license for music use is in itself price fixing, unless the licensor organization also offers a per-use option. ASCAP and BMI have petitioned the Supreme Court for a review of the decision. (Billboard, Aug. 12, 1978.)

Justice spokesmen have noted that the department almost always stays out of court suits brought by broadcasters against music licensors over rates, under consent decrees, with only "minor exceptions."

This background increases speculation that the reported visit from the tv broadcaster committee to the Justice Dept. may indeed have to do with the filing of a new case against ASCAP and BMI on antitrust grounds.

he added that, "We lost the 40 plus group a long time ago. Our hope is that we don't lose them from now on. People who are interested in 'beautiful' music are not active record buyers."

Bogart advised, "There is a lot of 'beautiful' music after you look inside the record jacket."

Another program director suggested there is an increasing trend of record companies to wait for FMs to pick a track that the record companies will release as the single. This, it was contended, is causing a merging of AOR and Top 40.

Davis denied this and said, "Record companies are adjusting to what's happening in broadcasting. What AORs go on never has a bearing on what becomes a single. Today's AOR's are single conscious."

Questions of drug and sex oriented lyrics were turned back by the presidents with the common reply that they are not censors of their artists.

RKO Radio president Dwight (Continued on page 92)

OUTSTANDING NEW West Indian Hit Album!

by

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This smash album of Calypso, Reggae and Sokah Song and Dance is rocketing to No. 1 on all West Indian charts. Already selling big in Jamaica, New York, Antigua, Barbados and Puerto Rico.

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Cummings' Special To Air In Canada

LOS ANGELES—Burton Cummings' television special, "Burton Cummings West," will air Sept. 25 over the Canadian Broadcasting Company (CBC) network.

Guesting will be fellow Canadian David Clayton-Thomas and Chief Dan George.

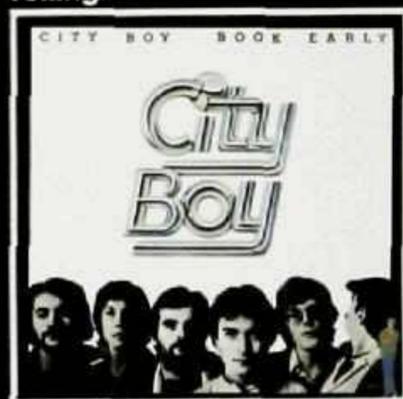
The show, filmed on location at the Calgary Stampede rodeo in July, was produced and directed by Stanley Jacobson.

SEPTEMBER 2, 1978, BILLBOARD

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ON MERCURY RECORDS AND TAPES

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/2/78
Number of singles reviewed
this week **82** Last week **79**

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PLAYER—Prisoner Of Your Love (3:12); producers: Dennis Lambert, Brian Potter, writers: P. Beckett, J.C. Crowley, publishers: Touch of Gold/Crowbeck/Stigwood, BMI, RSD RS908. Player has scored two consecutive Top 10 records including a No. 1 with "Baby Come Back." This initial single from its newly released "Danger Zone" LP is flowing, upbeat rocker featuring smooth vocals and harmonies, a catchy melody and a sustaining rock beat.

DAVE MASON—Don't It Make You Wonder (3:04); producers: Dave Mason, Ron Nevison, writers: D. Mason, K. Nicholas, publisher: Dave Mason, BMI, Columbia 310819. The refreshing pop duo of 12-string and dobro provides a catchy lead riff which kicks off Mason's second single from the LP "Mariposa De Oro." The interplay contagiously weaves its way throughout this solid followup to "Will You Still Love Me Tomorrow."

DIANA ROSS, MICHAEL JACKSON—Ease On Down The Road (3:19); producers: Quincy Jones, Tom Bahler, writer: Charlie Smalls, publisher: Fox Fanfare, BMI, MCA MVA40947. The first single from "The Wiz" has Ross and her onetime discovery Jackson duetting against a shimmering instrumental backdrop that is at once funky and brassy. This song was a disco smash and mid-chart pop hit three years ago, and in this year of hit duets should finally enjoy the broader acceptance it deserves.

recommended

TOM PETTY & THE HEARTBREAKERS—Listen To Her Heart (2:47); producers: Denny Cordell, Noah Shark, Tom Petty, writer: Tom Petty, publisher: Skyhill, BMI, Shelter SR62011 (ABC).

THE BEACH BOYS—Peggy Sue (2:14); writers: Jerry Allison, Norman Petty, Buddy Holly, publisher: MPL, BMI, Brother/Reprise RPS 1394 (WB).

GENESIS—Go West Young Man (In the Motherlode) (3:35); producer: David Hentschel, writer: Rutherford, publishers: Gelring Ltd., Run It Music, BMI, Atlantic 3511.

THIN LIZZY—Cowboy Song (3:12); producers: Thin Lizzy, Tony Visconti, writers: P. Lynott, B. Downey, publishers: Pipin The Friendly Ranger/Chappell, ASCAP, Warner Brothers WBS8648.

VAN MORRISON—Wavelength (3:57); producer: Van Morrison, writer: Van Morrison, publisher: Essential, BMI, Warner Brothers, WBS 8661.

KLAATU—Dear Christine (3:38); writer: Klaatu, publisher: Klaatoons, ASCAP, CAPAC, Capitol P4627.

DEMIS ROUSSOS—L.O.V.E. Got A Hold Of Me (3:15); producer: Freddie Perren, writers: Dino Fekaris, Freddie Perren, publisher: Perren Vibes, ASCAP, Mercury 74018.

LAKE—See Them Glow (3:39); producer: Detlef Petersen, writers: D. Petersen, J. Hopkins, Harrison, publisher: Edition Westwind, BMI, Columbia 310818.

THE CRYERS—(It's Gonna Be) A Heartbreaker (2:47); producers: Ralph Moss, Steve Katz, writer: Lowry Hamner, publisher: Diamond Ladies, BMI, Mercury 74017.

DAN HARTMAN—Instant Replay (3:25); producer: Dan Hartman, writer: D. Hartman, publisher: Silver Steed, BMI, Blue Sky ZS82772 (CBS).



GEORGE DUKE—Movin' On (3:26); producer: George Duke, writer: G. Duke, publisher: Mycenae, ASCAP, Epic 85093. Duke's jazz-based piano unites with a solid r&b beat and bassline for another probable high charting record, following "Dukey Stick," and "Reach For It." Some exceptional harmonies—particularly in higher registers—provide that necessary soulful punch.

MAZE—I Wish You Well (3:46); producer: Frankie Beverly, writer: Frankie Beverly, publisher: Peckle, BMI, Capitol P4629. Culled from Maze's "Golden Time Of Day" LP, Frankie Beverly's lead vocals paces this soulful romantic ballad. The production is simple and to the point.

recommended

THE STAPLES—Unlock Your Mind (3:20); producers: Jerry Wexler, Barry Beckett, writers: Roe, Coe, publisher: Temporarily Secular, BMI, Warner Brothers WBS 8669.

FINISHED TOUCH—Sticks And Stones (But The Funk Won't Never Hurt You) (3:41); producers: Brenda, Michael Sutton, writers: B. Sutton, M. Sutton, publisher: Jobete, ASCAP, Motown M1445F.

DIFOSCO—The I Love You Song (3:37); producers: Jerry Williams, Jr., King Errisson, writer: J. Williams, Jr., publishers: Jerry Williams/Nassau/Fox Fanfare, BMI, 20th Century Fox TC2382.

CROWN HEIGHTS AFFAIR—Say A Prayer For Two (3:48); producers: F. Nerangs, B. Britton, writers: Philip Thomas, Bertram Reid, Howard Young, William Anderson, publishers: De-lightful/Cabini, BMI, De-Lite DE908.

BROTHERS BY CHOICE—She Puts The Ease Back Into Easy (3:19); producers: E.J. Gurren, Barnett Williams, Stan Ross, publisher: E.J. Gurren, April O'lyrical, Heath, Leavy, ASCAP, ALA ALA103AA.



MEL TILLIS—Ain't No California (3:35); producer: Jimmy Bowen, writer: Sterling Whipple, publisher: Tree, BMI, MCA MCA40946. Tillis follows his last country chart topping single with a solid, uptempo tune culled from the "I Believe In You" LP. Instrumental effects are bright and accentuating utilizing strings, harmonica, guitars and brassy horns.

BILLY "CRASH" CRADDOCK—Hubba Hubba (2:17); producer: Dale Morris, writer: Layng Martine, Jr., publisher: Ray Stevens, BMI, Capitol P4624. Craddock delivers a rocking number with a '50s flair. Background vocalists add just the right tone while production focuses upon horns, sax and drums.

TOM T. HALL—What Have You Got To Lose (3:12); producer: Roy Dea, writer: Tom T. Hall, publisher: Hallnote, BMI, RCA JH1376. Hall's self penned effort sets a bar time mood while instrumental support surrounds his unique delivery with piano, electric guitar, acoustic guitars and fiddle touches.

BARBARA MANDRELL—Sleeping Single In A Double Bed (2:20); producer: Tom Collins, writers: Kyle Fleming and Dennis W. Morgan, publisher: Pi-Gem, BMI, ABC AB12403. This is a lively tune carried by piano, electric guitar, synthesizer and background vocalists. Mandrell's vocals are strong and bright, while production builds for a solid effect.

THE KENDALLS—Sweet Desire (2:30); producer: Brien Fisher, writer: Jeannie Kendall, publisher: Terrace, ASCAP, Ovation OV1112. The Kendalls' latest effort is pulled from the "Old Fashioned Love" LP and bases its strength upon the full vocal harmonies exemplified by the duo. An uptempo and driving tune, highlights include heavy bass and drum beats, steel guitars and syndrum.

MARY K. MILLER—Handcuffed To A Heartache (2:47); producer: Vincent Kickenillo, writers: Jim Rushing-Bobby David, publisher: Mandy, ASCAP. Background vocalists add gospelish overtones to this uptempo tune. Miller's delivery is sharp and upfront while electric guitars and piano round out the production.

SONNY THROCKMORTON—I Wish You Could Have Turned My Head (And Left My Heart Alone) (3:17); producer: Buddy Killen, writer: Sonny Throckmorton, publisher: Tree, BMI, Mercury 55039. Percussion adds to this infectious number spiced with electric guitars and vocal harmony. Repeat of title several times throughout adds to catchy effect.

DAVID ROGERS—When A Woman Cries (2:30); producer: Dave Burgess, writers: Betty Duke, Sammy Lyons, publishers: Door Knob, BMI/Kenwall, ASCAP, Republic REP029. Rogers' vocal charity and interpretation blend effectively with this ballad. Delivery is enhanced with strings, steel, electric guitars and acoustic guitar.

recommended

ROY CLARK—The Happy Days (3:55); producer: Jim Fogel, songwriters: Bradford Craig/Charles Aznavour, publisher: Chappell-Aznavour, ASCAP, ABC AB12402.

TERRI HOLLOWELL—Strawberry Fields Forever (2:57); producer: Bill Walker, writers: Lennon McCartney, publisher: Maclen, BMI, Con Bro CBK139.

CLIFF REYNOLDS—Do Wrong Blues (2:41); producer: Tommy Allsup, writer: Frank Dycus, publisher: ATV, BMI, Capitol P4614.



HODGES, JAMES & SMITH—What Have You Done For Love? (3:18); producer: William "Mickey" Stevenson, writers: W.R. Stevenson, Hodges, James, Smith, publishers: Mikim, BMI, Stevenson, ASCAP, London 5N272DJ. Like Odyssey's big hit "Native New Yorker," this melds bold, brassy instrumentation with a sympathetic, compassionate vocal sound. The female trio hit big last year with "Since I Fell For You"/"I'm Falling In Love."

recommended

THE MICHAEL ZAGER BAND—Soul To Soul (3:21); producer: Michael Zager, writers: Alvin Fields, Michael Zager, publishers: Sumac, BMI, Private Stock PS45202.

DOUBLE EXPOSURE—Newsy Neighbors (3:10); producers: Joe Cayre, Stan Cayre, Ken Cayre, BMI, Salsoul 572069DJ.

RAY BARRETTO—Can You Feel It (Let It Groove You) (3:25); producers: Ray Barretto, Raymond Silva; writers: Howard Schneider, Mark Shimm, publishers: Zowie/Cocinando, BMI, Atlantic 3512.

DENNIS COFFEY—Calling Planet Earth (3:28); producer: Dennis Coffey, writer: Dennis Coffey, publisher: Bridgeport, BMI, Westbound WB55414 (Atlantic).

CAB CALLOWAY—Minnie The Moocher (3:03); producers: Roy Cicala, Jimmy Wisner, writers: Cab Calloway, Irving Mills, publisher: Mills, ASCAP, RCA JH11364.



recommended

CRUSADERS—Bayou Bottoms (3:43); producers: "Stix" Hooper, Wilton Felder, Joe Sample, publisher: Four Knights, BMI, ABC Blue Thumb BT278.

HUBERT LAWS—Love Gets Better (3:18); producers: Hubert Laws, Ronnie Laws, writer: R. Laws, publisher: Fizz/At Home, ASCAP, Columbia 310811.

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.

Trial Due Sept. 25 For House Of Sounds' La Monte

NEW YORK—House of Sounds president John Donald La Monte will face trial Sept. 25 on a 149 count indictment charging him with willful infringement of copyright, wire fraud and racketeering.

La Monte's Darby, Pa., operation, which FBI agents raided 19 months ago, is believed to be one of the largest alleged U.S. counterfeiting rings ever hit by law enforcement officers (Billboard, Feb. 26, 1977).

La Monte's trial date was set Wednesday (23) by U.S. District Judge Raymond J. Broderick who had previously denied defense motions to exclude evidence from the case.

Examination of the judge's order permitting the evidence to be introduced in court highlights various facets of the case, previously unreported.

The 10-month long FBI investigation began with a complaint from Bearsville Records president Paul Fishkin that copies of Todd Rundgren's "Runt" album were appearing on the market.

An investigation then led agents to Scorpio Music Distributors in Croyden, Pa. and from there to

House of Sounds, according to the judge's order.

A "confidential source," said to be "an employee" of HOS, tipped off the FBI on Feb. 10, 1977 that "unusually large quantities of records" were being transported that day from the HOS warehouse to a trucking firm's warehouse in Pennsauken, N.J.

But when HOS called to have the shipment returned that afternoon, agents seized the truck as soon as it crossed the state line.

La Monte was arrested that same evening and a search warrant was obtained for his warehouse at Quarry and Hamilton Streets, which was seized the next day. Following five days of planning and preparation, a team of 30 agents seized 160,000 albums from the warehouse.

This amount, according to the court, was "less than 1% of the albums stored."

Reliance by the federal agents was in part placed upon affidavits of Jack Francis, chief investigator for the RIAA.

That affidavit indicated that Clarion Record Manufacturing Co., owned by Alan Niederman in Phila-

delphia, had "been pressing recordings for House of Sounds and John La Monte ... for approximately three years."

La Monte was further alleged to have "supplied all stampings or lacquer recordings for phonograph records pressed by Clarion," for that firm to have "pressed approximately 90,000 "Runt" albums in one year, along with "approximately 300,000 copies of the album, "Let It Be" by the Beatles.

The Apple labels for those copies were allegedly "supplied by House of Sounds," while Clarion's total production for three years was said to have been "several million copies."

Another search made by the agents was of James Enterprises, Ltd., alleged to be owned by La Monte.

"As a result of this search," the court states, "promotion photos, assorted posters, album covers for various records, jacket covers for various albums and uncut labels were seized."

One other Darby location had been searched, although the items

therein seized are not detailed in the order.

Assistant U.S. Attorney Edward S.G. Dennis Jr. is prosecuting the case.

La Monte, 34, if convicted, could

face a sentence of up to 188 years imprisonment and maximum fines of \$931,000. His interests in the various enterprises might also be forfeited under the federal Racketeer Influence and Corrupt Organizations Act of 1970.

Polygram Sells 6 Mil 45s In July

NEW YORK—Further confirmation of the strength of singles this year (Billboard, Aug. 26, 1978) comes with Polygram Distribution's disclosure that it sold six million units in that configuration in the month of July.

The figure, a new record for the company, was largely due to chart hits by Andy Gibb, Frankie Valli, John Travolta & Olivia Newton-John, and Newton-John solo—all on RSO—and by Donna Summer and Love & Kisses (both Casablanca), the Atlanta Rhythm Section (Polydor) and Con Funk Shun (Mercury), among others.

It also includes Polygram's singles oldies program, which clocked sales of more than 268,000 units across approximately 400 vintage titles (some in recoupings, some available in the format for the first time) on

Polydor, MGM, Casablanca, Capricorn, RSO, Mercury, Monument and De-Lite.

The program, which was launched with an attendant discount scheme, generated sales and interest not only among Polygram customers but also at radio level, mainly for library stocking purposes.

Although the oldies program helped boost Polygram's singles business in July, the company looks set to record another strong month in August.

Still selling at a torrid pace have been the afore-mentioned titles by Valli, Newton-John, Gibb and Summer, plus fast-climbing contenders by Travolta & Newton-John (their second duet 45), Village People, Robin Gibb, Stonebolt and City Boy.

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Dan Hill

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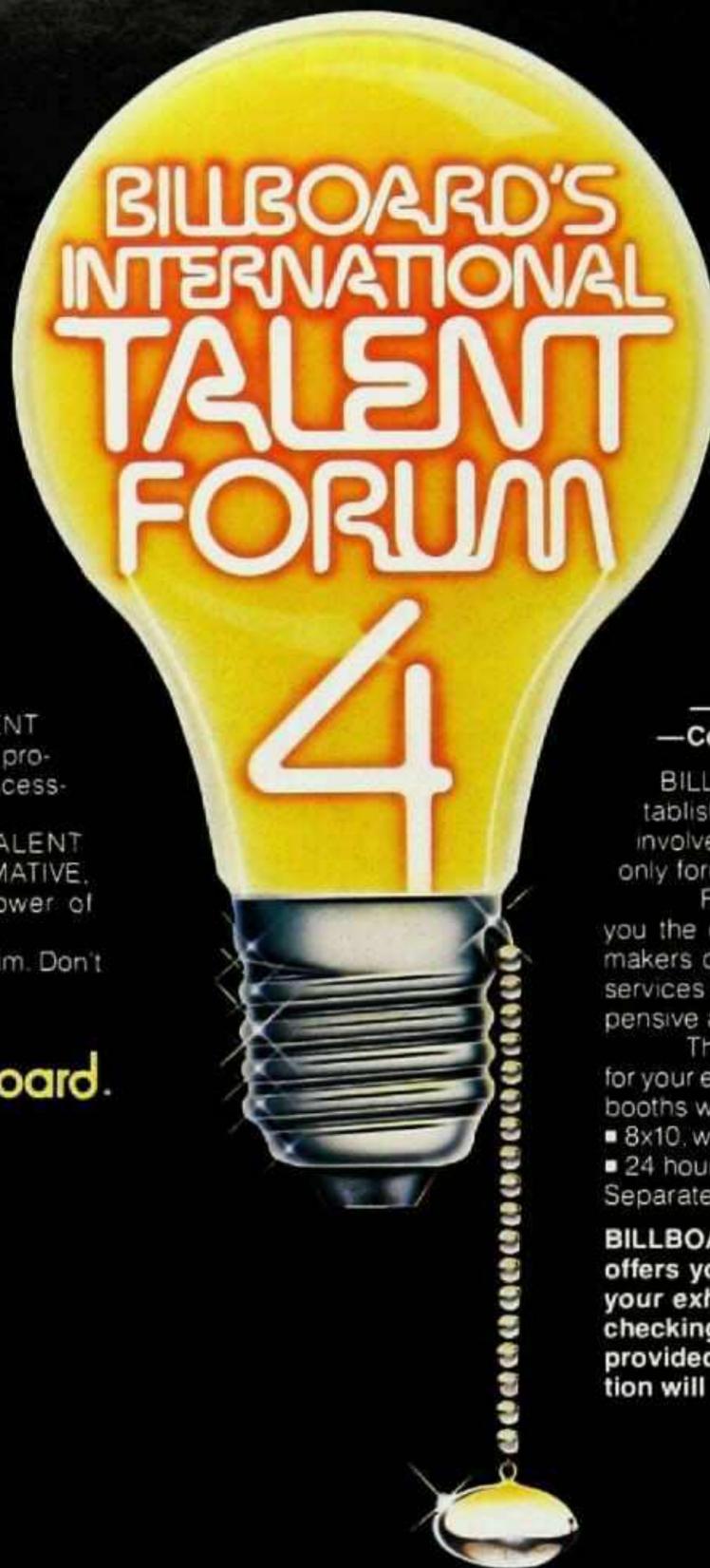
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SEPTEMBER 6-9, 1978/CENTURY PLAZA HOTEL
LOS ANGELES

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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.

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.

AGENDA

September 6-9, 1978/CENTURY PLAZA HOTEL/Los Angeles

Executive Advisory Committee

FORUM DIRECTOR: Jean Williams Talent Editor, Billboard	David Bluestein The Agency, Toronto Barry Fey Feyline, Denver	Ron Rainey , Magna Artists Los Angeles Hal Ray , Head, Music Division William Morris Agency, Los Angeles	Jim Rissmiller Wolf & Rissmiller, Los Angeles Claire Rothman The Forum, Los Angeles	Paul Wasserman Mahoney, Wasserman & Associates Jeff Wald Wald/Nanas Assoc., Los Angeles
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WEDNESDAY, SEPTEMBER 6

10am-6pm	Registration
12pm-6pm	Training Seminars
12pm-1:30pm	Booking Agents RON RAINEY, Magna Artists, N.Y.
1:30pm-3pm	Management
3pm-3:15pm	Break
3:15pm-4:45pm	Public Relations / Artist Relations PAUL WASSERMAN, Mahoney, Wasserman & Assoc.; PAUL SHEFRIN, Shefrin Co.
4:45pm-6pm	Promoters JIM RISSMILLER, Wolf & Rissmiller, L.A.
Evening	Entertainment

THURSDAY, SEPTEMBER 7

10am-11am	Keynote Speaker
11-11:15am	Coffee Break
11:15-1pm	"To What Extent Will the Labels Go to Support Their Artists?" Participants: ARTIE MOGULL, President, United Artists Records, L.A. (more to be announced)
1pm-2:30pm	Luncheon
2pm-3:30pm	Free Time To Visit Exhibits
3:30pm-4:45pm	Concurrent Sessions (1) CROSSOVER MUSIC—R&B/JAZZ/COUNTRY—How Do You Promote It to Radio, in-Store, in Print Media, Advertising? Participants: LARRY BAUNACH, Jim Halsey & Co., L.A.; STANLEY CLARK, Artist; PAUL COOPER, Atlantic Records, New York; BARRY FEY, Feyline, Inc., Englewood, Co.; PAT McCOY, Warner Bros., Los Angeles (2) "TOURING OVERSEAS" New Methods of Artist Payments, Old Problems Participants: ERIC GARDNER, Panacea, New York; AL JARREAU, Artist
4:45pm-6pm	(1) "THE RADIO/CONCERT TIE-IN" How Does it Work? Is it Continuing? What is Involved? Moderator: LARRY VALLON, Wolf & Rissmiller, L.A. (2) "RECORD COMPANY OPENING-NIGHT INVITATIONAL POLICY" Promoters/Bookers/Label—Who Gets the Best? Participants: PAUL COOPER, Atlantic Records, N.Y.; RUSS SHAW, Chrysalis Records, N.Y.
Evening	Entertainment

FRIDAY, SEPTEMBER 8

9am-10:15am	"OPEN SEASON—SPEAK YOUR MIND"
10:15am-11:15am	Concurrent Sessions (1) "CREATIVE OPPORTUNITIES IN VIDEO" Is it a Big Profit Area for the Future? Videocassettes for Home Use/Pay Cable/Syndicated TV/Staging Moderator: IRIS DUGOW, Director/Programming, Home Box Office, N.Y. Participants: MICHAEL JACKSON, Artist; RON WEISNER, Weisner-Demann Ent., L.A. (2) "SECOND GENERATION—HOW IS IT DIFFERENT?" Moderator: CAROL SIDLOW, William Morris Agency, L.A. Participants: DANNY BRAMSON, Universal Amphitheatre, L.A.; NORM EPSTEIN, Norman Epstein Management, L.A.; CONNIE PAPPAS, Ken Fritz Management, L.A.; PETER PHILBIN, CBS Records, N.Y.; DANNY SCHER, FM Productions, San Francisco

11:15-11:30am	Coffee Break
11:30am-12:45pm	"ADVANCED TECHNIQUES IN PROMOTION" How to Counter-Promote Your Concert Against an Evening with Major Competition Moderator: JIM RISSMILLER, Wolf & Rissmiller, L.A. Participants: BARRY FEY, Feyline, Inc., Englewood, CO.
12:45pm-2pm	Luncheon
2pm-3:30pm	Free Time to Visit Exhibits
3:30pm-5pm	Concurrent Sessions (1) "THE COLLEGE MARKET" How do College Promoters Fare Against Open Concert Promotion? Moderator: MARILYN LIPSIOUS, Arista Records, N.Y. Participants: PHIL CITRON, William Morris Agency; AL EVERS, Univ. of Calif. at Berkeley; STAN GOLDSTEIN, Magna Artists; BARBARA HUBBARD, Univ. of New Mexico; PHIL LOBEL, Univ. of Colorado (2) "ADVANCED TECHNIQUES IN PERSONAL MANAGEMENT" Participants: JONATHAN COFFINO, CBS Records, New York; STEVE GOLD, Far Out Management, L.A.; GEORGE SCHIFFER, Corporate Affairs, Ltd., L.A.
5pm-6:15pm	Concurrent Sessions (1) "WHATEVER HAPPENED TO PUNK ROCK?" Moderator: DAVID FORREST, David Forrest Co. Ltd., L.A. (2) "THE GAMING CITIES—VEGAS/ATLANTIC CITY/RENO" Are Pop & Soul Making an Impact in Pavillions? What is the Fate of MOR—Is It Holding Its Own? Moderator: ELIOT TIEGEL, Billboard Magazine, L.A. Participants: PETER GROSSLIGHT, Regency Artists, Los Angeles

SATURDAY, SEPTEMBER 9

9:30-10:45am	"ADVANCED TECHNIQUES IN BOOKING" Moderator: RON RAINEY, Magna Artists, New York Participants: DAVID FORREST, David Forrest Co. Ltd., L.A.; ALEX HODGES, Paragon Agency, Macon
10:45-11am	Coffee Break
11am-12:15pm	Concurrent Sessions (1) "CONCERT SECURITY/FACILITIES PANEL" Moderator: CLAIRE ROTHMAN, The Forum, Inglewood, Ca. Participants: STEPHEN GREENBERG, The Spectrum, Philadelphia (2) "MERCHANDISING"
12:45pm-2:00pm	Concurrent Sessions (1) "A BETTER WAY FOR ARTIST RELATIONS & PUBLICITY AGENTS TO SERVE ARTISTS" Moderator: MIKE KLENFNER, Atlantic Records, N.Y. Participants: ARMA ANDON, CBS Records, N.Y.; HOWARD BLOOM, Howard Bloom Associates; BRUCE GARFIELD, Capitol Records, L.A.; GREYLUN LANDON, RCA Records, L.A.; BOB MERLISS, Warner Bros., L.A.; PAUL WASSERMAN, Mahoney, Wasserman & Associates (2) "CHARITY CONCERTS"
2pm-5pm	Free Time for Visiting Exhibits
6pm-8pm	Awards Banquet in Ballroom
8pm	Entertainment

Additional Panelists To Be Announced!



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Billboard

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PRISONER OF YOUR LOVE—Player (RSO 908)
 DON'T MAKE YOU WONDER—Dave Mason (Columbia 310819)
 SEE TOP SINGLE PICKS REVIEWS page 82

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	15	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	★	37	7	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599 CPP	★	82	2	HEARTBREAKER—Dolly Parton (Gary Klein), D. Wolfert, C.B. Sager RCA 11296 B-3	
	2	12	THREE TIMES A LADY—Camelot (James Carmichael, Camelot), L. Richie, Motown 7902 CPP	★	38	4	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	★	78	3	'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, J.C. McChes, A&M 2057 ALM	
★	4	11	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	★	37	10	YOU—Nita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	★	75	4	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP	
★	4	5	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gram, M. Jones, Atlantic 3488 WBM	★	41	5	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), I. Lennon, P. McCartney, Columbia 3-10802 WBM	★	79	3	LIGHTS—Journey (Roy Thomas Baker), S. Perry, M. Schon, Columbia 310800 CPP	
★	7	9	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	★	42	6	STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), I. Lodge, London 270 WBM	★	84	2	IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall RCA 11371 WBM	
	6	3	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	★	43	6	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	★	74	12	YOU'RE A PART OF ME—Gene Cattan with Kim Carnes (Steve Gibson), K. Carnes, Arista 7704 CHA	
★	11	9	KISS YOU ALL OVER—Eala (Mike Chapman), M. Chapman, R. Chinn, Warner Curb 8589 (Warner Bros.) CPP	★	45	9	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	★	85	2	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Song 738 WBM	
★	9	8	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	★	46	5	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddie/Den Kirsner, BMI WBM	★	76	4	CALIFORNIA NIGHTS—Sweet (Sweet), Scott, Tucker, Priest, Connolly, Capitol 4610 WBM	
★	9	8	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsay Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	★	43	44	AIN'T NOthin' GONNA KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, Casablanca 929 WBM	★	87	2	SHAKE AND DANCE WITH ME—Can Funk Shoe (Skip Scarborough), M. Cooper Mercury 74008 WBM	
★	12	12	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122 WBM	★	54	3	BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 WBM	★	78	80	3	LONG HOT SUMMER NIGHTS—Wendy Waldman (Mike Flicker), W. Waldman, Warner Bros. 8617 ALM
★	13	7	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	★	52	4	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 WBM	★	79	51	13	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie/Ko-Daughtry, Polydor 14484 CPP
	12	6	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2048 ALM	★	50	4	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), I. Steinman, Cleveland International 8-50588 (Epic) B-M	★	80	49	6	IF YOU WANNA' DO A DANCE ALL NIGHT—Spinners (Thom Bell), T. Bell, T. Bell, C. James, L. Bell, Atlantic 3453 WBM
★	16	13	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollough, Chrysalis 2226 CPP	★	47	48	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (Jack Gold), M. Ashford, V. Simpson, Columbia 310772 CPP	★	81	NEW ENTRY	TAKIN' IT EASY—Seals & Crofts (Louie Sheldon), S. MacLeod, B. Phillips, Warner Bros. 8639 WBM	
★	15	9	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dugron), C. Rea, Magnet 1198 (United Artists) WBM	★	48	13	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493 WBM	★	82	94	2	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Gil Askey), C. Coleman, D. Fields Curtom 0140 (Warner Bros.) B-3
★	21	5	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	★	49	30	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reyam, Dow, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP	★	83	60	23	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar, RSO 891 WBM
★	19	8	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) B-M	★	50	40	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 891 WBM	★	84	56	7	TIME FOR ME TO FLY—RED Speedwagon (Kevin Cronin), K. Cronin, Epic 50582 WBM
★	17	14	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	★	61	4	5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	★	85	57	15	KING TUT—Steve Martin (William E. McEwen), S. Martin, Warner Bros. 8577 WBM
★	20	10	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	★	52	53	I WILL STILL LOVE YOU—Steele (Walter Stewart, J.C. Phillips), B. Straus, Parachute 512 (Casablanca) WBM	★	86	72	11	NEW ORLEANS LADIES—Louisiana's Le Reux (Leon S. Medina), H. Garrick, Limestone, Capitol 4586 CPP
★	36	3	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 CPP	★	53	55	FLYIN'—Prism (Bruce Fairbairn), A. Harlow, Arista 714 B-3	★	87	83	20	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192 CPP
★	20	10	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellette), P. Jabara, Casablanca 926 WBM	★	55	7	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Lowe, BMI America 8004 B-3	★	88	19	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS) ABP/BP	
★	21	22	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, M. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald, A&M 2043 CPP	★	71	3	DEVOTED TO YOU—Carly Simon & James Taylor (Glyn Johns), B. Bryant, Elektra 45506 C.C.	★	89	88	19	LET'S GET CRAZY TONIGHT—Nupert Holmes (Nupert Holmes), R. Holmes, Private Stock 45199 WBM
★	23	6	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	★	56	59	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Golbeck, Eugene Organ), T. Thomas, James 276 P.S.P.	★	90	NEW ENTRY	HOW MUCH I FEEL—Ambrosia (Freddie Fim & Ambrosia), Pack, Warner Bros. 8640 WBM	
★	24	13	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0339 B-3	★	68	4	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12391 WBM	★	91	91	27	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK) CPP
★	25	26	MACHO MAN—Village People (Jacques Morali), J. Morali, V. Wilton, P. Whitehead, H. Belco, Casablanca 922 CPP	★	62	4	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCauley & Fred Mollin), D. Hill, 20th Century 2378 WBM	★	92	NEW ENTRY	IN FOR THE NIGHT—Dirt Band (Jeff Hanna), Sanford & Townsend, United Artists 1228 WBM	
★	27	4	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM	★	69	3	YOU—McCrory's (Trevor Lawrence), S. McCrory, L. McCrory, A. McCrory, Portrait 6-70014 (CBS) WBM	★	93	93	15	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.) ALM
★	28	8	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	★	70	2	WHO ARE YOU—Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948 WBM	★	94	NEW ENTRY	SUBSTITUTE—Clout (Grahame Beeley), W.H. Wilson, Epic 8-50591 WBM	
★	29	9	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3548 (CBS) B-3	★	63	4	BLAME IT ON THE BOOGIE—Mick Jackson (Sylvester Levey), M. Jackson, D. Jackson, E. Krohn, Alco 7091 (Atlantic) B-3	★	95	97	11	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS) B-3
★	31	6	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	★	64	7	SURRENDER—Cheap Trick (Tom Werman), R. Nielsen, Epic 850570 CPP	★	96	96	15	RUNAWAY—Jefferson Starship (Larry Cas & Jefferson Starship), Dewey, Grunt 11274 (RCA) CPP
★	39	6	LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3	★	64	64	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGuire, MCA 40924 CPP	★	97	89	17	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581 WBM
★	33	4	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM	★	65	5	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM	★	98	98	10	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 0138 CPP
★	32	12	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491 WBM	★	66	13	ARMS OF MARY—Chilliwack (R. Turney, B. Henderson, M. Gluf), L. Southerland, Mushroom 7033 WBM	★	99	99	7	HE'S SO FINE—Kristy & Jimmy McMichael (Phil Margo, Mitch Margo), R. Mack, RCA 11271 WBM
★	34	7	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342 WBM	★	67	5	JOSIE—Steeley Dan (Gary Katz), W. Becker, D. Fagen ABC 12404 WBM		100	100	17	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895 WBM
★	35	7	GET OFF—Foxy (N.L.), C. Briggs, I. Ledisma, Dash 5046 (TK) CPP	★	77	2						

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

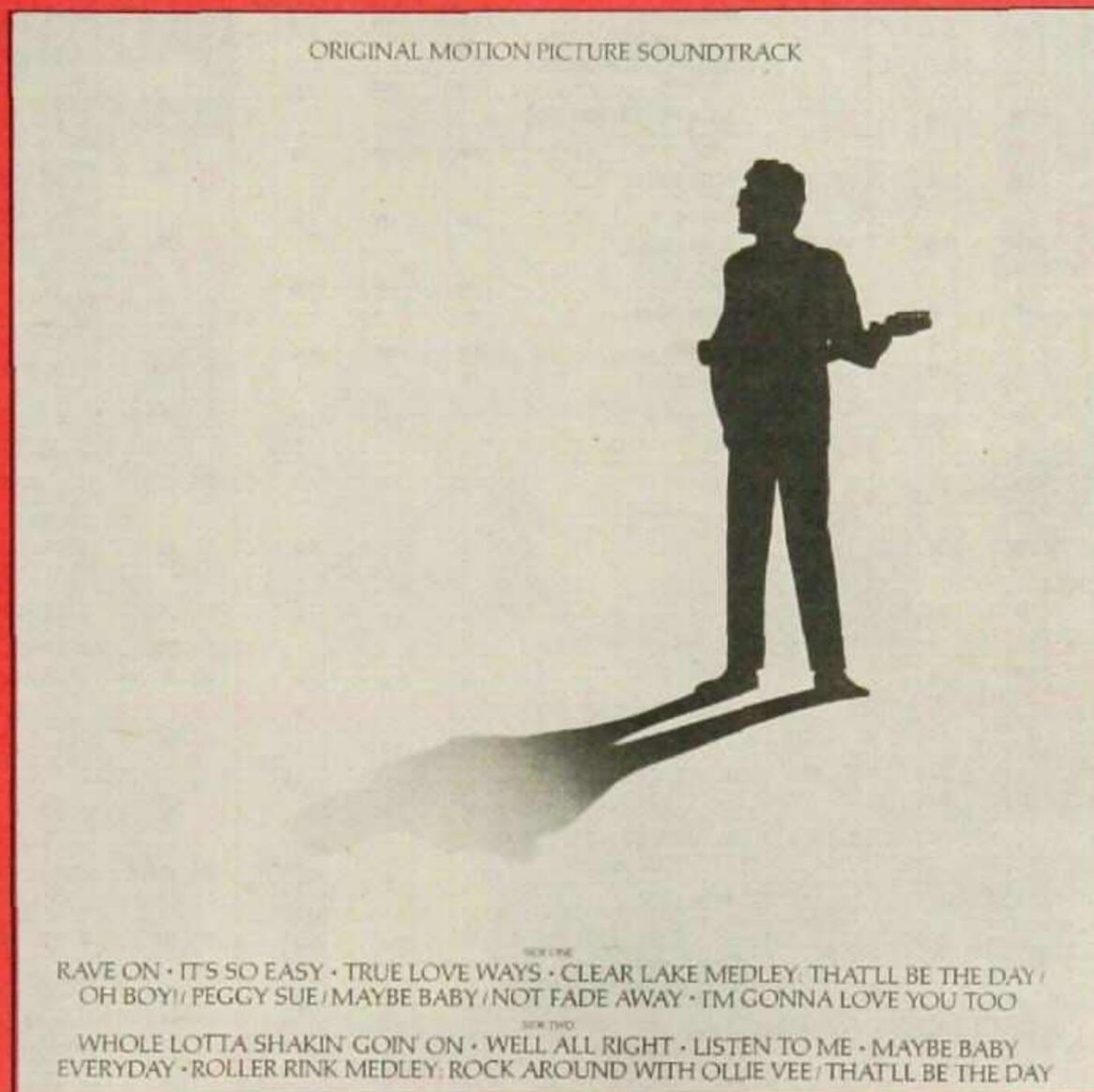
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HOT 100 A-Z—(Publisher-Licensor)

Aint Nothin' Gonna Keep Me From You (Stigwood, BMI) All I See Is Your Face (Wellbeck, ASCAP) Almost Like Being In Love (United Artists, ASCAP) An Everlasting Love (Stigwood, Unichappell, BMI) Arms Of Mary (Island, BMI) Back In The U.S.A. (A&M, BMI) Badlands (Bruce Springsteen, ASCAP) Baker Street (Hudson Bay, BMI) Blame It On The Boogie (Global, ASCAP) Boogie Oogie Oogie (Conqueror/On Time, BMI) California Nights (Sweet-WB, ASCAP) Can We Still Be Friends (Earmark, BMI)	Close The Door (Mighty Three, BMI) Copacabana (Kamauka, BMI) Dance With Me (Shirley/Dorsey, BMI) Devilized To You (House Of Bryant, BMI) Don't Look Back (Pine, ASCAP) Eye (Stigma/Chrysalis, BMI) Fool If You Think It's Over (Magnet/Sci Setting/Intersound, BMI) Get Off (Shirley/Lindseyanne, BMI) Got To Get You Into My Life (Mackay, BMI) Grease (Stigwood, BMI) Heartbreaker (Songs Of Manhattan/Unichappell/Bignona, BMI) He's So Fine (Bright-Tunes, BMI) Hold On (Kimo/McBouillon, ASCAP/Insignia/McDonnell, BMI) Hollywood Nights (Sire, ASCAP) Hopelessly Devoted To You (Stigwood/Unichappell/John Farrar/Ensign, BMI) Hot Blooded (Universal Songs-Economy/WB, ASCAP) Hot Child In The City (Interwood, BMI) How Much I Feel (Rubicon, BMI) If My Friends Could See Me Now (Thelma/Lola, ASCAP) If You Wanna Be A Dance All Night (Mighty Three, BMI) I Love The Night Life (Jolley, BMI) I've Got Gonna Let It Bother Me Tonight (L&S, BMI) In For The Night (Unichappell/Salmon/Love, BMI) I've Got Love You (WB, ASCAP)	It's A Laugh (Hot Che/Six Continents, BMI) Jesse (ABC/Dunbar, BMI) Just What I Needed (Libb, BMI) King Tut (Capitol, ASCAP) Kiss You All Over (Chrysalis/Careers, BMI) Last Dance (Phonix Artists/Dix, BMI) Let's Get Crazy Tonight (Warner Bros./The Holmes Lane, ASCAP) Life's Been Good (Foster & Foster, ASCAP) Lights (Wood High Nightmares, BMI) Livingston Saturday Night (ABC-Dunhill/Unat, BMI) Long Hot Summer Nights (Krim/Magn & Starr, BMI) Live In The Air (Edward B. Marks, BMI) Love Theme From Eyes Of Laura Mars (Just One The Bridge/Diana, BMI) Love Will Find A Way (Flying/Pablo Cruise, BMI) Macho Man (Can't Stop, BMI) Magnet And Steel (Melody Deaux/Sand Records/Selma, ASCAP) Miss You (Columbia, BMI, ASCAP) Mr. Blue Sky (Unat/Jan, BMI) My Angel Baby (Exempt/Berness, BMI) New Orleans Ladies (Break Of Dawn, BMI) Oh Darlin' (Nelson, BMI) Paradise By Dashboard Lights (Edward B. Marks/Newland/Peg, BMI) Raise A Little Hell (Sunrise Top Set PRD, BMI) Oh Darlin' (Nelson, BMI) Reminiscing (Screen Gem, BMI, BMI) Right Down The Line (Hudson Bay, BMI) She's Always A Woman (Johnsong, BMI) Stay (Cherry, BMI) Steppin' In A Slide Zone (Libb/Song, ASCAP) Still The Same (Gale, ASCAP) Stuff Like That (Yellow Brick Road/Neil Dick, ASCAP) Substitute (Touch Of Gold, BMI)	Summer Nights (Elovin H. Morris, ASCAP) Surferide (Screen Gems-EMI, BMI) Sweet Life (Web IV, BMI/Tarita/Chappell, ASCAP) Take It Easy (Phillips MacLeod/Sony Tone, ASCAP) Talkin' In Your Sleep (Rager/Chrysalis, BMI) Three Times A Lady (Jabber/Commodores, ASCAP) Time For You To Fly (Fyle, ASCAP) Took The Last Train (Kaphuka, ASCAP) Two Tickets To Paradise (Graphic, BMI) Use Ta Be My Girl (Mighty Three, BMI) You And I (Stane Diamond, BMI) You Are You (EEL Pie/Tower, BMI) Wonderful Tonight (Stigwood, BMI) You (Brechtwood/Snow, BMI) You (Island, BMI) You Needed Me (Chappell/Introsid, ASCAP) You Never Done It Like That (Neil Sedaka, BMI) You're A Part Of Me (Browne/Chappell, ASCAP) You're The One That I Want (Stigwood/Bulfinch, Ensign, BMI) 5-7-0-5 (Zanzan/City Boy/Chappell, ASCAP)	Whenever I Call You "Friend" (Mik Money, ASCAP/Russian Pukekowsky, BMI) Who Are You (EEL Pie/Tower, BMI) Wonderful Tonight (Stigwood, BMI) You (Brechtwood/Snow, BMI) You (Island, BMI) You And I (Stane Diamond, BMI) You Are You (EEL Pie/Tower, BMI) You Needed Me (Chappell/Introsid, ASCAP) You Never Done It Like That (Neil Sedaka, BMI) You're A Part Of Me (Browne/Chappell, ASCAP) You're The One That I Want (Stigwood/Bulfinch, Ensign, BMI) 5-7-0-5 (Zanzan/City Boy/Chappell, ASCAP)
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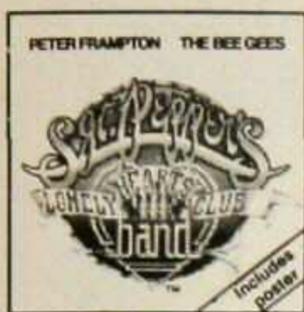
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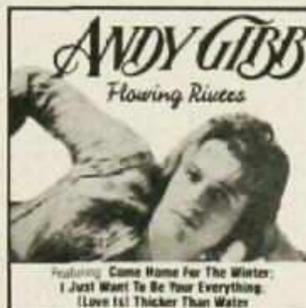
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RS-2-4001



RS-2-3901



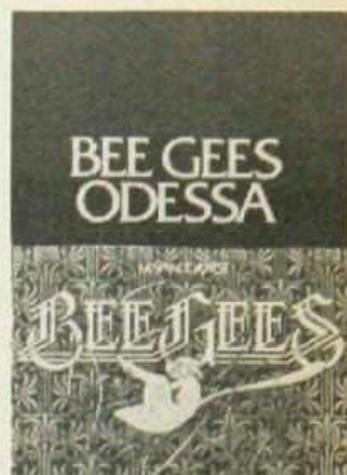
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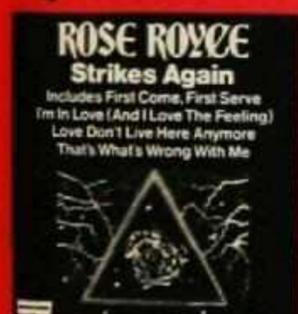


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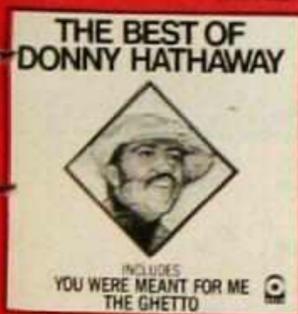
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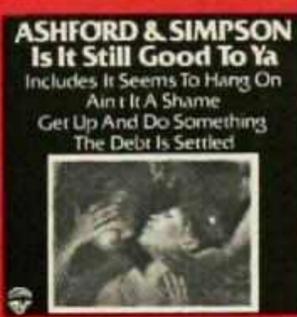
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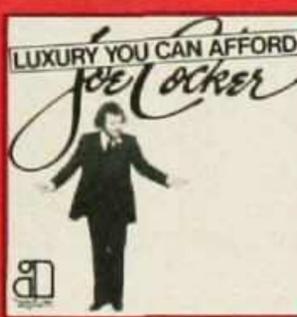
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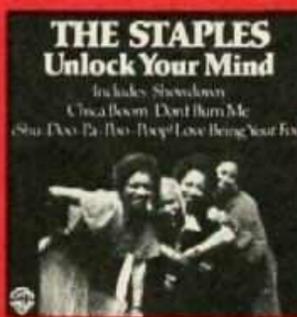
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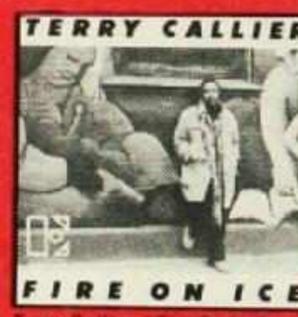
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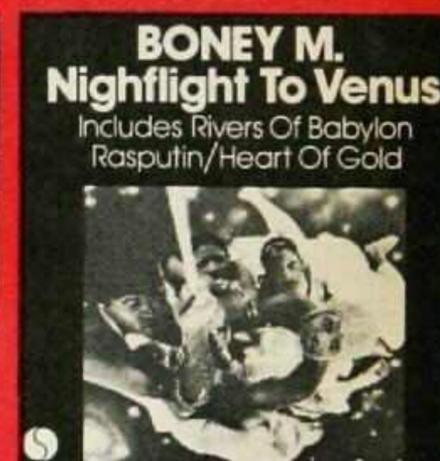
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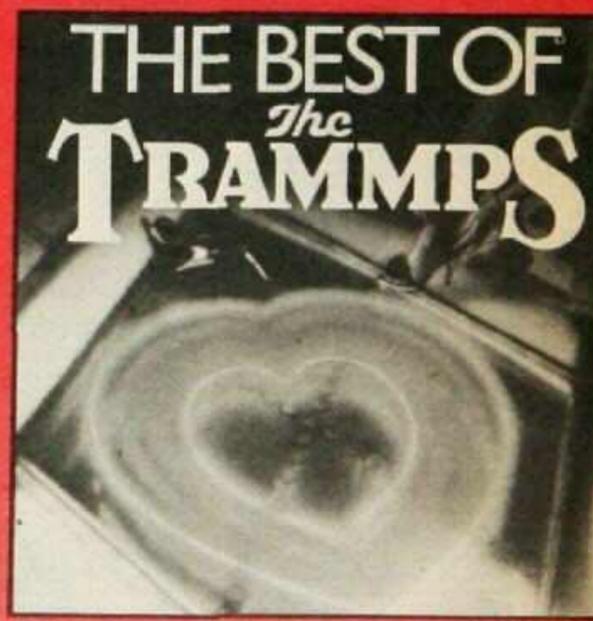
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
106	112	3	LEO SAYER Wamer Bros. BSK 3200	7.98	7.98	7.98			
107	107	31	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98			
108	68	13	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelby/ABC DA 52029	7.98	7.98	7.98			
★	NEW ENTRY		JEAN-LUC PONTY Cosmic Messenger Atlantic SD 19189	7.98	7.98	7.98			
★	NEW ENTRY		SOUNDTRACK Foul Play Arista AL 9501	7.98	7.98	7.98			
111	70	48	STEVE MARTIN Let's Get Small Wamer Bros. BSK 3190	7.98	7.98	7.98			
112	114	9	MICHAEL STANLEY BAND Cabin Fever Arista AR 4182	7.98	7.98	7.98			
113	113	20	HEATWAVE Central Heating Epic JE 35260	7.98	7.98	7.98			
114	118	4	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZMS 2245 (Warner Bros.)	12.98	12.98	12.98			
★	145	4	AMBROSIA Life Beyond L.A. Wamer Bros. BSK 3135	7.98	7.98	7.98			
116	120	8	VARIOUS ARTISTS Disco Party Merlin 2207/4 (T.K.)	8.98	8.98	8.98			
117	121	66	BEE GEES Here At Last... Live RSD RS 2 3901 (Polydor)	11.98	12.98	12.98			
118	84	7	VARIOUS ARTISTS California Jam 2 Columbia PC2 35349	13.98	13.98	13.98			
★	129	76	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
120	78	41	ERIC CLAPTON Slowhand RSD RS1 3030	7.98	7.98	7.98			
121	124	18	JAMES BROWN Jam 1980's Polydor PD1 6140	7.98	7.98	7.98			
122	80	26	PEABO BRYSON Reaching For The Sky Capitol ST 11729	6.98	7.95	7.95			
123	123	23	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	7.98	7.98	7.98			
124	135	41	ELECTRIC LIGHT ORCHESTRA Out Of The Blue J&R K22 35467 (CBS)	11.98	11.98	11.98			
★	136	4	LEON RUSSELL Americana Parade PAR 3172 (Warner Bros.)	7.98	7.98	7.98			
126	126	14	BONNIE TYLER It's A Heartache RCA AFL1 2821	7.98	7.98	7.98			
127	127	8	SWEET THUNDER Fantasy F 9547	7.98	7.98	7.98			
128	130	11	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98	7.98	7.98			
129	91	16	FOGHAT Stone Blue Bearsville BRK 6977 (Warner Bros.)	7.98	7.98	7.98			
★	142	2	BEATLES Beatles 1962-66 Capitol SKBO 3403	10.98	10.98	10.98			
131	131	7	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98	7.98	7.98			
132	132	20	HEART Magazine Meridian MRS 5088	7.98	7.98	7.98			
133	134	22	JIMMY BUFFETT Son Of A Sailor ABC AA 1046	7.98	7.95	7.95			
134	138	41	ROD STEWART Foot Loose & Fancy Free Wamer Bros. BSK 3092	7.98	7.98	7.98			
★	NEW ENTRY		SWITCH Gody G780 (Motown)	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-B TAPE	CASSETTE	REEL TO REEL
★	147	5	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL 1 2901	5.98	6.98	6.98			
137	137	9	SNAIL Cream 3009	7.98	7.98	7.98			
138	143	30	GEORGE BENSON Weekend In L.A. Wamer Bros. ZWR 3139	12.98	12.98	12.98			
139	141	4	HAMILTON BOHANNON Summertime Groove Mercury SRM1 3728	7.98	7.98	7.98			
140	140	7	LARRY GATLIN Oh Brother Monument MG 7626 (Phonogram)	7.98	7.98	7.98			
★	154	2	ATLANTIC STARR A&M SP 8713	7.98	7.98	7.98			
142	146	29	TUXEDO JUNCTION Butterfly FLY 007	7.98	7.98	7.98			
143	96	6	GATO BARBIERI Tropic A&M 4710	7.98	7.98	7.98			
★	156	4	CHERYL LADD Capitol SW 11808	7.98	7.98	7.98			
145	153	9	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98	7.98	7.98			
146	152	11	AC/DC Power Age Atlantic SD 19180	7.98	7.98	7.98			
147	150	4	DEBBY BOONE Midstream Wamer/Curb BSK 3130	7.98	7.98	7.98			
★	159	4	SOUNDTRACK Eyes Of Laura Mars Columbia JC 35487	7.98	7.98	7.98			
149	139	20	ISLEY BROTHERS Showdown T-Neck T2 34930 (Epic)	7.98	7.98	7.98			
150	149	9	JOHN PRINE Bruised Orange Asylum AE 129	7.98	7.98	7.98			
151	151	5	ALIVEMOTHER FOR YA Various Artists Columbia JC 35349	7.98	7.98	7.98			
★	163	2	JOHNNY WINTER White Hot & Blue Blue Sky JZ 35475 (CBS)	7.98	7.98	7.98			
★	NEW ENTRY		SANTA ESMERALDA Beauty Casablanca NBLP 7109	7.98	7.98	7.98			
154	102	47	KANSAS Point Of Know Return Kirtzner JZ 34929 (Epic)	7.98	7.98	7.98			
155	155	67	BARRY MANILOW Live Arista AL 8500	11.98	11.98	11.98			
156	162	10	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Wamer Bros. BSK 3175	7.98	7.98	7.98			
157	157	22	PATTI SMITH Easter Arista AS 4171	7.98	7.95	7.95			
158	148	15	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98	7.98	7.98			
159	109	11	RONNIE MILSAP Only One Love In My Life RCA AFL1 2780	7.98	7.98	7.98			
★	171	7	THIN LIZZY Live And Dangerous Wamer Bros. ZBS 3213	9.98	9.98	9.98			
161	161	2	JESSE WINCHESTER A Touch On The Rainy Side Bearsville BRK 6984 (Warner Bros.)	7.98	7.98	7.98			
★	NEW ENTRY		SOUNDTRACK Animal House MCA 3046	7.98	7.98	7.98			
163	167	21	SOUNDTRACK The Rocky Horror Picture Show ODE OSD 21653 (JEM)	8.98	8.98	NA	8.98		
164	144	8	TOM ROBINSON BAND Power In The Darkness Harvest STB 11778 (Capitol)	8.98	8.98	8.98			
★	NEW ENTRY		RITCHIE FAMILY American Generation Merlin 2215	7.98	7.98	7.98			
★	NEW ENTRY		GENYA RAVAN Urban Desire 20th Century 7562	7.98	7.98	7.98			
167	168	20	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tuna Fish Epic JE 35082	7.98	7.98	7.98			
168	158	6	PRISM See Forever Eyes Arista SW 50034	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-B TAPE	CASSETTE	REEL TO REEL
169	169	62	ANDY GIBB Flowing Rivers RSD RS 1 3019 (Polydor)	7.98	7.98	7.98			
170	170	45	DOLLY PARTON Here You Come Again RCA AFL 1 2544	7.98	7.95	7.95			
★	185	2	FRANKIE VALLI Is The Word Wamer Bros. BSK 3233	7.98	7.98	7.98			
172	178	222	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	7.98		
173	173	19	BAND The Last Waltz Wamer Bros. ZWS 3146	14.98	14.98	14.98			
★	187	2	NORMA JEAN Bearsville BRK 6984 (Warner Bros.)	7.98	7.98	7.98			
175	174	23	ROBERT PALMER Double Fun Island ILPS 9476	7.98	7.98	7.98			
176	176	39	NATALIE COLE Thankful Capitol SW 11708	7.98	7.98	7.98			
177	177	17	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98	7.98	7.98			
★	NEW ENTRY		KEITH JARRETT My Song ECM 1 1115 (Warner Bros.)	7.98	7.98	7.98			
179	181	9	JANE OLIVOR Stay The Night Columbia JC 35437	7.98	7.98	7.98			
180	175	3	KISS Alive II Casablanca NBLP 7076	11.98	11.98	11.98			
★	193	2	PAT METHENEY GROUP ECM 1 1114 (Warner Bros.)	7.98	7.98	7.98			
182	182	7	ROLLING STONES Sticky Fingers Rolling Stones COC 29105 (Atlantic)	7.98	7.98	7.98			
183	183	68	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	7.98	7.98	7.98			
184	164	3	SHAUN CASSIDY Born Late Wamer/Curb BSK 3126	7.98	7.98	7.98			
★	198	16	B.B. KING Midnight Believer ABC AA 1061	7.98	7.98	7.98			
186	186	89	EAGLES Hotel California Asylum AE 103	7.98	7.98	7.98			
187	190	2	TROOPER Thick As Thieves MCA 2377	7.98	7.98	7.98			
188	191	2	LARRY CARLTON Wamer Bros. BSK 3221	7.98	7.98	7.98			
★	NEW ENTRY		BONEY M Night Flight To Venus Sire SRK 6062 (Warner Bros.)	7.98	7.98	7.98			
★	NEW ENTRY		LEO KOTTKE Burnt Lips Chrysalis CHR 1191	7.98	7.98	7.98			
191	115	16	KISS Double Platinum Casablanca NBLP 7100-2	12.98	12.98	12.98			
192	116	3	KRISTY & JIMMY McNICHOL RCA AFL1 2875	7.98	7.98	7.98			
193	122	10	JIMMY "BO" HORNE Dance Across The Floor Sunshine Sound 7801 (T.K.)	7.98	7.95	7.95			
194	199	19	STANLEY CLARKE Modern Man Nonesuch JZ 25303	7.98	7.98	7.98			
195	125	10	PATRICK JUVET Got A Feeling Casablanca NBLP 7101	7.98	7.98	7.98			
196	200	21	WINGS Wings Over America Capitol SWCO 11593	14.98	14.98	14.98			
197	133	14	GEORGE DUKE Don't Let Go Epic JE 35356	7.98	7.98	7.98			
198	166	28	WARREN ZEVON Excitable Boy Asylum AE 118	7.98	7.98	7.98			
199	165	4	DAVID GATES Goodbye Girl Elektra 6E 148	7.98	7.98	7.98			
200	180	15	WHISPERS Headlights RCA BAL1 2774	7.98	7.98	7.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	65
AC/DC	146
Ambrosia	115
A Taste Of Honey	12
Allianta Rhythm Section	51
Atlanta Starr	141
Roy Ayers	89
Band	173
Gato Barbieri	143
Beatles	28, 88, 130
Toy Beau	40
Bee Gees	117
George Benson	138
Hamilton Bohannon	139
Boney M	189
Debbie Boone	147
Boston	10
Brothers Johnson	13
James Brown	121
Peter Brown	49
Jackson Browne	61
Peabo Bryson	122
Jimmy Buffett	133
Captain & Tennille	131
Larry Carlton	188
Cars	59
Shaun Cassidy	38, 87, 184
Cheap Trick	71
Chic	102
Eric Clapton	120
Stanley Clarke	194
Linda Clifford	91
Natalie Cole	32, 176
Commodores	3
Can Funk Shun	34
Norman Connors	68
Rita Coolidge	73
Chick Corea	99
Crusaders	35
George Duke	197
Bob Dylan	33
Earl	186
Edges, Wind & Fire	75
Walter Egan	79
Electric Light Orchestra	124
Emotions	41
Billy Joel	83
Fatback Band	98
Fleetwood Mac	87
Foghat	129
Foreigner	4, 119
Foxy	30
Peter Gabriel	45
David Gates	199
Larry Gatlin	140
Crystal Gayle	85
Genesis	76
Andy Gibb	14, 169

David Gilmore	29
Graham Central Station	156
Sammy Hagar	95
Stanley Hancock	58
Heatwave	113
Heart	132
Michael Henderson	53
Jimi Hendrix	114
High Inergy	67
Buddy Holly	80
Johnny "Bo" Horne	193
Bobbi Humphrey	90
Isley Brothers	149
Millie Jackson	55
Keith Jarrett	178
Rick James	16
Norma Jean	174
Patrick Juvet	195
Jefferson Starship	

"Substitute" Gloria Gaynor Brings England's #1 smash home.



Produced by Dino Fekaris in association with Freddie Perren for Grand Slam Productions.

The two smiling gentlemen next to Gloria Gaynor are Dino Fekaris, producer and Freddie Perren, executive producer.

They've hit it big with Rare Earth, Sylvers, Tavares and Yvonne Elliman, and now they're tickled with Gloria's

new single "Substitute."

The song is a #1 smash in England and Gloria's new version is heading for the top here in America. Gloria Gaynor is a proven star, and this new single is polishing her image even brighter.

**Gloria Gaynor's is the genuine "Substitute."
Accept no other. On Polydor Records.**

PD-14508

Strong Sales, Profits In Top Record Year

• Continued from page 10

gain noted for the first quarter, and costs also increased at a rate greater than revenues, partly caused by a strike at one of the major manufacturing plants in Pitman, N.J. CBS/Columbia Group had a 26% sales gain in the second quarter, on top of a 21% first-quarter boost, attributed to strong increases in Columbia House, musical instruments and the Pacific Stereo retail stores divisions.

• **RCA Records** earnings tripled on a 40% gain in worldwide sales for the second quarter, helping parent RCA Corp. to its best quarter in history. No figures are ever broken out for the division, which includes the RCA Music Service club operations, but the gains exceeded the first quarter report of more than doubled profits due to a sharp increase in record club memberships, improved international and domestic results. New light was shed on the label's profit and sales levels at the annual meeting by RCA Corp. president Edgar Griffiths. He said the after-tax profit gap between the label and the industry leader "is now down to \$20 million or less" at the end of 1977, which through comparative industry extrapolation puts the label's pre-tax profits in the range of \$35 million, with estimated sales of \$400 million.

• **Capitol Industries/EMI's** strong fourth quarter couldn't overcome an overall profit dip, but April-June net income of \$5.153 million topped the prior nine-month total and was 64% ahead of last year, on a 40% sales increase to \$159.369 million. For fiscal 1978, net income of \$10.006 million was about 8% below the prior year (exclusive of a Federal income tax refund), on a 6% sales increase to \$222.677 million, with a main disappointment the label's inability to fully reach targeted profit objectives in the face of increasing costs.

• **Arista Records** and parent Columbia Pictures Industries fiscal year wound up July 29, with no final figures available until after Labor Day, but a good fourth quarter is confirmed for music operations. This comes on top of a strong third quarter, as February-April Arista revenues alone rose 91% to \$18.7 million. Combined with Arista Music Publishing Group and Columbia Pictures Publications, revenues of \$20.737 million were 85% ahead of 1977, and division income from operations before corporate expenses rose 35% to \$895,000. For nine months, Arista net revenues were up 126% to \$50.379 million—topping the entire prior fiscal year—and combined division operating income rose 650% to \$3,239 million, on a 110% revenues boost to \$56.18 million.

• **MCA Records** and music publishing showed gains for a second straight quarter after nine consecutive periods of declining profits. Earnings for April-June were up 419% to \$2.185 million on a 52.4% sales gain to \$51.963 million. For the first half, music division profits are up nearly 62% to \$5.517 million, on a 23% sales gain to \$51.963 million.

• **ABC Records** reported a loss substantially less than last year for the second quarter, though no figures are broken out by parent ABC Inc. Provision was made for a loss of approximately \$13 million attributed to the sale of ABC Record & Tape Sales to Lieberman Enterprises for \$16 million, and disposition of its retail outlets and electronic distribution division. Word

Inc., the gospel book and music publishing wing, is now part of the publications division.

• **20th Century Records** and music publishing saw a second quarter reversal, with a \$2.1 million operating loss compared to a \$252,000 deficit for April-June 1977, on a 26% sales decline to \$2.5 million. First quarter had trimmed losses to \$58,000 from \$568,000, on more than doubled revenues to \$5.13 million. First half totals show losses just over \$2.1 million on a 39% sales gain to \$7.6 million.

• **Pickwick International**, with no breakout from American Can's branded consumer products/distribution group, should benefit from the inclusion of Sam Goody Inc. as of June 23. The New York-based chain in its last public quarterly report had a 13% sales gain to \$13.172 million, and a net loss of \$110,845 (75% attributable to merger costs), less than half the \$233,872 deficit in January-March 1977.

• **Handleman Co.** is off to a strong start in its new fiscal year, with first quarter net earnings of \$2.436 million up 84% from the \$1.322 million of April-July 1977, on a 44% net sales increase to \$57.781 million, from \$40.025 million a year ago. This continues the solid performance that resulted in the best year ever ended April 29, with net income up 154% to \$8.431 million on a 34% sales boost to \$200.2 million. This was due mainly to expansion of rackjobbing and relatively new book distribution activities, with curtailment of retail operations under its Sieberts subsidiary.

• **Schwartz Bros.** gains in retail sales more than offset a decline in wholesale volume to provide a 28% net income boost to \$39,618 on only a 5.4% sales increase to \$6.55 million for the February-April period versus a year ago. Wholesaling declined due to a lack of new major releases by the distributed lines, and discontinuance of two rack accounts. It was more than offset by strong sales in the 17-store Harmony Hut chain, with two more Maryland outlets to open this year.

NARM School For Early 1979

LOS ANGELES—Pointing up the need for proper management personnel as the biggest problem facing the industry, NARM begins its retail store management certification school early in 1979.

NARM executive vice president Joe Cohen told the sixth regional NARM meeting here Thursday (24) the five-day projected educational course will probably begin in January with two days of instruction; two days in February and a closing March day. The course will be scheduled for cities across country, and firms such as retail chains will be able to hold their own specific courses, closed only to their employees. NARM will charge between \$250 and \$300 for each participant.

Cohen hopes industry businesses will contribute scholarships for needy students, with NARM matching those scholarships. It is hoped that novices to the industry will take the course, in addition. Students taking the course will be graded through tests. Certified graduates of the course, now to the record/tape industry, will be assisted in placement, Cohen added.

4 Studios To Receive 3M Digitals

• Continued from page 1

search and development work by 3M and a joint, two-year research project with the British Broadcasting Corp.

According to the firm, the system produces virtually distortion and noise-free masters with a 90-plus signal-to-noise ratio. A sampling rate of 50,000 times a second insures a uniform frequency response to 20,000 Hz, the company claims.

The system includes the 32-track pre-mix recorder and a two-four track mastering recorder.

According to Tom Voegli, producer at Sound 80 Studios, an album by Herb Pilhofer, creative director of the facility, will be the first to be recorded with the new 3M system. Pilhofer, one of the founders of Sound 80, is a composer/arranger/conductor.

Voegli said it had not been determined who would issue the disk. "It may be an audiophile effort," he explained.

Meanwhile, Sound 80 is preparing to release two LPs already mastering with a 3M prototype two-track digital machine. Performances by the St. Paul Chamber Orchestra were recorded direct-to-disk, with the 3M digital unit as backup.

Voegli says the studio is so impressed with the digital results that it will issue from this source initially, instead of the anticipated direct disk product. The record will be pressed on the Sound 80 label with distribution through Nautilus Recordings (Orion Marketing).

A jazz-rock album by a group called Depth of Field also was taped with the two-track digital system and will be released this fall, the studio reports.

Voegli says there is a good chance that the New Dave Brubeck Quartet will be among the first to record on the big 32-track machine. The quartet recently visited Minneapolis for experimental taping on the smaller digital unit, and is extremely interested in audiophile productions, reportedly.

Chris Stone of the Record Plant has been told two dates of delivery by 3M—"before the end of the year" and "virtually immediately" for the test unit.

"We've put off the official reopening of our Studio C (destroyed recently by fire) until we get that test unit," says Stone. "We want to set up the studio for 24-track analog and 32-track digital, then record something for a note-by-note demonstration of the differences between the two systems."

Stone plans to use the demo at his new studio's "coming out" party. He also hopes to get 3M's cooperation in setting up the first official digital recording at his studio.

"There is talk of it being a live recording," he adds. "And, whatever that first recording will be, it's very important to 3M... they're interested in its quality and impact as to retaining their title as leader in the field."

Assistance on this story provided by Alan Panchansky, Ray Herbeck and Stephen Traiman.

Stone admits 3M cannot commit to the Record Plant as the designated studio for the first recording. "But they know we have three live sound trucks," Stone says, "and we've been a 3M user many years... plus, I've told them that if they get their digital unit to the location, we can bring everything else."

Stone's ad agency, Tom Drennon Design, already is planning a sweeping promotional campaign around the digital system. On the boards are T-shirts, flyers, trade advertising and giveaways.

Al McPherson of Warner Bros. also doesn't know when the system will be delivered, when it will be operational or even what the initial projects will be—but he's getting ready just the same.

Warner Bros. is building a new studio in Los Angeles specifically designed to handle 32-track recording, "from monitoring to Dolby to mastering... everything," he says.

McPherson adds that the studio will be equipped to handle either the 32-track digital system or "a new 32-track analog system, which is coming out of Germany."

He says that Warners is committed to the digital, "but wants to be prepared in case some of these analog systems pop up around the city and we have a call to use one... we want to be able to plug one in if that happens."

Bob Brown of 3M adds that the firm is "in the process of making final preparations to deliver within the next 45 days," but he says he must look at that commitment as tongue-in-cheek.

"When you're talking about engineering problems and the possibilities inherent for change," he explains, "the days can and do just slip by. Loosely speaking, though, I'm sure they will be delivered by end of the year."

However, Brown adds that one system for testing purposes will be

delivered to Chris Stone's Record Plant and then moved to A&M. "We want a complete in-studio evaluation of the system," Brown says, "which also will serve as a kind of pre-training program."

Once the system is tested, Brown says the units will be delivered "virtually simultaneously" to the four buyers.

Additionally, 3M is "working very closely" with all four in regard to what, where and when the first recording will be. "We have a high interest in its quality," he says, "as do the studios. We want the world to see this thing as positive."

Brown adds that 3M intends to be active in jointly promoting the initial recordings.

He also admits there has been interest on 3M's part in the first recording "being live in the classical field," yet he insists nothing has been firmed. "But classical would probably be best to show off the system's abilities."

'Face The Music'

• Continued from page 80

Case added that a station had to make up its mind for itself, much like a theatre operator, whether the station would be "G, PG, R or triple X."

Ken Curtis of WLEE complained that record companies are producing more product than radio can absorb. "We get 200 singles a week," he said.

Davis responded that there are only a handful of profitable companies because others don't edit their product well. "You can get into deals where you end up with 50 artists you've never heard of," he said. "It costs \$100,000 minimum for every failure."

Canada Policy

• Continued from page 8

being assessed on a fair market value price which is higher than the price of these disks available in some stores in Canada."

Guay had promised Harrold an answer to this dilemma by July 19, but no response had been received by Harrold as of Aug. 23.

The classical market represents between 8%-12% of the overall record sales in Canada, and labels such as Polygram and London may be in danger of having to shelve fall marketing plans for West German import lines.

Inside Track

Isn't Dickie Kline, an 11-year Atlantic veteran, leaving his slot there as vice president, promotion, to join Freddie Haayen's Polydor team as executive vice president? At the same time isn't Harry Anger, Polydor marketing VP, becoming senior VP of the company? ... CBS Records is raising the wholesale price of its Columbia Masterworks LPs from \$3.89 to \$4, effective Sept. 5. ... The hot promo item of the week is an unusual EP consisting of four songs from the Kinks' "Misfits" album. Arista sent out 2,500 copies of the disk, which is square and has a round jacket. Isn't it usually the other way around?

RSO got its first number one under its alignment with Polygram two years ago this week with the Bee Gees' "You Should Be Dancing," and has since racked up 11 more top-charted singles: three more by the Bee Gees, three by brother Andy, and one each by Rick Dees, Player, Yvonne Elliman, John Travolta & Olivia Newton-John and now Frankie Valli. The label has occupied the No. 1 spot 37 of the past 105 weeks, or better than one-third of the total. ... Eight of the 12 number ones—all of the Gibb records plus Valli's "Grease"—were produced by the red hot team of Barry Gibb, Alby Galuten and Karl Richardson.

Word is that Jules Malamud has appointed a number of industry execs to the Black Music Assn. board of directors, including Barrie Bergman, Chuck Smith, Dave Lieberman, Joe Simone and John Cohen. They meet Sept. 10 at La Costa near San Diego. ... The Jefferson Starship will be the only musical guests on a CBS-TV "Star Wars" special Nov. 17 featuring characters from the smash film. Expect a Starship "Greatest Hits" package in November.

The hottest picture sleeve of the year arrived one week too late to make our page one story on the phenomenon. Parachute Records has printed 1,000 R-rated promo sleeves for the new Shel Silverstein single, "(They Won't Let You) Show It At the Beach" b/w "The Smoke-Off." The picture for the A-side is of a bare-breasted woman, encircled by a man's arms, which are busy undoing her bathing suit. The picture for "The Smoke-Off," which concerns a dope-smoking contest, has a woman in a tight T-shirt which reads "Super Toker Champion." We frankly found it tasteless... and we want Parachute to send over 25 extra copies.

Olde England was never so merry
as the night Andraé Crouch and
the Disciples lifted the London fog!

USX 577

ANDRAE CROUCH THE DISCIPLES

LIVE IN LONDON



And you can be there . . .
Andraé Crouch and the Disciples
LIVE IN LONDON
Their Latest LP—
A Historic 2-Record Set

Light Records

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When you're hot you've got the Fever

BEE GEES
ODESSA

BEE GEES
ODESSA
RS-1-3007
The classic
Bee Gees album.

BEE GEES
GOLD

BEE GEES GOLD
RS-1-3006
Featuring:
Words:
Run To Me;
How Can You Mend
A Broken Heart

BEE GEES

MAIN COURSE
RS-1-3024
Featuring:
Nights On Broadway;
Jive Talkin';
Fanny (Be Tender
With My Love)

CHILDREN OF THE
WORLD
RS-1-3003
Featuring:
You Should Be Dancing;
Love So Right;
You Stepped Into My Life;
Boogie Child

BEE GEES LIVE
RS-2-3901
Featuring 22 of the
Bee Gees Greatest
Hits recorded live.

THE ORIGINAL MOVIE SOUND TRACK
SATURDAY NIGHT
FEVER

SATURDAY NIGHT
FEVER
RS-2-4001
Featuring:
How Deep Is Your Love;
Stayin' Alive;
Night Fever;
More Than A Woman
by The Bee Gees

and much, much more.



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