

Spotlight
On France

Sinatra's Amphitheatre Adventure OnView, P.50



08120

Billboard

NEWSPAPER

83rd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Aug. 12, 1978 • \$1.95 (U.S.)

Elvis Evokes Worldwide Death Date Tributes

Radio Forum Probes Marts

NEW YORK—The 11th annual Billboard International Radio Programming Forum opens this week with a stellar lineup of top executives from both the radio broadcasting and recording industry meeting head-on to probe challenging issues.

After an opening day on Wednesday of registration and a cocktail party the Forum gets down to business Thursday with a keynote opening address by Warner Bros. executive vice president Stan Cornyn.

The roots of radio will then be traced next by an all-star panel under the heading "The Impact Of Radio Today And How It Got There." Participating will be consultant George
(Continued on page 20)

The anniversary of Elvis Presley's death on Aug. 16, 1977, is being marked in the U.S. with special radio tributes, a fan convention in Las Vegas, special ceremonies and activities in Memphis, his hometown, plus overseas remembrances. All of these activities are detailed in this issue. The first story appears below. Others appear on pages 16, 18 and 75.

By RAY HERBECK JR.

LOS ANGELES—Major market radio stations will unleash a tidal airwave of Elvis Presley programming to mark the first-year anniversary of the singer's death Aug. 16, 1977, according to a Billboard survey.

However, a change in programming tone indicates a general
(Continued on page 16)

Firm Bows 'Custom' Tapes

By JOHN SIPPEL

LOS ANGELES—The ability to custom create one's own cassette or 8-track is the central idea behind "Sound Choice" a service of Franklin Industries. For \$7.98 the customer via mail-order can select the 12 singles of his choice and have delivered his custom created tape package.

Initial product offered is from ABC Records, 100 hits being pitched via a full page ad in People Magazine, 300 offered via two pages in TV Guide.

Consumers are urged to send in 50 cents for a 1,200-selection
(Continued on page 74)



TOBY BEAU is the brand new rock and roll band that's composed of (l. to r.) Rob Young, Ron Rose, Danny McKenna, Balde Silva and Steve Zipper. Their smash single, "My Angel Baby" (RCA PB-11250), from their hit album "Toby Beau" (RCA AFL-2771), is streaking for #1
(Advertisement)

ASCAP IS PLAINTIFF

1st Jukebox C'right License Suit In N.Y.

By ROBERT ROTH

NEW YORK—ASCAP has filed its first suit against a jukebox operator for failure to comply with the licensing requirements of the new U.S. Copyright Act.

Seven publisher members are listed as plaintiffs in the suit filed in the U.S. District Court for the Southern District of New York.

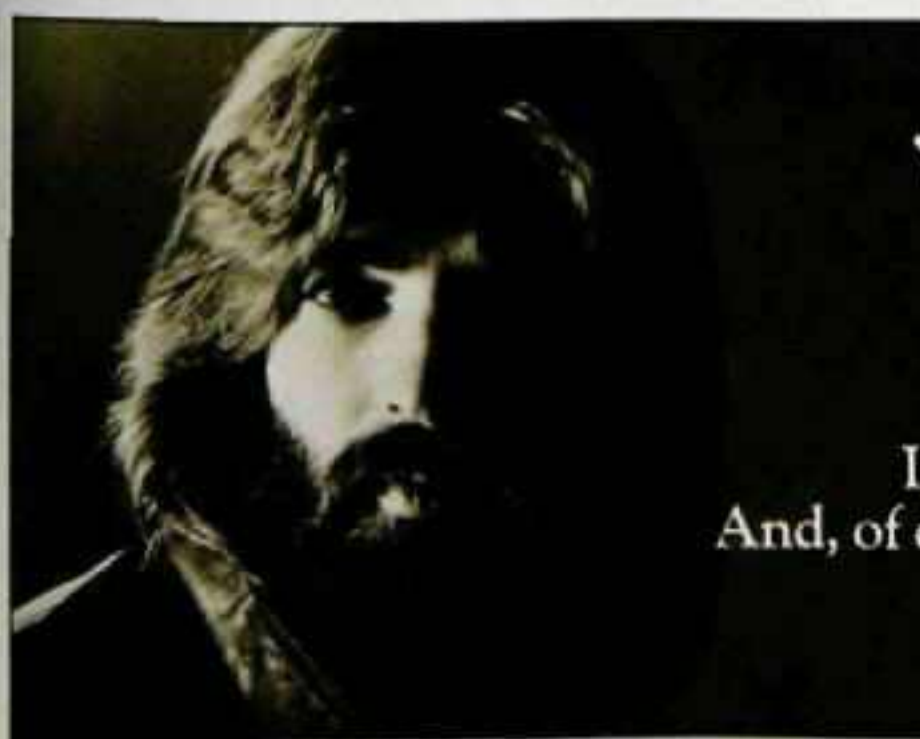
Although only one jukebox is involved, five corporate and two individual defendants are named. The jukebox, located at a restaurant called Cafe 72 at 304 305 E. 72d St., Manhattan, was alleged to have been furnished by Paramount Automatic Machines Corp. and four other firms all of whose names begin with Paramount.

Individual defendants, Carmen Brachetta and Harry Kolodny, are alleged to be presidents of the firms.

Section 116 of the law, which took effect Jan. 1, 1978, provides for a compulsory license for jukebox operators providing the operator registers the box with the Copyright Office, pays the required fee of \$8 and displays the required certificate on the box, "in a position where it can be readily examined by the public."
(Continued on page 87)



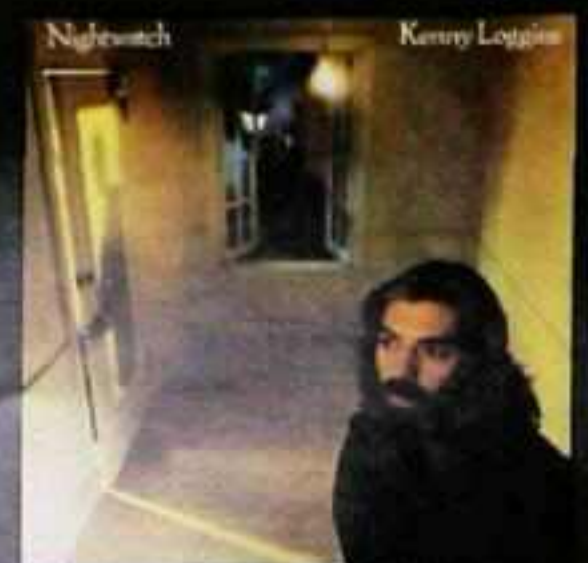
TURN ON TO SWITCH—Motown's newest supergroup! Aptly named for their individual ability to play a variety of instruments and switch lead and background vocals, Switch is creating a major sensation with their charted single "There'll Never Be" (G-7159F) from their debut album "Switch" (G7-980R1). Switch—turn 'em on! On Motown Records and Tapes.
(Advertisement)



Watch out for Kenny Loggins.

His new album, "Nightwatch,"^{JC 35387} features the smash single "Whenever I Call You 'Friend'."³⁻¹⁰⁷⁹⁴ It's a duet with Kenny and a fabulous, famous female singer. And, of course, you know to watch out for Kenny on his tremendous tour. On Columbia Records and Tapes.

Produced by Bob James. A Tappan Zee Production.



Management: Larson & Recor Associates, Los Angeles Booking: ICM

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HOLD ON...

For dear Life!

Paul Jabara wrote Donna Summer's #1 giant hit, "Last Dance," starred in the summer's comedy hit, "Thank God It's Friday" and now to follow up his brilliant album, "Shut Out," Paul's 2nd album has arrived . . .

And it's just a matter of time

KEEPING TIME

NBLP 7102

by

Paul Jabara

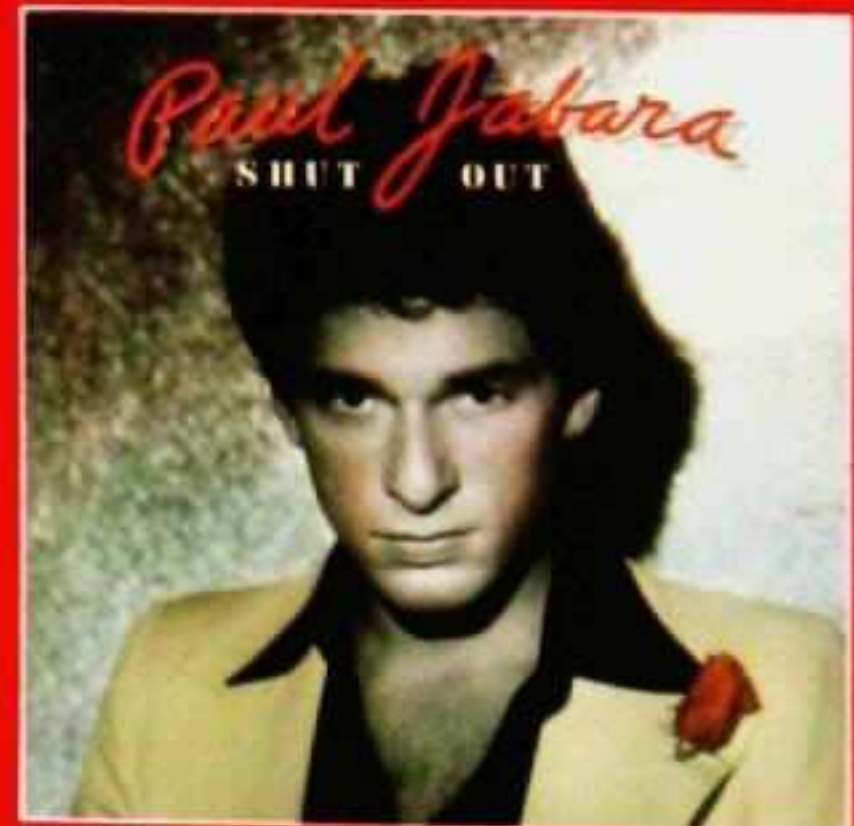
on

Casablanca Record and FilmWorks

Produced by Bob Esty



Includes the new single "Take Good Care Of My Baby" What's A Girl To Do. Also "Last Dance" and "Trapped In A Stairway" from "Thank God It's Friday."



NBLP 7101

Casablanca
Record and FilmWorks



PICTURE DISKING—A technician works at the slow manufacturing process for making picture disks of "Sgt. Pepper's Lonely Hearts Club Band" at Harold F. Dague's pressing plant in Southern California. Capitol Records is making a substantial number of the original Beatle LP commercially available in this configuration.

Billboard photo by Brian D. McLaughlin

CBS Envisions ASCAP, BMI TV Licensing Bypass

By MILDRED HALL

WASHINGTON—A CBS brief submitted to the Supreme Court last week boldly envisions a future bypass of ASCAP and BMI licensing of television networks.

CBS says this could happen if the high court leaves undisturbed a 1977 U.S. Appeals Court decision that blanket licensing constitutes "price fixing" unless per-use option is included.

CBS asks the Supreme Court to reject certiorari petitions of licensors ASCAP and BMI for review of the Appeals Court ruling. The network pictures an end to the "price fixing" of blanket licensing, and foresees a "competitive marketplace" for music licensing of tv networks.

Petitioning licensors ASCAP and BMI were shocked by the 1977 Appeals Court overturn of an earlier favorable U.S. District Court decision in New York, exonerating blanket licenses from any price fixing stigma.

The licensors' briefs, submitted earlier to the Supreme Court, say the Appeals Court decision would in effect disrupt all music performance licensing at home, and ruin the structure of international music exchange.

CBS wants to have the present licensor "cartel" structure removed—with network music licensed by direct negotiations with publishers in the same manner as mechanical fees, sheet music, performance rights for music in movies and other uses.

The CBS brief admits that if the injunction it seeks results in such direct negotiation, there are no facilities presently in existence for processing it. The injunction would have to be deferred long enough to permit their creation.

CBS denies the ASCAP charge that the network has refused to pay licensing fees on uses since March 31, 1978. CBS says it wants to pay, and has offered to make voluntary payment, "but on a different basis from the licensors' extortive system." CBS says ASCAP rejected the offer.

In conclusion, the network says the timing is wrong for a Supreme Court appeal because the lower court has yet to act on the "relief" aspect of the CBS injunction case against the licensors.

4 Labels Tackle Task Of Turning TV Acts Tuneful

By ADAM WHITE

NEW YORK—The task of turning television talent into credible recording stars is occupying the attention of four labels this summer.

Each is aware of the difficulties involved—prime time popularity on the small screen does not automatically translate into disk sales—and is attempting to overcome them with custom-built promotion efforts.

- Leading the pack is Capitol with "Charlie's Angel" Cheryl Ladd, whose album bows on Billboard's Top LP & Tape chart this week, and whose single, "Think It Over," climbs to a starred 48 in its fourth week on the Hot 100.

- RCA is busy working Kristy & Jimmy McNichol, teen stars of ABC-TV's "Family" and the syndicated "Hollywood Teen" series respectively, with their "He's So Fine" 45 (currently up to 70 on the Hot 100) and an album containing that hit.

- Epic is boosting Lynda "Wonder Woman" Carter with her label debut, "Portrait," spearheaded by a single, "Toto."

- And Venture Records, the new outfit formed by veteran producer Tony Camillo and personal man-

(Continued on page 75)

Tribunal Issues Jukebox Rules 2-Step Process For C'right Owners To Get Royalties

WASHINGTON—The Copyright Royalty Tribunal has set out proposed rules for music owners entitled to jukebox royalty from the compulsory licensing royalty pool to be distributed by the commission.

The proposed rule requires a two-step process.

In the month of January of each year, starting in 1979, copyright owners and music licensors would

file only statements identifying them as bona fide claimants.

Required are name and address, and an agreement to accept Tribunal distribution decisions, except in case of judicial review permitted under the law, to be made on the basis of the record before the Tribunal.

Claimants can file singly or jointly, and performance rights societies would not have to include

separate lists of members entitled to shares. No financial estimates of shares are needed at this stage.

By Nov. 1 of each year, those who filed in January can put in their claim for a proportionate share of the royalty pool. The claim must have "support and justification," plus whatever special information the Tribunal may require by regulation or order.

If a general agreement on sharing is reached among the parties in the period between the January filing and the Nov. 1 deadline for royalty claims (as Congress had hoped) claimants could skip the justifying information.

The last possibility seems pretty remote, as Tribunal chairman Tom Brennan points out. As of now, the Tribunal sees little prospect of such agreement being reached.

The Tribunal's proposed rule at this stage takes no stand as to what the best evidence for claiming music share based on jukebox play will be.

ASCAP and SESAC claim that random surveys would be the best evidence which they feel should be based on actual performances.

BMI would be willing for distribution to be made on the basis of weekly trade paper charts rating music popularity.

MILDRED HALL

NARM Orders Feasibility Survey Of Bar Coding Use

By ALAN PENCHANSKY

CHICAGO—A significant step toward record industry bar coding implementation was taken last week by the National Assn. of Recording Merchandisers with the commissioning of an outside consulting agency to prepare a major feasibility study.

According to Joe Cohen, NARM executive vice president, the association will distribute a universal product code manual for the record industry at the end of 1978, and dramatize the findings of the report in an audio/visual presentation at next year's convention.

The study will include a broad ed-

ucational introduction to bar coding as it applies to the industry, at the same time that it lays groundwork and maps out actual industry applications with cost estimates, Cohen stated.

The decision to commission the study, Cohen says, was prompted by the industry's slowness to come to grips with bar coding—a technology that he says will have "far-reaching" implications for all segments of manufacturing, wholesaling and retailing operations.

"We're all aware of it but we're not going anywhere," observes Co-

(Continued on page 86)

NARM Beefs Up Pursuit Of Black Dealer In Meets

By JEAN WILLIAMS

LOS ANGELES—The National Assn. of Recording Merchandisers is intensifying its pursuit of black dealers into its fold through special programs, reports Joe Cohen, executive vice president of the organization.

NARM has invited more than 200 dealers to its 18 regional meetings now in progress. "We had a list of dealers compiled last year from our meetings in Boston, L.A. and Chicago and have added to that list dealers recommended by manufacturers," Cohen says. "Many of them are dealers we have never contacted."

The manufacturers advisory committee of NARM established a subcommittee which works with Cohen on the development of the list of dealers. Members of this group include Oscar Fields, WEA; LeBaron Taylor, CBS; Tom Draper, Warner Bros.; and Ron Moseley, formerly of RCA.

"We have sent these retailers a

(Continued on page 75)

WEISER WANTS 'FAIR SHARE'

SESAC Will Launch Pop Drive With Office In L.A.

By RAY HERBECK JR.

LOS ANGELES—Symbolic of SESAC's determination to move more heavily into contemporary music is the opening here within a month of a West Coast regional office for the performing rights organization.

"The pop field is certainly 75% to 80% concentrated on the Coast," explains SESAC president Norm Weiser, "so we need a physical presence here as a key part of our move into this area."

SESAC has maintained headquarters in New York since its founding in 1931 and has supported

a vigorous gospel/religious and country staff in Nashville since 1964, Weiser says.

"But although Ed Wilder has worked as our field representative out of his home in L.A. for many years," he continues, "we have not had until now an active affiliations manager—or a place out of which one could operate."

Wilder will continue to work with licensees in the 11 western states, but now from the new location on Sunset Blvd.

Recruiting new talent in the form of writers and publishers and work-

ing with talent already affiliated with SESAC will be Kathy Cooney.

"Eventually, we'll have a full staff in the office," he says. "But for now, Kathy will also pretty much be manager. Right now we just want to get an office moving."

Weiser points out that within the next few months "some substantial affiliations in the pop field" will be announced by SESAC, and he feels it essential to have a "physical presence" in the area as a result.

"Of course, we have had affiliations on the West Coast for some time," he adds, noting they are pri-

marily in the gospel or religious fields, in which he claims SESAC is number one among rights organizations. "But to move into pop, it is a must to open an operation here."

Weiser says the move is his first major action since being elected president last April, following his entry into SESAC as a consultant in January. Previously, he was a senior vice president of Polygram-U.S. and president of Chappel Music 8½ years.

"We're not out to buy up the world," he concludes, "but simply gain our fair share of the market."

BMI Admits 91 To Million Performance Roll

Swells List Of Charted Hits To 302

NEW YORK—Ninety-one newcomers have joined BMI's honor roll of million performance songs, according to the organization's latest survey, which runs up to and including June 30, 1977.

They bring the total of tunes which have stacked up one million-plus radio and television performances to 302. Previous survey ran to June 30, 1976.

Figures are determined from logged reports of some 500,000 hours that are annually submitted by U.S. radio and tv networks, plus local AM and FM outlets.

BMI, which has licensed more than one million songs since its 1940 inception, has published a new brochure containing the 302 contenders by title, composer(s) and publisher(s).

The latest million-performance titles include such vintage works as "It's No Sin," "Ballin' The Jack," "Song Of The Islands" and "I Wonder Who's Kissing Her Now," alongside more recent compositions like "I Can Help," "Candida," "Mandy" and "When Will I See You Again."

Leading publisher among the 91 is Unichappell Music Inc., with nine songs, followed by E.B. Marks with six.

Leading songwriter is Elvis Presley, who has co-composer credits on three titles, two with Otis Blackwell ("Don't Be Cruel" and "All Shook Up") and one with Vera Matson ("Love Me Tender").

Other twin-timers include Kenny Gamble and Leon Huff, Paul McCartney (one tune co-written with John Lennon) and Antonio Carlos Jobim.

Surveying the entire 302 BMI-licensed works, Paul McCartney leads with one dozen, John Lennon with 11, Norman Gimbel with nine and Paul Simon with seven.

The achievement of one million performances means that a song of an average three minutes in length has been on the air at least 50,000 hours.

The new listing of one million performance songs represents well over 15 million hours of airplay.

Finally, among the songs most recently added to the BMI list is "Flying Home," co-written by Lionel Hampton. At this year's Newport Jazz Festival salute to Hampton, BMI president Ed Cramer made the special award presentation before a sellout Carnegie Hall crowd.

Hampton then announced the one-million-and-first performance of the tune, and swung into the standard to close the evening.

MCA Sues Tucker, Asks An Injunction

LOS ANGELES—MCA Records is suing artist Tanya Tucker for breach of contract while seeking an injunction to enjoin her from recording for another label.

The suit, filed in Los Angeles Superior Court, alleges that Tucker failed to deliver her sixth album on time. The album was due in December.

Tucker has a five-year contract with MCA calling for her to deliver 10 albums during that time. She was given a guaranteed non-returnable advance of \$1.7 million for the 10 albums, according to the suit.



Billboard photo by Bill Paustenbach

PLATINUM KISS—Dennis White, right, Capitol Records vice president of marketing, presents Bob Welch with a platinum disk for his "French Kiss" LP. The presentation took place during a backstage party after Welch's set at Dallas' Cotton Bowl.

Pickwick Deal Irks L.A. Webs

LOS ANGELES—Two major record/tape retail chains, Peaches and Tower, have informed independent record labels they must find a way for them to buy their wares from a source other than Pickwick, which replaced M.S. Distributing as a local distributor here last week.

Neither Tom Heiman nor Russ Solomon, bosses of Peaches and Tower, respectively, want to deal with Pickwick from Los Angeles, where each chain buys for centralized warehousing points here for Peaches and in Sacramento for Tower.

Both feel Pickwick's retail outlets are competition.

"We are one of the largest. They are too," Heiman states. "We tried filling orders with Pickwick in Atlanta and St. Louis. There were problems. We would have to provide Pickwick with vital information which we feel is classified as far as our retail competition goes. They'd learn about our operation through obtaining otherwise confidential credit information. They'd learn more of our volume."

Heiman says that he and Frank Miro, his vice president in charge of retail, could exist without Arista, London, the Fantasy family, Private Stock, Mushroom and Motown, which they estimate represent around 10% to 12% of their volume. But they much prefer to stock these and the other independent lines represented in California by Pickwick.

Heiman points up the continual job Peaches has done in building acts. He sees a cutoff of such independent label cooperation unless he gets the merchandising displays, advertising allowances and general cooperation that comes from a healthy distributor relationship.

Queried as to why they can't deal with a distributorship like Record Merchandising here or Alta or Associated in Phoenix, Miro and Heiman point out the distance factor in regard to Phoenix and the fact that Record Merchandising here can't handle an account as big as Peaches, which has grown in three years from three to 31 stores nationally.

Like Solomon, Heiman stresses his advantageous relationship with independent labels. He cites the continual innovation which so many of them have provided. "We are merchants; we want every label available in our bins," Heiman says. "And we need a distributor nearby so we can cover all 31 different ship-

(Continued on page 87)

Executive Turntable

Arthur Bruno named vice president, manufacturing and engineering, for CBS Records International, New York, moving over from technical director at CBS Records Manufacturing, Danbury, Conn. ... Andrew Wickham becomes vice president and director of country music for Warner Bros. Records and will base in Los Angeles. He was director of country music for Warner Bros. Records previously and also an a&r staff producer. ... George Brown resigns as vice president and general manager of Lifesong Records, New York, to set up his own personal management company there. ... Bob Rifici and Jim Bego appointed to the newly created posts as managers of RCA Records New York and Los Angeles branch sales offices, respectively. Former was manager, pop product merchandising, latter was sales manager at the L.A. branch. Stephen Feldman and Bonnie McCassy are named to new positions as managers, branch sales, in the two cities. Feldman was sales manager, New York, and McCassy was a sales representative. ... J. Kenneth Moore becomes vice president and general manager at the CBS Technology Center, Stamford, Conn., moving over from director of advanced tv technology. He succeeds Benjamin Bauer, who retires after 21 years, though he will continue as a CBS consultant in the audio and scientific fields via his own engineering and consulting firm, Audio-Metric Laboratories, in Stamford. ... Bill Craig promoted to the newly created position of vice president of field activity, special markets, for ABC Records, Los Angeles, and will work out of both Los Angeles and Detroit. He was previously director of promotion, special markets. John Smith is named vice president of promotion, special markets, and will base in the home office. Previously he was a vice president of marketing for At Home Productions and vice president of marketing for the Blue Note division of United Artists. ... Frank Unruh named controller for Almo-Irving Music Publishing in Los Angeles after having been a controller for Warner Bros. Music Publishing. ... Lenny Bronstein named national promotion director for A&M Records in Los Angeles. With the label eight years, he was previously assistant national promotion director. ... Norman Kunin named vice president of finance for Butterfly Records, Los Angeles. He joins with a background as a financial consultant advising companies in real estate development, and in securities and the stock exchange. Additionally, Barbara Jefferson becomes national singles promotion director, moving from United Artists where she was national promotion administrator and trade liaison. Dee Joseph becomes national retail promotion director after having handled national disco promotion. ... Jeff Lyman promoted to director of pop adult promotion at MCA Records, Los Angeles. In addition, he will handle the responsibilities of West Coast liaison for the newly formed MCA/Nashville operations. ... Bruce Ravid appointed manager of West Coast talent acquisition at Capitol Records, Los Angeles. He will act as a&r contact for international acts and as the label's in-house liaison for international as well as for several domestic artists. He has been with the label five years. ... Bonnie Simmons, with KSNB in San Francisco nine years in a variety of posts including music director, named national album promotion director for Warner Bros. in Los Angeles. ... Gerry Shannon appointed Eastern artist development manager for Warner Bros. Records, and will base in New York. Prior to her appointment she was music director for WWRL in New York. ... Fred Weisman appointed Eastern Regional promotion manager for Polydor Inc., basing in New York. He was formerly the New York local promotion man for the label. In addition, Phil Stanley named Southeastern regional promotion manager for Polydor Inc. He was formerly Nashville local promotion man for the label. ... Jheryl Busby named regional promotion marketing manager, West Coast, in CBS Records black music marketing division, Los Angeles. He moves from a similar post with Atlantic. Caesar Hancock takes over as regional promotion marketing manager, Southeast, for the division, basing in Dallas. He was a local promotion manager for the company in Houston. ... At Candy Stripe Records, Freeport, N.Y., Bernard Keil named board chairman, from president, with Stan Gecht assuming the presidency as chief operating officer, Sept. 1. He had been Eastern regional sales manager for Capitol Magnetics. Vice president Arlene Keil adds the duties of secretary-treasurer. ... Rob Senn named Southeast regional pop promotion director for Atlantic, based in Atlanta. He was a local promotion representative for the label in that city. ... Ken Calvert is regional album promotion manager, Midwest, for Columbia Records, based in Chicago. He was a local promotion manager for Portrait in Detroit. ... Tom Burns becomes director of college promotion and artist development at Tomato Records, New York. Previously, he handled photography assignments for 20th Century-Fox Records. ... George Guess is national black promotion director at Voyage Records, New York, switching from independent promotion duties for Philadelphia International and other labels. ... George Mangrum becomes regional promotion manager for the West Coast for MCA Records, Los Angeles. He joined the label's San Francisco office two years ago as promotion manager and will continue to locate in that city.



Wickham



Rifici



Bego



Craig



Smith



Bronstein



Kunin



Lyman



Ravid



Epand

Guilty Plea Made By Motown Officer

LOS ANGELES—Motown vice chairman Michael Roshkind last week pleaded guilty here before a U.S. District Judge to a single count of tax evasion, admitting he knowingly failed to declare more than \$140,000 in taxable income in 1972.

Roshkind had been indicted by a Federal Grand Jury in March on two counts which charged he did not pay taxes on more than \$236,377 in taxable income from 1972 and 1973. He pleaded innocent at the time to both counts.

He faces sentencing Sept. 15. Maximum possible sentence is five years and a \$10,000 fine for one count.

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AUGUST 12, 1978, BILLBOARD

Radio approves of The Motors.



Not only do they approve, they told us in no uncertain terms what the new Motors single should be. Since we strenuously approved of their selection, we sent them "Forget About You" on a rush-release. And now, it's being played across the dial with the approval of listeners from all over the country.



"Approved by The Motors."
Featuring the memorable hit "Forget About You."
On Virgin Records and Tapes.

Sound Unlimited/Mile Hi

DATE: August 12, 1978

TO: Lee Hartstone - Warehouse
Jerry Moss - A & M Records

FROM: Noel Gimbel

CC: The Industry

Congratulations to both Lee Hartstone & Jerry Moss for their outspoken views on the ills of our business. It is time that the leaders of our industry felt free to speak out:

- 1) We need bar coding now.
- 2) We want quality pressings.
- 3) Piracy must be eliminated.
- 4) Stop the sale of D.J.'s.

Now is the time for CBS, WEA and Polygram to put some of those profits back to work to accomplish the above.

We're in the age of platinum, why not get the lead out?

Noel Gimbel, President



HIS BASH—Barry Manilow, right, observes the "human sculpture" which greeted guests to a bash Arista threw at the St. Regis Hotel to honor his two SRO nights of concerts at Forest Hills. Label president Clive Davis also enjoys the platinum clad models.



FOOD STUFF—Dancer dressed like a hamburger illustrates Manilow's "VSM" commercial medley during the Manilow party.



COOL TIME—Model prances as an ice cream soda during one of the specialty numbers performed at the Manilow party.

Unichappell Music Is Sued By Ohio Players

By JOHN SIPPEL

LOS ANGELES—The Ohio Players' publishing firm is suing Unichappell Music, seeking \$400,000 for alleged miscellaneous violations of their contract with the defendant and an additional \$250,000 in exemplary damages.

The complaint, filed by Eliot Kalcheim of Shelton, Kalcheim & Cotnoir, Chicago, in Circuit Court of Cook County there, on behalf of

Play One Publishing, asks the court to terminate the Players' publishing agreement with Unichappell July 7, 1978, because of the alleged violations. The defendant holds the binder ends Jan. 1, 1979.

The plaintiff contends that without their approval, Unichappell hired a third-party, The Harry Fox Agency, to administer what should be an administrative function, for which the plaintiff allows Unichappell to retain 15% of gross receipts. The pleading alleges Unichappell wrongfully charged \$9,111.65 for such services by the Fox Agency to their account.

In another precedent-setting charge, the suit claims Unichappell made improper deductions for administration. The Players' publishing wing alleges that 50% of all mechanical royalties the defendant collects is due to songwriters who create the compositions. The suit charges that Unichappell has traditionally deducted its 15% administration fee from the entire amount it is paid, while the 15% applies only to the publisher's share of royalties received. The complaint asks \$51,277.85 for administration fees wrongfully deducted from the writers' share.

Arista Bosses Present Product

NEW YORK—Arista Records unveils its fall release with a four-city product presentation headed by president Clive Davis and executives from the label's sales, promotion, advertising and artist relations departments.

The day-long meetings were launched Wednesday (2) in Atlanta, and carry through to New York Friday (4), Chicago Monday (7) and Los Angeles Wednesday (9). Distributors and Arista staffers are invited to the series of talk sessions and product displays under the banner "SuperSeason."

Davis and executive vice president and general manager Elliot Goldman head the group. Plans call for the Arista staffers to meet with distributors to discuss specifics of the "SuperSeason" program.

Included is product by the Bay City Rollers, Eric Carmen, the Grateful Dead, the Outlaws, Lou Reed, Phyllis Hyman, the Brecker Brothers, Gladys Knight, Mandrill, Norman Connors, Rick Danko, Melissa Manchester, Gil Scott-Heron, the Muppets, the Hudson Brothers, Brand X, Jack Tempchin, Anthony Braxton, Nova, Happy The Man, David Sancious and Breakwater.

Participants will see an audio/visual presentation of the product, receive display materials and a kit containing a baseball shirt, order form, catalog, ad mats, and Volume One of Arista's "SuperSeason" sampler LP.

Hired By Tomato

NEW YORK—Tomato Records, which recently released George Santana's first LP in four years, has hired Tommy Rae's TAR Inc. and Mark Kriner of MK Productions to handle r&b and disco promotion respectively for the record.

Tokyo Discos Making Turnaround

By HARUHIKO FUKUHARA

TOKYO—With a welcome boost from the movie, "Saturday Night Fever," local discos are making a remarkable comeback as an entertainment favorite among young swingers here.

The turnaround is in marked contrast to about 18 months ago when the disco concept languished and club operators were hard-pressed to make ends meet.

At present, however, all indications are that discos across his city

N.Y. NARAS: Jiggle Officers

NEW YORK—The NARAS chapter here has elected eight new governors, re-elected eight more and raised the number of trustees to seven in addition to re-electing the present slate of officers.

Elected to the board for the first time are musicians Pepper Adams, and Lenny Hambro, conductors Ben Lanzarone and Elliott Lawrence, producers John McClure and Larry Morton, singer/songwriter Micki Grant and arranger Stan Applebaum. Re-elected are Larry Keyes, Helen Merrill, Chico O'Farrill, Richard Roth, Selma Brody, John Hammond, Andrew Kazdin and Jay Saks.

Larry Keyes, Bill Levy, Jay Saks and Alfred Vanderbilt Jr. were elected to their first terms as national trustees.

Ray Moore was re-elected chapter president. Other officers re-elected were Allan Steckler, first vice president; Anne Phillips, vice president; Jay Saks, secretary, and Larry Keyes, treasurer.

New Singer For Mercury Parley

CHICAGO—Singer Fonda Feingold will perform Saturday (12) at the Phonogram/Mercury national promotion meeting here. An album by the singer is scheduled for release by Mercury later this month.

Convening at the Marriott Lincolnshire resort will be the label's entire sales, publicity and a&r staffs, as well as regional and national promotion managers, Mercury informs. The convention runs Friday to Sunday (11-13) at the resort hotel north of Chicago.

BOSTON TOUR:

8/10 Pittsburgh, Pa. Civic Arena

8/15 Memphis, Tenn. Mid South Arena

8/16 Nashville, Tenn. Coliseum

8/17 Lexington, Ky. Rupp Arena

8/19 Detroit, Mich. Pontiac Stadium

8/20 Buffalo, N.Y. Memorial Auditorium

8/21 & 8/22 Toronto, Canada Maple Leaf Gardens

8/24 Montreal, Canada The Forum

8/25 Ottawa, Canada Lansdowne Park

8/29 & 8/30 New York, N.Y. Madison Sq. Garden

8/31 New York, N.Y. Madison Sq. Garden (Tentative)

9/2 & 9/3 Chicago, Ill. Comiskey Park

9/23 & 9/24 Anaheim, Ca. Convention Center

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ELVIS—'NEW'	RCA 2901	2 ⁹⁹ 3 ¹⁹

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250	2:50	IN	4	PARIS
815	3:05	IN	13	SYDNEY
310	3:27	IN	5	LIMA
916	3:44	IN	9	TUNIS
830	4:05	IN	8	BANGKOK
617	4:12	IN	12	ROME
2	8:14	ONTIME	1	BOSTON

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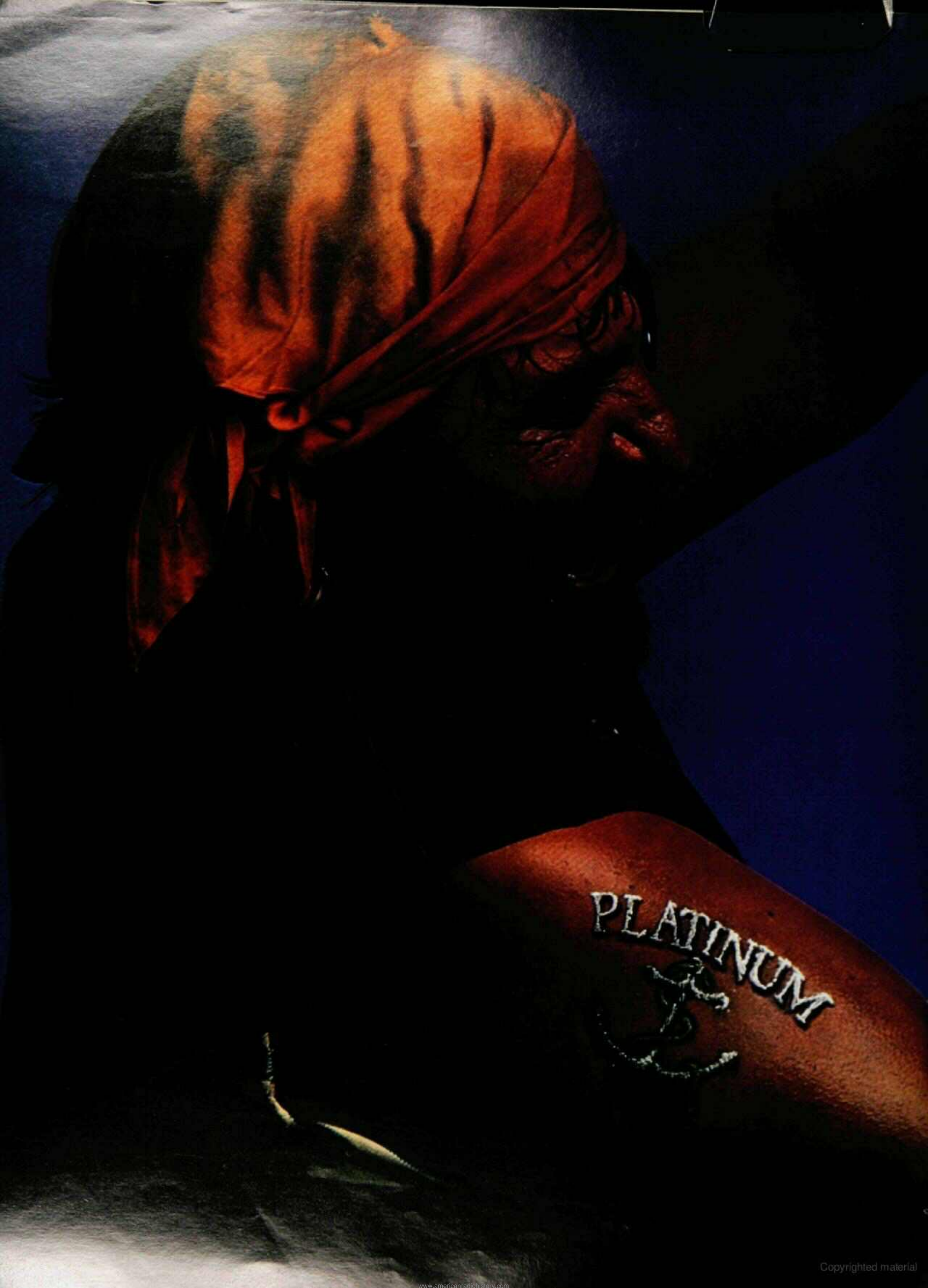
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CBS L.A. Convention Highlights



Columbia group Chicago closes the convention with a performance that brings the audience to its feet.



Columbia's Kenny Loggins



Blue Sky's David Johansen



Epic/Full Moon's Dan Fogelberg



Epic's Cheap Trick



Jamming from left are Columbia's John McLaughlin, Epic's Jeff Beck and Nemperor's Stanley Clarke.



Jack Craig, above, and Don Dempsey, senior vice presidents respectively for Columbia and Epic/Portrait/Associated Labels.



Bruce Lundvall chats with Ron Wood, right, signed to Columbia as a solo artist, and Keith Richards, left, of the Rolling Stones.



Columbia's Barbra Streisand accepts a platinum LP for "Songbird" and an antique table from the label. From left are Gary Klein, Charles Koppelman, Jon Peters, Streisand, CBS Records Group president Walter Yetnikoff, Jack Craig and CBS Records Division chief Bruce Lundvall.



Philadelphia International's the O'Jays take a platinum LP for "So Full Of Love" and gold single for "Use Ta Be My Girl." With the O'Jays, left, are the label's Leon Huff, Kenny Gamble and Harry Coombs.



Epic/Cleveland International star Meatloaf gets platinum disks from the U.S., U.K. and Canada for his debut LP "Bat Out Of Hell" and a gold single for "Two Out Of Three Ain't Bad." From left are Don Dempsey, Meatloaf, Bruce Lundvall, Walter Yetnikoff, manager David Sonenberg, CBS Records Canada chairman Arnold Gosewich, Cleveland International boss Steve Popovich, Jim Steinman, Sam Leberman, CBS U.S. marketing director Maurice Charstein and Stan Snyder.



His debut "Eddie Money" LP gets the Columbia artist a gold disk. Looking on from right are national promotion vice president Bob Sherwood, Jack Craig and Walter Yetnikoff.

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Presley Still Attracting Hordes To Memphis

By ELTON WHISENHUNT

MEMPHIS—Elvis Presley fans by the thousands are pouring into Memphis to attend memorial shows, an Elvis Presley convention, an Elvis film festival and to visit the gravesite where he is buried.

Although swarms of fans have been in long lines to visit the gravesite since the beginning of summer, city officials predict 100,000 will be in Memphis next week for various Presley events and to see the grave.

For the month of August alone, officials predict 250,000 fans from all over the U.S. and many parts of the world will make the trek to Memphis.

Vernon Presley, Elvis' father, says 1,500,000 fans have visited the grave since the site was opened for viewing last year.

The tremendous influx of tourists has solidly booked all motels and hotels in Memphis.

Robert Wilson, manager of Ramada Inns South, 3265 Elvis Presley Blvd., less than a mile from Graceland, says: "Elvis fans are the best thing that ever happened to Memphis. The next best thing will be the opening of the Elvis museum across from Graceland."

"You'd have to see it to believe it—all these people coming. It's like living next door to Disneyland. We're booked solid, 90% Elvis fans. Businessmen are getting mad because they can't find rooms."

Across the street from Graceland, several souvenir shops have sprung up, selling memorial drink stirrers,

portraits on black velveteen, sheet music, records, rings, bumper stickers and myriad other souvenirs. Vendors are cashing in on high volume trade.

Ann Hanson, employe of one of the gift shops, says 10,000 persons a day have been visiting the Presley grave. Before or after visiting, most fans visit one or more gift shops for Presley mementos.

The Beef and Liberty Restaurant, across the street from Graceland, joined in the trend. It closed one of its dining rooms last year and converted it into a gift shop. A month ago the owner closed the restaurant, one of the finest in the city, and is converting it into a Presley wax museum.

Delbert "Sonny" West, a long-time friend and bodyguard for Elvis who split with him in 1976, is presenting an Elvis memorial fan club concert at 8 p.m. Wednesday (16) at the Mid-South Coliseum with all proceeds going to a proposed authorized Elvis museum which Vernon Presley, Col. Tom Parker, Elvis' long-time manager, and Mayor Wyeth Chandler have in the planning stages.

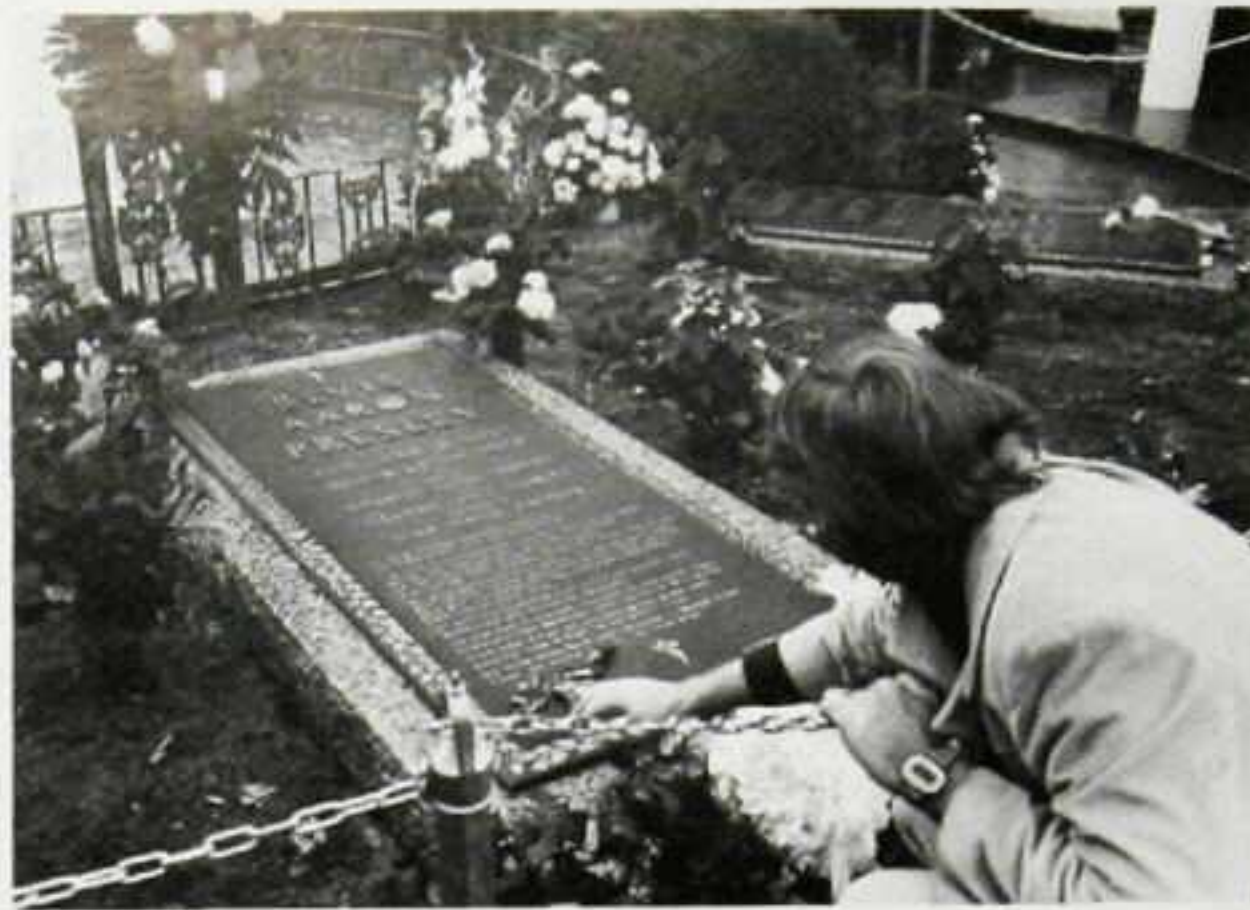
Says West: "Talent and production costs for the show will be donated by friends of Elvis. Every cent of the \$7.50 ticket price and all the donations will go strictly into the museum fund the City of Memphis is holding."

"They already have donations from Ann-Margret, Dick Clark and

others. When we kick this fund off, there are going to be people making donations from around the world. And later they will be coming from around the world to visit the museum."

of the show with some nationally known acts.

Charlie Hodge and Dick Grob, two of Elvis' pals, are hosting a three-day Presley convention Friday through Sunday (11-13) at Cook



Billboard photo by Gerry Wood
FOND REMEMBRANCE—A Presley fan lays a single rose at the base of Presley's marker while visiting Graceland in Memphis.

"I'd be afraid to put a figure on how much can be raised, but the City of Memphis wouldn't have to float bonds to pay for it. It can be sponsored by Memphis and built by Elvis' fans."

West says Memphis performers and musicians would form the bulk

Convention Center with 65 booths of memorabilia exhibitors. Some Elvis films and old tv specials will be shown. A part of the convention is an "Elvis tribute" at 8 p.m. Sunday.

And two entrepreneurs have joined forces to sponsor an Elvis film festival Friday through Friday (11-18).

Joe L. Mayes of Dallas, who heads a fund raising company, and Wallace E. Johnson of Memphis, retired vice chairman of Holiday Inns Inc., have hired a man to run the festival at the Orpheum Theatre. Eighteen old Elvis movies are being featured. Tickets for each film will cost \$3.75. The two plan to make the festival an annual event to take advantage of the many thousands who will be coming each year during the anniversary week of Elvis' death.

In a recent editorial, The Commercial Appeal, the city's morning daily newspaper, took note of the huge throngs arriving in Memphis for Presley events and called on the city to do more than it is doing. The editorial pointed out that one shortcoming of the city, among others, was that there are no signs to direct thousands of fans to Graceland.

As a result, the City Council last week voted to erect signs all over the city to give fans directions to Graceland.

Another commercial enterprise which is underway is the leasing of the building which formerly housed the Sun Record Co. Studio where Presley and other artists began their recording careers.

The building at 706 Union is now under a group named Music City Services Inc., which says the studio is being restored to the way it was when Presley recorded there, including the installation of recording equipment.

Presley Evokes National Airplay Flood On Death Date

Continued from page 1

backing away from the musical marathons broadcast immediately following Presley's death and again on his birthday anniversary Jan. 8.

Instead, leading programmers fear a listener turnoff factor has developed. Most cite saturation within the past year not only by radio and print but, most importantly, by television. Yet a consensus sees the enduring phenomenon of Presley's appeal as dictating a need for some kind of observance.

Consequently, stations are developing their own lower key tributes in most instances and avoiding blocks of programming, whether in-house originated or provided by syndicators. Small and medium market outlets, though, still are relying on pre-packaged shows.

"Elvis: A Three-Hour Special" by Drake-Chenault originally was put together over 48 hours immediately following the singer's death and aired on 150 stations nationwide. "We've since taken out the tributes included at that time," says Jim Kefford, operations manager. "Now, it's more of a timeless show, a lot tighter. It doesn't run on and on. But it covers his entire career."

Kefford says Drake-Chenault purposely avoided promoting its Elvis special this year, primarily because it wanted to avoid any conflict in markets airing the firm's "History Of Rock 'N' Roll."

Consequently, Kefford adds, the Elvis special is anticipated at presstime to be aired only in about 20 small and medium markets.

These include WOYV, Ft. Pierce, Fla.; KUBB, Mariposa, Calif.; WIAI, Danville, Ill.; KARB, Price, Utah; WKNR, Battle Creek, Mich.; WJSE, Jamestown, N.Y.; KCJJ, Iowa City, Iowa; KAGC, Bryan, Tex.; WKUL, Cullman, Ala.; KPGA, Pismo Beach, Calif.;

WLBC, Muncie, Ind.; KSPZ, Colorado Springs, Colo., and WUFM, Lebanon, Pa.

By contrast, Watermark syndicators conducted a direct mail campaign with the 250 or so outlets which originally aired its 13-hour monument, "The Elvis Presley Story: A Final Tribute."

The program is an audio biography which examines Presley's life and includes 160 full-length versions of his hits, according to Tom Rounds of Watermark. The show originally aired in 1971, was updated in '75 and again at Presley's death in '77. No additional changes have been made, Rounds adds.

At presstime, about 100 stations had been confirmed to re-air the program. "But we're expecting a last-minute flurry," Rounds adds. "With Elvis, you never know. Not too many major markets are running long Elvis tributes, primarily because of the saturation he received in all media last year. We're surprised the response has been as good as it has."

Confirmed outlets include WMC, Memphis; WBT Charlotte, N.C.; WTRY, Albany, N.Y., and KCRA, Sacramento, Calif. Others are primarily medium and small markets.

Additionally, KMPC in Los Angeles is considering Watermark's show, according to program director Mark Blinoff. "We ran it last year and had tremendous response," he explains. "But now we're conducting research. It's like a burnout record... difficult to gauge."

RKO's L.A. rocker KHJ also will "program something," says p.d. John Sebastian, "but no block of time. We'll probably concentrate on Elvis' oldies, plus cover it through news and public affairs spots—but no more than that."

However, KGOE in suburban Napa, Calif., will air an unusual

live special Saturday (12) comprised of two hours of Presley music, trivia, listener call-ins and interviews, hosted by DJ Bill Moran.

"We've lined up live hook-ups with Sam Phillips, who discovered Elvis," says Moran, taking a break from talk show duties at all-talk KABC only for this special. "We'll also interview Sam's son, Knox Phillips, a modern record producer who'll give it all a different perspective."

Moran will feature Presley's early Sun and RCA releases, intermixed with other hits from the '50s and early '60s.

A major competitive factor for Elvis listeners in Los Angeles as well as most major markets will be the

ABC Contemporary Network's three-hour show, due Sunday (13), entitled "Elvis: Memories," featuring interviews with Presley's former wife, Priscilla. Station KIIS in L.A. will carry the show.

In San Francisco, KIQI-AM and FM (K-101) will air the ABC program, as will WLS in Chicago. RKO outlets KFRC in San Francisco and WFYR-FM in Chicago will compete with original specials produced in-house, according to sources at both stations.

However, neither station had finalized plans at presstime. Both are noted for original generation of specials, particularly KFRC. Under guidance of Dave Sholin, now RKO national music director, the outlet conceived, wrote and produced the original Beatles special eventually aired throughout RKO and now available on the market.

In New York, WABC will carry the Network's show. Competing will be WNEW which, according to program director Dean Tyler, "will probably be airing a 'million dollar weekend' of Elvis' hits."

Weekends at WABC usually focus on a given year of oldies, Tyler adds. "We'll probably call it 'The Elvis Years' and play his cuts heavily at night, with more attention than usual during daytime. We also may run a syndicated series of interview vignettes."

Additionally, WCBS-FM in New York, an oldies station, will rebroadcast its eight-hour tribute show containing 152 Presley hits—commencing at 5:28 p.m. Aug. 16, the time "to the moment" when WCBS announced the singer's death one year ago, a release states.

However, such large segments of blocked out time are rare this time around for Presley memorabilia. Jay Cook, p.d. of WFIL in Philadelphia, has aired Watermark's program sev-

eral times and says other outlets there have broadcast Drake-Chenault's program.

"I don't think we'll run it this time, though," he says. "I don't think anybody but Presley fanatics can handle much more. We'll probably run some musical 'reminders' more than turning over the entire station."

Most common programming block is three hours. At WROR-FM in Boston, p.d. Paul Ward and music director Jim Grant have put together a three-hour show entitled, "Long Live The King," set for 8 p.m. Aug. 16.

It will feature previously un-aired interviews with Presley and friends, music and passages "borrowed" from Watermark's marathon series, which WROR aired last year.

Southern stations predictably are concentrating more heavily on Presley, particularly in Memphis where WHBQ plans "something large." But still the trend away from long blocks of airtime continues. In Atlanta, WQXI-FM "will have some musical salutes to Elvis, but no long, drawn out memorials," says p.d. Don Benson.

"We had adverse response last year when we did long specials the day he died and afterwards. There was such a huge amount of publicity," says Benson, "that it eventually offended people."

"I wouldn't be surprised if a lot of stations, while doing some kind of remembrance, will at the same time this year back away from anything in the way of block programming."

Even WSB in Atlanta, which carries a morning drive personality who is an avowed Presley "fanatic" in the form of Jim Howell, is airing a comparatively low-key tribute.

Entitled "A Tribute To Elvis Presley," the hour-long show will focus on a new LP, "To Elvis: Love Still" (Continued on page 35)



Elvis Presley: his rockabilly style remains distinct.

AUGUST 12, 1978, BILLBOARD

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Polygram Power: Polygram Distributing executives unveil their fall marketing program in New York with Jon Peisinger, vice president of marketing development, presenting the "World Of Music" theme.



Top Man: President John Frisoli offers the keynote speech during the summer management meeting.



Detail Time: Jack Kiernan, sales vice president, left, Rick Bleiweiss, national singles director and Bob Cappiello, fiancée vice president, present greater details.

2-Pronged Attack By Polygram Kicks Off

By ADAM WHITE

NEW YORK—Energized by its dramatic revenue gains so far this year, Polygram Distribution is striding into the fall and Christmas sales season with a two-pronged market attack.

First features a catalog campaign keyed to all product released by Polygram-distributed labels prior to Aug. 1, 1978, and embracing invoice discounts and special dating terms.

Second is a bumper crop of new repertoire due in the coming months from RSO, Casablanca, Polydor, Capricorn and Phonogram/Mercury, including potential gold and platinum titles from Donna Summer, Player, Parliament, 10cc, Village People, the Bee Gees and the individual members of Kiss.

Details were disclosed at Polygram's summer management meeting, held here July 27-28 at the St. Moritz Hotel with more than 100 company and distributed label personnel in attendance.

Polygram president John Frisoli projects its 1978 gross domestic sales at 235% over last year, and more than 400% over 1976.

Though he is reluctant to discuss specifics, it is possible to extrapolate previously reported figures and gain an insight into the volume Polygram anticipates by the year's end.

When the company changed its name from Phonodisc in March, gross sales for 1977 were put at \$150 million (Billboard, March 28, 1978).

Frisoli's new 1978 prediction of 235% above that figure translates to approximately \$500 million—itsself more than double the firm's projection of only six months ago.

To help meet that target, in addition to the fall marketing campaign and new product contenders, Polygram is working on the introduction—"in the near future," according to vice president of operations, Bert Franzblau—of a new distribution facility at Edison, N.J.

Franzblau also unveiled plans for the installation of a new computer to aid materials management in tracking the day-to-day status of production.

Polygram's fall marketing push, tagged "World Of Music," is divided into two ordering periods, Aug. 1-31 and Sept. 1-29.

All accounts will be permitted one program order during the first pe-

riod, and in order to qualify for the full program, an account must place an order during that period which at least equals 15% of its net billing for each Polygram-distributed label for the first six months of 1978.

All qualifying accounts may place a second program order during the second period.

Special feature of the "World Of Music" is the inclusion of classical product on Philips, Deutsche Grammophon, Archiv, Mercury Golden Imports and the two recently introduced mid-price lines, Festivo and Privilege.

This marks the first sales program on Polygram's classical labels in more than five years, Frisoli says it signals not only the strength of current and upcoming product in this sphere, but also the company's wish to broaden and deepen its market penetration.

An updated Polygram alphabetical-by-artist catalog displaying the "World Of Music" theme has been created as the program order form. A variety of display materials will be available to accounts for merchandising use and these will be supplemented by each distributed label.

Tying in with the program theme, an in-store play program using the "mystery shopper" concept has been devised for the Aug. 15-Dec. 31 period.

Retailers who are playing Polygram-handled product in-store upon the arrival of a company representative will be entitled to entry blanks for a three-prize competition, including a one-week trip for two to Hawaii.

Details were revealed at the St. Moritz meetings, at which executives from Polygram labels also previewed their new product. Among them were RSO's Al Coury, Polydor's Harry Anger, Capricorn's Frank Fenter, Casablanca's Neil Bogart and Phonogram's Charlie Fach.

ELVIS ALBUM FOR CANADA

By DAVID FARRELL

TORONTO—RCA Canada has compiled a selection of songs written by Canadians and sung by Elvis Presley, and they have released the collection as a single album, "Elvis, A Canadian Tribute."

A \$7.98 package, the album includes "Songbird," "That's What You Get For Loving Me" and "My Way." The commemorative LP has been pressed in gold vinyl and is expected to go platinum, says the al-

(Continued on page 73)

NO BIG ELVIS HOOPLA

Restraint the Byword In U.K.

LONDON—After Elvis Presley's death in August last year, RCA earned industry respect with a commendably restrained approach to the marketing of the singer's large catalog, demand for which rocketed overnight. This year the company maintains the same attitude.

No special promotions, releases or tributes are planned to mark the anniversary of Presley's death. Instead, RCA continues to get on with the job of meeting the still enormous demand for his music.

In the last year, 11 Presley singles have charted in the U.K. They include "All Shook Up," "Jailhouse Rock," "My Way," "Return To Sender," "Wooden Heart" and currently "Don't Be Cruel," 23 years after it was recorded.

No album re-issues have been necessary since virtually no Presley recordings have ever been deleted. Fourteen LPs charted between August 1977 and the end of the year, among them "Blue Hawaii," the "Sun Collection," "Picture Of Elvis" and "Welcome To My World."

In 1978, the list has lengthened to include "He Walks Beside Me," "Hello Hawaii" and the first volume of the 56th session. At the moment

there are five Presley albums in the U.K. Top 200.

This is a performance matched by very few living artists. In total, Elvis has sold more than one million singles and two million albums in the last year in the U.K. alone.

Notes an RCA spokesman: "We are aware the Presley catalog still has an enormous appeal. He is still one of our most important artists, and he sells an awful lot of records."

Assistance in preparing this story provided by Nick Robertshaw in the U.K., Henry Kahn in France and Wolfgang Spahr in West Germany.

"We do have the NBC-TV show album due out in mid-August, which is a re-issue, and we have a poster display campaign running in 250 shops through August, but those are normal activities. We have no immediate plans to release the "Presley Sings To Children" album here, and what special coverage there may be of the anniversary will come from outside the company.

"The BBC, for instance, is showing its 'Elvis On Tour' film again on Aug. 16, and probably all the national papers are planning spreads

of some sort. Similarly the industry in Elvis mementos continues to thrive."

In France, RCA France is preparing to release 15 Presley singles to commemorate the first anniversary of the singer's death. In addition, three Presley albums will be released in September. RCA is also releasing the Canadian tribute album for the first time in France.

French television will screen a special commemorative program, which will include the NBC Presley special Tuesday (15)—the first time the show will have been screened in France. The following day the third television channel will also do a Presley tribute, including a showing of "Jailhouse Rock."

In Germany, radio and tv stations will be featuring special programs Wednesday (16) to mark the first anniversary of the death of Presley. Some radio stations—like the Deutsche Welle in Cologne—will be presenting four-hour programs of Presley records. German tv will screen "Aloha From Hawaii" and other tv stations will produce special programs on the music of Presley.

RCA Germany reports that sales (Continued on page 67)

Vegas Elvis Festival To Draw 40,000

By HANFORD SEARL

LAS VEGAS—More than 40,000 Elvis fans are expected for the first worldwide, summer festival "Always Elvis" at the Las Vegas Hilton next month.

According to hotel officials, room reservations were 70% filled as of Tuesday (1) with ticket sales setting a brisk pace for the major project headed by Presley's father Vernon and Colonel Parker scheduled for Sept. 1-10.

"The entire event is to commemorate Elvis for his loyal fans and friends, for whom we'll be providing a little entertainment," says Parker. "There will be no exploitation, Elvis songs or imitations at the convention."

A \$15 ticket will admit fans to a special, multi-dimension show created by Jerry Weintraub and Concerts West in the 5,000-capacity Hilton Pavilion as well as exhibits and booths in the hall.

Jackie Kahane, comic who opened almost every Presley show, will act as official master of ceremonies with bluegrass band Bodie Mountain providing daily entertainment.

A live disco, featuring Phoenix Express, Delivery and Post Raisin Band, also will be featured at the convention facility coordinated by

Hilton entertainment director Dick Lane.

"In connection with the summer festival, the Hilton Showroom, where Elvis appeared on a regular basis for eight years, will be formally dedicated to the memory of the late star," reports Barron Hilton, hotel president.

A life-sized bronze statue of Presley, created by Carl Romanelli, will be unveiled at ceremonies Sept. 8, Hilton added.



Elvis In Vegas: his machismo remains one of the town's fond memories.

Robert Summer, president of RCA Records, also will attend the event to present Vernon Presley with three platinum and 15 gold albums, representative of Elvis' mark on the world of music.

Some 3,500 tickets will be sold on a first-come, first-serve basis for each day and are good only for one 24-hour period, say hotel officials. About three-quarters of the 45,000 square foot convention space is expected to be set aside for 2,300 theatre seats.

The remaining area will include rented exhibit and souvenir booths purchased by convention delegates, fans and firms coordinated by Ed Say of Columbus, Ohio. A swap meet, carnival type atmosphere will prevail.

The special multi-dimension show is expected to be shown twice nightly at the new pavilion, which Elvis was scheduled to open last fall.

Part of the proceeds of the event are being donated to an educational program at a local hospital, hotel spokesmen report, in what is hoped to be the first of many such festivals.

At the event, there will be three Elvis-type impersonators appearing at nearby Strip and Casino Center resorts, namely the Silver Bird, Stardust and Fremont hotels.

AGENDA

AUGUST 9-12, 1978/AMERICANA HOTEL/NEW YORK CITY

AUGUST 9, WEDNESDAY

10 am-6 pm REGISTRATION
6 pm-7:30 pm WELCOMING COCKTAIL RECEPTION

AUGUST 10, THURSDAY

9:30 am-10:30 am WELCOMING REMARKS
"HOW TO RADIO GOOD"
Keynote Speaker: STAN CORNYN, Executive Vice-President, Warner Bros. Records

10:30 am-10:45 am Coffee Break

10:45 am-12 noon "THE IMPACT OF RADIO TODAY AND HOW IT GOT THERE"
Moderator: PAUL DREW, Programming Consultant, L.A.; **Panelists:** KENT BURKHART, President, Burkhart/Abrams & Assoc., N.Y.; BILL GAVIN, The Gavin Report, San Francisco; GEORGE WILSON, Consultant, New York

12 noon-2:30 pm "THE BEST OF BROADWAY" LUNCHEON
All-star casts from "ANNIE," "AIN'T MISBEHAVIN'," "I LOVE MY WIFE," "THE MAGIC SHOW," special guest EARTHA KITT and more in a "Best of Broadway" production

2:30 pm-3:30 pm CONCURRENT SESSIONS
(1) "THE ON-GOING RECORD-RADIO CONNECTION: Cooperation is the Key for Benefit to Both"
Moderator: PHIL WALDEN, President, Capricorn Records, Macon; **Panelists:** SHEILA CHLANDA, Assoc. Dir., Nat'l Promotion, CBS Records, New York; MARGO KNESZ, Nat'l Singles Promotion Director, RCA Records, New York; WANDA RAMOS, Music Director, WBLB, New York
(2) "BLACK RADIO—THE EXCITING EVOLUTION"
Moderator: MARK OLDS, President, WRVR, WWRL, New York; **Panelists:** HAL JACKSON, Prog Director, WBLB, New York; MAYE HAMPTON JAMES, Vice-President, Promotion, Roadshow Records; JIM MADDIX, Gen'l Mgr Prog Director, KMJQ, Houston; JOE TAMBURRO, Prog Director, WDAS-FM, Philadelphia

3:30 pm-3:45 pm Coffee Break
3:45 pm-5:15 pm CONCURRENT SESSIONS

(1) "MUSIC RESEARCH—DO IT WITHOUT SPENDING MEGA-BUCKS, AND HOW TO USE IT ONCE YOU'VE GOT IT"
Moderator: ED SALAMON, Nat'l Prog Dir, Storer WHN, New York; **Panelists:** BOB HENABERRY, Consultant, New York, KEVIN METHENY, Prog Dir, WZZD, Philadelphia; BOB PITTMAN, Prog Dir, WNBC, New York
(2) "PRODUCTION TOYS"
A demonstration moderated by MARK DRISCOLL, Air Personality, WNBC, New York
(3) "ALTERNATE FORMATS—THE OTHER WAYS TO GO"
Moderator: KENT BURKHART, Pres Burkhart/Abrams & Assoc., New York; **Panelists:** MATT BIBERFELD, Prog Dir WNCN, New York; AL HAM, Consultant, WDJZ, Bridgeport; GARY McCARTIE, Prog Dir, KBRT, Los Angeles; DENNIS WATERS, Prog Dir, WRVR, New York

AUGUST 11, FRIDAY

9 am-10:30 am "CLIVE DAVIS MEETS THE BROADCASTERS"
The President of Arista Records answers your questions

10:30-10:45 am Coffee Break

10:45 am-11:45 am CONCURRENT SESSIONS
(1) "AM STEREO... WHAT CAN WE EXPECT?"
Moderator: JIM GABBERT, Vice Chmn, Nat'l AM Stereo Committee; **Panelists:** HAROLD KASSENS, Chairman, Nat'l AM Stereo Committee; CHRIS PAYNE, Project Mgr, Nat'l AM Stereo Committee

(2) "RECORD PROMOTION—HOW TO MAKE IT WORK FOR RADIO"
Moderator: RUSS THYRET, VP Promotion, Warner Bros. Records, Los Angeles; **Panelists:** HAROLD CHILDS, VP Promotion, A&M Records, Los Angeles; PETE GIDEON, VP Promotion, Alexenburg Records, New York; CHARLIE MINOR, VP Promotion, United Artists, Los Angeles; BOB SHERWOOD, VP Promotion, CBS Records, New York
(3) "THE LEGAL SIDE—FOR PROGRAMMERS"
Moderator: DOUG HALL, Radio-TV, Editor/Radio Forum Director, Billboard, New York; **Panelists:** W. JAN GAY, Chief, Complaints & Compliances, FCC, Washington; LARRY SECREST, Former Deputy, Gen'l Counsel, FCC, Washington; JAMES WEITZMAN, Attorney, Stambler & Shinsky, Washington

11:45 am-1 pm "THE GREAT ROYALTY DEBATE"
Participants: JOHN BAYLISS, Head, Radio Vision, Combined Communications; JIM GABBERT, President, National Radio Broadcasters Association, San Francisco; STANLEY GORTIKOV, President, RIAA, Los Angeles

1 pm-2:15 pm LUNCHEON
"COMMUNICATIONS ACT REWRITE—ITS IMPACT ON PROGRAMMING"
Speaker: HARRY "CHIP" SHOOSHAN, Gen'l Counsel, House Communications Sub-Committee

2:15 pm-3:30 pm CONCURRENT SESSIONS
(1) "ON AIR/OFF AIR PROMOTION—MAKE YOUR STATION A HOUSEHOLD WORD"
Moderator: CHARLEY LAKE, Nat'l Prog Dir, Charter Brdcasting, San Diego; **Panelists:** BETSY BUCKEN, Promotion Dir, 99X (WXLO), New York; ANDY ERISH, Promotion, Consultant, New York; BILL O'SHAUNNESSEY, President, WVOX WRTN, New Rochelle, NY; DALE PON, Nat'l Promotion Dir, Storer Broadcasting, New York
(2) "NETWORK RADIO—THE FUTURE OF NETWORKS WITH AM STEREO, STEREO SATELLITE TRANSMISSIONS"
Moderator: JIM GABBERT, President, Nat'l Radio Broadcasters Association, San Francisco; **Panelists:** GARY WORTH, Vice President, Mutual Broadcasting

4 pm-5:30 pm NEW YORK STATION TOURS
A chance to see "Big Apple" radio behind the scenes—tours of WNEW, WNCN, WYNY, 99X (WXLO), WNBC, WHN and WBLB. Sign-up at the Registration Desk for your station choice(s) at 4 pm, 4:30, 5 pm or 5:30
Apollo Theatre—Bohannon, BT Express, Sweet Cream

10:30 pm

AUGUST 12, SATURDAY

10 am-11:30 am CONCURRENT SESSIONS
(1) "AM SURVIVAL IN THE AGE OF FM"
Moderator: CHARLEY LAKE, Nat'l Prog Dir, Charter Brdcasting, San Diego; **Panelists:** BILLY BRILL, Director, Singles Promotion, Ariola America, Los Angeles; BILL HENNES, Prog Mgr, WMAQ, WKQK, Chicago; BOB SAVAGE, Prog Dir, WKTO, Pittsburgh; ED SALAMON, Nat'l Prog Dir, Storer WHN, New York
(2) "RADIO SYNDICATION—ITS RAPID GROWTH AND IMPORTANCE"
Moderator: DOUG HALL, Radio-TV, Editor/Radio Forum Director, Billboard, New York; **Panelists:** RICH BARNIA, President, Progressive Radio Network, NY; BOB MEYROWITZ, President, D.I.R., New York; NORM PATTIZ, President, Westwood One, Los Angeles

11:30-11:45 am Coffee Break
11:45-1 pm CONCURRENT SESSIONS
(1) "THE BIG STATION WINNERS—STATIONS THAT ARE 'INSTITUTIONS' AND HOW THEY SURVIVE IN THE AGE OF FRAGMENTATION"
Moderator: JULIAN BREEN, General Manger, Greater Media; **Panelists:** ANDY BICKEL, Prog Dir, WBT, Charlotte; GEORGE FISCHER, Prog Dir, WSB, Atlanta; DAN GRIFFIN, Oper Mgr, WOR, New York; DICK JONES, Prog Dir, WGN, Chicago
(2) "AUDIO PROCESSING—RATINGS vs. DISTORTION: HOW MUCH CAN YOU STAND?"
Moderator: JIM GABBERT, President, Nat'l Radio Broadcasters Assn; **Panelists:** TOM NICKS, Consulting Engineer; BOB ORBAN, President, Orban Associates, San Francisco; HARV REES, Consulting Engineer

1 pm-2 pm "CAREER CROSSOVERS—BROADCASTING AND RECORDS: WHERE IS YOUR FUTURE?"
Speaker: DON DEMPSEY, Vice-President/General Manager, Epic Records, New York
6 pm BILLBOARD RADIO PROGRAMMING FORUM AWARDS BANQUET

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Broadway Best: Attendees at Billboard's 11th annual International Radio Programming Forum will be treated to a "Best Of Broadway" special presentation. Eartha Kitt, star of "Timbuktu," left, headlines the show. Also appearing are John Cullum and Judy Kaye, right, doing a scene from their hits "On The Twentieth Century." Stars of other shows who will perform include cast members from "Grease," "Ain't Misbehavin'," "I Love My Wife," "The Magic Show," and "Annie."



WB's Cornyn Is Keynote Speaker At Billboard's 11th Radio Forum

• Continued from page 1

Wilson, consultant and Billboard columnist Paul Drew, Burkhart/Abrams president and Billboard columnist Kent Burkhart and Gavin Report publisher Bill Gavin.

The first lunch of the Forum will be highlighted by "The Best Of Broadway," a musical presentation of the best of seven Broadway shows.

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

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

Following lunch "The On-Going Record-Radio Connection" will be explored as to how the two industries can cooperate for the benefit of both. Participating in this session are Phil Walden, president of Capricorn Records; Sheila Chlanda, associate

director of national promotion for CBS Records; Margo Kneze, national singles promotion director for RCA Records, and WBLS New York music director Wanda Ramos.

Black radio will be explored in a session entitled "The Exciting Evolution" which will feature WBLS New York program director Hal Jackson, KMJQ Houston general manager Jim Maddox, WDAS-FM Philadelphia program director Joe Tamburro and Roadshow Records national vice president of promotion May Hampton James. WWRL/WRVR New York president Mark Olds will serve as moderator.

This session will be followed by three on music research, production techniques and alternative formats. Speaking on research, subtitled "Do It Without Spending Megabucks And How To Use It Once You've Got It," will be WZZD Philadelphia program director Kevin Metheny and WNBC New York program director Bob Pittman.

Storer national program director Ed Salamon will serve as moderator. During this session consultant Bob Henabery will disclose a new system of measuring acceptance of oldies music.

WNBC DJ Mark Driscoll heads a

session called "Production Toys" and Kent Burkhart will moderate a panel on alternative formats. Burkhart is expected to announce a new format at this session.

Also on the alternative format session are WDJZ Bridgeport, Conn., consultant Al Ham, WNCN New York program director Matt Biberfeld, KBRT Los Angeles program director Gary McCartie and WRVR New York program director Dennis Waters.

WDJZ plays non-rock oldies in a Top 40 format using Billboard charts from the past. WNCN is a classical music station, KBRT recently went to a format which offers religious music in a "beautiful" format setting, and WRVR is a jazz station.

Friday morning opens with Arista Records president Clive Davis meeting the broadcasters for a question and answer session. Three sessions are lined up after that dealing with "AM Stereo, What Can We Expect," "Record Promotion—How To Make It Work For Radio" and "The Legal Side For Programmers."

Moderating the AM stereo session will be National Radio Broadcasting Assn. president Jim Gabbert, who is vice chairman of the National AM Stereo Committee. Gabbert also operates stations in San Francisco and Honolulu.

Also on this panel are Harold Kassens, chairman of the National AM Stereo Committee, and Chris Payne of the National Assn. of Broadcasters, project manager of the National AM Stereo Committee.

Russ Thyret, vice president of promotion for Warner Bros. Records, will moderate the record promotion panel. Also on this panel are Harold Childs, vice president of promotion for A&M Records; Pete Gideon, vice president of promotion for MCA's new label; Charlie Minor, vice president of promotion for United Artists; and Bob Sherwood, vice president of promotion for CBS Records.

Forum director Doug Hall, who is also radio/tv editor of Billboard, will moderate the "Legal Side" panel which will include W. Jan

(Continued on page 35)

Old Big Band Sounds Will Continue On S.F.'s KMPX

WASHINGTON—After protesting for more than a year in an action that held up a three-way sale of San Francisco radio stations, a citizens group has finally won a victory to preserve its favorite big band format.

The Federal Communications Commission has at last approved the complicated sale after one of the buyers agreed to maintain the big band format on KMPX for at least two years, barring serious financial difficulties.

The KMPX Listeners Guild had opposed the transfer of three licenses involving KMPX, KCBS-FM and KEAR because the big band sound would have left the air.

The sale was put together by CBS, which wanted to upgrade its facility. The network found Golden Gate Radio, to acquire the KCBS-FM facility for \$850,000. CBS then agreed to buy the superior facility of KEAR from Family Radio for \$2 million and Family signed an agreement to buy KMPX from National Science Network for \$1 million.

This shifted the KCBS-FM mellow format to the better facility that had been KEAR and the religious format of KEAR to the KMPX outlet. The new buyers of KCBS-FM, Golden Gate, planned to adopt an adult contemporary format. Thus the big band format would have been lost.

Under an agreement worked out with the Listeners Guild, the old KCBS-FM outlet, now under Golden Gate ownership, will be operated with a big band format for two years.

Several weeks ago, GGR agreed

Dirt Band On Bill At NAB Conference

LOS ANGELES—United Artists' the Dirt Band will open the National Assn. of Broadcasters Radio Programming Conference Sunday Aug. 20 at Chicago's Hyatt Regency Hotel.

Following its performance at the opening session, the band will leave on a worldwide tour. Last spring, the act became the first rock group to tour the Soviet Union.

The NAB confab will last through Aug. 23.

to adopt the big band format, but it wasn't until the guild won a two-year agreement that it withdrew its opposition to the transfers.

NAB Advocating Station Autonomy In Format Fights

By MILDRED HALL

WASHINGTON—In an unending series of citizens' court suits against radio format changes, the National Assn. of Broadcasters has once again told the U.S. Court of Appeals here that the changes should be left to the judgment of radio station licensees.

The case currently before the Court is an appeal by the WNCN Listeners Guild of New York City and other citizens groups for the Court to reject the Federal Communications Commission's 1976 declared policy of non-interference on licensee format decisions.

The FCC policy announcement was sparked by a series of Appeals Court remands of cases involving changes from classical or other "unique" formats, which were challenged by citizens' groups.

The NAB points out that "the Commission has correctly held that it cannot involve itself in format changes without trampling the First Amendment and the no-censorship provision of the Communications Act."

NAB holds that the Communications Act "specifically forbids the Commission to compare the relative values of the program formats involved in license transfers."

At the practical level, NAB says a broadcaster will not undertake an innovative but financially risky format if he knows that if he decides to change it, citizen protests can put him to the expense and uncertainty of a hearing, and possibly confine the station to the undesired format.

The WNCN Listeners Guild began its court battle with the FCC in October 1974, when the Commission approved without hearing, a change of programming at radio station WNCN-FM from a classical to a rock format. The station has since been restored to its original format.

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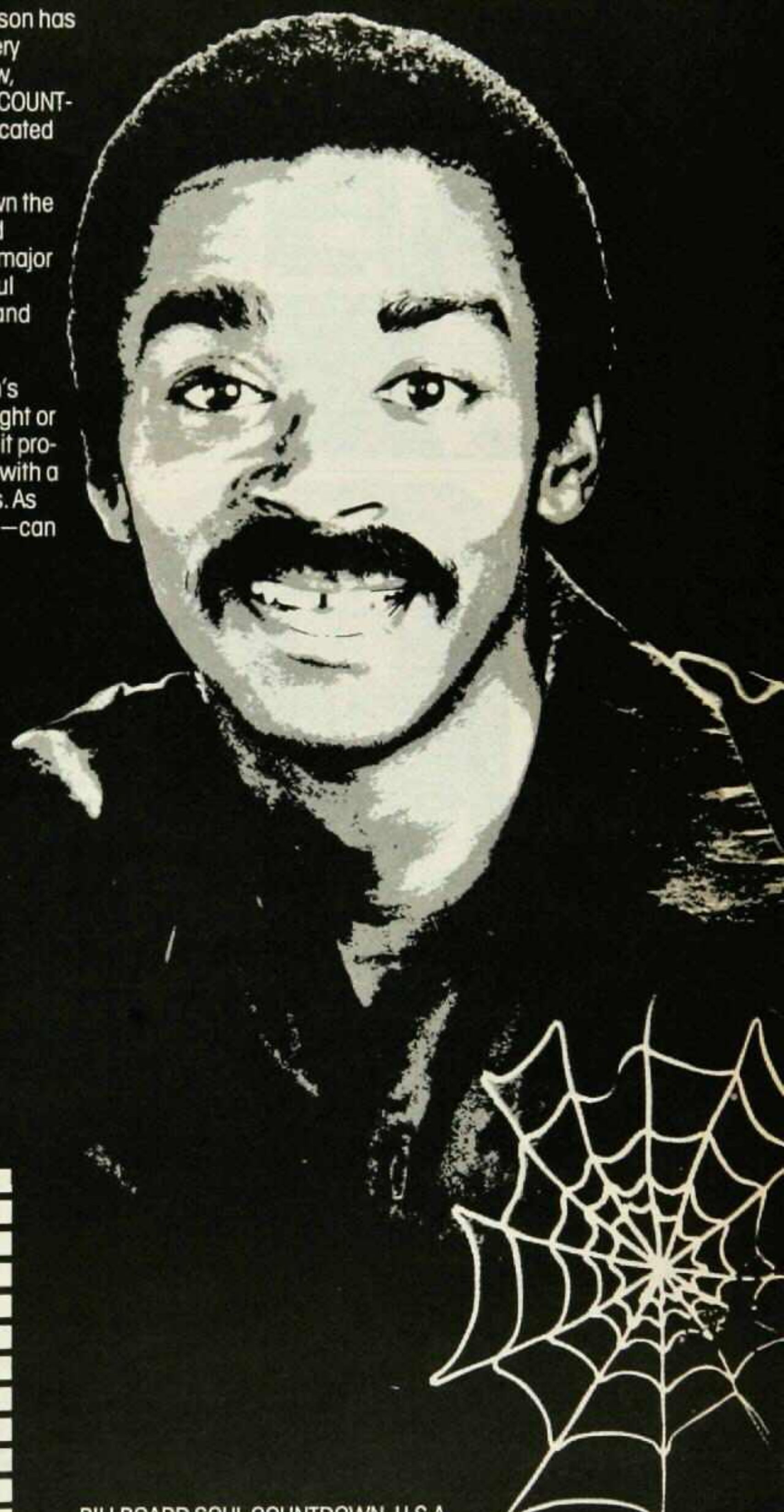
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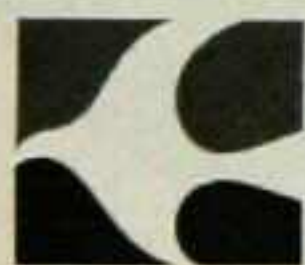
The host of a three hour nightly show on WLAC, Nashville, "Spider" Harrison has established himself as a dynamic, distinctive radio personality with a very special flair for capturing the tempo and style of today's Soul sound. Now, "Spider" can be part of your station line-up: as host of BILLBOARD SOUL COUNTDOWN, U.S.A., a three hour weekly program from Music in the Air's Syndicated Programming division.

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with "Spider" Harrison

Sounding Board

Question: Do you believe that "tight listed" Top 40 formats will become a thing of the past once AM stereo bows?

JOHN SEBASTIAN, program director, KHJ, Los Angeles.

No, I don't think AM stereo will affect Top 40 formats in any form at all, primarily because I don't believe AM stereo or mono or FM stereo or mono has much to do with whether or not someone listens to your station. It has more to do with the taste of the audience.

They only listen for the music they like or the deejay they like. I've seen statistics that show the majority of FM listeners use mono equipment. I sometimes think that we in the industry forget the fact that not everyone out there enjoys the beautiful equipment some of us may have.



True, AM stereo may be a boon for AM in general as an image booster and place it on some kind of equation with FM. But there will be problems, such as in modulation. And people will have to be convinced to go out and purchase AM stereo equipment just as they had to be convinced back when FM stereo came in—and that may take a long time.

Sebastian has been KHJ's program director since January of 1978. Before that he was program director for KDWB in Minneapolis for three years and has been instrumental in developing callout research.



AL BRADY, program director, WHDH, Boston.

A quick answer would be simply "no." AM stereo will be primarily a promotional tool, more promotional than real, due to the lack of receivers on the part of the public. The real problem here isn't whether a station is stereo or not. It is how it is programmed. I disagree with the argument that stereo is the most important factor in FM success. It's been my experience that the majority of listeners listen in mono, not in stereo. The vast majority of FM listeners prefer it because of its superior programming. I don't believe stereo is the big factor.

I see nothing wrong with a tight playlist. We have a short playlist, generally no more than 15 current records at one time and each one gets turned every four hours.

The station must genuinely serve a need of the audience and the city and because of that they become an extension of the city.

In New York, a good example of that is WABC and WBLB both mirror images of what the city is like. ABC sounds like New York. It's a big driving radio station and ABC is an example of a Top 40 sound that continues to rely on personalities. WBLB is doing the same thing. The format and the jocks sound streetwise. You can have three or four stations in the same city playing the same music, but what sets them apart from each other is what they are doing between the music. And that's true whether it's AM or FM, mono or stereo.

Brady has been program director at WHDH for the past three years. Before that he was assistant program director at WNBC in New York for several years in addition to being an air personality there.



BILL TANNER, program director, Y-100, Miami.

First of all, I do not believe that AM stereo will be much of a factor. People have just gone through getting FM stereo in their homes and cars. I don't believe that AM stereo will have enough frequency response to be significantly different. People really can't tell the difference between FM and FM stereo. I think AM has allowed itself to deteriorate.

As for tight listing formats, our research indicates that people want to hear their favorite records played frequently. I therefore think that tight listed stations, whether Top 40 or otherwise, will continue to be a factor once AM stereo begins operation.

Tanner has been program director for Y-100 for five years. Before that he was program director of JDX, a station in Mississippi.

JOHN ROOK, program director, KFI, Los Angeles.

While it's too early to accurately appraise what AM stereo will do as a competitive factor to FM stations, I do believe an AM stereo station will have a significant advantage against an AM station without stereo.

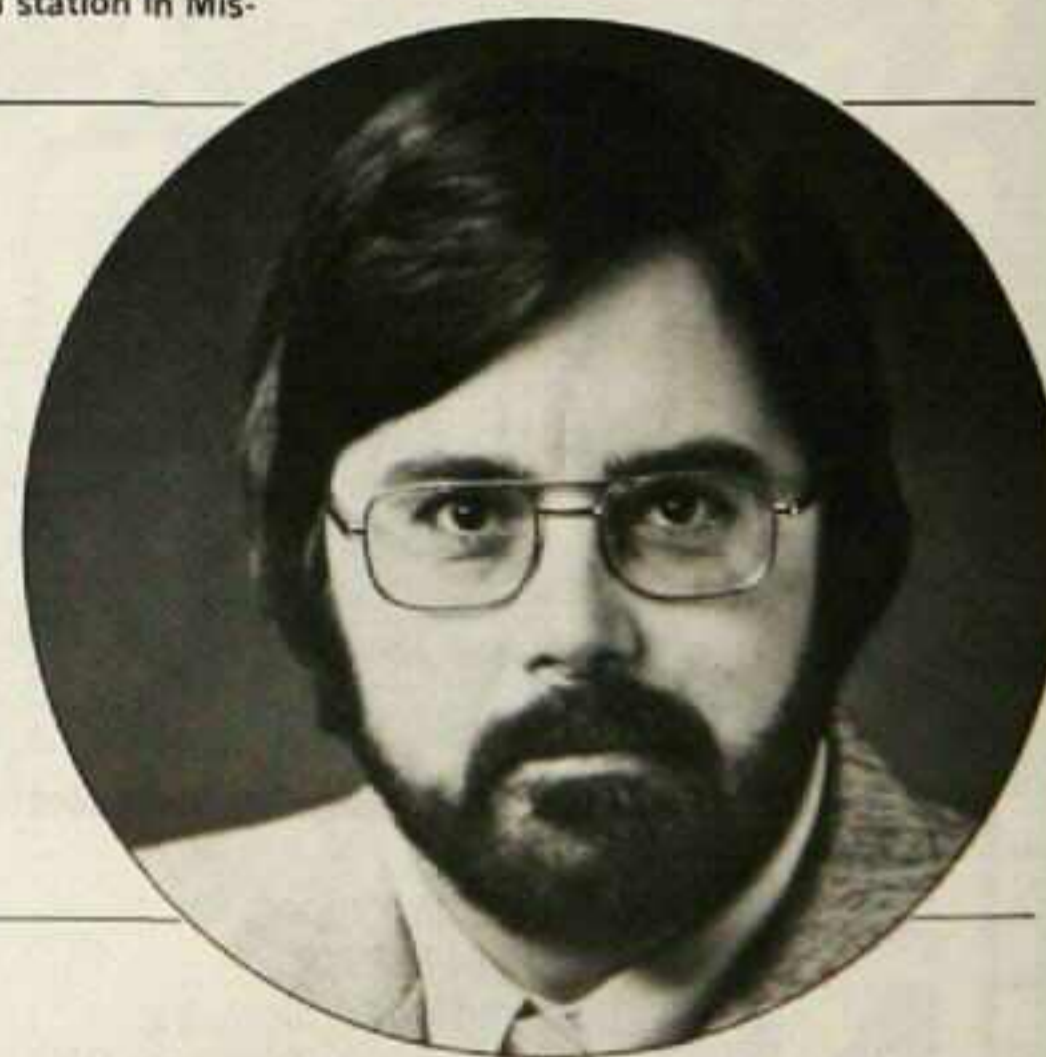
Most AM stations with 5,000 watts or less will have to decide if they want to give up 20% to 50% of their signal loudness to broadcast in stereo. KFI is a 50,000-watt clear channel station and we've already taken steps to broadcast in stereo AM as soon as the FCC grants approval.

Regarding the effect of AM stereo on the idea of the tight

Top 40 playlist on AM, I believe the idea of "tight" playlists is a thing of the past anyway on AM or FM.

However, I think there will be an effect on some AM stations to transform them into more of an AOR approach. However, most AM stations will have to consider that AOR is not really a mass appeal medium, and so I think they'll stick with the Top 40 format in most cases, stereo or not.

John Rook, a 20-year radio veteran, joined KFI two years ago as program director following seven years operation of his own consultancy firm. He has also programmed WLS in Chicago and KQV in Pittsburgh.



STEVE RIVERS, national program director of General Cinema, Philadelphia.

AM stereo, something 'new' that will be 'the thing' like FM was 10 years ago? Only the future and manufacturers really know if it will be a success. But as far as the effect on the length of playlists, that will only be determined by the competitive makeup of individual markets. Some markets with tight listed FM will win while in other markets FM with long lists will win.

What the future of AM stereo and what its effects will be no

one really knows. But I can say without a doubt that there will always be long and short playlists.

Rivers has been national program director for General Cinema since January 1978. Before that he had been program director at WIFI in Philadelphia for four years, a program director at both KROY and KROI in Sacramento; a program director at WDRQ in Detroit and program director at Z-93 in Atlanta.

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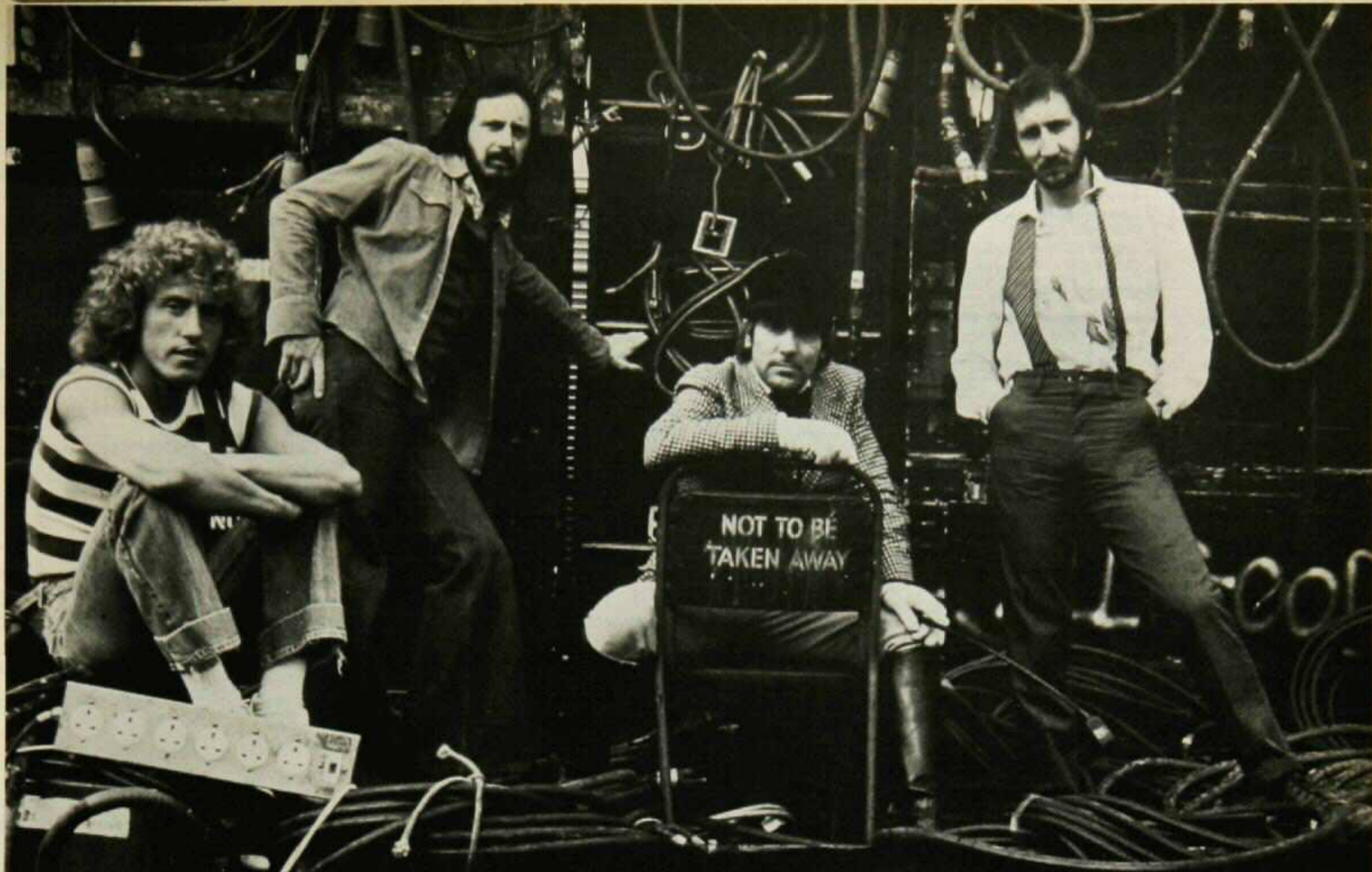
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Each station will be running 40 30-second spots a week to promote the program. MCA is rolling out a Sweepstakes, with 5000 copies of "Who Are You" to be given out by the participating stations. A special Who supplement will be inserted into 200,000 copies of DIR's rock newspaper, "The Blast," and will be distributed by the radio stations and their participating record stores. With the momentum of this promotion campaign, we're expecting an audience in excess of 8 million for this 2-hour special.

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Presley's Death Anniversary Programming

Continued from page 16
 "Burning," which features tribute tunes. Other original Presley hits also will be included Aug. 16.

Miami's WAXY-FM has tied into the Las Vegas summer festival for Presley fans—and consequently avoided block programming.

The station beginning July 17 through Aug. 15 will ask listeners to respond to Presley trivia questions by postcard. Each week, 50 winners will be drawn for prizes such as Elvis posters, T-shirts, etc.

On Aug. 16, "two lucky winners" will receive WAXY's "Viva Las Vegas" prize—a trip to the Presley fest there Sept. 10, according to promo director Gay Levinson.

The drawing will be made at a Ft. Lauderdale club during the performance of Elvis impersonator Jesse King.

In Houston, KILT will re-air its "Elvis Memorial" which originally was broadcast live the day of Presley's funeral. Held at a local stadium, it drew 15,000 to hear testimonials, remembrances and Presley music performed by others.

The station at the time aired constant Presley hits prior to and following the show. But this time only occasional airing of Presley material will promote the hour-long show.

Nashville's WLAC will air for the third time a three-hour special put together last year by its news department under David Tower. It aired originally the day after Presley died and was updated and repeated on his birthday.

"With even newer interviews with his friends, we may expand it to four hours this year," adds p.d. Mark Damon.

In contrast, WMAK-FM in Nashville is not planning anything. "I feel like it's been worn to the ground," says p.d. Michael St. John. "Presley was very popular for sure. But I feel that after a while, to keep coming back to him this way can become a negative for the station."

While all the preceding outlets are contemporary or rock, Presley enjoyed his greatest successes the last five years of his career on country charts. Surprisingly, most country outlets—while all planning some kind of observance—are less flamboyant than many of the contempo-

rary stations. Nashville's WKDA "will be doing a low-key tribute Aug. 16," says p.d. Dale Turner. "But it will be primarily through the music we choose to air."

He explains that the station (Continued on page 75)

RADIO MUSIC NETWORKING

ABC Presley Special Memorable & Moving

NEW YORK—ABC Radio steps back into network programming of a music show Sunday, Aug. 13, with a warm tribute to Elvis Presley produced by WABC New York DJ George Michael and entitled, "Elvis Memories."

Michael has put together a three-hour program that is technically and musically well produced. Through extensive interviews that wrap around the music Michael has probably assembled as much information as an Elvis fan would ever want to know.

The program features first-time interviews with Presley's closest friends and associates, including his former wife Priscilla.

The program starts off with an overwhelming introduction by Michael, who serves as interviewer and host against a background of 2001," probably from Elvis' Madison Square Garden recording. But the high drama is tempered as the show moves into the meat of Presley's life.

Instead of starting at the beginning Michael opens with "Until It's Time For You To Go."

He follows this with "That's When the Heartaches Begin," which Elvis allegedly sang in his first performance in high school.

Then come the first Sun recordings such as "That's All Right, Mama" complete with anecdotes of August 1954 recording session from the people who were there. It is then that one realizes the extensive research that has gone into the program.

By the time one gets to the end of the show with Elvis singing "Memories" it is apparent Michael has put together an outstanding program that will no doubt bear repeating on an annual basis.

The work Michael put into this included 124 phone calls over a period

of 1½ months to track down the private phone number of Priscilla Presley.

Michael began his work in the fall of last year. After he finally did reach her she rejected his proposal to participate in the show three times.

How did he finally convince her? Michael explains, "I knew some of her close friends and some of Elvis' close friends and they trusted me. I traveled around the country to interview several of them and sent those tapes to Priscilla.

"With these tapes and the endorsement of interviewees, Priscilla soon realized that I meant to do what I had told her"—to produce a frank, honest and accurate portrait of Presley.

In all Michael conducted 44 hours of interviews with 31 persons. He traveled to Hawaii, Las Vegas, Los Angeles, Nashville, Memphis and Cleveland numerous times to gather information.

Michael says the program offers a look into the inner circle—the friends who surrounded Elvis—and dispels any idea of a "Memphis Mafia."

"Elvis' close friends were not a bunch of tough guys," Michael says. But some of them do come off rather juvenile in their preoccupation with firecrackers. There are several references to the "Memphis Mafia" in the program, but one gets the impression the name was only used for its alliteration.

The program will be broadcast on some 400 stations of ABC's American Contemporary Network from 3 to 6 p.m. The program, available in stereo, will be broadcast that way by stereo FMs on the hookup. To offer the show in stereo ABC is sending out disks rather than send it down its low fidelity network phone lines.

Michael, when he is not producing specials, handles the 6 to 10 p.m. air shift on WABC.

By DOUG HALL

WB's Cornyn To Keynote At Billboard Radio Forum

Continued from page 20

Gay, chief of the compliance unit of the Federal Communications Commission's Complaints and Compliance Bureau; former FCC deputy general counsel Larry Secrest; and James Weitzman, attorney from the FCC law firm of Stambler & Shrinky.

A "Great Royalty Debate" will be staged next pitting Recording Industry Assn. of America president Stanley Gortikov against NRBA president Gabbert.

The luncheon speaker for Friday will be Harry "Chip" Shooshan, general counsel for the House Communications Subcommittee, who will discuss "The Communications Act Rewrite—Its Impact On Programming."

National Program Director for Charter Broadcasting Charley Lake will moderate one of the next sessions on "On Air/Off Air Promotions—Make Your Station A Household Word."

Included on this panel are Betsy Bucken, promotion director of WXLO (99X) New York, promotion consultant Andy Erish, WVOX/WRTN New Rochelle president Bill O'Shaughnessy, and Storer Broadcasting national director of creative services for radio Dale Pon.

"Network Radio—The Future Of Networks With AM Stereo, Stereo Satellite Transmissions" will be chaired by Gabbert and will feature a presentation by Mutual Broadcasting vice president Gary Worth.

On Friday night those attending the Forum have been invited to be the guests of the Apollo Theatre, a Harlem landmark, and see a stage show featuring Bohannon, BT Express and Sweet Cream.

Saturday events start off with Lake moderating a session on "AM Survival In The Age Of FM," which will include WMAQ/WKQK program director Bill Hennes, WKQT Pittsburgh program director Bob Savage and Salomon.

"Radio Syndication—Its Rapid Growth And Importance" will include presentations by DIR president Bob Meyrowitz, Westwood One president Norm Pattiz, and Progressive Radio Network president Rich Barna.

Next come sessions on "The Big Station Winners—Stations That Are Institutions And How They Survive In The Age Of Fragmentation" and "Audio Processing—Ratings Versus

Distortion: How Much Can You Stand?"

Julian Breen, general manager of programming for Greater Media, will chair the "Station Winners" panel, to include WGN Chicago program director Dick Jones, WBT Charlotte program director Andy Bickel, WSB Atlanta program director George Fischer, and WOR New York operations director Dan Griffin.

Gabbert will moderate the audio processing panel which will include Urban Associates president Bob Urban and consulting engineers Harv Rees and Tom Nix.

Don Dempsey, executive vice president of Epic Records, Portrait, Associated Labels will then speak on "Career Crossovers—Broadcasting And Records."

The final event of the Forum, the awards banquet, is scheduled for Saturday night: A lineup of top talent will perform including Toby Beau.

1979 Satellite Feed Of Monterey Festival

By ROMAN KOZAK

LOS ANGELES—KBCA-FM in Los Angeles is working on a plan to distribute a live satellite feed of the Monterey Jazz Festival next year. This year the station will be broadcasting live from the festival, Sept. 15, 16, and 17, for the fifth straight time.

Saul Levine, co-owner of the station, says that initially he plans to have about six stations on the feed. This year he will be broadcasting 20 hours of music from the festival.

KBCA is active in broadcasting live jazz concerts, presenting a jazz concert every second week from the California Museum of Natural History, as well as doing shows from the Roxy Theatre.

"The main reason for the concerts is to create some excitement. It adds a little change of pace," says Levine. He says it is difficult to determine what effect the live concerts have on his ratings, though he adds that his research has shown that last year the Monterey broadcasts reached 250,000 listeners.

KBCA plays a mix of contemporary electric jazz along with the more

traditional sounds. For instance, the station's most recent live jazz concerts have been Red Holloway and Sonny Stitt at the museum, Bobby Bryant at a Los Angeles city park and Lee Ritenour at the Roxy.

Van Dyke Voice On Opus Show

DALLAS—Dick Starr, producer of Opus end-of-year radio specials, has named Charlie Van Dyke to narrate this year's eight-hour Opus top 100 countdown special.

Van Dyke is a veteran air personality of WLS Chicago, CKLW Windsor, Ont., KFRC San Francisco, KLIF Dallas and KJH Los Angeles.

The special, nationally syndicated by Toby Arnold & Associates, will feature more than 50 artist interviews. The program, which traditionally runs on New Year's Eve or New Year's Day, is expected to run on stations in more than 200 markets.

Case Studies



By KENT BURKHART

Location: Medium size Texas market.
Date: 2½ years ago.
Problem: Country AM with good signal desires to drop demographics from 35+ to 25-49.
Solution: Station used a two-year plan of recruiting 25-34s by becoming the news, personality and information leader.
Some recommendations:
 1. Use tv, boards to promote popular jock-newsman morning team.
 2. Use "fun" and "entertaining" promos and contests.
 3. Have jocks "talk to" the audience as a friend, but with time limitations.
 4. Reduce network news during 9 a.m.-4 p.m.
 5. Increase local news concentrating on items of interest.
 6. Re-evaluate "gold" music selections.
 7. Encourage jocks to be seen at public events.
 8. Rework music, commercial and news clocks to be more contemporary.
Results: Two-year plan worked. Station is number one English language station 18-49 and number 2 overall 12+ having increased about four share points.
 Burkhart is a well respected programming consultant.

3rd IHF Top Management Seminar Set

NEW YORK—With retailers joining manufacturers for the first time, the third semi-annual Institute of High Fidelity top management seminar is set for Oct. 24-25 at the Doral Inn here, according to executive director Robert Gur-Arie.

Building on successful events last fall in New York and this March in San Francisco, the seminar program will cover such key topics as the need for a more responsive sales forces to sell the new breed of audio consumer, national and state legislation making compliance with the new federal warranty laws confusing, burdensome and difficult; new approaches to dealership financial management, and the serious problem of bait and switch ploys which turn off customers, notes Jerry Kalov, IHF president and head of Jensen Sound Labs.

Sports Illustrated will report on a study done under the auspices of the IHF market research committee, profiling the changing attitudes of teens and college students toward audio products as the opening session feature.

Jon Kelly, president of Audio-Technica U.S., will moderate the next session on the sales training challenge, and the luncheon will feature a prominent congressman whose subcommittee has important influence on the industry's future.

Afternoon session opening day, chaired by Jerry Henricks, Hitachi Sales Corp. marketing/sales director, audio components, is titled "The Warranty Waltz." Panel will include

(Continued on page 40)

CLASSICAL WFMT RADIO

Chi Syndicator Duping Tapes

By ALAN PENCHANSKY

CHICAGO—Today's acute industry emphasis on better audio quality has stimulated WFMT here to launch its own tape duplication division.

Beginning in September the radio station's stable of syndicated programs will be duplicated in-house, using \$100,000 in new capital equipment, reveals Ray Nordstrand, general manager.

Two Studer master decks and 30 Revox slaves have been ordered by the radio station, says Nordstrand. The new operation will be housed in a facility separate from the radio station, he says.

Recordings of Chicago Symphony Orchestra and Chicago Lyric Opera performances are syndicated by the station, in addition to its "Studs Terkel Program."

Nordstrand says all the broadcast

tapes will be dubbed off at one-to-one ratios, allowing the syndication of Dolby tapes for the first time.

"You can't use Dolby with high speed duping," observes Nordstrand. "The stations were saying they wanted Dolby copies," he adds.

An eight-to-one duplicating ratio had been used by Charles River Broadcasting (WCRB, Boston), outfit handling the WFMT load, says Nordstrand.

"They've done a good job, but we're concerned about getting the best possible reproduction," explains the station manager.

Nordstrand says the new facility is expected to be functional in time to begin duplicating the new season of Chicago Symphony broadcasts.

The transcription series, in its third year, will feature recordings of the orchestra made in Carnegie Hall, and in Berlin, London and Salzburg

this season. These are the first performances taped for the station outside Chicago's Orchestra Hall.

According to Nordstrand, the demand for better quality tapes has been mounting, with WFMT already involved in one-to-one dubbing on special order.

"We find more and more stations are demanding high quality dubs," reports the executive. "More and more people are quality conscious and there's more money to spend on better hi fi equipment," he adds.

Nordstrand says substantially less tape hiss and tape flutter and better signal to noise ratios are available with one-on-one dubbing.

Jim Unrath, WFMT director of operations, will oversee the new operation. The general manager notes that the facility is also open to handle outside work.

N.Y. AES IS SRO Record 129 Firms Set For 61st Convention Nov. 3-6

By STEPHEN TRAIMAN

NEW YORK—Led by a group of British firms exhibiting for the first time in the U.S. on their own, the 61st Audio Engineering Society convention has literally filled every available nook and cranny at the Waldorf-Astoria here for its Nov. 3-6 run.

The record 129 companies include nearly 25% appearing in the U.S. for the first time on their own, or making their initial appearance at the East Coast AES, according to Jacqueline Harvey, exhibits coordinator.

Helping put the space squeeze on

is the fact that at least 25 firms are taking sound demo rooms to occupy the entire 12th floor, with one taking three rooms, and nine others taking two suites each.

Examples of the "nooks" occupied include Pacific Recorders & Engineering with an 18-inch by 11-foot wall area, Kenwood Electronics with a 6 by 8-foot alcove, Stellavox on the landing to the last tier, Wireworks on the stairwell and Polyfonic Sound Industries with a corner by the stairs, in addition to its demo room.

Some traditional faces will be missing, including Sennheiser and Bozak, Harvey notes, and Liberty/UA Tape Duplicating is now in with Capitol Magnetics which acquired the duping assets—but those openings were snapped up quickly.

The expanded British group includes the following firms on their own at AES for an initial showing in the U.S.: Allen & Heath Brennall Ltd., Audio Kinetics (U.K.) Ltd., Calrec Audio Ltd., Future Film Developments, H H Electronic, Industrial Tape Applications, KEF Electronics, Klark-Teknik Research Ltd., Raindirk Ltd. and Tannoy Audio Communications Ltd.

Other firms making their AES debut here include Grampton Reproducers Ltd., Kenwood Electronics, Lift Modular Devices, Mericka Audio, Peter Struven GmbH, Polyfonic Sound Industries, Symetrix Inc., TAPCO and Wireworks.

First-time East Coast AES exhibitors include AB Systems, Apex Systems/ITX Inc., Deltalab Research, Furman Sound, Heino Ise-mann GmbH, Micor International, Midas Audio, Swintek Enterprises, Uni-Sync and Ursa Major.

Major sound room space will be occupied by Panasonic with three demo suites, and two each for Electro-Voice, Gotham Audio, Infonics, Lexicon, Micor International, Soundstream, TEAC Corp. of America, 3M Mincom Division and Yamaha International.

Also occupying demo rooms are Uni-Sync, Lift Modular Devices, Polyfonic Sound Industries, TAPCO, AKG Acoustics, Audioarts Engineering, Community Light & Sound, dbx, Ferrofluidics Corp., Neutrik, Peavey Electronics, Sansui Electronics, Scully Manufacturing, Sony Industries, Technical Audio

Devices (TAD), Tandberg of America, TDK Electronics, Studer Revox America, U.S. Pioneer Corp. and Woram Audio Associates.

Harvey notes that exhibits are occupying the entire ballroom floor of the Waldorf as well as the first and second tiers, in addition to the sound rooms. A few small demo areas are still being sought by a list of firms on "standby."

Coming on the heels of the biggest West Coast AES ever this past May, from the exhibitor demand alone she is anticipating a record turnout for the November meeting which officially launches the AES on its 30th anniversary.

FBI Raids N.J. Distributor For Alleged Bootleg Films

By MAURIE ORODENKER

BURLINGTON CITY, N.J.—Theatre Vision, one of the first dealers in the South Jersey area to heavily promote sale of prerecorded video cassettes and video recorders, was raided by federal authorities who confiscated more than 700 movie cassettes, including master copies of "Jaws," "Star Wars," and "Annie Hall" among other popular titles.

The videotapes were seized July 27 by FBI agents with assistance from local police. The agents had obtained a search warrant from U.S. Attorney Robert Del Tufo and issued by the U.S. District Court in Newark.

The master cassettes confiscated, federal authorities say, can be used to make additional copies of each movie, giving the confiscated material a potential retail value of more than \$1 million.

Thomas Emery, special agent in charge of the FBI office in nearby Trenton, N.J., says similar alleged bootleg operations nationwide are causing serious economic difficulties for the filmmaking industry which is selling rights to its major films at high rates to cassette manufacturers.

Emery says that although no immediate arrests were made, the case has been turned over to a Federal grand jury and indictments are anticipated.

An FBI agent purchased several videocassettes at the local store, ac-

CMC Chain Into Video For Test Of Mart

CHICAGO — St. Louis-based CMC Corp. begins a new phase in its marketing this month with the introduction of television receivers and videocassette player at its new Houston supercenter.

The new outlet in Houston's Memorial City Shopping Center becomes the first in the multi-state audio chain to display video hardware. The new 5,000-square-foot store also features a projection tv room, according to the company.

CMC spokesman Tim Kunish says the company's move to video comes in anticipation of the advent of new tape and disk reproduction systems that incorporate both high fidelity audio and video, such as the Sony Betamax with its digital audio compatibility.

"We're looking at two or three years down the road when combination home entertainment systems incorporate video and audio in disk and tape," explains Kunish.

CMC indicates plans to open additional stores carrying video. Kunish says, noting the chain has begun a special training course to orient sales people to the video goods.

Color tvs by RCA, GE, Panasonic, Sharp and Midland are displayed in the Houston store. Panasonic, RCA, GB, Sony and Sanyo videocassette recorders are also stocked.

The outlet also features a range of home and car stereo products, with separate listening rooms for car stereo, mid-range audio and "no compromise" systems. Audiophile recordings will be carried at the outlet—another CMC first, Kunish observes.

ording to an affidavit filed with the search warrant. Theatre Vision, which advertises its wares heavily in the South Jersey newspapers, ad-joins a Toyota new car dealership on Route 130 and both firms are owned by John Pann, the affidavit says.

The FBI spokesman reports the investigation was started in May after a Pennsylvania man called the Bureau and said he had purchased videotapes of "Bambi" and "Star Wars" for \$65 each. The FBI says in the affidavit that its agent was allowed to study a list of 150 films to help him decide what he would like.

Also confiscated by the FBI was electronic equipment which authorities say was used to make the alleged bootleg copies of the master tapes.

FBI spokesmen say they had checked out Theatre Vision's newspaper ads. They say Theatre Vision had legal permission from copyright holders to reproduce the movie titles that were mentioned in the ads, but that agents discovered a number of illegal tapes at the store such as master tapes for hits like "Jaws," "Oh God," "The Godfather II" and "The Pink Panther Strikes Again."

The FBI says the illegal masters were apparently made from cable television broadcasts of the films. A complicated formula was used to determine the gross sales potential of the master cassettes confiscated in excess of \$1 million.

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what separates these cheap imitations from the genuine article.

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are held together with glue or four screws, instead of five like ours.

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maxell

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Rep Rap

Intex Corp. of Miami Lakes, Fla., has been named rep of the year for 1977 by the consumer products division of BSR(USA) Ltd. At the same time, the R. Mark Markman Co. of Van Nuys, Calif., was named rep of the year by the ADC professional products group of BSR.

The David H. Brothers Co., Inc., Baltimore, was cited as JVC's 1977-78 national rep of the year. Four rep firms in the four regions of the country were also cited for "recognition of total performance." They included: the David H. Brothers Co., Inc., for the Eastern region; Borrett & Lee Corp., Minneapolis, for the Midwest region; Al Moskau & Associates, Dallas, for

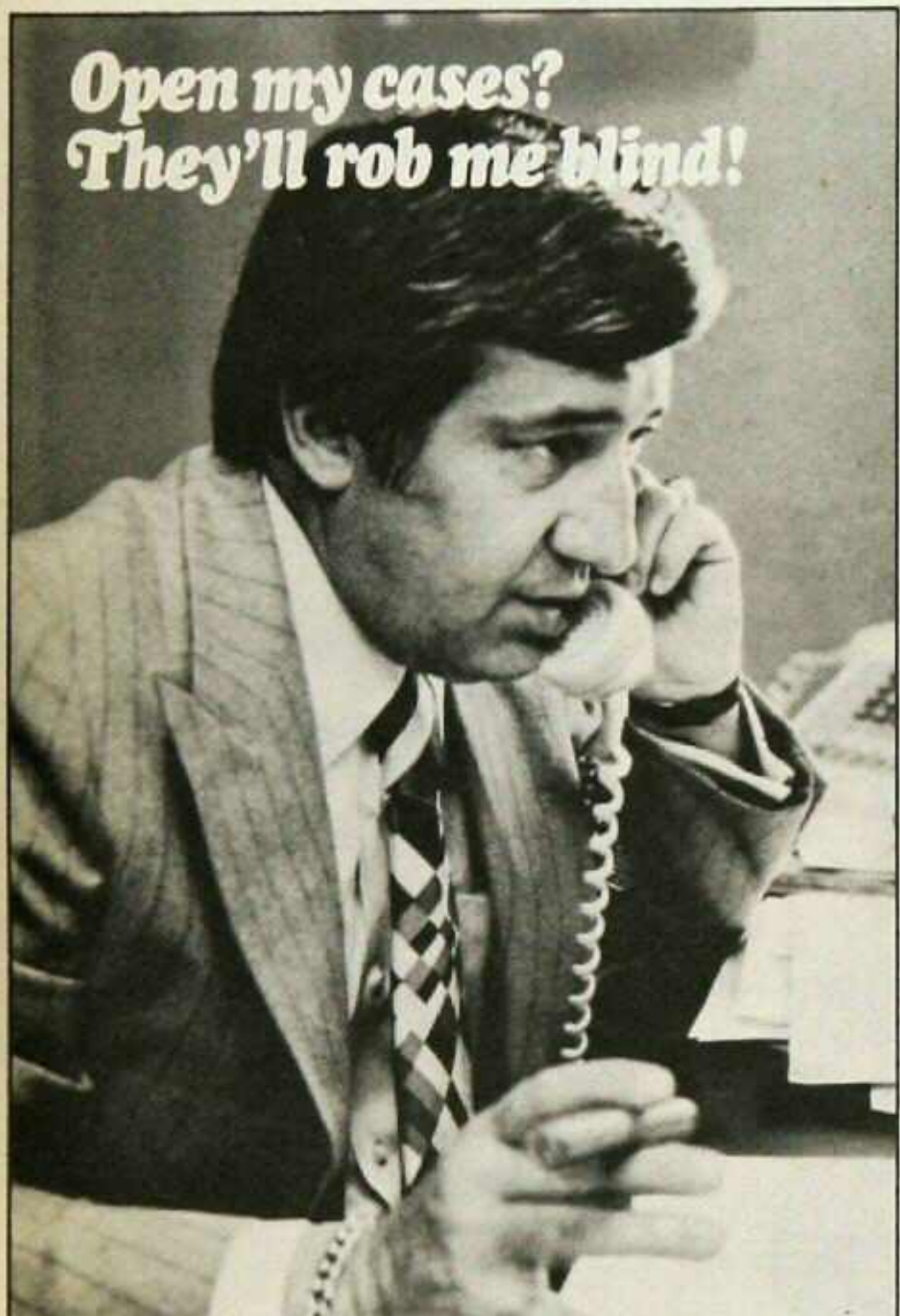
the Southwestern region; and Profit Lines, Boulder, for the Western region. The awards were made at the recent CES in Chicago. The home entertainment division of US JVC Corp. has also designated three new rep organizations to handle its recently expanded home entertainment line. Audio Marketing, Inc., San Jose, Calif., will cover the territory of Northern California and Northern Nevada; Larry Sinclair & Associates, Missouri City, Tex., will cover the multi-state area which includes Texas, Oklahoma, Louisiana, Arkansas, Mississippi and Western Tennessee; and the R.A. Albrecht & Co., Inc., Rochester, Mich., will cover the state of Michigan.



MAXELL MOVE—New headquarters of Maxell Corp. of America is officially dedicated by president Tadao Okada, left, and Gene LaBrie, vice president, sales, at recent open house in Moonachie, N.J. In addition to housing sales, marketing and technical staff personnel, the facility offers more than 40,000 square feet of warehouse space, above, for sound recording tapes, data products, dry batteries and other items that comprise the bulk of import output for the U.S. market. Shown in the stacks is more than \$6 million worth of audio cassettes and other products, according to LaBrie. He also notes that there's plenty of room for the firm's anticipated entry into the home video-cassette market early in 1979.



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METRO SOUND IS NAUTILUS U.K. DISTRIB

LONDON—Metrosound Audio Products, distributor of Crystal Clear direct-to-disk catalog here, is now to distribute direct-cut disks in the U.K. from Nautilus Recordings of Shell Beach, Calif.

The deal covers not only Nautilus itself but other U.S.-distributed companies. Early product includes "In My Pocket," first direct-cut item on the Coherent Sound label, by jazzman Victor Feldman and "Schubert's Symphony No. 5" by the St. Paul Chamber Orchestra on the Sound 80 label.

Also included: "Natural Life" from ASI, direct-cut jazz; and a re-release of "First In Line," by singer-writer Randy Sharp on the Nautilus label itself.

All titles retail here at \$20.

Audiophile Recordings

TOGETHER AGAIN—FOR THE FIRST TIME—Mel Torme, Buddy Rich, Century Records CRDD1100, distributed by Century Records, \$15 list.

This exciting jazz encounter is depicted brilliantly overall, though a big compromise is evident in the handling of the treacherous balance of soloist and orchestra. The direct disk production treats Torme's voice well and provides plenty of sizzle and sonic bite, however it consistently undervalues Rich's big band, with the instrumental sound thin and lacking in real low frequency energy. For many listeners these criticisms will pale beside Torme's ingenious, beautiful arrangements of songs like "Blue-Sette," "You Are The Sunshine Of My Life," and "Here's That Rainy Day," the singer's one of a kind way with the material, and some dynamic interaction with Rich notably on the rave-up treatment of "Lady Be Good" that closes out the album. Surprisingly, it's the duo's first appearance together on record and the sparks do fly, however the disk can't honestly be regarded as the real thing in audiophilia. Multi-track master tapes of these sessions presumably were cut as back-up, and it's possible that the best record of this music exists there.

30 YEARS IN 30 MINUTES—Eiji Kitamura and All Stars, Toshiba-EMI LF95012, distributed by Audio-Technica, \$15 list.

Toshiba-EMI engineers have done a virtually flawless job of reproducing a small jazz ensemble in this direct disk effort, and you'll have to search far and wide to hear a better recording of clarinet, trumpet and vibes, for example. The trick is the amazing lifelike quality of the sounds, with the ensemble balance extremely realistic. Star Japanese clarinetist Eiji Kitamura is featured, and the difficult-to-record licorice stick sounds as if it's in the room with the listener. Programming is good Japanese copying of jazz standards, one side in a ragtime mold, the other a re-creation of vintage Benny Goodman combo swing.

JAZZ AT LONG WHARF—Doug and Mark Levinson, Bill Elgart, Mark Levinson Acoustic Recordings, Vol. 7, distributed by Levinson, \$15 list.

While improvisational jazz isn't everyone's cup of tea, this ambitious 45 r.p.m. super-fi stereo recording on Levinson's own high-end equipment is a solid example of the "cleaner" fidelity provided by careful production. Recorded at New Haven's historic Long Wharf Theatre, this tribute to the late Jimmy Garrison, bassist with the John Coltrane Quartet, is best on side B with "Right On James," an expressive display of the trio's individual and combined talents. Doug Levinson's right-hand-only piano is the linchpin, with solid efforts from brother Mark's bass and Elgart's percussion array. Less successful is side A's "The Other Side Of Jimmy," although the closing section provides some of the best jamming in the album. Each side runs only about 11 minutes, with a bonus from the attractive collographic cover for display.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Feb. 11, 25; March 11, 25; April 8, 22; May 13, 27; June 10, 24; July 8, 15, 29.

Audio/Video Imports Rise 9% Over 1977 1st Quarter

WASHINGTON—First quarter 1978 imports of audio and video electronic products were valued at \$938 million, a 9% increase over first-quarter 1977, but well under the 1976-7 first quarter leap of 32%, the Dept. of Commerce reports.

Videotape machine imports increased by 40% in quantity to 125,000 units, and 159% in value to \$65.1 million.

Auto radios, tape recorders/players and phonograph/record players/turntables each increased in quantity by less than 4%. First quarter unit increases for these categories respectively were 3.6%, 3.6% and 3.2%.

Auto radio units numbered 1.3 million, valued at \$46.5 million.

Discwasher Session

LOS ANGELES—The Louis Bellson Big Band will record here Monday and Tuesday (14, 15) at Wally Heider Studios for Discwasher Recordings. It is Discwasher's second direct disk effort. Jeff Weber is producing.

Tape recorders/players numbered 6.4 million, valued at \$272.1 million. First quarter imports of phonograph/record players, turntables numbered 2.5 million, valued at \$63.3 million.

Japan shipped a total of \$547.3 million in audio and video products, accounting for 58.3% of total imports.

This represented a decline of \$18 million from first quarter 1977, when Japan contributed 65.7% of the \$565.2 million total. Part of the decline is due to reduced import of Japanese color tv sets, under the administration's Orderly Marketing Agreement with that country, effective July 1, 1977.

Countries with the largest increases in value shares were Mexico, up 3.4% for first quarter 1978 over last year's January-March period, totaling \$46.5 million; Taiwan up 2.3% to gain 14.4% of total, with first quarter value of \$134.9 million; and Canada up 1.4%, with consumer electronic exports to the U.S. totaling \$22.1 million.

MILDRED HALL

Studio Unshutters

LOS ANGELES—Landry Video Systems has opened here as a production facility specializing in recording and taping artists.

For a total package price of \$1,750, according to Girard Landry, president, the firm will provide up to three six-hour sessions of multi-track recording time in a fully equipped professional studio and produce a high quality color videotape.



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1978-79 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY

Issue Date: October 28, 1978

Advertising Deadline: September 29, 1978

Billboard®

Brooklyn Retailer Thrives Under Street

By ROBERT ROTH

NEW YORK—On the street where John Travolta walked at the beginning of "Saturday Night Fever," a business exists to supply almost all the hardware necessary for disco operation.

Heavy Custom Sound & Light, operated by Rick Coscia, is located on the site of a former bowling alley on 86th St. in the Bensonhurst section of Brooklyn.

Coscia says he chose the below-street-level location two years ago because of the added security and the deterrence of window shoppers.

A 22 by 38-foot showroom is located at the entrance to the business and is set up like a small discotheque. Mirror balls rotate from the center of the ceiling and are surrounded by various lights.

"It's basically a total disco setup," says Coscia. "We're not like a regular audio store that sells home equipment," he points out. "We sell only commercial disco equipment."

Coscia has six staffers and keeps his business open six days a week. He also schedules appointments to fit the unusual schedules of many disco operators.

Several AAL speakers are set up at one end of the dance floor opposite a Showco Pyramid unit. Dynaco and BGW are also represented in the store.

Heavy Custom Sound & Light also sells the entire Meteor line of lighting and sound controls, and all products manufactured and distributed by Lights Fantastic and Diversitronics.

A Latec Snake Lite in four colors is set up along one wall amid other lighting effects, while surrounding the mirror balls in the ceiling are chasers, rotating pin-spots and colored lamps. Coscia expects to add "rainlight" spots shortly.

(Continued on page 62)

INDIANA UNIV.

4th Pa. Hi Fi Stereo Expo

INDIANA, Pa.—More than a dozen area retailers and some 60 audio manufacturers or their reps are expected at the fourth annual hi fi/stereo symposium Oct. 17-18 at Indiana Univ. of Pennsylvania here, according to coordinator Frank Viggiano Jr., consumer services professor.

Sponsored by the Student Cooperative Assn. at the school and coordinated by the consumer services advisory council, a departmental student group, the event is held in the Student Union Building on campus.

The strictly "non-sell" show, intended basically as an educational seminar on audio, is free to both manufacturers and the public, Viggiano notes. Past attendance has

ranged from 6,000 to 8,000 and has included students, faculty, staff personnel and area residents.

"The manufacturers come for two days to exhibit their equipment at this mini version of the Consumer Electronics Show," he observes. "They bring product literature, brochures, educational programs and audio/visual packages with them."

Success of the initial event three years ago led to interest from other campuses, with Viggiano preparing an outline for similar shows to be run in conjunction with a consumer services program oriented to effective audio buying.

Further details are available from Viggiano at 112 Ackerman Hall, Indiana Univ. Of Pennsylvania, Indiana, Pa. 15705.

U.K. Harrogate Sound Fest Set

LONDON—The eighth Harrogate International Festival of Sound opens its doors Aug. 19 with a completely restyled show laid out on the ground floors of no fewer than nine sites: three interlinked halls and a theatre in the town's exhibition center, and five neighboring hotels.

In this way the organizers, Peter Hainsworth and Stan Smith of Exhibition and Conference Services, hope to provide easy access and draw an attendance on the two public and two trade days exceeding last year's 25,000.

Since it started in 1970, the show has grown into a major audio showcase, despite its location in the provincial North of England, and trade participation for 1978 is stronger than ever, despite or because of the currently soft state of the hi fi market in the U.K.

Display space is entirely sold out, with all leading names represented. Firms include Aiwa, AKG, Ampex, Bang and Olufsen, Grundig, Garrard, Hitachi, JVC, Marantz, National Panasonic, Philips, Rank, Sansui, Sanyo, Tandberg and Toshiba.

Tape Duplicator

As anticipated earlier (Billboard, July 29, 1978), Bell & Howell Video Division will provide videocassette duplicating and fulfillment services to support Allied Artists Video Corp.'s entry into the home market this fall. Approximately 100 films in the catalog, including "Papillon," "The Man Who Would Be King," "The Betsy" and "The Story of O," will be in the initial library, with new release product to come into the mart several months after first-run theatres, starting with "The Wild Geese." Anticipated pricing is \$60 to \$80 on Beta or VHS format, about \$10 higher than existing Magnetic Video prices for its 20th Century-Fox 50-title library, with dealers asked for cash in advance or COD. On new films, one dealer may get an exclusive on the videocassette release for an initial sales period at a premium price—similar to the theatrical distribution system.

Newest member of the Videotape Production Assn. is Devlin Productions, a New York based firm headed by Sandra Devlin and featuring state-of-the-art capabilities and 24-hour operation, according to chairman Mort Dubin.

IHF Seminar

• Continued from page 36

representatives of the FTC, legal professions, manufacturers and retailers, covering all aspects of the confusing new federal warranty act and its relation to state and local warranty legislation.

Two workshops held concurrently on sales training and audio component warranties, as followups to the two earlier panel discussions, will close the afternoon program, with a cocktail reception hosted by the IHF ending the day.

Oct. 25 morning panel on the essentials of financial management for dealers and manufacturers, will be moderated by Barry Shereck, financial vice president at U.S. Pioneer Corp. Windup panel on the bait and switch problem will be moderated by IHF president Jerry Kalov, featuring the views of manufacturers and retailers.

Seminar registration is \$150 a person for IHF member personnel and retailers, and \$175 for non-member manufacturers. Full details are available from Gertrude Murphy, IHF marketing seminar registrar, 489 Fifth Ave., New York 10017.

Radio Helps RCA & Reed Cash In On 2-Sided Hit

By PAT NELSON

NASHVILLE—The release of Jerry Reed's RCA double-sided single "I Love You (What Can I Say)" backed with "High Rollin'" is one instance in which a two-sided release worked for the benefit of both the radio stations and the record company.

But, ironically, "High Rollin'" was not originally scheduled as the B-side of "I Love You (What Can I Say)." Reed had planned to hold the movie theme song from "High Ballin'" for a future release, however, when the film came out, the song got immediate listener and radio station interest.

Among those who saw a preview of the movie was Dene Hallam, program director of WEEP in Pittsburgh.

"I felt it was a good song when I heard it, and I looked at it as an 'up' record—a male record, if you will," says Hallam. "I played it at night and it got some pretty good phones, so I figured that it could be the same kind of hit as Reed's 'East Bound

And Down" single from the movie "Smokey And The Bandit."

Hallam says that the publicity buildup for the movie also figured prominently in his decision to add the record to WEEP's playlist.

"It was being heavily advertised in all media," he said, "so I looked at it as free publicity."

Copies of the record were sent to WDAF in Kansas City, WHN in New York and KTBS in Los Angeles as well as a couple of other stations where it was also added to playlists.

The initial excellent response from the stations programming "High Rollin'" coupled with the strength Reed has developed as an actor from films like "Gator" and "Smokey And The Bandit" suggested to RCA that the song should be released as a single as soon as possible.

Rather than hold "High Rollin'" for the next single and perhaps lose the momentum for it, RCA chose to include it on "I Love You (What Can I Say)" and reserve it to the

(Continued on page 46)

SALAMON NOT ENTHUSED

Cite Pitfalls In Country LP Format

LOS ANGELES—While album-oriented country programming is being embraced by several major market outlets (Billboard, Aug. 5, 1978), there are pitfalls to the approach.

A leading country programmer in New York and soon in Los Angeles as well has backed away from album-oriented country formatting, due to an unsuccessful experiment.

Ed Salamon is p.d. for Storer Broadcasting's popular WHN-AM country outlet in New York, as well as national director of radio programming and consulting p.d. for soon-to-be country KTNQ-AM in L.A.

KTNQ will switch from Top 40 to straight country in the fall—not album-oriented progressive, although it was considered. "I don't believe it's possible to do LP-oriented progressive country and straight country on the same station," he says, "and, although I think it's possible to develop a working album country format, I don't think one has emerged yet."

Prior to joining WHN and Storer in 1975, Salamon was p.d. two years of WEEP-AM and FM, a simulcast country operating in Pittsburgh. In an attempt to bolster sagging evening audience, he programmed a block of progressive, LP-oriented country from 7 p.m. to 1 a.m.

"We ended up splitting our radio station," he says, adding that a new audience of 18-24 males joined in the evenings. "But we alienated our

target audience of 25-49 and 35-49, which hurt our overall weekly ratings."

He believes straight country hits "presented in a manner which fits the lifestyle of the audience" is the key. "In L.A. and New York, there are few 'country cousin' types, so you shouldn't present the music that way. It's like the difference between a pickup truck type of sound and that of an LTD... we're shooting for an LTD."

Bubbling Under The HOT 100

- 101—SHAKE & DANCE WITH ME, Con Funk Shun, Mercury 74008
- 102—HONEY I'M RICH, Raydio, Arista 0353
- 103—MOONLIGHT SERENADE, Tusedo Junction, Butterfly 1210
- 104—I JUST WANT TO BE WITH YOU, Floaters, ABC 12364
- 105—CAFE CREME, Discomania, RSO 899
- 106—NEVER MAKE A MOVE TOO SOON, B.B. King, ABC 12380
- 107—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 108—SMILE, Emotions, Columbia 3-10791
- 109—HOT SHOT, Karen Young, West End 1211
- 110—YOU MAKE ME FEEL (Mighty Real)/DANCE (Disco Heat), Sylvester, Fantasy 102

Bubbling Under The Top LPs

- 201—EXILE, Mixed Emotions, Warner Bros. K-3205
- 202—AURACLE, Glider, Chrysalis CHR 1172
- 203—KEITH JARRETT, Bop-Bee, ABC/Impulse 1A 9304
- 204—LIPSTIQUE, At The Discotheque, Salsoul SD 19172
- 205—VARIOUS ARTISTS, Go, Live From Paris, Island 10 (Warner Bros.)
- 206—THE DEAD BOYS, We Have Come For Your Children, Sire SRK-6045 (Warner Bros.)
- 207—MASS PRODUCTION, Three Miles High, Cotillion 5205 (Atlantic)
- 208—SILVER CONVENTION, Love In A Sleeper, Midsong 3038 (MCA)
- 209—PAUL WINTER, Common Ground, A&M 4698
- 210—STONEBOLT, Stonebolt, Parachute 9006 (Casanova)

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Date of Issue: September 23, 1978

Advertising Deadline: August 11, 1978

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

Germany, Maybe Poland To Host Conn's Intl Festival Next Year

By GERRY WOOD

NASHVILLE—British promoter Mervyn Conn plans to expand his international country music festival concept into a new nation next year and possibly stage the first such festival behind the Iron Curtain.

The new country is Germany, and the Communist country possibility is Poland, according to Conn, head of the London-based Mervyn Conn Organization, Ltd.

The festival, which originated 10 years ago at Wembley, will now spill over into a 10-day period. The 11th International Festival Of Country Music will be held at Empire Pool, Wembley, April 14-16, 1979.

The festivals will then be taken to Goteborg, Sweden; Oslo, Norway; Helsinki, Finland; Rotterdam, Holland, and the new site, Frankfurt, Germany. The first international country music festival in Germany will be held at the Festhalle, April 21.

Venues include the Scandinavium in Goteborg, the Helsinki Ice Stadium, Ahoy Stadium in Rotterdam and the Ekeberg Idrettshall in Oslo.

After spending a week in Germany setting up the new festival site, Conn comments, "This is a tremendous breakthrough. I'll be going back Sept. 1 to meet with the record companies in helping to get April named country music month in Germany. The festival will also be telecast on German television, according to Conn. Tv has also been set for Holland and Wembley.

Conn will be traveling to Warsaw, Poland, soon to meet with government officials in efforts to set up an international festival in Poland, hopefully for 1979. "This would be our first international country music festival going to an Iron Curtain country," he notes.

Talent on the festivals will be drawn from a pool of 26 major

American acts, plus some European artists.

Past shows are still being aired, claims Conn. Last year's Wembley Festival is being carried as six 40-minute programs over the BBC. A series of 10 programs on country music with George Hamilton IV is slated for October and November. BBC-TV is planning specials by Kenny Rogers, Carl Perkins, Don Williams, Tammy Wynette and Dave & Sugar.

Conn is lining up a major tour called "Nashville Cavalcade" with Billie Jo Spears, Ronnie Prophet, Lloyd Green and Vernon Oxford. Wynette will be making her first major tour of Europe in two years, starting Sept. 6, and playing 12 key cities in Britain through the 21.

Conn remains bullish on the international prospects for country music. "For the right kind of artist, it's an unlimited market. Certain companies won't find out if it's worthwhile if they don't put the records in the markets," he adds, citing one problem that has been holding back the international growth of country music.

Looking ahead, Conn sees future growth for his Mervyn Conn Of America Productions which has a new LP by Carl Perkins produced by Felton Jarvis; an album by Raymond Forgett, a British act produced by Nashville's Larry Butler; and a newly signed writer-performer, Richard Ross, who will also be produced by Butler.

Conn's company has gone into co-production with Westwood Productions in shooting eight country music

(Continued on page 44)

Canada Booming

NASHVILLE—The boom in country music in Canada continues unabated. Nashville's Top Billing Agency reports it has booked 62 appearances for its acts in Canada thus far this year. Top Billing acts set for Canadian appearances are Jim Ed Brown and Helen Cornelius, Don Gibson, Jack Greene and Jeannie Seely, the Kendalls, Tom T. Hall, Red Sovine and the Kitty Wells Show.

INTERVIEW LPs BY E/A

NASHVILLE—Some 500-600 artist interview albums have been sent out to major dailies, consumer and trade publications and radio stations across the country by Elektra/Asylum's Nashville operations.

Designed as a more personable, supplemental tool for biographical or interview material, the stereo LPs feature comments by roster artists on the most commonly asked questions relating to their careers and range in length from 12-27 minutes.

Each individual LP, available currently on Eddie Rabbitt, Stella Parton and Hargus "Pig" Robbins, with others forthcoming on Sammi Smith and Vern Gosdin, is packaged in a white album cover with inclusions of a biography and publicity photo for visual aid.

Depending upon their effectiveness, label officials may consider updating the LPs on an annual basis, but note that they will be continued with new artists.



Billboard photo by PaPaRu

FESTIVAL ACTS—Larry Gatlin, Eddie Rabbitt, Earl Scruggs, festival producer Tom Moon and Gary Scruggs congregate backstage during the Nashville Music Festival held recently in Columbia, Tenn. Top artists on the entertainment lineup also featured Tammy Wynette, Kenny Rogers, Merle Haggard, Danny Davis and the Nashville Brass and Don Williams.

Scorpion Holds DJ Copies Until Stores Are Serviced

NASHVILLE—Now handling its own distribution, Scorpion Records plans to put its product in the marketplace before servicing radio stations.

Citing the problem of getting the records to the consumer by the time the consumer hears the records and heads for a store, Slim Williamson, president of Scorpion, plans to insure the product is available before it's played.

According to Williamson, the new Ronnie McDowell single "Animal" was available in record stores one week before deejay samples arrived at the radio stations.

Formerly distributed by GRT Records, Scorpion will continue using some of the same distributors which handled product for GRT, and, in some cases, will be going back to its original distributors.

"In the case of country product, independents can get the records into the areas and smaller shops which move a good portion of country product," says Williamson. "These markets are overlooked by the majors which are pushing only pop, rock and major country acts."

The label plans to release at least two singles monthly, with albums flexible. The roster includes Liz Anderson, Jessica James, Rebecca Lynn, Ronnie McDowell, Bruce Mullen, Pete Ray, Brian Shaw, Jean Shepard, Billy Walker and the Wilburn Bros.

National promotion is under the direction of Marty Williamson, with Mike Borchetta retained on a regular basis and other independent promoters used on various records.

Williamson produces most of the Scorpion acts. Current Scorpion chart climbers on the Billboard Hot Country Singles chart are "Animal" and "I Just Wanted You To Know" by Ronnie McDowell and "Music, Music, Music" by Rebecca Lynn.

Material for Scorpion artists should be sent to Randy Moore who is in charge of the publishing wing and screens material for the label's acts.

Scorpion Records are manufactured and distributed in Canada by Quality Records, Checkmate Records in England and Supreme for release of Scorpion product in other countries.

A THIRD PLANNED FOR '79

Wheeling Jamboree Attracts 34,000

NASHVILLE—Planning is underway for the third annual Jamboree In The Hills festival near Wheeling, W. Va., following a turnout of 34,000 at the 1978 jamboree, July 15-16.

Sponsored by Jamboree U.S.A. and Columbia Pictures Industries, Inc., Jamboree In The Hills '78 was termed an "unqualified success" by Fred Keshner, vice president of Columbia Pictures Radio Broadcasting and F. Glenn Reeves, executive producer of Jamboree In The Hills.

The event was held at the 150-acre Brush Run Park, 15 miles west of Wheeling in St. Clairsville, Ohio.

Among the performers were Moe Bandy, Bill Anderson, Roy Clark, Buck Trent, Dick Curless, Crystal Gayle, Dave Dudley, the Blue Ridge Quartet, Mary Lou Turner, Mel Tillis, Dave & Sugar, Charley Pride, Stella Parton, Ronnie Milsap, Barbara Mandrell and Tom T. Hall.

Officials noted the giant event went smoothly with no arrests made during the entire weekend. Some 800 recreational vehicles were camped in a newly developed camping area and thousands of fans flocked to the shaded reception tents to seek autographs.

Besides the logistics of the entertainers and staging, Jamboree officials directed the food operations that totaled four tons of spare ribs, 15,000 chicken halves, 70,000 hot dogs, 2,500 kegs of beer and 60,000 cups of soft drinks.

J. Ross Felton, vice president of the Columbia Pictures Industries Wheeling properties, attributes the success of the show to the reputation of "Jamboree U.S.A.," a weekly live country music show with a 45-year history. The show is broadcast over WWVA, the 50,000-watt Wheeling station owned by Columbia Pictures Industries, Inc.

Announcement of the date and lineup for Jamboree In The Hills '79 will be made within the next few months, according to the event's executives.

Tucker Wraps Film

NASHVILLE—Tanya Tucker has completed work at Universal Studios in Los Angeles, making her motion picture debut in the NBC movie for television, "Amateur Night." Slated for airing in November, the picture also features a song written by Tucker and her producer, Jerry Goldstein.

Head For Fairs

NASHVILLE—Roy Head joins the galaxy of Jim Halsey Agency acts hitting the fair circuit this summer. Head has fair appearances slated through September. Among his upcoming dates are in Marshall, Tex.; Norman, Okla.; Princeton, Ark.; Tulsa, and the Yellowstone Exhibition in Billings, Mont.

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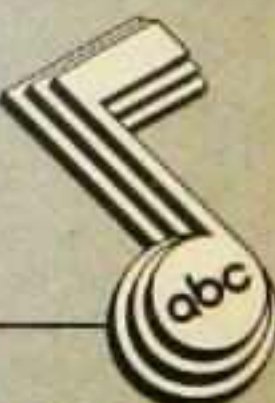


John Conlee's First Chart Single
Top 10 Across The Board

BB-7*

RW-9

CB-8*



RECORDS
ABC DELIVERS

Nashville Scene

By PAT NELSON

Epic's Jody Miller has wrapped up two performing dates with David Soul of "Starsky & Hutch." The pair was featured in country shows at the Mill Run Theatre in Chicago and the Westbury Music Fair on Long Island. The Jordanaires, original backup singers with Elvis Presley, are returning to the road during August for a tour of five southern cities with Ronnie McDowell.

Charlie McCoy's new Monument single, "Fair And Tender Ladies," is definitely a total Charlie McCoy record. McCoy picked the song, worked up the arrangement, produced and engineered the recording session, played all the instruments and sang all the vocals. The tune is an old bluegrass standard written in the 1930s. For the third consecutive year, the Statler Brothers have been chosen most popular group by 60,000 fans who voted in WHN's (New York) recent popularity contest.

Wendy Holcombe, in Nashville to tape her fourth appearance on "Pop! Goes The Country," joined Larry Gatlin onstage for a bluegrass rendition of "Broken Lady." Guy Colosacco took first place for his song "I'm Losing You" in the WBCS/Kentucky Fried Chicken songwriting contest. Besides winning a complete stereo system, Colosacco's song will be recorded by Barbara Mandrell for a special release.

Johnny Rodriguez was at home in Nashville when he received a call from a person identifying himself as Barry Gibb—phoning from Paris, France. Thinking that it was a practical joke, Rodriguez was finally convinced that it was Barry Gibb. He told Rodriguez that the Gibb brothers enjoyed his vocal style and wanted to write a song for him. "Rest Your Love On Me" soon arrived in the mail and Rodriguez included it on his newest Mercury LP, "Love Me With All Your Heart."

Bill Medley, formerly of the Righteous Brothers, has been recording at Jack Clement Studios in Nashville with Larry Butler producing. United Artists songstress Billie Jo Spears is also recording at Clement's with Butler producing and Billy Sherrill engineering. This same collaboration produced Spears' number one record "Blanket On The Ground." And, Capricorn's Kenny O'Dell is finishing work on his debut album release for the label at the Nashville facility. The LP is set for release at the end of August.

After co-starring for two weeks at the Desert Inn, Las Vegas, with Roy Clark, Barbara Fairchild will headline a series of major fairs in the northern U.S. Friday (11) she'll be at the Moffat County Fair in Craig, Colo.; Saturday (12) Fairchild appears at the Yellowstone Exhibition in Billings, Mont.; and Aug. 13 she heads for the Kenosha County Fair in Wilmet, Wis.

Susie Allison, whose Warner/Curb single "We Belong Together" stars at number five on Billboard's Hot Country Singles Chart this week, is back on the road after a bout with pneumonia that caused her to cancel several dates. She's set to tape "That Good Ole Nashville Music" and "Pop! Goes The Country." Capricorn Records is releasing the "South's Greatest Hits, Vol. II" LP at the end of August. Capricorn artists appearing on the album include the Marshall Tucker Band, Elvin Bishop, Sea Level, the Allman Brothers Band and Stillwater. Other non-Capricorn groups included are the Atlanta Rhythm Section, Charlie Daniels Band, the Outlaws and Wet Willie.

Four out of the top 13 songs on Billboard's Hot Country Singles chart June 24 were cut at Woodland Sound Studios in Nashville. The Oak Ridge Boys took over the No. 1 spot while Ronnie Milsap, Randy Barlow and Barbara Mandrell held the Number 8, 11 and 13 spots respectively. Rex Collier has been named studio supervisor of the facility and Steve Goostree, a graduate of Belmont College's music industry program, has joined as studio engineer.

Conn's Intl Festival

Continued from page 42

programs for commercial tv in the U.K.




Where will his festival concept end? "In future years, I can see France and Yugoslavia added," he predicts. "I can see this taking over a three-week period, finishing up in 10 European countries and making a solid base for country music in Europe."

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			TITLE—Artist			This Week			Last Week			Weeks on Chart			TITLE—Artist										
This Week	Last Week	Weeks on Chart	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))	This Week	Last Week	Weeks on Chart	TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))									
1	2	10	35	39	6	YOU DON'T LOVE ME ANYMORE—Eddie Rabbit	(A. Ray, J. Raymond), Elektra 45488 (Branpach/Deb Dave, BMI)	★	84	2	THE FEELING'S SO RIGHT TONIGHT—Don King	(D. King, J. Walker), Con Bro 137 (Wilcox, ASCAP)	★	84	2	I FOUGHT THE LAW—Hank Williams Jr.	(C. Curtis), Warner/Curb 8641 (Acuff-Rose, BMI)	★	84	2	YOU SNAP YOUR FINGERS (And I'm Back In Your Hands)—David Mills	(J. Schwesi), United Artists 1196 (Chess, ASCAP)	★	84	2	THIS MAGIC MOMENT—Sandra Kaye	(P.omas, Shuman), Door Knob 068 (WIG) (Trio/Freddy Biendstock/Tredlow/Unchappell, BMI)				
★	3	9	★	42	6	TALKING IN YOUR SLEEP—Crystal Gayle	(R. Cook, B. Woods), United Artists 1214 (Ruger Cook/Cheswood, BMI)	★	69	NEW ENTRY	NO LOVE HAVE I—Gail Davies	(M. Tillet), Lifesong 1771 (CBS) (Cedarwood, BMI)	★	70	72	5	LET ME TAKE YOU IN MY ARMS AGAIN—James Darren	(N. Diamond), RCA 11316 (Stone Bridge, ASCAP)	★	70	72	5	BABY BLUE—King Edward IV	(J. Bouwee), Soundwaves 4573 (NSD) (Music Draftshop/Manning, ASCAP)	★	70	72	5	57 CHEVROLET—Billie Jo Spears	(R. Bowling), United Artists 1229 (ATV, BMI)	
★	5	8	★	47	2	WE BELONG TOGETHER—Susie Allison	(C. Chase), Warner/Curb 8597 (Paukie, BMI)	★	71	81	3	IT'S BEEN A GREAT AFTERNOON—Merle Haggard	(M. Hamard), MCA 40936 (Shadette, BMI)	★	75	78	3	NORMA JEAN—Sammi Smith	(J. Cunningham), Elektra 45504 (Natural Songs, ASCAP)	★	71	81	3	GOIN' HOME—Ron Shaw	(R. Shaw), Pacific Challenger 1522 (Pacific Challenger, BMI)	★	75	78	3	I BOW MY HEAD (When They Say Grace)—Daniel	(B. Barker & D. Morgan), LS 166 (GRT) (Pi-Gen, BMI/Chess, ASCAP)
★	4	14	★	38	9	YOU NEEDED ME—Anne Murray	(R. Goodrum), Capitol 4574 (Chappel/Bronside, ASCAP)	★	72	74	3	HELLO! REMEMBER ME—Billy Swan	(H. Meaux), A&M 2046 (Crazy Cajun, BMI)	★	76	43	13	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	72	74	3	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	72	74	3	MOTEL ROOMS—Little David Wilkins	(J. Chestnut, T. Myrtle, D. Wilkins), Epic 8-50571 (Little David, BMI)
★	7	8	★	39	41	WHEN I STOP LEAVING (I'll Be Gone)—Charley Pride	(K. Robbins), RCA 11287 (Pi-Gen, BMI)	★	73	83	4	SINGLE AGAIN—Gary Stewart	(G. Stewart), RCA 11297 (Forest Hills, BMI)	★	79	80	6	SWEET FANTASY—Bobby Borchers	(R. Bourke), Epic 8-50585 (Chappel, ASCAP)	★	73	83	4	THE PERFECT LOVE SONG—Durwood Haddock	(J. McQueen), Country International 132 (Gurtis Wood, ASCAP/Great Viking, ASCAP)	★	73	83	4	WHY DON'T YOU LEAVE ME ALONE—Joey Davis	(J. Davis), MRC 1017 (Doom, BMI)
★	6	8	★	40	12	FROM SEVEN TILL TEN/YOU'RE THE REASON OUR KIDS ARE UGLY—Loretta Lynn/Conway Twitty	(T. Seals, M. Barnes/L. White, L. Dillon), MCA 40920 (Inaug/Down 'N' Dixie/Screen Gems-BMI, BMI/Twitty 864/Coal Miner, BMI)	★	74	NEW ENTRY	HERE COMES THE HURT AGAIN—Mickey Gilley	(J. Foster, B. Rice), Epic 8-50580 (Jack & Jill, ASCAP)	★	80	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	74	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	80	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)				
★	8	12	★	52	2	ROSE COLORED GLASSES—John Conlee	(J. Conlee, G. Baber), ABC 12356 (House Of Gold/Pompadour, BMI)	★	75	88	3	MY HEART WON'T CRY ANYMORE—Dickey Lee	(A. Albridge, F. Byer), RCA 11294 (Alan Carter, BMI)	★	81	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	75	88	3	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	81	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	8	11	★	53	5	LOVE OR SOMETHING LIKE IT—Kenny Rogers	(K. Rogers, S. Glassmeyer), United Artists 1210, (M.3/Cherry Lane, ASCAP)	★	76	43	13	KAY—John Wesley Ryles	(H. Mills), ABC 12375 (Johnny Biendstock, BMI)	★	82	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	76	43	13	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	82	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	11	7	★	54	8	RAKE AND RAMBLIN' MAN—Don Williams	(B. McDill), ABC 12373 (Hall Clement, BMI)	★	77	79	2	PITTSBURGH STEALERS—The Vandals	(L. Kingston, J. Rushing), Ovalton 1109 (Hall Clement, BMI)	★	83	86	2	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	77	79	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	83	86	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)
★	10	10	★	45	48	(I Love You) WHAT CAN I SAY/HIGH ROLLIN'—Jerry Reed	(D. Feller), RCA 11281 (Vector, BMI)	★	78	80	6	WHEN CAN WE DO THIS AGAIN—T.G. Sheppard	(C. Putnam, S. Thackmorton), Warner/Curb 8593 (Tree, BMI)	★	84	90	2	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	78	80	6	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	84	90	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)
★	13	8	★	49	49	I'LL FIND IT WHERE I CAN—Jerry Lee Lewis	(D. Van Arsdale, M. Clark), Mercury 55028 (Cedarwood, BMI)	★	79	80	6	TONIGHT—Barbara Mandrell	(R. Van Hoy, D. Cook), ABC 12362 (Tree, BMI/Cross Keys, ASCAP)	★	85	85	4	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	79	80	6	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	85	85	4	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)
★	15	6	★	51	28	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez	(M. Vaughn, M. Ripual, C. Ripual), Mercury 55029 (Phonogram) (Pee, BMI)	★	80	NEW ENTRY	MY HEART WON'T CRY ANYMORE—Dickey Lee	(A. Albridge, F. Byer), RCA 11294 (Alan Carter, BMI)	★	86	87	2	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	80	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	86	87	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	13	9	★	50	50	TALK TO ME—Freddie Fender	(J. Seneca), ABC 12370 (Jay & Cec, BMI)	★	81	NEW ENTRY	KAY—John Wesley Ryles	(H. Mills), ABC 12375 (Johnny Biendstock, BMI)	★	87	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	81	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	87	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)				
★	16	7	★	51	28	I'LL JUST TAKE IT OUT IN LOVE—George Jones	(B. McDill), Epic 8-50554 (Hall Clement, BMI)	★	82	NEW ENTRY	PITTSBURGH STEALERS—The Vandals	(L. Kingston, J. Rushing), Ovalton 1109 (Hall Clement, BMI)	★	88	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	82	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	88	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)				
★	19	5	★	52	30	BOOGIE GRASS BAND—Conway Twitty	(R. Reno), MCA 40929 (Bucksport, BMI)	★	83	86	2	WHEN CAN WE DO THIS AGAIN—T.G. Sheppard	(C. Putnam, S. Thackmorton), Warner/Curb 8593 (Tree, BMI)	★	89	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	83	86	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	89	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	18	7	★	53	32	BEAUTIFUL WOMAN—Charlie Rich	(N. Wilson, S. Davis, B. Sherrill), Epic 8-50562 (Aigee, BMI)	★	84	90	2	TONIGHT—Barbara Mandrell	(R. Van Hoy, D. Cook), ABC 12362 (Tree, BMI/Cross Keys, ASCAP)	★	90	96	2	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	84	90	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	90	96	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)
★	17	10	★	54	37	COME SEE ME AND COME LONELY—Dottie West	(R. Lane), United Artists 1209 (Tree, BMI)	★	85	85	4	THAT'S WHAT MAKES THE JUKEBOX PLAY—Moe Bandy	(J. Work), Columbia 3-10735 (Acuff-Rose, BMI)	★	91	92	2	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	85	85	4	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	91	92	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)
★	22	5	★	55	51	BLUE SKIES—Willie Nelson	(I. Berlin), Columbia 3-10784 (Irving Berlin, ASCAP)	★	86	87	2	WALTZ OF THE ANGELS—David Houston	(D. Reynolds, J. Rhoades), Elektra 45513 (Central Songs/Beachwood, BMI)	★	92	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	86	87	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	92	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	24	5	★	56	NEW ENTRY	HELLO MEXICO (And Adios Baby To You)—Johnny Duncan	(B. Sherrill, S. Davis, G. Sutton), Columbia 3-10783 (Aigee/Flagship, BMI)	★	87	NEW ENTRY	NO SLEEP TONIGHT—Randy Barlow	(R. Barlow, F. Kelly), Republic 023 (Singer, BMI)	★	93	93	4	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	87	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	93	93	4	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	23	6	★	57	59	LET'S SHAKE HANDS AND COME OUT LOWIN'—Kenny O'Dell	(K. O'Dell), Capricorn 9301 (Phonodes) (Hungry Mountain, BMI)	★	88	NEW ENTRY	WHISPER IT TO ME—Bobby G. Rice	(R. Klang, D. Plimmer), Republic 023 (Singer, BMI)	★	94	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	88	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	94	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)				
★	21	10	★	58	63	ANOTHER FINE MESS—Glen Campbell	(P. Williams), Capitol 4548 (United Artists, ASCAP)	★	89	NEW ENTRY	I STILL BELIEVE IN LOVE—Charlie Rich	(J. Mayer), United Artists 1273 (ATV, BMI)	★	95	64	14	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	89	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	95	64	14	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	25	5	★	59	4	WOMANHOOD—Tammy Wynette	(B. Braddock), Epic 8-50574 (Tree, BMI)	★	90	96	2	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John	(Not Available), RSO 903 (Slywood/Unchappell/John Farrar/Ensign, BMI)	★	96	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	90	96	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	96	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	26	3	★	60	65	I'VE ALWAYS BEEN CRAZY—Waylon Jennings	(W. Jennings), RCA 11344 (Waylon Jennings, BMI)	★	91	92	2	DO IT AGAIN TONIGHT—Larry Gatlin	(L. Gatlin), Monument 45-259 (Generation, BMI)	★	97	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	91	92	2	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	97	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	27	8	★	61	NEW ENTRY	OLD FLAMES (Can't Hold A Candle To You)—Joe Sun	(P. Seibert, H. Moffatt), Ovalton 1107 (Belinda, BMI)	★	92	NEW ENTRY	I WANT TO BE IN LOVE—Jacky Ward	(L. Marlow, Jr.), Mercury 55038 (Ray Stevens, BMI)	★	98	75	9	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	92	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	98	75	9	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	29	5	★	62	67	IF YOU GOT TEN MINUTES (Let's Fall In Love)—Joe Stampley	(M. Dukes, J. Penrod), Epic 8-50575 (Galcon, ASCAP)	★	93	93	4	DON JUAN—Billy "Crash" Crockett	(L. Marlowe Jr.), ABC 12384 (Ahab, BMI)	★	99	NEW ENTRY	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	93	93	4	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	99	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	26	10	★	63	67	BETTER ME—Tommy Overstreet	(S. Whipple), ABC 12367 (Tree, BMI)	★	94	NEW ENTRY	I JUST WANTED YOU TO KNOW/ANIMAL—Ronnie McDowell	(R. McDowell/R. McDowell), Scorpion 0553 (Brim, SESAC/Brim, SESAC)	★	100	89	3	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	94	NEW ENTRY	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	100	89	3	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)		
★	36	6	★	64	68	I JUST HAD YOU ON MY MIND—Dottie West	(S. Richards), RCA 11293 (Ensign, BMI)	★	95	64	14	LOVE, LOVE, LOVE/CHAPEL OF LOVE—Sandy Pusey	(T. McGee, S. Wylie, D. Sunny/P. Spector, J. Barry, E. Greenwich), Warner Bros. 8619 (Unchappell, BMI)/Mether Bertha, ASCAP)	★	100	89	3	FAIR AND TENDER LADIES—Charlie McCoy	(M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	★	95	64	14	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)	★	100	89	3	TEAR TIME—Dave And Sugar	(J. Oratshfield), RCA 11322 (Forest Hills, BMI)
★	35	4	★	64	68	PENNY ARCADE—Cristy Lane	(B. Bryant, F. Bryant), LS 167 (GRT) (House of Bryant, BMI)	★	96	NEW ENTRY	YOU SHOULD WIN AN OSCAR (Every Night)—Chuck Pollard	(C. Pollard), MCA 40944 (Paukie/Poll																			

WELCOME COME

MICKEY GILLEY 
BOBBY BORCHERS 
& DAVID WILKINS 

Epic Records is pleased to welcome these prestigious artists to our label.





Country Collage: a new look at the Country Music Hall of Fame and Museum.

COUNTRY MUSIC FOUNDATION

Trustees Project Group's Growth

NASHVILLE—Buoyed by record shattering attendance, the Country Music Foundation plans to add more exhibits, construct an audio lab and expand the foundation's offices.

Meeting at the BMI offices in Nashville, the board of trustees of the Country Music Foundation reviewed the past year's accomplishments and made plans for fur-

ther developments in the Country Music Hall of Fame and Museum and the Country Music Foundation Library and Media Center.

Displayed were a redesigned Hall of Fame area—with a construction price tag of nearly \$40,000—and a major artifact exhibit titled "Country Collage."

"These two features really finished off the expansion we began

two years ago," comments Bill Ivey, executive director of the Country Music Foundation. "We're going to keep on changing exhibits to keep the museum exciting for those who've already seen it."

Attendance for the first half of 1978 was up 25% for the Hall of Fame and Museum, with some 250,000 visitors touring the site. A projected attendance of up to 600,000 was forecast for the entire year.

Three new exhibits are planned for the museum: a computer exhibit dealing with songs and songwriting, a demonstration of how stringed instruments work and an exhibit titled "How You Look In Costume." With the aid of mirrors, the latter exhibit enables visitors to see how they would appear in a country music performer's costume.

The Country Music Foundation Library and Media Center is scheduled to build and equip a state of the art audio lab for listening to, and re-recording, 78 r.p.m. disks. The center is set to catalog the library's collection of some 73,000 records.

Beneath the Hall of Fame and Museum, the foundation's offices will be expanded. A storage area will be converted into a conference room. The new facility, which seats up to 50, will be used by the Country Music Foundation and will be available for special conference and music industry use.

"We think word of mouth is a primary reason for our success," remarked Joe Talbot, treasurer of the board. "It's reflected in this second straight year of substantial attendance increase."

RCA & Reed Bag Unplanned 2-Sided Hit

Continued from page 40

stations as a two-sided hit. Commercial copies were also pressed to include both songs.

As a result, many of the stations that had taken "I Love You (What Can I Say)" to the top five in their markets then added "High Rollin'" to their playlists and found it to be successful also.

Having two sides available gave radio programmers great flexibility in choosing a Jerry Reed record to play. "I Love You (What Can I Say)" had exceptionally strong female response and "High Rollin'" suited programmers seeking to strengthen their male demographics.

Rare as it is, however, Reed's record in not the first two-sided single RCA has worked successfully. The company, according to director of marketing Joe Galante, has had other recent success on records which received split airplay.

Hot Country LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE—Artist, Label & Number (Distributing Label). Lists top country LPs including Stardust by Willie Nelson, When I Dream by Crystal Gayle, and Elvis Sings for Children and Grownups Too by Elvis Presley.

"We've had several singles by Waylon Jennings: 'Wurlitzer Prize' backed with 'Lookin' For A Feelin', 'Mamas Don't Let Your Babies Grow Up To Be Cowboys' backed with 'I Can Get Off On You' and 'Are You Sure Hank Done It This Way' backed with 'Bob Wills Is Still The King' that were listed both sides and have been number ones," Galante says.

Large advertisement for "PENNY ARCADE" by CRISTY LANE. Includes "PLATTER DATA" section with recording and production details, and a "THANK YOU!" message.

AT 11:51 AM, 19 1078, BILLBOARD AUGUST 12, 1978



Everyone looks up to Willie Nelson's new single, "Blue Skies!"

3-10784

From the album you've been looking up to for weeks...
"Stardust" #1 on Columbia Records and Tapes.

JC 35305

MUSIC IN FRANCE 1978:

**A Year Of Evolution
And Progress**



Musidisc-Europe

a new international dimension

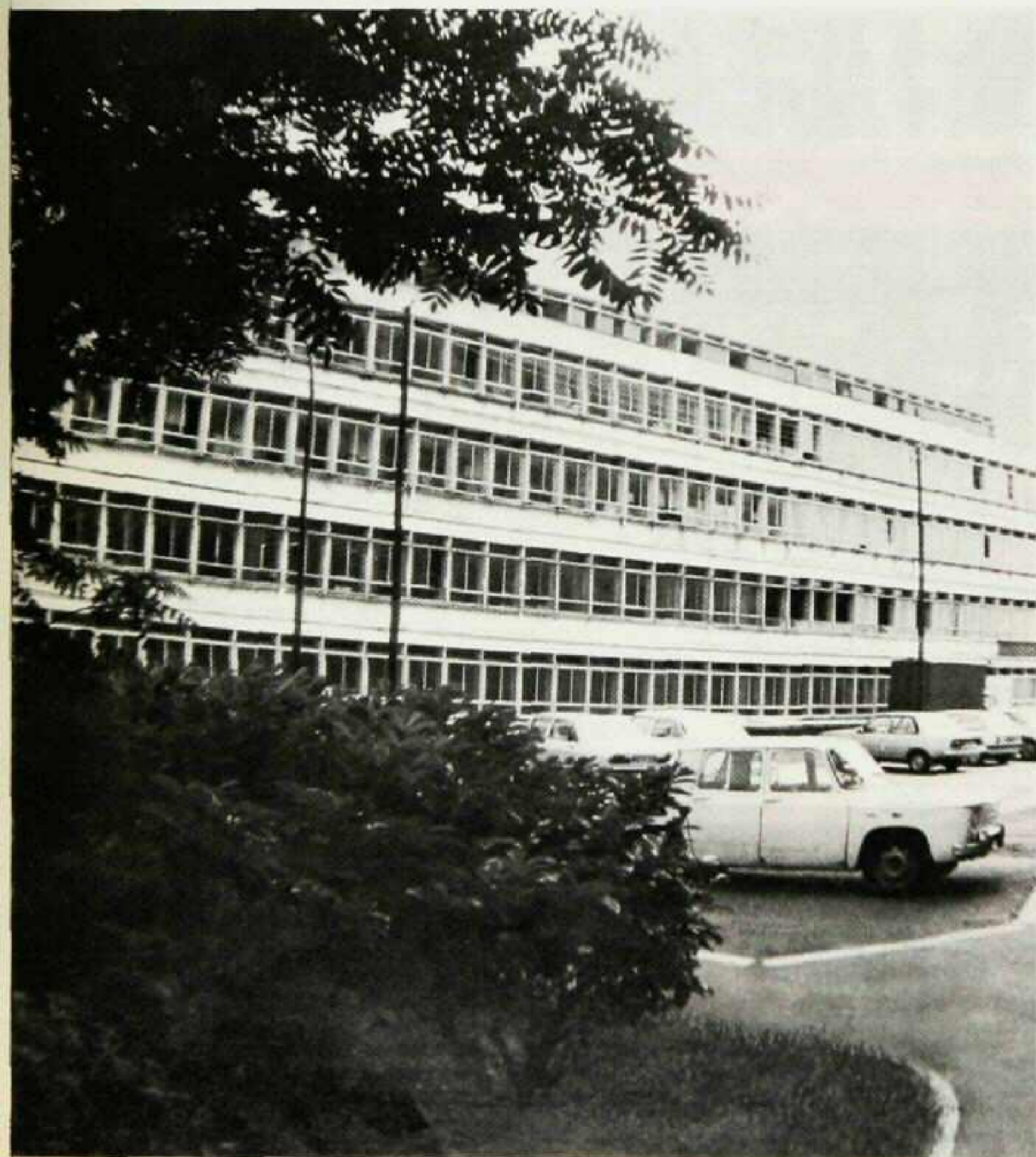
New productions, new talents and new foreign subsidiaries set up in under a year: for Musidisc-Europe, 1978 has been a year of renewal... and growth.

Under the direction of F.J. Grandchamp des Raux, Musidisc-Europe has taken on a new artistic aspect and multiplied its own productions. Jorge Ben and Michel Legrand are among the top names we could mention.

The consequence of this artistic and commer-

cial renewal: international development of Musidisc-Europe, with the creation of three subsidiaries and affiliates in Belgium, Great Britain and Holland, and the multiplication of foreign distributors.

Note down Musidisc-Europe's new address:
13-15, rue Pagès, 92150 Suresnes
Tel. 772.70.36
Telex number: 630946



The new Musidisc-Europe headquarters: a 5 story building of 150 000 sq. ft., a mile from its present location.

President: F.J. Grandchamp des Raux.

A and R Manager: J.J. Timmel.

Promotion: C. Lion.

International: J. Sznabel.

Subsidiaries and affiliates:

Phono-office, Belgium.

CRD Ltd, United Kingdom.

Score Records, Netherlands.

Labels owned:

Musidisc, Festival, Score, Visadisc,

America, Jazz Anthology.

Labels distributed (licensed):

Fantasy, Milestone, Prestige, Vanguard,

Storyville, Splash, Gull, Arhoolie,

Springboard.

Labels distributed:

Trip-Emarcy, CRD.

Licensees:

RGE Fermata, Brazil.

Musart, Mexico.

GRT, Canada.

Nippon Columbia, Japan.

Distributors:

Disque-Office, Switzerland.

Bellaphon, Germany.

Bellaphon, Austria.

Giucar Records, Italy.

Message Records, Australia.

Sonet, Denmark.

Amigo, Sweden.

Valintatalo, Finland.

FRANCE 1978: The Future Has Never Been Brighter



Cerrone—his "Supernature" album has sold almost 250,000.

By HENRY KAHN

There is an obvious feeling of irritation within SNEPA, the French record business syndicate which covers the disk and cassette fields, when the actual production of recordings is referred to as "an industry."

Francois Minchin, recently-elected SNEPA president, insists firmly: "Pressing disks is an industry, but producing them is not. A recording is not a can of beans and should not be treated as such."

Industry or not, there is no doubting that records are truly big business in France now, and the future has never been brighter.

In 1977, 132 million phonograms were produced—the figure breaking down into 55 million singles, 72 million albums and 15 million cassettes, representing a financial turnover, not including tax, of somewhere around \$316 million. If the ridiculously punitive French Value Added Tax of 33½% is added on, then the French public spent substantially more on disks and cassettes.

But the French market is far from reaching a saturation point and the record industry expands at an average of 15-20% each year. Last year's increase was an unexpected 25% upturn over 1976, a statistic which surprised most record companies. There is confidence that the French industry will soon reach a sales level commensurate with that of the U.K.

Despite the somewhat prejudiced view that French pop music is not at heart an international product, exports here in 1977 reached a \$70 million tally against just \$20 million in 1976. Imports amounted to around \$30 million.

Now 1978 has produced two important changes which may well give added power to exports and, at the same time, push up expansion prospects on the home market.

The first is generally called "the French sound." If indeed a true "French sound" exists, and this is by no means universally accepted, then it stems from the disco trend linked with high-quality and inventive electronic music.

Names completely unknown in territories like the U.S. just a few years ago have now become established. Jean-Michael Jarre, Cerrone and others now sum up French music to record fans in the U.S.

When Claude Carrere, a French independent producer, announces that for the first half of 1978 his turnover has jumped by 48%, half of which comes from exports, then he leaves no room for doubt that the "French sound" is very much in demand.

The second vital development is the decision by the French government to lift orders about retail price maintenance. Once the ceiling is off record and other prices, then turnover must improve further. This is expected in October, following a period of severe control over prices for three years.

These two factors are expected to boost the French music industry in terms of steady advances, but it is impossible to



Sheila B. Devotion. Sheila's career was masterminded by Claude Carrere from "L'Ecoles Est Finie" to "Singing In The Rain."

guess how long the boom will go on. One apparent certainty is that most of the small independent companies whose market originally was confined to the French-speaking territories and to France itself are now much more international. By means of bi-lateral agreements, the "French sound" can now be heard in the most unexpected places.

It would be a mistake to assume that all French producers have fallen for the disco scene. In fact, it holds little more than 7% of the market, but attitudes towards it differ greatly.

Among the "hard-liners" is Jean-Marc Bel, of K-Tel International. He insists: "We shall pay great attention to the French sound."

K-Tel is a virtual newcomer to France and has brought independent distribution to France. Seven independent distributors cover around 80% of the market and a debut package of 20 tracks includes all the big successes of well-known French singer Michel Fugain.

But K-Tel has local problems. Television advertising for records is banned in France and K-Tel relies normally on this form of promotion. But it does have at its disposal peripheral radio such as Luxembourg, Europe No. 1 and Monte Carlo, as well as the press.

Bel has decided to concentrate on four categories. One is

Disque D'or

Further proof of increasing French influence in the U.S. has been through the gold disk award there to French group Santa Esmeralda, for its release "Don't Let Me Be Misunderstood," produced by Fauve, a French-based label. This was the first U.S. gold disk to go to a French group.

teen albums, mostly made up of disco sounds; another is the field of hit recordings by one artist, put out in compilation form; another is the concept album idea; and then comes the oldies area, including such defined areas as classical rock.

The larger record companies are enthusiastic but less feverishly so about the disco scene, and it is generally accepted that this kind of music is "atmosphere" to be enjoyed in specific areas. Built on a strong beat, it attracts dancers.

Yet Eddie Barclay, head of his own record business conglomerate, says: "Disco really is dance music for people who cannot dance." He prefers to refer to it as a "gadget," which is a "Français" word for gimmick.

But disco is a French sound because all the elements which contribute to its success were actually present in France 20 years ago.

Louis Hazan, Phonogram chief in France, likes to relate the story of how, 20 years ago, he was in America and described disco clubs which were called names like "Whisky Galore," or "Whisky a Go-Go."

There was less dancing in those days. It was more a matter of buying a bottle of booze, which was kept in a locker, and sitting back and enjoying both music and drink.

These clubs were opened in Paris, and in the Cote d'Azur, mostly by a man named Paul Pacini, and Hazan was able to give his U.S. colleagues a rundown on how they were operated and the extent of their possibilities.



Jimmy Gongs and Leroy Gomez of Santa Esmeralda. "Don't Let Me Be Misunderstood" is the first U.S. gold disk to go to a French group.

Says Hazan: "Everyone laughed at the very idea of this. Maybe one old hand in the music game held back his laughter. But though these clubs passed on eventually, they were replaced by today's discos, and now people in the U.S. have the cheek to ask if we have any discos in France."

But back in those days, Barclay realized the possibilities of these clubs. Bernard de Bosson, now with WEA (Filipacchi Music), was then with Barclay. Twelve albums were specially produced for Pacini and his "Whisky A Go-Go" niteries, with one side being rhythmic and the other blues. Promoted via an attractive logo, they sold well and even in those far-off days proved the value of discos as a promotional media for the record industry.

However they did well only in France. Other countries found the fans just wouldn't look at them. This is further evidence that in the early days when discos were really in an infancy stage, France had an enthusiasm for them and this surely has eventually laid the foundations of the "French sound," with its emphasis on the disco scene.

Bernard de Bosson says: "The Ritchie Family helped to put disco on the map with 'Brazil,' produced by Henri Belolo and by Jacques Morali, both Frenchmen. And there were others, like Donna Summer, who made her first disco record in France, 'The Hostage,' which sold 500,000. It shook no foundations in the U.K. and Germany, but it was certainly a great seller in France."

Since then, "Love To Love You Baby" has confirmed the French disco sound, which differs from that of the U.S. disco production, based more on the blues.

Claude Carrere likes to think that disco is more European, rather than singularly French. He believes it emerged out of boredom, a loss of interest in the stale old sounds. And there is no doubt that his greatest achievement was introducing Sheila, barely known outside France, to the international stardom market.

It was Carrere who had the idea of putting the disco sound and beat into "Singing In The Rain," a mix that resulted in one of the most remarkable worldwide successes in recent years. Carrere now claims proudly that Sheila is among the top five in French exports to the U.S., and she has already recorded in studios there, with a group known as Sheila B. Devotion.

Looking ahead, Carrere insists that now is the time for new talent to break. He has an all-girl three-guitar group called Clout, plus a disco group called Belle Epoque, and is involved in a new Italian disco band, Matia Bazar. Also rated is Space Art.

He believes the whole disco situation will evolve further and quotes Sheila's latest, "You Like My Fire," as an evolutionary milestone.

(Continued on page F-11)

Henry Kahn is Billboard's correspondent in France.

SNEPA Gears Up For Piracy Fight

A Billboard Spotlight

SNEPA, the Syndicat National de l'Edition Phonographique at Audiovisuelle, is preparing powerful battle plans in the fight against the increasing quantity of pirated product being imported and sold in some French retail outlets.

In France, illicit bootleg recording of live concerts is not particularly evident but the recording of duplicates from the records and cassettes, and of radio programs, is growing fast and a special investigation into the whole business is on the way.

The development of the cassette market has, in a way, been a tremendous encouragement to the pirates. With credible disks hard to reproduce, pirated cassettes are now all too common.

One area is what might be termed the "artisan" traffic. This is generally confined to small local areas. Orders are taken and shops, mostly small ones, supplied, but the area in which the trade exists is limited. But there is a tendency now for outlets especially set up to place the pirated product over ever wider areas.

SNEPA certainly feels this kind of traffic contains the germs of a much vaster business and notes the way it is making deeper inroads into the industry.

Pirate techniques are being perfected and that in turn encourages turnover growth and, with protection against the illegal traffic so inadequate, there is a very real threat to the record companies.

The French public knows little about this traffic. Therefore SNEPA is marking "information" as a priority. It is aiming a propaganda campaign directly to the consumer, pointing out that the action of buying pirated cassettes is equivalent to buying stolen goods—and a second point is that it tends to encourage unemployment within the orthodox industry.

Certainly most of the fraudulent merchandise is well presented. Four-color cartons are used and, for the bulk of the general public, there seems virtually no difference between



the pirate product and the genuine article. There may be disappointment when the cassette is actually played, for the quality is often mediocre, particularly in sound terms. But even then it seems the average French buyer rarely bothers to take any action.

It can also be argued that the name embossed on the cassette should give a clue as to its pirate origins. But it appears that the fact that fictitious names are used is rarely noticed by the customer. In any case, some cassettes present perfect copies of

the names and logos of well-known companies so that it is virtually impossible even for the inquisitive and curious purchaser to realize it is a fake, certainly until the sound quality is tested.

Another aspect of the pirate trade is that in virtually all cases the goods are sold without relevant invoices, and this means no tax is paid. This is a potential danger in legal terms, but it does not deter many traders who allay suspicion by not selling at too low a price. If the price is too low, it draws the attention of the authorities.

The bulk of the pirate traffic in France comes from inputs for France, having never ratified the 1961 Rome Convention, offers a kind of freeway for this kind of commerce. Phonograms are just not protected as they should be.

France did sign the 1971 Geneva Convention but this is insufficient because, although ratified, it is linked with the law of unfair competition and this is not nearly drastic enough.

It is clear that though, under article two, governments should provide adequate protection for phonograms and the associated areas, this is just not happening. The result is that the traffic tends to decline in countries which have taken adequate measures, but that traffic builds and builds in a country like France.

The copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, is closely concerned with the fight against piracy and with SNEPA works closely with the customs services. But despite this generally determined activity, SNEPA insists the threat to the legitimate industry has never been so great.

A recent inquiry here showed that 70% of the catalogs sold to the very considerable Arab population is pirated product and there are deep fears that this situation may become general.

The syndicate still awaits parliamentary action by way of debate on putting a special tax or levy on blank tape in France, a partial solution that exists in some other countries. An earlier proposal that cassette recorders and players should be specially taxed was thrown out in France, mainly because it was considered quite inadequate.

Finally realizing that it had to take up arms itself, SNEPA has arranged to set up its own investigation. It is hoped that the police authorities will help in every possible way since Interpol, with its headquarters in Paris, has already passed resolutions calling on the world police forces to watch the piracy problem closely and take all necessary steps to combat it.

There will be further appeals to the government to ratify the Rome Convention. Newspapers will be invited to tell the public the facts about piracy and its implications and there will be pamphlets righting certain "show-biz" misconceptions suggesting that illicit recording is nothing more than a joke problem, and that it is somehow "clever" to take part in it.

Borne in mind is the fact that about 80% of the blank tape bought in France is used for recording music from other sources—so that the damage done to the legitimate record industry trade is enormous.

SNEPA, in basis, believes that under existing circumstances the one sure way of defeating the pirates is for the public to be careful when offered cheap product and appreciate the quality is probably bad, to heed the appeals about preservation of an artist's creativity, and so suppress the pirate market in France by the simple expedient of not buying the illegal wares.

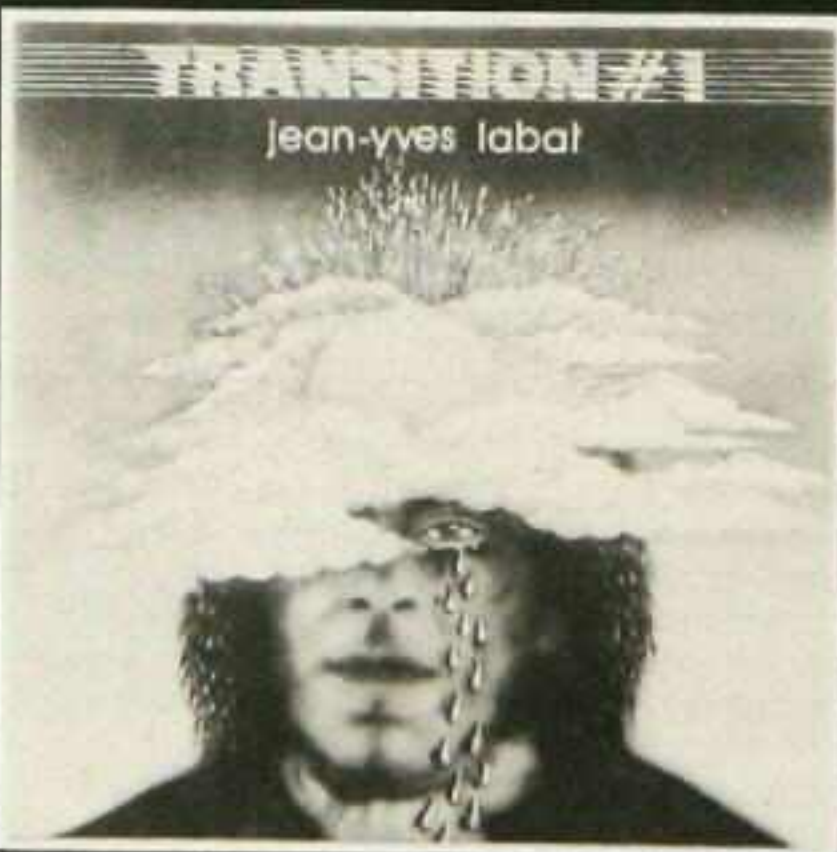
The ideas to help fight the battle continue to pour in. One is to protect cartons and paper used in cassette/disk production by watermarks, in the same way as banknotes are protected.

But the warning signs are there and there is no doubting that industry action against the pirates is being stepped up. At the root of it all is the need for all national and international agreements to be properly implemented. That and adequate sanctions and punishments against those who are caught infringing the law.

HENRY KAHN
Billboard

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Space Art . . .



. . . and Clout, the all-girl group, both from the Carrere stable.

By MIKE HENNESSEY

In little more than a year the French music industry has undergone a remarkable transformation which has not only dramatically changed the character of the domestic market but has succeeded for the first time in achieving a small but significant penetration of French product into foreign markets, notably that of the U.S.

Although one of the most technologically and culturally sophisticated countries in Europe, France had long been regarded—as far as popular music is concerned—as one of the backward markets of Western Europe. For some outside observers the most dramatic manifestation of the country's ecocentricity came in January 1964 when the Beatles made their French debut at the Paris Olympia and the French responded with wild applause . . . for Trini Lopez, who was second on the bill. For all the massive publicity and abundant talent, the Beatles had a harder time gaining acceptance in France than in any other Western country.

Another massive peculiarity of the French market at this time was the domination of the extended play record—a four-track 45 rpm product in a four-color sleeve which was costly to produce and whose main achievement was to delay the implantation of the single and the LP. The fact that EPs survived in France long after they had lost favor in other European countries was to a large extent due to the fact that French record buyers were buying artists rather than songs.

The fidelity of French fans to their idols is almost ferocious in its intensity and this enduring loyalty, coupled with the deeply engrained traditions of the French chanson, have always in the past combined to make the French market peculiarly resistant to foreign product and the French industry a particularly poor exporter of songs and, more especially, artists.

The French top 10 for July 20, 1968, reveals only one interloper—"Jumping Jack Flash" by the Rolling Stones at number nine. The other positions are occupied by such durable French artists as Johnny Hallyday, Mireille Mathieu, Sheila, Pierre Perret and French-based Greek acts Nana Mouskouri and Aphrodite's Child (with Demis Roussos). In other weeks of that same year the names Joe Dassin, Claude Francois, Gilbert Becaud and Sylvie Vartan recur.

Look at the charts five years later—and the principal names are Johnny Hallyday, Mireille Mathieu, Sheila, Pierre Perret, Nana Mouskouri, Demis Roussos, Joe Dassin, Claude Francois, Gilbert Becaud and Sylvie Vartan.

And in 1976? Claude Francois, Sheila, Sylvie Vartan, Johnny Hallyday . . . and so on.

This remarkable conservatism on the part of the French public not only inhibits the penetration of foreign product, it also makes it extraordinarily difficult for new talent to emerge in France—as is observed elsewhere in this section.

Of course over the last 10 years some new names managed to break through—Gerard Lenorman, Mike Brant, Ringo, Frederic Francois, Michel Sardou, Dave, Christophe, Veronique Sanson and Julien Clerc, to name a few—and as far as foreign product is concerned there has been the continuing phenomenon of Pink Floyd, whose albums sell fantastically well in France and, more recently, the acceptance of the huge international hits of Abba; but by and large the French market and French production have remained massively oriented towards the French show business establishment—that is, until the first rumblings of the French music revolution were heard something over a year ago.

It was at about that time that a number of young independ-



Francis Dreyfus (above, circle) the man behind Jean-Michel Jarre (above).

ent producers recognized that the way to conquer the international market was to produce an international sound—a realization no doubt hastened by the success of German product by Donna Summer, Giorgio Moroder, Boney M, Silver Convention and others.

One of the earliest into the field was Henri Belolo, producer of the Ritchie Family, who had tremendous Stateside success with "Brazil," "Best Disco In Town" and "Life Is Music." That was the beginning of a run of success for Belolo who also scored with Patrick Juvel's "I Love America" and Village People's "Macho Man," produced with Jacques Morali, which went gold in the U.S. within three months of release.

Another great pioneer in this field has been France's most successful independent producer, Claude Carrere, who has masterminded the career of Sheila since her early '70s schoolgirl hit with "L'Ecole Est Finie." It was Carrere who developed a whole new strain of singles product five years ago with artists like Ringo and Romeo, aimed at capturing the teenage audience before they developed a predisposition for the established artists; and it was Carrere who launched Sheila on a new disco career with an inspired update of "Singing In The Rain," and scored heavily with Belle Epoque whose total sales top four million.

On a totally different tack, Francis Dreyfus provided further international prestige for French product by discovering and promoting Jean-Michel Jarre, a brilliant exponent of electronic music whose "Oxygene" was an enormous success.

Says Dreyfus: "For years there were plenty of imitators in France but few real creators. The radio stations constantly programmed the established artists and it was almost impossible to get airplay for an instrumental artist like Jarre. So we promoted him through hi fi shops, through clubs and discos, and also through jukeboxes. The public began to realize that there was more in recorded music than the limited output they heard on radio.

"Now more creative people are breaking through—artists like Patrick Juvel, Christophe and Jarre and it seems at the moment that everything which is French is suddenly in vogue internationally. However, I don't know how long it will last."

That reservation on the part of Dreyfus underlines the fact that the so-called "French sound" has absolutely nothing to do with the traditional French style of popular music. Leaving aside genuine innovators like Jarre, the French sound is an amalgam of international pop styles with a strong disco ori-

entation and it would be quite wrong to suppose that it is sweeping the country. What it has achieved, however, is greater international recognition for some of the bright young creative people in the French music industry.

And now, after Jarre, comes Plastic Bertrand, France's answer to the punk rock movement and the creator of "Ca Plane Pour Moi" the first French language record to reach the Billboard Hot 100 in 15 years. Bertrand is a Belgian national, produced by Roland Kluger of RKM and, curiously enough it was a Belgian artist—Soeur Sourire—who had that French hit 15 years ago with "Dominique," though it was a song of rather different genre!

Another major breakthrough has been that of Cerrone who burst on to the international scene last year with "Love In C Minor" and whose "Supernature" album has sold something like a quarter of a million copies.

Jean-Manuel Scarano and Nicolas Skorsky have had great success with Santa Esmeralda and Jean-Claude Friederich, who launched Swedish disco artist Madleen Kane at MIDEM this year with a lavish promotion campaign, and has had the satisfaction of seeing her make the top three in Billboard's Disco Action chart.

Rockollection by RCA's Laurent Voulzy has been a tremendous hit throughout Europe and Jean-Philip Iliesco, a former jingle composer, and Didier Marouani have achieved international success with Space, released in the U.S. through Casablanca.

Alex R. Constandinos has made his mark with "Romeo & Juliet" and "Love & Kisses No. 2" and Roger Tokarz has seen "From East To West" by Voyage achieve success in the U.S., Italy, France and the U.K.

Adopting a slightly different approach to the matter of achieving international success with French productions is Karel Beer who created the Initial Recording Company at the end of last year and whose energies are devoted exclusively to the recording of expatriate U.S. and U.K. talent. "I want to record these artists in the conducive atmosphere of Paris and then try to establish them in their own countries." The IRC's first release was an album by the Birmingham group Bachdenkel.

Just as French produced repertoire is finding increased receptivity outside France, so the national market has become more open to international product. A top 20 published in a

(Continued on page F-19)

CERRONE

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French Publishers Regroup



Philippe Seiler, for the next six months president of the new French publishers' association CSEM.

After five years of often heated discussion, French music publishers have agreed to merge their two professional organizations into one: the *Chambre Syndicale de l'Edition Musicale*, or the Music Publishers' Syndicate.

The new grouping was agreed to at a meeting in the French copyright collection agency SACEM by representatives of some 100 French publishers.

These, for many years, had been split into two associations: ASDEP (Association Syndicale des Editeurs et Producteurs), mainly younger publishers and independent producers; and CSEML (Chambre Syndicale de la Musique Legere), the light music association, dominated by the more traditional publishers.

Until full elections next year, CSEML president Philippe Seiler, general manager of Paul Beuscher, will head the new association for six months, succeeded by Georges Roquiere, president of the old ASDEP.

Headquarters are in the new *Maison de la Musique*, at Neuilly, just outside Paris.

Billboard

FREE FRENCH RADIO: Is Legalization The Way?

The overall freeing and liberalization of the French radio monopoly looked closer than could have been imagined when the government took drastic action and introduced new penal measures of heavier fines and longer imprisonment for illegal broadcasting.

However, the original law was regarded as being contradictory so that, starting with the "ecology" stations, there were soon some 20 illegal stations taking to the airwaves.

This happened in the wake of the situation in Italy. Additional weight was given by both SNEPA, the industry syndicate, and SACEM, the French copyright society, issuing statements which deplored legislation which, if followed to the letter, left France with just a single radio network, France Inter.

But the monopoly was to be infringed upon literally 24 hours a day. The peripheral stations, such as Luxembourg and Europe No. 1, beamed in on France, have a far wider audience than France Inter. But the truth is that neither station is really "free," since the French government is financially interested in both stations, and both outlets have studios in Paris.

This essentially means that, though the stations are said to be independent, the government is in a strong position to dictate terms. Should either station act directly against government wishes, then its right to use French postoffice cables could be withdrawn.

In fact, this has already happened. Luxembourg advertised wine, which is not allowed in France on television, and as radio has no advertising spots, there is literally no on-air alcohol advertising. Action was immediately taken by certain anti-drink groups and despite the fact that the broadcasting system of Luxembourg is in the Luxembourg territory and not in France, the network was forced to put an instant halt to this kind of advertising.

The growth of pirate stations produced some legal reaction,

but on the whole the government simply jammed the stations as far as it could.

It did try to pick out some stations for prosecution but tripped over the constitution itself when it attacked Radio Fils Blue, of Montpellier. The examining magistrate took the view that as free speech is guaranteed by the constitution, no legal action could be taken against the pirate station. Furthermore this decision was confirmed on appeal.

This had an immediate effect. The government decided to tighten up the law, despite the fact that the constitution over this matter is by no means clear. Yet the subsequent debate in the National Assembly showed that the government was not opposed to certain local stations, though under certain conditions. In the industry, this was regarded as so much "sand in the eyes," as such stations would cost a lot of money both to run and to build.

And in any case, successive governments since World War II have shown hostility to this brand of freedom, despite the fact that free radio existed in France before the war.

Government measures were hit again, though, by the senate, which amended certain areas of them. The senate insisted that the law could not be retroactive and that stations being prosecuted could not be subject to penalties which had not as yet become law.

Additionally a committee has been set up to study the cultural position of future audio-vision, and this could have a bearing on radio in France. There are far too few stations and therefore musical and other cultural outlets are strictly limited.

Further, the whole question of regional stations in one form or another will again be considered. The pirate stations have certainly not decided to disband and seem determined to continue testing the situation.

And a last prospect is that the controversy about payment of copyright fees by both French radio and the peripheral stations for the broadcasting of records may not, in the last resort, meet the wishes of the record companies.

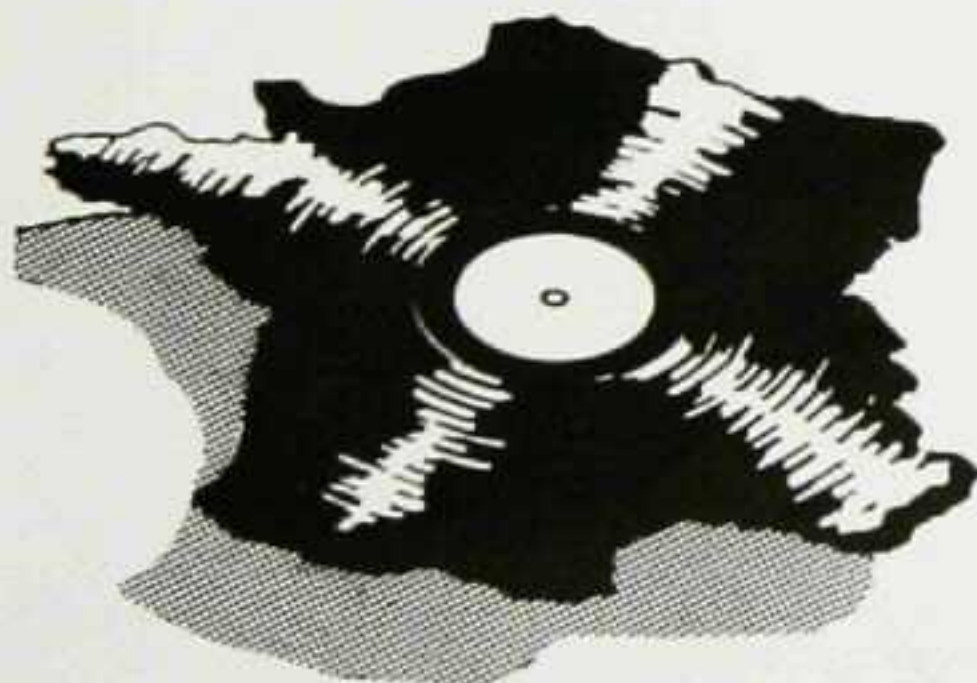
The case against France Inter has been heard in the copyright field, and it seems SNEPA has lost its argument. But the findings have not been published and therefore nothing can be regarded as official.

The situation is so flexible and fluid that the original supposition stands firm: Freedom in French radio may well be a lot closer than anyone could have imagined.

HENRY KAHN
Billboard

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• Continued from page F-3

But while many French companies, Barclay among them, believe the lyrical language barrier is slowly being eroded by international acceptance, Carrere believes it is still very much there. The French artist who wants to find success in the U.S., he says, has to sing in English and also sing without trace of accent.

Obviously every French record company plans far ahead. Phonogram, as an example, plans on a 10-year schedule, with no real certainty as to what is likely to happen musically. The theory is that plans are made but are there to be changed. Most of the companies do believe the scene is set for the next three or four years, while accepting there will be further changes.

Francis Dreyfus, of Motors, who produces Jean-Michel Jarre, claims that France has now lost its timidity and emerged triumphant, though he accepts that the future has to be handled with care and attention.

Virtually every French producer believes that music is likely to become more international than ever before. Pop music is, in a sense, less international than classical, for various obvious reasons. Pop's roots rest with the mass, the folk of the region. This made it easy to identify various styles: the heavy tread of German popular music, compared with the nostalgia of Latin sounds, both vastly different from the music stemming from the U.S. and U.K.

Patrick Zelnick, of Polydor, France, is convinced that the new international spread of pop music will be remarkable. There will be no one style. Jazz, rock, pop, disco and the other defined kinds of music will all have a place, but the one ingredient is that each will have to be good. The mediocre will vanish and he feels this will lead to the production of fewer records.

Currently 30% of the records produced in France represents 70% of the total sales and very few disks sell more than 20,000 in France. Fewer yet sell enough to reach gold disk status.

So now the producers look for talent. Names just emerging include Christian Poule, Cyrille Verdeau and Renaud. As they come through, Eddie Barclay insists that French popular music, including disco, is expanding at export level, simply because "France has the best arrangers."

French industry feeling is that the arranger is to records what the director is to films. Phonogram's Louis Hazan is convinced of the truth of this. He says the musicianship of the arranger, providing the real color of local pop, will play a vital role.

But export and import increases will, it is felt, grow for all countries. Zelnick, of Polydor, says: "There are good studios in all countries, and means of distribution are roughly the same. Supermarkets are now handling disks in a big way. There will be a consistent increase in the demand for real talent."

The emergence of electronic music, via the synthesizer, has done a great deal to give France the boost which carries it forward fast.

Two names in this field clearly stand out: Jean-Michel Jarre and Cerrone. The former was a member of the music research team employed by French Radio. He was the first to introduce electronic music to the Paris Opera in 1971, and a ballet is being composed around his recording "Oxygene," which earned gold disk awards in no less than 30 countries.

Cerrone also captured the imagination of the U.S. He has his own production company Malligator and helped kindle the fires of success for "the French sound" with his hit "Love In C Minor." His production in association with Don Ray led to vast tape exports to the U.S. It is estimated that his tape sales will make him a personal fortune while also really establishing French music in this field.

Barclay's EGG label, described in advertising as a new experience, is also riding along on the typical "French sound," though Barclay could well be the last to admit it. His simultaneous release of seven electronic albums is proof enough, though, that he feels he has unearthed the secret. His product touches the crest of the success wave and he plans to do everything needed to stay there.

An often-asked question in France is: How many discotheques are there in the country, and just what is the strength of their value in promotional terms?

For the French, promotion is a tremendous problem. France is badly served by radio. There are the peripheral stations, but despite their importance to music promotion, they still pay a great deal of time to quiz programs and chat shows.

In fact, there are some 4,000 discotheques in France, and in general customers who want to buy a record are given all the information they need actually in the clubs.

There are also links between radio and clubs. Jean-Claude Borelli, who records for Disc AZ, may promote a new record via the peripheral radio stations. But CBS has linked with Hollywood Chewing Gum (General Foods) to produce an attractive competition, sure to pull in consumer interest, which is linked with 20 French discos. Groups are invited to send tapes for judging, with a grand-finale at Olympia in Paris, associated with Radio Luxembourg. The top prize: a recording session at Nashville, Tenn.

Further evidence that the discotheques can have special promotional interest in France is that the groups involved in this latter contest will appear live in several of them. Additionally, a Music Media survey showed a steady stream of French-produced disco records now being played in the clubs.

In the 1973 period, the top records were all U.S. The following year, American disks dominated, but there were places at the top for British product. By 1975, Germany was included,

(Continued on page F-21)

Sonopresse's Young Team Gets Results

By PETER JONES

After just a year as a wholly owned EMI group company, Sonopresse has gained industry-wide acceptance in France as a chart and sales contender.

But the going has been far from easy. The transfer during the 1977 fall of stock to the EMI new computerized distribution center (SODIP) proved to be fraught with hang-ups and hassles and there were, for a while, near-disastrous effects on deliveries.

Through meticulous work in the stock department, and a sales team that just wouldn't give up, the company rode out the storm and everything was in order for the Christmas sales spree.

Since then, the company's hit record has been impressive, starting with ELO's "Turn To Stone," which had nine weeks in the chart, first appearing January 1. This was followed by a string of big-sellers, including Robert Gordon/Link Wray with singles; Darts, with two consecutive singles from one album, both hits; and Samantha Sang, who covered the Bee Gees' song "Emotion."

Additional hits, of varying musical styles, have been Kate Bush's "Wuthering Heights," the U.K. singer gaining immediate acceptance in France; the Michael Zager Band's "Let's All Chant;" and Crystal Gayle's "Don't It Make Your Brown Eyes Blue."

The acquisition of Sonopresse by EMI opened up unforeseen horizons for its international a&r, currently representing UA/Blue Note, Capitol, Magnet, Private Stock, Transatlantic, MPS and Durium, among others. Following the set-up of the independent Capitol a&r and promotion office inside the Sonopresse structure, the whole of the Capitol back catalog has been reviewed, leading to re-releases and repackaging projects that include double albums, boxed sets and a new single and album range "Music In Gold," regrouping in a gold package product from such as Ella Fitzgerald, Gene Vincent and the Beach Boys.

Priority new product includes the Kraftwerk album "The Man Machine," launched at a vodka-and-caviare party in Paris. And Tavares has gained market acceptance in France for the first time through "Saturday Night Fever" and now

Peter Jones is Billboard's U.K. News Editor

has become a big-selling act. Both Mink de Ville and Bob Seger are building reputations and Taste Of Honey is big in the disco scene.

On the United Artists side, notwithstanding the loss of Jet Records whose major act ELO was launched by Sonopresse, there are big hopes for the fall via a new Crystal Gayle album; material from Gerry Rafferty, now building steadily; the Stranglers; and Dr. Feelgood.

Acquisition of the MPS jazz catalog by EMI and its subsequent distribution by Sonopresse in France made it profitable to create a jazz division within the company, handling Blue Note, MPS, Pacific Jazz, Aladdin, Liberty and Candid Artists. In the somewhat crowded jazz field, Sonopresse has built a good name through world exclusive reissues of albums by Tal Farlow, Erroll Garner and Gerry Mulligan, and with previously unreleased product including George Duke, Alphonse Mouzon and Monty Alexander.

Two aggressive independent companies have entered the French market through Sonopresse, both in a big way. Magnet Records' act Darts hit the charts in February with "Daddy Kool" and followed-up with "Come Back My Love," consolidating further with "Boy From New York City." And new signing Chris Rea, with a Gus Dudgeon-produced album and single, is winning fans, and an intensive television campaign by Guys and Dolls should give them the star-recognition in France they already have in neighboring territories.

And Private Stock, after a long spell of U.S.-only slanted releases, has hit the French scene, first with the Gordon-Wray combination, then with Samantha Sang and the Michael Zager Band. Upcoming priorities center round Gordon and Wray; Cissie Houston, and, also produced by Michael Zager, the team Nonchalance; and Benny Mardones.

Though access to EMI product is limited by the prior claims of EMI's main French company Pathe Marconi, Sonopresse has still done well with, for example, Kate Bush, and Marshall and Hain's big U.K. hit "Dancing In The City."

There has also been action on the company's domestic a&r front. Already released is product by Yugoslavian artist Tereza and by new rock singer Rick Albano. Leading tv bandleader Pierre Porte, a recent signing, is working on an upcoming Japanese tour, and released this fall will be records by Martine Beaujoud, Stone and Patrick Abrial.

The company policy is towards retaining a small, tight team of the fullest co-ordination, though expansion is inevitable. The average age of Sonopresse management is under the 30-year mark.

F-11
A Billboard Spotlight
AUGUST 12, 1978, BILLBOARD

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Belle Epoque
Ramalina

Prima Linea

Paris
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Roma
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Una Lacrima Sul Viso
78
Disco! Emotion

Bobby Solo
ibach

Kathleen Del Casino

RCA F

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MUSIC WORLD
WINNING**



JAIRO (D)



HERVE VILARD (I)



CHANTAL GOYA



GUY BEART

(H)



SYLVIE VARTAN



MICHEL FUGAIN (A)



**FRANÇOISE
MARIE VIGNE**

**HE
SALVA**

(F)

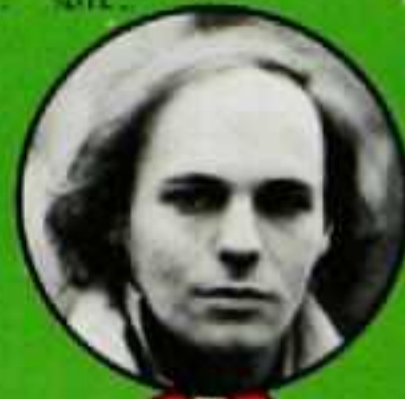


YVES SIMON



CAROLE LAURE

(G)



**(B)
CLAUDE BOLLING**



LEWIS FUREY

Thank you

(A) BBZ - (B) CY RECORDS - (C) HELOISE RECORDS - (D) I. B. PRODUCTIONS

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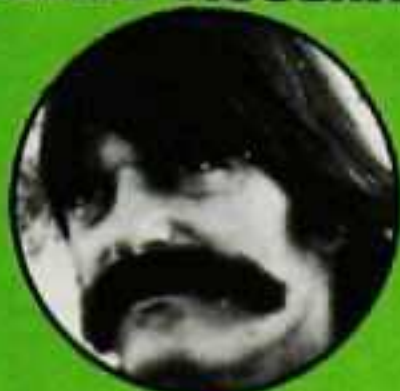


SAINT PREUX

(C)



PHILIPPE CHATEL



JEAN GUIDONI



ROBERT CHARLEBOIS



LAURENT VOULZY



ALAIN SOUCHON



DAVID MC NEIL



MICHEL SARDOU



MARIA DE ROSSI



JEAN PIERRE FERLAND

(E)



Thank you

(E) KEBEC DISC - (F) RIGOLO RECORDS - (G) SARAVAH - (H) TEMPOREL - (I) TREMA

The Nightmare Of Trying To



Michel Poulain—Pathe-Marconi a&r chief.

By MICHAEL WAY

This very month, some 250 recordings will be released in France, providing retailers and radio station chiefs alike with a near impossible selection task if a fair promotion and allocation of time is to be achieved.

But it is a virtual nightmare for the young artist, however talented, and the team of professionals behind him.

So how to become a Jacques Brel, Charles Aznavour or Sylvie Vartan? For the success of these artists, and there are dozens of firmly established French performers, is assured by guaranteed air-time on radio and television because of their status. The retailers also know that sales by such artists pose no problems. But they literally don't know where to start on the others.

In release terms, June is always an exceptional month for France, and the majors and minors, independents and publishers, seek the big summer hit at this time. The traditional "tube de l'ete," which could make a newcomer a millionaire almost overnight in a country with a market around the 100 million annual record sales mark, representing two disks per person per year.

Confirmation of the durability of the truly established French artists is proven by the charts. A recent Radio Luxembourg listing gave no less than eight of them in a top 20



Yves Duteil—took four years to reach the top.

which included disco and foreign material. As Jean Kluger, of the Bleu Blanc Rouge publishing company, says: Once you get there, in France, you mostly stay there."

Yet there are currently in France a dozen or so artists, of differing styles, who have made it in the past year or so, thanks to the combined efforts of their own talent and the record companies, publishers or independent producers behind them.

They have reached it in various way. Vogue's latest success



Patrick Loubie—"will soon be known by a broader range of the public."



Plastic Bertrand—his second disk has already topped the half-million mark.

story, punk performer Plastic Bertrand is a phenomenon of less than nine months, his first title "Ca Plane Pour Moi" genuinely hitting the one million sales mark, and his second already well over the 500,000 tally.

Yves Duteil, from the Big EMI Pathe Marconi stable is a different story. He had been around four years or so before really reaching the top after a week-long season at the Paris Theatre de la Ville in September, 1977.

Independent sources say that EMI spent as much as \$200,000 in pushing Duteil to the top after his initial success in winning the French-language song contest at Spa, Belgium, back in 1974.

EMI's top a&r man, Michel Poulain, French and foreign artistic and creative services manager, admits that the Duteil campaign needed a lot of patience, which was only rewarded with sales of "La Tarantelle" following the artist's Paris appearance.

"Even we were surprised, for Duteil had not really changed artistically. We had done the same thing before and it hadn't worked." The Theatre de la Ville appearance was an expensive gamble, the whole promotion costing some \$12,000, but it did enable EMI to bring together the sort of people, mostly from the radio stations, to hear the artist.

Duteil appeared at the Theatre de la Ville, which promotes a wide range of artistry from theatre, modern dance and classical music, because to get into one of the big theaters, such as the Olympia, is virtually impossible in these days of big-star domination. Also, as Poulain comments, a promotion campaign for Olympia, with all the back-up work, could cost upwards of \$50,000.

It was four years for Duteil, but 12 years for Bernard Lavilliers, for whom Barclay Records took the plunge with an Olympia appearance in March, 1977. The blues-rock-samba artist was nevertheless a special case: he sold records prior to Olympia, and without the backing of radio airplay, deemed so vital for a breakthrough.

Lavilliers, from St. Etienne in central France, already had a wide local following and played the clubs and cafe-theaters now blossoming in Paris.

Despite the difficulties of getting airplay for an artist, Poulain describes the French as "a great public," with numerous artists gaining a foothold in the charts not via radio but by "word of mouth" and the press. Lavilliers is one of the biggest current examples of this phenomenon.

Poulain's patience with Duteil echoes a controversy in the industry between the big record companies and the smaller independents where the argument is about who does the better job. Poulain believes that only a major can do a full promotion campaign because of the financial resources behind it. It has the capital for investment.

Recording costs anyway are high, ranging from \$5,000-\$10,000 for a single and \$18,000-\$40,000 for an album.

The same line is taken by Jean-Jacques Tilche, head of major publisher Intersong, who is also prepared to work hard and long on an artist. Patrick Loubie, produced by Intersong on the Polydor label, has so far made two singles, one of them "Une Petite Fille Que Fait Des Pates," but neither sold more than 40,000. "But I'm not in a hurry," Tilche says. For Loubie is now known in the industry and will be soon known by a broader range of the public.

EMI's Poulain insists that only the big companies, with massive distribution and administrative expertise, as well as artist and promotion resources, "are best placed for the job and know where they are going."

It is generally admitted though that the smaller production company, with limited resources, is far keener on rapid results for its product, which can prove hazardous for the up-and-coming artist. Yet some of the risks can be cut if license deals are signed with distribution firms, while the major

AUGUST 12, 1978, BILLBOARD

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Bernard Lavilliers—Barclay took the plunge with an Olympia appearance last year.



Alain Souchon—a big success for RCA.

record companies often finance independents if the material is good.

Brigitte Bertholier-Spahn, of the independent Bagatelle publishing production company, admits that the smaller firms badly financed but asserts: "We can do a better job on a new release than a big record company."

This view is shared by Michel Leclerc of Rideau Rouge, another independent publisher-producer. "The artist is better served by the smaller and perhaps more efficient team," he comments.

But dominating the whole artist-launch scene in France is the near monopoly enjoyed by France's radio stations, the state-owned France Inter, and the commercial channels Europe No. 1, Radio Luxembourg, and Radio Monte Carlo, in which the state also has a share. As all producers agree, these four stations put out near identical material, both spoken and musical, and are extremely difficult to break into.

The problem became more intense with the general elections of March this year when programmers were obliged to broadcast far more spoken-word material than probably ever before. The symptoms have remained, with the public seeming to want more spoken word, and on "bad days" (for the music business, that is) barely 70 records a day are played, with low hourly averages of only six or seven disks.

As one producer complains, 10 years ago there were several program chiefs for each station, providing more promotional chances for young artists, but now there is just one.

Behind this situation is a major headache, the demand by the three commercial radio stations (and sometimes the offer by publishers) of joint publishing rights on new records. While often on a 50-50 basis, radio stations even take complete rights, but guarantee airplay. "Payola by contract" is one view. But the whole record and publishing industry looks set to submit to the trend, so making it more serious at all levels.

The only solution, all say, is the eventual legislation of totally independent radio stations. But, following new, strict government controls on pirate broadcasting, this appears still a long way off.

The French industry now looks enviously at the situation in the U.S. and U.K., where local radio, under proper control, is a fact of life.

As a first step, many French record producers would like to see the introduction of regional radio under the auspices of state-owned Radio France, but few would accept the anarchy of the Italian situation, where pirate stations abound.

But in fact, most are awaiting the arrival of radio by satellite, which would escape government control, and this is expected in five years' time. Already one commercial radio station here is negotiating with American radio executives.

In reply to the current situation, the radio stations insist they are giving the public what it wants, though lack of diversification among programs has to be noted. Record producers argue that journalists and advertisers dominate radio airwaves, whereas music, which is what the public wants, takes a poor third place.

It is generally agreed that the commercial radio stations devote 7.5% of music air-time to records in which they have taken joint publishing rights, with much of the rest dominated by established French artists and foreign material. The record companies further complain that while an established artist can get anything played, be it good or bad, new talent is locked out.

Legalization of independent radio may be deemed vital to break the monopoly of the radio and tv stations in record promotion, but all producers agree that if the material is good, it will sell—and the program chiefs will play it. Billboard

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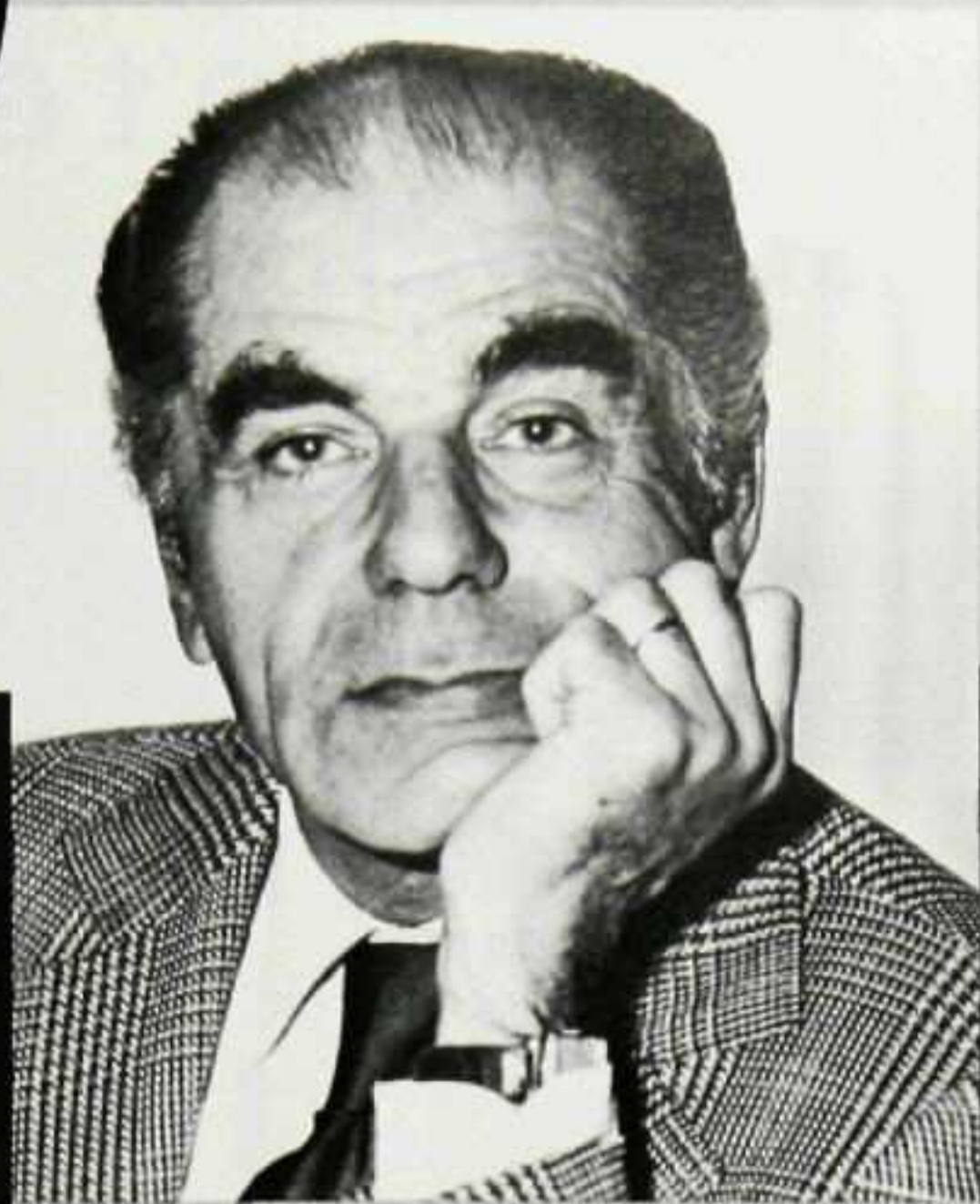
IS IT HER SECOND WORLDWIDE HIT?
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CARRERE

French Publishing Goes American



Patrick Villaret, of Editions Barclay.



Jean-Jacques Tilche, of Intersong, France.



French independent publisher Claude Pascal.



Brigitte Bertholier-Spahn, of Bagatelle.

As the thriving French music industry evolves, its publishing sector is becoming more and more American in style. The number of publishers has snowballed in recent years as young writer-performers take their compositions right through to the production stage.

This has obliged many of France's traditional publishers to go into production themselves, despite the considerable financial outlay, in order to earn the maximum from the works they themselves represent.

Another reason for the "Americanization" of "l'industrie," as the French call it, is the rapid expansion of disco music which has at last enabled a wide section of the French business to score solid international sales.

Says Patrick Villaret, of Editions Barclay: "We've never sold as many records around the world as we do now."

The majority of publishers have taken the expensive gamble of going into production to protect themselves against the new breed of writer-performers who, as in the U.S., set up their own publishing and production companies, often on the strength of one title.

As a result, fewer writing artists now offer their material to the traditional publisher, one of France's two biggest publishers along with EMI.

He affirms: "All is about to change. There are no more rules. Everyone today is a publisher. They think that putting in money is enough, but it is not. All we can do is to wait until they disappear from the scene, because we'll still be here."

Claude Pascal, who himself is now solidly entrenched in production, echoes these comments. "The business is about to break up into a thousand components. Thirty years ago, there were few publishers. Now those moving into the business are not even professionals but are just businessmen setting up a company as a gimmick. But they cannot last as they are not experienced enough to resolve the complicated problems of a publishing house."

As an independent, Pascal, who represents such foreign catalogs as Chrysalis and Heath Levy (U.K.) and Gypsy Boy, Springtime, Chandos, Blue St. and Boz Scaggs (U.S.), has another battle on his hands against the big international publishers, such as Intersong and EMI.

To counter them, Pascal, formerly with Pan Am and now 18 years in the business, created the UEP (European Union of Publishers), linking with active independents in other European territories so as to be able to sign continent-wide deals with U.S. publishers in particular.

His partners in a venture he describes as "competition for

the majors" are Abba mastermind Stig Anderson's companies in Sweden; ATV, London-based; Roland Kluger's publishing empire in Holland and Belgium; Intro in Germany; Clippers, the Spanish publishing house; and Durium, from Italy.

Other independents also into production are Marcel Leclerc, of Rideau Rouge; Brigitte Bertholier-Spahn, of Bagatelle; Jean Kluger, brother of Belgium's Roland, at Bleu Blanc Rouge; and Barclay's Villaret.

Comments Leclerc: "It's in the nature of things and the only means of doing a good promotion job." He agrees there are risks, but says publishers are in a position to produce what they want and what they believe in.

In the "straight" publishing scene, Leclerc, whose company launched Julien Clerc and represents the catalogs of Stevie Wonder, Neil Diamond, Kris Kristofferson and Gilbert Beaud among others, says that on an international level the smaller company can be more efficient than the giants as it can choose its own subpublishers in foreign territories.

Leclerc also comments on the "sudden" appearance of new publishers and he admits he hopes some of them "will succeed." To counter them, he says, it is up to "the serious publisher to explain to writers and artists where their best interests lie."

At Bagatelle, Brigitte Bertholier-Spahn and Denis Bourgeois go so far as to aver there is "no more traditional publishing."

On the recording side, Bagatelle produces some eight or 10 disks a year and are currently promoting an electronic disco album by Jean-Yves Labat. Here, too, there are complaints. Brigitte Bertholier-Spahn regrets that in a current period of high record production there are only six major distribution companies in France.

"It is worrying to see the large number of new releases," she says. "Everything is full at the moment, from studios to pressing plants. And I'm afraid that the big record companies have a virtual monopoly on distribution."

Kluger, whose Bleu Blanc Rouge firm is now based out at suburban Marnes La Coquette, says the business has really changed, though he has always linked publishing with production as he usually works on a title-by-title basis.

Remarkable how the French industry is becoming American-style, with the frequent arrival and disappearance of publishing companies, Kluger adds that the U.S. phenomenon of up to five publishers per title had not yet reached France where, it is decreed, a maximum of two only are permitted by law.

To counter the upsurge of virtual one-man writer-performer-publisher-producer companies, Kluger has set up his own writer stable under Daniele Vangarde, called Zagora Music, while much of Bleu Blanc Rouge's production on the Biram label is distributed by Phonogram.

Kluger says France is scoring strongly in the disco world, so breaking into the U.K. market—"which had been virtually

closed to French artists. Few records are made just for France now and the openings abroad are much better now. A good example is an album of bouzouki music in the disco field which we placed abroad in just 10 days. The public, too, is much more open to new product."

Many industry leaders in France, however, do admit that disco product is not always of the highest quality in France. But one said: "Better to have disco than nothing at all."

Patrick Villaret, of Editions Barclay, has been in production for seven years and to compete with the new writer-performer wave has set up his own stable of young producers. He says firmly: "It is vital to do so."

Villaret, who has just produced a Marion Williams album for RCA and who represents notably EMP and Downbreaker Music (U.S.) and Ricordi (Italy) in France, says: "There has been very rapid evolution in France, with young publishers out to earn a lot of money very quickly. I am not in the same generation, but I am having to adapt."

Both he and Jean Kluger agree that the cover situation has also evolved. "You can't do a cover of the Bee Gees or Cerone," says Villaret. And Kluger adds that with the internationalization of current hit music, mostly disco-style, a publisher either had to be extremely quick on the scene with a cover, or not bother, as the imported original would sweep in, whatever the territory or the language.

Of the major companies in France, Tilche's Intersong is into production, while EMI, under Alain de Ricou, though promoting a lot of newly-written material, is one of the few to stick with traditional publishing with little production involved. But de Ricou says: "We would die if we just collected copyrights."

Heading a team of four professional managers within the EMI publishing group in France, de Ricou says that he boasts 10 a&r men, more than EMI Records and Phonogram added together. "The publisher is the radar system for the record company, but I do agree it is now more difficult to place a song with an artist."

"Our role here is not to collect. It is to promote foreign material and cover recordings. Many publishers are into production because they cannot place records with the record companies, but I can."

"France is enormously creative, the biggest in Europe and third in the world, so there is obviously a place for the publisher. I stress the great tradition here of the writer-performer, but publishers only go into production with such writer-artists so as not to lose them."

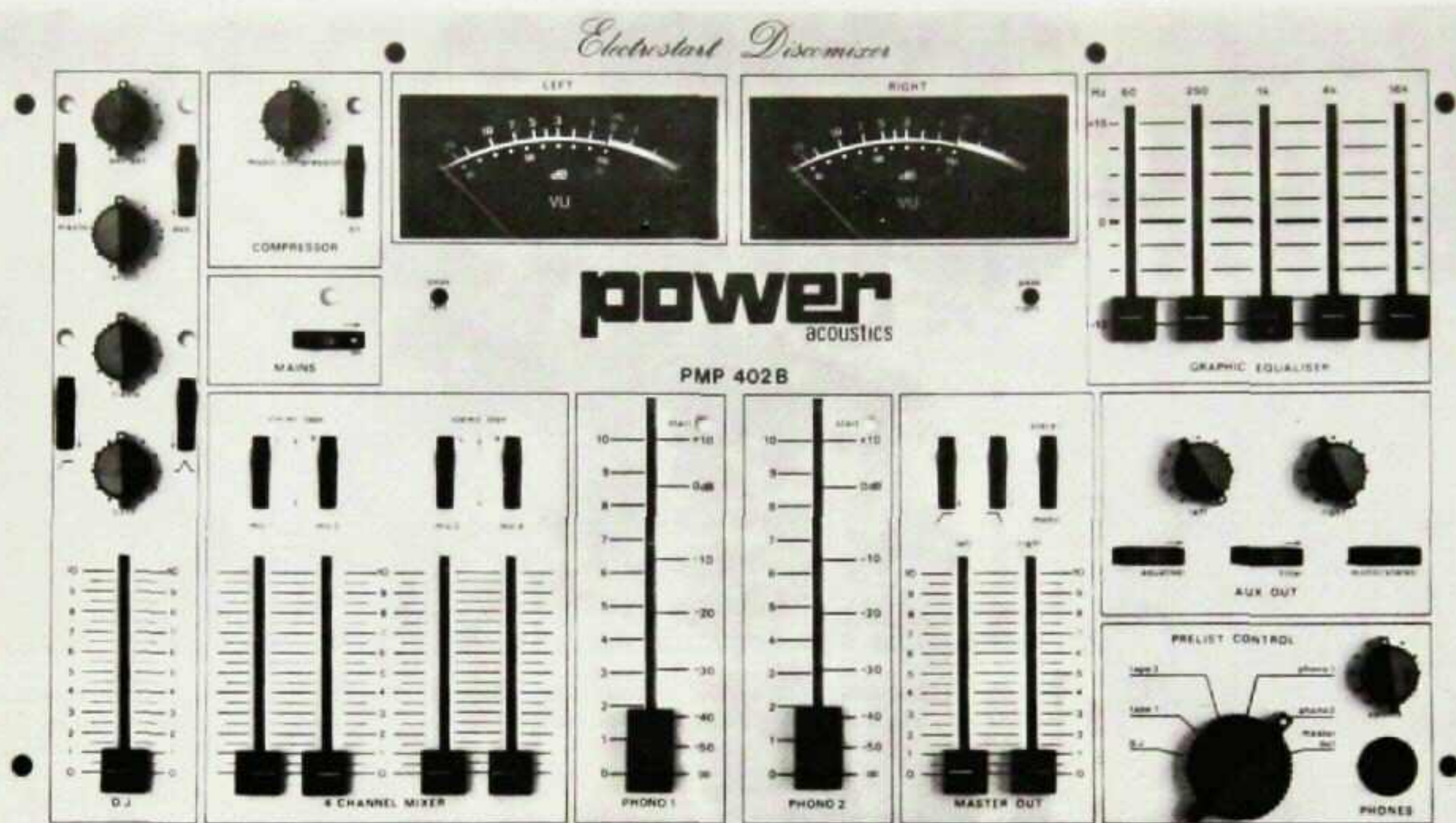
But he complains about the lack of traditional publishers and says the industry needs more competition. There are also, he says, fewer traditional-style interpreters with whom publishers can place songs, so some of France's internationally-known writers are going through "a rather lean time."

One traditional publisher to stay out of the production trend but to benefit profitably from the disco scene is Paul

(Continued on page F-23)

With all those French fashions dancing the night away, it's a shame the "in" discos aren't equipped with chic Paris-Power.*

* French audio



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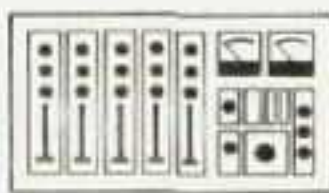
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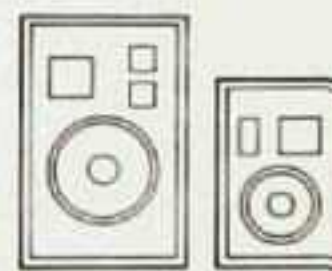
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French Revolution

• Continued from page F-7

recent issue of the French trade fortnightly "Music Media" included records by the Bee Gees, Bonnie Tyler, Boney M (at 1, 2 & 3 respectively), Queen, Itzhak Cohen, Abba, Baccara, Jimmy Cliff and Umberto Tozzi.

But it is still the case that around 80% of sales in France are accounted for by national product and the grip of the long-established artists referred to above remains extremely strong.

Another aspect of the new French revolution is the fact that, at last, the LP has gained ascendancy over the single. The single, itself a latecomer to the French market—being launched for all practical purposes in the mid-'60s—was late in achieving wide penetration because of the preference for the EP which took a considerable time to die down. Now the French public has become more and more album oriented.

Says Leon Cabat, head of Vogue Records—the major independent French company which this year celebrates its 30th anniversary: "The French market is extremely strong and we have had an enormous increase in production this year—so much so that it becomes increasingly difficult to find pressing capacity."

Vogue has its own presses and a production capacity of 800,000 singles and almost the same amount of LP's monthly. "But since we press for Benelux and Switzerland," says Cabat, "because costs in France are cheaper than anywhere else at the moment, our resources are at full stretch."

Despite a tough economic situation—1.1 million of a total labor force of 23 million are unemployed—the record industry is enjoying a boom period and a growth figure of between 15% and 20% is confidently predicted.

The broadening of public taste in music has been reflected in the inventory carried by record outlets and it is now often the case that a department store with a record department will have a wider range of repertoire than the conventional record dealer. These stores, increasingly, are getting their supplies direct from the manufacturer rather than deal with rackjobbers, and they are currently accounting for 80% of singles sales.

The cassette market is healthy—cassette sales represent about 26% of the LP market and some companies have had remarkable success with double LP cassettes of hit parade compilations.

All in all 1978 will prove a year of evolution and progress for the French music industry whose main concern as it moves toward the '80s is likely to be that of campaigning to end the government broadcasting monopoly in order to have the possibility of getting exposure for more than a tiny fraction of its wide-ranging product.

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PATHE MARCONI

EMI

Ed. F. Day.

Brighter Future

Continued from page F-11

and 1976 produced the success of Cerrone's "Love In C Minor." And by 1977, France had seven top winners with only five from the U.S. That kind of statistic imbues the French industry with justified confidence.

Says Marion de Froment, who looks after international sales for Disc AZ: "We now have a deal with Salsoul and our visits to the U.S. are to sell as well as to buy."

This company increased its turnover last year by 24%, but expects to keep at a steady 18% during the next year or so.

Its disco contribution is original. Now marketing an all-electronic "Disco Spatiel," Disc AZ has no names printed on the sleeve except trademark of the electronic instruments and the arrangers. The rest is anonymous and there is a growing theory that with certain exceptions the accent will in future be placed on the originality of the music and arrangement—and the players and musicians will not even get a mention.

That the French disco-electronic sphere has developed despite the absence of a national chart, suggests the importance of charts has diminished. There are still charts in France: dozens of them. There are disco charts, jukebox charts and charts published by those peripheral radio stations. The result is to give virtually every act and company the prospect of finding a place in one chart or another.

SNEPA takes the view that if it has its own chart then it must be positively beyond reproach. Michel Bonnet, of the SNEPA economic group responsible for the original chart, believes that is possible, but only at a high price. Currently it is felt that price is too high. Meanwhile the absence of a syndicate chart causes no alarm.

But certainly the great disco upsurge has given birth to a lucrative new industry, that of disco equipment. COMEL, for instance, with its "Power Acoustics" range, has hit the export market with its mixers, its amplifiers, and other items. For this company, a 1977 expansion objective of \$3 million showed also an increase of exports to 30% of total turnover. So French disco at all levels is scoring.

When it was known that the French government was changing economic policy and lifting ceilings on prices, the record industry cheered, almost to a man. Prices had been strictly controlled for more than three years. In 1977, disk prices were allowed to rise by around 3.9% whereas the cost of living in France went up by 9.4%. In other words, disks remained a good buy.

But it has to be remembered that the public has to pay a 33½% Value Added Tax so even when prices are freed, by government permission, they can still hardly "jump out of their skin." Indeed, it can be argued that the government, so long as it imposes a punitive sales tax, is not really giving much

away. While freedom of price-fixing is welcome, there are no illusions.

The government believes that freedom also means competition and this should keep prices steady. Companies will be faced with higher costs. Pressing costs, held down stringently, just have to start rising, along with other overheads.

One complication is the French code system, in force for a few years now. The company concerned places a disk in a price maximum-range category indicated by various letters. This is a guideline to the public. The code is pasted up in the retail outlets, so that the retailer has an ever-present guideline as to what to charge, even though price-fixing may be "freed." The public in turn knows what to expect.

One other method is for the retailer to fix his margin according to the price he pays, plus his overheads, and then paste the price-tag on the sleeve. This may not be too difficult for a small retailer with a limited stock, but for others, supermarkets in particular, it could mean much more labor, and therefore greater expenses.

Government attitudes are mixed. It appreciates the problems, but dislikes the coding system because it smacks of price fixing, but its other aim is to encourage competition to keep prices down.

And, says Francois Minchin, SNEPA president, the whole business could lead to even tougher controls. So if a supermarket, which buys heavily and so receives big discounts, charges the same price for the same record as a small retailer, who buys less and therefore gets less of a discount, it is possible the supermarket could be called to account.

It may seem absurd to consider this "price fixing," but the supermarket could still have to explain how it arrived at the higher price. This while the government says it will not tolerate price-fixing at any cost.

Taken all round, however, it is felt the changes could favor the small companies. Many believe that the market domination by just 60 companies out of 200, responsible now for 90% of the business, could lose certain advantages, while the smaller ones can gain.

Musidisc is a case in point. At one time dealing only in budget-line product, it now builds its own selling lines, including a disco group called Au Bonheur des Dames. The company expands at around 20% a year and has now taken new and larger premises. Francois Grandchamps des Raux, president, is a very confident man these days.

He has signed distribution agreements with Belgium, Holland, Luxembourg, the U.K. and Switzerland and has signed deals with around 14 U.S. labels. Musidisc is a strong example of the change and development of the smaller companies both at home and abroad.

And the president believes that the small price raises which will follow price "freedom" will favor singles. He says that no matter how small the price increase, some lower-paid social

French Briefs

There are between 12,000 and 13,000 record outlets in France but only 1,000 of these are conventional record dealers. . . . RCA France had an increase in turnover for the first quarter of 1978 of 68% compared with the first three months of last year. . . . Musidisc is expanding its local production under Jean-Jacques Timmel and is releasing material by Michel Legrand, Jean Sablon and Stephane Grappelli plus a number of classical albums by Boulez, Monteux and Entremont. . . . About 90% of France's music exports go to Common Market countries. . . . Eurodisc sales in France are 70% up on last year, due largely to hit material from the U.K. and Italy. . . . The late Claude Francois who was a top pop idol in France for 16 years reportedly sold a total of 35 million records. . . . Musidisc has released a series of double cassettes with 2½ hours playing time. Artists featured include Creedence Clearwater, Nina Simone, Marie Laforet and Joan Baez. . . . Vogue reports 60,000 advance orders for the Casablanca double LP "Thank God It's Friday." . . . According to a report from the French Ministry of Cultural Affairs, 70% of records released in France lose money and no more than 20 disks a year achieve sales in excess of 500,000. Billboard

classes will be affected and will turn towards singles. This will, in turn, bring more business to the super markets which, at this time, are the most important outlet for singles.

Musidisc has also set up its own distribution service, geared like Cogedom to look after supermarkets for a group of companies. It adds emphasis to his firm belief in the future of supermarket sales—and, therefore, distribution.

Classical product now has a 15% share of the French record market. The two French groups Erato and IPG are now faced with a problem. Ivan Pastor, who produces classics for IPG, says that with that huge one-third Value Added Tax, classical records just cannot afford to go up in price. While classical fans are so often prepared to make sacrifices to hear their kind of music, there have to be limits, he says.

IPG (of Societ Francaise du Son) records the biggest French names in the field, including Jean Pierre Wallez. A survey shows its sales outlets are retail disk shops (25%), discount houses like FNAC (15%), large stores and supermarkets (35%) and mail-order (10%) counting among the most important selling areas.

The French industry, despite the problems, is in fine fettle. The aura of confidence is unlikely to be proven wrong or foolish. Billboard

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French Publishing

Continued from page F-17

Beuscher, whose near-unique catalog of old French standards is currently being sifted through by disco artists.

Beuscher's Nettie Dabadie notes the huge success scored by Madleen Kane with the classic "C'est Si Bon," and the Grace Jones' hit on "La Vie En Rose." Though not from the Beuscher song roster, "Singin' In The Rain," in disco style by Sheila B. Devotion is another example of this trend.

But Beuscher stays out of production. Says Nettie Dabadie: "We'll only do it when we really believe in someone."

Beuscher is one of the few companies to continue sheet music sales, though these have dropped dramatically with the post-war advent of mass record sales. Nevertheless, the music score, instrument and music-school divisions of the company are currently very active. And Beuscher catalog titles have always figured high on the repertoire of accordianists and dance bands, two traditional and unchanging facets of French life.

One major development affecting the whole of the sector is the relatively recent participation by France's three major commercial radio stations in publishing, a trend that has sprung from the arrival on the scene of the independent writer-performers.

According to many industry sources, such performers are prepared to cede in some cases total publishing copyright to the radio stations. Europe No. 1, Radio Luxembourg and Radio Monte Carlo, being content with subsequent guaranteed radio airplay, to collect only on improved disk sales.

In some cases, the radio stations take 100% publishing rights and have even launched into the production field, so taking "everything," as one publisher says.

So, to obtain vital airplay for new productions, many publishers are forced to offer joint publishing agreements with the radio stations, thus limiting income potential. The radio stations are now accepted as publishing houses at SACEM, the French copyright collection agency.

Many publishers say they are prepared to reach such agreements with the stations, but obviously many are forced to do so. Yet a commonly expressed view is that "it is a total negation of the publishing profession."

Some see the advent of legalized independent radio stations and radio by satellite with a resultant broader range of programming as a solution. But one publisher says it is better to deal with the three stations "that we know" than perhaps a dozen or more, as is the current state of affairs in Italy.

There have been many protests at varying levels over this practice, even though publishers and record companies agree on the value of airplay in promotional campaigns. They also say that if the material is good, such agreements are not necessary.

So the practice is becoming a "publishing fact of life" and many publishers do have good relationships with the radio stations and do believe that programmers will always play first-class material. There is a loss of earnings for the publisher but it can be compensated for by subsequent higher record sales through the guaranteed radio exposure.

However, at least one publisher claims that radio stations sign joint publishing agreements and then did not assure air time, which further complicates an already tricky situation.

In reply, the radio stations insist on the important promotional role they play and stress that the record companies have vital need of them. Furthermore, they claim that it is the public which has the greater say in record selection and that the stations are simply fulfilling a social role. Additionally, they claim that it is the publishers who come to them, not vice-versa.

But what has aggravated the situation now is that spoken word product is taking more and more air time at the expense of music, giving record producers less chance of promoting product, especially if it is by new artists. The situation has not basically changed for the established artist, whose "life expectancy" is traditionally long-term in France.

Amid accusations of "monopoly" and "payola by contract," this is obviously a problem to be sorted out inside the industry, like the success story just achieved by SACEM over Value Added Tax paid on performing rights by publishers.

SACEM has obtained from the government an authority, from last January, enabling publishers to recoup this VAT payment, which in some cases adds up to a considerable sum. In general, it appears that the publishing sector is some 8% better off since the agreement, which actually took seven years, since VAT was introduced in France, to obtain.

But this is partially offset by a new payment by publishers to a special government pension fund for writers and composers, many of whom to date could not obtain social security benefits, notably over pensions. Publishers make the payment to the fund, principally from advances paid to writers and composers.

The entire industry is awaiting the outcome of the government lifting, for the first time since World War II, of price controls, and this is due early in the fall. Though subsequent competition could bring prices down (a full-price album costs more than \$10 in France), publishers are hoping for an upgrading and should benefit from higher mechanical rights.

With this firmly in mind, and with the spread abroad of the French music industry, most publishers look with optimism towards 1979 and onwards.

MICHAEL WAY
Billboard

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SOMETHING NEW
FROM FRANCE

Linda Keel

L A D Y R O C K & R O L L

Linda Keel



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Curtain Falls On Funky Chi Amazingrace

CHICAGO — Amazingrace, the intimate concert club that featured marvelous acoustics and sit-on-the-floor informality, has closed after six years of operation in a north suburban shopping mall.

Landlord pressure and flagging interest among several principal club staffers closed the 400-person venue after a year-long search for buyers or investors proved fruitless.

Low ticket prices and an active schedule of acts ranging from progressive jazz to traditional folk and comedy kept the room crowded to its finale July 31, when folkie Jim Post said "Goodnight gracie."

Post had opened the club when it moved to the Main, a renovated three-story building of shops and offices grouped around a courtyard in Evanston, Ill. Prior to leasing the Main space, Amazingrace had originated as a student-run coffee house on the Northwestern Univ. campus.

Its immediate popularity was tied to the success of local singer-songwriters Bonnie Koloc, Steve Goodman and Bill Quateman. Pianist Keith Jarrett and songwriter Livingston Taylor were among the recent sellout bookings.

Two members of the Amazingrace Collective, a six-person group which owned and operated the club, retain the custom sound system and rights to the concept. Benjamin Kanters and Lenny Carpel hope to revive Amazingrace at another site if reorganization can be affected, they say.

Muscle Shoals TV

MUSCLE SHOALS—Alabama Public Television production crews are filming a pilot for a weekly series on the Muscle Shoals recording industry.

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Sinatra Swings: Ol' Blue Eyes rides a disco beat for "Night And Day" during his Universal Amphitheatre concert.

Sinatra Gig May Affect Bookings

By ELIOT TIEGEL

LOS ANGELES—MCA's booking of Frank Sinatra into its 5,300-seat outdoor Universal Amphitheatre is being observed by talent managers and booking agents as a good omen for more bookings of veteran, non-rock performers.

With a few exceptions, this market's summertime fare is dominated by the contemporary rock and soul attractions with an occasional Perry Como making an appearance at the Greek Theatre across town.

In fact the Amphitheatre, in its battles to become the leading outdoor summer venue, has emphasized contemporary youthful acts and has eschewed the MOR, older performers, so Sinatra is a crack in this wall. Tradesters hope the booking may lead to other Las Vegas-type acts who have no home in L.A. finding their place under the stars.

Sinatra and his opening act, Sarah Vaughan, pulled in people who never go to the Universal City located Amphitheatre.

Sinatra's magnetism in his show business hometown resulted in all 10 of his shows selling out, with opening night Monday (31), attracting the kind of front row crowd which generally hangs around the Beverly Hills Hotel's Polo Lounge more than it goes up the hill to the Amphitheatre from MCA's Universal movie studio soundstages where it is more at home.

Among these notables coming out to pay tribute to their long-time friend were John Wayne, Gregory Peck, Henry Fonda and Glenn Ford from the movie industry plus Ronald Reagan, the former movie star, former California governor, and tv's Johnny Carson.

Both Warner Bros. Records and WEA were equally represented with Sinatra making reference to a new recording he is working on and offering two works from this projected LP during his set.

The Amphitheatre engagement marks his first commercial concert booking since 1952 when he last played the Coconut Grove. In the last two decades Sinatra has performed at charity concerts, with his 10-show stand here part of a current domestic tour.

In essence, what one sees at a Sinatra concert is a glorification of his nightclub act, a fun experience for the entertainer in which he totally gives of himself with emotion,

drama, theatrics and classy showmanship.

Sinatra wisely credits the songwriters and arrangers who provide him with the wherewithal for his instrument—a voice which one acknowledges will never sound like it did at its zenith years in the 1960s.

But Sinatra's charisma as a complete entertainer and his connection to his adult audience as a reminder of their own lives, produces a solid, lasting soldering between performer and audience.

This engagement is no exception. Sinatra's 75-minute turn was standard repertoire designed to maintain his link to his audience with only the two new works plus one left field tune among the 18 offered.

The two new works were "You And Me" by Carol Sager and Peter Allen and "Remember" by Elton John. The odd tune was "America The Beautiful," the patriotic tune which fit in snugly with all the evergreens by such masters as Cole Porter, the Gershwins, Rodgers and Hart, Harold Arlen, Frank Loesser, Comden and Green, Leonard Bernstein, Johnny Mercer, Kander and Ebb. Sinatra remains on safe ground emphasizing tunes he's been doing for years from "Funny Valentine" to "My Kind Of Town."

And the music of these song spinners is made glorious for the supporting 38-piece orchestra conducted by Bill Miller by the

arranging pens of Don Costa, Nelson Riddle and Gordon Jenkins.

Sinatra's embracing new composers has him singing single works by George Harrison ("Something") and Jimmy Webb ("Didn't We Girl").

The fact that Sarah Vaughan in her 35-minute set sang "Send In The Clowns" among her own eight offerings, probably meant that Sinatra avoided offering his own brilliant interpretation.

There is much more fire and guts in Sinatra's voice than in previous seasons. His program includes plenty of challenging tunes to test his voice, which can be glidingly soft on the ballads and raspy and testy on the straining, driving tempos.

There is a jauntiness, an assertive air which Sinatra exudes in his jump tunes which adds a kick to his act. He snaps his fingers during "Something" to accent the line "ain't gonna leave her now." He sways his shoulders in a sensuous way during "Long Lost Love." He contorts his face with intensity on "All Of Me."

The contrast in singing styles between Vaughan the veteran jazz queen and Sinatra the omnipotent pop tune interpreter is striking. Whereas Vaughan extends her lyrics, adding new lines to embrace established ones, like her adding a devious series of "I feel you/I feel you/yeah, yeah/I'm feelin', I'm feelin' okay" to "Feelings," Sinatra hews to the creators' own directives. His strength comes in getting into the gutsy meaning of a love song, the frustration of a destroyed soul.

Changing moods are part of the menu. A "saloon medley" offers evergreens "The Gal That Got Away" and "It Never Entered My Mind." A film medley allows Sinatra to recall tunes he's embraced for the big screen.

Onstage, Sinatra is a gracious host for this celebration of the good things in life. "Maybe This Time" with its somber optimism was his best effort in meeting the vocal demands of a high energy tune, followed next by "My Way" which stretches the boundaries from gentleness to surging dynamic intensity.

Sinatra's music embodies all the aspirations for the good life, interpreted thusly in the new "You And Me": "We wanted it all/passion with pain/sunshine without rainy days."



Sinatra kicks along "The Lady Is A Tramp."

Beiderbecke Festival Big In Iowa City

DAVENPORT, Iowa—Bix lives.

Like Charlie Parker, the cornetist-pianist who died in 1931 remains more than a legendary figure among jazz buffs and musicians, particularly in the Middle West.

Some 20,000 flocked to Davenport, Bix Beiderbecke's home town, over the July 25-27 weekend to participate in the seventh annual Bix Beiderbecke Festival. Nine jazz bands appeared, and a bust of Bix sculpted by Frederick Wiebel of Maryland was unveiled.

"We are working on a memorial," says Donald O'Dette of Davenport, president of the Beiderbecke Memorial Society. "We hope to erect it here in Le Claire Park."

The park is on the banks of the Mississippi River. It was there that several concerts were held over the weekend. Others were held on excursion boats and in Moline and Rock Island, in Illinois across the river.

With tickets to each event selling at \$3, the three-day event builds each year. Among the bands performing are the Memphis Night Hawks, the Cake Walkin' Band, Chet Bogan's Wolverines, the Garden Avenue Seven, the Fort Dodge Band and the West Des Moines Jazz Band. In all, there were five formal concerts and a number of unscheduled jams in the tri-cities area where Beiderbecke, before he went on to fame with Paul Whiteman and other top-notch big bands of the 1920s, once played regularly.

Beiderbecke made scores of records.

Werewolves Plan Prowl

NEW YORK—RCA's Werewolves are being launched with a national tour where more than 60% of the dates are open air and 80% are free to the public, relates group manager Andrew Loog Oldham.

The free concerts are being presented either in association with local communities and charities, radio stations or both.

"The tour is a one-on-one affair," Oldham notes. The former manager of the Rolling Stones, Faces and Humble Pie says he is working closely with RCA on the project.

"In essence," he continues, "the Werewolves do it for free, but the potential 'thank you' is both large and direct. The groups are playing for the stations who play for the people who will be coming to be entertained by the Werewolves and their guests."

"It beats the economics and entertainment of playing for the early arrivals and ushers at a Fleetwood Mac concert or for 330 journalists in a chic 300-seat club, though I wouldn't necessarily pass on those situations either."

Sharing the bill with the Werewolves, at various dates, are RCA's Fandango and Richard Bear, as well as Private Stock's Benny Mardones.

The tour, which began in Tulsa July 20, will focus on the West and Southwest states initially. Other stops include Amarillo, Austin, San Antonio, Houston, Dallas, Midland, El Paso, Phoenix, Santa Monica, San Jose, Portland, Seattle, Sacramento, San Francisco, San Diego, Tucson and Santa Fe.

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A Day In the Life Of JOHN SCHER

Energetic 28-Year-Old Concert Promoter Bringing Rock To New Jersey Venues

John Scher is one of the youngest and most successful rock promoters on the East Coast. At 28 he heads the Monarch Entertainment Bureau which books and owns the Capitol Theatre in Passaic, N.J., puts on rock concerts in Giants Stadium, presents music at 25 colleges, books rooms along the Jersey shore and places the Grateful Dead (outside the Bay Area), Renaissance, Stanky Brown and Pierce Arrow on the concert circuit. Billboard's Dick Nusser, who normally stays in Manhattan, ventured out to Scher's nine-room suburban office complex in New Jersey to follow this dynamic impresario two days before he presented the first rock concert in the new New Jersey Meadowlands sports complex. This is his report:

John Scher's day begins at 10:20 a.m. when he rolls into his office in West Orange, N.J., in a 1977 Jaguar XJ6, and goes upstairs to take the reins of his budding empire. It is a Friday, two days before he is to present the first rock concert in the 68,000-seat Giants Stadium in New Jersey's Meadowlands sports complex, starring the Beach Boys, Steve Miller, Pablo Cruise and Stanky Brown.

Scher arrives to find half his staff late and no mail, which he takes in stride, dropping by to pick up messages from receptionists, glance at the daily Ticketron sales report clacking off a teletype machine in a corner, and a quick report from Mary Glogoz, Scher's "assistant general manager."

"No mail, no staff," says Scher, settling into the desk chair he bobs in and out of throughout the day. Things are generally informal and most everyone works with his door open. There is a good deal of wandering done by Scher and his staff throughout the day, and Scher himself is dropped in upon regularly. There is always someone running or, occasionally, slouching through the halls. The phones never cease ringing, and everyone seems completely absorbed in what they're doing.

Monarch employs an office staff of 12 people. Over the course of the day Scher touches base with every one of them, as well as others working to set up a stage at Giants Stadium, on the road with one of four bands his company books, rambling around the countryside producing college concerts or running the Capitol. Scher spends a lot of time on the telephone. During Billboard's visit, he was heard talking to at least one lawyer, several road managers, various a&r, public relations, artist development and publishing executives, other promoters, and officials from Giants Stadium and the N.J. Sports and Exposition Authority, the quasi-public agency which runs the Meadowlands and has given the green light for a rock concert on the basis of Scher's performance over the past seven years.

"I always believed in New Jersey as a separate market," Scher explains between phone calls. "I grew up here, and I knew that people considered it a schlep to go to New York for a concert. I never considered going into Manhattan. I did some very simple research once. New Jersey is the number two state in the country in per capita income and of course it's heavily populated. The big hurdle was getting the kids to go to Passaic."

The denim army didn't have any trouble finding the place, because the Capitol has become a regular stop on most rock tours. Its success can be measured by the fact that Scher's general manager, Amy Polen, made the last payment on the Capitol the day we were there.

Several items on Scher's agenda for the day stand out from the rest. He was busy with final details of the Meadowlands concert and he was putting together a European tour for the Grateful Dead with a proposed stopover in Egypt where the band would play in a pyramid.

There were several domestic dates to be handled for the Dead and the other bands, as well as crises involving the publishing contract of one of the bands, a last minute demand by the Beach Boys for additional money and an earlier starting time, and a costly misunderstanding involving overtime for stagehands.

Scher fields these things from his desk chair, nimbly punching out phone numbers, shouting down the hall to one or another of his staff, and meeting briefly with several key assistants. Scher seems aware of every detail going on in any sphere throughout the office.

He meets first with Amy Polen who functions as his right hand to arrange for delivery of a contract to Scher's lawyer, Al Hood, in Asbury Park. He approves an additional date for a concert featuring Southside Johnny and the Asbury Jukes and advises assistant Bert Holman to "put the tickets on sale but hold the advertising for the time being." He bemoans the fact Ted Nugent has grabbed a date he wanted in upstate New York and immediately orders two other halls nearby for another date.

He gets news of the Beach Boys' demands from Dave Forano, of Concerts West, who is handling the Beach Boys tour and co-promoting the Meadowlands concert. The Beach Boys are afraid that unless the show starts at 11:30 a.m. they won't finish their set in time to catch a plane. Scher explains that Meadowlands' officials don't want their events interfering with church-going and that 12:15 p.m. is the earliest the concert can get underway. Forano is worried that setup times between four bands will be excessive and jeopardize the flight. Nevertheless, Scher offers to call the stadium and see if an earlier time can be arranged.

A brief chat with Bob Harter of the stadium staff reaffirms the 12:15 starting time. Harter wonders what will happen if the Beach Boys go on late and play a short set. Scher tells him

concert in Denver and immediately places another call to George Denson, building superintendent of Denver's Red Rock arena where the concert is to be held. He then instructs the receptionist to call San Francisco and connect him with whoever answers the phone at Grateful Dead headquarters. Scher checks his watch. It is nearly 1:30 p.m.

"I have to get some of these things out of the way," he tells Ames. "Go make the lists and I'll talk to you later."

It takes several phone calls to locate Dead leader Jerry Garcia, who tells Scher he's more concerned about an upcoming date than giving his approval to Barry Fey's request for a written release concerning use of the Dead name on a T-shirt to be used as a promotion for the Denver date by Schlitz breweries.

"I'm sure it's a nice design," he tells Garcia. "And don't worry about Milwaukee. I'm getting on it now."

"One of the reasons the Dead hired me," he says, "is that now they have a rat on their side. They have my people with them and my people have boxoffice experience. We make deals so tight that if anybody steals it comes out 100% from their side. The Dead appreciate that."

Scher moves along to the mail, which arrived some time ago and is waiting to be opened. He adopts an air of intense concentration as he opens the mail and assigns it to various staff members for followup action. One letter disturbs him. Larry Fogel of April-Blackwood Publishing writes to say he's suspending the songwriters from Pierce Arrow for failure to produce demos in sufficient quantity. Scher leaps on the phone, contacts Pierce Arrow's Dave Buskin and gets his side of the story, then he calls for Mary and dictates a reply to Fogel.

Several more phone calls come in, prompting Scher to make an aside that he's now wearing his "promoter's hat." The calls involve several bookings at the Jersey shore. Scher asks David Hart to check out the availability of the group Flame for one of the dates and to follow up on Patti Smith's request for expenses on another.

The afternoon following lunch begins with a phone call from Giants Stadium asking whether Scher will have his own man directing the cameras onstage that flash images to the stadium's giant matrix scoreboard. "Absolutely," Scher replies. "I don't want a guy operating the cameras who doesn't know the music." Following that Scher receives a call from Michael Dunford of Renaissance, who has just arrived back in England. Dunford wants to know if Scher has spoken to Seymour Stein of Sire Records regarding some grievances the band has.

"I had a lengthy discussion with Seymour," Scher begins. "I think he's afraid of Warner Bros., but obviously he's not gonna let us out of the contract. I told him everything and he says the band isn't as upset as I claim. So I told him he's making a mistake. What have you been told?"

"Look," he concludes, "we can't get out of the recording deal but we can get out of the publishing so don't worry. Look, if we can't get these things we'll have to do something else."

Within the next hour Scher receives a phone call that visibly disturbs him. He listens in silent disbelief for a few moments and finally, for the first and only time during the day, explodes into anger.

"We had 20 guys there all day and we only needed 10 and you're just telling me this now?" he shouts. "Well, I have news for you. There's not going to be any soundchecks for anybody." Scher hangs up the phone with an air of resignation. "F----- unions," he mutters. "We wanted to let 10 stagehands go last night, there wasn't any work for them, and they wanted to go, but the business agent wouldn't let them." He punches out the backstage number at the Giants Stadium and asks for one of the facility's operation staff. When the connection is made an argument begins over who was responsible for negotiating the stagehands' working hours. The person on the other end of the line, apparently, isn't giving an inch.

"If that's your position then let me negotiate with the unions from now on because you're sure not operating in my best interest," Scher snorts. Suddenly he explodes again. The person on the other end of the line is accusing Scher of not spending enough time at the stadium.

"That's bullshit, I was there until a quarter after one this morning," he replies. "Are you gonna tell me how to run my business, now? I don't need to be there to lug equipment, that's not my job. My guys know what they're doing without me." He scowls and reaches for his calculator before making another call. "That little incident cost us \$1,000," he huffs.

That "little incident" also prompts Scher to reach for the bottle of Maalox that sits in the middle of his desk. He takes a gulp and admits to having an ulcer. The talk turns to Bill Graham. Scher laughingly agrees that he's not possessed of the same fire that drives Graham, but his admiration for his West Coast counterpart is obvious.

"Graham taught me a lot," Scher says. "He let me hang around and he shared a lot of insights with me. He's my idol; there's no doubt about it."



John Scher: aggressively promoting pop music on the East Coast.



Scher and associate Richard Ames go over a proposed European concert itinerary for the Grateful Dead.

Scher finds a private moment, above, during office hours and then gets the correspondence going with Amy Polen, his chief assistant.

that they'd have to take another plane.

"Anyway, they're not walking away from \$200,000 so don't worry about that," Scher adds. "If worse comes to worse we'll have to have Steve Miller close the show."

Scher calls Forano back and gently places the problem in his lap, inviting him to call Harter at the stadium and hear the news for himself.

"It's 12:15, no earlier, and he ain't gonna budge," Scher tells Forano at one point. "But if you want to take your shot, go ahead and call him. But you have to understand something. These guys know me. They know we can get those changes made in the time we said we'd make them."

"I thought four acts might be stretching it but it can be done," he says, reeling off his own estimates of how much time each band's set would take, how long it will take to clear and setup for the next act. Forano, skeptical, hangs up, but promises to call back.

Scher leaves his seat momentarily to search through another office for a missing calculator. On the way he bumps into assistant Bruce Moran, who has a question about where to book the Grateful Dead movie.

"I don't think we should rent all those theatres, Bruce," Scher says. "Let's talk about it later." He finds his calculator and returns to the office where he fiddles with it for a minute before exclaiming: "Agents, man, you take 'em seriously and you're in big trouble." He is interrupted now by receptionist Cindy Denburg, who has someone claiming to be Ahmet Ertegun's secretary on the phone seeking tickets for the Giants Stadium concert.

"Tell them it's too late," he says, fielding a few more requests for backstage and parking passes now from members of the staff and the Stanky Brown band, whose lead guitarist personally requests a pass from Scher with the admonition that it be done quickly. His mother, who can't find a space outside, is waiting in the car. Scher hands him a pass and asks Amy to see how many passes are left.

Moments later Scher issues a general moratorium on the further distribution of passes, especially backstage passes, reminding everyone that the Beach Boys specifically asked that the backstage area be kept uncluttered. Scher mentions that "A&M wanted 25 passes for its New York executive staff," and he told them they didn't have 25 executives in New York. He also turns down a request for tickets from a Passaic municipal inspector willing to pay for them, and meets with boxoffice treasurer Shelly Diamond and chief assistant Bert Holmes, described by Scher as "first under me running the management department and working with the groups and the agencies."

Holman and Diamond point to figures reflecting grosses of recent college concerts. Scher scans the print-out. "I see what you mean," he says. "These are odd figures, but there's one date there where the kids weren't even in school. You have to expect something like that."

He meets with Richard Ames, giving him instructions to print out the names, Telex number, estimated capacity of the halls and local taxes on the Dead tour. In the middle of this he takes a call from promoter Barry Fey regarding a forthcoming Dead

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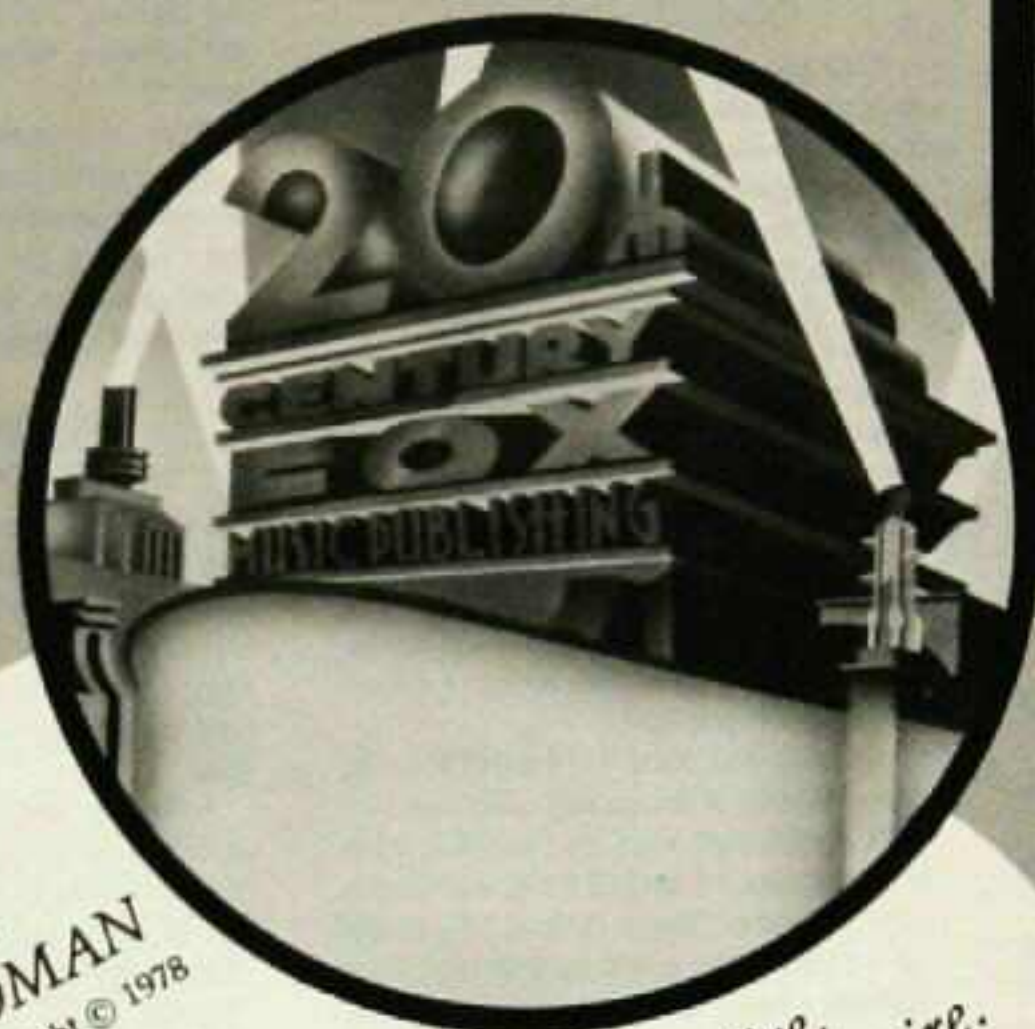
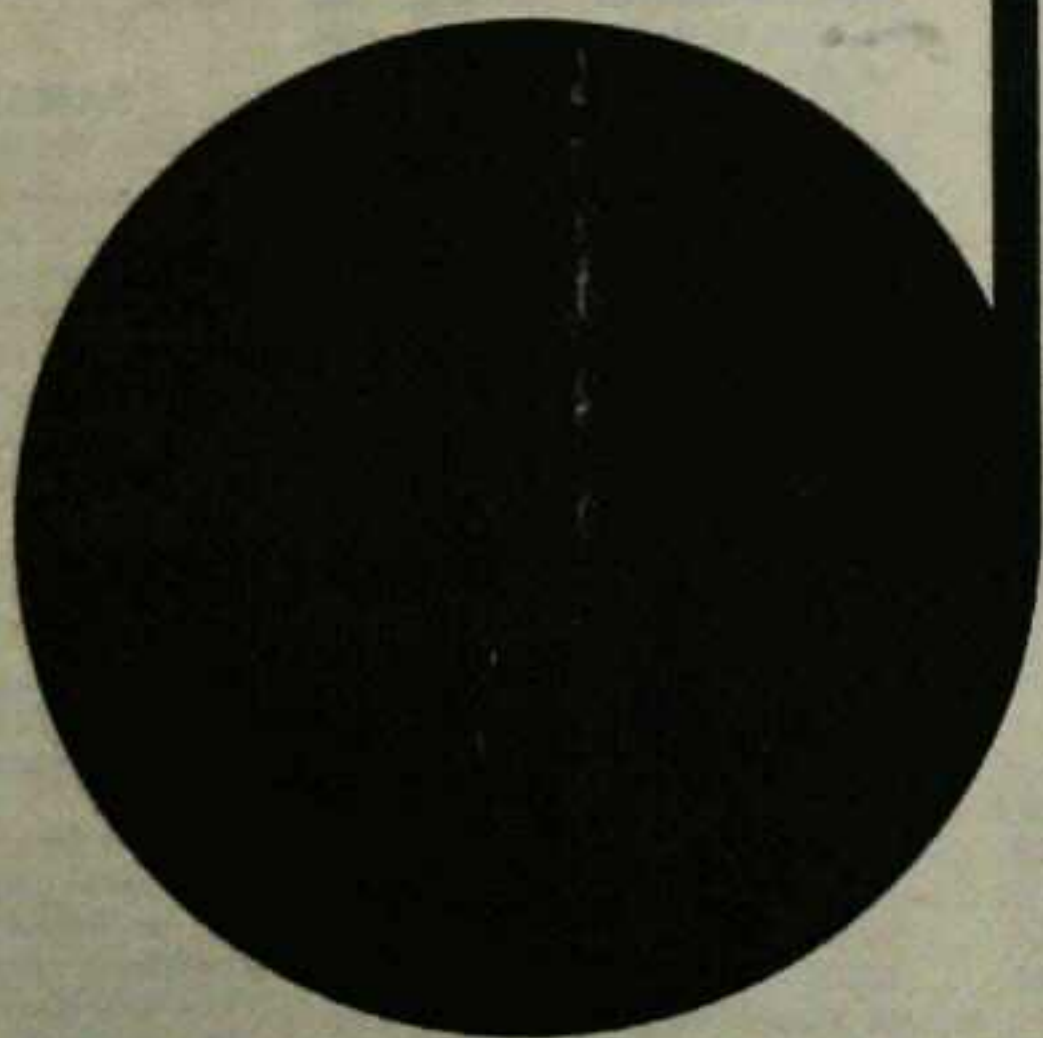
20TH CENTURY FOX MUSIC PUBLISHING

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THEY PERFORMED IN THE
FINAL JUDGING OF
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WE ESPECIALLY THANK ...

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Ron Vance, Director of Creative Activities
Sybil Inman, Administrative Assistant
— Professional Department



IF HE MAKES YOU
FEEL LIKE A WOMAN
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If you really love him,
then go and tell him so.
If you really need him,
then why not let him know?

If he has that something that sets your soul on fire,
Then go out and get him, let him know what you desire.

If he makes you feel like a woman,
Give him all the love that you can.
If he makes you feel like a woman,
Make him feel like a man.

If he has a style that's magic in your eyes,
And you have known for quite a while
that without him you would die,
tangle with his wonder, and you sparkle all inside,
-t he's the one, let him know that you're alive.

akes you feel like a woman,
-o him all the love that you can.
feel like a woman,
eel like a man.

Our congratulations to all the winners and particularly to W. J. Williams for his Grand Prize Winning lyric, "If He Makes You Feel Like A Woman."

JACKSON, YANCY RIDE SUCCESS WAVE

Jay's Enterprises Expanding To L.A., Adding New Artists

By JEAN WILLIAMS

LOS ANGELES—Now that Natalie Cole is firmly established in the music industry...

The duo, with the firm Jay's Enterprises in Chicago, is expanding with a second office here...

He explains the company is working with Lace, a female trio, and Gary Glenn & Complex...

And Melvin Britt has joined the company as talent scout.

He notes that with Yancy, he is also developing potential writers and producers.

"At the same time, while they have their own ideas, which we welcome...

Jackson, who now spends most of his time on the West Coast, says he has formed a record company...

He points out that now that he and Yancy have written the bulk of Natalie's next LP...



BACKSTAGE PARTY—Far Out Productions' Jerry Goldstein, left, and Ray Parker Jr., right, meet backstage at the Rod McGrew Scholarship Fund Dinner in Los Angeles...

Jackson, recently signed as an artist on Capitol has a new LP, "Passionate Breezes."

"In addition to this LP being a method by which I can express myself, by touring I will get a chance to talk to a lot of people."

"This will give me a fresh and new perspective in terms of writing tunes. Because of my particular type of singing style...

"It's strange how many things people will tell you when they feel close to you. This is what I'm looking forward to on the road."

Jackson's stage act includes three background singers: Sylvia Cox, formerly with Roy Ayers; Judy Jones, ex-"Soul Train" member and Melvin Britt.

Old Songs For A New Musical

NEW YORK—"Broadway Soul At Lincoln Center," a new musical revue featuring top production numbers and acclaimed songs from past Broadway musicals...

The show will feature songs from "Porgy & Bess," "Bubbling Brown Sugar," "Guys & Dolls," "Purple," "Don't Bother Me, I Can't Cope," and "Your Arms Too Short To Box With God."

The show, with a cast of 40, is a non-profit community program and is free to the public. It will be performed at the 3,000-seat Guggenheim Bandshell on the grounds of Lincoln Center.

Mercury Promotion: Trips To Paris

CHICAGO — Phonogram/Mercury will sponsor several expense-paid trips for couples to Paris to promote exposure of the new Ohio Players album on black radio.

Bill Haywood, head of Phonogram's black marketing effort, says the European travel incentive—with \$500 pin money in the package—is unique in radio contest promotions of black acts.

Haywood says stations elsewhere will run the contest with cosmetics

kits from Johnson Products and beauty parlor visits as prizes.

New Ohio Players effort is titled "Jass-Ay-Lay-Dee"—the Players' spelling of "Jazzy Lady"—and the contest involves submission of photos representing listeners' ideas of what a "jazzy lady" really is.

According to Haywood the feminine slant is only incidental to the promotion, with the album targeted to neither sex in particular.

Why Paris? Responds Haywood: "That's where a jazzy lady would like to go, I would think."

cations and marketing from Union Graduate School in Chicago on July 24.

The name tag on Cecil's door will now reflect his new status. Hale was president of NATRA and an announcer for seven years at WVON in Chicago prior to his joining the Polygram Group.

The Ampex Golden Reel award winners and their charities have been announced. Among the seven top recording acts are: Brick for

"Good High," with winnings going to Atlanta Black United Fund/United Negro College Fund; Brass Construction (Jeff Lane Scholarship Fund) for "Brass Construction III;" Chuck Mangione (Bill Givens Multi-Media Center-St. John Fisher College) for "Feels So Good;" and Millie Jackson (Negro College Fund) for "Feelin' Bitchy."

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

Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Contains 60 entries of soul LPs including titles like 'Life Is A Song Worth Singing', 'Natural High', 'A Taste of Honey', etc.

AUGUST 12, 1978, BILLBOARD

Soul Sauce

Continued from page 60

made by Tombo Harmonicas and marketed in Japan.

When Oskar returned to the U.S., he was carrying a five-foot harmonica, a quarter-inch harmonica and three suitcases of regular harmonicas...

Cab Calloway had a bangup time when he returned to his home town of Baltimore. The Hi-De-Ho man, backed by the Madison Street Six...

Calloway, who has been in the industry 50 years, was the recipient of a proclamation declaring July "Welcome Home Cab Month" in honor of his contribution to the country's musical heritage.

The presentation was held in Hopkins Plaza, outside the Mechanics Theatre, where Cab opened a week-long run in "Bubbling Brown Sugar."

Cecil Hale, national director of album promotion for Phonogram/Mercury, is now Dr. Hale. Cecil picked up his PhD in communi-

Discos

BOOGIES EVERY NIGHT

77-Year-Old Widow Champ Disco Buff?

By ROBERT FORD JR.

NEW YORK—Are you getting a bit on in years? Has your life become one endless stream of warm milk and high-fiber cereal? Well if you're looking for something to liven up those golden years you might consider following the lead of Sally Lippman of Manhattan.

The 77-year-old widow is finding fun, fame, and even a little fortune by spending most of her evenings dancing her way through this city's best known discos.

Lippman started going to discos less than a year ago when a young male friend suggested that she join him for a night at Studio 54. Armed with sunglasses to protect her eyes from the glaring lights and cotton to protect her ears from the noise, Lippman reluctantly set out for the infamous Manhattan night spot.

Unfortunately Lippman's escort was not known by the club's notoriously selective bouncers and the pair was forced to wait outside the club for three hours.

The couple was finally admitted when the disco's owner, Steve Rubell, spotted the widow's 4 foot 10 inch frame huddled amongst the crowd. Rubell invited Lippman in personally and encouraged her to return as often as she liked.

Once inside Lippman became hooked. "The beat got me," says Lippman. "It had a hypnotic effect on me."

From that day on Sally Lippman's life has not been the same. She started going to Studio 54 twice a week but it was not long before she became an every night visitor to Rubell's celebrity hangout.

The retired lawyer has become known as "Disco Sally" and is now a celebrity herself. She has already made a number of television appearances and now receives almost constant attention from reporters and photographers.

Disco Sally's home life has changed too as she now lives with a 26-year-old Greek national whom

she is planning to marry. Like most of her new-found friends Lippman met her roommate at a disco.

On a typical night Disco Sally says she visits several clubs and sometimes stays out till the next morning. Though she now frequents many clubs Lippman still likes Studio 54 the best. According to Disco Sally, "There is no other club in the city that has as many things going for it as Studio 54."



Swingin' Sal: Sally Lippman, the 77-year-old wonder of Manhattan discos, and a habitue of Studio 54, spins her brand of disco magic. Disco Sally as she is known, loves dancing and young men. She plans on marrying one soon.

Though she spent much of her younger life playing mah jong and bridge, Lippman has had little trouble adjusting to the flashy morally adventurous New York disco life style.

"The kids who go to discos are nice and if they want to fool around on the dance floor with each other or disrobe I think it's all right if they don't bother anybody," declares Disco Sally.

Sally Lippman has one piece of advice for the world, "Everyone should go to discos and there will be no more wars," states the geriatric terpsichorean.

HEAVY CUSTOM SOUND

Disco Retailer Grows

• Continued from page 40

"About 50% of my business is from mobile deejays," declares Coscia, who formerly worked as a spinner. The Snake Lite is a popular item with those customers, he adds.

Coscia sees his firm as providing everything the disco needs to start dancing. He also is a consultant on the sound installations and has a

lighting designer associated with the firm.

"We sell a lot of equipment out of state," the owner reveals, "and we also intend to put out a catalog shortly."

It's difficult to estimate the average sale at Heavy Custom Sound and Light, according to the president, because an order can be for several speakers, a Superex head-phone or a complete system.

As part of his approach to servicing as many of the industry's needs as possible, Coscia is branching into club decorations and recently added a line of artificial plants for which he claims exclusive area distributorship.

Coscia believes he's one of the few disco-only stores in the country and reports sales and inquiries from customers as far away as Sweden.

Future plans for the company include adding Varaxon floors and Crown amplifiers as well as a possible expansion in the next six months.

"We may open in Los Angeles," says Coscia. "It seems like there's not enough product available there."



Billboard photo by Paul Henning

FESTIVAL BASH—WNOV, Milwaukee, spins music for dancing at the recent Summerfest where disco sounds added a lilt to the station's remote broadcast activities.

Adults Protest Moppets' Disco

PHILADELPHIA—The "Saturday Night Fever" may be gung-ho with the town's adult population. But it will be no-go to give the youngsters a regular disco of their own if the objections of the adults in the Lawndale section of the city prevail.

Nearly 3,000 signatures have been collected on petitions opposing turning the closed Abbey Stagedoor Theatre into a teenage disco. Ken Klinger and Paul Reed, who have set up Feet Productions, Inc., with some 10 other stockholders, loosed a furor in the area when they announced plans for the disco.

Exhibition By British Firm For Jockeys

By NICK ROBERTSHAW

LONDON—Britain's best-known disco equipment company, Roger Squire Ltd., is mounting a new national exhibition designed specially for deejays.

Called the London Disco Fair, the show will debut Sept. 10, 11 and 12 in the Global Village entertainment center and is intended to become an annual event.

In previous years Roger Squire Ltd. has been a prominent exhibitor at the trade shows organized by the British Assn. of Discotheque Equipment Manufacturers. Recently, however, there have been disagreements between the two, based on the fact that Roger Squire is not only a manufacturer but also a wholesaler and retailer of other companies' product.

In consequence, the equipment manufacturers group has barred Roger Squire from showing its whole range of products. The firm will not be attending the manufacturers event this year, and speculation that the London Disco Fair has been designed as a rebuff is strengthened by the coincidence of dates: the manufacturers show being scheduled for Sept. 12, 13 and 14.

However, joint organizer Nigel Morris stressed that the dates chosen were the only ones available. "Next year we won't go anywhere near the equipment manufacturers dates. We are not interested in politics; we just want to get on with business."

Bookings for the 18 stands initially made available have been so heavy an extension on another floor is planned. Roger Squire itself is maintaining a low profile with two small stands.

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PHILLY CLUB FOR A MOVIE

PHILADELPHIA—A discotheque will figure prominently in Sylvester Stallone's "Rocky II: Redemption" movie, the sequel to his Oscar-winning "Rocky."

And like "Rocky," the location shots for the movie will all be filmed here. Stallone, in town with his crew to check out various locations for his new flick, selected the La Dolce Vita disco in the South Philadelphia part of town as the scene for the night club sequences. Shooting footage at the disco is scheduled for Sept. 17.

Tokyo's Clubs

• Continued from page 8

music almost exclusively. More recently, however, they have turned to a broad mix of soul, disco, pop and rock.

The clubs' change in music programming is providing a boom for record manufacturers who are turning in increasing numbers to discos as targets for important promotions.

The All Japan Disco Assn., an organization representing about 160 major clubs nationwide, is also playing an important role in helping to proliferate the disco concept.

The consensus here is that with its present momentum, disco is unlikely to languish again. The feeling is that the industry will continue to grow, becoming in the process, an important part of the overall entertainment scene.

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National Disco Action Top 40

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ATLANTA	DALLAS/HOUSTON	NEW ORLEANS	PITTSBURGH	SAO FRANCISCO	SEATTLE/PORTLAND	MONTREAL	PHOENIX	MIAMI	CHICAGO	DETROIT	BAL/WASHINGTON	BOSTON	LOS ANGELES	PHILADELPHIA	NEW YORK
1 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)	1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 HOT SHOT - Karen Young - West End (12 inch)	1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)
2 HOT SHOT - Karen Young - West End (12 inch)	2 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)	2 HOT SHOT - Karen Young - West End (12 inch)	2 MISS YOU - The Rolling Stones - Atlantic (12 inch)	2 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	2 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	2 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	2 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	2 MISS YOU - The Rolling Stones - Atlantic (12 inch)	2 HOT SHOT - Karen Young - West End (12 inch)	2 HOT SHOT - Karen Young - West End (12 inch)	2 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	2 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	2 HOT SHOT - Karen Young - West End (12 inch)	2 MISS YOU - The Rolling Stones - Atlantic (12 inch)
3 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	3 MISS YOU - The Rolling Stones - Atlantic (12 inch)	3 MISS YOU - The Rolling Stones - Atlantic (12 inch)	3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	3 HOT SHOT - Karen Young - West End (12 inch)	3 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	3 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	3 HOT SHOT - Karen Young - West End (12 inch)	3 HOT SHOT - Karen Young - West End (12 inch)	3 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	3 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	3 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	3 HOT SHOT - Karen Young - West End (12 inch)	3 HOT SHOT - Karen Young - West End (12 inch)	3 MISS YOU - The Rolling Stones - Atlantic (12 inch)	3 MISS YOU - The Rolling Stones - Atlantic (12 inch)
4 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)	4 GET ON UP (GET ON DOWN) - Roundtree - Omni (12 inch)	4 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	4 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	4 HOT SHOT - Karen Young - West End (12 inch)	4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	4 GET ON UP (GET ON DOWN) - Roundtree - Omni (12 inch)	4 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	4 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	4 HOT SHOT - Karen Young - West End (12 inch)	4 HOT SHOT - Karen Young - West End (12 inch)	4 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	4 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	4 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	4 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)
5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	5 YOU AND I - Rick James - Motown (12 inch)	5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	5 SATURDAY/SORCERER/I LIKE LOVE - Norma Jean - Bearsville (LP/12 inch)	5 MISS YOU - The Rolling Stones - Atlantic (12 inch)	5 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	5 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	5 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	5 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	5 YOU AND I - Rick James - Motown (12 inch)	5 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	5 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	5 MISS YOU - The Rolling Stones - Atlantic (12 inch)	5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)
6 MISS YOU - The Rolling Stones - Atlantic (12 inch)	6 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	6 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	6 HOT SHOT - Karen Young - West End (12 inch)	6 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	6 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	6 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	6 YOU AND I - Rick James - Motown (12 inch)	6 YOU AND I - Rick James - Motown (12 inch)	6 HOT SHOT - Karen Young - West End (12 inch)	6 YOU AND I - Rick James - Motown (12 inch)	6 MISS YOU - The Rolling Stones - Atlantic (12 inch)	6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
7 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	7 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	7 LET THEM DANCE - D.C. LaRue - Casablanca (12 inch)	7 WAR DANCE/MIRAGE - Kebekelelelele - Salsoul (LP)	7 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	7 MISS YOU - The Rolling Stones - Atlantic (12 inch)	7 WAR DANCE/MIRAGE - Kebekelelelele - Salsoul (LP)	7 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	7 KEEP ON JUMPIN' - all cuts - Musique - Prelude (LP)	7 THINK IT OVER - Cissy Houston - Private Stock (12 inch)	7 THINK IT OVER - Cissy Houston - Private Stock (12 inch)	7 HOT SHOT - Karen Young - West End (12 inch)	7 KEEP ON JUMPIN' - all cuts - Musique - Prelude (LP)	7 MISS YOU - The Rolling Stones - Atlantic (12 inch)	7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	8 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT) - Sylvester - Fantasy (12 inch)	8 WAR DANCE/MIRAGE - Kebekelelelele - Salsoul (LP)	8 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	8 HOT SHOT - Karen Young - West End (12 inch)	8 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	8 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	8 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	8 YOU GOT ME RUNNING - Lenny Williams - ABC (LP/12 inch)	8 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	8 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
9 KEEP ON JUMPIN' - all cuts - Musique - Prelude (LP)	9 WAR DANCE/MIRAGE - Kebekelelelele - Salsoul (LP)	9 YOU AND I - Rick James - Motown (12 inch)	9 SATURDAY/SORCERER/I LIKE LOVE - Norma Jean - Bearsville (LP/12 inch)	9 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	9 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	9 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	9 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	9 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	9 YOU AND I - Rick James - Motown (12 inch)	9 KEEP ON JUMPIN' - all cuts - Musique - Prelude (LP)	9 HOT SHOT - Karen Young - West End (12 inch)	9 KEEP ON JUMPIN' - all cuts - Musique - Prelude (LP)	9 MISS YOU - The Rolling Stones - Atlantic (12 inch)	9 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	9 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
10 YOU AND I - Rick James - Motown (12 inch)	10 THINK IT OVER - Cissy Houston - Private Stock (12 inch)	10 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	10 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	10 HOT SHOT - Karen Young - West End (12 inch)	10 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	10 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	10 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	10 THINK IT OVER - Cissy Houston - Private Stock (12 inch)	10 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO - T.G.I.F. - Various Artists - Casablanca (LP/12 inches)	10 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	10 HOT SHOT - Karen Young - West End (12 inch)	10 DANCING IN PARADISE/LOVE IN YOUR LIFE - El Coco - A&I (12 inch)	10 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	10 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	10 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
11 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	11 READY OR NOT - Deborah Washington - Ariola (12 inch)	11 AT THE DISCO/QUELQUE - Lodi - Tom n' Jerry (Salsoul) (LP)	11 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	10 MISS YOU - The Rolling Stones - Atlantic (12 inch)	10 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	10 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	10 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	10 THINK IT OVER - Cissy Houston - Private Stock (12 inch)	11 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	11 LAW & ORDER - Love Committee - Gold Mind (LP)	11 HOT SHOT - Karen Young - West End (12 inch)	11 DANCING IN PARADISE/LOVE IN YOUR LIFE - El Coco - A&I (12 inch)	11 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	11 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	11 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
12 LET THEM DANCE - D.C. LaRue - Casablanca (12 inch)	12 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	12 PLATO'S RETREAT - Joe Thomas - TK (12 inch)	12 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	11 MISS YOU - The Rolling Stones - Atlantic (12 inch)	11 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	11 WAR DANCE/MIRAGE - Kebekelelelele - Salsoul (LP)	11 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN - The Ritchie Family - Marlin (TK) (LP)	11 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	12 YOU AND I - Rick James - Motown (12 inch)	12 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	12 HOT SHOT - Karen Young - West End (12 inch)	12 DANCING IN PARADISE/LOVE IN YOUR LIFE - El Coco - A&I (12 inch)	12 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	12 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	12 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
13 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	13 LOVE WON'T BE DENIED - Len Boone - Chrysalis (12 inch)	13 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	12 YOU AND I - Rick James - Motown (12 inch)	12 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	12 MELLOW LOVIN' - Judy Cheeks - Salsoul (12 inch)	12 JOSEPHINE SUPERSTAR - Phylicia Allen - Casablanca (LP)	12 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	13 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	13 HOT SHOT - Karen Young - West End (12 inch)	13 DANCING IN PARADISE/LOVE IN YOUR LIFE - El Coco - A&I (12 inch)	13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	13 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)
14 WHISTLE BUMP - Eumir Deodato - Warner Bros. (12 inch)	14 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	14 BACK TO MUSIC/NOBODY BUT YOU - Theo Vane - Prelude (LP)	14 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	14 DO OR DIE/PRIDE/FAME - Grace Jones - Island (LP/12 inch)	14 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	14 VICTIM - Candi Staton - Warner Bros. (LP/12 inch)	14 JOSEPHINE SUPERSTAR - Phylicia Allen - Casablanca (LP)	14 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	14 SATURDAY/SORCERER/I LIKE LOVE - Norma Jean - Bearsville (LP/12 inch)	14 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	14 HOT SHOT - Karen Young - West End (12 inch)	14 DANCING IN PARADISE/LOVE IN YOUR LIFE - El Coco - A&I (12 inch)	14 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	14 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	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)	15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW - Linda Clifford - Curtom (LP/12 inches)	15 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	15 PERFECT LOVE AFFAIR/COSMIC MELODY - Constellation Orchestra - Prelude (LP)	15 MISS YOU - The Rolling Stones - Atlantic (12 inch)	15 BOOGIE OOGIE OOGIE - A Taste of Honey - Capitol (12 inch)	15 LET THEM DANCE - D.C. LaRue - Casablanca (12 inch)	15 JOSEPHINE SUPERSTAR - Phylicia Allen - Casablanca (LP)	15 I DON'T KNOW WHAT I'D DO - Sweet Cream - Shadybrook (12 inch)	15 PLATO'S RETREAT - Joe Thomas - TK (12 inch)	15 LET'S START THE DANCE - Bohannon - Mercury (12 inch)	15 HOT SHOT - Karen Young - West End (12 inch)	15 DANCING IN PARADISE/LOVE IN YOUR LIFE - El Coco - A&I (12 inch)	15 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	15 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)	15 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING - Patrick Juvet - Casablanca (LP/12 inches)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Discos

Promotion Push On Litelab Controller

NEW YORK—Litelab Corp. is launching a new promotional push on its model L-8000 memory light controller, based on the unit's citation by Billboard as "best new disco lighting product" at the recent Disco Forum IV.

The citation will be highlighted on all Litelab's promotional materials including store window and countertop displays, flyers and media ads.

The unit is also being made available through audio and lighting equipment retailers, as well as through disco designers and construction companies, across the country.

The L-8000 incorporates both automatic and manual controls, and features an "invert function" which

affects master dimming controls, throb rate, and four music functions—advance to beat, pause to beat, burst to beat, and fill up program. The throb rate is said to be a feature which permits the entire display to pulse in and out.

The L-8000 is already in use in such discos as New York's Xenon. It was designed by Litelab's president Paul Gregory and lists for under \$3,000.

According to Howard Rheiner, Litelab's national sales manager, the unit can power up to eight channels at 1,200 watts per channel. Another eight channels can be added using a slave. Also featured is a remote power supply for maximizing safety and minimizing electrical costs.

Disco Mix

By BARRY LEDERER

NEW YORK—With the ever-increasing release of disco material, many record companies are utilizing the creativity and expertise of the disco DJ to have their product stand out above the rest. West End Records is one such label. Its 12-inch of Karen Young's "Hot Shot" was co-produced and arranged by Kurt Borusiewicz, a Philadelphia-based spinner. Production for Young's debut album is already in progress with September as a release date.

Hot on the trail is the Bettye LaVette 12-inch of "Doin' the Best That I Can" also on West End. This record was produced by Eric Matthews and Cory Robbins with mixing by Walter Gibbons. Robbins is a Long Island DJ, and Gibbons is well known in New York for his spinning. With hand-clapping as a basic background beat, LaVette's uplifting voice gives guts and drive to the crescendo break of drums and percussion.

Salsoul Records is supposedly the first company to have a disco DJ mix an entire LP. Richie Rivera, of Fire Island's Sandpiper, has combined his talents with that of arranger John Davis. The pairing-up was for the Gary Criss debut LP "Rio de Janeiro." The album is beautifully constructed from the jacket art to the material within.

Five of the six cuts are uptempo, the strongest of which is the title cut running 8:11. Although out on a 12-inch for several months, this long-awaited album includes "The Girl From Ipahema/Brazilian Nights." Lending itself to a

strong use of bongos and percussion, the segue into "Brazilian Nights" makes for non-stop dancing pleasure. "Amazon Queen" is a smooth, compelling song reminiscent of Franki Valli's "Swearin' to God." Its infectious Latin flair makes this cut a dance floor pleaser.

Paul Jabara, who has had several disco records which almost made it ("Dance" & "One Man Ain't Enough"), has finally come of age with his new Casablanca release "Keeping Time." Having co-authored all of the songs, he has achieved a beautiful match with producer and arranger, Bob Esty.

The highlight on the album is a cut titled "Pleasure Island" (10:40). Starting out with an easy and sensual vocal, it builds to driving sequence with a background of strong brass, riveting guitar movements and unusual use of synthesizers.

Esty states that the song was mixed entirely by a computer known as Neve Necam. The classic "Take Good Care of My Baby" is set to a disco beat and is coupled with "What's a Girl To Do" by Patti Brooks. This medley, which is to be remixed on a 12-inch for future release, is as refreshing as the final cut, "Dancin' (Lifts Your Spirits Higher)." Included on the LP is a ballad of "Last Dance."

Tony Orlando has come up with a strong, funky remake of the 1958 hit, "Don't Let Go." Taken from his recent Elektra album, its steady tempo utilizes bass, electric piano, guitar, and synthesizer to build up to a lengthy break.

TK Records' 12-inch of "Plato's Retreat" by Joe Thomas, is picking up momentum in the clubs. The title refers to a private swinger's club on New York's upper West Side. This cut is bold, brassy and well-orchestrated. Female voices provide the chorus line and lead to an intense driving break with a Latin pulse.

Candi Staton's new album, "House of Love," on Warner Bros. is comprised mostly of slow ballads, but the one disco cut, "Victim," is quickly becoming a deejays delight. She makes subtle references to past songs and even uses a "doo doo wop" refrain incorporating older songs and styles into the disco motif. This song is due out on a 12-inch release.

Looking Ahead

We'll be hearing a lot in the future from the multi-talented Bob Esty. Already known from his work with the Casablanca family, he is now in the studio laying down final tracks for a 12-inch release by Diana Ross called "Love Fire," penned with his partner Michele Allier. It's due for release in late August/early September.

Sound Business



Billboard photo by Herb Kosover

CAPRICORN ONE—Sam Whiteside, chief engineer of Capricorn Studios, Macon, Ga., adjusts a mix on the control room's API console. The studio is adding Allison automation to the board as part of a technology upgrading.

Former Cricket Maulden Pursues Production Goal

By SALLY HINKLE

NASHVILLE—As the success of "The Buddy Holly Story" focuses attention on Holly and his band the Crickets, a member of the Crickets, Joe Maulden, continues to pursue a career on both sides of the control board.

Following Holly's death in February 1959, the Crickets, composed of Jerry Allison, Sonny Curtis and Maulden, continued to record on a small scale, but also became involved with other business projects.

"I started engineering in Los Angeles some years ago, and worked at Gold Star Studios for about seven years as a staff engineer," explains Maulden, who, through his tenure with the studio, worked with such artists as Leon Russell, Robert Goulet, Sonny James, Burt Bacharach, Art Garfunkel, Maureen McGovern and Bobby Russell.

Following his stint at Gold Star, Maulden went independent and through his association with Bobby Russell, was persuaded to come to Nashville.

"Russell, in his suite of offices here in Nashville, had a studio that was gutted and he wanted to do something with it," says Maulden. "So I came in to look the situation over, and ended up bringing in equipment from San Francisco, including an MCI 416 console, an MCI 16-track machine, an Ampex 2-track and Al-tex 604 monitors."

Maulden, now a co-owner with Russell of the Malrus Studio, began operations in March, and up until presently, has been working up a credibility and rep-

utation for the facility on demo-related work.

"Since we began operating, I've been involved with a lot of demo work from West Coast-type jazz rock with a group called Starlife to country with Russell," notes Maulden. "I've also done some things with Michael Snow, a writer with Russell's publishing firm, Pix-Russ, who has previously worked with the Bee Gees."

His first mastering project, which he has completed, is a new single by the Crickets that will be released in England soon following on the heels of the platinum "20 Golden Greats" LP by Buddy Holly & the Crickets in three areas of Europe. The single will be released in the U.S. at a later date.

"We did another version of 'Rock Around With Ollie Vee,' which Holly recorded before the Crickets were formed in 1956, which will be released in Europe on Rollercoaster Records. We tried to get as close to the original sound as we could and utilized the '50s instrumentation, including drums, guitar, standup base and vocals."

"I have to hand it to the acoustic engineer who designed our room. I can work piano, bass, drums and three guitars all live and have no leakage to speak of. And, I have some baffles that are considerably different from any of the other studios in town that are polyurethane foam mattresses opposed to wood frames with carpet and fiberglass."

Maulden indicates that 24-track facilities are in the offing in the near future.

Studio Track

LOS ANGELES—The Rolling Stones are mixing tapes of their recent U.S. tour at Magic Wand Studios, Ray Thompson engineering.

At Filmways/Heider, Brian Holland recording his New York Port Authority LP project with Biff Dawes at the board assisted by David Gertz; Kenny Rankin and producer Jack Lewis mastering tracks for Rankin's upcoming LP with engineer Biff Dawes; Kate and Anna McGarrigle overdubbing on their forthcoming Warner Bros. LP, David Nichtern producing with engineers Peter Granet and Steve Hirsch; and the Pointer Sisters working on a new Planet Records LP. Heider remotes also on hand at the CBS Records convention at the Century Plaza Hotel to record all activities.

Sammy Davis Jr. and cast recently recorded the music to "Stop The World I Want To Get Off" at the Burbank Studios for Warner/Curb, Danny Wallin at the console. Jack Nitzsche also there composing and conducting the music score for Columbia Pictures' "Hardcore."

Bill Quateman is finishing final mixes for an RCA LP at Cherokee, Dee Robb behind the board. ... Producer Bobby Columby is working on a new Epic LP with the Jacksons at Producers Workshop, Don Murray engineering. ... Wayne Henderson producing Side Effect at Ocean Way Studios.

Big Tree's Marcus Joseph is completing a debut LP at Larrabee, Parker McGee producing. ... Jim Ed Norman is producing Bo Donaldson at Spectrum, Eric Prestidge at the board.

Action at Jack Clement, Nashville: Larry Butler is producing Bill Medley, Billie Jo Spears and Charlie Rich on separate projects. ... Ralph MacDonald producing Eric Gale for Columbia at his own Rosebud Studios in New York. ... Richard Trench is finishing a Capitol LP at Northstar, Boulder, Colo., Duane Scott engineering and co-producing.

Joe Wissert is producing the Geils Band at Long View, North Brookfield, Mass., for EMI America, Dave Thoener at the console assisted by Jesse Henderson. ... Elvin Bishop is cutting a new LP for Capricorn at San Francisco's Automatt. He's producing himself with engineering help from Mike Fusaro.



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Billboard photo by Etty/R.E. Aaron

BLUE ROCKING—Ivan Krol, left, keyboardist for the Patti Smith Group, and Dave Morrell of Arista Records, center, chat with Eddie Korvin, owner of Blue Rock Studios, New York. The occasion was a reception to celebrate Blue Rock's updated facilities.

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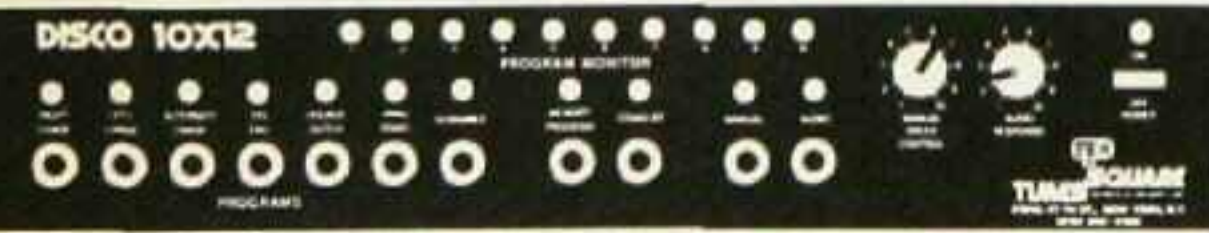
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AUGUST 12, 1978, BILLBOARD

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
2	4	7	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
3	3	7	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
4	6	4	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
5	5	14	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
6	7	9	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
7	8	8	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
8	1	9	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
9	10	9	COPACABANA (At The Copa) Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
10	13	5	HOPELESSLY DEVOTED TO YOU Divva Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
11	9	16	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
12	18	4	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
13	15	8	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
14	11	15	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
15	12	10	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
16	14	13	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
17	30	3	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
18	19	8	YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
19	20	8	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Cross-eyed Bear, BMI)
20	16	8	NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckyu, BMI/Special Songs, ASCAP)
21	22	6	YOU'RE ALL I NEED TO GET BY Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
22	34	2	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
23	17	16	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
24	24	9	ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
25	23	15	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
26	26	9	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
27	21	18	YOU'RE THE LOVE Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
28	35	7	READY OR NOT Helen Reddy, Capitol 4582 (United Artists, ASCAP)
29	49	2	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
30	43	2	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
31	28	11	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
32	36	5	LOVE WILL FIND A WAY Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
33	29	17	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
34	25	16	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
35	27	10	STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
36	38	4	BLUE SKIES Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
37	37	7	RUNAWAY Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
38	31	12	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/Neerland/Peg, BMI)
39	41	7	RIVERS OF BABYLON Boney M., Sire 1027 (Warner Bros.) (Al Gallico Music/BMI/Ackee Music, ASCAP)
40	NEW ENTRY		KISS YOU ALL OVER Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
41	NEW ENTRY		SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Joetsongs, BMI)
42	48	2	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10786 (Macclean, BMI)
43	44	3	I'M NOT GONNA LET IT BOTHER ME TONIGHT Atlanta Rhythm Section, Polydor 14484 (Low Sal, BMI)
44	NEW ENTRY		MAGNET AND STEEL Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
45	50	2	LAST DANCE Donna Summer, Casablanca 926 (Pmus Artists/Olga, BMI)
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47	NEW ENTRY		SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
48	NEW ENTRY		LOVE'S IN NEED OF LOVE TODAY Engelbert Humperdinck, Epic 8-50579 (Management Agency, BMI)
49	NEW ENTRY		IF THE WORLD RAN OUT OF LOVE TONIGHT England Dan & John Ford Coley, Big Tree 16125 (Atlantic) (ABC/Dunhill, BMI)
50	NEW ENTRY		(We're) DANCIN' IN THE DARK Renee Armand, Windsong 11790 (RCA)

Movie Music By Rozsa In Vinyl Splurge

CHICAGO—Sustained interest in music created for motion pictures has drawn increasing attention to composer Miklos Rozsa, perhaps the greatest living exponent of the form.

Compositions for films by the 71-year-old Hungarian-born musician comprise three recent LP releases, two of them recorded under the composer's direction.

Warner Bros. Records devotes a complete album to one of Rozsa's earliest forays into film scoring as part of the label's new film music series. "Thief Of Bagdad" was filmed in 1938-40 by London Film Productions, with Rozsa providing one of his most colorful and exotic scores. Elmer Bernstein directs the Royal Philharmonic and the Saltarello Choir in more than 40 minutes of music from the classic picture.

Rozsa, who was born in Budapest in 1907, moved to Hollywood in 1940, and has since been involved in scores of motion picture projects. His film picture output during this period is surveyed in a new DG release which includes music written up to 1970. Music from "Julius Caesar," "Lady Hamilton," "The Killers," "Lydia," "Five Graves To Cairo" and other pictures is sampled, with the composer helming the Royal Philharmonic Orchestra.

Disk is volume two in a "Rozsa Conducts Rozsa," film music series that will see at least one more installment, according to DG.

Eight episodes from the Vincent Minnelli-directed Van Gogh bio "Lust For Life" form the centerpiece of a new Varese-Sarabande label issue devoted to the film music master. The composer conducts the Frankland State Symphony Orchestra in a performance recorded in stereo in 1958.

The reissue, licensed from MCA, also includes Rozsa's intriguing "Background For Violence" Suite, six movements culled from scores of motion pictures employing themes of heightened tension.

UNRELEASED CALLAS ARIAS ON THE WAY

CHICAGO—EMI/Angel Records will make public several unreleased recordings by the late Maria Callas, including those from her final recording session in 1969.

"Callas never approved them, but EMI feels that musically they merited release," an Angel spokesman reveals.

Arias from "Sonnambula," taped in 1955, from "Trovatore" and "Masked Ball," dating from 1964, and excerpts from Verdi's "Il Corsaro," taped in 1969 will comprise the single disk, set for a September release. The selections are performed with orchestra.

Taped in Paris in 1969, the "Corsaro" selections reportedly are the last recordings Callas made.

'Pictures' To Come

CHICAGO—A recording of Musorgsky's "Pictures At An Exhibition" in an arrangement for brass instruments will be released in the U.S. this fall by London Records. The Argo label issue features a performance by the Philip Jones Brass Ensemble.

Classical

SEE PROGRAMMING GAINS

TV Opening Doors To Classical Fare

By ALAN PENCHANSKY

CHICAGO—Television is taking a new look at classical music and the electronic mass medium appears to be liking what it sees.

A Public Television System classical program boom, successes in stereo simulcasting, and a major series of breakthroughs in syndication of symphonic features all attest to new interest in classics, one stimulated perhaps by the rebirth of live tv.

Several top draw performers, including Zubin Mehta, Leonard Bernstein, Mstislav Rostropovich, Renata Scotta, James Levine, Beverly Sills, Luciano Pavarotti, Placido Domingo and Rudolf Serkin are scheduled for upcoming live telecasts, with NBC-TV mounting a Sept. 24 "Tribute To Vladimir Horowitz," live from Lincoln Center (Billboard, Aug. 5, 1978).

The Public Television System will provide the majority of classical programming this fall of course, however Beethoven and Brahms are making inroads through syndication in more than 50 markets where a new Leonard Bernstein series has been placed—the first classical symphonic syndication effort in many years reportedly.

Three top 10 markets were added by the syndicator, Video Music Inc., within the last month, it reports, giving it outlets in markets including Los Angeles, New York, Chicago and Boston.

The company's seven Bernstein-conducted symphony and oratorio performances—six more will be brought out in September—are the first major classical productions to develop a syndication network since Chicago's WGN attempted it with the Chicago Symphony almost 20 years ago, Video Music claims.

Programs feature Bernstein conducting the Boston Symphony, London Philharmonic and other groups in works such as the Beethoven Ninth Symphony, the Brahms Symphony No. 2 and Tchaikovsky's "Pathétique," and are being sold to sponsors by commercial outlets handling them such as WPIX, New York and WMAQ, Chicago.

Bernstein also will be the subject of an Aug. 25 broadcast over PBS live from the Wolf Trap Farm Performing Arts Park—a special concert celebrating Bernstein's 60th birthday hosted by National Symphony conductor Mstislav Rostropovich.

Of all the performers, perhaps conductor Zubin Mehta will come in for the greatest fall tv exposure. Mehta, who conducts the Sept. 24 Horowitz/Rachmaninoff performance, also is slated to appear in two installments of PBS's "Live From Lincoln Center" series will be the subject of a PBS documentary and conducts a taped concert from the Hollywood Bowl to be beamed by the network.

PBS' lineup of live telecasts swells with the returning "Live From Lincoln Center" series, lauded for its pioneering stereo simulcast transmissions, and the Met Opera complete performances out of New York as part of the "Great Performances" series.

Debut of "Live From Lincoln Center" is scheduled for Sept. 20, with Rudolf Serkin to make a rare tv guest artist appearance. He will perform the Beethoven "Emperor" Concerto and Mehta and the orchestra will complete the program with Wagner's "Rienzi" Overture and excerpts from Prokofiev's "Romeo and Juliet" ballet.

The following Sunday (24), Mehta and the Philharmonic transfer to the NBC-TV hookup for the one-hour broadcast with Horowitz.

"Live From the Met." returns to the PBS network on Sept. 25 with "Otello," starring Renata Scotta, Jon Vickers, Cornell McNeil and conducted by James Levine.

Scotta and Levine are featured in a new complete recording of the work to be released this fall by RCA.

"Tosca" with Pavarotti, "Bartered Bride," with Nicolai Gedda and Teresa Stratas, and "Luisa Miller" with Placido Domingo also are scheduled to be beamed from the opera house, with PBS hinting that additional Met performances will be announced for broadcast in the first part of 1979—only three opera evenings were telecast last season.

Also to be seen in the fall will be the Philadelphia Orchestra and the Berlin Philharmonic, as part of the "Great Performances" series.

Beverly Sills is scheduled to sing Rossini's "Turk In Italy" with the New York City Opera on Oct. 4 in the "Live From Lincoln Center" programs, and Itzhak Perlman will be seen with the New York Philharmonic in a January broadcast in the series.

Classical Notes

Three Brass Symphonies (Quintets) of Russian composer Victor Ewald are featured on a new Advent CR-70 cassette, performed by the Empire Brass Quintet. The group, whose players include three Boston Symphony members, also contributes a program of renaissance and baroque selections to the cassette line. Producer and disk issuer of the material is Sine Qua Non Productions.

The National Endowment for the Arts, agency channeling federal money to theatre, dance and music, has announced plans for development of a separate program for support of opera and musical theatre—both formerly funded through the general music plan. The breakout, with a fiscal 1980 implementation targeted, hopes to

stem the defection of composers and librettists to the tv and motion picture industries and is expected to create stronger ties between opera and musical theatre in this country. NEA's Jim Ireland, formerly in charge of opera support within the music program, was named acting director of the new support project.

CRI Records testing a major direct mail sales program with a mailing piece including Aaron Copland's enthusiastic endorsement. Discwasher Inc. awarded a \$1,000 first prize in the recent Missouri Contemporary Music Competition, held at the Univ. of Missouri Columbia campus. Anthony Iannaccone of Ypsilanti, Mich. won for his Aria Concertante for cello and piano.

ALAN PENCHANSKY

AUGUST 12, 1978, BILLBOARD

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General News



BATTER UP—Pitcher Jackson Browne gets set for the windup as umpire Joe Smith prepares to deliver the verdict in a softball game at the fourth annual Elektra/Asylum company picnic in Malibu, Calif. Browne was the game's top hitter, but the executives still beat the artists, 15-14.

European

Continued from page 18 of Presley albums and cassettes topped three million last year and sales are running at the same level this year.

The company estimates that by the end of 1978 Presley sales in Germany for the year will amount to \$10 million. RCA has 76 albums and 20 singles in the catalog and the best-selling items are "Elvis For Ever" (double LP) which has sold two million over the last five years; "Portrait In Music" (one million) and "Aloha From Hawaii."

A large number of Germany's 3,000 record dealers will have special window displays for the Presley anniversary.

Says RCA Managing Director Hans Georg Baum: "We anticipate a tremendous boom in Presley repertoire for a number of years to come."

RCA Revamping 2 Sales Offices

NEW YORK—RCA Records' branch sales offices here and in Los Angeles, two of its largest, are being restructured. New and broader responsibilities go to Bob Rifici, named manager, N.Y. branch, and Jim Bego, manager, L.A. branch, reports Dick Carter, division vice president, field marketing.

The restructuring creates two other new positions for managers, branch sales in the two cities. In L.A., Bonnie McCassey is named to the position, the first woman to hold such a position with the company. In N.Y. the position is being filled by Stephen Feldman (see Executive Turntable).

"The restructuring will give RCA the capacity of taking full advantage of and further expanding its own label's torrid sales pace in the first half of 1978 and of our new arrangements with such associated labels as Rocket Records and Salsoul," Carter explains.

Vanguard's Offer

NEW YORK—Vanguard Records is offering a fall restocking discount program to its distributors. Commencing Aug. 1, the program continues until Aug. 31, and involves all Vanguard product except the label's budget lines.

CASSETTES MAKE 50% GAIN

1977 French Disk, Tape Sales Up 18%

By HENRY KAHN

PARIS—Estimated sales of disks and cassettes in France for 1977 show an 18% upturn of around 22 million, to a total 142 million, over the previous year. Of the total, there were 55 million singles and 72 million albums. And 15 million cassettes were sold as against 10 million in 1976, a solid 50% increase.

Cassette sales here rose despite flourishing piracy. Industry organization SNEPA estimates that at least 80% of the blank tape sold in France is used for recording music and there is substantial growth in the cassette hardware industry. Despite that, prerecorded cassette still showed a big upturn over the year.

And these returns suggest the government will remain in no hurry to introduce any tax on blank tape. It has already thrown out a proposal to levy a tax on recorder hardware lines.

At the Bibliotheque Nationale, where all new recordings must be

entered, it is reported that 9,977 new records, 2,938 new cassettes and 106 new 8-track cartridges were registered.

The estimated sales returns show that despite the heavy tax on recorded works, standing at 33%, sales are still building. If the tax is finally slashed even better trading returns will be recorded.

A main item in the sales success story is that record industry prices rose an average of only 3.9% at retail level, while the national inflation rate is virtually 10%.

The outlets for singles have changed in France. Today the main sales area is the hyper-market where the very young, on limited pocket money, buy 45s. The older generations, including those just starting employment, find the pegging of prices on albums an attractive lure. For them, there is relatively more value in an album than a single.

Jazz, Respected & Vital In Hungary's World Of Music

BUDAPEST—Strong support from radio and cultural institutions is in a large part responsible for the vitality of the jazz scene in Hungary.

Hungarian radio programs about one hour of jazz daily, giving airtime to local artists and international jazz figures. In addition, it promotes jazz concerts at least five or six times each year in a variety of provincial centers.

The main focus of the jazz calendar is the International Jazz Festival held annually in Alba Regia. Costing \$50,000 to mount, this always sold-out festival brings into the country many foreign jazz musicians and attracts national press coverage.

Baez To Play U.K.

LONDON—Joan Baez will make her only U.K. appearance in 1978 when she plays a single date at the Wembley Arena, London, on August 20.

Originally set for a short European tour of Germany, Holland and Switzerland only, the singer was persuaded by promoter Harvey Goldsmith to make this appearance before her British fans.

Organizations such as the Federation of Hungarian Music Artists look on jazz as positively as they do on classical music. The Budapest Music Conservatory has a jazz department chaired for the last 13 years by noted pianist and musicologist Janos Gonda, a vice-president of the International Jazz Federation.

The department employs no fewer than 20 professors.

Most are practicing jazz musicians. Seventy students are currently taking the four year course leading to a Jazz Artist diploma.

Budapest alone boasts ten jazz clubs, and there are a number of others in the provinces. Hungarian musicians are always in demand for jazz festivals, not only in other Communist states but also throughout Western Europe. Jazz in Hungary has achieved a degree of public acceptance that would be envied in many other countries of the world.

Musical Taste Of Italians Expanding

By PEPPA DELCONTE

MILAN—The Italian record industry, still with plenty of room for expansion, is reaping increasing rewards from a public awareness of new areas of musical expression.

Even in classical music, which showed a sales upsurge last year and now represents 12% of the total market turnover, public taste is widening. Previously the classical audience concentrated on the most famous labels, such as Deutsche Grammophon, ignoring other product areas and even potentially interesting mid-price lines.

But now tastes, particularly among the fast-developing group, are spreading from the traditional best-selling area of the great romantic composers, to baroque and contemporary classics.

Again, in folk music, which has always had a very small share of the

EMI Licensed Div. Will Sign Its Own Acts

LONDON—EMI's Licensed Repertoire Division plans for expansion in the 1978-79 year includes a policy switch to acquire directly-signed artists, in addition to existing repertoire from licensed labels.

Outlining the scheme, Alan Kaupé, managing director, says, "Though we're shooting for artist development, so we end up with an alternative source of group-owned repertoire in the U.K., this in no way means the division will be diverted from its present responsibilities to its licensors."

Additionally, the division's roster of licensed labels will be split into two groups. Those requiring total support from LRD resources, such as marketing, national press and various promotional aspects, under general manager Colin Burn. This section comprises Bronze, MAM, Purple, Rak, Rocket and Splash from the U.K. and Fantasy, Salsoul and Stax from the U.S., along with the EMI International label.

Island, Motown and MCA, responsible for their own marketing and press promotion, form the second group, with Mike Harvey now named general manager. His job includes the EMTV series of tv-promoted albums. And a new national, regional and disco promotion division is being set up under Roger Upright.

David Hughes joins as general manager of the Motown office and for the first time there is a label manager for Island, Dave Rose. Jim Howell becomes business development manager and Bernadette Kilmartin comes in as public relations officer.

EMI/Carlsberg Tie-In

LONDON—EMI and the lager manufacturer Carlsberg have finalized a marketing tie-in which is expected to stimulate retail record business over the summer months.

As of August 7, lager drinkers who collect four tokens from Carlsberg Party Cans will be entitled to an EMI record voucher worth \$2.

Vouchers worth \$500,000 are being offered in the plan, which is said to be the biggest-ever combined promotion involving the take-home trade and the record industry.

market, the new trends are towards certain folk-pop fusions. Buying interest extends from the Celtic folk of Brittany and Ireland to South American and Third World ethnic music.

Much the same widening of interest is reflected in the jazz world in Italy. In fact, big attendances at festivals here give a false impression of the record-buying figures. Sales have not yet increased greatly and some record companies still feel disillusioned about jazz prospects.

But the potential is surely there. What is needed is expert promotion and exploitation. The big record companies have barely shown interest in jazz, leaving its growth to a number of newly-formed small labels.

In sales terms, easy-listening material is the biggest area, covering a wide range of musical sub-



GOLDEN CLEO—Cleo Laine and John Dankworth display gold records for sales of the "Best Friends" LP presented at a party in London by Ken Glancy, managing director RCA U.K., center. Dankworth co-produced the album which Laine made with guitarist John Williams.

GOVT. FULLY BEHIND RADIO PLAN
Many New Stations In U.K. In 5 Years

• Continued from page 3

ity is not prepared to jeopardize discussions by revealing proposed locations, but it is likely to have in mind many of the areas it spotlighted last September as ripe for development.

Those include Cardiff, Tyneside, Coventry, West Yorkshire, the Fylde in Lancashire, Luton, Norwich, Exeter/Torbay, the western side of Northern Ireland and others.

However, Michael Barton, controller of the BBC's network of 20 local radio stations, has publicly nominated 18 more centers from which the BBC would like to broadcast, all major provincial towns.

Barton says, "We are also discussing the possibility of opening stations in the Channel Islands, and are interested in introducing small community stations to parts of Greater London. The rate of development will depend on resources available but we would hope to complete our local radio coverage of Britain by the late 1980s."

The White Paper approves suggestions for "associate" stations linked to existing franchise areas and for the joining of smaller franchises, an idea which is welcomed by existing commercial stations. In this

way satellite stations could operate in areas where they would not otherwise be economically viable.

If the proposed working party meets and acts swiftly, contract specifications could be drawn up by October. A nine-week period during which applications for the franchise involved could be submitted would be followed by a similar period for the IBA to evaluate applications. Franchises might be awarded by Christmas, and a station might then become operational within a year.

Bulgarian Exports To Russia At New High

SOFIA, Bulgaria—Alexander Iosiphov, director-general of Balkanton Records here, says that export of the company's records to the USSR in 1977 reached a new high of 700,000 units.

Balkanton, the Bulgarian state company, and Melodiya the Russian state-run organization, have cooperated over many years. A ten-day display of Melodiya records was held in Bulgaria, while Balkanton presented its product in Russia earlier this year.

preciable commercial results.

The only rock area still showing vitality in Italy is the so-called Neapolitan rock, blending rock music elements with typically southern folk traditions. This music sells well here and some of its leading exponents are finding favor in foreign markets.

Most talked-about local trend after the decline of rock has been that of the singer-songwriter, involved in political statement and therefore still restricted to Italian limits. Again, they cover a wide range of styles, from the easy-listening to the powerful and committed. Generally these writer-performers occupy half the chart places.

What is heartening to an Italian record industry burdened by overall economic hassles is the way consumer tastes are widening to give emphasis to all kinds of music.

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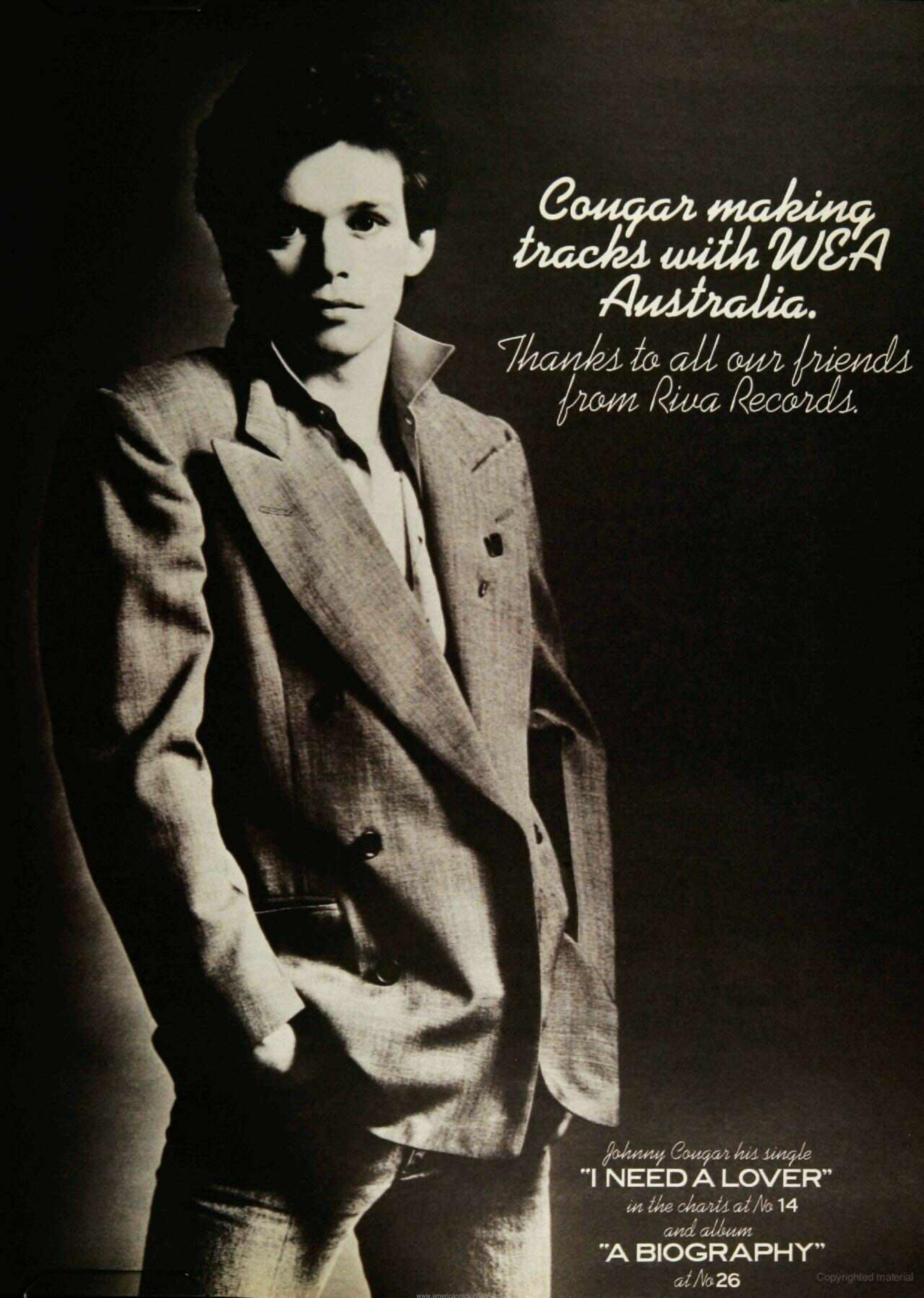
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SPEAKS AT FIRST ITALIAN TRADE EVENT

Italian Minister To Actively Support Industry's Needs

By DANIELE CAROLI

GENOA—Carlo Pastorino, the national minister of tourism and the arts, told industry heads here that he will suggest the Italian government promote wider teaching of music in schools here, using records and tapes as essential accessories.

He also said he would support the music business plea that records and tapes be treated as cultural items as are books, and liable therefore, to a cut in the rate of Value Added Tax, from 14% to 6%.

His support came at one of two important meetings set within the framework of the Discoexpo exhibition staged here, the first music industry event of its kind in Italy (Billboard, July 22, 1978).

The second meeting took as a theme: "Pirated records and tapes and their effect on the market." This involved frequent reference to a unanimously accepted proposal put to delegates at this year's Billboard-sponsored IMIC conference held in Venice when Carlo Pastorino was a keynote speaker (Billboard, June 3, 1978).

It was announced here that the Italian Parliament will soon outline and discuss new anti-piracy laws, created to match the mood of IMIC delegates, and also new regulations covering local radio and television stations.

After it was said by Massimo Rendina, from RAI-TV, the state-controlled national radio and tv network, that pirate radios had taken some 40-42% of RAI's audience, Luigi Conte, general manager of SIAE, the Italian copyright society, said the areas most affected by

record and tape piracy were Naples, Milan, Bergamo, Bologna and Turin.

Conte's estimate is that counterfeit product, sold at around \$5.50 per unit, cost the industry in Italy some \$12 million annually, taking \$940,000 from composers and publishers, while pirate products, sold at around \$2.35, took some \$10.6 million from the industry and \$850,000 from composers and publishers. The SIAE estimate was a total annual loss of around \$27 million.

Conte said that the trend now among illegal manufacturers is definitely towards counterfeit product, involving higher risks but also higher profits.

Phonogram marketing manager Giorgio Pertici said honest retailers particularly suffered from pirate competition, reducing the number of "reliable" outlets, now around 1,000 in total, of which only half are really qualified.

His view is that means the market does not grow and the industry will be compelled to limit its investments to product with high market potential, therefore lowering the cultural content of global production.

Lawyer Lionello Lionelli underlining the effort in the fight against piracy said recent successful raids on pirates were not enough to ensure victory. As the phenomenon can be expected to spread to other fields, such as video tapes, radio and tv programming, he demanded that existing laws be fully enforced.

On the proposition of Germano Ruscitto, Billboard Milan bureau chief, a committee of experts and in-

dustry chiefs will be set up, a main task being planning consumer campaigns promoting support for "legitimate" product at the expense of illegal goods.

In the first meeting, on "audio recordings as culture-spreading media," Rendina expressed fears about the "decay" of the National Record and Tape Library in Italy and about lack of consideration for music inside the Italian public school system.

Giuseppe Ornato, managing director, RCA Italiana, said music affected the life of everybody, on radio or through records. Audio recordings not only handed down culture but fixed a particular performance precisely so that their educational value should be fully acknowledged.

And Giovanni Cattanei, Genoa University sociologist, affirmed: "Culture is the embodiment of peoples' souls. Records are important cultural tools but as they are involved in the advantages and dangers of the mass media, schools must provide education on how correctly to use them."

Giuseppe Rignano, president of AFI, the Italian record industry association, and managing director of Dischi Ricordi, complained of the sad lack of musical education in Italy. "Music here is seen only as a pastime and not as a means of cultural growth."

A proposal to urge the levelling down of Value Added Tax on records to correspond with that on books was passed and goes to the minister of finance through a committee.

France Forms Export Committee

By HENRY KAHN

PARIS—A further step toward the recognition in France of records as cultural items is the setting up of a special record export committee by the French cultural affairs ministry.

M. Alain Fantapie of the Committee for the French Language, who helped create the new body, says that the move was overdue since records have a double value as exports. "When France exports a can of beans it is exporting nothing more than beans. But when she exports a record, she is not only disseminating a consumer product but also an element of French culture."

The idea of creating the export committee sprang from a meeting held at Pedlar Farm, Va. four years ago by a private organization called French Musical Exchange and supported by a number of American organizations with a special interest in French culture.

It was agreed at that meeting that something more needed to be done to arouse interest in French music. Says M. Fantapie: "Even Cajun music is practically unknown in certain parts of the United States and French disks are very rarely heard on the American broadcasting networks. Therefore we needed to find some way to achieve greater acceptance of French musical culture in the United States and other countries of the world."

The new body will be patterned very much on the old Unifrance Film organization which was set up

after the last war to promote French films abroad. Also created at the same time were a committee for the export of French literature and a group called Unipresse, set up to promote the export of French newspapers and magazines.

No similar organization was ever created to promote disk exports because records were not considered cultural materials but simply a manufactured consumer product.

President of the new committee—the Comite Consultatif Pour

L'Exportation Du Disque—is M. Jean Maheu, director of music for the French Ministry of Cultural Affairs. Represented on the committee will be delegates from the ministries of economy and finance, foreign trade, culture and foreign affairs. Also represented will be the French record industry association, SNEPA, through its economic group of which Pathe-Marconi director Michel Bonnet is president.

The committee will meet at least twice a year.



INTL AWARD—Admiral Sir Charles Madden, Lord Lieutenant of London, representing the Queen, center, presents the Queen's Award to Industry to Paul Watts, right, head of EMI's international division, for his division's efforts in the export field over the past year. Sir John Read, left, EMI chairman said that although EMI had received nine other Queen's Awards over the years, this was the first in the field of music and records.

Youth, Major Force In Czech Disk Club

By LUBOMIR DORUZKA

PRAGUE—Nearly a million records were sold via the Czechoslovak Record Club through operation's 18th release package, offered to the public during the first two months of this year.

According to final results, some 90,000 people ordered more than 900,000 disks. The offer comprised 79 titles, including classics, pop, jazz and spoken word product.

Supraphon participated with 48 titles, Opus with 13, Panton with five and the magazine Young World, for which the records are produced by Supraphon, with 13.

Records offered by Supraphon sold almost 550,000 copies, Young World almost 250,000, Opus over 100,000 and Panton some 10,000 units. In the classical field, main interest centered on Mozart, with the horn concertos hitting a 15,000 order mark, and Baroque music, the Myslivecek-Stamic flute concertos receiving almost 12,000 orders.

In the jazz and pop field, the Louis Armstrong and Ella Fitzgerald "Porgy and Bess" package pulled an order of more than

50,000 and more than 60,000 bought an Elton John album. There were 35,000 sales for Olivia Newton-John in the Young World series, but sales in excess of 30,000 were also scored by local groups and artists such as Vladimir Misik, Katapult, Jana Kratochvilova and Jenik Pacek.

The sales results shows the growing importance of club sales to young audiences, as in the Young World series, which offered 15% of the total number of titles and received orders in excess of 25% of the total.

Of 26,000 new subscribers, the majority concentrated on the Young World series. The average order of 10 disks per subscriber is regarded as very satisfactory and proves the importance of the club as an outlet for Czechoslovakian album sales.

As most of the ordered records are collected by subscribers in Supraphon specialist retail shops near their homes, record dealers do not see club sales as competition but more that the club brings into shops potential customers for non-club records.

From The Music Capitals Of The World

LONDON

Total value of the disk-tape market at trade price for the first three months of this year was \$92.5 million, up 10% on the same period of 1977, while the Retail Price Index, reflecting the cost of living, climbed by 9%.

New marketing director of Pye Records here is Gary Luddington, recently managing director of the very successful ATV licensing division, and he reports to Derek Honey, U.K. managing director, Pye. Ensign duo Flash and the Pan cloaks identity of Harry Vanda and George Young, who have produced hits for AC/DC and who wrote and produced John Paul Young's Top 5 charter "Love Is In The Air." They were previously joint leaders of Australian chart band of the 1960s, the Easybeats.

The Dubliners' U.K. fall tour opens Croydon Fairfield Hall (Sept. 28) and runs through to mid-October. Osmonds' fan-club here holds its first convention (Oct. 14) in Birmingham's

Grand Hotel. The Royal Exchange Theatre Company of Manchester staging two folk concerts, headed by Tom Paxton and Barbara Dickson, both to be televised live for BBC TV 2.

Arlon Management Enterprises, headed by Deke Arlon, changed company title to D and J Arlon Enterprises, based at 22 Denmark Street, London WC2. Roy Allison, president of Allison Acoustics Inc. and former vice-president of Acoustic Research Inc., visiting from the U.S. as guest speaker of a hi fi forum, part of the Harrogate International Festival of Sound (August 21).

Mervyn Conn touring package "Nashville Cavalcade" through U.K., featuring Billie Jo Spears, Vernon Oxford, Lloyd Green and Ronnie Prophet, starting late October, and his Tammy Wynette tour starts mid-September. Robert Weil, formerly with a London law firm, now general administrator of the Henry Hadaway Organization here.

Former nun, now Chrysalis recording artist,

Mary O'Hara headlining series of concerts at the London Palladium (November 14-18). B.B. King tour fixed for October by John Curd of Straight Music, including two nights at the Hammersmith Odeon. Millie Jackson says she hopes to bring her planned show "Get It Out Cha System" to the U.K. towards the end of the year.

The Red Cow pub in Hammersmith, West London, which helped launch bands like the Vibrators, Jam, Damned and Stranglers, to close as a live venue because the premises are being renovated. Johnny Rotten, ex-Sex Pistol, due to debut for Virgin with "Public Image," a single which is also the name of his new band.

Bruce Springsteen reported set to make his second visit to U.K. in October, previously here in the fall of 1975. Planned concert in Hyde Park called off because Virgin couldn't find a suitable bill-topping act prepared to cover an estimated \$50,000 posting for a free open-air event. New rock venue, Electric Ballroom in

London, to be opened by Thin Lizzy/Sex Pistols/Boombtown Rats personnel mix for free-for-all session under the name The Bastards.

Robert Palmer starts his first-ever solo concert tour with a Hammersmith Odeon gig (September 13), backed by his full U.S. touring band. Prospects good for a fall reopening of key rock center, Glasgow Apollo. Bob Dylan reported keen to return to the U.K. for 1979 gigs following his recent astonishing receptions from local fans.

Lena Martell, Scottish singer, starring at London Palladium for a week (Sept. 25-30). She won gold disks here for her first seven albums. "Sex Pistols File," edited and photographed by Ray Stevenson, published here via Omnibus Press, a division of Book Sales Ltd. Wierd national newspaper story claims Count Basie is to play piano simultaneously in two countries at once, with the instrument placed precisely on the French-Italian border.

PETER JONES
(Continued on page 73)

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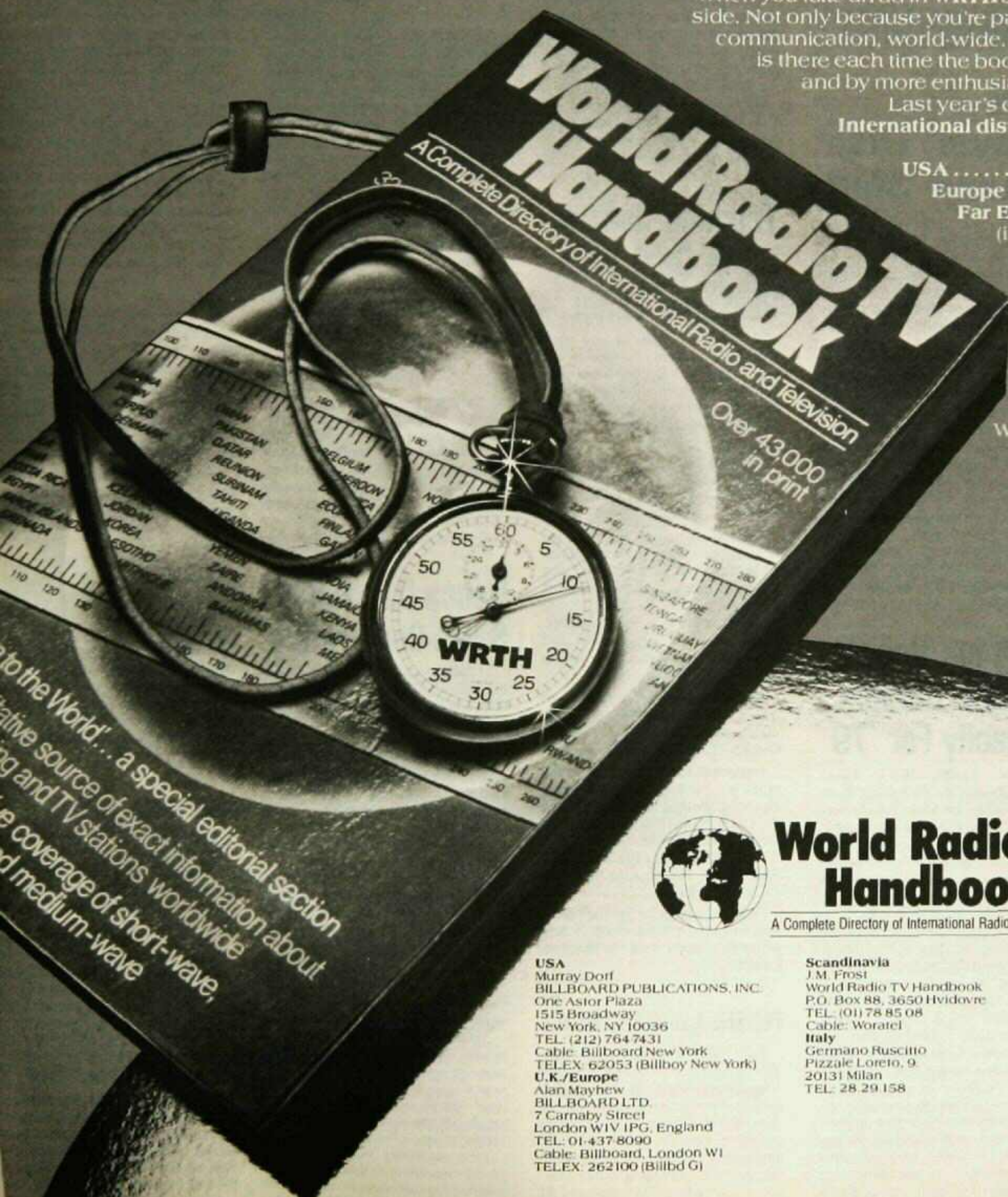
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Ex-Polydor Press Office Runs Promotional TV Film Company

By PETER JONES

LONDON—Clive Woods, former Polydor Records press officer here, now heads up a successful company which deals in pre-packaged television films of top pop names, with most of the productions running 45 minutes.

In effect, Woods acts as agent, selling the films to tv networks around the world at a usual transmission fee of \$2,000. All the productions are of live performances, mostly in studios with audiences present, and are financed initially either by record companies or by artist managements.

Woods' company, Interprom, in which his wife Carol is a co-director, has offices in London and in Antwerp, Holland.

He says, "When I left Polydor, I looked for the kind of job in which I could use my press office know-how and use publicity approaches to sell product. The idea of making promo-

tional movies of pop acts within a straight entertainment area seemed a natural.

"Now our catalog of available product has grown and new offers come in every day."

Choice of artist is made in two ways. A record company looking for this kind of promotional outlet might approach Woods to set up the arrangements, but often it is down to his own intuition. "For example, I chased after the Boomtown Rats simply because I was sure this six-piece band from Dublin was the best in its field, the new wave phenomenon. Visually, they turned out to be ideal for a television presentation."

Now he touts movies featuring Billy Joel; Robert Gordon with Link Wray; Angelo Branduardi, the young Italian who is one of the biggest album sellers in his home country; and Manfred Mann, a film built round the album "Watch" and run-

ning only 30 minutes—all filmed in 1978.

Last year's productions included films of James Taylor, shot at a live concert in Anaheim, Calif.; Ben Sidran, U.S.-born keyboard player, singer and producer; Daryl Hall and John Oates; Elkie Brooks; Smokie Robinson; Bob Marley and the Wailers; and Dolly Parton, recording in front of a studio audience in May.

Woods says, "Some of the names are less known, but if a series of ten are offered, and eight are good names, then a tv company will probably go along with the other two. Branduardi, for instance, has been sold to Sweden and Switzerland.

"The lease price is low compared with other productions and there are spin-off promotional things to offer, such as availability of stills from the films for press usage. We're selling to Israel, Australia, the Scandinavian territories, Ireland and even behind the Iron Curtain, in Hungary."

As yet there are no sales within the U.K., because of quota system regulations, but Woods looks for developments in the U.S.

MANY VIE FOR MARKET SHARE

Mexico Gives 'Fever' Disk And Flick Tumultuous Start

By MARV FISHER

MEXICO CITY—"Saturday Night Fever" has begun like a "Saturday night brawl" in both the record shops and at the theatre box offices here.

In the first day of its release in nine cities (July 14), "Fever" triggered many fights because of the lack of tickets. The initial week's gross estimates by CIC, the film's distribution organization, is about \$750,000. A spokesman for the Paramount picture projected that with other locations to be added before the end of the month, the gross should soar to over \$4 million by mid-August.

In addition to the release in six key houses here, "Fever" is currently playing in Guadalajara, Monterrey, Chihuahua, Ciudad Juarez, Acapulco, Puebla, Tijuana and Mexico.

On the disk front, Polydor, although having its problems with alleged duplication of the album cover by Orfeon, is reportedly way over 100,000 units in production and distribution of the double-set album.

There is no official report by Orfeon of what its sales have been in the past few weeks of the cover version of the soundtrack via PPX of New York. However, it apparently has been substantial, otherwise Polydor would not have registered its formal complaint before the Honor and Justice Board of AMPROFON, the major record association.

Others vying for a share of the market include Melody, Musart, RCA and Discos Guitarra.

RCA's single entry by La Tierra of "Night Fever" and "Stayin' Alive" has been out for over a month.

Melody protected itself from complications by adding a word to call it "Saturday Night Dance Fever" ("Fiebre De Bailar En Sabado"). It's mostly a play on the disco action now sweeping the country, with only one song from the movie included in the tracks.

As for Guitarra's long play, they also allegedly are lifting idea from Polydor's original soundtrack cover,

but reportedly are being dealt with via straight legal maneuvers.

Luis Baston, Polydor's local general director, contends that it is not a matter of the music "but confusion for the public in what they are buying."

At the AMPROFON session on July 13, the same day of the debut of the film in Mexico, Orfeon's contention was that the association did not follow "standard procedures" in the determination of the case. Their reply to Polydor's request of pulling the product off the market until the graphics were changed was scheduled for sometime the week of July 17 via a written letter.

Baston claims, "It is not a matter of procedure, but simply a matter of which company has the right to the legal jacket."

WEA Intl Upping Record Service Capacity For '79

NEW YORK—WEA International's manufacturing and distribution center in Alsdorf, Germany, Record Service, has restructured its administrative staff and is adding space and equipment to the facility to increase its present pressing capacity from 13 million units to a 20 million unit capacity in 1979.

The reorganization and expansion was necessitated by the increasing demands of WEA's European affiliates. Record Service is the exclusive supply service for WEA's companies in Germany, Austria, Belgium and Holland. It also supplies some of the needs of WEA France and several WEA licensees in Europe. (WEA has its own manufacturing facilities in the U.K.)

Two new manufacturing directors have been appointed for Record Service: Friedrich Carl Coch, managing director of manufacturing; and Klaus Ollmann, managing director for distribution. A general increase in personnel is planned.

Teichiku Jazzes Up In Deal With Versatile Label

TOKYO—In order to give their Western jazz division a shot in the arm Teichiku Records recently signed Versatile, the new Crossover Records' label, to a distribution deal. The first Versatile release is due Aug. 25th.

Teichiku also inked a long-term contract with Audiofidelity Enterprises which has taken on two new labels, Image and Improve.

Teichiku is hoping Versatile, established last year by Michael Gussick in New York, will be an exciting source of product. During the first year some twenty LPs will be offered by such artists as Cornell Dupree, Grant Green, George Dalto and Buster Williams under the production guidance of Vic Chirumbolo.

Already lined up for release on Aug. 25 are Cornell Dupree's "Saturday Night Fever" and Grant Green's "Easy," on September 25.

Image will feature material aimed at the pop market. The first release, also scheduled for Aug. 25, will be the single "Girl from Ipanema," an Astrud Gilberto production with contributions from Chet Baker and Ron Carter. Two months later, the LP will be released.

Improve was set up by Tony Bennett and it will be devoted to jazz materials mainly sung by Bennett himself.

Heath-Levy In Deal

NEW YORK—A long-term publishing agreement for the U.S. and Canada with the Heath-Levy organization has been signed by April-Blackwood Music. Heath-Levy, based in London, owns two U.S. publishing companies, Heath-Levy Music (ASCAP) and Geoff and Eddie Music (BMI). They also control over 70 other catalogs for the U.S. and Canada.



ESSEX MEET—David Essex, center, flanked by Tim Rice, left, co-author of "Evita" (with Andrew Lloyd Webber), in which Essex stars as Che Guevara, and Mike Batt, right, who rearranged and produced Essex' first single from the musical, "Oh What A Circus" on the Mercury label, at a part for the Phonogram U.K. staff to meet Essex.

Hungary's Exports Good; Seek Bigger Western Market

By PAUL GYONGY

BUDAPEST—Export of Hungarian recorded product developed well in 1977, although exports to the western world markets slackened off, according to Joseph Meszaros, director of the Kultura record division.

A million units were exported; two-thirds to socialist countries and the rest to capitalist areas. But France, previously a number one market for Hungarian music, reduced the number of disks ordinarily ordered.

Meszaros says, "Our aim remains the same, wanting to push our recordings in the western marketplace. To do that we are working on special product."

The Hungarian Record Co. has produced "The Requiem" by Robert Schumann, and the complete works of Balint Bakfark, lute player and composer (1507-1576), both firsts in the world record industry. Additional prestige has come from recordings of two operas by Joseph Haydn, "La Fedelta Premiata" and "L-Infedelta Deluse."

This year's plans also include the

Decca U.K. Holds Sales Conference

LONDON—Decca Records held its annual sales conference over three days in the last week of July at Ferndown in Dorset.

Theme of the conference was "Circulate and Communicate," a slogan that the company hopes will help to restore its long vanished reputation as a market leader.

The down-to-earth approach of a&r head Mike Smith was particularly appreciated by an enthusiastic gathering of salesmen, who heard Smith announce the signing of punk band Adam and the Ants, much sought after since their appearance in the film Jubilee.

Presentations included one devoted to country bumpkin outfit, the Yetties, and autumn product presentations in all catalog areas.

Autumn pop releases are spearheaded by the debut album from new signing, The Late Show, and the new Camel release titled "Breathless." Classical plans particularly emphasize the successful mid-price Jubilee series.

Tape marketing manager Tony Lomas unveiled a new series of double-play cassettes, six m-o-r releases under the general heading "Time For..."

"Esther Oratorium," a two-record set by Dittersdorf; the opera "Medea," by Cherubini, with soprano Sylvia Sass in the leading role; and the as-yet unpublished Vivaldi opera "Olympiade," featuring Kolos Kovacs, Klara Takats, Lajos Miller and Maria Zemleni.

On the pop side, product on the Pepita label is very popular in the socialist countries and in 1977 the export list was topped by "Waste Of Time" by Omega, with 100,000 copies going overseas. The last album of the Skorpio group also sold 70,000 abroad.

Now the 1978 export plan shows orders of around 25,000 for the album "Omega 8" and "Neoton" by Disco, with 50,000 orders for "Exclusively Music" by the Lokomotiv GT band. Also much in demand abroad is the "En Route 1978" LP by Ronograf and a new album by the group Piramis.

On the solo singer side, the established artists such as Zsuzsa, Jana and Koncz remain popular on export, and newer names are coming through.

In the import field here, equal numbers of records came from socialist and capitalist states. In pop, India is a key partner and there were big 1977 imports of records by Demis Roussos, Barry White, the Beatles and Pink Floyd.

Biggest successes so far this year have been Abba's "The Album" and Fleetwood Mac's "Rumours." On the disco front, Boney M is building popularity fast.

350 WEA TV Gs

LONDON—WEA here is investing more than \$350,000 in a major national television advertising campaign on an album by the Nolans Sisters, from Ireland, "20 Giant Hits."

The commercial will be seen an average of five times in 90% of homes in the U.K. The same campaign was used by WEA in its very successful "Sound Of Bread" promotion.

Lawyers Meet Set

NEW YORK—The International Lawyers Meeting, a feature of Midem for several years, has been set for Jan. 19, Midem's opening day. The meeting will study some of the most significant court decisions taken recently relating to copyright law.

From The Music Capitals Of The World

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HAMBURG

Deutsche Grammophon has eight new releases in its successful "Best Of..." series, including product from **Julie Driscoll**, **Golden Earring**, **Alan Price**, **George Moustaki** and **Brian Auger**. ... **Marek and Vacek**, Polish piano duo, signed a deal with DGG and with producer **Just Plach**.

Arliola has launched a new series "Pop Gold," with 21 albums and cassettes featuring artists like the **Pointer Sisters**, **Sir Douglas Quintet** and **Joe Walsh**. ... Arliola pushing big campaign for U.K. label **Bronze** product here, with **Manfred Mann's Earthband** and **Uriah Heep** of that roster already in the charts.

In Munich, Arliola Eurodisc has taken over German representation of the **Roulette** label. ... **Horst Mueller** is new promotion chief of **Global Music** in Munich, with **Tina Rohlf** as his press executive. ... New address for **Sky Records** in Hamburg: Nordhaeuser WEG 16, 2 Hamburg 13, telephone: 040-5512641. ... And **Juergen Osterstein** and his **Pinball Records** has switched base to **Innocentiastrasse 2, 2 Hamburg 13**, telephone: 040-456456.

WEA deputy managing director **Klaus Ollmann** reports big sales for **Supermax**, a disco group from Munich via the album "Love Machine," while company artist **Juergen Drews** has hit the 200,000 sales mark with his single "Wir Wiehen Heut Abend Auf's Dach" in Germany. ... **EMI Electrola** adding a dozen albums to its "Remember The Golden Years" series, including LPs from **Roy Wood**, **Manfred Mann**, **Peter and Gordon** and the **Swinging Blue Jeans**.

Songwriter **Gunter Gabriel** produced girl singer **Saw Inger**, from Sweden, for the **Polydor** label, on the song "Hey, Nur Nicht Draengeln Junger Mann." ... Tremendous reactions here for the new German group **Sunrise** and its single "Call On Me." ... Anola launched young Dutch singer **Shirley** with the single "Nothing Has Changed."

Hansa in Berlin behind a marketing campaign for the album series "Star Discotheque," with artists like **Bernd Cluever**, **Severine** and **Licky Shayne** involved. ... New Spanish girl duo **Jebias** has "You Are No Matador, Senor" out on **alph Siegel's** Munich-based **Jupiter** label, and the company is also pushing **Martin Griffiths** on "Sitting On The Dock Of The Bay," reworking of the old chart hit.

New single for popular team **Love Generation** is "Change Your Mind" (United Artists). ... **Chi Coltrane** receiving power-play action here with the title "Ooh Baby." ... DGG launching new group **Chilly** with the old **Yardbirds'** hit "For Your Love," produced by **Bernd Moehrlie**. ... **Cindy and Bert**, probably the most popular duo in Germany, has the German-language version of the **Bee Gees'** "Night Fever," now called "Im Fieber Der Nacht."

Patrick Juvet in for a 10-day promotional tour of his album "Got A Feeling," including an appearance on the German tv show "Rockpop."

Metronome laying on a sales campaign for a package of Italian-originated hits. ... German rock girl **Ingeborg Thomsen** has the German version of "Denis." Successful appearances here for **Helen Schneider**, but she had to cut short her tour because of musician troubles plus illness. **WOLFGANG SPAHR**

PARIS

The 5th Salon de la Musique is fixed for the exhibition hall of the Palais d'Exposition du Parc Floral here (Sept. 17-24) with around 100 participants, plus concerts and a disk-jockey competition. ... The composer **Gerard Calvi** has replaced **Georges Auric** as president of the (pyright society) **SACEM** administrative council.

The **Chambre Syndicale des Editeurs de Musique Leger** (light music publishers) and the **sn. Syndicale des Publications Musicales** (music publishers' assn.) have agreed to join forces under the title **Chambre Syndicale de l'edition Musicale**. ... The **Boeuf-sur-le-Toit**, noted French nitery closed for the past 10 years, to reopen and will, true to its tradition, be decorated in the style of the jazz world of the 930s, with the accent on pop and variety as well as jazz.

Sponsored by the city of Paris, the formation of the **New Paris Orchestra**, with 22 musicians, as been announced by mayor **Jacques Chirac**. will be directed by violinist **Jean Pierre Wallez**, who also directs the **Albi Festival**, and there will be 22 concerts starting in November. The city bears 60% of the cost and the Ministry of Cultural Affairs the balance. **(Continued on page 74)**

Vogue now distributes the **Sonet** label in France, first product including original material from **Little Richard**, and the **Scandinavian-based** label has big plans for the future. ... Description of off beat **Erato** release "Baroque, Rhythme et Fantasie" which was arranged by **Jean Michel Defaye** is "a patchwork of original baroque."

Erato celebrating the third centenary of the death of **Vivaldi** with three packages including 13 concertos for various instruments, and other works involving oboe, bassoon, flute and string.

Jean Michel Hepp, who organized this year's Eurovision Song Contest, hosted by France, awarded the Press, Television and Radio gold medal by **SACEM**.

The 3rd **Nimes Jazz Festival**, held in July, was divided into two sections, first being various concerts held in the main arena, and the other being "Jazz And Cinema" held in a local movie hall. ... A new disco situated in **Toulouse** and named **The Art Club** is holding exhibitions by famous artists. ... **Muscrains**, a new organization, set up here to promote all kinds of music among the young, its program starting in November with instrumental presentations. **HENRY KAHN**

MEXICO CITY

The entire nation has mourned the passing of **Francisco Jose Rubiales Y Calvo**, 64, better known to millions of Mexicans as **Paco Malgesto**. The leading tv and radio announcer, who began his career with **Telesistema Mexicano**, now known as **Televisa**, died of a massive heart attack June 22 following a kidney operation. More than 1,000 persons, including many from the music and sports world, paid their last respects at his funeral in the **Panteon Frances de la Piedad** the next day. ... Besides being the host-personality on many popular variety shows such as "La Hora de Paco Malgesto," "Visitando a las estrellas," "Estudio Raleigh" and "Operacion convivencia," Malgesto was THE voice of the bullfights since shortly after he began in the business—both on radio and tv. ... A son and daughter survive.

AMPROFON will release formal statistical data of the major companies' progress by mid-summer, according to the record assn's legal administrator **Juan Larequi**. ... **Polydor** general director **Luis Baston** back from meetings in **Lisbon, Amsterdam** and **Madrid** June 27.

Musart international head **Frank Segura** to Paris week of July 10 to close license deal with another major French independent, **Carrere**. The other two Musart represents in the Mexican territory are **Barclay** and **Vogue**. ... **Georges Moustaki** did "good" business at the **Teatro De La Ciudad** in late June, reports impresario **Antonio Basurto**. ... **David Stockley**, who was Latin American coordinator for **EMI** out of **Sao Paulo**, has been moved to the local branch for a minimum of six months, assisting managing director **Robert Ascott**. **MARV FISHER**

OPORTO

The 12-inch single "Otis Redding Citation" by "ghost" singer **Mondo Wells** (Vogue) is a big seller here and also features **Madelaine Bell**, U.K.-based singer. She was also with French rock group **Space** on its album "Deliverance," also Vogue, another huge seller in Portugal.

French rock group **Pulsar** (CBS) in for two concerts at **Pavilhao Dos Desportos in Cascais, Lisbon**. ... The **Stranglers** and group **999** in for a festival of punk rock music, also in Lisbon. ... And Spanish guitarist **Ernesto Bittetti**, noted in classical circles, visited for a concert at the **Gulbenkian Foundation** here.

The song "My Life" by Brazilian singer **Ed Costa** (Chantecler) sold 15,000 units on the first day of release here and looks a sure-fire number one on the single chart. But a strong contender is "Um Portugues" by local singer **Linda de Souza** (Carrere), who lives now in Paris and whose French version is also a big seller in France.

Viola player **Ana Bela Chaves** and the **Orquestra Sinfonica da Radiodifusao Portuguesa**, conducted by **Alvara Cassuto**, featured in a sold-out concert at the **Teatro Sao Luis**. ... The **Triunfo** company is to release a triple album on CBS of **Jules Massenet's** opera "El Cid" in four acts, by the **New York Opera Orchestra**, conducted by **Eve Queler** and the **Byrne Camp Choral**, the text having been translated into Portuguese and French.

The general office of the culture division is setting up a documented center of musical activities in Portugal, including bills, posters, photos. **(Continued on page 74)**

Canada

TORONTO FANS PAY \$4 MIL FOR CONCERTS

TORONTO—Concert fans in the Metro Toronto area will have shelled out over \$4 million to concert promoters by the time summer is over, estimated ticket sales show.

Described as the "biggest music summer in Ontario's history," by a booking talent agent, the single biggest gross so far, \$650,000, goes to the **Electric Light Orchestra** for a one concert deal at the 75,000 capacity **CNE Stadium**.

Other grosses rung up by road shows this summer have included \$90,000 by **Crosby, Stills and Nash**, at the **Maple Leaf Gardens**; \$330,000 by **Genesis** at the **CNE Stadium**; and \$300,000 by the **Beach Boys** and **Steve Miller**.

In addition to this, some 15,000 Canadians were reported to have traveled to **Buffalo** recently for a **Fleetwood Mac** concert, and close to 20,000 to **Buffalo** for a **Rolling Stones** concert.

Soon acts such as **Boston**, **Linda Ronstadt** and the **Eagles** fly into Toronto for one-shot engagements, along with acts such as **Styx**, **Heart**, **Burton Cummings** and **Foreigner** who are firmed for the annual **Canadian National Exhibition**.

Add to this the potential gross of \$1.5 million at the first **Canada Jam**, Aug. 26, at the **Mosport** speedway, and various local club engagements and the grand total exceeds all previous figures.



GENESIS HONOR—Genesis displays some of the platinum and gold records awarded them in Montreal following their sold-out performances at the Forum on July 12 and 13. Platinum disks for sales of their LPs "Trick Of The Tail" and "Selling England By The Pound; gold for "The Lamb Lies Down On Broadway" and "And Then There Were Three." From left Genesis members **Phil Collins**, **Chester Thompson**, **Mike Rutherford**, **Tony Banks** and **Daryl Stuermer**.

SIMILAR TO CAPITOL'S ANTHEM DEAL Capitol To Manufacture, Distribute For Aquarius

By **DAVID FARRELL**

TORONTO—Capitol Records-EMI of Canada has signed a manufacturing/distribution pact with the Montreal based **Aquarius Records**.

Under terms of the agreement, **Aquarius Records'** artists **April Wine** and **Teaze** are signed directly to the Capitol label outside of Canada. In this country, the manufacturing and distribution pact also covers the **Guess Who** and guitarist **Walter Rossi**, along with **April Wine** and **Teaze**.

While **April Wine** is considered to be the biggest Canadian rock act in the country, along with **Rush**, the significance of the pact is doubly important when one considers that **Capitol** recently entered into a similar pact with **Anthem Records** of Toronto.

Under the terms of the Anthem deal, **Capitol** has **Rush** in Canada (**Mercury** worldwide) and inked **Max Webster** and **Aerial** to the label in all territories outside this country.

Capitol's general philosophy toward signings is to obtain worldwide representation.

In commenting on the new arrangement for his label, **Aquarius** president **Terry Flood** notes, "I am pleased with the new move to Capitol. The label is a dynamic force in the Canadian recording industry and I am looking forward to a long and healthy association with them in the years to come."

Agency Merger Plans Squashed

TORONTO—Plans to merge Canada's two leading booking agencies, **Music Shoppe International** and **The Agency**, have been squashed as in-fighting flaired up days before a legal agreement was to be signed (**Billboard**, July 22, 1978).

The failure to merge has cost **MSI's** **Scribner** a number of his key agents and one of his largest talent accounts, the **SRO roster** which includes **Rush**.

At the time of this writing, most of **Scribner's** executive staff has exited **MSI's** office space and are rumored to be forming their own agency, while **SRO's** directive agent, **Doug Brown**, has been put on payroll at **SRO** to book their acts, which include **Max Webster**, the **Ian Thomas Band** and **Aerial**.

From The Music Capitals Of The World

TORONTO

Manager **Cliff Jones** reports that **Hometown Band** have withdrawn from their contract with **A&M Records** and that he is now label shopping in **Los Angeles**. The **Vancouver** band recently won the coveted **Juno Award** as "best new group," and earned laudable reviews on the release of a debut album last year titled "Flying."

Jones also reports the recent marriage of **Vlademar Horsdal** to **Penny Christie** in **Vancouver**. Better known as **Valdy**, the folk singer is now in **San Francisco** with producer **Eliot Mazer** working on his fifth **A&M** album.

The much hyped muscle rocker **Thor** continues to remain out of the spotlight, following management troubles, and his band is now firmed as back-up band to **Georgie Fame** at the **El Mocambo** in Toronto later this month. The band, which is not contractually obligated to **RCA**, is working under the banner **The Shambles**. "Hemispheres" is the working title for the

next **Rush** LP being mixed at the **Advision** studio in **London**, but recorded at the **Rockfield** studios in **Wales**, with producer **Terry Brown** sharing credits with the trio. **Rush** will have the album on release in time for a **Western Canada** tour in **October**.

Continuing to maintain a strong profile, **Polydor** Records has awarded platinum albums to **Handleman**, **Pindoff** and **ARS** for sales on the "Saturday Night Fever" soundtrack. The label also presented gold to **Sam the Record Man**, **WACO** and **A&A** for sales performance on the two-album package now over one-million units in sales in Canada.

RCA news includes strong sales on **Toby Beau's** single, "My Angel Baby," and "Chatanooga Choo Choo," by **Butterfly Records' Tuxedo Junction**. The latter recently visited **Montreal** on a promo junket. The **RCA** a&r division also reports signing a new country artist, **Brian Pickering**. His first single release is "Lone Star Lady/Letter From A Stranger." **DAVID FARRELL**

AUGUST 12, 1978, BILLBOARD

Firm Offers Customized Tapes

Continued from page 1

catalog, which combines hits from ABC, All Platinum, VeeJay and Chancellor labels.

Bob Cook, who represents Franklin here in music leasing, says verbal agreements have been reached with Warner Bros. and Motown. Arista, 20th Century-Fox, MCA and Mercury have been discussing the possibility of making selections from their catalogs available.

Al Berman, chief of the Harry Fox agency, confirms that his office has licensed Franklin Industries to duplicate recorded music selections "at 2 3/4 cents per song."

The concept of custom duplicating pre-selected hits from a catalog that eventually could include thousands of selections, stems from an idea by the Daniel Sheehan family of Northern California.

About four years ago, the youngest Sheehan son, Chris, then 12, was showing off to his three older brothers a home self-duplicated 8-track tape on which he had pasted a hand-typed label carrying the selections in sequence.

The teenager's idea triggered the mind of Dan Jr., then 20, who was in the throes of gaining a bachelor's degree in physics. The idea developed

into putting leased hit singles into a computer which automatically duplicate them as ordered by a customer became a reality late last year.

The family was able to put this idea into operation by buying a tape duplicating facility in Redwood City, south of San Francisco. The 5,000 square foot facility is capable of producing one million cassettes and 1.1 million 8-tracks per month, the Sheehans claim. There is no ceiling on the number of recording masters the computer can log, the Sheehans declare.

The brothers began visiting tape duplicating facilities in 1974. They investigated duplicating equipment possibilities. And they continued probing the marriage of the computer with tape duplicating masters.

Greg Sheehan says they have patents pending on much of their present equipment. He says until such electronic patents are fully registered he will not fully disclose the plant's methodology.

Pilot runs were utilized to solicit orders directly with two national manufacturers who sold the tapes as a merchandising tie-in in the Bay Area and in Northern California, the Sheehans point out.

When an order is received, Greg

Sheehan, 22, says that custom tape will be completed within 48 hours and be in the mail. Pre-production consumer research revealed prior mail-order recorded music buyers were miffed at times with quality imperfections in product they received.

The "Sound Choice" ad lists an 800 number through which one can order using a credit card charge number or on which customers can complain if product is inferior in their opinion.

Franklin has negotiated with 3M to use its 8210 tape exclusively for cassettes and its 157 tape for 8-track cases and Trans/Am of New Jersey and Florida is making the cassette cases. Both carry an embossed "Sound Choice" logo.

A computerized printing device types out on a label in approximately six seconds the customized tape's song and artist content in sequence. The purchaser may elect to have a 20-letter name or message printed on the tape label at no extra charge.

The 1,200-selection catalog breaks down selections by repertoire categories. The first classifications include: disco, all-time hits, pop, country, soul, black gospel, mood instrumentals and big band jazz.

Bob Cook points out that Franklin hopes to have classical and kidisk repertoire in a few months. Using the computerized methodology enables "Sound Choice" to eliminate the interrupted selection, clicks, pauses and fade out/fade in ordinarily found on 8-track tapes, Greg Sheehan says.

Industry veteran Corb Donahue, former A&M and ABC publicity chief, is working with Cook here.

Grey Advertising, San Francisco, handles Franklin Industries. The agency is making the first radio spots for the customized tape duplicator. Tv spots are also planned in selected markets.

Cook emphasizes that "Sound Choice" will not compete with normal record retail channels. He emphasizes that selections in the firm's catalog would be released 90 days or more after the hit single has been dropped from the Billboard charts.

To insure that participating labels and publishers of the recorded hits get a straight count, Arthur Anderson, the national accounting firm, was asked to orchestrate a system to guarantee accurate logging of all selections ordered.

All orders proceed through a monitoring system at the First National Bank of San Jose, which professionally logs selections ordered by each customer. Labels leasing material are offered computer readouts regularly of label singles which "Sound Choice" customers are ordering.

L.A. College Firms 2nd Songster Expo

LOS ANGELES—The second Songwriters Expo has been set for Immaculate Heart College here Aug. 19-20.

Organized by John Braheny and Len Chandler, the Expo will feature special panels on songwriting, and will contain an extensive exhibit area. As many as 3,000 participants may attend, including industry executives and professional as well as novice songwriters.

Topics will include collaboration, lyric writing, how to make and sell your own records, total composition (lyric and music writing as a whole), making your own demos, performance evaluation and a special BMI panel on "The Journey Of A Hit" (from writer to radio).

From The Music Capitals Of The World

Continued from page 73

tographs and rare instruments and music boxes. The cooperation of the general public in finding exhibits is wanted. FERNANDO TENENTE

VIENNA

Boney M's latest album, "Nightflight to Venus," went gold the first day of release here, with 25,000 sales. ... Musica has released the German version of "Gianna," sung by Harry Winter. ... Bellaphon recently issued the first single from Austrian band Funky Boom, titled "Buona Sera." ... Lance Lumsden has released five singles and an LP on his own label, Mojam, distributed here by Amadeo.

Austrian acts The Pots, Clockwork, Magic and Wilfried played an open air concert in Vienna's Donaupark for the spring festival. Foreign acts appearing were Vince Weber, Colosseum II and Konstantin Wecker. ... Lined up for August concerts are Genesis with Patti Smith and Oscar Peterson coming in September, Chuck Berry and Ray Charles in October.

CBS recently released a series of folk albums with Musikkapelle Feldthurn, Alpenecho Aus Bruneck, Madrigalchor Klagenfurt and Fidelen Molltaler. ... WEA has just started marketing its own self-produced folk catalog.

RCA artists Baccara, Lesley Hamilton and Mandrake appeared on a live TV show recently. ... Ariola has appointed Franz Papp to handle in-store promotions. ... Carla Bley Band's Vienna Kongresshaus concert very well-received.

Hungarian National Theatre Szeged recently performed Mozart's "Marriage of Figaro" in the Graz opera house. ... Alfred Altenburger has been appointed director of the Vienna Philharmonic orchestra. ... Oscar Deleglise, in charge of radio/tv contacts at the U.S. embassy in Vienna, was awarded the Bruckner Ring by the Vienna Symphony Orchestra in recognition of his work in saving from destruction hundreds of tapes of the orchestra's performances.

MANFRED SCHREIBER

BRUSSELS

"Bend Me, Shape Me," the old rock hit, back in the charts here via a new treatment by Cilla (Hansa), produced by Boney M mentor Frank Farian. ... Another fast moving local breaker is "I Wonder Why" by Arista group Showaddy-waddy.

"Ti Amo" was one of the biggest selling singles ever in Belgium and now Umberto Tozzi (CBS) follows it up with "Tu." ... Upcoming chart action expected from Raffaella Carrà's new 45 "Tanti Auguri" and "This Time I'm In It For Love" by Phonogram group Player.

But the all-time biggest single in Holland and Belgium remains "Rivers Of Babylon" by Boney M (Hansa), still topping the charts with sales of 500,000 recorded. ... Moving into the chart "Party Party" by Eruption (Hansa), yet another triumph for the hard working Frank Farian. ... And "Super Disco Party" (Hansa) featuring artists like Cilla, Boney M and Eruption now over the 100,000 album sales mark.

Celebrations here for the 30th anniversary of the career of Will Ferdy, a typical Flemish chansonier. ... Six-city tour in Belgium for Kolinda, Hungarian group specializing in progressive folk music. ... Other visiting acts include Blue Oyster Cult, Robert Gordon and Link Wray, the Strangers, Elvis Costello and the Attractions, plus Phonogram acts Talking Heads and the Kids.

At 13 Grande Place here, a new jazz club Brussels Jazz has been set up, based in a Gothic-style house but extensively refurbished. It has 150 seats and outstanding amplification, with bassist Roger Vanhaverbeke acting as artistic adviser. Musicians already involved: Johnny Griffin, Sal Nistico's Summit and Dusko Goikovich, with the Toots Thielemans Quartet, and Mighty Flea Connors.

Jazz In The Barn series of broadcasts were made from a mill in Sint Pauwels, with the Monette Sudler Quartet and the Charlie Byrd Trio. ... The Hnita Jazz Club in Heist-op-den-Berg presented Monette Sudler, the Dewey Redman Quartet and the MPS Package, featuring Super Sax.

JUL ANTHONISSEN

ATHENS

A Greek gold disk goes to Boney M, for sales of 50,000 on the album "Love For Sale," according to Music Box which handles Hansa product here. ... Other international artists currently doing well in Greece are the Moody Blues and Brotherhood of Man, both from the U.K.

Greek television studio technicians waited in vain for Vicky Leandros, whose scheduled tv dates here turned instead to a few days of sunbathing. ... However CBS, her company, has signed big-selling artist Lefteris Mytilineou, moving over from EMI.

CBS says Chuck Mangione will follow up his big record successes here by playing a couple of Greek gigs in September. ... Other jazz artists, notably Herbie Hancock, Ron Carter, Tony Williams, Wayne Shorter, Freddie Hubbard, Billy Cobham, George Duke and Stanley Clarke have sold out their respective CBS limited edition releases of 300-400 copies.

The Hellenic Radio Television (ERT) Light and Symphony Orchestras have begun a series of "go-slow" protests as a complaint against working conditions. Repercussions have reached the company's Third Program where the chief, composer Manos Hadjidakis, has fired his assistant, Anna Moraitis, apparently for disagreeing with his policy for handling the slowdown.

Judges for the upcoming Salonica Song Festival have picked 20 songs for the final, from 360 entries, composers including Doros Gergiadis, Tonis Vavatsikos (1974 Festival top singer/composer) and Jack Iakovides.

Local singer Yannis Parios received a gold disk for his album "That's Why I Loved You." At the presentation party, he said he felt gold awards should be made for sales of 100,000, not 50,000 as now. JOHN CARR

MOSCOW

Victor Torporkov became the first prize-winner at the annual national television pop song contest with "With Songs Along Life," presented by national tv, Komsomol and the Ministry of Culture. ... Melodiya has released an album of Lazar Berman with the Vienna Symphony Orchestra under Carlo Maria Giulini, in a program of Liszt concerto works.

The opera "Mephistopheles" by Italian composer Arrigo Boito was premiered at the Kirgo Academic Opera and Ballet Theater. Last time this was staged in Moscow, Fiodor Shalagin was featured in the main role.

Recent Melodiya licensed releases include "Vivaldi's Concerto for Oboe, Violin Organ etc." performed by the Chamber Orchestra under P. Kunz, and CBS release "Concert By The Sea," by the late pianist Erroll Garner. ... National conference on copyright took place here in Zvenigorod, involving the national Institute of State and Law, plus VAAP copyright agency.

Two albums by leading Soviet pop singer Alla Pugatchova, recently released by Melodiya, enjoying strong sales here. One is "Mirror Of The Soul." Melodiya has released an album by Polish singer Anna Gherman, featuring a program of Russian songs.

Recent classical release from Melodiya is a five-album release "Mariya Yudina Plays Beethoven." ... For the first time, Melodiya is releasing a cassette featuring six numbers by the Beatles. Previously all Beatle and Paul and Linda McCartney material was released here on albums vs. single tracks, on EPs or flexi-singles.

VADIM YURCHENKO

HELSINKI

Country Express (EMI), which recently enjoyed success in Nashville at the Fan Fair and Grand Ole Opry, out with new album "Good Old, Brand New."

CBS local artists in video appearances in leading Helsinki record stores. ... Jan Pautanen Cup, a football tournament for Scandinavian record companies, played off in Sweden, with Finlevy representing Finland. ... In its 15th week, more than 150,000 Finns had seen "Saturday Night Fever."

Darts (Magnet) in Finland for four gigs, including festival appearances in Lappajarvi and Punkasalmi. ... Niilo Yli-Vainio, a local pentecostal preacher, has emerged as a top selling recording artist, with total sales of his on-disk sermons around the 50,000 unit mark. The albums sell at \$3.75, product manufactured and distributed by Kirja ja Musiikkivalioliys, Koulukatu 10, 60100 SJOKI 10 (tel: 964-25069).

Rod Stewart's single, "Sailing," doing good business again here, mainly due to the U.K. produced television series "Sailor," out via MTV. ... K-Tel International (Finland) has released its second and third tv-promoted compilations, "Rock And Roll Show" and "Golden Hits Of The 1960s." ... Scandia Musiikki has put together a new LP, "The Renegades Story," featuring performances of 1960s hit combo, The Renegades, a British group discovered through the Finnish industry.

KARI HELOPALTO

AUGUST 12, 1978, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 8/12/78

Billboard Hot Latin LPs Special Survey

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Entre Amigos, Pronto 1034	1	JOE BRAVO Is Back, Fredy 1085
2	LOLITA Mi Carta, Caytronics 1506	2	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503
3	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	3	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
4	LISSETTE Sola, Coco 148	4	JUAN GABRIEL Espectacular, Pronto 1036
5	RAUL MARRERO Romantico y Sabroso, Mericana 149	5	RIGO TOVAR Dos Tardes De Mi Vida, Mericana Melody 5610
6	ROBERTO CARLOS Amigo, Caytronics 1505	6	LUCHA VILLA Interpreta A Juan Gabriel, Mozart 1731
7	JOSE-JOSE Reencuentro, Pronto 1026	7	LOS TIGRES DEL NORTE Numero 8, Fama 564
8	DANNY RIVERA Para Toda La Vida, Grafitti 3003	8	LUPITA D'ALESSIC Juro Que Nunca Volvere, Orfeon 16-021
9	WILKINS Amare Un Poco, Coco 146	9	RAMON AYALA Musica Brava, Fredy 1086
10	GILBERTO MONROY Anoranzas y Quimeras, Artomax 614	10	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
11	FELITO FELIX Su Voz Y Sus Canciones, Mega 3001	11	JUAN GABRIEL Denme Un Ride, Arcano 3412
12	LOLITA Abrazame, Caytronics 1489	12	LITTLE JOE Caliente, Fredy 1083
13	GILBERTO MONROY Salud Cariño, Mericana 141	13	CADETES DE LINARES Hijo del Palenque, Ramex 1020
14	LOS TERRICOLAS Discolando 8442	14	RENACIMIENTO 74 Frescas Rosas, Ramex 1019
15	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	15	JOSE-JOSE Volcan, Pronto 1035
16	NELSON NED Voz y Corazon, West Side Latino	16	YOLANDA DEL RIO Tradicionales Al Estilo De Yolanda del Rio, Arcano 3405
17	BILLO'S CARACAS BOYS Billo 78, Top Hits 2027	17	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
18	JUAN GABRIEL Espectacular, Pronto 1036	18	VICENTE FERNANDEZ El Hijo del Pueblo, Caytronics 1441
19	GRUPO MIRAMAR Vol. 3, Accion 4036	19	ROBERTO CARLOS Amigo, Caytronics 1505
20	MARCO ANTONIO MUNIZ Salsa a La Manera de Marco Antonio Muniz, Arcano 3415	20	AGUSTIN RAMIREZ El Parrandero, Fredy 1095
21	SOPHY En Concerto, Velvet 8007	21	CHELO La Voz Ranchera, Mozart 10638
22	JUAN GABRIEL Siempre en Mi Mente, Arcano 3388	22	NAPOLEON Coleccion De Oro, Raff 2003
23	LUPITA Juro Que Nunca Volvere, Orfeon 16-02	23	ALEGRES DE TERAN Corridos Famosos, Ramex 5013
24	DANIEL MAGAL Cara de Gitanas, Caytronics 1516	24	RUBEN NARANJO Y LOS GAMBLERS Zarape 1126
25	DANNY DANIEL Nunca Sape La Verdad, Borinquen 1327	25	LOS HUMILDES Bestros, Fama 560

3 PLATINUM LPs

Presley Sales In Past Year Includes 9 Gold LPs, 2 45s

By PAUL GREIN

LOS ANGELES—The year following Elvis Presley's death saw the singer earn nine gold albums (three of which also went platinum) plus two gold singles. Fifteen Presley LPs crowded into the country chart in the past year, while nine of his albums have made the pop chart, some of them as many as 15 and 20 years old.

It's true the rush of posthumous sales did not include a No. 1 single on the Hot 100, as was the case with Otis Redding in 1968 ("Dock Of The Bay"), Janis Joplin in 1971 ("Me And Bobby McGee") and Jim Croce in 1973 ("Time In A Bottle").

"Way Down," released two months before Presley died, peaked at number 18 on the pop chart; "My Way," released two months afterwards, peaked at 22. "Way Down" did hit No. 1 on the country chart; "My Way" made number two on that list. Both singles went gold, upping Presley's career total of RIAA certified 45s from eight to 10.

In album action, "Moody Blue," which was holding at number 24 pop the week Presley died, ultimately peaked at number three, while the followup album, "Elvis In Concert," made number five. Red-

ding, Joplin and Croce also has top 10 albums after their deaths, as did Nat King Cole and Jimi Hendrix.

The "Moody Blue" album was holding at number three on the country chart the week Presley died, but then had 10 consecutive weeks at No. 1, until it was bumped out of the top spot by "Elvis In Concert," which had five weeks at No. 1. Both albums went platinum, as did a holiday product, "Elvis Sings The Wonderful Songs Of Christmas."

In addition to these three platinum LPs, the Presley albums which went gold after his death are "Pure Gold," "Welcome To My World" (a 1977 album), "From Elvis Presley Boulevard, Memphis, Tennessee" (from 1976), "Elvis—A Legendary Performer, Vol. 2" (1976), "Elvis Country" (1971) and "His Hand In Mine" (1961).

These certifications hike his career total of gold albums from 21 to 30, according to the RIAA.

All nine of these gold albums returned to the country chart after Presley's death (except "Elvis Country"), as did five other catalog items: "The Sun Sessions" (from 1976), "Today" (1975), "Elvis—A Legendary Performer, Vol. 1" (1974),



Music Man: Elvis Presley captivates fans during a 1968 concert.

Labels Turn TV Talents To Records

• Continued from page 3

ager Cecile Barker, is introducing Donny Most from "Happy Days" via a single tagged "Here's Some Love," with an LP to follow later this month.

All four companies are exploiting the most obvious asset of their acquisitions, ready made public recognition, and placing substantial emphasis on such visual aids as in-store posters, eye-catching album jackets, picture sleeves for the singles and promotional videotapes.

Yet they also claim each artist has genuine talent on record, and are wary of overexploiting the tv connection.

"We don't want to bounce out there with 'Here's Wonder Woman singing,'" says Alan Ostroff, Epic product manager charged with overseeing Carter's releases.

Instead, the label is opting for a campaign line which reads "Listen to the woman who created Wonder Woman." As Ostroff observes, Carter has been singing longer than she's been acting, and has co-composed three tunes on the "Portrait" album, including that chosen as her first 45.

"The fact that Lynda's known nationally through tv opens a lot of doors," he continues, but also agrees that disk-making thespians generally run into credibility problems at radio level.

"The rock'n'roll magazines are obviously not where you go with this type of artist," declares Walter Lee, Capitol vice president of sales, about his label's efforts for Cheryl Ladd.

Campaign tagline is "Cheryl Ladd, the recording artist," he says. "We're not plugging her as an Angel, that's another career, but obviously hers is a recognizable face. We're working to get as much exposure for that face on behalf of the record."

Capitol's point-of-purchase support includes posters of various sizes and floor dumps, all utilizing the LP cover portrait. This was carefully cleared with Ladd's management and the producers of "Charlie's Angels," Spelling-Goldberg, for her looks have already spawned a com-

(Continued on page 94)

"Elvis As Recorded At Madison Square Garden" (1972) and "How Great Thou Art" (1967).

Albums that returned to the pop chart without going country are: "Elvis' Worldwide 50 Gold Award Hits Vol. 1" (from 1970), "Elvis' Gold Records, Vol. 3" (1963) and "Elvis' Gold Records, Vol. 1" (1958).

This week "Elvis Sings For Children And Grownups Too," the latest RCA repackage, debuts on the country album chart at 18 and also climbs to 170 star in its second week on the pop chart.

A single from the LP also hits the country listings at 88 star, though it has not yet crossed to pop. The disk is "Puppet On A String," Presley's

1965 top 15 pop hit from RCA's gold standard series, backed with "Teddy Bear," his No. 1 pop, soul and country smash from 1957.

Also on the country LP chart at number 34 this week is "He Walks Beside Me," a repackage which crested at number six country and 113 pop in June. A single from the set, "Unchained Melody"/"Softly, As I Leave You," also reached number six country though it failed to dent the pop chart.

All of which makes the enduring action on Presley product significant, if not as spectacular as it was last fall, when there were at one point 12 Presley albums in the top 30 of the country chart and seven LPs high on the pop chart as well.

EXCLUSIVE OF AFTER-DEATH SURGE

1978 Presley Sales May Top Any Year In Past 10

By STEPHEN TRAIMAN

NEW YORK—Up until his death last year Elvis Presley had sold more than 500 million records and tapes over his career.

But this year he will sell more units for RCA and other companies than in any one year in the last decade exclusive of the unprecedented sales after his death.

"We had no idea as to what his continuing market would be," recalls Dick Carter, RCA division vice president field marketing, "after the initial explosion. Since then we've been more than gratified not only with catalog sales but also with the reception of new complications such as the sacred LP 'He Walks Beside Me' and the just released 'Elvis For Children And Grownups Too.'"

He notes that sales are uniformly strong both here and abroad, citing exceptional appeal of the artist in such markets as the U.K., Germany, Japan, Scandinavia and Australia, for the full catalog.

In addition to sales of the 65 titles on RCA itself, Carter reports that demand continues high for the Camden budget line now distributed by Pickwick International and the television premium packages offered by various direct marketing firms.

Also, the RCA Music Service disk and tape club operation under David Heneberry reports a continuing response to offerings of all available Elvis material.

"Not only did we recognize sales opportunities here at the label," Carter says, "but early in spring we began to get inquiries from retailers and distributors about our plans for his August related to Elvis. This encouraged our planning for an even bigger marketing campaign that evolved into the 'Always Elvis' program launched this month."

In addition to the new album, the offering includes the complete catalog and a special prepack of 15 gold singles with four-color picture sleeves. Latter was picked up from the U.K. where it was conceived last year just before his death, where it helped six singles hit the U.K. charts in one period.

Exclusive of the new \$5.98 list "Elvis Sings For Children" LP and the \$15.98 list singles prepack (\$17.98 value), the rest of the catalog is offered to dealers with six free per

every 100 ordered, with added 60-day dating, Carter notes.

Additional advertising support availabilities include allowances for 60-second radio spots and 30-second tv spots on a regional basis.

An extensive merchandising campaign was generated internally with new pieces to support the singles pack, available in its own counter display plus a poster showing all picture sleeves.

"Always Elvis" is highlighted in a special catalog poster listing all

NARM Beefs Up Pursuit

• Continued from page 3 complete package telling them about NARM and the services we're providing to the industry.

"We're inviting them to come to the 18 regional meetings over the next few months. We have also had NARM staff people on the road for the past three weeks going door-to-door trying to get the dealers to come to the meetings. We're now telling them face-to-face what this can mean to them."

Last year NARM held special meetings just for black dealers to boost their interest in NARM. "Separate meetings for blacks are now out," says Cohen.

"We want them to come to the regionals. I see no reason to segregate a retailer because of the color of his skin. I feel that doing this will set us all back about 20 years."

Concern continues to mount over the dilemma facing not only small volume black dealers but all small shop owners. This was a major topic of discussion last week at NARM's Chicago meeting.

It was generally maintained that large volume dealers carry a full line

of product while small dealers who have problems obtaining certain essential, specialized product are being pushed out.

According to Cohen, NARM is introducing a retail management certification program in January 1979. The program is a five-day course dealing with the basic fundamentals and principles of retail management.

"This will be a moving facility that will go from city to city over a three to four-month period. We're putting together a textbook for this program which will consist of 15 chapters. We're not starting it until January because we haven't completed the book.

"We'll attempt to keep the classes small, about 25-30 people. NARM along with some other organizations will sponsor retailers through scholarships. (He points out that the cost of the course is about \$300).

"We're going to groups like the newly formed Black Music Assn. asking them to support our program. We're looking at this as another ef-

(Continued on page 86)

items, a separate poster for the new LP, a 4 by 4 display of the Elvis signature, a special dump bin for 150 pieces with a two-sided header card and Elvis cutout sticking up from the bin.

Incidental to the label's plans, the ABC Radio Entertainment Network has planned a five-hour retrospective of Elvis and his songs, which will be supported where possible with local RCA crossover merchandising efforts. And due on NBC-TV Aug. 29 is a three-hour repeat of "The Big Event: Memories Of Elvis," introduced by Ann-Margret.

Presley's Radio Tributes

• Continued from page 35

played non-stop Presley for three days following his death plus a three-hour in-house special, repeated the process for Presley's birthday, and again held a special Presley weekend for the April/May Arbitron period.

"We're backing away from the block programs this time," he adds, "mainly because we've already done so much. This time we'll lay back and just pay tribute through his music."

Storer Broadcasting's national radio programmer Ed Salamon also programs country WHN in New York, which "has chosen not to dwell" on the anniversary of Presley's death, though some remembrance will be aired.

"Rather, we'll focus on a yearly basis on some kind of commemoration around the time of his birthday... rather than the day of his death."

At that time, WHN broadcast ex-

clusive Presley interviews and sent its music director to Memphis for more coverage. It also aired the Drake-Chenault special on Presley's birthday and re-aired the interviews last April.

"Presley is an important artist to country listeners," Salamon concludes "and he will continue to receive consistent airplay here and, more than likely, on most country stations. But we have chosen not to center our attentions now and in the future around the day of his death."

Gomez To Arista

LOS ANGELES—Former Santa Esmeralda lead vocalist Leroy Gomez has signed a long-term co-publishing pact with the Arista Music Publishing Group.

Arista will administer Gomez' Akila Music catalog throughout the world, according to Arista Music vice president and general manager Billy Meshele.

AUGUST 12, 1978, BILLBOARD

Interworld Music Enjoying Chart Penetration

Acquisitions Yielding Top Album Songs

By PAUL GREIN

LOS ANGELES—Interworld Music Group is experiencing its greatest chart penetration to date as a result of recent acquisitions of Magnet Music and RCA's publishing subsidiaries Sunbury and Dunbar Music, plus an individual writer deal with GRT of Canada.

Interworld has all of the songs on fast-climbing albums by Evelyn "Champagne" King, Chris Rea and Prism, and also their big single hits, according to Mike Stewart, president of the year-old firm.

King's "Smooth Talk" album on RCA is number 28 star on the pop chart, while her "Shame" single is 19 star; and Rea's "Whatever Happened to Benny Santini" LP on UA enters the chart this week at 95 star while his single "Fool If You Think It's Over" climbs to 21 star.

The King project was acquired in the Sunbury/Dunbar deal earlier this year (Billboard, April 15, 1978)

while the Rea hit was acquired in a recent deal with Michael Levy, owner of Magnet Records and publishing.

That pact was negotiated in London following the last MIDEM and gives Interworld the U.S. and Canadian rights to the copyrights of 10 Magnet writers for a minimum of three years. The chief lure was the Rea tape, Gus Dudgeon's first hit production since his streak with Elton John, but the deal also includes such acts as the Darts, a hot band in England.

Interworld also has rights to all the songs on Prism's "See Forever Eyes" album on Ariola, which is number 169 starred this week, and the LP's hit single "Flying," now 72

starred. The rights, acquired in a deal with GRT of Canada, extend to the U.S. and other territories for Prism's first three albums. (Interworld and Ariola are related: they are both owned by Bertelsmann, the giant German media conglomerate.)

Interworld also has rights to "almost all" of the songs on "The Essential Jimi Hendrix," a Reprise repackage which enters the chart at 144 starred this week, as well as one song each on such current chart albums as "Saturday Night Fever" (RSO), Barry Manilow's "Even Now" (Arista), Natalie Cole's "Natalie . . . Live" (Capitol), Jerry Jeff Walker's "Contrary To Ordinary" (MCA) and the Captain and Tennille's "Dream" (A&M).

It also has a country chart hit with Jody Miller's Epic single "(I Wanna) Love My Life Away" and a soul charter with the Memphis Horns' RCA 45 "Our Love Will Survive."



Mike Stewart: Eighteen months after resigning his post as chairman and president of UA Music, a series of shrewd acquisitions has made Interworld Music a prime factor in publishing.

Interworld is presently in the midst of a "step deal" acquiring permanent worldwide rights to the copyrights of Brunswick Music, which have been owned by Nat Tarnopol. Stewart reports that Tarnopol has some writers under contract, having just re-signed the Chi-Lites, but that the emphasis is on old copyrights.

Among the best-known titles are the Chi-Lites' "Have You Seen Her" and "Oh Girl," plus "Soulful Strut," "Turn Back The Hands Of Time," "Love Makes A Woman" and part ownership of "Higher And Higher."

The firm has also acquired Joe Raposo's Jonnico Music which includes such copyrights as "Sing," "Bein' Green," "Rubber Duckie" and "Somebody Come And Play." The deal also gives Interworld pub-



"Record companies today can't afford to sign artists and keep them on a stipend until they're ready."

lishing on the LP "Sesame Street Fever," a takeoff by the Muppets on "Saturday Night Fever."

Interworld was founded in July 1977, five months after Stewart resigned as chairman and president of UA Music. It made the first of its several acquisitions last September with the Aaron Schroeder group of international publishing firms.

'Learnabout' LPs Rate August Promotion

NEW YORK—Peter Pan Records is featuring 11 new 79-cent little "Learnabout" LPs in its August marketing campaign. "Doctor Swan . . . For Back-To-School!"

Stewart explains his success at acquisitions by saying: "We're not a cumbersome company in terms of decision-making. Being an independent, we don't have to go through a lot of corporate procedures to make a deal. While other people may be reporting about it to their corporate fathers, we've already closed the deal."

Interworld has also set individual writer/producer deals with David Courtney, who has produced Roger Daltrey and Leo Sayer; and Theodore Lefe, producer of the big Evelyn "Champagne" King hit.

The firm's international operations are also expanding, as the foreign offices develop writers and buy catalogs. Interworld owns and operates offices in London and Amsterdam. The English division, which oversees continental operations, consists of a seven-man staff headed by Johnny Velasco, while the Dutch office has a four-man staff headed by Charlie Ritton.

Interworld owns but does not administrate offices in Sydney and Paris. The same is true for its offices in Mexico City (administered by Emlassa), Sao Paulo and Milan (both run by RCA), Munich (operated by Ufa), Tokyo (administered



Billboard photos by Bonnie Tiegler

"We are an international company developing writers and buying catalogs around the world, not only in the U.S."

by Taiyo Music), Stockholm (run by Stig Andersson) and Barsalona, Spain (staffed by Arabella).

Another area of growth is soundtracks, with 30 scores now owned by Interworld, representing films by Lorimar, Charles Fries Productions, Avco Embassy and Trans-Atlantic Films plus independent filmmakers.

Among the properties are Lorimar's "Somebody's Killing The Great Chefs Of Europe," composed by Henry Mancini and "The Fish That Saved Pittsburgh," a "Car Wash" type of film about basketball with a soundtrack written and produced by Thom Bell.

Stewart is also developing new artists, including Price & Walsh, Steve Barri, the WB producer, and Couchois, a group he just sold to WB. Interworld is a full-line company, lining up record deals and producing tapes in-house through the Inmusic production company, headed by Eddie Lambert, formerly a partner in Haven Records with his brother Dennis Lambert and Brian Potter.

Stewart groomed Couchois for nine months before showing the act to Warner Bros.

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Listed



MON	WKS	RNK	TITLE	POS	SYM	ARTIST
				1	(7)	Danny & The Juniors
					(6)	Tommy Edwards
Jan	21	1	At The Hop		N	Sheb Wooley
Oct	22	2	It's All In The Game		(5)	Elvis Presley
Jun	14	3	The Purple People Eater		(5)	Champs
Feb	20	4	Don't		(5)	Everly Brothers
Mar	19	5	Tequila		(5)	Domenico Modugno
May	17	6	All I Have To Do Is Dream		(4)	McGuire Sisters
Sep	16	7	Nel Blu Dipinto Di Blu (Volare)		(4)	Laurie London
Jan	23	8	Sugartime		(4)	Chipmunks with David Seville
Apr	19	9	He's Got The Whole World (In His Hands)		NX*	Teddy Bears
Dec	13	10	The Chipmunk Song		(3)	David Seville
Dec	23	11	To Know Him, Is To Love Him		(2)	Canway Tuffy
Apr	19	12	Witch Doctor		(2)	Elvis Presley
Nov	21	13	It's Only Make Believe		(2)	Ricky Nelson
Jul	16	14	Hard Headed Woman		(2)	Silhouettes
Jul	16	15	Poor Little Fool		(1)	Perry Como
Aug	15	16	Get A Job		(1)	Kingston Trio
Feb	23	17	Catch A Falling Star		(1)	Perez Prado
Nov	21	18	Tom Dooley		(1)	Elegants
Jul	21	19	Patricia		(1)	Everly Brothers
Aug	19	20	Little Star		(1)	Platters
Sep	18	21	Bird Dog		(1)	Coasters
Apr	17	22	Twilight Time		(1)	
Jul	16	23	Yakety Yak		(3)	Four Preps
					(3)	Ricky Nelson
					(3)	Chuck Berry

Month of peak popularity
Total number of weeks on charts
Final ranking for entire year
RIAA Million Seller
Total weeks held number 1 or 2 ranking
Title
Highest position reached on any of Billboard's pop charts (Top 100, Hot 100, Best Sellers, Most Played By Jockeys, Most Played in Jukeboxes)

Year
Symbols indicate:
First record by an artist to make the pop charts; First and only record by an artist to make the pop charts; Christmas, instrumental, novelty, comedy, spoken, and foreign language records.
Artist

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Billboard Hits Of The World

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- BRITAIN**
(Courtesy Music Week)
SINGLES
- | | | | | |
|-----------|-----------|------|--|-------|
| This Week | Last Week | Rank | Title | Label |
| 1 | 1 | 1 | YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton John (RSO 006) | |
| 2 | 2 | 2 | SMURF SONG—Father Abraham (Decca F 13759) | |
| 3 | 4 | 3 | SUBSTITUTE—Clout (Carrere 2788) | |
| 4 | 3 | 4 | DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157) | |
| 5 | 10 | 5 | BOOGIE DOOGIE DOOGIE—A Taste Of Honey (Capitol CL 15988) | |
| 6 | 6 | 6 | LIKE CLOCKWORK—Boomtown Rats (Ensign ENY 14) | |
| 7 | 5 | 7 | A LITTLE BIT OF SOAP—Showaddywaddy (Arista 191) | |
| 8 | 7 | 8 | WILD WEST HERO—Electric Light Orchestra (Jel JET 109) | |
| 9 | 8 | 9 | AIRPORT—Motors (Virgin VS 219) | |
| 10 | 14 | 10 | RUN FOR HOME—Lindisfarne (Mercury 6007 177) | |
| 11 | 11 | 11 | NO-ONE IS INNOCENT—Sex Pistols (Virgin VS 22) | |
| 12 | 31 | 12 | STAY—Jackson Browne (Asylum K 13128) | |
| 13 | 27 | 13 | FROM EAST TO WEST/SCOTS MACHINE—Voyage (GTO GT 224) | |
| 14 | 12 | 14 | USE TA BE MY GIRL—O'Jays (Philadelphia PIR 6332) | |
| 15 | 9 | 15 | MAN WITH THE CHILD IN HIS EYES—Kate Bush (EMI 2806) | |
| 16 | 13 | 16 | ANNIE'S SONG—James Galway (Red Seal RB 5085) | |
| 17 | 16 | 17 | COME ON DANCE DANCE—Saturday Night Band (CBS 6367) | |
| 18 | 20 | 18 | RIVERS OF BABYLON—Boney M (Atlantic/Hansa 11120) | |
| 19 | 37 | 19 | HOW CAN THIS BE LOVE—Andrew Gold (Asylum K 12127) | |
| 20 | 18 | 20 | DON'T FEAR THE REAPER—Blue Oyster Cult (CBS 6333) | |
| 21 | 25 | 21 | FOREVER AUTUMN—Justin Hayward (CBS 6368) | |
| 22 | 23 | 22 | 5-7-0-5 City Boy (Vertigo 6059207) | |
| 23 | 22 | 23 | LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129) | |
| 24 | 33 | 24 | DON'T BE CRUEL—Elvis Presley (RCA PB 9265) | |
| 25 | 19 | 25 | MISS YOU/FARAWAY EYES—Rolling Stones (EMI 2802) | |
| 26 | 30 | 26 | COME BACK AND FINISH WHAT YOU STARTED—Glady's Knight & The Pips (Buddah BDS 473) | |
| 27 | 21 | 27 | SATISFY MY SOUL—Bob Marley & The Wailers (Island WIP 6440) | |
| 28 | 41 | 28 | NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177) | |
| 29 | 26 | 29 | ROCK AND ROLL DAMNATION—AC/DC (Atlantic K 11142) | |
| 30 | 15 | 30 | MIND BLOWING DECISIONS—Heatwave (GTO GT 226) | |
| 31 | New | 31 | IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050) | |
| 32 | 74 | 32 | IDENTITY—X Ray Spex (EMI INT 563) | |
| 33 | 38 | 33 | IS THIS A LOVE THING—Raydio (Arista 193) | |
| 34 | 17 | 34 | ARGENTINE MELODY—San Jose (MCA 369) | |
| 35 | 34 | 35 | LOVE YOU MORE—Buzzcocks (United Artists UP 36433) | |
| 36 | 28 | 36 | DAVY'S ON THE ROAD AGAIN—Manfred Mann's Earth Band (Bronze BRD 52) | |
| 37 | 35 | 37 | PRODIGAL SON—Steel Pulse (Island WIP 6449) | |
| 38 | 36 | 38 | NIGHT FEVER—Bee Gees (RSO 002) | |
| 39 | 44 | 39 | WHO ARE YOU—The Who (Polydor WHO 1) | |
| 40 | New | 40 | BABY STOP CRYING—Bob Dylan (CBS 6499) | |
| 41 | 24 | 41 | MAKING UP AGAIN—Goldie (Bronze BRO 50) | |
| 42 | 29 | 42 | BEAUTIFUL LOVER—Brotherhood Of Man (Pye 7N 46071) | |
| 43 | 46 | 43 | COLD AS ICE—Foreigner (Atlantic K 10985) | |
| 44 | 67 | 44 | YOU LIGHT UP MY FIRE—Sheila B. Devotion (EMI 2828) | |
| 45 | 60 | 45 | ANTHEM—New Seekers (CBS 6413) | |
| 46 | 55 | 46 | YOU AND I—Rick James (TMG 1110) | |
| 47 | 57 | 47 | DISCO INFERNO—Trammps (Atlantic K 11135) | |
| 48 | 48 | 48 | FLYING HIGH—Commodores (Motown TMG 1111) | |
| 49 | 39 | 49 | SHAME—Evelyn "Champagne" King (RCA PC 1122) | |
| 50 | 32 | 50 | OH CAROL—Smokie (RAK 276) | |
| 51 | 70 | 51 | THE RACE IS ON—Suzie Quatro (RAK 278) | |
| 52 | New | 52 | STUFF LIKE THAT—Quincy Jones (A&M AMS 7367) | |
| 53 | 43 | 53 | MANY TOO MANY—Genesis (Charisma CB 315) | |
| 54 | 75 | 54 | WAIT UNTIL MIDNIGHT—Yellow Dog (Virgin VS 217) | |
| 55 | New | 55 | SUPER NATURE—Cerrone (Atlantic K 11089) | |
| 56 | 42 | 56 | I'VE HAD ENOUGH—Wings (Parlophone R6020) | |
| 57 | 49 | 57 | IT'S THE SAME OLD SONG—KC & The Sunshine Band (not available) | |
| 58 | 68 | 58 | LOVIN' LIVIN' AND GIVIN'—Diana Ross (TMG 112) | |
| 59 | 45 | 59 | JUST LET ME DO MY THING—Sine (CBS 6351) | |
| 60 | New | 60 | HOWEVER IN THE NIGHT/SOPACABANA—Barry Manilow (Arista 196) | |

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|----|-----|---|
| 61 | 40 | MOVIN' OUT—Billy Joel (CBS 6412) |
| 62 | 54 | WHITE MAN IN HAMMERSMITH PALAIS—Clash (CBS 6383) |
| 63 | 52 | CARRY ON WAYWARD SON—Kansas (Kirshner KIR 4932) |
| 64 | 72 | LAST DANCE—Donna Summer (Casablanca TGIF 2) |
| 65 | 63 | DON'T CRY FOR ME ARGENTINA—Julia Covington (MCA 260) |
| 66 | 71 | NIGHT FEVER—Carol Douglas (GULL CULS 16) |
| 67 | 73 | IT'S ONLY MAKE BELIEVE—Child (AHA 522) |
| 68 | 50 | TOOK THE LAST TRAIN—David Gates (Elektra K 12307) |
| 69 | 51 | BOY FROM NEW YORK CITY—Darts (Magnet MAG 116) |
| 70 | 47 | CA PLANE POUR MOI—Plastic Bertrand (Sire 6078 161) |
| 71 | New | FM—Steeleye Dan (MCA 374) |
| 72 | 58 | ROSALIE—Thin Lizzy (Vertigo LIZZY 2) |
| 73 | 66 | THE CLAPPING SONG—Shirley Ellis (MCA MCEP 1) |
| 74 | New | YOU'RE ALL I NEED TO GET BY—Johnny Mathis/Deneice Williams (CBS 6483) |
| 75 | New | MAGIC MIND—Earth, Wind & Fire (CBS 6490) |
- LPs**
- | | | | |
|-----------|-----------|------|--|
| This Week | Last Week | Rank | Title |
| 1 | 1 | 1 | SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F) |
| 2 | 2 | 2 | 20 GOLDEN GREATEST HITS—The Hollies, EMI EMTV 11 (E) |
| 3 | 5 | 3 | STREET LEGAL—Bob Dylan (Don DeBito) CBS 86067 (C) |
| 4 | 42 | 4 | NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic K 50498 (W) |
| 5 | 3 | 5 | THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E) |
| 6 | 6 | 6 | END AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6671 807 (F) |
| 7 | 4 | 7 | SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUM 39108 (E) |
| 8 | 7 | 8 | WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C) |
| 9 | 12 | 9 | OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C) |
| 10 | 9 | 10 | GREASE—Original Soundtrack, RSO RSD 2001 (F) |
| 11 | 27 | 11 | 20 GIANT HITS—Nolan Sisters, Target TGS 502 (W) |
| 12 | 8 | 12 | TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENY 3 (F) |
| 13 | 11 | 13 | AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CD5 4010 (F) |
| 14 | 14 | 14 | THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C) |
| 15 | 10 | 15 | OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S) |
| 16 | 17 | 16 | BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W) |
| 17 | 24 | 17 | NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E) |
| 18 | 19 | 18 | NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Laurie Latham/Rick Walton) Stiff SEEZ 4 (E) |
| 19 | 13 | 19 | ROCK RULES—Various, K-Tel RL 001 (K) |
| 20 | 20 | 20 | YOU LIGHT UP MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C) |
| 21 | 15 | 21 | RUMOURS—Fleetwood Mac (Dunwich/Caillat) Warner Bros. K 56344 (W) |
| 22 | 18 | 22 | BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C) |
| 23 | 34 | 23 | A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JET LP 200 (C) |
| 24 | 21 | 24 | MORE SONGS ABOUT FOOD AND BUILDINGS—Talking Heads (Brian Eno/Talking Heads) Sire K 56531 (W) |
| 25 | 32 | 25 | THE STUD—Various, Ronco RTD 2029 (B) |
| 26 | 25 | 26 | POWER IN THE DARKNESS—Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E) |
| 27 | New | 27 | CAN'T STAND THE REZILLOS—The Rezillos, Sire WEA K 5630 |
| 28 | 22 | 28 | BACK AND FORTH—Lindisfarne (Gus Dudgeon) Mercury 9109 609 (F) |
| 29 | New | 29 | HANDSWORTH RESOLUTION—Steel Pulse, Island EMI ILPS 9603 |
| 30 | 30 | 30 | KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E) |
| 31 | New | 31 | SHOOTING STAR—Elkie Brooks, A&M AMLH 64695 |
| 32 | 29 | 32 | OBSESSIONS—UFO (Ron Nevison) Chrysalis CDL 1182 (F) |
| 33 | 16 | 33 | LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028 (B) |
| 34 | 23 | 34 | PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W) |

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|----|-----|--|
| 35 | 37 | 20 GOLDEN GREATS—The Beach Boys, Capitol EMTV 1 (E) |
| 36 | 36 | BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E) |
| 37 | 43 | DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E) |
| 38 | 49 | I KNOW COS I WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E) |
| 39 | 39 | CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30140 (E) |
| 40 | New | THANK GOD IT'S FRIDAY—Various, Casablanca TGIF 100 (P) |
| 41 | 31 | REAL LIFE—Magazine (John Leckie) Virgin V 2100 (C) |
| 42 | New | DON WILLIAMS—Don Williams, K-Tel NE 103 |
| 43 | 45 | LONDON TOWN—Wings (Paul McCartney) Parlophone PAS 10012 (E) |
| 44 | — | THE SOUND OF BREAD—Bread (Gates/Griffen/Royer) Elektra WEA K 52062 |
| 45 | New | VARIATIONS—Andrew Lloyd Webber, MCA EMI MCF 2824 |
| 46 | 44 | DAVID GILMOUR—David Gilmour (David Gilmour) Harvest SHVL 817 (E) |
| 47 | 47 | DISCO DOUBLE—Various, K-Tel NE 1024 (K) |
| 48 | 40 | DIRE STRAITS—Dire Straits (Muff Winwood) Vertigo 9102 021 (F) |
| 49 | 25 | 20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E) |
| 50 | 38 | DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (B. Springsteen/J. Landau) CBS 86061 (C) |
| 51 | 35 | THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C) |
| 52 | — | ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C) |
| 53 | — | THEIR GREATEST HITS 71-75—Eagles, Asylum K 53017 (K) |
| 54 | 59 | CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt) Symphon Records K-Tel ONE 1009 (K) |
| 55 | 41 | CENTRAL HEATING—Heatwave (Barry Blue) GTO GTLP 027 (C) |
| 56 | — | PETER GABRIEL—Peter Gabriel, Charisma CD5 4013 |
| 57 | New | A TRICK OF THE TAIL—Genesis, Charisma CD5 4001 |
| 58 | New | YOU'RE MY BEST FRIEND—Don Williams, ABC (Anchor) ABCL 5127 |
| 59 | 58 | GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86218 (C) |
| 60 | 52 | EVITA—Various, MCA MCX 503 (E) |
- JAPAN**
(Courtesy of Music Labo, Inc.)
As Of 8/7/78
*Denotes local origin
- | | | |
|-----------|------|---|
| This Week | Rank | Title |
| 1 | 1 | MONSTER—*Pink Lady (Victor)—NTVM, T&M Music |
| 2 | 2 | MR. SUMMERTIME—*Circus (Alfa)—Alfa |
| 3 | 3 | THE STRANGER—Billy Joel (CBS/Sony)—April |
| 4 | 4 | TONDE ISTANBUL—*Mayo Shono (BLOW-UP)—Columbia |
| 5 | 5 | NIGHT FEVER—Bee Gees (RSO)—Intersong |
| 6 | 6 | JIKANYO TOMARE—*Eikichi Yazawa (CBS/Sony)—Sunrise McCy |
| 7 | 7 | RINGO SATSUJUNJIKEN—*Hiromi Go, Kirin Kiki (CBS/Sony)—Burning |
| 8 | 8 | KAMOMEGA TONDA HI—*Machiko Watanabe (CBS/Sony)—PMP |
| 9 | 9 | DARLING—*Kenji Sawada (Polydor)—Watanabe |
| 10 | 10 | JOHNNY NO KOMORIUTA—*Alice (Express/Toshiba-EMI)—JCM |
| 11 | 11 | NATSUNO OJUSAN—*Ikue Sakakibara (Columbia)—Top |
| 12 | 12 | HELLO MR. MONKEY—*Arabesque (Victor)—Shinko |
| 13 | 13 | SAYONARADAKENAWA IWANAIDE—*Mayumi Itsuwa (CBS/Sony)—People Music, PMP |
| 14 | 14 | PLAYBACK PART 2—*Momoe Yamaguchi (CBS/Sony)—Top |
| 15 | 15 | YADONASHI—*Masanori Sera & The Twist (Aardvark)—Yamaha |
| 16 | 16 | KONOSORAO TOBETARA—*Tokiko Kato (Kitty)—Kitty, Yamaha |
| 17 | 17 | MADO-GLASS—*Naoko Ken (Canyon)—Yamaha, Tanabe |
| 18 | 18 | HONOO—*Hideki Saijo (RCA)—Geiei |
| 19 | 19 | ONNAWA SOREO GAMANDEKINAI—*Ann Lewis (Victor)—Watanabe |
| 20 | 20 | LIPSTICK—*Junko Sakurada (Victor)—Sun |

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|----|--|
| 8 | STAYIN' ALIVE—Bee Gees (RSO—Phonogram) |
| 9 | UFO ROBOT—Actarus (Fonit/Cetra-Cetra) |
| 10 | FOLLOW ME—Amanda Lear (Polydor/Phonogram) |
| 11 | ONE FOR YOU ONE FOR ME—F.L.U. La Bionda (Baby Records) |
| 12 | LET'S ALL CHANT—Michael Zager Band (EMI) |
| 13 | VOLERA! VOLERO!—Epoca (UIM-Phonogram) |
| 14 | RIVERS OF BABYLON—Boney M. (Durium) |
| 15 | ANCORA ANCORA/CITTA' VUOTA—Mina (PDU-EMI) |
- AUSTRALIA**
(Courtesy of 1270 25M Radio)
As Of 7/28/78
- | | | |
|-----------|------|--|
| This Week | Rank | Title |
| 1 | 1 | BAT OUT OF HELL (LP)—Meatloaf |
| 2 | 2 | SOME GIRLS (LP)—Rolling Stones |
| 3 | 3 | CITY TO CITY (LP)—Gerry Rafferty |
| 4 | 4 | SATURDAY NIGHT FEVER (LP)—Soundtrack |
| 5 | 5 | RIVERS OF BABYLON (Single)—Boney M |
| 6 | 6 | STREET LEGAL (LP)—Bob Dylan |
| 7 | 7 | MACHO MAN (Single)—Village People |
| 8 | 8 | YOU'RE THE ONE THAT I WANT (Single)—John Travolta & Olivia Newton-John |
| 9 | 9 | MACHO MAN (LP)—Village People |
| 10 | 10 | KAYA (LP)—Bob Marley & The Wailers |
| 11 | 11 | TOO MUCH TOO LITTLE TOO LATE (Single)—Johnny Mathis & Deneice Williams |
| 12 | 12 | DARKNESS ON THE EDGE OF TOWN (LP)—Bruce Springsteen |
| 13 | 13 | WARM RIDE (Single)—Graham Bonnet |
| 14 | 14 | PYRAMID (LP)—Alan Parsons Project |
| 15 | 15 | JACK & JILL (Single)—Raydio |
| 16 | 16 | JUST ONE MORE NIGHT (Single)—Yellow Dog |
| 17 | 17 | EVEN NOW (LP)—Barry Manilow |
| 18 | 18 | BAKER STREET (Single)—Gerry Rafferty |
| 19 | 19 | TURN THE BEAT AROUND (Single)—Vicki Sue Robinson |
| 20 | 20 | IS THIS LOVE (Single)—Bob Marley & The Wailers |
- HOLLAND**
(Courtesy Stichting Nederlandse Top 40)
SINGLES
- | | | |
|-----------|------|---|
| This Week | Rank | Title |
| 1 | 1 | YOU'RE THE ONE THAT I WANT—John Travolta and Olivia Newton-John (RSO) |
| 2 | 2 | WINDSURFIN'—The Surfers (CNR) |
| 3 | 3 | TOO MUCH TOO LITTLE TOO LATE—Deneice Williams and Johnny Mathis (CBS) |
| 4 | 4 | LET'S ALL CHANT—Michael Zager Band (Private Stock) |
| 5 | 5 | OH DARLING—Theo Diepenbrock (CNR) |
| 6 | 6 | MISS YOU—Rolling Stones (Rolling Stones) |
| 7 | 7 | COPACABANA—Barry Manilow (Arista) |
| 8 | 8 | LAST DANCE—Donna Summer (Casablanca) |
| 9 | 9 | DELIVER YOUR CHILDREN—Wings (Parlophone) |
| 10 | 10 | ARABIAN AFFAIR—Abdul Hassan and Orchestra (Mercury) |
- SPAIN**
(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 7/29/78
SINGLES
- | | | |
|-----------|------|---|
| This Week | Rank | Title |
| 1 | 1 | ANNA—*Miguel Bose (CBS)—April Music |
| 2 | 2 | CARA DE GITANA (in Spanish)—Daniel Magal (Epic/CBS)—April Music |
| 3 | 3 | SOLO TU (in Spanish)—Matia Bazar (Hispanavox) |
| 4 | 4 | IT'S A HEARTACHE—Bonnie Tyler (RCA) |
| 5 | 5 | RIVERS OF BABYLON—Boney M (Arista)—Clipper's |
| 6 | 6 | SILVER LADY—David Soul (Capitol/EMI)—Ego Musical |
| 7 | 7 | STAYIN' ALIVE—Bee Gees (Polydor)—Chappell |
| 8 | 8 | NIGHT FEVER—Bee Gees (Polydor)—Chappell |
| 9 | 9 | FUE TAN POCO TU CARINO—*Rocio Durcal (Arista)—Arabella |
| 10 | 10 | BALLADE POUR ADELINE—Richard Clayderman (Hispanavox) |
- ITALY**
(Courtesy of Germano Ruscolto)
As Of 7/25/78
SINGLES
- | | | |
|-----------|------|---|
| This Week | Rank | Title |
| 1 | 1 | TU—Umberto Tozzi (CGMMM) |
| 2 | 2 | SOTTO IL SEGNO DEI PESCI—Antonello Venditti (Philips/Phonogram) |
| 3 | 3 | GENERALE NATALE—Francesco De Gregori (RCA) |
| 4 | 4 | WUTHERING HEIGHTS—Kate Bush (EMI) |
| 5 | 5 | TARZAN LO FA—Nino Manfredi (FONIT/CETRA)—Cetra |
| 6 | 6 | NIGHT FEVER—Bee Gees (RSO)—Phonogram |
| 7 | 7 | LIU—Alunni Del Sole (Rikordi) |

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|----|--|
| 3 | HERE... AT LAST... BEE GEES... LIVE—Bee Gees (Polydor) |
| 4 | JOAN MANUEL SERRAT 1.978—*Joan Manuel Serrat (Arista) |
| 5 | NIGHT FLIGHT TO VENUS—Boney M (Arista) |
| 6 | PYRAMID—The Alan Parsons Project (EMI) |
| 7 | ANDALUCIA ESPIRITUAL—*Felipe Cam puzano (Movieplay) |
| 8 | ROCIO DURCAL CANTA A JUAN GABRIEL—*Rocio Durcal (Arista) |
| 9 | MOONFLOWER—Santana (CBS) |
| 10 | EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M/CBS) |
- MEXICO**
(Courtesy of Ortiz-Mexico)
As Of 7/21/78
- | | | |
|-----------|------|---|
| This Week | Rank | Title |
| 1 | 1 | STAYING ALIVE—Bee Gees (RSO) |
| 2 | 2 | SATURDAY NIGHT FEVER—Bee Gees (RSO) |
| 3 | 3 | JURO QUE NUNCA VOLVERE—Lucha Villa (Musart)—Lupita D'Alessie (Orleon) |
| 4 | 4 | ADIOS AMOR, TE VAS—Juan Gabriel (Arista) |
| 5 | 5 | EL NEGRO JOSE—Les Venturuses de la Salsa (Gas) |
| 6 | 6 | GOLONDRINA DE OJOS NEGROS—Rigo Tovar (Melody) |
| 7 | 7 | IT'S A HEARTACHE—Aria B (Polydor)—Juice Newton (Capitol) |
| 8 | 8 | DIME ABUELITO—Heidi (RCA) |
| 9 | 9 | NAILA—La Amistad (Melody) |
| 10 | 10 | EN UN BOSQUE DE LA CHINA—Cepililin (Orleon) |
- NEW ZEALAND**
(Courtesy of Record Publications LTD.)
As Of 7/30/78
SINGLES
- | | | |
|-----------|------|--|
| This Week | Rank | Title |
| 1 | 1 | RIVERS OF BABYLON—Boney M (WEA) |
| 2 | 2 | YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (PHON) |
| 3 | | |

THANK GOD IT'S FRIDAY

Biggest Boom In Britain Since Big Ben!

"'Thank God It's Friday'... is an exuberantly enjoyable film. Put it this way: It's fun, fun, fun."

—LONDON DAILY MAIL

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—LONDON MORNING STAR

"It's a very funny movie, well worth seeing, and... far more entertaining than 'Saturday Night Fever.'"

—LONDON RECORD MIRROR

And it's only the beginning:

"Thank God It's Friday"

Opening in August/September in Argentina, Austria, Belgium, Bolivia, Brazil, Chile, Colombia, Denmark, Ecuador, Egypt, Finland, France, Germany, Greece, Holland, Hong Kong, India, Iran, Israel, Italy, Japan, Mexico, New Zealand, Norway, Panama, Peru, Philippine Islands, Portugal, Singapore, South Africa, Spain, Sweden, Switzerland, Venezuela.



Original motion picture soundtrack available through Casablanca Record and FilmWorks.

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 8/12/78

Number of LPs reviewed this week **30** Last week **60**

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KC AND THE SUNSHINE BAND—Who Do Ya (Love), TK 607. Produced by Harry Wayne Casey, Richard Finch. It's been nearly two years since the release of the last KC album, "Part 3," which led to numerous single hits, including two No. 1 records and a number two. This followup has the same mix of infectious party rhythms and brassy horn arrangements, while female voices provide a sexy counterpoint to KC's lead vocals. All of the songs are by Casey/Finch except Holland/Dozier/Holland's 1965 Four Tops' hit, "It's The Same Old Song," a mid-chart single recently for KC. The group's distinctive "sunshine sound," which has been honed to seamless studio perfection over the past few years, should be greeted with instant disco acceptance as well as strong pop and soul airplay reaction.

Best cuts: "Do You Feel All Right," "So Glad," "It's The Same Old Song," "Who Do Ya Love."

Dealers: KC's breakthrough album in 1975 hit number four; "Part 3" peaked at 13 in 1976.

FRANKIE VALLI—... Is The Word, Warner/Curb BSK 3233. Produced by Bob Gaudio. Valli's first for Warner/Curb after a string of LPs on Private Stock includes his smash RSO title track single from "Grease." The hit was written and coproduced by Barry Gibb, who also cowrote another tune here, "Save Me, Save Me." Both songs have the infectious disco-soaked rhythm sound which RSO has mined so successfully this year. Horn and string arrangements by Lee Shapiro give the tracks a shimmering orchestral backdrop. The songs include two which were cowritten by Valli and one cowritten by producer Gaudio. The most immediately recognizable hook is Valli's adaptable, versatile voice, which shifts here from falsetto applications to lower vocal registers with ease.

Best cuts: "Grease," "Save Me, Save Me," "No Love At All," "Over Me," "Needing You."

Dealers: The title song is a strong candidate for No. 1.



GLADYS KNIGHT & THE PIPS—The One And Only, Buddah BSS5701 (Arista). Producers: various. Considering the eight producers involved here on different cuts, this album is consistent in "feel" and quality—thanks largely to the fine performances by Knight and her cohorts, and to superior songs. The latter range from melodic and soulful ballads like "Butterfly," "All The Time" and the movie soundtrack title tune, to upbeat affairs such as "Come Back And Finish What You Started," "Be Yourself" and the combo's latest 45, "It's A Better Than Good Time." Instrumentation is alternately full and flowing, disco-crisp and economic, but always effective. Highspot of the set is the dramatic and poignant "What If I Should Ever Need You," a classic Knight outing.

Best cuts: "It's A Better Than Good Time," "What If I Should Ever Need You," "Sorry Doesn't Always Make It Right," "The One And Only."

Dealers: Knight is a regular visitor to the charts, and her fans can be sure of high quality repertoire.



SANTA ESMERALDA—Beauty, Casablanca NBLP7109. Produced by Jean-Manuel de Scarano, Nicolas Skorsky. This is another strong outing from this popular European entity featuring Jimmy Goings. There are seven tracks—all thematically tied to the concept of beauty. As in previous LPs there are powerful and throbbing disco music hooks with lots of fast interplay between bass and drums. But there's also the classical guitar lines the group has been identified with which embellish the tracks distinctively. Vocals and chorus also ring strong.

Best cuts: "The Wages Of Sin (part 1)," "Danse de la Beaute (part 1)," "Only Beauty Survives," "Learning The Game (epilog)—Hey! Joe."

Dealers: Last two albums have done well pop and disco.

CAFE CREME—Discomania, RSO RS13035. Produced by Jay Levy. The familiarity of 88 Beatles' tunes combines with the unyielding reliability of the disco beat in this six cut production. Three selections use 35, 24 and 29 Liverpoolian compositions in medleys of roughly 10, 9 and 12 minute duration, divided into moods of disco, rock or slow tempo. Arrangements are fully orchestrated and cleverly constructed, such as in some instances only using a famous guitar lick ("Day Tripper") to link two lines of "Hey Jude" with two from "Get Back."

Best cuts: How can you choose?
Dealers: Play this and patrons will be dancing in the aisles.

VARIOUS ARTISTS—Steppin' Out... Disco's Greatest Hits, Polydor PD29007. Executive producer: Rick Stevens. This two-record set includes two top 10 pop singles which were influential in breaking disco to a wide audience: the Chakachas' 1972 hit "Jungle Fever" from disco's early underground

days and Gloria Gaynor's 1975 hit "Never Can Say Goodbye." Also on this excellent collection are cuts by Isaac Hayes, Bionic Boogie, Roy Ayers, Don Ray, the Fatback Band, Kongas, Joe Simon, Crystal Grass and Trax. The tunes were blended by Ritchie Rivera, DJ at the Flamingo disco in New York. The individual cuts were produced and arranged by such top talents as Hayes, Ayers, Simon, Gregg Diamond, Cerone, Meco Monardo, Tony Bongiovi and Pete Bellotte, giving them all a big-sounding orchestral luster.

Best cuts: "Never Can Say Goodbye," "Casanova Brown," "I Need You, You Need Me," "Dance Little Dreamer."

Dealers: This follows similar disco hits sets on Salsoul and TK.



First Time Around

LORNA WRIGHT—Circle Of Love, Rocket BXL12902 (RCA). Produced by Jay Lewis. Wright can claim solid credentials as a backup vocalist, but shows that she deserves to be upfront on this Rocket debut. The singer has a strong, full-blooded voice which is capable of much. On "Love Is Forever" and "What's Gonna Happen," the mood is upbeat, the arrangements exemplary and the musicians (some of California's finest) cook. On "My Song" and "You Have Me," there's more sensitivity, and a multi-textured musical quality which is compelling. With talent that occasionally recalls labelmate Kiki Dee, Wright should go far—and there are certainly several potential singles in this package to help.

Best cuts: "Circle Of Love," "Night Music," "What's Gonna Happen."

Dealers: Enthused by new links with RCA, Rocket will want to break Wright.



pop

TONY ORLANDO—Elektra 6E149. Produced by Jerry Wexler, Barry Beckett. Orlando's first album without Dawn has him hoptscotching from glossy Las Vegas-styled MOR to a more basic, soulful sound. The LP was recorded in Muscle Shoals and features the Muscle Shoals Horns plus Etta James on two duets. All of the cuts here are r&b classics from the early days of rock'n'roll. Wexler produced the originals on two of the oldies. **Best cuts:** "Save The Last Dance For Me," "Don't Let Go," "Let The Good Times Roll," "A Lover's Question," "Since I Met You Baby."

TALKING HEADS—More Songs About Buildings And Food, Sire SRK6058 (WB). Produced by Brian Eno. Eno's influence is evident throughout this superbly produced collection of 11 songs that are infused with the group's nervous brand of rock'n'roll without the effect of a grating machine. Velvet Underground influence is strong also, including incongruous pop hooks that provide buoyancy for the sometimes weighty themes. **Best cuts:** "With Our Love," "Artists Only," "I'm Not In Love."

GREG KIHN—Next Of Kihn, Beserkley JBZ0056 (Janus/GRT). Produced by Matthew King Kaufman. The action is fast paced here and frenetic on these eight tracks. With drums and a trio of guitars Kihn and players Larry Lynch, Steve Wright and Dave Carpenter turn in solid power rock material with Kihn's excitable voice fronting. At times the pace is slowed with acoustic guitar standing out. **Best cuts:** "Cold Hard Cash," "Museum," "Story," "Everybody Else."

LIVINGSTON TAYLOR—3-Way Mirror, Epic JE35540. Produced by Nick DeCaro. Joining his brother in the CBS group, vocalist Livingston follows the family form with mellow, relaxing material that epitomizes the California soft rock sound of the late '70s. Musicianship in back is sweet and smooth, with fine contributions from Mike Baird, Lee Ritener and Kai Winding. Strings sweep in sometimes, as in "Southern Kids" and "Train Off The Track," while country and folk influences crop up elsewhere. **Best cuts:** "Gonna Have A Good Time," "I'll Come Running," "Train Off The Track."

RICHARD SUPA—Tall Tales, Polydor PD16155. Produced by Bill Halverson. Supa proves himself a very capable singer/songwriter with a good deal of emphasis on lyric content. The material ranges from uptempo melodic pop tunes to slower ballad material. Musically the band is very tight using acoustic and electric guitars, bass, drums, percussion and strings. Supa also has a light and catching vocal style. **Best cuts:** "Suitcase Life," "The Great Hall Of Fame," "On The Down And Out," "Gangster On The Loose," "Diamonds In The Rough."

AERIAL—In The Middle Of The Night, Capitol SW11828. Produced by Aerial, George Semkiw. Lovers of the European smoothness of synthesizer rock, a la Yes or Genesis, will find much to enjoy in these nine cuts. The four piece group relies heavily on keyboards, punctuated with strong vocal harmony, arresting guitar licks and haunting melodies. **Best cuts:** "Harmony," "If Only I Were Older," "Race The Sun," "In The Middle Of The Night."

ORIGINAL CAST RECORDING—Ain't Misbehavin', RCA CBL22965. Produced by Thomas Z. Shepard. This is the award-winning musical based on the life of Fats Waller. The two-record package showcases the vocal talents of Armelia McQueen, Neil Carter, Charlene Woodard, Andre De Shields and Ken Page with instrumental backing from pianists Luther Henderson and Hank Jones; Sheldon Powell on sax; Joe Marshall on drums; and brass players Arvell Shaw, John Parran, Virgil Jones and Janice Robinson. **Best cuts:** "Find Out What They Like," "Squeeze Me," "The Vipers Drag."

CHAVIN—Jet Lag, CP Records JL 777. Produced by Don Oriolo. Chavin is short for Chinga Chavin, notorious for unleashing "Country Porn" two years ago. Chavin has cleaned up his act this time around with some straight ahead rock, though his lyrics are more straight from the hip. His voice is not quite equal to the strength of his tunes on some cuts, but he hits the notes, backed with a basic guitar, bass and drum lineup with occasional horn flourishes. **Best cuts:** "Jailbait," "Bad Guy," "Jet Lag."

soul

DELLS—New Beginnings, ABC AA1100. Produced by Eli Fontaine, George Clinton, Al Perkins, Dells. The veteran five-man soul group's latest is a mix of classy ballads and two funk numbers produced and cowritten by George Clinton of Parliament, Funkadelic and Bootsy's Rubber Band fame. Al Hudson and the Soul Partners also contribute rhythm on a couple of numbers. The use of three different producers adds to the variety and diversity of this set. **Best cuts:** "Super Woman," "I Wanna Testify," "Cherish," "Drowning For Your Love."

SOUL CHILDREN—Open Door Policy, Stax ST4105 (Fantasy). Produced by David Porter, Lester Snell. Energetic numbers performed with gutsy but clear vocals highlight this LP. This trio also handles ballads with ease. Instrumentation is both large and small band offering the same basic Memphis sound generated by Stax some years ago. This group also continues with its tradition of telling a story with a song. **Best cuts:** "Stir Up The Boogie," "Summer In The Shade," "Believing."

LENNY WILLIAMS—Spark Of Love, ABC AA1073. Produced by Frank E. Wilson. Williams combines an airy, silky smooth vocal style with a crisp rhythm section for a spirited soul/jazz sound. Multiple drums and congas are used for a fast paced back beat on most of the uptempo material, as are synthesizers, keyboards, and brass. **Best cuts:** "I Still Reach Out," "You Got Me Running," "Changes," "Love Came And Rescued Me."

LONETTE MCKEE—Words And Music, Warner Bros. BSK3215. Produced by Johnny Pate, Lonette McKee. Her delicate but strong, clear voice is coupled with excellent self-penned material. The material here is a mixture of soft blues and torch offered in varied tempos. Instrumentation is easy and generally simply structured. Strings are particularly pleasing. **Best cuts:** "Sometimes," "Blues," "Delayed Reaction," "Come To Me Softly."

disco

THE SALSOU ORCHESTRA—Greatest Disco Hits, Salsoul SA 8508. Produced by Vincent Montana Jr. What more can be said about the percussive talents contained within the Salsoul Orchestra's ranks? Here are 12 tunes designed to keep the party going, each one full of tried and true disco licks, synthetic glides and conga solos that have an all-too-familiar ring. A perfect party record when the hour's late. **Best cuts:** "Salsoul 3001," "Magic Bird Of Fire," "Nice 'n Nasty," "Tangerine," "You're Just The Right Size."

VARIOUS ARTISTS—Saturday Night Disco Party, Salsoul SA8505 (RCA). Various Producers. This album includes re-makes by the Salsoul Orchestra of three Bee Gees hits from "Saturday Night Fever," in addition to cuts by Ripple, First Choice, Loleatta Holloway, Double Exposure and Charo. The cuts were produced, arranged and conducted by Vincent Montana Jr., Norman Harris and Floyd Smith; while the mixers include disco DJs Jim Burgess, Tom Moulton and Walter Gibbons. The sweeping orchestrations keep the rhythm moving. **Best cuts:** "Dr. Love," "Dance A Little Bit Closer."

THE LUV YOU MADLY ORCHESTRA, Salsoul SA8507 (RCA). Produced by Stephen James. It was only a matter of time before Duke Ellington's material would be adapted to the disco beat, and the protagonists here at least perform with musical flair and verve. Driving drums, sweeping strings and perky percussion propel the orchestra in numbers like "Mood Indigo," "Take The 'A' Train" and "Soda Fountain Rag." The overall outcome is somewhat predictable—and the Duke's melodies do not always take to the treatment—but it's fun. **Best cuts:** "In The Beginning Medley," "Love You Madly," "Fountain Bleu Forest."

GARY CRISS—Rio De Janeiro, Saloul SA8504 (RCA). Produced by Billy Terrell. The Latin-tinged title tune—with its shimmering strings, fiery percussion and beefy brass—has been a big disco favorite these past months, and sets the style and mood for this album. Criss' pleasing tenor works well on other, similar numbers like "Amazon Queen" and a medley of "The Girl From Ipanema" and "Brazilian Nights," while John Davis' fulsome arrangements flow mellifluously in back. **Best cuts:** "Rio De Janeiro," "My Rio Lady," "Amazon Queen."

jazz

GARLAND-CARTER-JONES—Crossings, Galaxy GXY5106. Produced by Orrin Keepnews. Three jazz stalwarts get together here for a romp through six likable tunes. Red Garland, whose

"Red Alert" LP is up on the jazz chart; Ron Carter, one of the most distinguished of contemporary bassists, and Philly Joe Jones, long a highly regarded tub man, jell well together with their modern, unpretentious, eminently understandable chamber jazz designs. A marathonic 11:26-minute "Love For Sale" is a highlight. **Best cuts:** "But Not For Me," "Oleo," "Railroad Crossing."

MOE KOFFMAN—Museum Pieces, Janus JXS7037. Produced by Moe Koffman and Don Thompson. Taped in Toronto, the Canuck flutist flits through eight new and unknown sketches said to be inspired by the Royal Ontario Museum. Koffman is a skilled soloist, on the level of Laws and Mann, yet the enormous accompanying orchestra is perhaps less effective than a smaller, looser group might prove to be for Moe's talents. Oddity: Jack Batten is credited for liner notes. But there are none. **Best cuts:** "Museum Piece," "Dinosaurias," "Wild-life."

KENNY BARRON—Innocence, Wolf 1203. Produced by Joel Dorn. Barron plays a potful of piano. He conceives the charts. And he composed four of the five selections offered in this refreshingly simple LP in which two different small combos provide tasteful backup. But annotation is desperately needed to attract attention to a virtual unknown whose musicianship gives him a potentially big future on vinyl. Shorter tracks also would be advantageous—the briefest here runs 7:21 minutes. **Best cuts:** "Nothing To Fear," "Sunday Morning."

TOMMY FLANAGAN—Something Borrowed, Something Blue, Galaxy GXY5110. Produced by Ed Michel. Well again after a long illness, the venerable pianist offers seven tracks backed by Jim Smith's drums and Keter Betts on bass. It's a pleasing recital as Flanagan alternates on acoustic and electric keyboards; tunes are from the books of Dameron, Basie, Silver, Monk and Gillespie. First rate pianistics. **Best cuts:** "Groovin' High," "Good Bait."

SONNY FORTUNE—Infinity Is, Atlantic SD19187. Produced by Sonny Fortune and Raymond Silva. Like everyone else these days, Fortune surrounds himself with synthesizers, electric pianos and ponderous percussion. His program comprises seven tracks, all but one of which he composed. Fortune's a skilled soprano and alto man doubling flute and while there are illuminating moments, stronger songs and more distinctive instrumentation are necessary for Sonny's chart fortunes to improve. **Best cuts:** "This Side Of Infinity," "Samba Touch."

BLUE MITCHELL—Summer Soft, Impulse IA9347 (ABC). Produced by Esmond Edwards. Mitchell's trumpet has maintained wide popularity for many years now. This LP shows cases it well, aided by solid Phil Wright charts. There are the usual synthesizers and group vocals surrounding Mitchell's trumpet and flugelhorn and neat tenor sax contributions by Harold Land. Musically, Blue can do better. **Best cuts:** "Evergreen," "A Day At The Mint."

KENNY BURRELL—Stormy Monday, Fantasy F9558. Produced by Kenny Burrell. Kenny is a more subtle guitarist than many others. Here, with a quartet as backup, Burrell offers a somewhat skimpy menu of six selections but his delicate artistry is plainly evident. He was taped four years ago in Berkeley. **Best cuts:** "Why Did I Choose You," "I Got It Bad."

WILLIS JACKSON—Bar Wars, Muse MR192. Produced by Willis Jackson. Jackson blows powerful tenor on six tracks, making no concessions to transient contemporary trends, with Pat Martino, Charles Earland, Buddy Cladwell and Idris Muhammad lending strong backup. Neither side runs 20 minutes, but Jackson has a moving, applaudable album here despite its brevity. **Best cuts:** "The Breeze And I," "Blue And Sentimental."

WALT BARR—First Visit, Muse MRS172. Produced by Walt Barr and Jay Kessler. A 24-year-old Philadelphian who now resides in Los Angeles, Barr is a guitarist who in his debut here performs nine tracks. Unfortunately, all are his own compositions, a tactical error which may hinder sales. Barr is accomplished as a soloist and his backup with Roy Braverman's piano is pleasing, if modest. **Best cuts:** "Prelude," "Fantasia."

MORGANA KING—Stretchin' Out, Muse MR 5166. Produced by Helen Keane. King's been around a long time and at long last she has an LP which could make a stir in the marketplace. Eight songs have a five-man backing with Joe Puma's guitar; King catches the ear with her deeply felt interpretations ranging from 30's to 70's repertory. Charles McCracken's cello gives her program a classy feel. **Best cuts:** "I'm Glad There Is You," "Them There Eyes."

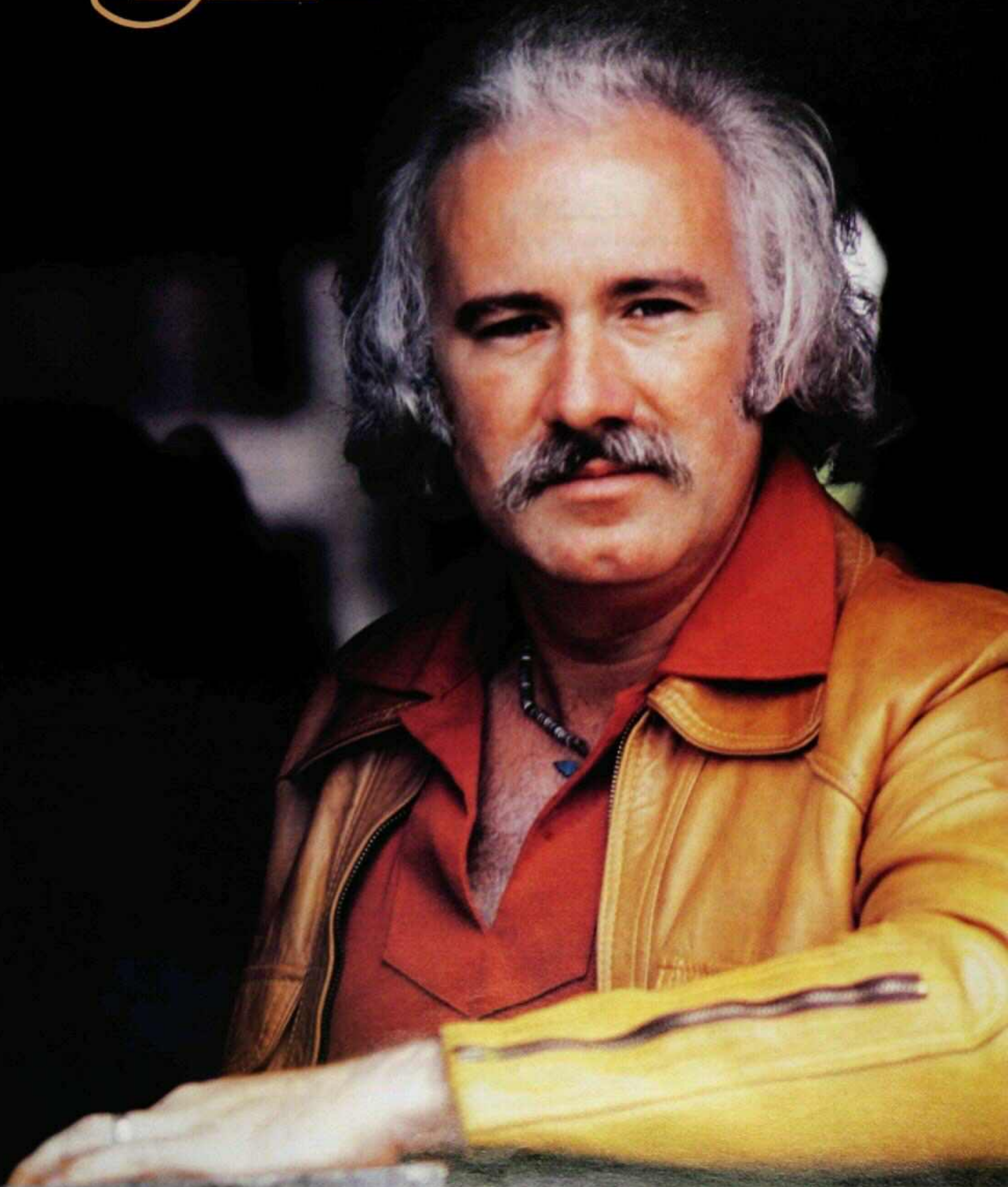
JIMMY MADISON—Bumps On A Smooth Surface, Adelphi AD5007. Produced by Jimmy Madison, Judith Chase Brinkman. Judicious is the word for this young Cincinnati drummer who has toiled with a half-dozen name combos in recent years. In this, his first LP as a leader, you won't hear a lot of lengthy tub solos on the six musical tracks. Instead, Madison offers straight ahead, understandable jazz with six capable sidemen assisting. **Best cuts:** "Turkish Taffey," "Sunny And Cooler."

(Continued on page 82)

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 Her-

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 8/12/78

Number of singles reviewed
this week **96** Last week **90**

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Pop

OH! DARLING—Robin Gibb (3:29); producer: George Martin; writers: J. Lennon, P. McCartney; publisher: Maclen BMI, RSO RS907. Robin Gibb goes solo on this tune from the "Sgt. Pepper" soundtrack and takes advantage of it by showcasing his wide vocal range. The ballad is given a jazzier arrangement than the original, yet still remaining true to the Beatle version.

BOB SEGER & The Silver Bullet Band—Hollywood Nights (3:15); producers: Bob Seger, Punch; writer: Bob Seger; publisher: Gear ASCAP, Capitol P4618. Unlike Seger's more laid-back "Still The Same" from the "Stranger In Town" LP, this second single is a gut crunching rocker with all the stops pulled out. It's the story of a Midwestern boy and a Hollywood lady with Seger's gruff voice absolutely demonic.

GERRY RAFFERTY—Right Down The Line (4:17); producer: Hugh Murphy, Gerry Rafferty; writer: G. Rafferty; publisher: The Hudson Bay BMI, United Artists UAX1233Y. On the heels of "Baker Street," this second tune from "City To City" is an engagingly hypnotic light rocker. The melodies swirl and Rafferty's airy vocal has that continued pleasing quality.

CARLY SIMON & JAMES TAYLOR—Devoted To You (2:29); producer: Arif Mardin; writer: Boudleaux Bryant; publisher: House of Bryant BMI, Elektra E45506A. Carly and James duet on this acoustic love ballad that features Carly's fluid vocals playing off Taylor's distinctive harmony. The song is an anthem to all those deeply in love.

AEROSMITH—Come Together (3:45); producers: Jack Douglas, George Martin; writers: J. Lennon, P. McCartney; publisher: Maclen BMI, Columbia 310802. One of the strongest cuts on the "Sgt. Pepper" soundtrack, Aerosmith sticks pretty much to the Beatle original. Steven Tyler's lead vocal is backed by the band's high powered instrumentation.

SHAUN CASSIDY—Our Night (3:40); producer: Michael Lloyd; writers: Bruce Roberts, Carole Bayer Sager; publishers: Unichappell/Begonia Melodies/Fedora BMI, Warner Curb, WBS8634. The first single from Cassidy's new album moves him away from his previous bumblebum sound to a more mature contemporary base. Backed with a rocking rhythm section and multiple hooks, Cassidy's flexible vocals shift gears from a high powered delivery to a semi-falsetto.

BOB DYLAN—Baby Stop Crying (4:17); producer: Don Vito; writer: B. Dylan; publisher: Special Rider ASCAP, Columbia 310805. This soulful midtempo ballad is highlighted by a female chorus which plays in exciting counterpoint to Dylan's raspy vocal. The strong drum and guitar backing rises and falls in dramatic fashion.

BRUCE SPRINGSTEEN—Badlands (4:01); producer: Jon Landau, Bruce Springsteen; writer: B. Springsteen; publisher: Bruce Springsteen ASCAP, Columbia 310801. The second single from Springsteen's "Darkness At The Edge Of Town" LP, is an aggressive rocker with a catchy melody line and solid, dense instrumentation, featuring Clarence Clemmons on sax.

THE ALAN PARSONS PROJECT—What Goes Up (3:39); producer: Alan Parsons; writers: E. Woolfson, A. Parson; publisher: Woolfson/Careers/Irving BMI, Arista AS0352. A steady, almost hypnotic backbeat paces this song which also features an airy vocal and chorus. Piercing guitar lines are punctuated throughout as is flashy hornwork.

recommended

VAN HALEN—Jamie's Cryin' (3:30); producer: Ted Templeman; writers: Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth; publisher: Van Halen ASCAP, Warner Bros. WBS8631.

RAM JAM—Pretty Poison (3:30); producer: Kasenetz-Katz; writers: J. Strange, T. Love; publishers: Dream Seven/Abdard ASCAP, Epic 850587.

AC/DC—Rock 'N' Roll Damnation (2:57); producer: Vanda, Young; writers: Young, Young, Scott; publisher: Edward B. Marks BMI, Atlantic 3499.

AERIAL—Easy Love (3:15); producers: Aerial, George Semkiv; writer: Gary O'Connor; publisher: Mark Cain ASCAP, Capitol P4617.

KERRY CHATER—Ain't Nothin' For A Heartache (3:20); producer: Steve Barry; writers: K. Chater, Baron Longfellow; publishers: Unichappell/Jaachim BMI, Warner Bros. WBS8645.

GARY APPLE—Shoot 'Em Up Cowboy (2:58); producers: Gary Apple, Richard Gordon, Fred Foster; writer: Gary Apple; publisher: Combine BMI, Monument 45261.

Soul

ASHFORD & SIMPSON—It Seems To Hang On (3:40); producer: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick O'Val ASCAP, Warner Bros. WBS8651. This midtempo number builds, dips and builds again with the smooth Ashford taking solo. The tune is backed by excellent soulful vocalists and ef-

fective, often energetic instrumentation. The tune peaks when the duo comes together.

recommended

PLATINUM HOOK—Hooked For Life (3:30); producer: Greg Wright; writer: R. Douglas; publisher: Jobete, Commodores Entertainment ASCAP, Motown M1447F.

SHOTGUN—Love Attack (3:45); producers: Stuart Alan Love, David Chackler, Shotgun; writers: A. Casey, T. Steels, W. Talbert; publishers: ABC/Dunhill/Goblet/Funk Rock BMI, ABC AB12395.

TED TAYLOR—Keepin' My Head Above Water (3:17); producer: Pardo Jones; writers: Lu Janis, Chris Sciarrotta; publishers: Clandalee/Ledaclan ASCAP BMI/MCA MCA40937.

WINNERS—Get Ready For The Future (3:44); producers: Fred Frank, Steve Tyrell; writer: M. Radice; publisher: Desert Rain ASCAP, Anola 7715.

Country

DONNA FARGO—Another Goodbye (3:30); producer: Stan Silver; writers: Barry Mann/Cynthia Weil/Scott English; publishers: ATV/Mann & Weil Songs, Inc./Frascotti, BMI, Warner Bros. WBS8643. Pulled from the "Dark-Eyed Lady" LP, Fargo delivers a warm and sensitive ballad that tells of a heart ready for love but leary of trying for another goodbye. Production is rich and orchestrated with highlighting piano, acoustic guitar, electric guitar and strings.

BONNIE TYLER—If I Sing You A Love Song (3:35); producers: David Mackay, Ronnie Scott, Steve Wolfe; writers: Ronnie Scott/Steve Wolfe; publisher: Mam, ASCAP, RCA JH11349. Establishing herself on both the country and pop charts with "It's A Heartache," Tyler's followup is another well-suited effort for her raspy delivery. Guitars and strings set the background for this love ballad with accentuating orchestration.

BELLAMY BROTHERS—Wild Honey (2:44); producer: Michael Lloyd; writer: Howard Bellamy; publisher: Famous, ASCAP, Warner Bros. WBS8627. Sax, a honky-tonk piano feel and guitars with heavy bass lines capture the mood for this midtempo following to "Slippin' Away." Vocals are clear and strong while production focuses on background instrumentation.

recommended

REBA McENTIRE—Last Night, Ev'ry Night (2:59); producer: Jerry Kennedy; writers: Bob Morrison/Jim Zefface/Bill Zefface; publishers: Combine, BMI/Music City, ASCAP, Mercury 55036.

EDDY RAVEN—You're A Dancer (3:18); producer: Fred Foster; writer: Eddy Raven; publisher: Milene, ASCAP, Monument 45260.

DON BOWMAN—Willon And Waylee (2:54); producer: Don Bowman; writers: D. Bowman/B. Graham/B. Walker; publisher: Parody, BMI, Lone Star 701.

Disco

PAUL JABARA with Pattie Brooks—Medley: Take Good Care Of My Baby/What's A Girl To Do (3:43); producer: Bob Esty; publishers: Screen Gems/EMI BMI/Primus Artists/Olga/Rick's BMI, Casablanca NB937DJ. Perfect coordination, timing and tight harmony highlight this disk. Both vocalists are spotlighted without breaking into the mood set by each. Instrumentation is saucy but well in the background, while background singers are totally complementing.

recommended

THE RITCHIE FAMILY—American Generation (3:03); producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurtt; publisher: Can't Stop BMI, Marla 3323 (T.K.).

MUSIQUE—Summer Love (4:20); producer: Patrick Adams; writers: P. Adams, C. Wilshire; publisher: PAP/Leeds/Phylmar ASCAP, Prelude PRL71109.

First Time Around

BOB MCGILPIN—When You Feel Love (3:04); producer: Norman B. Ratner; writers: Bob McGilpin, John Hoke; publisher: Rateo BMI, Butterfly CM1211. Newcomer McGilpin zeroes in on the Top 40 market with this engaging hook-laden ballad that features his elastic vocals that shifts from falsetto to a fluid and smooth delivery.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 80

CARMEN LEGGIO QUARTET—Tarrytown Tenor, Famous Door HL125. Produced by Harry Lim. The leader doubles alto and tenor saxes. His accompaniment includes Butch Miles out of the Basie band on drums, Mill Hinton, bass, and John Bunch, piano. The foursome, delightfully compatible, serves up eight trusty evergreens, each swings and Leggio blows beautifully. This is clean, modern jazz unburdened by synthesizers and other electronic crutches. **Best cuts:** "It's The Talk Of The Town," "September Song."

classical

DEBUSSY: PRELUDES FOR PIANO—Paul Jacobs, Nonesuch HB73031. Perhaps the most exquisite set of mood pictures in all of the keyboard literature are these 24 images drawn from painting, poetry, mythology and ultimately from Debussy's own subjective world. Taken as a series, the Preludes are of towering historical importance, and Jacobs two-record traversal constitutes a major phonographic achievement. His playing is flawless, and the artist probes deep beneath the surface of each striking piece. Customers also will be pleased about Nonesuch's noiseless pressings and new plastic-lined inner sleeves.

STRAVINSKY: PULCINELLA SUITE, SCHERZO FANTASTIQUE, SYMPHONIES FOR WIND INSTRUMENTS—Boulez, N.Y. Philharmonic, Columbia M35105. Several sides of the great 20th century composer are displayed here, all of them in their sharpest interpretive and sonic focus. The Pulcinella Suite, an enchanting group of dance selections, delights with neo-baroque humour, while Scherzo Fantastique, a romantic virtuoso piece, recalls pages from "Firebird." Symphonies for Winds, an abstract sound sculpture, is played with particular brilliance.

SCHUBERT: OCTET—Academy of St. Martin-in-the-Fields Chamber Ensemble, Philips 9500400. Principal wind and string players of the renowned British chamber orchestra make their debut as a sub-ensemble in this singing, graceful version of a chamber music masterpiece. The Academy's name is connected with the highest levels of technical brilliance and interpretive sagacity today, and this well-engineered effort promises to be a favorite disk for years to come.

MARAI: "LA SONNERIE" ("THE CARILLON")—Munich Pro Arte Orchestra, Rudel, Arion PLE044, distributed by Peters International. Solo flute and violin are given prominence in several baroque orchestral movements, most in a pastoral vein. The title selection, a piece with novelty appeal, is a series of variations over a basso ostinato figure that suggests the ringing of a carillon. A resemblance is borne to the popular Pachelbel "Canon," which also is mounted in this collection.

New Companies

Graphically Speaking, a company specializing in picture disks, album covers, posters and related graphics, launched by John Rewind, Funky Paul Olsen and Tom Strange. Addresses: 40 Strawberry Circle, Mill Valley, Calif. 94941, (415) 472-3745 and 1823 N. Dillon, Los Angeles 90026, (213) 666-6677.

Music & Video Merchandisers, Inc., formed by John Langlois, a 15-year rackjobber veteran in the Southeastern market who previously served as national account executive and general manager for ABC Records and Tape Sales, Atlanta. New company will provide record and tape service to discount stores, department stores and other retail outlets in the Southeastern states. Address: 1424 Kelton Drive, Stone Mountain, Ga. 30083, (404) 296-1440.

National Record Centers, Inc., formed by Roman Niedzwiedz, Larry Pross and Leszek Zielinski to distribute LPs through a network of independent dealers. Address: 127 Gaither Drive, Suite E, Moorestown, N.J. 08054, (609) 261-2963.

Jon Roseman Productions, which makes film and video promotions, launched as a division of Jon Roseman International Ltd. The production firm is headed by Paul Flattery, executive vice president. Address: 1541 No. Vine St., Suite 225, Los Angeles 90028, (213) 464-7188.

Burl Hechtman Management launched by the industry veteran who headed the international booking department at William Morris and most recently was an executive with BNB Management. Address: 5502 Tampa Blvd., Tarzana, Calif. 91356, (213) 987-1031.

Penumbra Records formed by Howard Leder, president, with first product due this month from the Voodoo Machine Orchestra, 12-piece Haitian disco group. The inde-

pendently distributed label has also signed Brookstream, and will soon issue repertoire from the Winiker Swing Orchestra, jazz combo Medium Rare and classical pianist Joshua Pierce. Shadow Publishing is a Penumbra subsidiary. Address: 215 Middle Neck Road, Great Neck, N.Y. (212) 794-1417.

Thunder Productions Ltd., formed by Mark Perthel and Dave Smiley as a booking agency, management company and promotion outfit. Smiley is associated with WHBG in Harrisonburg, Va. and Thunder's base is there. Other offices are in Chevy Chase, Md., Franconia and Danville, Va. Address: 1307 Devon Lane, Harrisonburg, Va. 22801, (703) 434-4273.

George Brown Management launched by the former vice president and general manager of Life-song Records. First client is John Palumbo, founder and lead singer of Crack The Sky. Address: 37 Riverside Dr., New York 10023, (212) 580-7450.

Live Rentals Inc., formed by production manager and lighting designer Paul Brin to provide musical equipment rental and cartage services. Address: 1920 N. Lincoln, Chicago 60614, (312) 944-7737.

Audio-Metrics Laboratories Inc., founded by the former vice president and general manager of the CBS Technology Center, Benjamin B. Bauer, upon his retirement. Firm will be devoted to engineering and consulting services. Address: 92 Red Fox Rd., Stamford, Conn. 06903, (203) 322-8953.

M&W Productions established by Earl Williams and Douglas McIntosh. Firm is engaged in the production, promotion and distribution of records for dances and parties. Address: 2217 No. 51st St., Philadelphia 19121.



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"Ten Years Of Gold." A platinum album from Kenny Rogers.
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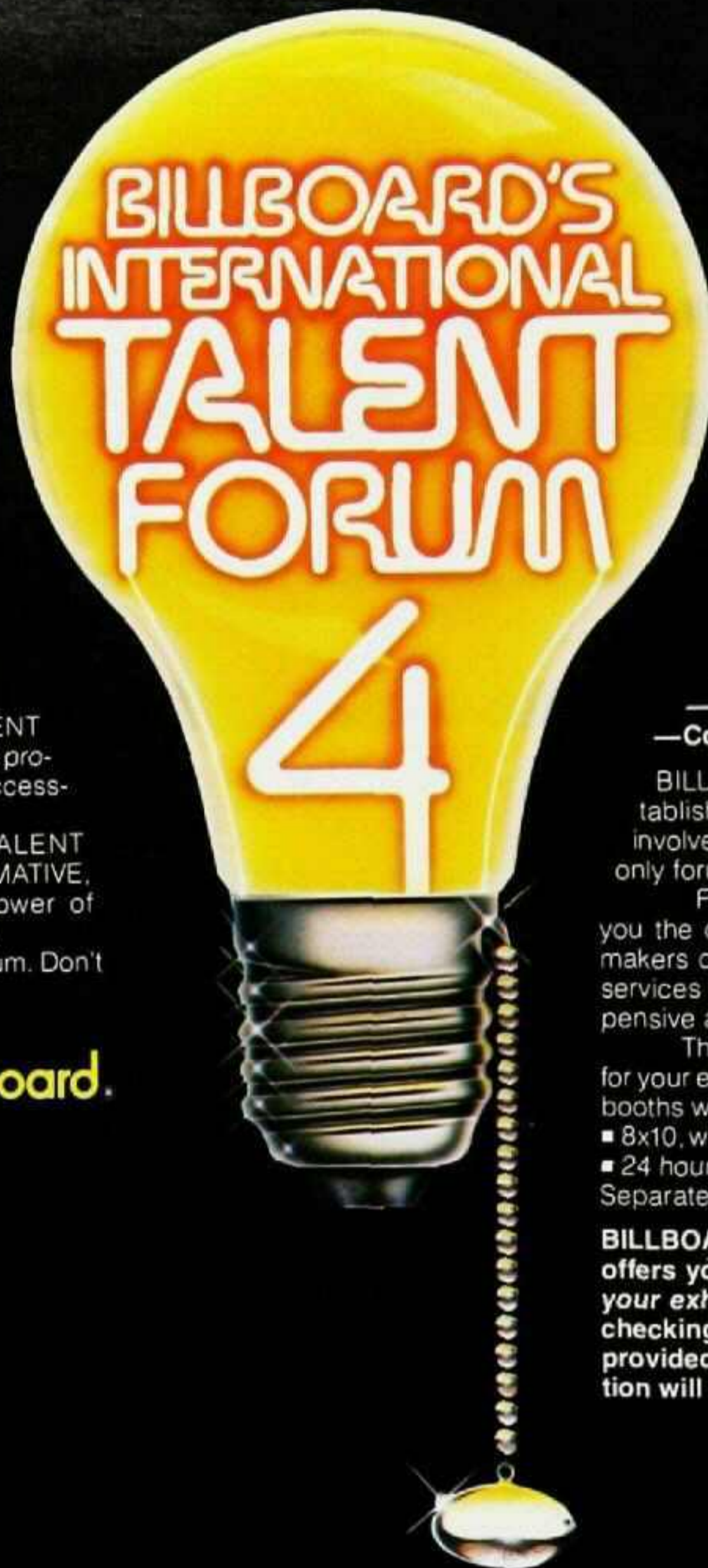
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Billboard.



Exhibitors

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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.

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 Paul Wasserman and Associates

...more to be announced

Talent Forum Agenda

WEDNESDAY, SEPTEMBER 6

10am-1pm	Registration
12pm-6pm	Training Seminars
12pm-1:30pm	Booking Agents
1:30pm-3pm	Management
3pm-3:15pm	Break
3:15pm-4:45pm	Public Relations/Artist Relations
4:45pm-6pm	Promoters
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?"
1pm-2:30pm	Luncheon
2pm-3:30pm	Free Time to Visit Exhibits
3:30pm-4:45pm	Concurrent Sessions (1) "NEW WAVE" (2) "THE GAMBLING CITIES—VEGAS/ATLANTIC CITY/RENO" Are Pop & Soul Making an Impact in Pavillions? What is the Fate of MOR—Is It Holding its Own?
4:45pm-6pm	Concurrent Sessions (1) "THE RADIO/CONCERT TIE-IN" How Does it Work? Is it Continuing? What is Involved? (2) "RECORD COMPANY OPENING-NIGHT INVITATIONAL POLICY" Promoters/Bookers/Label—Who Gets the Best?
Evening	Entertainment

FRIDAY, SEPTEMBER 8

10am-11:15am	"CREATIVE OPPORTUNITIES IN VIDEO" Is it a Big Profit Area for the Future? Videocassettes for Home Use/Pay Cable/Syndicated TV/Staging
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
12:45pm-2pm	Luncheon
2pm-3:30pm	Free Time to Visit Exhibits
3:30pm-5pm	Concurrent Sessions (1) "THE COLLEGE MARKET" (2) "ADVANCED TECHNIQUES IN PERSONAL MANAGEMENT"
5pm-6:15pm	Concurrent Sessions (1) "CROSSOVER MUSIC—R&B/JAZZ—How Do You Promote It to Radio, In-Store, in Print Media, Advertising?" (2) "TOURING OVERSEAS" New Methods of Artist Payments, Old Problems
Evening	Entertainment

SATURDAY, SEPTEMBER 9

9:30-10:45 am	"ADVANCED TECHNIQUES IN BOOKING"
10:45-11am	Coffee Break
11am-12:15pm	Concurrent Sessions (1) "CONCERT SECURITY/FACILITIES PANEL" (2) "MERCHANDISING"
12:45pm-2:00pm	Concurrent Sessions (1) "A BETTER WAY FOR ARTIST RELATIONS & PUBLICITY AGENTS TO SERVE ARTISTS" (2) "CHARITY CONCERTS"
2pm-5pm	Free Time for Visiting Exhibits
6pm-8pm	Awards Banquet in Ballroom
8pm	Entertainment

RCA INSTIGATES TITANIC EXPLOITATION

It's Dolly, Dolly Everywhere

By PAT NELSON

NASHVILLE—With the release of Dolly Parton's "Heartbreaker" album and single, RCA Records has instigated a promotional campaign highlighted with satin short giveaways, video footage in major retail outlets, a billboard on Los Angeles' Sunset Strip and a special People's Concert and press conference on the steps of New York City Hall Aug. 22.

Because of the abnormal promotional concentration, Bob Summer, president of the label, says that "over the next 90 days, if you're a record buyer, you will be aware of Dolly Parton."

Red, yellow and blue satin shorts, with "Dolly" and the album title printed across the leg, are being used as radio station and record store giveaways.

Video footage of Parton performing "Heartbreaker" and possibly a couple of other cuts off the album will be made available to major re-

tail outlets to be used in conjunction with other point of purchase materials.

Those materials include four-color mounted and unmounted 4x4 feet story boards of the album cover art, three-piece mobiles, 24x24 inch posters of the album cover, and 24x12 inch mini standups which are basically a cutout of the center spread shot on the album.

A custom built billboard has been erected on Sunset Strip and until Aug. 30 will be flashing "Dolly" in neon lights along with the album cover design.

With all promotional efforts focusing on major and secondary markets, radio time buys for both the album and single will be heard on pop adult, country and Top 40 stations keyed to Parton's tour dates.

Print media campaigns will include ads in consumer and trade publications, as well as daily news-

papers, general interest and music magazines.

Promotional copies of the single were shipped on red vinyl with red labels and RCA notes that these, along with other colored disks that they have shipped on such artists as Waylon Jennings and Ronnie Milsap, are becoming collectors' items.

To instill platinum in everyone's mind concerning the newest Parton album release, RCA has printed "here comes platinum Dolly again" across the top of all album order forms.

The city of New York is constructing a stage on the steps of City Hall for the Aug. 22 afternoon concert that will be free to the public. There are approximately 8,000 persons in that immediate area and RCA officials say that "whoever is around" will comprise the audience.

Parton will add even more human interest to the idea by answering questions from the audience.



PLATINUM ROGERS—Kenny Rogers receives a platinum record for his "Ten Years Of Gold" album from David Soul and Ed McMahon while hosting the "Tonight Show."

Bar Coding Study Ordered By NARM

• Continued from page 3

hen. "For two years we've been having meetings but we haven't done anything about it," the association director explained last week following a meeting of the NARM bar coding committee.

Cohen said the association's optimism about the subject, stimulated when WEA and CBS announced that they would apply for bar coding numbers, had been dissipated in the late spring.

"Applying for a number is one thing and taking steps toward implementation is another," Cohen charged.

At a meeting with retailers here in May, the executive realized too that

there was a major job of educating still to be done.

"I realized at that time that there was some lack of complete knowledge, so I said let's take a step backward and do it in a professional manner."

Boston Associates, a consulting group specializing in data processing systems, will prepare the report, Cohen reveals. The company is one of four firms interviewed by the bar coding committee in its meeting here Aug. 1, said Cohen.

The manual will "educate the merchandiser to the various applications available to his company," the director states.

Applications of the coding system

and their costs will be detailed for all levels of the industry. Cohen says merchandisers will be able to select those uses feasible for their operations.

Data for use in creating the manual is to be gathered reportedly from interviews with WEA, CBS and with a cross-section of NARM members.

Lou Kwiker of Music Stop is chairman of the bar-coding committee. Other committee members are: Dave Crockett, Father's & Sun's; Russ Bach, WEA; Lee Hartstone, Integrity Entertainment Corp.; Paul Smith, CBS; Art Whitmore, Polydor and John Cohen, Disc Records.

Newley Wants Nose Stopped On 'World'

NEW YORK—Anthony Newley, author, composer and lyricist of "Stop The World, I Want To Get Off," last week commenced litigation in federal court here against the Nose Theatrical Corp. and Joe Nederlander, named as its principal, over allegedly unauthorized performances of the play.

The suit claims that "any rights of Nose in connection with the play ceased and terminated and reverted to Newley on or about July 29, 1978," and the defendants therefore have no rights to use the material.

Newley demands damages of at least \$200,000, injunctions, costs and attorneys' fees, the return of all scripts, and a declaration that the defendants have no rights in the play.

NARM Ups Black Drive

• Continued from page 75

fort on the part of NARM to upgrade the management and talent of the small volume dealers."

NARM paid the registration fees for 20 black retailers to its convention last year. "We'll do the same for next year's convention. We are also hopeful that we will get industry support to do this," says Cohen.

One of the problems which surfaced last year concerning certain dealers becoming NARM members was the prohibitive cost. Cohen admits this is still a problem for some.

"If they cannot afford it, we're in a position to make available to them the same services offered to our members until such time as they can afford it. In cases where the person cannot afford the membership of NARM, we will deal with them on an individual basis."

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Closeup

AMBROSIA—Life Beyond L.A., Warner Bros. BSK3135. Produced by Freddie Piro, Ambrosia.

Ambrosia is a group that has been shortchanged in terms of commercial acceptance. Its first two albums on 20th Century-Fox, "Ambrosia" and "Somewhere I've Never Traveled" were both critically acclaimed, with the first producing two major hits in "Holdin' On To Yesterday" and "Nice, Nice, Very Nice."



Ambrosia

But its second effort, produced by Alan Parsons, for all its musical virtuosity, flair for melody and complex progressive orchestrations, got lost in the shuffle and never achieved the success it deserved.

However, with a label shift to Warners, the band is now in its best position to make noise in both AOR and Top 40 circles and take its place among contemporary rock's best music makers.

On this album, Ambrosia has trimmed its members from four to three with Joe Puerta handling bass and lead vocals, David Pack, lead vocals and guitar, and Burleigh Drummond on drums and percussion. Former member Christopher North sits in on piano and organ on a few cuts, Crusader Joe Sample contributes piano on two cuts while session players fill in the sax and string parts.

What separates Ambrosia from its peers is its ability to play sophisticated music built on complex classical, jazz, r&b and mainstream rock textures without sacrificing its intense melodic base. And while they do have a distinct Southern California sound (they're from the Los Angeles area) it is not a forced one, nor is it habitual.

What other band can claim the distinction of playing with Zubin Mehta and the L.A. Philharmonic as well as Leonard Bernstein?

In an album of numerous standouts, "How Much I Feel" surfaces as the classic track. Pack's fluid lead vocal sincerely conveys the ballad's otton line emotion of love with all the nerve one could drain from it. The song, with its soulful delivery and arrangement, is further supplemented by clean, tight harmonies and Jimmie Haskell's and Pack's string arrangements.

The title cut is a kickass rock pro-

duction with nimble guitar picking and hearty lead vocals by Pack. The tune continuously builds to its rocking climax as the vigorous instrumentation builds with the vocals.

"Art Beware" is the album's shortest song but nevertheless the most concise in terms of lyrics as it deals with creative doldrums and the ruts creative persons often find themselves in. Puerta's lyrics sum it up: "It's sad when you've got it down to a

pat thing! Sad thing is all you'll have! It's sad when you've got it down to some sure thing! Sure thing but it's old hat."

"Apothecary" is one of the jazzier songs on the album with Puerta handling lead vocals. The song is a perfect example of Ambrosia's flair for words as the apothecary or pharmacist becomes the central figure in this tale of drug craving. "Late again for chemistry class! You were up in the lab with your chemical head in a flask! The truth is though! Your mind is a mess! You've taken a dose! Now you're in a comatose in Pandora's chest... Apothecary, oh please where's the antidote for me..."

"If Heaven Could Find Me" is a spirited highly melodic adventure paced by Puerta's vocals. Joe Sample on piano and a riveting upbeat arrangement. "Angola" is a sprite song that injects some comic relief. Puerta and Pack recount how people in the U.S. are upset over the depression when in Angola they'd be living like kings "with only one tv and two slightly used cars." It is the most political of Ambrosia's material and despite the humorous angle to it, it remains a startling if not sympathetic tale. "Dancin' By Myself" is a song of love lost and its ensuing loneliness. The exceptional vocals and melody highlight.

"Heart To Heart" and "Not As You Were" both reinforce Ambrosia's ability to mix melody with a sophisticated instrumental balance. The final track, "Camarillo," is a chilling (lyrically and instrumentally) tale of impending madness heightened by haunting orchestrations.

Ambrosia has (again) proved that for it, at least, there certainly is a life beyond L.A. **ED HARRISON**

MGR., GROUP TAKE ACTION

Mogull, ELO Deal Surfaces In Suits

By JOHN SIPPEL

LOS ANGELES—The dealings between Artie Mogull, president of United Artists Records when it was a wing of TransAmerica Corp., and representatives of the Electric Light Orchestra, who were a UA-distributed act until a recent switch to CBS, are being aired in two separate Superior Court litigations here.

In the first suit, Don Arden, ELO manager, is suing Mogull and John Does to recover \$76,000 allegedly owed by Mogull over the last year.

In the second suit, Jet Records, Jet Holdings, Remufi, A.G., and ELO members Jeff Lynne and Bev Bevan ask judgments up to \$90 million. They charge conversion, specific recovery of product, unfair competition, contract breach, fraud and interference with contract relations and with prospective economic advantage.

The complaint charges the litigants pacted May 5, 1978, for UA to sell Jet all its record and tape inventory, but that Mogull and Jerry Rubinstein, defendants along with United Artists Music and Record Group, United Artists Corp., and TransAmerica Corp., removed from inventory and converted to their own use in excess of 580,000 "Out Of The Blue" albums. The plaintiff values each album at \$6, stating that its CBS binder calls for it to sell the album to that label for that price. The suit asks \$12 million in exemplary and punitive damages for the alleged pact violation.

The court is also asked to grant a temporary restraining order, for which there will be a Monday (14) hearing, halting Mogull, Rubinstein and United Artists Record group from disposing of the albums. The suit claims that the trio possesses 760,000 of the double-pocket album. The plaintiffs claim the albums could be dumped at a lower price, injuring the CBS record sales, causing a resultant position drop on trade paper charts, debilitating the group's chances on concert tours and injuring its general popularity.

The albums in the defendants' possession are allegedly defective and blemished merchandise. The court is asked to observe that in such condition the sale of such goods violates provision 17531 of the business and professions code of the state. The plaintiffs further claim that 70% of the 1.5 million albums they got from UA were defective.

Certain UA foreign affiliates have refused to account to Jet for sales the suit charges, which plaintiffs claim will cause a loss in excess of \$1 million. UA refuses to indemnify Jet for this amount, the suit charges. Dischi Ricordi, the Italian licensee, refuses to cease manufacturing the album, which will damage Jet in excess of \$5 million, it's alleged. Defendants instructed foreign affiliates not to account to Jet, it's claimed.

An affidavit from Stanson Mimiroski, director of quality control, (Continued on page 94)

ONLY 50,000 OR SO COMPLY

Jukebox Operators Slow In Fee Payoff

By MILDRED HALL

WASHINGTON — Now that ASCAP has brought a test suit against allegedly delinquent jukebox operators for failure to pay music fees, a prophetic remark by Register of Copyrights Barbara Ringer may come true.

The Register told Rep. Robert Kastenmeier, chairman of the House copyright-handling subcommittee, that only about 50,000 to 60,000 boxes had met the statutory deadline for filing and paid \$8 annual compulsory licensing fees.

"Maybe," she said, "they are waiting for someone to put the arm on them before they'll comply."

Representative Kastenmeier had asked her during May hearings on the Danielson (D-Calif.) record performance royalty bill. What chance she thought there would be of collecting any record performance royalty fees from jukebox operators if they were so delinquent in paying music fees called for under the new Copyright Act.

Now, two months later, the jukebox registration continues to lag badly. The Special Licensing Division of the Copyright Office presently tallies 134,402 boxes registered—only about one-third of an estimated total of 400,000 boxes. About \$1.075 million in fees has been collected.

On June 21 at Copyright Royalty Tribunal hearings on jukebox access problems of music licensors, the number of registered boxes was estimated at about 130,000. Under the Danielson bill (which is dead for this session, but will be reintroduced next year), the operators would not have to pay any extra tax for the playing of recordings. The bill would prohibit any add-on to the \$8 music performance fee. But jukebox operators are afraid the rates would eventually go up to cover record performance fees, during one of the Copyright Royalty Tribunal rate reviews which will come at 10-year intervals, beginning in 1990 for jukebox rates, after an initial review in 1980.

The suit is being handled jointly by the ASCAP legal department and the firm of Paul, Weiss, Rifkind, Wharton and Garrison.

Lifelines

Marriages

Bob Wilber, soprano and alto saxophonist, to Pug Horton, singer, at the recent Nice Jazz Festival in France. * * *

Janice Darlene Chamberlin, country songwriter and singer, to Mickey Rooney, actor and songwriter, July 28 at Thousand Oaks, Calif. It is Rooney's eighth marriage. * * *

Deborah May Hurn, actress, to Jim Ramos, former ICM agent and manager of KC and the Sunshine Band, Aug. 3 at Miami's Plymouth Congregational Church. * * *

Susan Furko, Alpha Distributors ad coordinator, to Harvey Rosen, Polygram New York Distribution New York sales manager, July 9 in New York. * * *

Births

Son, Austin William, to Boz and Carmella Scaggs Aug. 2 in San Francisco. Father is a Columbia Records artist. * * *

Son, Zardos, to Cleo and Demi Dimetros July 13 in Los Angeles. Mother is Westwood One's administrative assistant; father is talent coordinator for the "In Hollywood" syndicated radio show. * * *

Son, Dhani, to George Harrison and Olivia Arras, Aug. 1 in Windsor, England. Father is Dark Horse recording artist and former Beatle. * * *

Deaths

Carlos Chavez, 79, world renowned Mexican composer/director, died Aug. 2 in Mexico City of a heart attack. He had been in a coma two weeks. Chavez had composed 300 works including six symphonies and was represented in Columbia's catalog with two LPs. He composed his first symphony in 1925. He is survived by a daughter. * * *

Glen Goins, 24, former guitarist and singer with Parliament/Funkadelics who has been working with Quazar, a new group signed to Arista Records, of Hodgkin's Disease July 29. Goins, in addition to his work with Quazar, also was working with a second group, Mutiny, at the time of his death. Services were held Aug. 3 in Plainfield, N.J. * * *

Rudolph Kolisch, 82, left-handed violinist who for many years led the Kolisch String Quartet and who served as artist in residence at the New England Conservatory of Music, Aug. 2 at his home in Watertown, Mass. * * *

Dr. Edward F. Richardson, 78, Milwaukee pianist who was prominent throughout the Midwest, near Slinger, Wis., July 16 in a motor car accident. * * *

Willem van Otterloo, 70, former permanent conductor of the Hague Philharmonic, in a motor car accident July 27 in Melbourne, Austria. He had numerous LP credits. * * *

James Wigfall, 36, actor who played the cowardly lion in the Broadway musical, "The Wiz," Aug. 1 of injuries received in a motor car crash. * * *

Lewis Harris, 53, prominent entertainment industry attorney, at his home in New York July 28. * * *

Pickwick's Deal Irks L.A. Chains

Continued from page 4

ing points within 48 hours. I can order independent releases in an emergency from local one-stops to cover holes in the area but not for the long run of a record."

Solomon terms Pickwick's retail outlets "adversarial competition." Like Heiman he holds Pickwick executives like Jack Bernstein in high regard. He points out that Pickwick company-owned retail stores and packed accounts compete directly with Tower for consumer dollars. Pickwick's vertical distributorship

enables it to buy more favorably, Solomon contends. "It's a dilemma. It's up to the labels to determine where we'll buy."

Ben Bartel, executive vice president of Integrity Entertainment, parent of the Wherehouse, Big Ben's and Hits-For-All chain, withheld comment on the situation. Lou Fogelman of Music Plus here says he would continue buying his independent labels from Pickwick. Bob Tollifson of Record Factory says his Bay Area chain still is pondering what action to take.

AUGUST 12, 1978, BILLBOARD

Billboard HOT 100

Chart Bound

OUR NIGHT—Shaun Cassidy
(Warner/Curb 8634)
BABY STOP CRYING—Bob Dylan
(Columbia 310805)
BADLANDS—Bruce Springsteen
(Columbia 310801)
SEE TOP SINGLE PICKS REVIEWS, page 82

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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)
★	2	9	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	35	36	8	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, J&M 85050 (CBS) B-3	69	71	4	SURRENDER—Cheap Trick (Tom Werman), R. Nelson, Epic 850570 CPP
★	3	12	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	38	38	9	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (Steve Gibson), R. Carnes, Arista 7704 CHA	70	74	4	HE'S SO FINE—Krusty & Jimmy McMichael (Phil Margo, Mitch Margo), R. Mack, RCA 11271 WBM
★	4	14	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 925 WBM	37	20	15	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524 ALM	71	75	3	ON THE STRIP—Paul Nicholas (Christopher Neil), D. Bugatti, F. Winkler, RSO 887 WBM
★	4	1	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	38	22	12	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA) CPP	82	82	4	FLYIN'—Prim (Bruce Fairbairn), A. Harlow, Arista 714 WBM
★	8	7	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	43	9	9	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasio, Elektra 45491 WBM	73	73	5	READY OR NOT—Helen Reddy (Nick DeCaro), J. Keller, A. DiLuna, Capitol 4582 B-3
★	17	8	BOOGIE DOGGIE—A Taste Of Honey (Fence Mizell & Larry Mizell), I. Johnson, T. Kibble, Capitol 4565 CPP	45	6	6	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), R. Gamble, L. Huff, Philadelphia International 3648 (CBS) WBM	84	84	2	ARMS OF MARY—Chilliwack (R. Tunney, B. Henderson, M. Gluf), I. Southerland, Mushroom 7033 WBM
★	9	11	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerus, D. Jenkins, A&M 2948 ALM	41	24	17	TAKE A CHANCE ON ME—Abba (Benny Andersson, Björn Ulvåus), B. Andersson & B. Ulvåus, Atlantic 3457 IMM/ALM	86	86	2	I WILL STILL LOVE YOU—Stonehill (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca) WBM
★	12	10	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Susman, J. Feldman, Arista 0339 B-3	42	42	20	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar, RSO 891 WBM	88	88	2	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Colbeck, Eugene Organ), T. Thomas, Janus 276 PSP
★	11	12	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	55	5	5	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	77	77	7	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 8138 CPP
★	16	5	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	44	44	22	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic) WBM	88	88	2	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Pasch), B. Seger, Capitol 4618 WBM
★	18	6	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	57	4	4	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342 WBM	90	90	2	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP
★	13	10	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493 WBM	66	2	2	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	90	90	2	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGuire, MCA 40924 CPP
★	14	11	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	47	29	12	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.) ALM	90	90	2	5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 73995 CHA
★	15	10	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484 CPP	59	4	4	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, R. Russell, Capitol 4595 CPP	92	92	4	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic) WBM
★	15	5	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), B.M.B.&A. Gibb, RSO 893 WBM	63	4	4	GET OFF—Foxy (R.L.), C. Driggs, I. Lediema, Dash 5046 (TK) CPP	92	92	4	CALIFORNIA NIGHTS—Sweet (Sweet), Scott, Tucker, Priest, Connolly, Capitol 4610 WBM
★	16	6	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192 CPP	62	7	7	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Teri De Saris (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, Casablanca 929 WBM	92	92	4	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 WBM
★	19	12	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577 WBM	51	31	24	DANCE WITH ME—Peter Brown (Gary Wade), P. Brown, R. Rams, Drive 6265 (TK) CPP	94	94	4	BREAK IT TO THEM GENTLY—Burt Cummings (Burt Cummings), B. Cummings, Portrait 670016 (CBS) WBM
★	27	6	KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, N. Chin, Warner Curb 8589 (Warner Bros.) CPP	52	41	9	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62810 CPP	94	94	4	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Lowe, EMI America 8004 WBM
★	23	9	SHAME—Evelyn "Champagne" King (T. Lige), J.H. Fitch, R. Cross, RCA 11122 WBM	53	60	11	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Ron Nevison), G. Goffin, C. King, Columbia 310749 CPP	95	95	5	BLAME IT ON THE BOOGIE—Mick Jackson (Sylvester Levay), M. Jackson, D. Jackson, E. Krohn, Atco 7991 (Atlantic) B-3
★	21	10	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM	54	58	6	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	95	95	5	IT'S REALLY YOU—The Tarney Spencer Band (David Kershbaum), A. Tarney, T. Spencer, A&M 2045 WBM
★	26	6	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 3198 (United Artists) WBM	65	3	3	LOVE THEME FROM SUTCH OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSauteb, Columbia 310777 B-3	95	95	5	NEW ORLEANS LADIES—Louisiana's Le Roux (Leon S. Medina), H. Garrick, Lemedica, Capitol 4586 CPP
★	22	7	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS) ABP/BP	56	49	9	SONGBIRD—Barbra Streisand (Gary Klein), D. Wolfert, S. Nelson, Columbia 310756 B-3/CHA	96	96	5	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (Herbert Putnam), J. Buffett, ABC 12391 WBM
★	23	10	STILL THE SAME—Bob Seger (Bob Seger and PUNCH), B. Seger, Capitol 4581 WBM	57	50	15	THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costandinos), A. Costandinos, Casablanca 925 ALM	96	96	5	WILD IN THE STREETS—British Lions (British Lions), G. Jefferys, RSO 898 WBM
★	34	10	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollough, Chrysalis 2226 CPP	70	3	3	TALKING IN YOUR SLEEP—Crystal Gayle (Alan Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	97	97	4	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCausley & Fred Mullin), D. Hill, 20th Century 2378 WBM
★	25	27	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594 WBM	69	3	3	YOU'RE ALL I NEED TO GET BY—Johnny Maths & Denise Williams (Jack Gold), N. Ashford, V. Simpson, Columbia 310772 CPP	97	97	4	CHATTANOOGA CHOO CHOO—Tuzo Junction (N. Michael Lewin, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205 B-3
★	28	10	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gald, R. Tee, R. MacDonald, A&M 2043 CPP	76	3	3	STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270 CPP	97	97	4	BACK IN MY ARMS AGAIN—Conya Rayon (Conya Rayon), Holland, Dozier, Holland, 20th Century 2374 CPP
★	30	7	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	72	3	3	IF YOU WANNA' DO A DANCE ALL NIGHT—Spinners (Tom Bell), T. Bell, T. Bell, E. James, L. Bell, Atlantic 3493 WBM	97	97	4	THAT ONCE IN A LIFETIME—Dennis Ross (Freddie Perren), D. Fakaris, F. Perren, Mercury 73992 WBM
★	33	7	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	62	64	4	TIME FOR ME TO FLY—RED Speedwagon (Kevin Cronin), K. Cronin, Epic 50582 WBM	97	97	4	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Keechell, Elektra 455500 CPP
★	39	4	GET TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	63	51	11	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glaszovey, United Artists 1210 CLM	98	98	21	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483 CPP
★	32	8	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765 ALM	64	52	14	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895 WBM	98	98	21	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe, RCA 11245 CPP
★	37	8	MACHO MAN—Village People (Jacques Morali), J. Morali, V. Willis, P. Whitehead, Casablanca 922 CPP	80	3	3	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	99	99	18	YOU BELONG TO ME—Early Simon (Arl Mardin), C. Simon, M. McDonald, Elektra 45477 WBM
★	40	5	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) CPP	81	2	2	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	100	100	3	RUMOUR AT THE HONKY TONK—Spellbound (Bill Halverson), B. Flatt, EMI America 8002 (Capitol) WBM
★	35	11	RIVERS OF BABYLON—Money M. (Frank Farian), Farian, Rayam, Dower, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP	83	2	2	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), H. Greenfield, N. Sedaka, A&M 2063 WBM	100	89	3	
★	56	3	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	NEW ENTRY			OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM				

★ 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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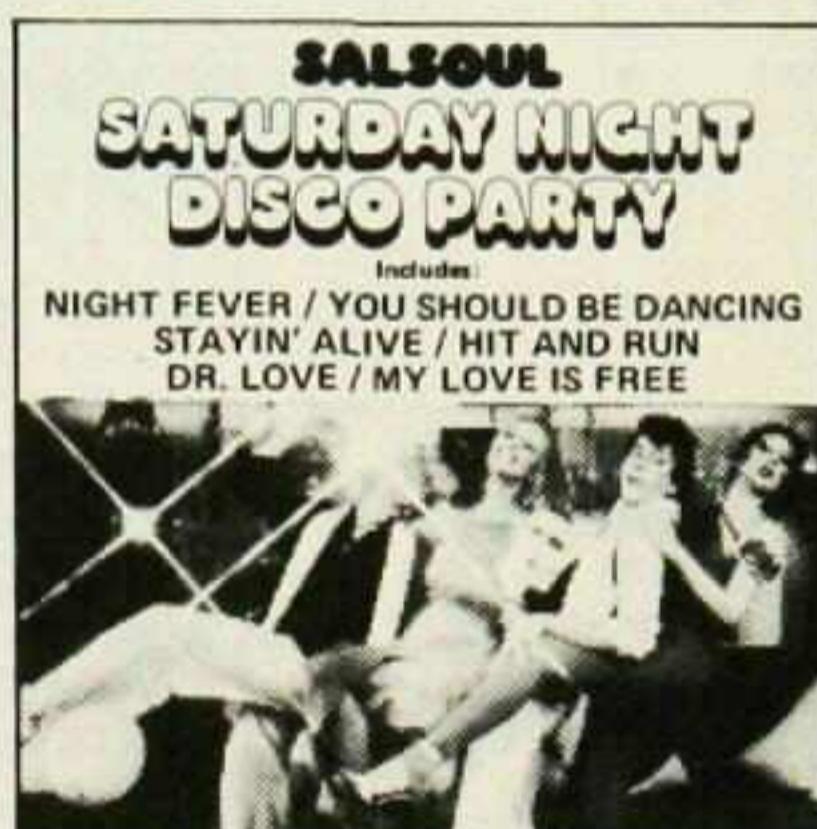
Any Number Gonna Keep Me From You (Stigwood, BMI)	Can We Still Be Friends (Eastmark, BMI)	Hot Blooded (Gonestone Songs; Lyman/We, ASCAP)	Last Dance (Phonogram Artists/Digga, BMI)	New Orleans Ladies (Break Of, BMI)	Shadow Dancing (Stigwood, BMI)	Thank God It's Friday (Cafe, ASCAP)	Wild In The Streets (Castle Hill, ASCAP)
All I See Is Your Face (Webster, ASCAP)	Chauffeers Choo Choo (Last First, ASCAP)	Hot Child In The City (Dashed, BMI)	Life's Been Good (Wise & Flunter, ASCAP)	On The Strip (Metric, BMI)	Shame (Durbin/Milo, BMI)	The Once In A Lifetime (Perren, BMI)	Will You Still Love Me Tomorrow (Screen Gems, BMI)
Almost Like Being In Love (United Artists, ASCAP)	Close The Door (Mighty Three, BMI)	Lovestation Saturday Night (KOC, BMI)	Love Is In The Air (Edward R. Marks, BMI)	Parade By Dashboard Lights (David B. Marks/Newsouth, BMI)	She Loves To Be In Love (Heavy, BMI)	The Groove Line (Krone/Tinowal, ASCAP)	Wonderful Tonight (Stigwood, BMI)
An Everlasting Love (Stigwood/Unichappell, BMI)	Come Together (Mackay, BMI)	Love Or Something Like It (M. 3, ASCAP)	Love In The Air (Edward R. Marks, BMI)	Have A Little Hell (Sunwor/Tap, BMI)	She's Always A Woman (Johanna, BMI)	Think It Over (Kingsons, ASCAP)	You And I (Stone Diamond, BMI)
Arms Of Mary (Island, BMI)	Copacabana (Kamuk, BMI)	Love Theme From Eyes Of A Lion (M. 3, ASCAP)	Love Or Something Like It (M. 3, ASCAP)	Ready Or Not (United Artists, ASCAP)	Singled (Songs Of Manhattan, BMI)	Three Times A Lady (Cubana, BMI)	You Belong To Me (Smag/Crest, ASCAP)
Back In My Arms Again (Johanna, ASCAP)	Dance With Me (Shelton/Disopol, BMI)	Love Theme From Eyes Of A Lion (M. 3, ASCAP)	Love Or Something Like It (M. 3, ASCAP)	Reminiscing (Sikonen-Gem, BMI)	Shuffle Like That (Yellow Back Beat, BMI)	Time For You To Fly (Felix, ASCAP)	You Never Me (Chappell/Novena, BMI)
Baker Street (Harbord, BMI)	Do I Love You (Big Hit, BMI)	Love Will Find A Way (Dring/Peter, BMI)	Love Or Something Like It (M. 3, ASCAP)	Right Down The Line (Hubbun/Bry, BMI)	Sin (Cherry, BMI)	Take The Last Train (Rajshah, BMI)	You Never Done It Like That (Dan, BMI)
Boogie Doggie (Conductive/De, BMI)	Do I Love You (Big Hit, BMI)	I Need To Know (Dyckin, BMI)	Love Or Something Like It (M. 3, ASCAP)	Shuffle Like That (Yellow Back Beat, BMI)	Summer Nights (Edwin H. Moran, BMI)	You And I (Stone Diamond, BMI)	You're The One That I Want (Stigwood/Buffalo, BMI)
Break It To Them Gently (Cherry Lane, BMI)	Get On (Shep/Pl, BMI)	I Need To Know (Dyckin, BMI)	Love Or Something Like It (M. 3, ASCAP)	Summer Nights (Edwin H. Moran, BMI)	Surrender (Screen Gems, BMI)	You Belong To Me (Smag/Crest, ASCAP)	5-7-0-5 (City Boy, BMI)
California Nights (Sweet/WB, ASCAP)	Get To Get You Into My Life (Mackay, BMI)	Love Or Something Like It (M. 3, ASCAP)	Love Or Something Like It (M. 3, ASCAP)	Surrender (Screen Gems, BMI)	Take A Chance On Me (Aronson, BMI)	WhenEVER I Call You "Friend" (Mack, BMI)	
	Grease (Stigwood, BMI)	Love Or Something Like It (M. 3, ASCAP)	Love Or Something Like It (M. 3, ASCAP)	Take A Chance On Me (Aronson, BMI)	Talking In Your Sleep (Rogert, BMI)		
	He's So Fine (Bright Tunes, BMI)	Love Or Something Like It (M. 3, ASCAP)	Love Or Something Like It (M. 3, ASCAP)				
	Hollywood Nights (Seal, ASCAP)	Love Or Something Like It (M. 3, ASCAP)	Love Or Something Like It (M. 3, ASCAP)				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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Three newly recorded Bee Gee gorillas tuned to the successful style of THE SALSOU ORCHESTRA as produced, arranged and conducted by VINCENT MONTANA, JR. Also including major hits by CHARO, LOLEATTA HOLLOWAY, FIRST CHOICE, DOUBLE EXPOSURE and RIPPLE in full-length disco edits, available for the first time on one lp.



GARY CRISS: Rio De Janeiro
That top disco hit, "RIO DE JANEIRO," emerges like a summer breeze in a new album containing the full version, as well as classics, "THE GIRL FROM IPANEMA" and "BRAZILIAN NIGHTS," plus future hits, "MY RIO LADY" and "AMAZON QUEEN" in a mix by dj RICHIE RIVERA.

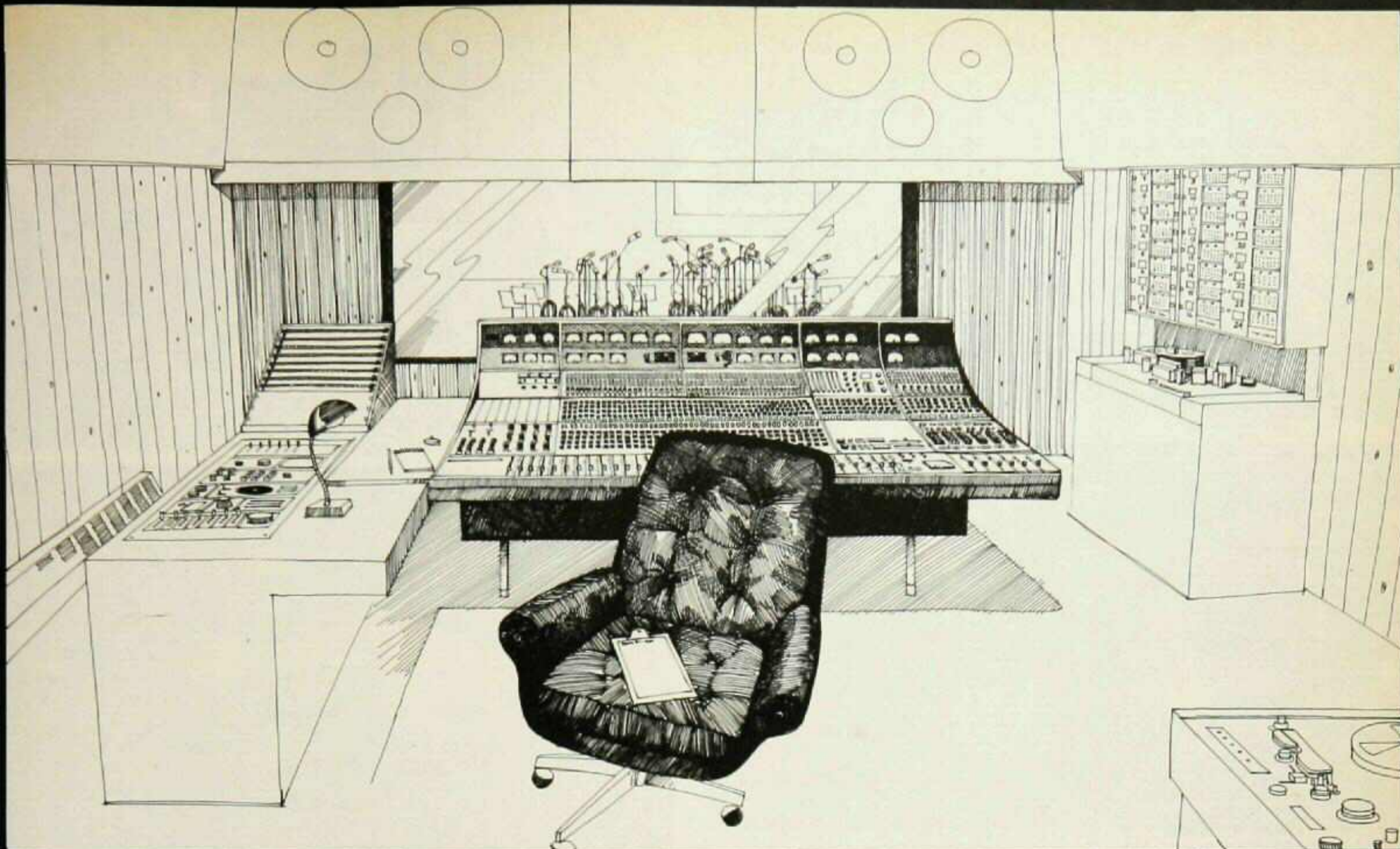


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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
106	77	14	MARSHALL TUCKER BAND Together Forever Capricorn CPN6205	7.98		7.98		7.98	
119	4		HIGH ENERGY Steppin' Out Gordy G 67982 (Motown)	7.98		7.98		7.98	
108	109	6	JANE OLIVOR Stay The Night Columbia JC 35417	7.98		7.98		7.98	
109	110	7	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Warner Bros. BSK 3115	7.98		7.98		7.98	
110	108	28	KENNY ROGERS Ten Years Of Gold United Artists UALA 825	7.98		7.98		7.98	
111	112	8	RONNIE MILSAP Only One Love In My Life SCA AFL 1278D	7.98		7.98		7.98	
112	102	55	STYX The Grand Illusion A&M SP 8637	7.98		7.98		7.98	
113	118	7	JERRY JEFF WALKER Contrary To Ordinary MCA 3041	7.98		7.98		7.98	
114	106	16	JETHRO TULL Heavy Horses Chrysalis CHR 1175	7.98		7.98		7.98	
115	83	59	ANDY GIBB Flowing Rivers RSO RS 1 3019 (Polydor)	7.98		7.98		7.98	
144	4		LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.95		7.95	
117	94	13	KISS Double Platinum Casablanca NBLP 7100-2	12.98	12.98	12.98		12.98	
118	96	20	ROBERT PALMER Double Fun Island ILPS 9476	7.98		7.98		7.98	
119	97	26	SWEET Level Headed Capitol SPAD 11744	7.98		7.98		7.98	
130	6		MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98	
175	2		BUDDY HOLLY Buddy Holly Lives MCA 3040	7.98		7.98		7.98	
NEW ENTRY			SOUNDTRACK War Of The Worlds Columbia PCJ 3529D	13.98		13.98		13.98	
123	105	16	AL DIMEOLA Casino Columbia JC 35277	7.98		7.98		7.98	
124	124	23	LITTLE FEAT Waiting For Columbus Warner Bros. 285 314D	9.98		9.98		9.98	
125	128	13	UK Polydor PD 1 8146	7.98		7.98		7.98	
126	126	45	BOB WELCH French Kiss Capitol SW 11663	7.98		7.98		7.98	
139	7		PATRICK JUVET Got A Feeling Casablanca NBLP T101	7.98		7.98		7.98	
128	135	7	JIMMY "BO" HORNE Dance Across The Floor Savannah Sound 7801 (F.R.)	7.98		7.95		7.95	
129	129	63	BEE GEES Here At Last... Live RSO RS 2 3901 (Polydor)	11.98		12.98		12.98	
130	134	7	ABBA Arrival Atlantic SD 19115	7.98		7.98		7.98	
143	4		SOUNDTRACK The Buddy Holly Story Epic SE 35411	7.98		7.98		7.98	
132	136	8	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		7.98		7.98	
133	133	7	HARRY CHAPIN Living Room Suite Elektra 6E 142	7.98		7.98		7.98	
134	137	4	ROLLING STONES Sticky Fingers Rolling Stones CDC 29105 (Atlantic)	7.98		7.98		7.98	
145	4		WALTER EGAN Not Shy Columbia JC 35077	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
146	2		GRACE JONES Fame Island ILPS 9525 (Warner Bros.)	7.98		7.98		7.98	
150	15		JAMES BROWN Jam 1980's Polydor PD 1 8140	7.98		7.98		7.98	
138	138	4	CAPTAIN & TENNILLE Dream A&M SP 4787	7.98		7.98		7.98	
139	142	7	EARL KLUGH Magic In Your Eyes United Artists UALA 877	7.98		7.98		7.98	
140	140	9	DAVID BROMBERG Bandit In A Bathing Suit Fantasy F 9555	7.98		7.98		7.98	
141	148	16	STANLEY CLARKE Modern Man Nemperor NE 35383	7.98		7.98		7.98	
151	5		SWEET THUNDER Fantasy F 9547	7.98		7.98		7.98	
152	5		VARIOUS ARTISTS Disco Party Meridian 2207-B (T.K.)	8.98		8.98		8.98	
NEW ENTRY			JIMI HENDRIX The Essential Jimi Hendrix Reprise JKS 2245 (Warner Bros.)	12.98		12.98		12.98	
145	113	28	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA AFL 12686	7.98		7.98		7.98	
159	2		SYLVESTER Step II Fantasy F 9556	7.98		7.98		7.98	
147	153	6	SNAIL Cream 1009 Polygram 1009	7.98		7.98		7.98	
148	155	5	TOM ROBINSON BAND Power In The Darkness Harvest STB 11738 (Capitol)	8.98		8.98		8.98	
149	154	13	B.B. KING Midnight Believer ABC AA 1051	7.98		7.98		7.98	
150	125	12	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98		7.98		7.98	
151	157	18	SMOKEY ROBINSON Love Breeze Tempta T7 35991	7.98		7.98		7.98	
165	4		LARRY GATLIN Oh Brother Meridian MG 7626 (Phonogram)	7.98		7.98		7.98	
153	160	6	JOHN PRINE Bruised Orange Arylum RE 139	7.98		7.98		7.98	
NEW ENTRY			THE TALKING HEADS More Songs About Buildings And Food Sire SRK 6058 (Warner Bros.)	7.98		7.98		7.98	
155	116	73	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98	
156	156	8	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98	
157	158	6	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
NEW ENTRY			LEON RUSSELL Americana Parade PAK 3172 (Warner Bros.)	7.98		7.98		7.98	
159	117	44	ASHFORD & SIMPSON Send It Warner Bros. RS 3066	6.98		7.98		7.98	
174	3		ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98		7.98		7.98	
161	172	38	ELECTRIC LIGHT ORCHESTRA Out Of The Blue J&R J&R 35463 (CBS)	11.98		11.98		11.98	
162	107	19	VOYAGE Marin 2213 (T.K.)	7.98		7.98		7.98	
173	2		ALIVEMUTHER FOR YA Various Artists Columbia JC 35349	7.98		7.98		7.98	
164	164	9	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95		7.95	
NEW ENTRY			HAMILTON BOHANNON Summertime Groove Mercury SRM 1 3728	7.98		7.98		7.98	
166	166	64	BARRY MANILOW Live Arista AL 8500	11.98		11.98		11.98	
167	168	12	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98		7.98		7.98	
168	114	25	WARREN ZEVON Excitable Boy Arylum RE 118	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
180	3		PRISM See Forever Eyes Arista SW 50034	7.98		7.98		7.98	
187	2		ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL 12901	5.98		6.98		6.98	
NEW ENTRY			DAVID GATES Goodbye Girl Elektra 6E 148	7.98		7.98		7.98	
172	127	18	SOUNDTRACK The Rocky Horror Picture Show ODE 051/21653 (JEM)	8.98		8.98	NA	8.98	
173	120	26	TUXEDO JUNCTION Butterfly Fly Boy Polygram 1007	7.98		7.98		7.98	
174	123	42	DOLLY PARTON Here You Come Again RCA AFL 12544	7.98		7.95		7.95	
NEW ENTRY			DEBBY BOONE Midwest Warner/Capitol BSK 3130	7.98		7.98		7.98	
176	179	33	GROVER WASHINGTON JR. Live At The Brijou Kudu KUD 3637 M2 (Motown)	7.98		7.98		7.98	
177	162	21	OUTLAWS Bring It Back Alive Arista AL 8300	9.98		9.98		9.98	
NEW ENTRY			AMBROSIA Life Beyond L.A. Warner Bros. BSK 3135	7.98		7.98		7.98	
179	122	14	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98		7.98		7.98	
180	184	219	PINK FLOYD Dark Side Of The Moon Harvest SMSG 11163 (Capitol)	7.98		7.98	7.98	7.98	
181	181	4	VARIOUS ARTISTS White Mansions A&M SP 6004	9.98		9.98		9.98	
182	182	3	TARNEY SPENCER BAND Three's A Crowd A&M 4692	7.98		7.98		7.98	
NEW ENTRY			FATBACK BAND Fired Up And Kickin' Spring SP 1 6718 (Polydor)	7.98		7.98		7.98	
184	188	65	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98		7.98		7.98	
185	185	16	DEODATO Love Island Warner Bros. BSK 3132	7.98		7.98		7.98	
NEW ENTRY			SOUNDTRACK Eyes Of Laura Mars Columbia JS 35487	7.98		7.98		7.98	
187	121	19	USA-EUROPEAN CONNECTION Come Into My Heart Meridian 2212 (T.K.)	7.98		7.98		7.98	
188	178	11	ALVIN LEE Rocket Fuel RSO RS 1 3033	7.98		7.98		7.98	
189	132	8	ABBA Greatest Hits Atlantic SD 19114	7.98		7.98		7.98	
NEW ENTRY			CHERYL LADD Capitol SW 11808	7.98		7.98		7.98	
191	131	5	FREDDIE HUBBARD Super Blue Columbia JC 35385	7.98		7.98		7.98	
192	192	86	EAGLES Hotel California Arylum 6E 103	7.98		7.98		7.98	
193	141	25	JOE SAMPLE Rainbow Seeker ABC AA 1050	7.98		7.95		7.95	
194	147	47	LINDA RONSTADT Simple Dreams Arylum 6E 104	7.98		7.98		7.98	
NEW ENTRY			CHILLIWACK Lights From The Valley Mushroom MRS 5011	7.98		7.98		7.98	
196	196	34	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	7.98		7.98		7.98	
197	149	17	BOB MARLEY & THE WAILERS Kaya Island ILPS 9517	7.98		7.98		7.98	
198	161	33	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	7.98		7.98		7.98	
199	163	6	DIRT BAND The Dirt Band United Artists UALA 854	7.98		7.98		7.98	
200	198	18	WINGS Wings Over America Capitol SWCO 11593	14.98		14.98		14.98	

TOP LPs & TAPE

- A-Z (LISTED BY ARTISTS)
- Abba 31, 130, 189
 - AC/DC 156
 - Ambrosia 178
 - Ashford & Simpson 159
 - A Taste Of Honey 18
 - Atlanta Rhythm Section 56
 - Band 101
 - Gato Barbieri 105
 - Beatles 104
 - Toby Beau 58
 - Bee Gees 129
 - George Benson 98
 - Hamilton Bohannon 165
 - Debbie Boone 175
 - David Bromberg 140
 - Brothers Johnson 50
 - James Brown 137
 - Peter Brown 41
 - Jackson Browne 87
 - Peabo Bryson 86
 - Jimmy Buffett 74
 - Captain & Tennille 138
 - Cars 81
 - Harry Chapin 133
 - Cheap Trick 69
 - Chic 93
 - Chilliwack 195

- Eric Clapton 45
- Stanley Clarke 141
- Linda Clifford 49
- Natalie Cole 38, 89
- Commodores 3
- Con Funk Shun 37
- Norman Connors 76
- Rita Coolidge 40
- Crusaders 39
- Deodato 185
- Al Di Meola 123
- Alti Dand 199
- Dramatics 82
- George Duke 46
- Bob Dylan 11
- Eagles 192
- Earth, Wind & Fire 75
- Walter Egan 135
- Electric Light Orchestra 161
- Fatback Band 183
- Roberta Flack 198
- Fleetwood Mac 102
- Foghat 54
- Foreigner 4, 155
- Foxy 70
- Peter Gabriel 51
- David Gates 171
- Larry Gatlin 152
- Crystal Gayle 52
- Genesis 53
- Andy Gibb 8, 115

- David Gilmore 35
- Graham Central Station 109
- Herbie Hancock 66
- Heatwave 60
- Heart 63
- Michael Henderson 72
- Jimi Hendrix 144
- High Energy 107
- Buddy Holly 121
- Jimmy "Bo" Horne 128
- Freddie Hubbard 191
- Bobbi Humphrey 91
- Isley Brothers 97
- Millie Jackson 65
- Rick James 24
- Patrick Juvet 127
- Jefferson Starship 33
- Waylon Jennings & Willie Nelson 145
- Jethro Tull 144
- Billy Joel 16
- Michael Johnson 90
- Grace Jones 136
- Quincy Jones 15
- Journey 62
- Kansas 64
- B.B. King 149
- Evelyn "Champagne" King 25
- Kinks 59
- Kiss 117
- John Klemmer 83
- Earl Klugh 139

- Cheryl Ladd 190
- Alvin Lee 188
- Le Roux 157
- Little Feat 124
- Little River Band 55
- Kenny Loggins 36
- Love & Kisses 179
- LTD 22
- Chuck Mangione 26
- Barry Manilow 20, 166
- Bob Marley & The Wailers 197
- Marshall Tucker Band 106
- Steve Martin 80
- Dave Mason 42
- Johnny Mathis 103
- Johnny McLaughlin 25
- John McLaughlin 167
- Meat Loaf 19
- Steve Miller 184
- Ronnie Milsap 111
- Eddie Money 68
- Moody Blues 14
- Anna Murray 160
- Willie Nelson 57
- Oak Ridge Boys 164
- O'Jays 44
- Outlaws 177
- Jane Oliver 108
- Pablo Cruise 13
- Robert Palmer 118
- Parliament 196

- Dolly Parton 100, 174
- Alan Parsons Project 27
- Teddy Pendergrass 12
- Tom Petty & The Heartbreakers 23
- Pink Floyd 180
- Elvis Presley 170
- John Prine 153
- Prism 169
- Gerry Rafferty 17
- Chris Rea 95
- REO Speedwagon 79
- Smokey Robinson 151
- Tom Robinson 148
- Kenny Rogers 71, 110
- Rolling Stones 2, 134
- Linda Ronstadt 194
- Leon Russell 158
- Todd Rundgren 67
- Joe Sample 193
- Bob Seger & The Silver Bullet Band 6, 7, 32
- Carly Simon 32

- Bruce Springsteen 5
- Michael Stanley 120
- Steely Dan 35
- Rod Stewart 92
- Barbra Streisand 29
- Styx 112
- Donna Summer 96
- Sun 73
- Sweet 119
- Sweet Thunder 142
- Sylvester 146
- Talking Heads 154
- Tarney Spencer Band 182
- Thin Lizzy 84
- Tuxedo Junction 173
- Bonnie Tyler 48
- UFO 78
- UK 125
- USA European Connection 187
- Van Halen 61
- Various Artists 88, 143, 163, 181
- Village People 30, 85
- Voyage 162



BROADWAY'S BEST—Top stars who will shine at Billboard's 11th annual International Radio Programming Forum include the cast of "Ain't Misbehavin'," upper left; "Grease," upper right; "The Magic Show," lower left; "I Love My Wife," lower right; and "Annie," at left below. Reid Shelton and Shelley Bruce, who are shown in the "Annie" picture are among the stars who will appear at a special luncheon presentation entitled "The Best Of Broadway."



PBS Will Beam Mehta & Serkin

NEW YORK—Public Broadcasting Service will televise a benefit concert of the New York Philharmonic conducted by Zubin Mehta Sept. 20 as a segment of its "Live From Lincoln Center" series. The event will mark the tv debut of pianist Rudolf Serkin, who will perform Beethoven's Fifth Piano Concerto. In many areas, PBS officials report, the concert will also be simulcast in radio. Mehta, moving from his post with the Los Angeles Philharmonic, will be conducting the New York orchestra just six days after taking over as its permanent maestro.

KWIZ Eyes Variety Programming Approaches 'Old Style' Of Shows With Musical Mix

By RAY HERBECK JR.

LOS ANGELES—KWIZ-AM and FM in nearby Orange County are experimenting with broadening their demographic base by appealing to diverse musical tastes.

"We're looking at the old style of programming," explains owner and general manager Bill Weaver, who also programs the outlets. "We're taking specific shows and letting them play certain kinds of music."

Most recently, Weaver and music director Diana Kerchin developed "Disco Saturday Night," a five-hour program airing 7 p.m. to midnight and featuring charted disco hits by the Bee Gees, Donna Summer, Yvonne Elliman, Tuxedo Junction, Heatwave, Chic and others. DJ Rick West hosts. It's quite a departure from the station's usual MOR approach.

"It's an obvious attempt to lock into this disco phenomenon," says Weaver, who also programs and owns KLOK-AM in San Jose, Calif. "To my knowledge, it's the first disco programming in our area."

Weaver also is considering adding a country program to the AM side, plus other 'specialty' shows, perhaps only of 15 minutes' duration. "It's the idea of 'framing' something unique," he explains.

KWIZ now even frames its oldies with 20 seconds of production pre-cursing the DJ intro, followed by one hit of the '50s or '60s. "We call it 'Nostalgia Time,'" he adds, pointing out the 'show' lasts only about four minutes.

Similarly, Weaver has reactivated the concept of listeners voting on new singles. Called "Rate A Record," KWIZ frames each new re-

lease with as much background information as possible. "If there's strong reaction," says Weaver, "we'll play it several days."

On the FM band, Weaver is attempting another unusual approach to programming. He calls it "contemporary beautiful music" and admits he's having difficulty in finding enough cuts.

"We're trying to appeal to all ages from 18 on up," he says, "but without relying on the instrumental re-makes so often associated with beautiful music." For instance, KWIZ-FM would not play "Take It Easy" by the Eagles, whereas "soft rock" KNX-FM in Los Angeles would program the cut regularly.

"We'd be more likely to air something softer by Barry Manilow or Neil Diamond," explains Weaver. "We use a lot of album cuts, consequently, but it's hard to find the right kind to fit this idea."

He says there's a great deal of disagreement over what constitutes a "soft rock" sound, as indicated by the difference between his own outlet and KNX-FM. "We're trying to sound contemporary," he says, "but also make it more like a 'good music' station."

Elvis On N.Y. TV

NEW YORK — Metromedia's WNEW-TV New York will mark the first anniversary of Elvis Presley's death with a Presley film festival Aug. 14 to 20.

Showings at 11:30 p.m. will include "Girls, Girls, Girls," "King Creole," "Blue Hawaii," "Roustabout," "Tickle Me," "Flaming Star," and "G.I. Blues."

Weaver believes in developing new ways of doing old-style radio—locking into different elements to construct a format, and avoiding a "one sound" approach. "I think that people can accept and enjoy different types of music on one station," he says. He points to KWIZ-AM and FM ranking number one in Orange County for ages 25-49 among outlets there.

However, he does face a difficult promotion task in trying to appeal to such a wide variety of listening audiences. He's considering solving the problem with a catch phrase: "KWIZ Gives You Everything."

Rural Radio In France Goes Disco

PARIS—With the sole official radio network in France, France Inter, showing little interest in the hugely-commercial disco music as programming material, radio stations on the French frontiers are playing up the music style to the obvious benefit of the record companies.

Radio Andorra has started a peak-hour 60-minute show featuring disco music and including a disco chart. Europe No. 1 has introduced a program "Hit Parade Des Clubs" which runs through the week, devoted entirely to disco-theques and relevant charts.

Radio Sud has initiated "Show Business" which runs a total 2½-hours daily and is built round latest disco hits.

AUGUST 12, 1978, BILLBOARD

CBS Confab Winds Down

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strength since "at any given moment an artist of the most diverse background can add his success to ours."

Ellis said that if there is any trend in pop music today it is toward simplification, and he said in the next year the company will be seeking to find the rock'n'roll stars of tomorrow.

He quoted Craig, who had earlier declared "the future of Columbia Records is in rock'n'roll." At the same time, Ellis said, the company would not neglect black music, jazz or pop.

"If we have a weakness in any area it is in the field of disco and pre-teen rock. This is no surprise to us, since we've set high standards for all artists joining the Columbia label. None of us has a great interest in signing a record to our label, but if the right disco or pre-teen artist comes along, we will sign him," said Ellis.

Frank Mooney, in his speech, said the next major innovation "and it is on the horizon now is bar coding. This will have a positive improvement on our industry, as important

an effect as it already has had on food and other packaged goods."

In a speech earlier in the week, Don Dempsey reminded the CBS staffers that music "is fusing itself together ... in every imaginable way ... and you must not work from pre-conditioned musical formulas that do not permit new creative opportunities to enter."

Tony Martell, vice president and general manager, CBS Associated Labels, in his speech pointed out that this year his labels are having "tremendous" success with singles, with singles dollars 60% up this year over last.

Larry Harris, vice president and general manager, Portrait Records, said that Portrait, after two years, is well on its way to meeting the goal he set at last year's convention to become "one of the six most successful record companies in the U.S. by 1979." He said Portrait would continue signing superstars. And, he said, "Any company that does not sign new artists is a bank, not a record company. And Portrait is a record company, not a bank."

Mogull & ELO In 2 Suits

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CBS Records, filed in the action, states that he did perform a claimed standard industry sampling procedure of the albums turned over to CBS by the defendants. His evaluation of the 1.14 million records, held that 77% of the total were unacceptable. Of that total, 625,000 were "Out Of The Blue" albums, where he found 41% defective.

Nimiroski reported that he visited the UA warehouse in St. Louis with Avi Rajhansa, CBS Terre Haute plant manager, where he observed conditions that explained the quality deficiency.

He said he saw almost all the albums stacked horizontally, where in CBS' experience record cartons are stacked so that records are vertical in the carton. Pallets had been placed one on top of the other and many cartons were broken and crushed, so that the weight of upper-tier pallets rested directly on cartons below, causing the warpage, he said.

In a deposition from Arden, the ELO personal manager, he states that he and his employes called domestic UA distributors to query them as to returns made after March 31, 1978, of the "Out Of The Blue" album to UA.

He found a reported total of 167,238 albums including the following individual returns: Alta, Phoenix, 15,700; Pickwick, Dallas, 18,000; Miami, 4,000; Western Mer-

chandisers, Denver, 19,820; and Zamoiski, Baltimore, 110,000.

In a deposition Walter Dean, CBS executive vice president, states that Dave Neckar, production chief for UA, telexed him July 5, 1978, that the UA ELO inventory was 690,000 albums. Dean said he advised Mogull in discussions that the albums Mogull was offering to sell belonged to CBS as part of the inventory sold by UA to Jet. Mogull disagreed. He said the albums were returns from distributors after March 31, 1978. Dean also stated that Mogull indicated clearly that dumping the albums was the only alternative to a buyout by CBS.

Lanny Lee, president of Merchants Music Consultants, a New York cutouts firm, in a deposition, argued the value to an artist in surplus album sales. He said the lower priced deletion often introduced a buyer with less spending money to an act he ordinarily could not buy as firstline merchandise.

He said the "Out Of The Blue" album was out for some time at full price and that the artist would benefit from its sales now as a cutout. He pointed up the no return-advantage of a cutout to the act.

Neckar, in a deposition, claims that it is his experience as a production executive that the sampling procedure used by CBS is not an industry standard, but rather used by the military in purchasing.

He says the 2.5% sample factor used by Nimiroski is far below the acceptable sample percentage used in the industry to test defectives.

His experience says a 10% defective sample is significant and calls for sampling every carton from the shipment in question. Neckar says he did not receive one quality complaint from a distributor on the ELO album in question. UA's horizontal stacking of cartons is acceptable in the industry, Neckar contended. He claims returns were in the St. Louis warehouse only a short time and records could not get bowed in that period of time.

George Boyle, financial vice president of UA, declared to the court that if UA dumped the ELO albums, they would not be sold through normal retail channels, as the CBS copies would, but rather through thrift bins in Kmart and Thrifty drug stores. He said thrift bin buyers never buy at full price.

Chrysalis Ships Tri-Fold Units

LOS ANGELES—Chrysalis is making available to its distributors and dealers tri-fold display units for merchandising purposes, according to national sales manager Stan Layton.

Measuring 41 inches by 71 inches the display unit has the advantage, indicates Layton, of allowing a display to be pre-assembled, folded away and easily transported from one locale to another.

The finished display board has room for a poster, album jackets, pictures and streamers containing information about tour dates.

Layton adds that the tri-folds are applicable for both retail in-store and window display but can also be utilized at the one-stop level.

Inside Track

There's industry speculation about the new prefix on the upcoming Boston album. Will it be the first one that CBS ups to \$8.98 before Christmas? ... **Jon Landau**, Bruce Springsteen's producer is now also his manager. ... Columbia artists **Toto** hired a sky-writer to bid farewell to departing CBS Records conventioners in Los Angeles. Next year's parley will be in San Francisco in July.

CBS is mulling a 1 1/2-cent increase per disk for custom LP pressing. ... **Ed Portnoy**, founder and president of Record Shack in New York, is rumored ready to start a West Coast operation in either Compton or Gardena, Calif. ... **Barrie Bergman**, president of the Record Bar chain, named director of the Durham branch of the First Union National Bank. His father, Harry, chairman of the chain, was recently appointed a board member of a rival bank in the city.

Automatic Records is mounting its first sales program. The "Pop Rocks" promotion offers free goods with an increased return allowance both for the LP, and the "Down On The Boulevard" EP. The program is run with Jem Records. ... **California Music** one-stop is low balling \$7.98 LPs at \$4.50 via print ads in New West magazine.

Doubleday is publishing "The Boy Who Dared To Rock: The Definitive Elvis" by Paul Lichter. The 300-page \$7.95 paperback was set for release last summer but was rescheduled following the singer's death. Lichter claims to be the world's largest dealer of Presley memorabilia by mail-order. ... **10cc** is moving from Mercury to Polydor.

For those who like to sing in the shower, but can't remember the words, **Singin' Sam Shower Songs** has the answer. The company debuted at the recent Chicago Giftware Show a series of plastic cards which can be attached to bathroom tiles and which contain the song lyrics. So far the series is limited to 32 public domain songs, but the company promises to add a repertoire of rock, soul, big band, swing and country tunes to the list. Publishers take note.

Chicago's **Delmark Records** is increasing its list to \$7.98 with its August release. ... **Joe McClurg's Jazz College**, an all-night jazz program, was yanked off Chicago's WCFL in favor of the Larry King syndicated talk feature. ... **MCA** is releasing the LP soundtrack of "A Woman Called Moses" NBC-TV special a month prior to the program's fall airing. Van McCoy and Coleridge Tyrone Perkinson wrote the score. Two singles are also planned.

Look for an **Al Green** live-in-Japan release on Cream Records in the fall. ... **Teddy Pendergrass** will follow his scheduled concerts at the Shubert Theatre in Philadelphia on Friday (11) and at Avery Fisher Hall in New York on Sept. 2 with two special midnight performances. Only women will be allowed in. It promises to be the ultimate male ego trip. ... **EMI America** had a signing-at-sea when it inked the **J. Geils Band** recently. The company commissioned the M.V. Provincetown to circle Boston Harbor with 600 guests aboard while the ceremonies took place.

Labels Turn TV Talents To Records

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commercially available, copyrighted (and highly successful) poster.

The label is also taking radio spots in some markets to augment its print buys. Ladd has made one or two brief in-person appearances, but, like Epic with Carter, Capitol has learned the security problems of tv superstars.

With Kristy & Jimmy McNichol, RCA is taking the teens to specific markets for in-person promotion. The strategy has been devised in the face of what the McNichols' management team, Amron, Halpern & Margo, acknowledges is a "difficult" radio situation.

Larry Halpern believes this resistance is not necessarily due to the youngsters' tv stardom, but to stations' feeling that they appeal only to teens and sub-teens.

Promotions so far have been in Boston, Florida and New Orleans—more may follow—tying in with local movie house chains, putting posters in the lobbies and giving away tickets to major features like "Grease" and "Jaws II."

There have also been link-ups with radio stations and retailers. In Florida, for instance, Jimmy McNichol appeared before some 5,000 at two Orlando stores, Camelot Music and Bill Baer Music, in a co-promotion with WBJW-FM.

For Donny Most, Venture "is zeroing in on the young audience, without necessarily going teenybopper," says Tony Camillo.

Though the artist's album is tagged "Happy Days And Nights," the executive adds, "we're letting the tv connection take care of itself."

Most, brought to the fledgling label by its publicity director, Gloria Seuoya, has recorded before for United Artists. Camillo claims his vocal talents are suited to a broad range of repertoire, embracing rock, MOR and country.

Camillo produces Most himself, and the other tv stars are in similarly seasoned hands: Ladd produced by Gary Klein, Carter by Vini Poncia and the two McNichols by Phil and Mitch Margo.

Main problem for tv stars is fitting rehearsal and performance in with their demanding filming schedules.

Most will apparently do it when he can, Carter has already appeared in Vegas (to generally favorable reviews), the McNichols hope to do live shows early in the new year, and Ladd's stage debut is yet to be fixed.

All will benefit from tv exposure when their respective shows run this fall, of course, although many viewers may want to maintain the distinction between tv talent and full-time recording artists—that distinction

The new ASCAP Index of Performed Compositions, which lists some 240,000 ASCAP licensed works, can be purchased from the ASCAP Dept. of Public Relations at One Lincoln Plaza in New York. Price is \$25. ... Yes, manager **Brian Laine** is talking a logo deal with Epic for his new group **Aviary**. ... **Flora Purim's** deportation hearing has been cancelled while the government considers an application for "non-priority" classification based on humanitarian grounds. The U.S. wanted to deport the Brazilian singer because of a drug conviction several years ago for which she served 18 months in jail. Deportation would have meant separation from her husband, jazz percussionist **Airto Moreira** and her two children.

Spirit & Associates, a new company headed by Don Sumner, has acquired a part interest in three music publishing affiliates operated by QCA Records Inc., with headquarters in Cincinnati. The three are Kolormark Music (BMI), Redmark Music (SESAC) and Bluemark Music (ASCAP). ... Expect a new LP from **Frank Sinatra** in the near future. His last, "The Main Event," on Reprise, was released several years ago. ... **Alan Sieroty**, a California state legislator, has been appointed chairman of the Arts Task Force of the National Conference of State Legislators. Sieroty was behind the state's first jazz award that went to **Benny Goodman**.

Saxman **Dave Pell** and his "Pres Conference" group plays Donte's in North Hollywood, Calif., Monday (7) with a program of all Lester Young tunes. Pell and his new group will also cut an LP of Prez's works for Gene Norman's GNP-Crescendo label. Members of the band include **Bob Cooper** on tenor; **Bill Hood** on baritone sax; **Gordon Brisker** on tenor; **Arnold Ross** on piano; **Bob Daugherty** on guitar and **Will Bradley Jr.** on drums. **Bill Holman** wrote the charts. **Harry "Sweets" Edison** is due to join the group for the recording the next night.

Barry Manilow's summer tour pulled a reported gross of \$3.5 million, not including his current (3-16) Las Vegas stint at the Riviera Hotel. The singer/songwriter's fans recently presented him with a 102-foot, 44,900-word "fan letter." ... **Lorna Luft**, Liza Minnelli's half-sister, has recorded a single for Private Stock and ICM is booking her on a tour soon. ... Are the **Runaways**, the all-girl group, planning a switch in labels? ... **Cab Calloway's** update of his old classic "Minnie The Moocher" will be released in both a long and short version for DJs. It's on the RCA-distributed Hologram label. ... **Manhattan Transfer's** recent trek to Dubai on the Persian Gulf for the country's first attempt at producing a television special was acclaimed a success, although the group cut one of its numbers on location in 138-degree weather. The Arabs weren't very cost conscious. One set alone carried a \$100,000 price tag.

Bill Graham and Epic Records will help launch a 90-minute feature film documenting the career of up-and-comer **Eddie Money**, which has been in the works for two years under the direction of **Michael Mason**, a San Francisco film maker.

tion which the labels are so delicately handling this summer.

The history of tv thespians going on disk is checkered in recent years. **Penny Marshall** and **Cindy Williams** of "Laverne & Shirley" failed to capture record buyers in 1976 when they bowed on Atlantic with an album, and so far **Lawrence Hilton-Jacobs** of "Welcome Back, Kotter" has gained only moderate acceptance for his ABC outings. **Gabe Kaplan**, also of "Kotter," went on record for Elektra, but didn't happen either.

Yet **David Soul** of "Starky & Hutch" has enjoyed substantial hits on Private Stock, and **John Travolta**—another regular of "Welcome Back, Kotter"—scored a couple of big-selling singles for Midsong before he exploded on the large screen via "Saturday Night Fever."

Soul, in fact, is set to record again soon with producer **Jim Mason** of Firefall fame, and move towards a slightly heavier rock sound than his previous efforts. His label, Private Stock, has also signed up **Barry Williams** from the syndicated series "The Brady Bunch," with a release due soon.

Another tv contender is **Lisa Hartman** of "Tabitha," who will be recording for **Kirshner** with producer **Michael Lloyd** in the coming months.

AUGUST 12, 1978, BILLBOARD

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