

Are Top Acts Damaged By Too Many Outdoor Dates?

By JEAN WILLIAMS

LOS ANGELES—With more outdoor concerts this summer than ever before, several major touring acts such as Aerosmith, ELO and the Eagles are not selling out some of their large stadium dates, according to a poll of promoters and booking agents across the country.

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Since the beginning of June there have been approximately 25 concerts grossing more than \$200,000 each, with some Rolling Stones dates topping the \$1 million mark.

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At the same time, reasons for the sometimes less than enthusiastic turnout of fans vary greatly—ranging from one major concert following too closely on the heels of another, to inclement weather conditions in certain parts of the country, to the rising cost of tickets.

(Continued on page 40)

\$ Dip Hits Electronics Hardware

By STEPHEN TRAIMAN

NEW YORK—The continuing erosion of the U.S. dollar against the hard currencies of major electronics exporters—Japan, Germany, Switzerland and the U.K. to a degree—is having an inexcusable effect on wholesale pricing levels of virtually all consumer and professional audio and video.

As a result, distributors, reps and retailers already caught in a profit crunch will feel even more pressure to raise consumer and end-user prices going into the big holiday buying season and major professional shows with new lines for next year.

While the yen/dollar situation has gained the most attention with the heavy import reliance for consumer audio, in the professional studio, disco and mastering areas, and the growing semi-pro recording market, the appreciation of the German mark, Swiss franc and British pound versus the dollar has a similar—though less noticed—effect.

While many Japanese manufacturers announced the most recent round of price rises effective July 1, these were set in early June when the dollar was worth about 220 yen. As of Aug. 9, the rate

(Continued on page 10)

UNESCO To Debate Home Taping Impact

By ROBERT ROTH

NEW YORK—An international conference on the burgeoning phenomenon of home recording of copyrighted works will take place in Paris next month under the joint sponsorship of UNESCO and the International Union for the protection of literary and artistic works.

The meeting assumes added significance against the backdrop of increasing pressure by music industry groups here and abroad to contain a practice they charge skims untold millions of dollars from potential record sales and publisher royalties.

Home recording is slated to be the major topic at the meeting, under the general heading of "legal problems arising from videotape cassettes and audio disks." The member states will bring together 200 persons from the conclave of UNESCO, which controls the Universal Copyright Convention, and from non-governmental organizations from countries signatory of the Berne Convention.

A 10-day period from Sept. 13 to 22 has been reserved for the discussions which will also center on the pirating of television programs and the safeguarding of broadcasters' interests.

Once the issues have been identified and any possible exemptions agreed upon, a report of the group's work will be drafted.

It is this report whose conclusions may stimulate new legislation in the various countries sending delegates.

Should there be sufficient stimulus gener-

(Continued on page 82)

VIDCASSETTES SOLD WITH LPs

By DICK NUSSER

NEW YORK—A progressive jazz label here is releasing four albums next month that will be accompanied by corresponding video cassettes containing identical material and utilizing the latest in image processing techniques. It is the first time a label is issuing commercially available, parallel audio/visual material.

Improvising Artists Records is marketing the unique packages with a list price of \$39.95, with cassettes available in 1/2-inch Betamax or VHS format, or custom configurations, depending on the customer's playback equipment. The LPs alone will carry a list price of \$7.98.

Visual interpretations of the music range from documentary footage of performances to

(Continued on page 72)

KEYNOTE SPEECH SIZZLES

'Commercialism' Rap By Cornyn At Radio Forum

By ELIOT TIEGEL

NEW YORK—The dangers of "pure commercialism overwhelming and dictating our lives" was the focal point of the keynote speech by Stan Cornyn, executive vice president of Warner Bros. Records at the opening session of the 11th annual Billboard International Programming Forum at the Americana Hotel here Thursday (10).

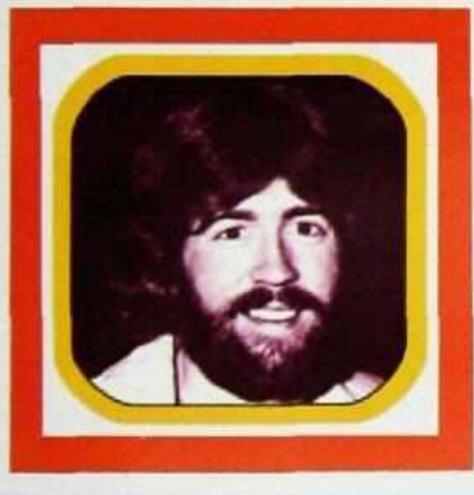
Cornyn chided the record and radio industries to have a greater concern for the intrinsic value of music as well as a concern for bottom line profits.

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(Continued on page 24)



BOBBY HOOD has achieved star status with his first CHUTE single "I'VE GOT AN ANGEL" (that loves me like the devil). His CHUTE Album "SONGS I WRITE AND SING" accentuates even further his great writing and vocal artistry. You'll love what you hear! CHUTE LP 101. (Advertisement)



A TASTE OF HONEY, ENJOYING THE SWEET SMELL OF SUCCESS WITH A GOLD ALBUM AWARD ON THEIR DEBUT OUTING, ARE NOW TURNING IT ON AND UP THE POP SINGLES CHARTS WITH "BOOGIE OOGIE"—ALREADY A #1 DISCO AND #1 SOUL HIT ON CAPITOL RECORDS AND TAPES. (Advertisement)

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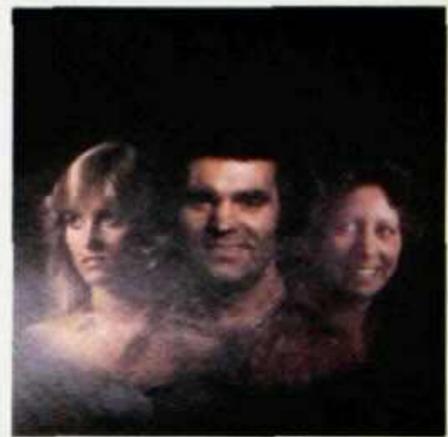


RCA Records

Dave & Sugar Tear Time

Dave & Sugar's "Tear Time"... so good it makes you want to cry.

(APR 1/APR 15/APR 15 2851)



JOE COCKER IS A "LUXURY YOU CAN AFFORD."
(SE-145)



LUXURY YOU CAN AFFORD

Joe Cocker

 HIS FIRST ALBUM ON ASYLUM RECORDS AND TAPES.

Produced by Allen Toussaint
Direction: Michael Lang/Just Sunshine, Inc.

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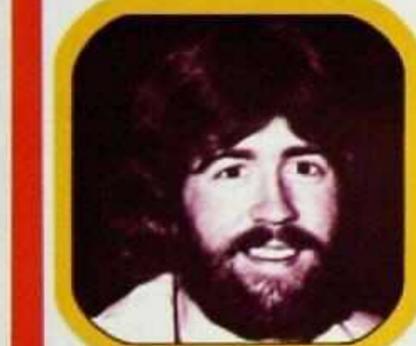
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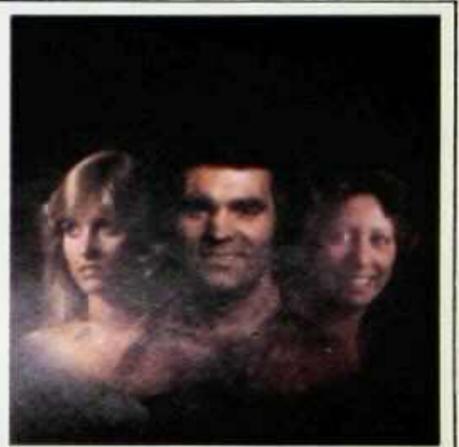


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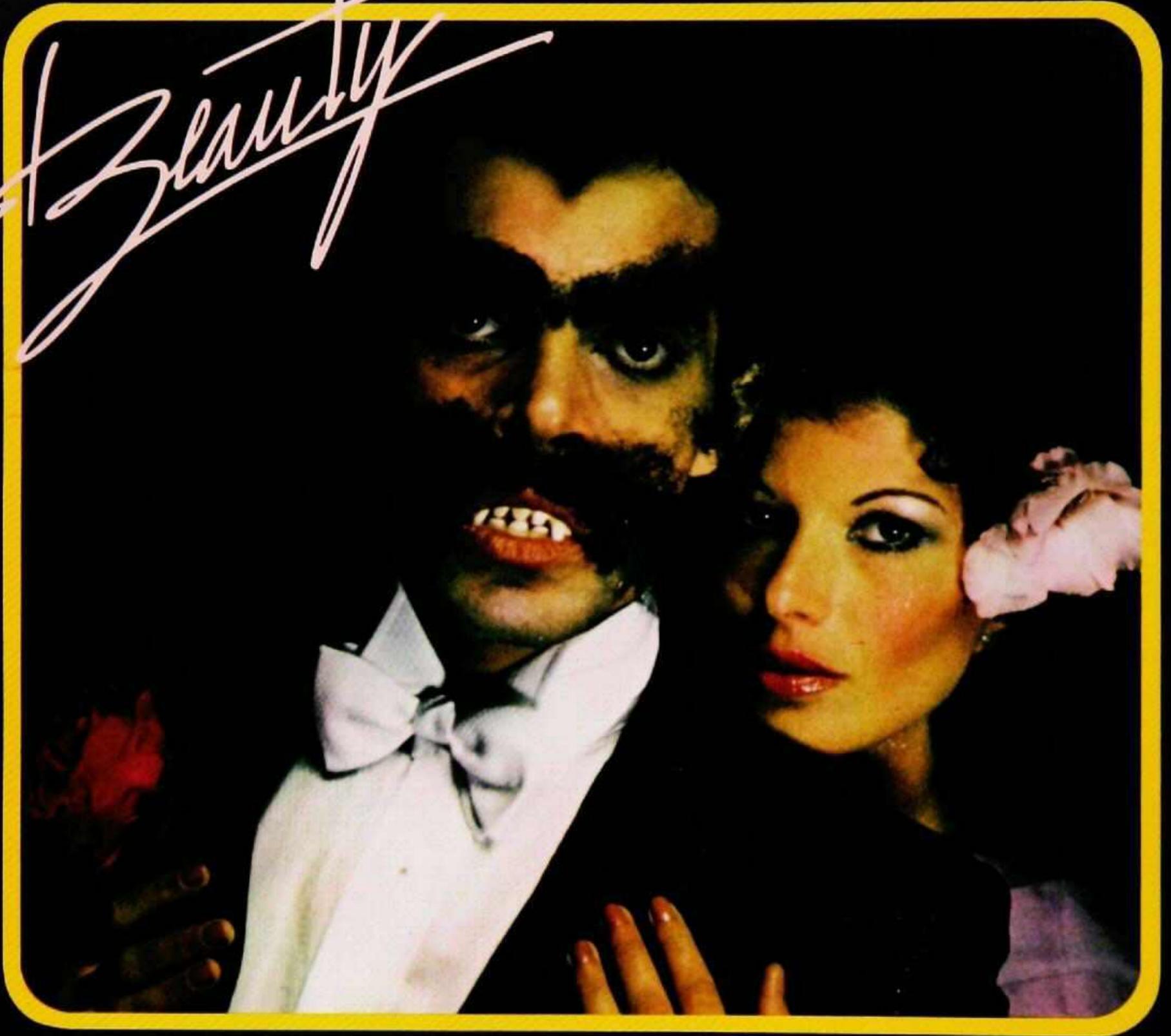
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Santa Esmeralda

NBLP 7109

Beauty



A MONSTER!

on Casablanca Record and FilmWorks

All Fauves - Puma records are produced by Nicolas Skorsky and Jean Manuel de Scarano



A Fauves - Puma Production



State Schools Drawing Own Talent Contracts

By ED HARRISON

LOS ANGELES—A number of state university school systems which function as a state agency and are therefore regulated by the statutes of those states are using their own standard performance contracts in lieu of the American Federation of Musicians' contract "to protect its best interests."

Under the bylaws of the AFM contract, Article 9, Section 6, should contract grievances or other legal complications arise, the laws of New York state (where the AFM is headquartered) prevail, regardless of which court the case is heard in.

The latest state university to implement its own house contract is the Univ. of Tennessee, which took effect in May. The Univ. of Missouri has been using its own standard performance agreement for years, while the Univ. of Nebraska, though it uses the AFM contract, has attached a rider stating that all disputes will be governed by Nebraska law.

The Nebraska rider, according to Gary Gilger, program advisor at the Lincoln campus, is modeled after a similar one at the Univ. of Southern California. However, according to a council at the Univ. of California

Berkeley, no one rule applies for all California campuses.

"The contract we now use is for all entertainment services and the only one we offer when doing business," says Alan Parker, assistant general council at the Univ. of Tennessee. "New legislation in the last year requires that when entertainment contracts are signed, we need certain provisions. It all boils down to how to contract with the AFM when you're a state agency."

States Gary English, executive director of the National Entertainment & Campus Activities Assn.

(NECAA): "There are state laws that preclude signing contracts pertaining to other states. These states enjoy sovereign immunity."

"With state schools there are probably more house contracts than AFM contracts, since they operate as state agencies. The booking agents sign the AFM contract."

"With the change in the copyright law, there is an increased effort on the part of schools to develop its own contracts. Features in the contract that they once felt were unimportant are being paid closer attention to," says English.

Guy Conway, director of student activities at the Univ. of Missouri, Columbia, says the university system has been using its own contract for years "to protect its best interests."

He says the contract has met with no opposition as acts like Linda Ronstadt, the Beach Boys and Jefferson Starship have all signed the contract.

Gary Gilger, program advisor at the Univ. of Nebraska, reports that a rider stating that the "validity constructed and the effect of this con-

(Continued on page 72)

MULLS IN-STORE VIDEO

NARM Unit Meets In L.A. Aug. 25

By IS HOROWITZ

NEW YORK—A special NARM steering committee formed to guide the association's exploration of the impact and technology of in-store video merchandising will hold its

Ad Agencies Go Disco To Sell Product

By RADCLIFFE JOE

NEW YORK—Madison Avenue has discovered disco music, and the discovery is not only helping boost the sales of just about everything from stereo equipment to hamburgers, it is also helping to pack the clubs with a whole new group of fun seekers who would not normally consider disco dancing a form of entertainment.

Most of the ads are being aired on network television for maximum impact, and many, like the Sanyo commercial featuring that company's line of audio and video products, use an actual disco setting to further ensure that it tunes in the type of clientele in which it is interested.

The major advertising agencies, Benton & Bowles, J. Walter Thompson, B.B.D.&O., Ted Bates and McCann Erickson, frankly admit that the decision to utilize disco mu-

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first meeting in Los Angeles Aug. 25.

This quick implementation of NARM's charter for full-scale research into the developing marketing technique underscores the importance given the medium by the record/tape industry.

First word of the test plan surfaced at a NARM manufacturers and retailers advisory committee meeting in Chicago Aug. 2.

Joe Cohen, executive vice president of NARM, says that the study timetable calls for completion in advance of the association's national convention next spring, with the results to be made known at the upcoming conclave.

Chairman of the steering committee is Jim Kolitz of Integrity Entertainment. Members include Jerry Schulman of CBS Records, Lou Fogelman of Music Plus, Lee Hartstone of Integrity, Tom Heiman of Peaches, Dan Davis of Capitol, and Scott Young of Pickwick.

"Manufacturers are spending big bucks to produce tapes for retailers," says Cohen, "and we're not sure how effective it is in stimulating sales."

He feels the variables inherent in measuring in-store video effectiveness are considerable and demand well-thought out research procedures.

These include evaluation of various types of equipment, programming, store placement, support via print advertising and airplay, and effectiveness in stores and chains of various size.

(Continued on page 72)



SKY HIGH—A jubilant Neil Diamond displays his emotions after receiving four plaques from ASCAP's John Mahan, West Coast regional director, left and Mike Gorfaine, West Coast membership representative for "Desiree" and "Sunflower." Two were given to Diamond as a writer and two were awarded to his publishing company, Stoneridge Music.

Record Bar Shoots For Number 2

By JOHN SIPPEL

NASHVILLE—The Record Bar record/tape/accessories chain is shooting for the No. 2 slot among the nation's multiple stores' retailers, Barrie Bergman, president, told more than 120 home office and store management personnel at the opening of the company's fifth annual convention Sunday (6) at the Opryland Hotel here.

But the biggest spontaneous acclaim stemmed from his announcement that profit sharing for management employees will begin with the Oct. 1, 1978, quarter, the Bars' fiscal year start. Bergman estimated there would be "a couple hundred thousand dollars in the pot." He said that 5% of pretax Record Bar profits would go into the pot. Bergman added that a point system based

upon subjective and objective criteria was being established. The system would be operational by Oct. 1, he said.

Bergman confirmed the exclusive report carried in Inside Track recently that he would spearhead a record label formation. He said that he and Barry Grieff, former creative services executive at A&M and ABC Records, were forming Cypress Records. Grieff said that distribution would be through CBS Records. A verbal agreement has been reached, Grieff said. He expects signed papers within two weeks.

First act on Cypress will be the Might Clouds of Joy. Zack Glickman, the act's personal manager, was attending the convention. It would mark the first time a retail

chain has actively operated a label in the U.S.

Bergman forecast 15 to 20 new store openings a year through 1983 for the 80-plus Record Bar/Tracks chain. He veered away from his 1977 convention prediction that the chain would open as many as five "super-stores" annually.

A single Tracks over-10,000 square foot freestanding store was opened in Norfolk in fall 1977. Recently a 6,500 square foot Record Bar was opened in Mobile.

Bergman's 1983 goal exceeds his 1982 goal of 140 stores by the end of that year made at last year's confab (Billboard, Aug. 27, 1977). At the 1977 event, Harry Clements, vice president of finance, dissected the

(Continued on page 16)

Colorado Hills Alive With Sounds Of Christian Music

By GERRY WOOD

ESTES PARK, Colo.—The hills came alive with the sound of religious music July 30-Aug. 5 at the fourth annual Christian Artists Music Seminar in the Rockies.

Music, ministry and the business side of the religious music scene merged in the seven days of seminars, shows, contests, listening sessions, exhibits, record/tape and book sales, and countless encounters among artists, musicians, executives and fans from both the secular and non-secular world.

Some 1,100 registrants took part

in the annual event at the YMCA Of The Rockies, cradled in the rugged terrain of Colorado's finest altitudes. Approximately 200 panelists stressed the seminar aspect of the conclave in a series of 175 sessions, many of them concurrent.

The event was staged by Cam Floria's Christian Artists Corp. of Thousand Oaks, Calif. Floria, presented at a concert Aug. 1 with a Gospel Music Assn. plaque of appreciation for "support given to the gospel music industry," reported that registrants came from 45 states,

including Hawaii and Alaska, and four foreign countries.

SRO crowds crammed the 2,500 seat venue for each night's concert that featured a wide variety of entertainers from Southern gospel's Doug Oldham to Jesus rock star Keith Green. More than 50 acts performed at the showcases of stellar talent. A total of 41 solo acts and 14 groups exhibited their skills on the stage while the clinicians tackled a wide variety of subjects and several talent contests in musicianship and song-writing were conducted.

Among the seminar topics were production techniques in the studio, arranging for choir and orchestra, vocal development, portable sound systems, music publishing careers, professional microphone technique, how to book acts, the art of song-writing, performance licensing, radio for public relations and promotion, the recording business, vocal development and public relations and management.

Other topics included advertising and promotion, sound systems

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Pickwick's Powwow To Open Aug. 27 In N. Jersey

NEW YORK—The first joint convention of Pickwick International's retail and rackjobber wings, plus the proprietary, distribution, Keel Manufacturing and U.K. arms, will bring more than 1,000 employees and 300 industry guests to mark the giant music conglomerate's 25th anniversary, Aug. 27-31 at the Playboy Club & Resort in McAfee, N.J.

A full program of joint meetings, individual retail and rack seminars, label software and audio/video hardware presentations will occupy the company.

Chairman C. Charles Smith sets the stage Monday morning (28) with a presentation of highlights from the company's first 25 years and a preview of the future.

That afternoon, Scott Young will lead the retail session and counterpart Eric Paulson will open the simultaneous rack meetings. Afterward, the retail group breaks into five regional meetings and rackjobber personnel will start rotating through a seminar program.

A 90-minute pre-dinner session in the convention center will focus on visits with exhibitors of software, hardware and accessories.

Retail group spends Tuesday morning (29) in the exhibit area, with the afternoon open, while rack personnel will spend the day occupied with key seminars. Included are merchandising, returns/phone system, human resources, customer relations, advertising, Pickwick Records, purchasing and "Are You A Pickwick Professional?"

The rack group will spend Wednesday morning (30) in the exhibit area, with their afternoon open for recreation, while the retail staffers spend the day at more seminars. Their topics include software product, personnel and training, operations, merchandising, advertising, hard goods and the Christmas program.

A poolside reception that evening will precede the silver anniversary awards banquet. The convention winds up Thursday morning with divisional recaps for the retail and rack groups. **STEPHEN TRAIMAN**

New Arbitron System Gets 8-City Approval

By DOUG HALL

NEW YORK—After more than a year of wrangling Arbitron has apparently won its struggle to install a new measurement system which in past tests has indicated it can severely shake up the standings of stations in markets.

The system, known as Expanded Sample Frame, is Arbitron's answer to measuring listening of persons with unlisted phones. Some critics of the system have charged that Arbitron has taken some short cuts which have resulted in overweighting estimates on the number of these listeners. (Continued on page 22)

20th Loses Pair

LOS ANGELES — Harvey Cooper, senior vice president, and Lenny Beer, another vice president, departed the 20th Century-Fox label here Friday (11). Barry Goldberg will succeed Beer, reports Alan W. Livingston, president of 20th's record and entertainment wing.



TV TIME—Gerry Rafferty, right, discusses his appearance on David Frost's "Headliners" program in New York with Frost. Rafferty flew from Brussels for tv shot.

ONLY ONE IN NEW YORK CITY? Pressing Plant In Loft Off Times Sq.

By DICK NUSSER

NEW YORK—A 24-year-old college graduate with a degree in finance has forsaken a career on Wall St. to operate a thriving custom pressing plant in a third floor loft a block off Times Square. It's believed to be the only pressing plant within the city limits.

"It's been a tremendous amount of work," concedes George Srolovitch, "but there are monetary rewards. One thing I've learned is that graduate schools don't teach you how to get clients and collect from them."

Srolovitch launched RGH Record Pressing Inc. in December, 1976 with two Consolidated semi-automatic, tilt head presses. He has added four more Consolidated presses since and is turning out LPs at the rate of 6,000 to 7,000 a day. He runs two shifts and employs 20-25 persons.

According to some his clients, RGH is developing a well-earned reputation for quality pressings. Srolovitch attributes this to the size of his operation, which he intends to keep small.

"Quality takes time," he maintains. "If a customer pushes us too hard we don't want the business."

Quality also costs money, and Srolovitch is the first to admit that RGH is not the cheapest pressing plant around. The average price of a pressing at RGH is 50 cents per disk.

RGH won't handle seven-inch disks, either. "I don't think I could get quality pressings on singles at today's prices," he believes.

Srolovitch founded RGH with a college buddy, 23-year-old Harry Krakowski, after researching the manufacturing market and determining that record presses were in demand. The pair first approached the Hamilton Manufacturing Co., where they were introduced to John Grub, a consultant who helped them set up and train workers.

"Most pressing plants moved from the city a long time ago," he notes, "but we decided to take a chance here. So far it's been paying off."

He is most proud of the fact that just recently he lured a direct-to-disk

manufacturer away from a Nashville pressing plant.

"This guy heard some of our work and sent us a check in advance before he even heard a test of his product," Srolovitch claims. "He sent me a letter saying 'Just give me good records and maintain your present quality.'"

RGH boosted its fortunes when both RCA and MCA farmed out work following the deaths of Elvis Presley and Bing Crosby. RGH also handles sub-contracting work for mail-order record manufacturers, Latin labels, soundtrack labels and promotional accounts.

One of the advantages of locating (Continued on page 12)

Executive Turntable

Al Bergamo and Al DeMartino are new vice presidents at Epic/Portrait/Associated Labels, the former overseeing West Coast marketing out of Los Angeles, latter handling artist development from New York. Bergamo was CBS branch manager for the Seattle market. DeMartino was director, artist development for E/P/A. . . . Ron Oberman named vice president of merchandising.



Bergamo

West Coast, for Columbia Records, based in Los Angeles. He moves to the newly created post from West Coast director of merchandising. . . . Eddie Kilroy appointed vice president a&r of MCA Records' Nashville operation. He was vice president of Nashville operations for Playboy Records before joining MCA. Kilroy will honor his production agreement with Playboy for the duration of his contract with them. . . . Three major promotions at CBS Records Nashville as Roy Wunsch is named to the newly created position of director of marketing, CBS Records, Nashville; Joe Casey named director of promotion and Areeda Schneider, manager, administration. Wunsch was previously director, sales and promotion, E/P/A, Nashville and Casey was director, sales and promotion, Columbia Records Nashville. . . . At A&M Records, Los Angeles, Jordan Harris appointed director of product management. He was most recently senior product manager. . . . Harvey Kubernik appointed West Coast director of a&r for MCA Records in Los Angeles. He was most recently involved in pre-production and communication for Phil Spector and held the West Coast director of publicity slot for Danny Gold-



DeMartino

berg, Inc. . . . Harvey Leeds is associate director, national album promotion, at E/P/A, New York, switching from Northeast regional album promotion manager. Named regional album promotion manager, Midwest, for the labels is Chuck Schwartz, based in Chicago. He was local promotion manager for the Cleveland market. . . . Weldon McDougall joins the Fantasy group of labels as East Coast director of promotion/black music, headquartered in New York. A 30-year veteran of the music industry, he has worked extensively with Philadelphia International Records and Motown. . . . George Renfro appointed vice president of Sound Story Records. . . . Jay McDaniel appointed national singles promotion, secondaries, at Phonogram/Mercury, based in Chicago. He was local promotion manager for North and South Carolina. . . . Connie Jester and Peter Anderson are Columbia local promotion managers for the Cleveland/Pittsburgh and Cincinnati areas respectively. Both move from sales rep posts in those regions. . . . Ronald Peek now is sales manager, Dallas branch, for CBS Records, from director of branch operations, Western region, for ABC Records & Tape Sales. . . . Ross Gentile named director of promotion at Ariola Records covering St. Louis, Kansas City and Louisville and basing out of St. Louis. He was formerly with A&M as local promotion director. . . . Roger Silver, Mark Niederhauser and Alex Mayewsky are new local promotion managers at Polydor, covering San Francisco, St. Louis and Cleveland respectively. Silver comes from a theatrical background, Niederhauser was in concert promotion and Mayewsky worked in disk wholesaling. . . . Michael Hare is promoted to executive assistant to the president of West End Records, New York, stepping up from administrative and promotional duties. Jim McDermott takes over as national director of disco promotion, his first industry post. . . . At ABC Records' Nashville division, Tony Tamburrano promoted to national promotion field manager, while Bob Walker, formerly with WNYN radio, joins to carry out Midwest regional promotion. Danny O'Brien, formerly with WEA, moves to ABC as regional promotion director for the Southwest. . . . Ed Simek becomes director, inventory management and production at Polygram Distribution, New York. He was director of inventory management. . . . At WEA, Gerald Falstrom, director of financial planning since January 1977, has been appointed controller, based in Burbank. Also at WEA, Fred Toedtman appointed Cleveland branch marketing coordinator. He was promotion representative for E/A the last three years. Rufus Greene appointed WEA's black music merchandiser for the Philadelphia market. Sean Brickell joins WEA as the Elektra/Asylum and Atlantic promotion representative for Virginia, based in Tidewater. He was previously a music journalist. Narrio Wright promoted to Eastern region black music marketing representative based in Philadelphia. He was previously a salesman and WEA rep in Philadelphia. George Skautitis, formerly with Pop Top Magazine in Los Angeles, appointed WEA's Warner Bros. promotion person in Hartford, Conn. And Helen Zellberger is appointed manager of accounting for WEA, based in Burbank.



Oberman

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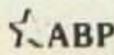
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SOCCER FAN—Lee Oskar, Elektra/Asylum artist, is surrounded by the Centerfold Girls soccer team in Los Angeles. He coached the team when it played the Hollywood Squares for the benefit of the Children's Hospital of Orange County.

Register Of Copyrights Ringer Asks U.S. Join Berne Convention

By ROBERT ROTH

NEW YORK—The possibility of increased protection abroad for American copyright owners through membership of the U.S. in the Berne Convention was urged last week by Register of Copyrights Barbara Ringer.

Speaking at a luncheon meeting at the annual convention of the American Bar Assn., Ringer's half-hour talk on "The View From The Copyright Office" explored the difficulties emerging in the first eight months of the new Copyright Act.

The Register's office has been inundated with paperwork because of new forms required to secure copyright registration, Ringer says. In many cases, the forms, still unfamiliar to many users, are filled out incorrectly and require increased correspondence resulting in a backlog of registration applications.

The Register notes that this backlog has forced "liberalized standards for registration" for at least the next few months to cut down on letter writing, although she would prefer the more thorough examinations that have taken place in the past.

Pushing for more staff for her office might force a raise in the copyright registration fees, already up to \$10 since January from the previously mandated \$6, but Ringer is reluctant to "support a fee increase." "It would hurt the small authors and publishers," she feels.

The register also reveals that her office will move back to Washington next year from its present location in Arlington, Va. and that she had recently been given the title of Assistant Librarian of Congress for Copyright Services, something she feels symbolizes the "integral part" that her office is of the Library of Congress.

Turning to the Berne Convention, Ringer told the ABA's Section on Patent, Trademark and Copyright that a conference was recently held on the possibility of the U.S. joining the Berne Convention.

One of the things holding up American membership is the requirement of a notice of copyright under U.S. law, without which a published article loses all right to copyright, but the U.S. may be permitted to join Berne for a trial period of 20 to 25 years after which the notice requirement would either have to be eliminated or membership in the convention terminated.

The State Dept. is now considering the proposal.

WBLS' Ramos To Burkhart/Abrams

NEW YORK—Burkhart/Abrams, the radio programming consultant firm, is jumping on the WBLS soul/disco/funk format by opening a division to program this ratings grabbing format.

Kent Burkhart has hired Wanda Ramos, WBLS' music director to help in the company's expansion into this area of black-related music. Ramos starts Monday (14) Burkhart told attendees at Billboard's 11th annual International Radio Programming Forum Thursday (10).

Inner City Broadcasting, which owns WBLS, is in the process of acquiring KRE in Berkeley, Calif., WBRB in Detroit and KJLH in Los Angeles, with intentions of spreading its highly successful broad audience appeal sound westward (Billboard, July 15, 1978).

Moss Group Tees Classical Line Vox Masters Appear On Turn On Label At \$3.98 List

By IS HOROWITZ

NEW YORK—A major drive to penetrate the broad-based budget MOR market with classical repertoire has been launched here by the Moss Music Group, using the catalog of Vox Productions as source material.

The initial release of eight albums in the firm's new Turn On line ships next week, carrying a \$3.98 suggested list price, but discounted to permit a retail tag of \$2.98 by volume retailers and racks.

The \$3.98 list applies equally to 8-track cartridge and cassette duplica-

tions of all titles in the new series.

Ira Moss, president of the company which acquired Vox properties comprising some 8,500 individual masters in a deal last May (Billboard, June 3, 1978), says an additional eight albums will be released before the end of year, and that the entire program will be supported by "ample" point-of-sale display material.

"Our prime target is the merchandiser who does not normally carry classics," says Moss, a former president of Pickwick International

(U.S.). His conviction is firm that there is a large and basically untapped market for familiar classical among consumers who recognize and enjoy the melodies, but are put off by the term "classics."

Each album title is led off by the phrase "Turn On," and is followed by such as "... with Thrilling Movie Love Themes," "... with the Silver Strains of Romantic Violins," etc. All also display the rubric, "The Music You Love—To Be Loved By."

Excerpts of works deemed de
(Continued on page 33)

IT WAS WORTH THE WAIT!

The Single: "It's A Better Than Good Time." An out and out smash single. Being hailed everywhere as the group's biggest hit in years, it's scoring immediate across-the-board appeal. Produced by Tony Macaulay.

The Album: "The One And Only..." This long-awaited album features brilliant production, and ten exquisite songs — featuring Gladys Knight & The Pips at their very best.

The One And Only...

Gladys Knight & the Pips



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THE ONE AND ONLY...The new album by Gladys Knight & The Pips. Featuring the incredible single, "It's A Better Than Good Time." On Buddah Records and Tapes. BDA 598



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Gladys Knight And CBS Face Buddah Records Suit

NEW YORK—Buddah Records has filed suit in New York Supreme Court against Gladys Knight and CBS Records, asking the court to enjoin Knight from recording for CBS, and also asking \$1 million in punitive damages from CBS for signing Knight when she was allegedly still under contract to Buddah.

The suit follows the announcement at the recent CBS convention in Los Angeles that Knight will record for CBS Records (Billboard, Aug. 5, 1978). Knight had previously sued Buddah and Arista Records asking for dissolution of her Buddah contract (Billboard, May 6, 1978).

In its suit against Knight, Buddah states the singer entered into a recording arrangement with Buddah on or about Feb. 1, 1976,

through Perfection In Performance Inc. where she was required to provide master recordings to Buddah exclusively for a period of five years.

However, the suit charges, in July 1978, Knight entered into a recording agreement with CBS Records, despite two letters from Buddah to CBS advising CBS that she was still under contract with Buddah.

In its suit, Buddah charges that the loss of the singer has caused it "incalculable injury to its reputation," and asks the court not only to enjoin CBS from releasing her product, but also asks that Knight and Perfection In Performance Inc. be enjoined from "producing, recording and delivering master recordings or any other device embodying the performances of Gladys Knight to CBS Records."



HORN BLOWER—Capitol's Raul de Souza, trombonist, plays his specially-built Souzaphone between sets at the Roxy in Los Angeles. Listening to the instrument, which has four valves and is built in the key of C are, left to right, Sim Citro, Capitol's district manager; Karen Mouton, a&r coordinator, soul product; and Larry Hathaway, national sales manager.

EFFECT ON MUSIC NOT CRITICAL

Pressmen's Strike Fells N.Y. Papers

By ROMAN KOZAK

NEW YORK—New York was without daily newspapers after a strike closed down all three of the major papers Thursday (10), but music industry sources say they can live without them for the short term. But should the strike continue for a long time there may be problems, they say.

"The newspaper strike is the best thing that can happen to us," says Ben Karol, partner in the King Karol retail chain. "The discount chains, the Korvettes and Alexanders, use records as a loss leader to bring people into their stores, and we could live without that advertising."

Karol says that he is moving away from newspaper advertising, and going more to radio and television. He adds that he expects to debut his tv spots toward the end of the month, with half of each ad promoting the product, and the other half as image advertising for his stores.

Stan Feig, the assistant to Ron Delsener, top New York promoter, says the strike comes at a fortunate time inasmuch as the summer season is pretty much set, and no announcements are imminent for fall concerts. Delsener frequently makes the initial announcement of a major concert through a full-page ad in the Sunday New York Times.

Feig says that even with a longer strike the promoter will be able to

cover himself with ads on radio and in the Village Voice, which will continue to publish through the strike.

ASCAP Suing N.Y. Studio 54

NEW YORK—ASCAP filed a copyright infringement suit last Thursday (10) against Studio 54 and owners Steve Rubell and Ian Schrager for alleged failure to pay licensing fees.

Named in the complaint filed in federal court here are six musical compositions alleged to have been performed at the discotheque from Jan. 4 to July 1, 1978.

The suit asks an injunction, \$1,500 in statutory damages and costs and attorneys' fees.

In a telephone interview, Rubell claimed to have signed an ASCAP contract and of having the intention to pay the licensing fee. "There was no intention not to do it," he said, and indicated he had expected to be billed by ASCAP.

McBride Heading Chicago's NARAS

CHICAGO — Robin McBride, Phonogram/Mercury a&r executive, has been elected to his second term as president of Chicago's NARAS chapter, succeeding studio owner Gary Loizzo.

School's Approaching, So Labels Forge Promo Ploys

By JACK TESSLER

NEW YORK—With back-to-school time approaching, record companies specializing in product for children are launching marketing campaigns to solidly hit their targets.

Peter Pan Records announces that its August marketing campaign, "Doctor Swan ... For Back-To-School!" features 11 new 79-cent "Learnabout" LPs. The LPs feature Doctor Swan teaching 11 basic learning foundations including numbers, shapes, manners and the alphabet. The material is conveyed through comedy and song.

Peter Pan is also releasing single and LP product and books from television's "Incredible Hulk" and "Spiderman." The singles sell for 79 cents; with a book they are \$1.49. LPs with a book retail for \$3.98; the LP alone is \$2.98. These spoken-word disks, a total of about a dozen, consist of original stories.

Sesame Street Records is pegging its entire fall campaign on the "Sesame Street Fever" product (Bill-

board, July 29, 1978). Aside from the "Fever" product they are doing their standard back-to-school promotion made up of basic learning records. Via songs, stories, skits, visuals and special workshops they aim at preschooler, giving them preparatory material which teaches telling time; numbers, letters, counting; shapes; sizes and signs.

There are special promotional deals on initial orders being made to Sesame Street distributors to be passed on to all retailers. More than a half dozen floor and counter displays, constructed to hold \$240 to \$1,000 worth of merchandise, are also available as are window streamers and posters.

Til/Passage Records which sells its product to retailers direct, is offering special back-to-school discount programs. The product includes 25 new LP releases and is backed up by in-store displays, window streamers, blow-ups, and easel back album covers. The label also offers a co-op advertising program.

Lowenbrau Jingle Popping Out As a Prysock Single

NEW YORK—While pop copyrights are enjoying increased usage in national television and radio ad spots (Billboard, July 22, 1978), Miller Brewing's successful "Let It Be Lowenbrau" jingle is going in the opposite direction.

It's been turned into a full-length tune, performed by veteran singer Arthur Prysock—his is the voice heard in the advertisement—and released commercially by MCA Records.

The disk, entitled "Here's To Good Friends" and leased to the label by the singer's regular outfit, Old Town, is set to follow such famous jingles-to-hits as "Jeans On," "We've Only Just Begun" and "I'd Like To Teach The World To Sing."

Author of the last-named number, a global hit for the New Seekers in 1971, is responsible for "Here's To Good Friends." He's Bill Backer, a 25-year employe of ad agency, McCann Erickson.

Another McCann staffer, Billy Davis, takes producer credit on the disk.

Prysock's pitch for Lowenbrau, once a German beer but now brewed by Miller in the U.S., coincides with Lou Rawls' cheerleading for Budweiser. Latter artist's most recent album, "When You've Heard

Lou, You've Heard It All," is even tagged after the brand's campaign slogan.

The move to record "Let It Be Lowenbrau" for regular release followed consumer response to the ad spots (Prysock had cut a commercial for Miller previously, and his voice was deemed suitably masculine to convey the new campaign's message).

When the commercial began airing in test markets in mid-1976—and, subsequently, nationwide—both the brewing company and McCann Erickson received heavy mail enquiring about the singer's identity and the availability of a recording of the tune.

Old Towner owner Hy Weiss saw an opportunity for Prysock, who has been recording for the label since the '50s, to gain his best pop crossover shot in years, and set to work.

New lyrics to the jingle were written by Backer, and the "Let It Be Lowenbrau" phrase was modified to "Let's begin again."

Weiss also decided to enhance the chart chances of "Here's To Good Friends" by leasing it to a major company.

While Prysock sings on vinyl, his ad spots continue on the air nationally as the Lowenbrau campaign rolls on.

rock'n romance
Faith Band
coming soon.

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SAVOY BROWN
A STEP FURTHER

SAVOY BROWN
GETTING TO THE POINT

SAVOY BROWN
HELLBOUND TRAIN

SAVOY BROWN
LOOKING IN

BLUE MATTER
SAVOY BROWN

SAVOY BROWN
RAW SIENNA

SAVOY BROWN
STREET CORNER TALKING

THE BEST OF SAVOY BROWN
Featuring: Kim Simmonds
Train To Nowhere
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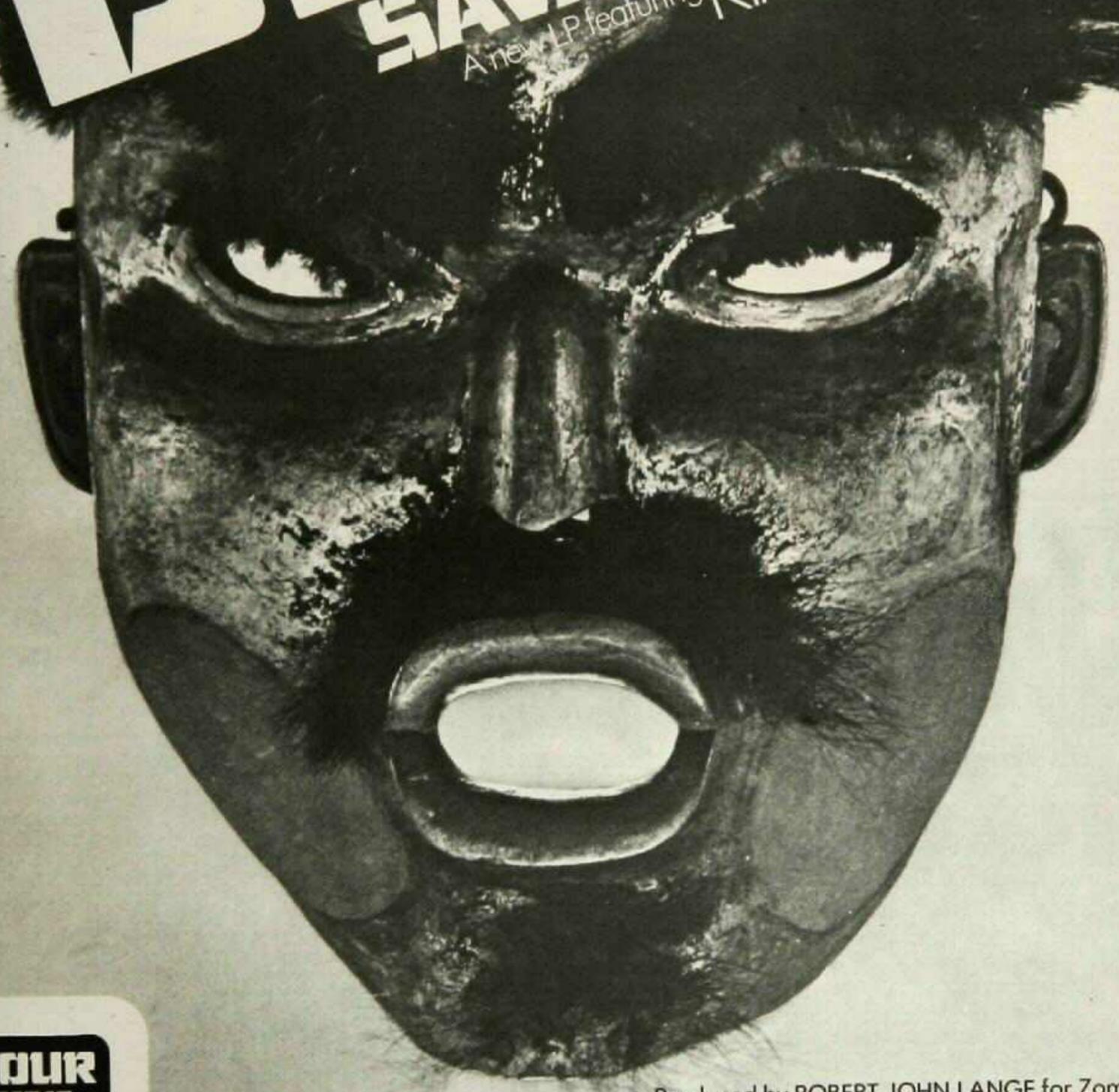
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Canadian Firm Buys Into AudioMagnetics And AMC

Continued from page 3

plants for consumer and industrial 8-tracks and cassettes in Irvine, Calif., Tijuana, and Portugal, and a major Canadian marketing operation. A sale had been anticipated (Billboard, June 24, 1978).

With headquarters in Radnor, Pa., Sun Ventures is a wholly-owned subsidiary of Sun Co., formerly Sun Oil Co. It acquired a minority position in AudioMagnetics in 1974 and controlling interest in May 1976.

While Inteltron is only about three months old, Philosophie is founder and president of 10-year-old Cinram Ltd. of Montreal.

The company and its subsidiaries include the largest music tape duplicator in the Dominion, including exclusive work for RCA, MCA and A&M, among others; record pressing and injection molding plants; recording studios, and machinery manufacturing.

While still a major factor in the global blank tape arena, in recent

years AudioMagnetics had abandoned its Canadian manufacturing operations for an import/marketing arrangement, and cut back on its Portugal operations after a major plant expansion, due to the loss of several key foreign markets, including Turkey.

Noted basically for its solid marketing of promotionally-priced blank tape, including the well-accepted Tracs line that is a mainstay of many record/tape outlets and racked operations, AudioMagnetics recently began a national rollout of its improved High Performance line, geared to the stepup trend to better quality products.

No immediate changes are anticipated in AudioMagnetics operations, with president Dom Saccacio continuing to head operations from Irvine headquarters. Inteltron is being represented by attorney Bert Massing in L.A., with details on future plans here and abroad expected soon.

Capitol-EMI Profits Hit \$10,006,000

LOS ANGELES—Capitol Industries-EMI Inc. reports sales of \$222,677,000 and net income of \$10,006,000 for the fiscal year ended June 30, 1978. This compares with sales of \$209,765,000 and net income of \$10,860,000, before a federal income tax reversal of \$5,300,000 which resulted in net income of \$16,160,000 in the preceding year.

Bhaskar Menon, president and chief executive officer, commenting on the results, cited various achievements during the year.

Among them were the successful projection at home and abroad of several top Capitol artists, the establishment of EMI Records in the U.S., the extension of the firm's manufacturing agreement with Warner Communications, the conclusion of a national manufacturing, distribution and sales arrangement with United Artists Records, the profitability of the magnetic products division, and Capitol's "resounding victory" in a complex class action suit filed by Rocco Catena against Capitol Industries.

Menon said the main disappointment was the label's inability "to fully achieve targeted profit objectives in the face of increasing costs."

MCA Bolstered By Gains From Music Divisions

LOS ANGELES—Recovering music profits in the record and music publishing division paced parent MCA Inc. to all-time record sixth-month and second quarter sales and earnings.

The second quarter, ended June 30, 1978, was the second consecutive quarter the music division showed gains, following nine consecutive quarters of declining profits.

In the second quarter, records and music publishing posted a sales gain of 52.4% to \$28,012,000 from \$18,384,000. Music earning increased 419% to \$2,185,000 from \$421,000.

For the six months ended June 30, 1978, the music division increased sales 23% to \$51,963,000 from \$42,100,000. Profits jumped nearly 62% to \$5,517,000 from \$3,409,000.

Contributing heavily to the success of the division was the platinum selling "FM" movie soundtrack.

MCA Inc., for the quarter, posted a 44% increase in net income compared with last year's correlating period as it increased from \$19,169,000 to \$27,592,000. Revenues increased 22% to \$225,012,000 from \$184,611,766.

T.R. Inks Binder With Mexico Label

NEW YORK—T.R. Records and Fonomex Records of Mexico have worked out a reciprocal arrangement where T.R. will distribute Fonomex product in the U.S. while Fonomex will market T.R. product in its home country.

The Fonomex line consists of six labels: Ja-Ja Records, California Records, Karma Records, Fonomex Records, Stereo Star Records and Galaxia Records.

T.R. is a major Latin label in the U.S.

Market Quotations

As of closing, August 10, 1978

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
62%	34%	ABC	9	518	62	59%	59%	- 1/8
43%	34%	American Can	7	98	43%	43	43%	+ 1/8
17%	9%	Ampex	14	1342	17	16	16%	+ 1/8
4%	2%	Automatic Radio	—	15	2%	2%	2%	- 1/8
26%	2%	Beatrice Foods	10	1789	26	25%	25%	- 1/8
64%	43%	CBS	10	106	63%	62%	62%	- 1/8
23%	13%	Columbia Pictures	5	183	21%	21%	21%	- 1/8
14%	8%	Craig Corp	4	59	11%	11%	11%	+ 1/8
46%	31%	Disney, Walt	16	742	46	45%	45%	- 1/8
3%	2%	EMI	6	58	3	2%	2%	Unch.
23%	8%	Gates Learjet	10	33	23	22%	22%	- 1/8
16%	11	Gulf + Western	6	2402	16%	15%	16	- 1/8
19	9%	Handleman	10	362	19	18%	18%	+ 1/8
6%	3	K-tel	—	—	—	—	5%	Unch.
6%	3%	Lafayette Radio	14	22	5%	5%	5%	+ 1/8
39%	22%	Matsushita Electronics	11	7	38%	37%	38%	+ 1/8
59%	32%	MCA	10	72	57%	56	56%	- 1/8
54%	26%	Memorex	10	897	54%	52%	53%	+ 1/8
62%	43	3M	15	517	61%	60%	60%	- 2
54%	35	Motorola	14	701	54	52%	53	- 1/8
31%	24%	North American Philips	6	30	30%	30%	30%	Unch.
18	10	Pioneer Electronics	13	2	16%	16%	16%	+ 1/8
30%	6%	Playboy	49	276	24%	23%	24	+ 1/8
32%	22%	RCA	9	1861	32%	31%	31%	Unch.
8%	6%	Sony	17	203	8	8	8	- 1/8
13%	9%	Superscope	—	40	11%	11	11%	Unch.
28%	14%	Tandy	12	783	28%	27%	27%	- 1/8
10	5%	Telecor	7	72	10	9%	10	+ 1/8
6%	2%	Telex	14	1191	6%	6%	6%	- 1/8
3	1%	Tenna	—	7	2%	2%	2%	Unch.
18%	12%	Transamerica	6	731	18%	18	18	Unch.
40%	20%	20th Century	4	77	39%	38%	39	- 1/8
52%	29%	Warner Communications	10	88	52%	51%	51%	- 1/8
19%	11%	Zenith	43	684	19%	18%	18%	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	—	2%	3%	Integrity Ent.	11	42	4%	5%
Electrosound Group	6	52	5%	5%	Koss Corp.	25	32	7%	8%
First Artists Prod.	5	22	4%	5%	Kustom Elec.	—	26	2%	3%
GRT	—	106	1%	2%	M. Josephson	8	9	14	14%
Goody, Sam	Acquired by American Can Co.	—	—	—	Orrox Corp.	—	25	2%	2%
					Recoton	9	36	5%	5%
					Schwartz Bros.	5	—	3%	4%

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

Off The Ticker

ElectroSound Group Inc. reports a 27% increase in sales for the fiscal year ended May 31 to \$24.110 million, compared with \$18.955 million the prior year, due primarily to unseasonably strong third and fourth quarters, according to president Dick Burkett. Earnings from operations were \$1.625 million, compared with \$112,000 in fiscal 1977, with no federal taxes due to a substantial tax loss carryforward. Extraordinary credit of \$10.7 million from restructure of the company's bank indebtedness is reflected in 1978 results. Net earnings total

\$12.325 million, compared with the prior year figure of \$2.264 million, which included an extraordinary credit and discontinued operations gain of \$2.152 million. Burkett indicates the improved revenues trend is expected to continue into the first two quarters of fiscal 1979.

Handleman Co. reports it has terminated previously announced negotiations for the possible acquisition of a privately-owned distribution business not engaged in pre-recorded music or books.

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Dollar's Dip Hurts Electronic Hardware

Continued from page 1
was about 188, after it had hit a record low under 185 Aug. 7—a rise of nearly 15% in just five weeks.

At the same time, the dollar closed below two German marks for the first time ever last week, and hit a record low under 1.7 Swiss francs as well. The U.K. pound continues to improve, ranging around \$1.93 last week.

While the yen has appreciated more than 30% since January, the mark is up nearly 7%, the franc 16% and the pound about 9%—all producing varying degrees of pressure on the professional marketplace, as well as the consumer area.

While consumer price rises were noted in the offing at the Summer CES this June in Chicago by such major suppliers as Panasonic, Pioneer, Sony and others, the professional hikes will probably surface at the upcoming AES this November in New York.

Steve Temmer of Gotham Audio, a leading importer/distributor of professional mastering and studio equipment, notes that the Swiss franc, which last year was 8% below the German deutschmark, is now 16% above the mark—a swing of nearly 25% abroad—which is reflected in the prices here of their respective pro audio lines.

One result is that Studer Revox prices have edged ahead of competitor Telefunken levels for the first time, he believes, though both companies are doing their best to keep wholesale increases at a minimum.

Neumann microphones from Germany are the only Gotham line sold through a dealer organization (about 30% of volume), and Temmer anticipates an increase by Sept. 1 of about 4% which will be reflected in products shown at AES. He points out that the Neumann U87 mic model that sold for \$325 10 years

ago is now \$890, while the VMS-70 cutting lathe is now \$59,480, compared with \$16,850 a decade ago.

"While our profits are going up, in Germany they are selling more equipment at lower prices and less profits," he observes. Apart from the Neumann mikes, all other equipment imported by Gotham is sold to end-users at the daily exchange.

(Continued on page 34)

ALI FIGHTS OFFER WITH RCA VTRS

NEW YORK—Purchasers of RCA SelectaVision videotape recorders in September and October will have an exclusive offer of the Muhammad Ali/Leon Spinks championship fight and rematch, or two other prerecorded programs, as well as membership in the Magnetic Video Corp. Video Club of America. Total retail value is \$150.

Deal with Top Rank, promoter of the first bout and the Sept. 15 rematch, gives RCA the only VHS-format cassettes of the fights, as part of its "SelectaVision Film Festival" campaign backed by \$2 million in media. Buyers also have available the entire catalog of Magnetic Video, including 50 20th Century-Fox feature films, club membership which brings discounts on all purchases of videocassette programs, and five 20% discount coupons for movies in the catalog.

Software tie-ins was announced with the formal introduction last week of the programmable RCA four-hour VTR, which lets the user pre-program the machine to record up to four programs on different channels over a seven-day period, at suggested \$1,275 list.

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Manhattan Pressing Plant

• Continued from page 4

in Manhattan is that RGH can tap directly into Con Edison's steam lines, which run under the street. Otherwise, the loft at 750 8th Ave. had to be built from scratch to accommodate record presses.

"It wound up costing us five times what our initial studies had forecast," Srolovitch moans. "We talked with engineers, visited just about every other pressing plant within a 50-mile radius of here, but we still didn't count on some things."

"This is a business where you solve one problem and 10 more pop up," he explains. "Maintenance is another thing. We never run seven days a week because we reserve a day for maintenance and that costs money. But no matter how careful you are, something always comes up."

RGH won't take an order for fewer than 500 pieces, and Srolovitch demands that his clients sup-

ply him with a set of stampers for every 2,000 copies pressed.

"Stampers are only good for the first 1,500 to 2,000 records," he says. "After that we replace them."

"I've learned a lot about pressing since we started this," he adds. "I found it's not a simple operation, but if you take care, keep your operation small and insist on quality, you'll come out ahead."

UA Retail Contest

LOS ANGELES—United Artists Records has kicked off a Gerry Rafferty city planning contest for retailers which involves dealers setting up displays built around Rafferty's "City To City" album.

First prize is a Betamax videotape player. A 19-inch Sony television set will be second prize. For third spot, UA will award a shortwave Zenith radio. In addition, the label will award windbreaker jackets to 10 retailers winning honorable mentions.



Riot Plan: Mapping upcoming European and Japanese tours for Riot are, from left, Art Santucci of Rock City Management, the combo's Mark Reale, producer Steve Loeb, Riot's Guy Speranza and producer Billy Arnell.

There's a Riot Coming On And Fire Sign's Delighted

By ADAM WHITE

NEW YORK—Fire Sign Records, one-year independent label headquartered here, is utilizing international interest in its first rock act to generate domestic acceptance.

The combo is Riot, heavy metal rockers in the Deep Purple/Uriaiah Heep mold.

Mapping the strategy are Billy Arnell and Steve Loeb, whose fledgling label is part of a publishing/studio/production complex. Working with them is Riot's management, helmed by Art Santucci.

Fire Sign has licensed Riot to Ariola for Britain and Western Europe, Victor in Japan, EMI in Australia, Attic in Canada and Teal in South Africa.

Product has been released in territories ahead of U.S. availability, with good initial results. In Japan, for example, Arnell claims album sales of some 50,000 units to date.

The Fire Sign ploy to break an act at home by emphasizing its overseas credentials stems from what Arnell admits are the label's limited resources.

He feels that strong competition from the major companies in the U.S. market works against small, independent outfits with new acts. Hence the unusual strategy for Riot.

"We've held back here until the foreign deals begin to yield results,"

he adds. "Now we've got something to talk about."

The plan also boasts the added advantage of bringing in royalty advances from foreign licensees in readiness for the American thrust.

Now Fire Sign is looking to Riot's dates with Journey, Mahogany Rush, Tom Petty and the Heartbreakers and others to establish the quintet domestically. Arnell holds that its major asset is on-stage excitement.

Riot's first Fire Sign album is "Rock City."

Executives from Ariola will be flying in to witness the act's Aug. 24 date at Great Gildersleeves in New York, along with a party of overseas journalists.

Riot is the Fire Sign unit's first rock act. Its main emphasis previously has been in jazz and r&b.

The label sprang from Arnell and Loeb's seven-year business partnership in production, publishing and management. The pair own the Big Apple recording studio, which has handled sessions by Gloria Gaynor, Andrea True Connection and others.

Its policy now is to recruit, record and build artists, while being prepared at some point to pass them on to major labels either via direct signing, production deal or custom label.

Atlantic Brass Hosts Conclaves

NEW YORK—Atlantic Records has instituted a series of meetings, where the company's various regional marketing and promotion representatives will discuss their problems with the company's home office brass.

First of the planned quarterly meetings was held Thursday and Friday, Aug. 3-4, at the Rye Hilton Inn in Rye, N.Y. On hand for the meetings were Jerry Greenberg, Atlantic president; Larry King, director of field operations; Tunc Erim, national pop album promotion director; Vince Faraci, national pop promotion director; Mike Manocchio, assistant national pop promotion director, and Bill Cataldo, director of national secondary promotion.

The New York executives met with regional pop marketing directors Barry Freeman, Los Angeles; David Fleischmann, Dallas; Rob Senn, Atlanta; Sam Kaiser, Chi-

cago, and Lou Sicurezza, Cleveland. Regional album promotion/artist development managers present included Mike Prince, Atlanta/Dallas; Ron Brooks, Chicago/Cleveland, and Roy Rosenberg, Northeast.

The Friday meeting dealt with artist relations and press. That session was joined by Michael Klennner, senior vice president, and national publicity directors Paul Cooper and Stu Ginsburg.

Aug. 19 War Day

LOS ANGELES—Saturday (19) has been proclaimed War Day in Los Angeles by Tom Bradley, mayor, and the city council.

War will play its first Los Angeles concert in four years at the Greek Theatre that night. Five members of the group are from Los Angeles.

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Pickwick's New Jazz Line Mentored By Gene Norman

By DAVE DEXTER JR.

LOS ANGELES—Pickwick International's new Quintessence line of jazz albums, cassettes and 8-tracks got off the drawing board and into stores Wednesday (9) with a low-key, soft-sell introductory soiree at Chasen's Restaurant in Beverly Hills.

C. Charles Smith, president, and Bob Newmark, general manager of Pickwick Records, played co-hosts at the event. But the big news was the appearance of Gene Norman, president of GNP-Crescendo Records.

Smith and Newmark praised Norman, for many years a prominent West Coast jazz deejay, and disclosed that Norman would be the man behind the selection of talent and tunes for the infant Quintessence line.

"He," said Newmark, "is choosing the artists and the songs for every Quintessence LP. He's also responsible for overseeing graphics and for contracting for the annotation

writers. Our liner notes will not be run-of-the-mill. They are being authored by the nation's most noted and influential authorities."

It's an odd twist. Norman's GNP-Crescendo catalog is overwhelmingly comprised of jazz LPs and, in a sense, his line will be competing with the Quintessence series. But Norman and the Pickwick moguls see no direct conflict. "There's room for all of us," Norman opines. "The Quintessence packages will list at \$3.98; GNP-Crescendos are tagged at \$6.98 and \$7.98."

Seventeen albums comprise the initial release and another batch is due in October, Newmark disclosed.

All the Pickwick product is from old masters and other labels. Smith and Newmark point to the success of their Quintessence classical series, launched in 1977, and indicate the jazz series will meet with equal acceptance in the market.

"Both are specialized repertoire," said Norman, "and each amounts to

about 5% of the total market. But with a jazz LP there's always a chance for a breakaway hit, a crossover which may move 500,000 or more packages."

Two of the fledgling LPs feature Duke Ellington's orchestra of the early 1940s, including tracks of the caliber of "Caravan" and "Day Dream;" Bunny Berigan, with "I Can't Get Started;" Coleman Hawkins, including his memorable "Body And Soul;" and there are additional entries spotting Chick Corea, Carmen McRae, Fats Waller, Lionel Hampton, Zoot Sims with Buddy

Rich's band, Jimmy McGriff, Dizzy Gillespie, Johnny Hodges, Count Basie, Freddie Hubbard, Charles Mingus and Sonny Rollins.

Impulse supplied the Rollins, Mingus and Hubbard masters to Pickwick, the old Groove Merchant label (now owned by Pickwick) contributed packages by Corea, McRae, Rich, Sims, Hampton and McGriff and RCA's vaults were the source for all the others.

Pickwick has issued jazz previously, going back to the 1960s when it marketed old Capitol masters by Ellington, Woody Herman, Benny

Goodman and others. The Pickwick-Capitol alliance, engineered by Cy Leslie and Stan Gortikov, apparently is a thing of the past and will not be resumed. Neither Leslie nor Gortikov is now associated with the two firms.

Newmark said an extensive campaign will be instituted to "make all 50 states cognizant of Quintessence jazz" and a "comprehensive merchandising kit has been prepared and is being shipped to all retailers." There also will be a potent advertising campaign in trade and consumer publications soon, Newmark noted.



PLATINUM FOREIGNER—Atlantic group Foreigner and label executives proudly display platinum albums for "Double Vision" following its date at the Las Vegas Convention Center. From left are band members Dennis Elliott, Lou Gramm, Al Greenwood, Mick Jones, Ian McDonald, Bud Prager, Foreigner manager; Bob Greenburg, vice president and general manager Atlantic West Coast; Dick Kline, senior vice president of promotion; and Jerry Greenberg, president. The two children are Evan Prager and Roman Jones.



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Salsa Sales Plummeting; Blame Disco, Puerto Rico

By PABLO "YORUBA" GUZMAN

NEW YORK—Salsa sales in the past year have fallen sharply. Some industry executives, such as Coco's Harvey Averne and Fania's Victor Gallo, first sounded the alarm in late winter. Now, halfway through the traditionally heavy summer buying period, sales as laggard as a muggy New York day have swollen the alarmists' ranks.

There are several theories circulating. As in practically every phenomenon, adherents of "the cycle as history" claim things will pick up when the next cycle begins.

The recession, which Latins have never recovered from, is blamed by a few; others quickly point out that when sales were booming, Latins were never really out of a recession to begin with.

The serious economic situation in Puerto Rico, however, is cited by everyone as a factor. The island accounts for an estimated 40%-50% of all salsa sales, and has been hit with a series of crippling strikes, an official unemployment rate of 40%, a cost of living twice that of New York, and a per capita income half that of Mississippi, poorest state in the U.S.

In New York, which has grown in sales volume over the last 10 years to equal or surpass Puerto Rico's figures, one executive who demanded anonymity claims another factor is causing a lack of action off the racks.

"Our business still depends on radio to a larger extent than rock, jazz,

or even funk. The blacks were in the same boat a few years ago, but crossover opened touring up to more black acts who then didn't have to depend as much on radio.

"Whereas in salsa the main live avenue is still a small circuit of clubs and the club owners are reluctant to book unless you've got a radio hit coming in. And dealers are slow to push unless you've got radio action.

"In spite of Radio Jit's success the past two years (a comment on the former New York WHOM's conversion from pop to a top 20 salsa format), you hit an audience ceiling quickly the way it's targeted because one, it's AM and people are more into FM's stereo sound these days, and two, it's all Spanish.

"While the Spanish-speaking audience, according to our surveys, still outnumbers the fully bilingual and primarily English components of the Latin audience, the shift in favor of English has already begun and should be complete across the U.S. within the next three years."

Now add to the cyclical, recession, and radio arguments—bootlegging. "You can't begin to estimate the impact bootlegging has had on sales," says Sal Nigrone, Fania's lawyer and a leader of the bootleg crackdown. "The American business (salsa's umbrella term for the major labels) is calling the Feds to task and getting a little response.

(Continued on page 65)

For the Record

LOS ANGELES—The Sound Warehouse chain whose parent company is Bromo Distributing, Oklahoma City, Okla., has no connection of any kind with the Sound Warehouse franchise concept, recently introduced by Noel Gimbel of Sound Unltd., Skokie, Ill.

A spokesman for Bromo denies that permission to use the name, "Sound Warehouse," was given to Gimbel (Billboard, July 22, 1978). The Bromo representative said Gimbel had never contacted his organization.

Gimbel confirmed that the original report in Billboard was inaccurate. Gimbel stated he had the legal right to use the name "Sound Warehouse," in the Midwest states in which he was operating.

The original Sound Warehouse stores are located in Oklahoma, Texas, New Mexico and Colorado.

'Hunchback' Will Become a Musical

NEW YORK—Victor Hugo's French classic, "The Hunchback of Notre Dame," is being developed as a musical for the Broadway stage. It will be titled, "Quasimodo."

The show, scheduled for a late 1978/79 season opening will be directed by Gerald Freedman. The production has a book by Anthony Scully, music by Larry Grossman, and lyrics by Hal Hackady. Lonin Price will produce. A cast is still to be named.

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\$43 Mil Sales Seen By Chain Executive

By GERRY WOOD

NASHVILLE—Record Bar expects sales of more than \$43 million in its 1978 fiscal year which ends in September.

Those figures were revealed at a general session Wednesday (9) at the retail chain's convention here.

The total contrasts with \$27 million for fiscal 1977, according to Harry Clements, vice president, finance. Clements added that fiscal 1979 projections indicate a sales figure of approximately \$60 million.

Though the press was excluded from the portion of the session dealing with finances, Clements later revealed the sales figures. He declined to disclose Record Bar earnings.

Clements noted that the increases are coming from the existing stores rather than being solely tied to the growth in the number of stores which has now reached a total of 82. "We attribute a great deal of the increases to the store personnel. Because we're paying managers more than we did a couple years ago, we're attracting stronger, more professional people."

Other reasons cited for Record Bar's healthy sales surge are the year's big hits attracting more customers to the stores, advertising increases, more effective merchandising techniques, better—and more frequent—promotion, and the success of its warehouse operation, RMA.

The site expansion continues, also, stated Clements, with new stores slated for Nashville and possibly Florence, Ala. Budgeting has been completed for three larger stores next year in the 6,000-10,000 square foot range. Virginia Beach is another location being considered for a store, along with Richmond, Va. and Montgomery, Ala.

"We'll have 100 outlets by September 1979," predicts Clements who revealed that the firm's five year plan, calling for 140 stores, is

still on schedule. Site selection will continue to lean heavily toward the successful mall operations.

David DeFravio, vice president of retail sales, noted that internal changes forthcoming include decentralization of the buying and a push on local promotions.

In an hour-long Record Bar panel, questions were directed at the panelists Clements, DeFravio, Barrie Bergman, president; Fred Traub, vice president, purchasing; and Jill Bartholomew, managing director of AD-Ventures.

A query about the possibility of supplying plastic covers as an accessory to replace the covering for LPs which have had the shrinkwrap removed, led to a show of hands vote.

Other topics covered included advertising plans, standardization of forms and registers, purchase of singles, difficulties in acquiring London product, security, the printed music business, videotapes and videodisks, the future of direct to disk and quadrafonic product, children's records, cutouts, new methods for tape sales and prepacks.

Record Bar officials indicate that present plans call for holding next year's convention in Hilton Head, S.C., in September.

Boston & Phillips Settle Their Suit

NEW YORK—The remaining lawsuit involving the management of the group Boston was settled out of court last week with an agreement that Paul Ahearn be acknowledged as their manager.

The suit, originally brought by Larry Phillips of Elf Management, was for alleged willful interference with contractual relations.

A related case filed in Massachusetts was also discontinued by the parties.

General News

LABELS VIE FOR ATTENTION

10 Product Presentations Click

By JOHN SIPPEL

NASHVILLE — Ten different product presentations were made to Record Bar management staffers at their four-day convention here last week.

Sam Passamano, MCA sales top-per, showed a primarily slide presentation, which as other labels did, reprised outstanding established talent and introduced a new album by Lynyrd Skynyrd, "First And ... Last." Passamano said new albums could be expected soon from Elton John, Roger Daltrey, War and Tanya Tucker.

Two-fers have produced \$12 million in sales for MCA, with 111 different albums available presently, he said. The recently introduced midline series, nearing 250 different selections, has moved 1.5 million units, Passamano stated.

Charlie Salah, national accounts manager, showed an updated version of the "Magic of Motown" film. Salah said new Motown product coming includes a three-record set by Marvin Gaye, a two-record Diana Ross package and a live and a studio album by Smokey Robinson, along with the awaited "Secret Life

Of Plants," the new Stevie Wonder album.

Marv Dorfman of A&M presented an almost completely revised film which integrated the previously shown satire on the executive staff of the label at work with new filmed segments of performance by label artists. The presentation has been tightened up and is far more commercial. A&M expects to have a Frampton album out before the holidays. The singer/guitarist has seven songs ready now, an A&M spokesman said. New acts previewed at the Bar convention included: It's Alive, Atlantic Star and the Dirty Angels.

Tim Monning, Polygram Atlanta branch head, introduced a new three-screen presentation, "The World Of Music," in which Polygram Distribution president John Frisoli mentioned that the firm was moving soon from present Union, N.J. quarters to much larger Edison, N.J., office and warehousing space for the East. Polygram now has 100 salesmen and 45 merchandising specialists working 14 areas. Mercury/Phonogram showed albums coming

from newcomers like Fonda Fein-gold, the Cryers and City Boy.

Charley Hall, southern regional sales boss, RCA, introduced a completely new label presentation, which revealed new coming albums such as "The Best Of Lonnie Liston Smith," and a new moog synthesizer package by Tomito. Hall presented cash prizes for a recent Windsong merchandising contest, wherein Vern Armstrong won \$500; Bill Giordiano, \$250; Gary Rose, \$100 and five managers each won \$50.

ABC Records' sales chief B.J. McElwee presented an entirely new film presentation which demonstrated new albums by Rock Clark and Buck Trent, Narvel Felts, Steven Bishop, Bobby Bland and Denise LaSalle.

Walter Lee, Capitol sales chief, debuted a combination slide and film show on a 30-foot screen that set a new high for a/v presentations in the industry. The first giant screen effort carried strong impact and will probably force others to go the enlarged picture route.

Oscar Arslanian, Capitol blank tape sales manager, awarded moped prizes to Richard Smith and Bill Joiner, Lisa McLean won a TEAC 303 cassette deck, and Richard Tate, an Atari computer video game, while five managers won \$50 cash prizes for a recent blank tape promotion.

Chick Silvers of GRT presented a slide presentation of recent album releases. Rich Lionetti, WEA vice president of marketing, ran off the "WEA Is Bullish ..." presentation which the firm bowed at NARM.

Demand For Empty Jackets Expressed By Attendees

NASHVILLE—Jacket fabricators will be getting hefty additional orders for charted albums or new releases by established acts, based upon discussions at a merchandising panel at the Record Bar convention here last week.

A question by a hinterlands store manager as to how he could obtain sufficient materials to create some of the amazingly inventive displays shown by Russ Bach, WEA vice president of market development, during a 25-minute slide presentation, sparked a solution. Bach said that Jim Greenwood, founder of the Licorice Pizza chain, Los Angeles, who was in attendance, now required 2,000 album covers for his stores if a label wanted the maximum merchandising effort. David DeFravio, Bar sales vice president, shouted from the floor that he could use 8,000 empty covers.

Bach, who originally fostered the interest in store merchandising with his first color slide display of Western states stores' efforts while he was WEA distribution chief in that area two years ago, blew the minds of the more than 100 Bar store brass with a series of slides that were 100% better in their imaginative construction than his last presentation. Amazingly, there was not one label-manufactured mobile in any of the more than 200 slides. One store constructed a mobile cube out of 4x4's. Bach's slides showed a variety of ingenuity, such as cutting figures out of displays to gain third dimension; using clothing store mannequins garbed to carry out a theme; rolling posters; cutting covers to create design; fanning covers; correlating window with inside-store displays and using display materials to highlight albums at customer exits and register points.

Shortly after Bach's presentation, Jill Bartholomew, Record Bar's ad chief, showed the chain's thinking backs the WEA executive's thrust. She presented full Christmas color banners, streamers and divider cards which institutionally create the in-store holiday buying spirit. From a six-by-three-foot streamer through divider cards and an LP/tape dump,

the 80-plus store chain will ballyhoo the holiday spirit.

The large streamer, reading "One-Stop Christmas Shop," greets a customer in a store, where browser boxes have three-color headers reading: "Christmas' Greatest Hits"; "Super Presents/Super Prices"; "New Releases Just In Time For Christmas" and special headers for various repertoire categories. Special holiday signs offer free gift wrap, gift certificates of \$1-\$6-\$10 denomination, and even a \$1 singles gift header. The floor dump holds 50 LPs and 20 tapes.

Bach, late in his presentation, showed a series of slides shot in the K-mart record store within a department store in Overland Park, Kan., a Kansas City suburb. The store's now merchandising concept elicited "ohs" and "ahs" from Bar employees. Bach stated that the emergence of such racked departments means chain retail stores must do a more creative merchandising job to maintain customer allegiance.

CBS classical will be putting out more display material, especially 4x4's, Larry Golinski of CBS pledged. He urged stores let customers know they are carrying classics by more merchandising of his product. He pointed up the trend to isolate classical product so that the customer can be in his own environment. Classics should be located near jazz and showtunes, which are also sought by longhair buyers. He said CBS will increase its catalog of budget classics cassettes.

Country albums need in-store display and demonstration, Dave Wheeler of RCA stated. He said the recent Chet Atkins/Les Paul album sold over 150,000 units through concerted store play. RCA is producing c&w header cards for use on special promotions, he said.

To encourage black customers, stores must have new hot product on hand, Eddie Gilreath, Warner Bros. Records' black music executive declared. "We like to party. We don't watch a whole lot of tv. The black buyer will buy six albums at one time," Gilreath said. He noted that

'Hearts' Headed For Broadway

NEW YORK—"King Of Hearts," the Philippe de Broca/Daniel Boulanger cult movie about a British soldier who finds refuge from the war in a lunatic asylum, is being made into a musical for Broadway.

The show will feature Donald Searldino in the lead role with Pam Blair and Millicent Martin. It is scheduled to open this season, following an out-of-town tryout in Boston.

"King Of Hearts," has a book by Joseph Stein with music by Peter Link and lyrics by Jacob Brackman. Tony award winning director choreographer ("Applause" and "Cabaret,") will direct. Joe Kipness will produce.

The score for "King of Hearts" is described as very orchestrated, pop/contemporary. The book, with some modifications, closely follows the original story line.

"King of Hearts," the movie, enjoyed a three year run at the old Elgin cinema here. It has been running for about four years in Boston. It features Alan Bates and Genevieve Bujold.

Record Bar

• Continued from page 3

firm fiscally, estimating the chain would be doing \$86 million gross by 1982's end, contrasting sharply upward with the \$28 million gross envisioned for fiscal 1978.

The financial session Wednesday (9) was restricted to store staffers only. Bergman at one point Sunday thanked his employees profusely for the excellent business he said the Bars enjoyed since the last convention.

(Continued on page 16)

AUGUST 19, 1978, BILLBOARD

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Activity At Polygram's N.Y. Management Meet



Casablanca president Neil Bogart and executive vice president Larry Harris, first and second right respectively, get together with Polygram's man in Atlanta, branch manager Tim Monnig. At left is the label's East Coast director of press and creative projects, Roberta Skopp.



Polydor vice president of marketing, Harry Anger, with, right, Polygram Boston branch manager, Paul Wrennik.



Deep in roundtable discussion over breakfast are, from left, Polygram Western regional director Emiel Petrone, vice president of sales Jack Kieman, national advertising manager Susan Frank and Southern regional director Herb Heldt.



Polygram president John Frisoli, left, joins Capricorn president Phil Walden, center, and Phonogram vice president of sales, Harry Losk.



Sharing a joke over cocktails are, from left, Polygram director of inventory management and production, Ed Simek, Western regional director, Emiel Petrone, Capricorn executive vice president Frank Fenter, Polygram topper John Frisoli, traffic manager Maurice Thibodeau and vice president of marketing development, Jon Peisinger.



Welcoming Jules Abramson, center, to his new post in the Polygram group as vice president of planning are, left, RSO Records president Al Coury and Polygram Midwestern regional director, Pete Jones.

7 Columbia Acts Go 52 Minutes

NASHVILLE—CBS Records spotlighted seven acts—six with new product—in an audio/visual presentation for Record Bar registrants.

The 52-minute show was kicked off by Frank Mooney, vice president of marketing for CBS Records.

The wild stage antics of Meat Loaf inaugurated the talent parade on the videobeam screen, followed by some imaginative animation backing the "War Of The Worlds" LP.

Book Rolls Again

NEW YORK—"The Songwriter's Handbook" by Harvey Rachlin, published by Funk and Wagnalls, is going into its third printing, aided by a recent appearance by the author on the Joe Franklin local television show.

Then segments of Chicago's new album, due to ship in the second week of September, were played. Titled "Hot Street," the album, with Phil Ramone producing, was recorded at Criteria Studio in Miami.

Filmclips from "Eyes Of Laura Mars" were flashed as Barbra Streisand belted the song "Prisoner" from the soundtrack LP.

An entertaining back-to-the-city-roots theme showcased three songs by Dion, plugging his new album "Dion Comes Home—Return Of The Wanderer."

"Boston 2" was heralded with CBS promises of a strong trade, consumer and radio campaign: "The biggest pre-release campaign we've ever launched." The label claims it will make one of its biggest top 40 buys in history.

The playing of Stephen Stills' new single closed the CBS product display. Those attending received a Pic Disc of the Johnny Mathis and Deniece Williams LP "That's What Friends Are For."

Fayetteville Tagged Store Of The Year

NASHVILLE—Record Bar climaxed its Nashville convention Wednesday (9) with its awards program. The winners were announced at a banquet at the Opryland Hotel.

Fayetteville, N.C., was chosen as store of the year. Manager of the year honors went to Gary Flisek of Baton Rouge, La., while Jerry Young of Jacksonville, N.C., scored as new manager of the year.

Vern Armstrong of Terre Haute, Ind., was Record Bar's merchandiser of the year, and Susan Taylor of CBS and David Kimmel of WEA shared the award as label rep of the year.

Prof. Irwin Corey's Barbs Perk Parley

NASHVILLE—Nine scheduled record acts performed for Record Bar's fifth annual convention here, but it was a surprise appearance by Prof. Irwin Corey that perked up the conclave.

After RCA sales topper Dick Carter, a stockmarket buff, "value judged" the chain's potential, he casually introduced a "tax expert" and out walked the zany veteran. Corey decimated Bar brass Bertha, Barrie and Harry Bergman and buying chief Fred Traub with personal barbs as he meandered through 20 minutes of his hilarious routine. The Bar conventioners, averaging out about 23 years of age, were seeing the frizzy-haired comic for the first time and stood for a closing ovation.

AC/DC, Creed and LeRoux worked Sunday (6) following dinner. Joe Ely did a luncheon gig Monday (7), with Helen Schneider, the Cooper Brothers and the Mighty Clouds Of Joy after that evening's dinner.

The Oak Ridge Boys and Walter Egan worked the closing banquet Wednesday (9).

Eddy Arnold and Chet Atkins attended the RCA cocktail party Tuesday (8) marking the first time that artists had ever mingled socially with a pre-dinner crowd.

Arabs Recording

NEW YORK—A reported media demand for Near Eastern music is the impetus for the LP release of "All The Arabias" by the Josef Weinberger Library, distributed in the U.S. by MuziCues Corp. The disk includes Arabic themes of centuries past as well as modern and disco-flavored cuts featuring Arabian instrumentation.

Empty LPs

Continued from page 16

the WCI survey, shown at NARM, indicated higher per capita buying by blacks than whites. Radio spots aimed at black buyers should be used in concentration when product is first released to be fully effective, Gilreath felt. He urged labels to use black community newspapers for advertising in addition to radio.

Oscar Arslanian of Capitol Magnetics pointed up the high profit margin on blank tape. He said retailers must think like supermart operators who use loss leaders to sell high profit items. He envisioned a future record store as a supermart handling video disks, videotape, videocassettes, a variety of componentry, and an even wider range of recorded product, along with everything from belt buckles through mirrors.

JOHN SIPPEL

Young Poster Ties Music With Photo

NEW YORK—Latest promotional play by Marks Music here is a sheet music/color poster combination.

The publisher's print of "Love Is In The Air," currently a hit for John Paul Young on the Atlantic-distributed Scotti Brothers label, follows the regular sheet music format when folded, but opens out to an 18-inch by 24-inch full color poster of Young.

Front cover of the \$1.95 work—that's 45c more than the usual sheet music tab—proclaims the poster inside.

Marks Music president Joe Auslander claims the move is part of the company's increased participatory role in the development of new artists.

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AUGUST 19, 1978, BILLBOARD

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A collection of short stories set to music about heroes, hustlers, hookers, lovers, losers, villains & victims by the consummate story

teller **Richard Supa.**

In a life dedicated to rock and roll, Richard Supa has written a string of international hits for people like Johnny Winter, Gladys Knight and Aerosmith.

He's been to the bright lights and the back alleys, and now, on his new album, he spins out the stories of his experiences along the way.

He's collected the comedies and the tragedies of life. He's known the women who have clung too tightly, and loved the ones who just couldn't stay. He's paid dues for love and sometimes even more. He sings about the petty games people play and about how far the mighty have to fall.

Richard Supa's new album, "Tall Tales" includes "Suitcase Life," "The Lover's Knot," "Gangster On The Loose" and "Lucrecia." It's the album you'll want to listen to, cover to cover.

Richard Supa's "Tall Tales" featuring "Suitcase Life." A brilliant collection of rock and roll short stories. On Polydor Records and Tapes.



Chi's WCFL Goes 'Sophisticated Pop Adult'

By ALAN PENCHANSKY

CHICAGO—After two years in the doldrums, AM powerhouse WCFL is steering for the right mix of news, features, personalities and popular adult music to point it back into the radio mainstream here.

"To take a 50,000-watt clear channel station and make it automated beautiful music just seemed to be the wrong thing to do with the facility," program director Dick Stadlen says in summary of the station's last two years.

The once-powerful rocker has slipped disastrously from its for-

merly competitive stance alongside WGN and WLS here.

Stadlen, who came on board in May as Radio Arts-programmed MOR was being phased out, is targeting a 25-55 demographic with a remodeled format which he calls "a natural evolution for the station."

"We're now playing bright MOR and soft contemporary, so call us a sophisticated pop adult station," Stadlen explains in the station's sunny Marina Towers studios.

Stadlen notes that CFL's ultimate course may be influenced by the

pending sale to Mutual Broadcasting, but he is convinced that the present format is the obvious wave on which to sweep the station back into the picture. Though contact with Mutual has been disallowed, Stadlen notes that the network indicated its agreement on the format in the FCC filing.

"We play heavier rock in certain day parts," adds the programmer. "What we'll try to do is play enough familiar contemporary music so a young person won't be 'old-fogeyed' to death."

Stadlen says personality jocks will be emphasized, and the 6 to 10 a.m. shift is being manned by Ron Brittain—a WCFL alumnus from the station's rock days.

"There was little doubt in my mind that as soon as I had a chance we would bring Ron in," explains Stadlen. "He's an excellent talent, a creative individual, and someone who has grown up with the station."

Enough news to conceivably provide headaches to all-talk formats like WBBM-AM and the soon-to-be-converted WIND-AM also will be part of the new sound, says Stadlen. "What I anticipate is a full feature entertainment facility, sports, features and music that appeals to the 25 to 55 age bracket."

"I know what I want to do with this station, I'm just waiting for Mutual to come in to give us the money to start us off," assures Stadlen, a former WDAI-FM employee here.

Research efforts remain rudimentary at the station, the programmer notes, pointing to an office only skeletonally staffed during the transitional period. Stadlen also seeks funding for promotion and contests.

"We haven't been able to do outside advertising and promoting. Chicago is a contest-oriented market," he explains.

Recent programming changes made by Stadlen include the elimination of many artists judged no longer relevant to the format and the elimination of artist bunching by age group appeal.

Stadlen says he was distressed to find that 15-minute segments of Perry Como and Tony Bennett were being followed by equal blocks devoted entirely to Paul Simon, Carly Simon and Dan Hill.

"Within a half an hour period it sounded like two different stations," he recalls, "contemporary plus MOR."

Most recent change in the station's

format came late in July when Joe McClurg's all-night "Jazz Collage" was canned in favor of Mutual's Larry King talk feature.

"We found few advertisers,

though everybody thought the concept was good," explains Stadlen. The programmer says it was felt the jazz show was better suited to an FM station at this time.

2 'Born Again' Outlets Due For L.A. Audience Battles

By RAY HERBECK JR.

LOS ANGELES—The answer as to whether "born again" Christians like their music straight or mixed may be forged in the crucible of nearby Orange County, which will see two progressively formatted outlets square off in an October/November promotional battle of Biblical proportions.

Championing the "straight" approach—sticking strictly with up-tempo, contemporary Christian music—will be KYMS-FM, which first aired its format three years ago from Santa Ana. General manager and program director Arnie McClatchey shoots for an 18 to 34-year-old listener.

Targeted for the same audience is KBRT-AM, sister to Los Angeles' top-rated KBIG-FM beautiful music outlet. KBRT, programmed by Gary McCartie, plays a mix of up-tempo contemporary Christian music and well-screened MOR and pop.

Though based in L.A., its signal is beamed 26 miles across salt water from Santa Cataline Island, resulting in an amplification of its signal with strongest reception in Orange County—KYMS' exclusive turf up, until KBRT's debut several months ago.

Until the debut of KBRT, KYMS stuck to typical on-air promotions, relying on giveaways, trips, etc. for listeners. But McClatchey has announced plans for a comparatively massive effort throughout September, obviously geared toward the October/November Arbitron sweep.

Perhaps coincidentally, KBRT also is planning to officially unveil its new format for the same book. McCartie has been fine-tuning his contemporary Christian/pop mix for three months. Although plans are not definitive as yet, KBRT's promo drive will more than likely parallel those used by its big sister, KBIG-FM—heavy and lavish television spots combined with strategically placed billboards and on-air efforts.

McClatchey will take the unusual tack of broadcasting remote from four contemporary Christian bookstores—one each weekend for the month. He is soliciting personal appearances by favored Christian artists, such as Andre Crouch.

Additionally, T-shirts and posters, themed "There's A New Song Going On" are planned, along with more luxurious on-air prizes for listeners.

Tyler On Clark Show

NEW YORK—Bonnie Tyler will be guest star on Dick Clark's "American Bandstand" Aug. 19 on the ABC television network at 12:30 p.m. Tyler will perform her hit "It's A Heartache" and "If I Sing You A Love Song" on the hour-long program. The show is also featuring the finale of an annual dance contest in which winners were selected by viewers ballots.

"We're not only competitive with KBRT," says McClatchey, "but KWIZ and KEZY." (Both are MOR outlets based in Orange County.)

McClatchey does not see his audience as strictly the contemporary Christian—a view also harbored by KBRT's programmer McCartie. However, McCartie programs only music, mixed with pop for a broader appeal.

KYMS-FM broadcasts six hours of Bible instruction every day until noon, when the music begins and lasts the remaining 18 hours per day.

"Except for the instructional portion," McClatchey insists, "a secular listener couldn't tell we were a religious station."

But in Orange County, as McClatchey points out, that label would not necessarily be a tune-out factor. The county is noted as containing the Southern California area's dominant concentration of conservative listeners.

McClatchey says it has been dubbed "the most spiritually-oriented county in the U.S., according to three surveys."

Additionally, McClatchey has his contemporary Christian music dayparted by computer. "We wanted tight music control," he explains, noting that his DJs are told by print-out what to play, record by record.

"Our computer is programmed as to slow, medium or fast, intensity, dayparts, etc.," he adds. "It actually shapes our sound." The DJs physically play the cuts, however.

McCartie's operation at KBRT is computer-assisted, by contrast, with on-air personalities tying into programmed music on tape—similar to KBIG-FM's setup.

McClatchey points out that KYMS has enjoyed "the largest unduplicated audience in Orange County." Arbitron supports his contention that the outlet's average listener tunes in for nine hours—compared to about 40 minutes each for secular competitors KEZY and KWIZ.

However, KBRT is now the unknown factor, considering it has yet to launch its first promo drive for listeners.

Since both outlets have similarities in music, programming techniques and target audience, the difference between the two may well come down to McClatchey's use of remotes—and the musical preferences of born again listeners.

Besides his planned bookstore pickups, he also broadcasts weekly contemporary Christian concerts from a local chapel—which asked him for the favor to keep the crowds, now at 5,000, trimmed down.

"It's indicative of the type of listeners we have," he adds.

McClatchey also programs by computer for Southwestern Broadcasting's Phoenix station (KRDS-FM) and KBRN-FM in Denver, both contemporary Christian outlets.



Hot City: Shelley Clark's fiery costume is one of the reasons that the new disco television show is called Hot City.

TV SERIES REVIEW

'Hot City' a Revised 'American Bandstand'

NEW YORK—Disco, which has become more and more a way of nightlife in most markets and has been making inroads in radio formats, may be about to make a major break into tv with a new syndicated show from Viacom called "Hot City."

The show, which has been sold into major markets—the Metro-media stations are carrying it—strives hard to capture the mood of a disco.

Talk is held to a minimum and the music is almost nonstop except when there is the inevitable commercial break.

There are special guest stars—

Clark Grabs Snail

LOS ANGELES—Cream Records' newest pop rock act Snail will make tracks on Dick Clark's "American Bandstand" Aug. 26.

The four-piece California group will perform its recently released single, "The Joker."

Snail is now on a 60-city tour promoting its first album by the same name.

Linda Clifford for the opening show and Aretha Franklin for an upcoming one. The top regular on the show is Shelley Clark, who plays the role of Fyre due to her fiery costume.

Clark, with a cat-like mask, also looks a bit like the cowardly lion from "The Wizard Of Oz." The initial show, which aired on various dates this week and last, opens with Clifford belting out "If My Friends Could See Me Now."

She sings to a crowded floor of disco dancers and one recalls how Dick Clark started this all on tv so many years ago. It's really an updated "American Bandstand." But why not?

The high energy is maintained by a group called Silver, which does "Don't Stop, Get Up." This is followed by a dance specialty number by the 42nd St. Dancers, who logically do the oldie "42nd Street," but to a disco beat.

Before the show is over some slow spots are hit as some dance lessons are given, and worse a mini fashion show is held complete with the commentary on the "smart" outfits the dancers are wearing. DOUG HALL

WYCA-FM In Switch; Will Emphasize Talk

CHICAGO—Top 40 programming of contemporary Christian music on WYCA-FM, Hammond, Ind., is being abandoned, reports Rick Patton, program director.

"The station has decided to go full preaching, with conservative music that highlights the gospel programs," Patton explains.

Air-time had been divided between block programming of religious tapes and six and seven hour segments of what Patton calls "contemporary Jesus music," programmed on a Top 40 basis.

The split programming proved unworkable to management, says Patton, who is looking to continue elsewhere with the Top 40 Christian concept.

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San Francisco, Calif. 94108

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Shy Raiken Vice President Sales

Neaverth King Of Western N.Y.'s Morning Air

By JIM BAKER



Danny Neaverth

BUFFALO—If anyone in the Western New York radio market wants to discuss on-the-air growth, the conversation has to begin with WKBW and its nine-year morning drive deejay, Danny Neaverth.

The 50,000-watt station, with a signal that reaches all along the Eastern seaboard and beyond, is enjoying record audiences.

WKBW, which became the market's most listened to station only last November, ballooned its number one Arbitron ratings from 14.7 to 16.5 share in the 12+, a GE category of the April-May book. That's 3.6 points better than its closest competitor, easy-listening WBNY-FM (12.9).

The station's ratings soared in every time period, but especially in the 6-to-10 a.m. bracket when Neaverth has torrid competition with WGR's Stan Roberts and WBNY's Jeff Kaye.

The three-cornered morning rivalry is Buffalo's most talked about radio battle and Neaverth has succeeded WBNY's semi-retired Clint Buehlman as the dominant force. Buehlman, now heard only on Sunday mornings, long held the iron hand in Buffalo's morning radio and became a veritable 38-year legend.

He's been gone from the daily grind about a year now and since November, WBNY's morning listenership (to Kaye) in the 18-to-49 age crowd has dwindled from a 15.4 share to 10.7. Roberts improved from 16.4 to 18.5 but Neaverth soared from 23.8 to a dominant 27.7%.

Neaverth wrested the 12-plus lead from Kaye (23.5 to 19.7) and, for the first time, "KB" grabbed the morn-

ing lead in total adults (18-plus), 21.4 to 21.3, over Kaye.

What's behind this growth?

"First of all, he's a Buffalo native and he's involved in the community," says Norm Schruft, WKBW's station manager. "He identifies with the listeners. He married his high school sweetheart (Marie), he has four boys and he has mortgage payments just like the rest of us."

"He's the kind of guy that when people talk to him, they consider him a friend," continues Schruft. "He's not the kind of jock who's 'on' all the time. After the 6-to-10 trick, he goes home and cuts the lawn. And he's the champion of the underdog."

A major factor behind the Neaverth success is his clever ability to develop humorous characterizations such as "Uncle Johnny," who sounds like a dead ringer for Johnny Cash. Then there's Pierre Puck, who runs a "dirty" hockey school (Buffalo being a hockey hotbed) and Artie, his most common character.

In the 12-plus Arbitron age bracket, Neaverth has risen from a 15.4 share and deep second place (behind Buehlman's 29.0) two years ago to 23.5% and first place in the April-May book. Neaverth attributes most of the rise not to Buehlman's leaving but to Buffalo's infamous "Blizzard of '77."

While Buffalo and surround Western New York spent days digging out of the region's worst-ever

winter storm in early 1977, WKBW and particularly Neaverth caught the attention of a wide cross-section of listeners who turned to the radio for assistance and entertainment while stranded or idle.

"The blizzard exposed us to many people who thought of our station as just kids' rock 'n' roll," Neaverth says. "They saw we were real people and had so much more to offer. We're not as jarring as we used to be. We are playing rock but mostly at night. And I still run into listeners who say they found us during the storm."

"I don't think Clint Buehlman's leaving is the major reason behind our growth," Neaverth continues. "It helped, of course, but the decline at WBNY had already begun before he left. I was offered his job two years ago by Paul Butler (then WBNY general manager, now holding that post at Buffalo's WWOL). But I declined."

One sidelight to the Neaverth-Roberts-Kaye battle is the fact that all three are close friends, having worked together several years ago at KB. Neaverth now is a 17-year man at the station, spending his first eight years there as an afternoon deejay.

"We're friendly enough that I'm concerned about them," Neaverth says. "These are great ratings, but I think about how they affect Stanley or Jeff. It's like one member of my family is on another radio station. We are good friends and I really am concerned about them."

Neaverth feels good promotional campaigns have helped his rise and WKBW's in general. He notes slogans such as "Buffalo Is A Friendly Place" catch on and listeners identify such phrases with the station. "This summer, we've brought people out to movie theaters, saying if you're a friend of KB, we'll let you in free," he says. "It's a more impor-

tant radio promotion than giving away a new house because you're touching more people, not just one."

Not so incidentally, WBNY recently gave away a \$64,000 house.

Neaverth, a South Buffalo native, began his radio career at WFCB in Coudersport, Pa. "All my really big breaks came by finding that jobs were available through the newspaper," he says. Dan went on to Dunkirk's WDOE, then to the old WBNY in Buffalo (no connection to the current WBNY-FM) and eventually to WGR and WKBW.

Neaverth had accepted a job at WNDR in Syracuse when he found a vacancy at WKBW and, fortunately for him, the Syracuse station let him off the hook. Dan's been at KB—and growing—for 17 years and now handles the noon weather post (spiced with witticisms) on WKBW-TV.

In addition to the Neaverth story, WKBW also has fantastic numbers among teens. How fantastic? Well, last November, WKBW had a 28.6 share to runner-up WBNY-FM's 18.1 and WGRQ-FM's 10.0. Now,

WKBW enjoys the dominance of a 39.1 rating to WGRQ's 15.0 and WBNY-FM's 14.5.

In afternoon drive, WKBW's George Hamberger wrested the lead from WGR's Frank Benny, rallying from 13.1 to 15.8 (among 18 to 49-year-olds) while Benny dropped to third place behind WBNY-FM.

In five books, WKBW has grown from third place and a 12-share in the all-times 12-plus age category to a breezing lead and a 16.5 share. And much of the growth has come in the past year, since Schruft took the GM's reins and Sandy Beach was imported from Erie, Pa., to become program director.

"Even with Buffalo Sabres' hockey (WGR) against us, we still grew in the last book," Schruft beams. "We went up in every single time period again. Danny now has a broad base, becoming number one up to the 54-year-olds, and George Hamberger grew from 12.2 to 17.1 while Benny declined in the 12-plus bracket. We've become an absolutely dominant radio station across the board."



REMOTE BROADCAST—WRKR Racine, Wis., shows off its operations to spectators at the Milwaukee Summerfest. It was among several stations that participated in the event attended by 727,000 visitors.

NRBA Parley Seeing Sellout

WASHINGTON—Exhibit space and hospitality suites for the 1978 National Radio Broadcasters (NRBA) convention Sept. 17-20 at the Hyatt Regency Embarcadero in San Francisco are completely sold out, according to John Richer, NRBA vice president of administration.

The fifth conclave will present 147 booths, as opposed to the 125 featured at last year's New Orleans meet. Richer adds that 76 equipment manufacturers will be represented on the main exhibit floor.

Richer expects to top the New Orleans attendance record of 2,500. To date, 300 delegate registrations have been received.

N.Y. WLIB Offers Live Display At Lincoln Center

NEW YORK—WLIB, Inner City Broadcasting's AM outlet here, brought its Third World sound to Lincoln Center's plaza July 29 for an outdoor display of dance, music and native crafts.

Organized by music director David Lampel and general manager Dorothy Brunson, WLIB broadcast the festivities from 3 p.m. to 9:15 p.m. It was the second year the station staged a Third World Festival in honor of its format. Last year's celebration was held at Madison Square Garden's Felt Forum.

The festival featured performances by Count Robin, Bobby Rodriguez, Leon Thomas, the Black Eagles, the Tanawa Dancers and the

Haitian dance troupe Ibo, reflecting the station's Caribbean influence.

WLIB calls its format "cross-cultural programming," and features, in addition to Caribbean music ranging from calypso to reggae, jazz and r&b artists such as George Benson, Quincy Jones, Herbie Mann and Johnny Mathis and Deniece Williams.

DJs working on the live broadcast included Holly Thomas, Chuck Stevens, Ken Williams and Pablo "Yoruba" Guzman.

The station picked up costs of the festival, which drew a crowd upwards of 3,000 persons, many of whom were part of the audience for other Lincoln Center events but who stayed for the WLIB show.

Bubbling Under The HOT 100

- 101—WANT TO LIVE AGAIN, Carillo, Atlantic 3492
- 102—SHAKE & DANCE WITH ME, Con-Funk-Shun, Mercury 74008
- 103—IF I SING YOU A LOVE SONG, Bonnie Tyler, RCA 11349
- 104—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 105—NEVER MAKE A MOVE TOO SOON, B.B. King, ABC 12380
- 106—MELLOW LOVIN', Judy Cheeks, Salsoul 2063
- 107—SMILE, Emotions, Columbia 3 10791
- 108—HOT SHOT, Karen Young, West End 1211
- 109—DISCOMANIA, Cafe Creme, RSO 13035
- 110—HONEY, I'M RICH, Raydio, Arista 0353

Bubbling Under The Top LPs

- 101—AURACLE, Glider, Chrysalis CHR 1172
- 202—KEITH JARRETT, Bop-Bee, ABC/Impulse 1A 9304
- 203—NORMA JEAN, Norma Jean, Bearsville BSK 6983 (Warner Bros.)
- 204—JOHNNY WINTER, White, Hot & Blue, Blue Sky JZ 34575 (Epic)
- 205—SYLVERS, Forever Yours, Casablanca NBLP 7103
- 206—LAURO NYRO, Nested, Columbia JC 35449
- 207—GENYA RAVAN, Urban Desire, 20th Century 562
- 208—TROOPER, Thick As Thieves, MCA 2377
- 209—ASLEEP AT THE WHEEL, Collision Course, Capitol SW 11726
- 210—SOUNDTRACK, Jaws II, MCA 3045

Arbitron 'Sample Frame' Wins Approval In 8 Cities

• Continued from page 4

When the system was first tested in New York, Chicago, Los Angeles, and Philadelphia last fall rating figures shifts indicated that the system helped youth-oriented formats and hurt formats with audiences that skew older.

This would bear out the contention of some researchers who maintain that persons with unlisted phones tend to be younger than the general population. There is also research that indicates such persons tend to be transient, non-white, blue-collar, and with a low education level.

After last fall's test, Arbitron put ESF to a vote by the stations in these top markets. Only Chicago broadcasters approved the system. But at

that time Arbitron set an 80% approval level as necessary before Arbitron would continue ESF in a market.

Arbitron has now cut that approval level to 50%, so the system has now been approved for an October/November rating period start in the markets where it was previously voted down.

Actually, Arbitron has now won approval for ESF in eight markets—New York, Los Angeles, San Francisco, Philadelphia, San Diego, St. Louis, and Washington, plus Chicago, where the system has been in place for almost a year.

Arbitron also has a timetable which calls for ESF to be in 30 markets by October/November 1979, 50 markets by April/May 1980, and all markets by April/May 1982.

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RELEASED BY COLUMBIA RECORDS — CSS-164421

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By DOUG HALL

NEW YORK—WNBC New York general manager **Charlie Warner** is picking a fight with **Robert Stigwood** over Stigwood's latest film "Sgt. Pepper's Lonely Hearts Club Band."

In an editorial voiced several times over the 50kw NBC AM flagship Warner says of the film, "Nothing will lower the quality of rock more than this kind of hype and banalization of the music."

He also says, "Even worse than being an awful, tacky, snore-inducing over-hyped movie, it is an artistic atrocity that degrades the talents of some very fine musicians: **Peter Frampton**, the **Bee Gees**, **Earth, Wind & Fire** and **Aerosmith**."

Warner continues, "Furthermore, the movie and record insults the image and memory of rock's greatest stars—the Beatles—and their most significant artistic triumph: the Sgt. Pepper album. We believe our audience should be warned what to expect from this movie and urged that more respect be shown to contemporary music's important artists—past and present."

Warner says he has received positive support from a "large number of listeners," but some young teens called to defend the movie. Warner would, of course, extend the right of reply to Stigwood, but he has not heard from him.

Warner said that before he broadcast the editorial he notified both the ad agency, which was buying time on the station for the picture, and RSO, which issued the soundtrack album, and neither seemed concerned. Ads for the film are still running on the station and p.d. **Bob Pittman** is still programming the title track from the album.

ABC Information Network has acquired a new jingle package from TM to give the network news a new image. This was done at the direction of ABC's new vice president and director of programming **Dick Foreman**. ... **KLAC** Los Angeles general manager **Bill Ward** has signed up for a new ID package with **Toby Arnold**. Ward says the new package sounds "sort of disco-country."

WFTL Fort Lauderdale **Mike Harvey** has added "Life After Death" author **Dr. Raymond Moody** to search for **Elvis Presley's** spirit in a 10 p.m. to midnight Sunday seance show. Previously the station has had shows which explored extra-terrestrial life and hypnosis. ... **WNAM** Neenah, Wis., operations manager **Ron Ross** reports **Bill Pearl** has joined the station to do overnights. He had been at **WPCO** Mount Vernon.

Dave Garrett, new p.d. at **WBFD/WAKM** Bedford, Pa., is looking for resumes from "some news-oriented guys. A lot of experience is not necessary. I'd prefer someone close to us rather than from the Midwest or the West Coast," he adds. **WBFD** runs an AOR format and the FM is beautiful music.

WRNW Briarcliff Manor, N.Y., is running a "Survive The Long Hot Summer Nights" contest with **Warner Bros. Records**. A winning couple goes to the **Concord Hotel** in the Catskills for a weekend. Runners-up receive copies of **Wendy Waldman's** LP "Strange Company," which includes the single "Long Hot Summer Nights" and **Marc Jordan's** album "Mannequin."

CHYR Leamington, Ont., repeated its successful promotion of a year ago called "Date Night" at the Leamington Fair. On that night anyone with the word "cheer" or "CHYR" on a garment or their body received an unlimited number of free amusement rides. As an added attraction, all unescorted girls and women could get a free ride of their choice with afternoon personality **Chuck Reynolds**.

WSB Atlanta is running through October the "World's Funniest Contest," in which listeners are asked to submit on a postcard something funny—a joke, poem, story, experience, line or statement. Each day some will be broadcast and 10 prizes of \$10 free groceries will be awarded each week. A grand prize of \$1,000 in groceries will cap the contest. The contest is being jointly sponsored by a local supermarket chain. **WSB** has also added **Chuck Hussion** and **Don Stephens** to its announcer staff. **Hussion** comes from **WCLG** Morgantown, W. Va., and **Stephens** comes from **WGBB** Freeport, N.Y.

The promotion of **Grant Santamore** to executive vice president and operations director of **Robert Liggett's** group of eight radio stations has prompted a chain reaction of appointments in Buffalo radio.

Santamore named **Ken Dodd**, previously general manager of **WWOL-AM/FM**, to succeed him as general manager at **WBUF-FM**. And **Dodd** has been succeeded by **WWOL** by **Paul Butler**, general manager at **WBEN-AM/FM** for seven years until those stations were sold in February.

Santamore is a six-year man with **Liggett's Tri-Media Inc.**, based in Lansing, Mich. He will remain in the Buffalo area and, in addition to **WBUF**, he will direct the operations of **WFMK-FM** in East Lansing, Mich.; **WRDD** and **WHNN-FM** in Saginaw-Bay City, Mich.; **WABJ** and **WQTE** in Adrian, Mich.; and **WLOL-AM/FM** in Minneapolis. All are listed under separate corporations.

Mason Dixon has been promoted at **WRBQ** (Q105) Tampa to p.d. He was previously at **WHBQ** Memphis and **KCBQ** San Diego, and **KHJ** Los Angeles. He has been with **WRBQ** since February. ... The newest member of **WKQX** Chicago **Robin Winter** has created "Rock Reports," news briefs which inform the audience about current rock acts. ... **Roger Wilcox** of The Coordinator is consulting Top 40 **KTFX** Tulsa.



DRUM TALK—Roy Haynes discusses drumming and his work for the Fantasy label at **KJAZ** Alameda, Calif., all-jazz station with personality **Dick Conte**.

L.A.'s KTNQ-AM Goes On the Block

By RAY HERBECK

NEW YORK—In a move which took the Los Angeles radio market as much by surprise as its own employees, **Storer Broadcasting** has placed its Top 40 rock outlet there, **KTNQ-AM**, up for sale.

"Ten Q" had been slated for a fall format switch to modern country, with a subsequent change for its country sister **KGBS-FM** toward all-hit Top 40.

Storer's national programming director **Ed Salamon** had been "putting in 20 hours a day" developing the new format at **KTNQ**. **Salamon** also programs the chain's country outlet in New York, **WHN**.

"I was just beginning to enjoy L.A.," says **Salamon**. "We'll be moving back to New York soon."

Salamon adds that the **DJs** and staff at **KTNQ** will remain until the station changes hands. However, he does not know yet if any decision has

been set regarding **KGBS-FM**.

"I think they'll want to hold onto at least one station in L.A.," he says. "But nothing definite has been announced."

With "Ten Q" gone and no new rock format to take its place, as would have been the case had **KGBS-FM** gone rock, L.A.'s radio market should open up somewhat from the tight ratings race of recent years.

Standing to gain immediate benefits are p.d. **John Sebastian's KHJ**, which recently enjoyed its best Arbitron book in years, and p.d. **John Rook's KFI**.

As **Rook** has said, ratings among rock AM and FM outlets in L.A. depend on fluctuations usually of "one or two-tenths of a point"—which can be meaningless, since **Arbitron** admits an in-built variance factor of 1 to 2%.

More than 1,000 amateur tennis players entered the second annual "WASH With The Stars" tournament sponsored by **WASH** Washington. Entry fees raised money for the **Wolf Trap** Foundation. ... **Jon Sinton** has joined **KDKB-FM** Mesa, Ariz., as p.d. He comes from a position with the same title at **WIOT** Toledo. ... **Angela Brooks** has been added to the on-air staff of **WISN** Milwaukee. She will pull the overnight shift. She succeeds **Bud Mercer**, who shifts to 7 p.m. to midnight.

Also moving from overnight to 7 p.m. to midnight is **Charlie Huddle** at **WOKO** Albany. ... **WORD** Spartanburg evening personality **Betsy Kay** has been promoted to music director. ... Former **WORD** music director **Steve McCoy** has moved on to the morning shift at **92Q**. ... **WYNY** New York (Y97) adds religion-rock show "Taking It Easy" with the Rev. **David Rowe** who says the program is "about religion and rock'n'roll, faith in and through the eyes and ears of contemporary music."

Cornyn Scores 'Commercialism'

• Continued from page 1
come total preoccupation and dominate our every move. Like riding in the same elevator car with a gorilla, commercialism running rampant can be overbearing, unmanageable, somewhat smelly and very much in need of a trainer."

The veteran **Warner Bros.** executive emphasized the thrust of the two industries is "toward increasing popularity. ... Popularity must be recognized as an agreeable by-product of what we're doing. When popularity becomes the product itself, then popular art tends to feed on its own popularity, to idolize its own success, and eventually to parody its own standards."

"And at that time, anything less than popularity is driven out of the market. We could be heading that way now."

Pointing out the phenomenal growth of both industries, **Cornyn** said the radio and record businesses "grossed more money last year than the gross national product of **Bolivia**, **Guatemala** and **Costa Rica** combined."

"In the last 20 years, record sales have gone from \$277 million to \$2.7 billion. Radio's revenues in 1976 are estimated by **Advertising Age** to be \$2.3 billion.

"Between our two industries that's

\$5 billion a year. And if the size of that number boggles you," **Cornyn** continued, "please note that \$5 billion a year is more than the gross na-

tional product of 87 of the 123 countries in the United Nations. Our two industries make more money than

(Continued on page 82)

Case Studies

By KENT BURKHART

Location: Medium size market in the Southwest—university city.

Date: 1976-1977.

Problem: All-news station has to change formats as all news network terminates long-line news coverage.

Solution: An analysis of the market indicated a contemporary country format would be competitive, despite the fact that three other country stations were stiff competition.

Recommendations:

1. Promote dial position heavily.
2. Use year-round promotional activity after the new country format is "finessed."
3. Hire country jocks with contemporary feel and production habits.
4. Use basic new and gold music rotation, observing "daypart" conditions carefully.
5. Use heavy local news emphasis.
6. Use "fun" as the internal motto for announcers to be reflected on the air.
7. Use jingles.

Results: Station moved from last place to first place with strong 25-49 demographics.

Burkhart is a well respected programming consultant.

THE ELECTRIC WEENIE

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

RICK BARRON, WLOB . . . "The Weenie has taken me from nights to afternoon drive, to morning drive" . . .

NORM ALDRED, CKWW . . . "latest ratings are in and our "Morning Mayor Show" is #1 by a long margin in Windsor. I feel that your material has been a tremendous help."

If you'd like some ad-lib helper write:

The Electric Weenie

Suite 1
660 N. Mashita Dr.
Key Biscayne, FL 33149
(305) 361-1600



...HE IS AMERICAN MUSIC.

AND NOW, IN A SPECTACULAR 2½ HOUR RADIO SALUTE, THE BEST OF HIS MUSIC IS YOURS.

A Birthday Tribute to Irving Berlin

"Irving Berlin has no place in American music," said Jerome Kern. "He IS American Music." For nearly ¾ of a century, he's been writing the songs that Americans are still singing today. And now, to mark this amazing music-maker's 90th birthday, you can present 2½ hours of Irving Berlin favorites, performed by an extraordinary collection of America's top entertainers.

Brought together with the fine, sure touch of veteran performer-musicologist-commentator Max Morath, "IRVING BERLIN AT 90" offers masterful renditions by the hottest stars of today, the Big Bands of yesterday and Broadway's all-time greats. From "Alexander's Ragtime Band" and "Easter Parade" to "There's No Business Like Show Business" and "The Girl That I Marry"...from Ella Fitzgerald, Frank Sinatra, Ethel Merman and Peggy Lee to Shirley Bassey, Harry Nilsson, Dionne Warwick and Willie Nelson...this fabulous radio treat covers the full sweep of Berlin's work and the interpreters who continue to make him the country's best-known, best-loved composer.

They'll Say "It's Wonderful"

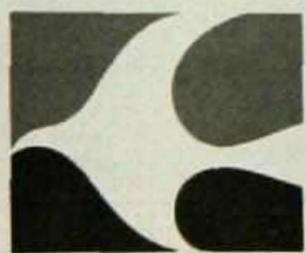
Here in one handsome package are a personality, a body of music, a parade of performers, a full 2½ tuneful hours of

top-flight entertainment with truly universal appeal. A perfect "special" for just about any station format and an ideal celebration for any holiday (or in fact, to spark your schedule any time this year), "IRVING BERLIN AT 90" possesses unusual potential for attracting audiences and local advertisers as well. After they've been exposed to the show, we think you'll find—in the words of the Berlin song—"They Say It's Wonderful." And what's wonderful for you is not just the show itself, but the amazingly modest price—just \$50.00 for this extravagant programming feature that includes a minimum of seven spots per hour.

Tie It In With A T.V. Special

Irving Berlin will be the focus of a major musical salute by NBC-TV, August 22. Why not use the nationwide promotion for this video "special" to stimulate awareness of your own show? You and your participating sponsors can generate extra excitement, extra response, extra rating points by well-timed scheduling and promotion.

So, get on the Berlin bandwagon now with Music in the Air's melody-filled bow to America's favorite composer.



TO:
Ms. Barbara Stones
Music in the Air
Billboard Publications, Inc.
1515 Broadway
New York, N.Y. 10036

Name _____

Title _____

Station _____ AM _____ FM _____

Address _____

City _____ State _____ Zip _____

Signature _____

Please send me immediately "IRVING BERLIN AT 90!"
Payment of \$50.00 must accompany order.

I'd like to hear the demo first. Send me one today.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/10/78)

TOP ADD ONS - NATIONAL

- BOB SEGER—Hollywood Nights (Capitol)
- BOSTON—Don't Look Back (Epic)
- LITTLE RIVER BAND—Reminiscing (Harvest)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed, as determined by station personnel.

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

Pacific Southwest Region

TOP ADD ONS:

- LINDA RONSTADT—Back In The USA (Asylum)
- BOB SEGER—Hollywood Nights (Capitol)
- ROBIN GIBB—Oh Darlin' (RSO)

PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

BREAKOUTS:

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ANDY GIBB—An Everlasting Love (RSO)
- BOSTON—Don't Look Back (Epic)

KHI—LA

- BOB SEGER—Hollywood Nights (Capitol)
- LINDA RONSTADT—Back In The USA (Asylum)
- COMMODORES—Three Times A Lady (Motown)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

TEN-Q (KTNQ)—LA

- RITA COOLIDGE—You (A&M)
- BOB SEGER—Hollywood Nights (Capitol)
- ANDY GIBB—An Everlasting Love (RSO)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet) 25-20

KR—LA

- ROBIN GIBB—Oh Darlin' (RSO)
- LINDA RONSTADT—Back In The USA (Asylum)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 21-14
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 17-13

KEYZ—Anaheim

- CHRIS REA—Fool If You Think It's Over (UA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Hot Blooded (Atlantic) 14-10
- EDDIE MONEY—Two Tickets To Paradise (Columbia) 19-14

KCBQ—San Diego

- EXILE—Kiss You All Over (Warner/Curb)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- (D) PETER BROWN—Dance With Me (TK) 15-10
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 27-21

KFKM—San Bernardino

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- JACKSON BROWNE—Stay (Asylum) 24-18
- EDDIE MONEY—Two Tickets To Paradise (Columbia) 18-11

KERN—Bakersfield

- BOSTON—Don't Look Back (Epic)
- LINDA RONSTADT—Back In The USA (Asylum)
- FOREIGNER—Hot Blooded (Atlantic) 15-9
- COMMODORES—Three Times A Lady (Motown) 26-20

KAFY—Bakersfield

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- TOBY BEAU—My Angel Baby (RCA) 11-2
- COMMODORES—Three Times A Lady (Motown) 18-4

KRIZ—Phoenix

- NO LIST

KTKT—Tucson

- LINDA RONSTADT—Back In The USA (Asylum)
- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis) 28-21
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 18-9

KQEO—Albuquerque

- BOB SEGER—Hollywood Nights (Capitol)
- BOSTON—Don't Look Back (Epic)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 38-29
- LITTLE RIVER BAND—Reminiscing (Harvest) 40-30

KENO—Las Vegas

- DONNA SUMMER—Last Dance (Casablanca)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- (D) ROLLING STONES—Miss You (Rolling Stones) 17-11
- COMMODORES—Three Times A Lady (Motown) 4-1

Pacific Northwest Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- BOB SEGER—Hollywood Nights (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest)

PRIME MOVERS:

- FOREIGNER—Hot Blooded (Atlantic)
- ANDY GIBB—An Everlasting Love (RSO)
- DONNA SUMMER—Last Dance (Casablanca)

BREAKOUTS:

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- BOSTON—Don't Look Back (Epic)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

KFRC—San Francisco

- LITTLE RIVER BAND—Reminiscing (Harvest)
- BOSTON—Don't Look Back (Epic)
- TOBY BEAU—My Angel Baby (RCA) 25-15
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 20-10

KYA—San Francisco

- BOSTON—Don't Look Back (Epic)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 18-10
- FOREIGNER—Hot Blooded (Atlantic) 19-12

KLJW—San Jose

- JOURNEY—Lights (Columbia)
- LINDA RONSTADT—Back In The USA (Asylum)
- JOE WALSH—Life's Been Good (Asylum) 14-7
- QUINCY JONES—Stuff Like That (A&M) 29-17

KNDE—Sacramento

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOSTON—Don't Look Back (Epic)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 20-15
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 19-13

KROY—Sacramento

- BOB SEGER—Hollywood Nights (Capitol)
- LINDA RONSTADT—Back In The USA (Asylum)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) HB 19
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 15-10

PRIME MOVERS - NATIONAL

- EXILE—Kiss You All Over (Warner/Curb)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ANDY GIBB—An Everlasting Love (RSO)

KYNO—Fresno

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- BOSTON—Don't Look Back (Epic)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 15-10
- COMMODORES—Three Times A Lady (Motown) 7-4

KGW—Portland

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BILLY JOEL—She's Always A Woman (Columbia)
- ANDY GIBB—An Everlasting Love (RSO) 17-11
- JACKSON BROWNE—Stay (Asylum) 14-10

KING—Seattle

- BOB SEGER—Hollywood Nights (Capitol)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- PETER BROWN—Dance With Me (TK) 14-7
- FOREIGNER—Hot Blooded (Atlantic) 10-4

KJRB—Spokane

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOSTON—Don't Look Back (Epic)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 19-14
- ANNE MURRAY—You Needed Me (Capitol) 18-13

KTAC—Tacoma

- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANNE MURRAY—You Needed Me (Capitol) HB-27
- FOREIGNER—Hot Blooded (Atlantic) 18-13
- JOE WALSH—Life's Been Good (Asylum) 16-11

KCPX—Salt Lake City

- CHERYL LADD—Think It Over (Capitol)
- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis) HB-27
- ANNE MURRAY—You Needed Me (Capitol) HB-23

KRSP—Salt Lake City

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 12-6
- WALTER EGAN—Magnet & Steel (Columbia) 11-4

KTLX—Denver

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- GERRY RAFFERTY—Right Down The Line (UA)
- (D) DONNA SUMMER—Last Dance (Casablanca) 19-11
- COMMODORES—Three Times A Lady (Motown) 13-3

KIMN—Denver

- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- GERRY RAFFERTY—Right Down The Line (UA)
- ANDY GIBB—An Everlasting Love (RSO) 26-21
- DONNA SUMMER—Last Dance (Casablanca) 14-7

North Central Region

TOP ADD ONS:

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- BOB SEGER—Hollywood Nights (Capitol)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

PRIME MOVERS:

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- FOREIGNER—Hot Blooded (Atlantic)
- ANNE MURRAY—You Needed Me (Capitol)

BREAKOUTS:

- ANDY GIBB—An Everlasting Love (RSO)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- TROOPER—Raise A Little Hell (MCA)

CKLW—Detroit

- TROOPER—Raise A Little Hell (MCA)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 21-10
- ANNE MURRAY—You Needed Me (Capitol) 27-17

WDRQ-FM—Detroit

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 21-15
- FOXY—Get Off (Dash) 25-16

WTAC—Flint

- ANDY GIBB—An Everlasting Love (RSO)
- DAN HILL—All I See Is Your Face (20th Century)
- FOREIGNER—Hot Blooded (Atlantic) 5-1
- COMMODORES—Three Times A Lady (Motown) 9-5

Z-96 (WZZM-FM)—Grand Rapids

- NICK GILDER—Hot Child In The City (Chrysalis)
- CAPTAIN & TENNILLE—You Never Done It Like That
- FOREIGNER—Hot Blooded (Atlantic) 12-8
- TOBY BEAU—My Angel Baby (RCA) 10-5

WKY—Louisville

- CON FUNK SHUN—Shake & Dance With Me (Mercury)
- ANNE MURRAY—You Needed Me (Capitol)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 28-22
- EDDIE RABBITT—You Don't Love Me Anymore (Elektra) 17-12

WBGW—Bowling Green

- DAN HILL—All I See Is Your Face (20th Century)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Hot Blooded (Atlantic) 14-10
- DONNA SUMMER—Last Dance (Casablanca) 12-5

WGCL—Cleveland

- NICK GILDER—Hot Child In The City (Chrysalis)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ANDY GIBB—An Everlasting Love (RSO) 30-20
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 15-8

WZZP—Cleveland

- MOODY BLUES—Steppin' In A Slide Zone (London)
- BOB SEGER—Hollywood Nights (Capitol)
- CHRIS REA—Fool If You Think It's Over (UA) 24-19
- RICK JAMES—You & I (Motown) 28-21

WSAI—Cincinnati

- BOB SEGER—Hollywood Nights (Capitol)
- O'JAYS—Use Ta Be My Girl (Phila Int'l)
- EXILE—Kiss You All Over (Warner/Curb) 30-19
- EDDIE MONEY—Two Tickets To Paradise (Columbia) 22-16

Q-102 (WKQR-FM)—Cincinnati

- CARS—Just What I Needed (Elektra)
- BOB SEGER—Hollywood Nights (Capitol)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 24-14
- RITA COOLIDGE—You (A&M) 20-11

WCOL—Columbus

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- ANDY GIBB—An Everlasting Love (RSO) 28-17
- VILLAGE PEOPLE—Macho Man (Casablanca) 20-14

WNCL—Columbus

- WALTER EGAN—Magnet & Steel (Columbia)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- FRANKIE VALLI—Grease (RSO) 9-6
- PABLO CRUISE—Love Will Find A Way (A&M) 12-9

WCUE—Akron

- LINDA RONSTADT—Back In The USA (Asylum)
- BOSTON—Don't Look Back (Epic)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 6-2
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 29-18

BREAKOUTS - NATIONAL

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- RICK JAMES—You & I (Motown)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)

13-Q (WKQT)—Pittsburgh

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ANNE MURRAY—You Needed Me (Capitol) 18-11
- FOREIGNER—Hot Blooded (Atlantic) 23-16

WPEZ—Pittsburgh

- LITTLE RIVER BAND—Reminiscing (Harvest)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- NONE

Southwest Region

TOP ADD ONS:

- BOB SEGER—Hollywood Nights (Capitol)
- GERRY RAFFERTY—Right Down The Line (UA)
- LITTLE RIVER BAND—Reminiscing (Harvest)

PRIME MOVERS:

- ANDY GIBB—An Everlasting Love (RSO)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- RITA COOLIDGE—You (A&M)

BREAKOUTS:

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis)
- BOSTON—Don't Look Back (Epic)

KILT—Houston

- BOB SEGER—Hollywood Nights (Capitol)
- GERRY RAFFERTY—Right Down The Line (UA)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 20-7
- NICK GILDER—Hot Child In The City (Chrysalis) 34-26

KRBE—Houston

- LINDA RONSTADT—Back In The USA (Asylum)
- THE WHO—Who Are You (MCA)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 18-6
- CHERYL LADD—Think It Over (Capitol) 40-28

KLJF—Dallas

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest) 35-25
- RITA COOLIDGE—You (A&M) 19-12

KNUS-FM—Dallas

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANDY GIBB—An Everlasting Love (RSO) 24-17
- JEFFERSON STARSHIP—Runaway (Grunst) 12-8

KFJZ-FM (Z-97)—Fl. Worth

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me (Polydor)
- RITA COOLIDGE—You (A&M)
- (D) DONNA SUMMER—Last Dance (Casablanca) 24-18
- COMMODORES—Three Times A Lady (Motown) 20-8

KINT—El Paso

- QUINCY JONES—Stuff Like That (A&M)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 29-20
- WALTER EGAN—Magnet & Steel (Columbia) 21-15

WKY—Oklahoma City

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- ANDY GIBB—An Everlasting Love (RSO) 16-11
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 20-12

KOMA—Oklahoma City

- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANDY GIBB—An Everlasting Love (RSO) 31-19
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 25-23

KAKC—Tulsa

- KINKS—Rock & Roll Fantasy (Arista)
- BOSTON—Don't Look Back (Epic)
- ANDY GIBB—An Everlasting Love (RSO) 15-7
- CHRIS REA—Fool If You Think It's Over (UA) 19-10

KELI—Tulsa

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- GERRY RAFFERTY—Right Down The Line (UA)
- ANDY GIBB—An Everlasting Love (RSO) 16-11
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 14-7

WTIX—New Orleans

- BOB SEGER—Hollywood Nights (Capitol)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Hot Blooded (Atlantic) 5-2
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 22-11

WNOE—New Orleans

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me (Polydor)
- CARS—Just What I Need (Elektra)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 29-21
- VILLAGE PEOPLE—Macho Man (Casablanca) 12-5

KEEL—Shreveport

- LITTLE RIVER BAND—Reminiscing (Harvest)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- ANDY GIBB—An Everlasting Love (RSO) 22-14
- RITA COOLIDGE—You (A&M) 27-18

Midwest Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- PABLO CRUISE—Love Will Find A Way (A&M)

PRIME MOVERS:

- FOREIGNER—Hot Blooded (Atlantic)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- WALTER EGAN—Magnet & Steel (Columbia)

BREAKOUTS:

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- MEAT LOAF—Two Out Of Three Ain't Bad (Clev Int'l)
- EXILE—Kiss You All Over (Warner/Curb)

WLS—Chicago

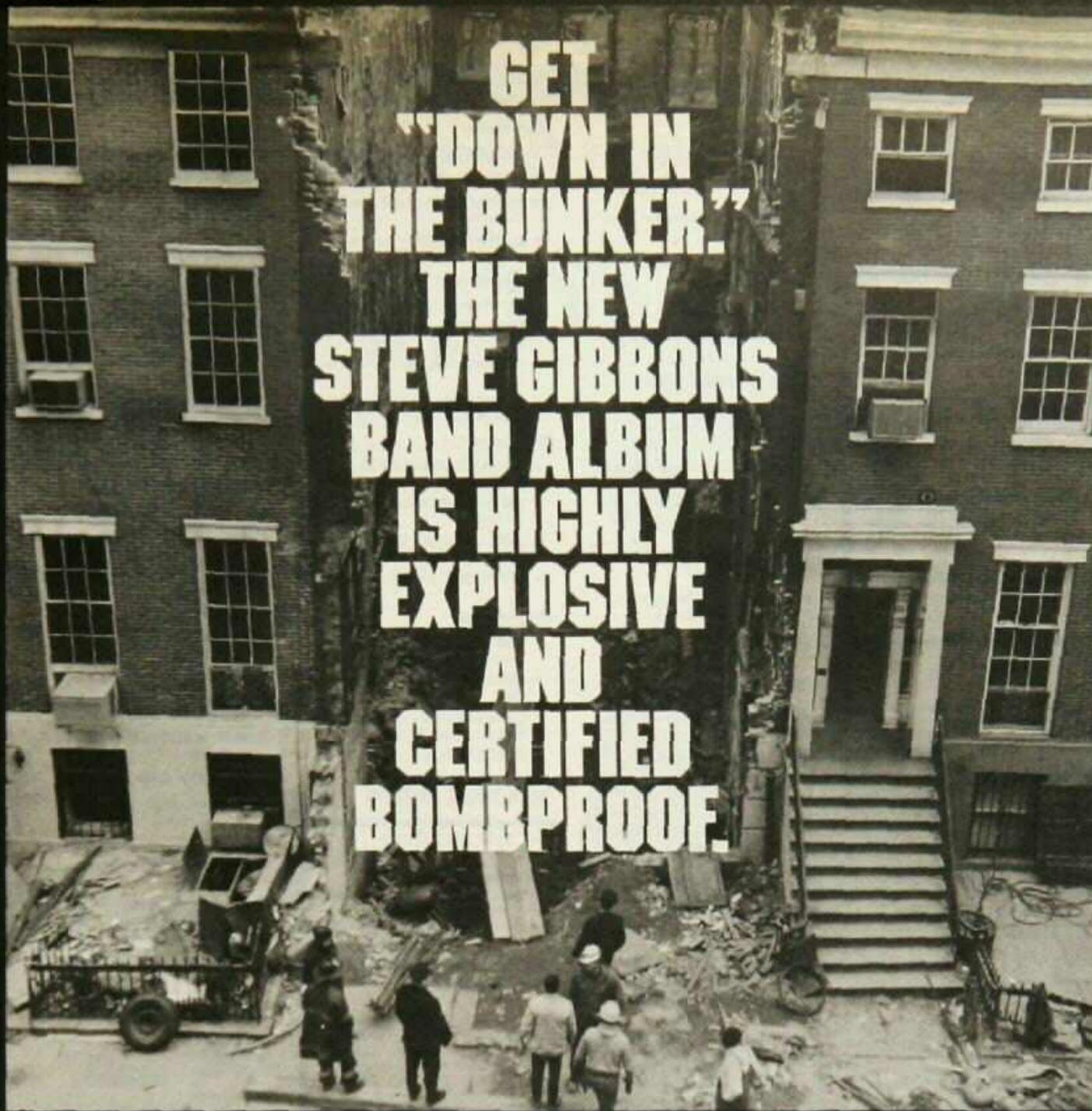
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- PABLO CRUISE—Love Will Find A Way (A&M)
- FOREIGNER—Hot Blooded (Atlantic) 18-12
- MEAT LOAF—Two Out Of Three Ain't Bad (Clev Int'l) 20-15

WMET—Chicago

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- RITA COOLIDGE—You (A&M)
- FOREIGNER—Hot Blooded (Atlantic) 10-5
- PABLO CRUISE—Love Will Find A Way (A&M) 17-8

(Continued on page 28)

AUGUST 19, 1978, BILLBOARD



**GET
"DOWN IN
THE BUNKER."
THE NEW
STEVE GIBBONS
BAND ALBUM
IS HIGHLY
EXPLOSIVE
AND
CERTIFIED
BOMBPROOF.**

Steve Gibbons has shaved his beard, reared back, and blasted out his strongest album of rock and roll yet.

But don't take our not-unbiased opinion. Listen to the overwhelming response coming from everywhere there are people with ears:

FMOB'S BILL HARD PICKS "DOWN IN THE BUNKER" AS HIS "HARD CHOICE."

Hey! This one hits it. The new Steve Gibbons Band album is a treat from start to finish and *will* see a dramatic increase in add activity.

"BOFFO" SAYS GAVIN.

"A surprise comes in the package of the Steve Gibbons Band LP. In the past he has been good, but not more. Here, Steve shows a two-edged writing and performing sword which is not to be taken lightly."

WALRUS SINKS HIS TUSKS INTO "DOWN IN THE BUNKER."

"Strongly meritorious. His best...super Gibbons songs yield the kind of album which will wear well play after play."

RADIO STATIONS JUMP ON "DOWN IN THE BUNKER."

Songs like "No Spitting On The Bus," "Chelita" and the title track are generating shock waves on heavyweight AOR stations in New York, Long Island, Boston, Philadelphia, Kansas City, Chicago, Cleveland, Cincinnati, Nashville, Miami, San Francisco and Seattle. And the reports of great listener response keep pouring in.

In the world of enterprising activities between consenting adults, it's good there's a Steve Gibbons Band.

"Down In The Bunker" is witty, trenchant, and flat-out great rock and roll. Get into "Down In The Bunker" and feel secure. This new Steve Gibbons Band album is highly explosive. But it's certified bombproof.

**#4 MOST ADDED AT RADIO & RECORDS,
#6 MOST ADDED FMOB**



**THE NEW STEVE GIBBONS BAND ALBUM.
"DOWN IN THE BUNKER." FEATURING THE HIT SINGLE "NO SPITTING
ON THE BUS." ON POLYDOR RECORDS AND TAPES.**

PD 14501

POLYDOR INCORPORATED
A PLYMOUTH COMPANY
Polygram Music Group

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers ★

Based on station playlists through Thursday (8/10/78)

Continued from page 26

WROK—Rockford

- **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- **LINDA RONSTADT**—Back In The USA (Asylum)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 27-18
- ★ **TOBY BEAU**—My Angel Baby (RCA)

WIRL—Peoria

- **JOE WALSH**—Life's Been Good (Asylum)
-
- ★ **COMMODORES**—Three Times A Lady (Motown) 15-7
- ★ **RITA COOLIDGE**—You (A&M) 20-14

WNDE—Indianapolis

- **NICK GILDER**—Hot Child In The City (Chrysalis)
-
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 12-4
- D★ **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers) 30-24

WOKY—Milwaukee

- **RICK JAMES**—You & I (Motown)
- **BOSTON**—Don't Look Back (Epic)
- ★ **ANDY GIBB**—An Everlasting Love (RSO) 21-14
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 29-17

WZUU-FM—Milwaukee

- **CARLY SIMON/JAMES TAYLOR**—Devoted To You (Elektra)
- **BOSTON**—Don't Look Back (Epic)
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 8-3
- ★ **ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet) 19-10

KSLQ-FM—St. Louis

- **BOB SEGER**—Hollywood Nights (Capitol)
- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- ★ **TEDDY PENDERGRASS**—Close The Door (Phila Int'l) 18-11
- D★ **EVELYN "CHAMPAGNE" KING**—Shame (RCA) 23-13

KXOK—St. Louis

- **ANDY GIBB**—An Everlasting Love (RSO)
- D• **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- ★ **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia) 32-24
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 24-14

KIOA—Des Moines

- D• **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- **QUINCY JONES**—Stuff Like That (A&M)
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 20-10
- ★ **DONNA SUMMER**—Last Dance (Casablanca) 10-2

KDWB—Minneapolis

- **BOSTON**—Don't Look Back (Epic)
-
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 15-10
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 17-8

KSTP—Minneapolis

- **ROBIN GIBB**—Oh Darlin' (RSO)
- **STEELY DAN**—Josie (ABC)
- ★ **CHRIS REA**—Fool If You Think It's Over (UA) 18-15
- ★ **JACKSON BROWNE**—Stay (Asylum) 14-9

WHB—Kansas City

- **EDDIE MONEY**—Two Tickets To Paradise (Columbia)
- **BOSTON**—Don't Look Back (Epic)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 14-9
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 18-11

KBEQ—Kansas City

- D• **VILLAGE PEOPLE**—Macho Man (Casablanca)
- **BOSTON**—Don't Look Back (Epic)
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 24-12
- D★ **EVELYN "CHAMPAGNE" KING**—Shame (RCA)

KKLS—Rapid City

- **KENNY LOGGINS**—Whenever I Call You Friend (Columbia)
- **BOSTON**—Don't Look Back (Epic)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 11-5
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 20-16

KQWB—Fargo

- **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia)
- **CAPTAIN & TENNILLE**—You Never Dune It Like That (A&M)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 14-6
- ★ **GENE COTTON**—You're A Part Of Me (Ariola) 18-12

Northeast Region

TOP ADD ONS:

- **BOSTON**—Don't Look Back (Epic)
- **TEDDY PENDERGRASS**—Close The Door (Phila Int'l)
- **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO)

PRIME MOVERS:

- **TOBY BEAU**—My Angel Baby (RCA)
- **CHRIS REA**—Fool If You Think It's Over (UA)
- **WALTER EGAN**—Magnet & Steel (Columbia)

BREAKOUTS:

- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- **FOREIGNER**—Hot Blooded (Atlantic)
- **LINDA RONSTADT**—Back In The USA (Asylum)

WABC—New York

- **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO)
- **WALTER EGAN**—Magnet & Steel (Columbia)
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 23-13
- ★ **TOBY BEAU**—My Angel Baby (RCA) 20-11

99-X—New York

- D• **RICK JAMES**—You & I (Motown)
- **BRUCE SPRINGSTEEN**—Badlands (Columbia)
- ★ **ANDY GIBB**—An Everlasting Love (RSO) 17-8
- ★ **TEDDY PENDERGRASS**—Close The Door (Phila Int'l) 24-19

WPTR—Albany

- D• **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **BOSTON**—Don't Look Back (Epic)
- ★ **CHRIS REA**—Fool If You Think It's Over (UA) 23-18
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 14-7

WTRY—Albany

- D• **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **KENNY LOGGINS**—Whenever I Call You Friend (Columbia)
- ★ **ANDY GIBB**—An Everlasting Love (RSO) 24-16
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) HB-23

WKBW—Buffalo

- **NONE**
-
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 17-8
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) 28-15

WYSL—Buffalo

- **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia)
- **TARNEY SPENCER BAND**—It's Really You (A&M)
- ★ **CHRIS REA**—Fool If You Think It's Over (UA) 25-20
- ★ **KENNY LOGGINS**—Whenever I Call You Friend (Columbia) 18-14

WBBF—Rochester

- D• **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- **BOSTON**—Don't Look Back (Epic)
- ★ **FRANKIE VALLI**—Grease (RSO) 10-2
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 22-15

WRKO—Boston

- **TEDDY PENDERGRASS**—Close The Door (Phila Int'l)
- **LINDA RONSTADT**—Back In The USA (Asylum)
- ★ **CHRIS REA**—Fool If You Think It's Over (UA) 25-20
- ★ **RITA COOLIDGE**—You (A&M) 20-14

WBZ-FM—Boston

- **BOB SEGER**—Hollywood Nights (Capitol)
- **BOSTON**—Don't Look Back (Epic)
- **NONE**
-

F-105 (WVBF)—Boston

- **BOB SEGER**—Hollywood Nights (Capitol)
- **BOSTON**—Don't Look Back (Epic)
- ★ **COMMODORES**—Three Times A Lady (Motown) 15-8
- ★ **MEAT LOAF**—Paradise By Dashboard Lights (Clev Int'l) 7-2

WDRG—Hartford

- **NICK GILDER**—Hot Child In The City (Chrysalis)
- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 19-10
- ★ **TOBY BEAU**—My Angel Baby (RCA) 18-12

WPRO (AM)—Providence

- **ROBIN GIBB**—Oh Darlin' (RSO)
- **CARLY SIMON/JAMES TAYLOR**—Devoted To You (Elektra)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 16-9
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 26-21

WPRO-FM—Providence

- D• **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **BOSTON**—Don't Look Back (Epic)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 15-11
- ★ **EXILE**—Kiss You All Over (Warner/Curb)

Mid-Atlantic Region

TOP ADD ONS:

- **BOB SEGER**—Hollywood Nights (Capitol)
- **BOSTON**—Don't Look Back (Epic)
- **GENE COTTON**—You're A Part Of Me (Ariola)

PRIME MOVERS:

- **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO)
- **EXILE**—Kiss You All Over (Warner/Curb)
- **ANDY GIBB**—An Everlasting Love (RSO)

BREAKOUTS:

- **LINDA RONSTADT**—Back In The USA (Asylum)
- **FOXY**—Get Off (Dash)
- **CHRIS REA**—Fool If You Think It's Over (UA)

WFIL—Philadelphia

- **GENE COTTON**—You're A Part Of Me (Ariola)
- **LINDA RONSTADT**—Back In The USA (Asylum)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 16-6
- ★ **ANDY GIBB**—An Everlasting Love (RSO) 17-7

WZZD—Philadelphia

- **NONE**
-
-
-

WIFI-FM—Philadelphia

- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- **BOSTON**—Don't Look Back (Epic)
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 22-14
- ★ **TOBY BEAU**—My Angel Baby (RCA) 28-21

WPGC—Washington

- **FOXY**—Get Off (Dash)
- **BOB SEGER**—Hollywood Nights (Capitol)
- ★ **CHRIS REA**—Fool If You Think It's Over (UA) 23-20
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 29-27

WGH—Norfolk

- **COMMODORES**—Flyin' High (Motown)
-
-
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 17-9
- ★ **JOE WALSH**—Life's Been Good (Asylum) 13-8

WCAO—Baltimore

- **BOB SEGER**—Hollywood Nights (Capitol)
- **BOSTON**—Don't Look Back (Epic)
- D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 9-3
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 12-7

WYRE—Annapolis

- **QUINCY JONES**—Stuff Like That (A&M)
- **KENNY LOGGINS**—Whenever I Call You Friend (Columbia)
- ★ **ANDY GIBB**—An Everlasting Love (RSO) 14-11
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) 26-20

WLEE—Richmond

- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO)
- ★ **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia) 27-17
- ★ **QUINCY JONES**—Stuff Like That (A&M) 15-9

WRVQ—Richmond

- **KENNY LOGGINS**—Whenever I Call You Friend (Columbia)
- **GERRY RAFFERTY**—Right Down The Line (UA)
- ★ **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia) 23-15
- ★ **QUINCY JONES**—Stuff Like That (A&M) 7-1

Southeast Region

TOP ADD ONS:

- **BOSTON**—Don't Look Back (Epic)
- **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia)
- **LITTLE RIVER BAND**—Reminiscing (Harvest)

PRIME MOVERS:

- **EXILE**—Kiss You All Over (Warner/Curb)
- **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO)
- **(D) A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)

BREAKOUTS:

- **RICK JAMES**—You & I (Motown)
- **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO)
- **(D) JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)

WQXI—Atlanta

- **TEDDY PENDERGRASS**—Close The Door (Phila Int'l)
- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- ★ **JOE WALSH**—Life's Been Good (Asylum) 15-7
- ★ **LOUISIANA'S LE ROUX**—New Orleans Ladies (Capitol) 14-6

Z-93 (WZGC-FM)—Atlanta

- **JIMMY BUFFETT**—Livingston Saturday Night (ABC)
- **BOSTON**—Don't Look Back (Epic)
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 22-3
- ★ **CRYSTAL GALE**—Talking In Your Sleep (UA) 27-21

WBBQ—Augusta

- **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia)
- **BOSTON**—Don't Look Back (Epic)
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 30-21
- D★ **RICK JAMES**—You & I (Motown) 28-20

WFOG—Atlanta

- **NICK GILDER**—Hot Child In The City (Chrysalis)
- D• **RICK JAMES**—You & I (Motown)
- D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 15-9
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 19-12

WWSA—Savannah

- **NICK GILDER**—Hot Child In The City (Chrysalis)
- **BOSTON**—Don't Look Back (Epic)
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 10-8
- D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 9-6

WFLB—Fayetteville

- **BOSTON**—Don't Look Back (Epic)
- **O'JAYS**—Brandy (Phila Int'l)
- **LTD**—Holdin' On (A&M) 21-18
- **CHERYL LADD**—Think It Over (Capitol) 20-17

WQAM—Miami

- **BARRY GIBB**—Oh Darlin' (RSO)
- **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO)
- D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 7-1
- ★ **FRANKIE VALLI**—Grease (Warner Bros.) 13-7

WMJX (96X)—Miami

- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- **McCRARYS**—You (Portrait)
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 33-19
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) 31-15

Y-100 (WHYI-FM)—Miami

- **FOREIGNER**—Hot Blooded (Atlantic)
-
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 9-5
- ★ **VILLAGE PEOPLE**—Macho Man (Casablanca) 14-9

WLOF—Orlando

- **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **ROBIN GIBB**—Oh Darlin' (RSO)
- ★ **OLIVIA NEWTON-JOHN**—Hopelessly Devoted To You (RSO) 39-19
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) 37-17

Q-105 (WRBQ-FM)—Tampa

- **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia)
- **BOSTON**—Don't Look Back (Epic)
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 30-21
- ★ **RICK JAMES**—You & I (Motown) 28-20

BJ-105 (WBJW-FM)—Orlando

- **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia)
- **BOSTON**—Don't Look Back (Epic)
- ★ **EVELYN "CHAMPAGNE" KING**—Shame (RCA) 10-3
- ★ **COMMODORES**—Three Times A Lady (Motown) 2-1

WQPD—Lakeland

- **JIMMY BUFFET**—Livingston Saturday Night (ABC)
- **LITTLE RIVER BAND**—Reminiscing (Harvest)
- ★ **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia) 30-17
- ★ **EXILE**—Kiss You All Over (Warner/Curb) HB-16

WMFJ—Daytona Beach

- **BOB SEGER**—Hollywood Nights (Capitol)
- **BOSTON**—Don't Look Back (Epic)
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 19-8
- ★ **PAUL NICHOLAS**—On The Strip (RSO) 35-25

WAPF—Jacksonville

- **VILLAGE PEOPLE**—Macho Man (Casablanca)
- **O'JAYS**—Brandy (Columbia)
- ★ **TOBY BEAU**—My Angel Baby (RCA) 14-10
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) 21-17

WAYS—Charlotte

- **EXILE**—Kiss You All Over (Warner/Curb)
- **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO)
- **JOE WALSH**—Life's Been Good (Asylum) 19-12
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 29-22

WKIX—Raleigh

- **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **CARLY SIMON/JAMES TAYLOR**—Devoted To You (Elektra)
- ★ **FOXY**—Get Off (Dash) 25-19
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 31-25

WTOB—Winston-Salem

- **NICK GILDER**—Hot Child In The City (Chrysalis)
- D• **VILLAGE PEOPLE**—Macho Man (Casablanca)
- ★ **ANDY GIBB**—An Everlasting Love (RSO) 22-14
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) HB-25

WTMA—Charleston

- **PRISM**—Flyin' (Ariola)
- **SIMON/TAYLOR**—Devoted To You (Elektra)
- **FOREIGNER**—Hot Blooded (Atlantic) 15-19
- ★ **TRAVOLTA/NEWTON-JOHN**—Summer Nights (RSO) 23-11

WORD—Spartanburg

- **NICK GILDER**—Hot Child In The City (Chrysalis)
- **ROBIN GIBB**—Oh Darlin' (RSO)
- ★ **EARTH, WIND & FIRE**—Got To Get You Into My Life (Columbia) 39-22
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 25-17

WLAC—Nashville

- **NONE**
-
-
-

WMAK—Nashville

- D• **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **BOSTON**—Don't Look Back (Epic)
- ★ **FOREIGNER**—Hot Blooded (Atlantic) 8-4
- ★ **WALTER EGAN**—Magnet & Steel (Columbia) 10-7

And now for their next number...

“SOUL TO SOUL”

P.S. Single 45202

THE MICHAEL ZAGER BAND

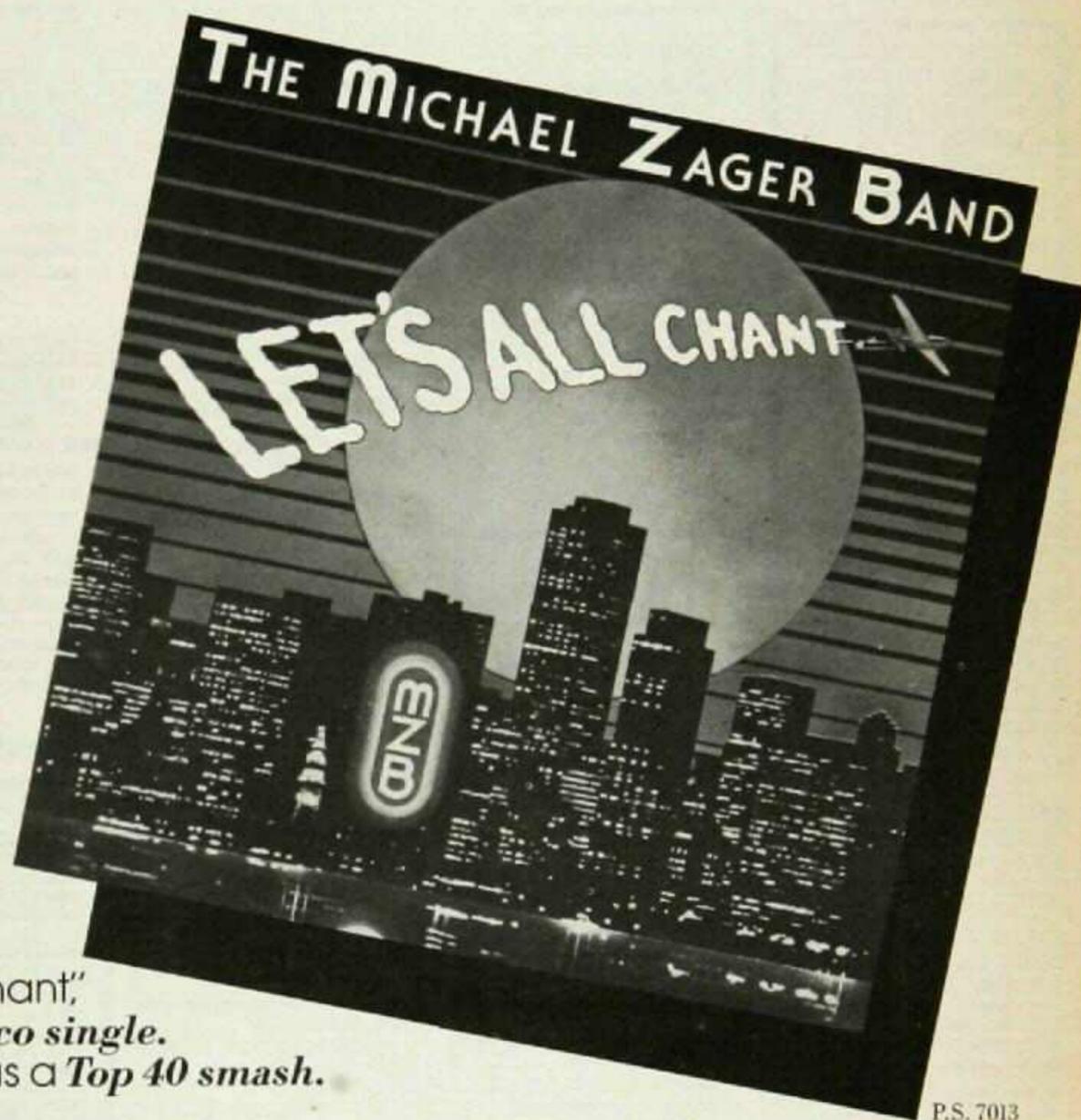
“*Soul To Soul*” is the newest single from Michael Zager’s giant “*Let’s All Chant*” album—an album which continues to generate more and more action.

First, it was the source of “Let’s All Chant,” the nation’s *number one disco single*. Then the title single exploded as a *Top 40 smash*.

Currently “Let’s All Chant” is being highlighted in the score of the film “*Eyes Of Laura Mars*.” And, “*Music Fever*” from the album is creating still another hot buzz in disco circles.

Now, “*Soul To Soul*” is adding to the excitement.

This is only the beginning!...



P.S. 7013

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 8-9-1978

Top Add Ons-National

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- GREGG KIHN—Next Of Kihn (Beserkley)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)
- SAMMY HAGAR—All Night Long (Capitol)

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

Western Region

TOP ADD ONS:

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- LARRY CARLTON—(W.B.)
- LEO SAYER—(W.B.)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- GENYA RAVAN—Urban Desire (20th Century)
- THE CARS—(Elektra)
- OSARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- UFO—Obsession (Chrysalis)

KSAN-FM—San Francisco (Kate Ingram)

- LARRY CARLTON—(W.B.)
- LEO SAYER—(W.B.)
- STEVE HARLEY—Hobo With A Grin (Capitol)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- PAT METHENY GROUP—Bright Size Life (ECM)
- STONEGROUND—Hearts Of Stone (Warner Curb)
- ROLLING STONES—Some Girls (Rolling Stones)
- GENYA RAVAN—Urban Desire (20th Century)
- THE CARS—(Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

KLOS-FM—Los Angeles (Ruth Pinedo)

- NO ADDS
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BOB DYLAN—Street Legal (Columbia)

KMET-FM—Los Angeles (Sam Bellamy)

- NO REPORT
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)
- PABLO CRUISE—Worlds Away (A&M)

KGB-FM—San Diego (Valerie McIntosh)

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

KOME-FM—San Jose (Dana Lang)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- GENYA RAVAN—Urban Desire (20th Century)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- WAR OF THE WORLDS—(Columbia)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- QUINCY JONES—Sounds & Stuff Like That (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)

KBPI-FM—Denver (John Bradley)

- THE CARS—(Elektra)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)

KSNW-FM—Seattle (Steve Slaton)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- AC/DC—Power Age (Atlantic)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- GREGG KIHN—Next Of Kihn (Beserkley)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- JOHN MAYALL—The Last Of The British Blues (ABC)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

KFIC-FM—Fresno (Art Farkas)

- OSARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- CRYSTAL GAYLE—When I Dream (United Artists)
- LORI LIEBERMAN—Letting Go (Millennium)
- SONNY FORTUNE—Infinity Is (Atlantic)
- MOE KOFFMAN—Museum Pieces (Jausus)
- MOODY BLUES—Octave (London)
- KENNY LOGGINS—Nightwatch (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)

Southwest Region

TOP ADD ONS:

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)
- TROOPER—Thick As Thieves (MCA)
- CRIMSON TIDE—(Capitol)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- GENYA RAVAN—Urban Desire (20th Century)
- DOLLY PARTON—Heartbreaker (RCA)
- MOSE JONES—Blackbird (RCA)
- LEO SAYER—(W.B.)

KZEW-FM—Dallas (Bob Shannon)

- GENYA RAVAN—Urban Desire (20th Century)
- GREGG KIHN—Next Of Kihn (Beserkley)
- GAP MANGIONE—Suite Lady (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)

KLDF-FM—Houston (Paul Riann)

- SAMMY HAGAR—All Night Long (Capitol)
- TRICKSTER—(Jet)
- MOSE JONES—Blackbird (RCA)
- CHICK COREA—Friends (Polydor)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- THE CARS—(Elektra)
- MOODY BLUES—Octave (London)
- DAVE MASON—Maniposa De Om (Columbia)
- BOB DYLAN—Street Legal (Columbia)

WRNO-FM—New Orleans (B. Reno/S. Segreaves)

- DOLLY PARTON—Heartbreaker (RCA)
- HOTELS, MOTELS & ROADSHOWS—Various Artists (Capricorn)
- JOHN PRINE—Bruised Orange (Asylum)
- LEE RITENOUR—Captain's Journey (Elektra)
- STONEGROUND—Hearts Of Stone (Warner Curb)
- DENNIS COFFEY—A Sweet Taste Of Sin (Westbound)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- MOODY BLUES—Octave (London)

Top Requests/Airplay-National

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

KMOD-FM—Tulsa (Bill Bruin)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- MICHAEL STANLEY BAND—Cabin Fever (Arista)
- AMBROSIA—Life Beyond L.A. (W.B.)
- LEON RUSSELL—Americana (Paradise)
- AC/DC—Power Age (Atlantic)
- THE GREEN ALBUM—(Pilgrim)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ALAN PARSONS PROJECT—Pyramid (Arista)

KBBC-FM—Phoenix (J.D. Freeman)

- LEO SAYER—(W.B.)
- LIVINGSTON TAYLOR—Three Way Mirror (Epic)
- KENNY ROGERS—Love Or Something Like It (United Artists)
- LEON RUSSELL—Americana (Paradise)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- LONETTE McKEE—Words And Music (W.B.)
- GERRY RAFFERTY—City To City (United Artists)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND / Original Soundtrack—(RSO)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- TODDY BEAU—(RCA)

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

- CRIMSON TIDE—(Capitol)
- SAVOY BROWN—Savage Return (London)
- LARRY CARLTON—(W.B.)
- BILL CHINNOCK—Badlands (Atlantic)
- BLUE MITCHELL—Summer Soft (ABC)
- THE CARS—(Elektra)
- FOREIGNER—Double Vision (Atlantic)
- WAR OF THE WORLDS—(Columbia)
- PRISM—See Forever Eyes (Arista)

Midwest Region

TOP ADD ONS:

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)
- TROOPER—Thick As Thieves (MCA)
- CRIMSON TIDE—(Capitol)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

BREAKOUTS:

- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- BURTON CUMMINGS—Dream Of A Child (Portrait)
- 1994—(A&M)
- GREGG KIHN—Next Of Kihn (Beserkley)

WABX-FM—Detroit (Carl Galeana)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- CRIMSON TIDE—(Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)

WIKL-FM—Elgin/Chicago (T. Marber/W. Leisner)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- COLIN BLUNSTONE—Never Even Thought (Rocket)
- SAVOY BROWN—Savage Return (London)
- CHICK COREA—Friends (Polydor)
- WILDING/BONUS—Pleasure Signals (Vista)
- GENYA RAVAN—Urban Desire (20th Century)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- DOC & MERLE WATSON—Look Away (United Artists)

WVMS-FM—Cleveland (John Gorman)

- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- 1994—(A&M)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- KENNY LOGGINS—Nightwatch (Columbia)

WLWQ-FM—Columbus (Steve Runner)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- TODD HUNGREN—The Hermit Of Mink Hollow (Bearsville)
- JOE WALSH—But Seriously, Folks (Elektra)

WQVE-FM—Pittsburgh (John McGahan)

- RITA COOLIDGE—Love Me Again (A&M)
- TROOPER—Thick As Thieves (MCA)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- EDDIE MONEY—(Columbia) (re-add)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND / Original Soundtrack—(RSO)

WZMF-FM—Milwaukee (Joe Benson)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- GREGG KIHN—Next Of Kihn (Beserkley)
- KATE BUSH—The Kick Inside (EMI America)
- JAPAN—Adolescent Sex (Arista)
- ROLLING STONES—Some Girls (Rolling Stones)
- CHEAP TRICK—Heaven Tonight (Epic)
- JOE WALSH—But Seriously, Folks (Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

RADI-FM—St. Louis (Peter Parni)

- BURTON CUMMINGS—Dream Of A Child (Portrait)
- WAR OF THE WORLDS—(Columbia)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- TROOPER—Thick As Thieves (MCA)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- AMBROSIA—Life Beyond L.A. (W.B.)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- GERRY RAFFERTY—City To City (United Artists)
- MOODY BLUES—Octave (London)

Southeast Region

TOP ADD ONS:

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- GREGG KIHN—Next Of Kihn (Beserkley)
- LIVINGSTON TAYLOR—Three Way Mirror (Epic)
- SAMMY HAGAR—All Night Long (Capitol)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- KENNY LOGGINS—Nightwatch (Columbia)

BREAKOUTS:

- CRUSADERS—Images (ABC)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- MOSE JONES—Blackbirds (RCA)

WRAS-FM—Atlanta (Tom West)

- EGBERTO GISMONTI—Sol De Meio Dia (ECM)
- JOACHIM KIHN BAND—Sunshower (Atlantic)
- SONNY FORTUNE—Infinity Is (Atlantic)
- PAT METHENY GROUP—Bright Size Life (ECM)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOHNNY WINTER—Winter—White, Hot & Blue (Blue Sky)
- CRUSADERS—Images (ABC)

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

- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- GREGG KIHN—Next Of Kihn (Beserkley)
- LIVINGSTON TAYLOR—Three Way Mirror (Epic)
- DANNY GATTON—Red Neck Jazz (NRC)
- TIM CURRY—Read My Lips (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB DYLAN—Street Legal (Columbia)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)

National Breakouts

- GENYA RAVAN—Urban Desire (20th Century)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- MOSE JONES—Blackbird (RCA)
- TROOPER—Thick As Thieves (MCA)

WSHE-FM—FL Lauderdale (Phil Hendrie)

- SAMMY HAGAR—All Night Long (Capitol)
- GENYA RAVAN—Urban Desire (20th Century)
- CRUSADERS—Images (ABC)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- KENNY LOGGINS—Nightwatch (Columbia)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)

WDFW-FM—Orlando (Gary Brown—MD)

- LEON RUSSELL—Americana (Paradise)
- MARSHALL CHAPMAN—Jaded Virgin (Epic)
- LIVINGSTON TAYLOR—Three Way Mirror (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- CHILLWACK—Lights From The Valley (Mushroom)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)

WKDF-FM—Nashville (Alan Sneed)

- GREGG KIHN—Next Of Kihn (Beserkley)
- CREED—(Asylum)
- LEO SAYER—(W.B.)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- MOSE JONES—Blackbird (RCA)
- JESSE BARRISH—(RCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND / Original Soundtrack—(RSO)
- PABLO CRUISE—Worlds Away (A&M)
- FOREIGNER—Double Vision (Atlantic)

WDFR-FM—Raleigh (Chris Miller)

- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- BROTHERS JOHNSON—Blam! (A&M)
- CRUSADERS—Images (ABC)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- KENNY LOGGINS—Nightwatch (Columbia)
- JOE WALSH—But Seriously, Folks (Elektra)

Northeast Region

TOP ADD ONS:

- GREGG KIHN—Next Of Kihn (Beserkley)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOB McGILPIN—Superstar (Butterfly)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- GENYA RAVAN—Urban Desire (20th Century)
- TROOPER—Thick As Thieves (MCA)
- BILL CHINNOCK—Badlands (Atlantic)
- CHICK COREA—Friends (Polydor)

WNEW-FM—New York (Tom Morreza)

- DOLLY PARTON—Heartbreaker (RCA)
- GERRY RAFFERTY—Can I Have My Money Back (Arista)
- AERIAL—In The Middle Of The Night (Capitol)
- JAPAN—Adolescent Sex (Arista)
- GREGG KIHN—Next Of Kihn (Beserkley)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- GENYA RAVAN—Urban Desire (20th Century)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WRNW-FM—New York (Donna Lemiszki)

- GATO BARBIERI—Tropico (A&M)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND / Original Soundtrack—(RSO)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- ELRUE BROOKS—Shooting Star (A&M)
- STONEBOLT—(Parachute)
- FOREIGNER—Double Vision (Atlantic)
- STEELEY DAN—Aja (ABC)
- BROTHERS JOHNSON—Blam! (A&M)
- CARLY SIMON—Boys In The Trees (Epic)

WLJB-FM—New York (D. McNamara/L. Kleinman)

- PAT METHENY GROUP—Bright Size Life (ECM)
- GREGG KIHN—Next Of Kihn (Beserkley)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- PETE CAREB—Multiple Flash (Big Tree)
- CHICK COREA—Friends (Polydor)
- STEVE HARLEY—Hobo With A Grin (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- ROCKY HORROR PICTURE SHOW / Original Soundtrack—(Ode)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- LEO SAYER—(W.B.)
- MOSE JONES—Blackbird (RCA)
- GREGG KIHN—Next Of Kihn (Beserkley)
- BOB McGILPIN—Superstar (Butterfly)
- CHICK COREA—Friends (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PRISM—See Forever Eyes (Arista)
- FOREIGNER—Double Vision (Atlantic)

WBUF-FM—Buffalo (Jeff Appleton)

- FANDANGO—Last Kiss (RCA)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- FOREIGNER—Double Vision (Atlantic)
- CHEAP TRICK—Heaven Tonight (Epic)
- PABLO CRUISE—Worlds Away (A&M)
- TROOPER—Thick As Thieves (MCA)

WCOZ-FM—Boston (Bob Starin)

- LIVINGSTON TAYLOR—Three Way Mirror (Epic)
- BILL CHAMPLIN—Single (Arista)
- AMBROSIA—Life Beyond L.A. (W.B.)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- UFO—Obsession (Chrysalis)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WMAR-FM—Philadelphia (Jerry Stevens)

- TROOPER—Thick As Thieves (MCA)
- BILL CHINNOCK—Badlands (Atlantic)
- BOB McGILPIN—Superstar (Butterfly)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB DYLAN—Street Legal (Columbia)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WBUR-FM—Providence (Steve Stackman)

- STOWU YAMASHITA—Go, Live From Paris (Island)
- GENYA RAVAN—Urban Desire (20th Century)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BILL CHINNOCK—Badlands (Atlantic)
- MOSE JONES—Blackbird (RCA)
- LEO RITTE—Burnt Lips (Chrysalis)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- CHILLWACK—Lights From The Valley (Mushroom)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)

WHCA-FM—Hartford (Michael Picardi)

- NO REPORT
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB DYLAN—Street Legal (Columbia)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WHCA-FM—Hartford (Michael Picardi)

- NO REPORT
- ROLLING STONES—Some Girls (Rolling Stones)
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- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

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SP 4717



Classical World: Philips and Deutsche Grammophon label executives meet Polygram managers during the latter company's recent summer management meeting in New York. From left, DGG national sales director Sid Love, Polygram Midwestern classical manager Clyde Allen, Western and Eastern classical managers Jack Warfield and Jim Welsh respectively, DGG vice president Jim Frey; seated is Philips vice president Scott Mampe.

'WORLD OF MUSIC'

Polydor-Phonogram Punch Up Classics

By ADAM WHITE

NEW YORK—Spinoff success from Polygram's powerful momentum with popular product this year is expected to benefit both Polydor and Phonogram's classical lines, via the distribution company's fall "World Of Music" campaign (Billboard, Aug. 12, 1978).

This includes the first classical sales program in more than five years for Polygram, and in addition to encouraging product activity in this sphere, says vice president of marketing development, Jon Peisinger, it will deepen and broaden its "third force" U.S. market penetration.

There has been "a dramatic sales explosion" in popular music of late, he says, "and we feel that we can encourage a similar explosion with the classics."

Repertoire eligible for the push is that released prior to Aug. 1 this year. As previously detailed, there are two ordering periods up to Sept. 29. A 6% invoice discount will be applied to each program order, and there are special dating arrangements.

The plan was formulated by Polygram in conjunction with the Philips and Deutsche Grammophon arms of Phonogram and Polydor, also embracing Archiv, Mercury Golden Imports and the two recently introduced mid-price lines, Festive and Privilege.

Liaison with the labels is in the hands of Polygram's marketing development managers. "Now we have

the team to carry through just such a program as this to our accounts, and via them to the consumer," observes Peisinger.

Merchandising for the product is in the final preparation stages, he adds.

Peisinger points to the mid-price lines, too, as a mark of the company's expansion in the classical field: "They have broadened our exposure."

Via pre-packs, he says, Polygram has reached the racks, the military and others with good results.

At Philips, vice president Scott Mampe expects the "World Of Music" effort to benefit in particular its three consistent Christmas sellers, the Colin Davis-conducted "Messiah," Dorati's "Nutcracker" with the Concertgebouw, and Berlioz' "L'enfance Du Christ" with Davis.

"This is a golden opportunity for dealers to stock up," she says, "in readiness for the period when, traditionally, classical music sells best."

At DGG, vice president Jim Frey anticipates the Polygram push will benefit "our whole line, across the board."

For a variety of reasons, he adds, Polydor has not been able to offer discounts on the high-ticket DGG product in recent years.

Frey calls the new move "almost a 'thank you'" to the trade for their past support, while emphasizing that it can only broaden Polydor's total market penetration with the classics.

DG Rushing 3 Bernstein Symphonies

CHICAGO—Deutsche Grammophon has made special arrangements to ship its new recording of the three Leonard Bernstein Symphonies in time for the composer's 60th birthday, Friday (25).

According to DG spokeswoman Jill Kaufman, the three-record set is being issued outside the regular Polydor release schedule to get it into retailers' hands in advance of the birthday celebration. Originally a Sept. 1 release had been planned by the company.

Kaufman says special efforts also are being taken to deliver the recordings to radio stations for airing in conjunction with the birthday, and an extra number of promotional albums has been set aside.

Three dozen stations were serviced with the set in late July, reveals Kaufman, who says requests from

other broadcasters will be honored as well.

Bernstein leads the Israel Philharmonic in the recordings that update stereo versions of the works produced by CBS with Bernstein. Set also includes Bernstein's "Chichester Psalms," and enlists soloists Christa Ludwig, Montserrat Caballe and Lukas Foss.

It is Bernstein's third waxing of both the first ("Jeremiah") and Second ("Age Of Anxiety") Symphonies. The recording of the Third Symphony ("Kaddish") is in a newly revised version.

Radio programmers also will be airing a one-hour documentary on Bernstein Friday (25), being provided by CBS. Many stations are featuring Bernstein performances and compositions throughout the month.

Moss Group Turns On New Label

• Continued from page 6

scriptive of each title theme are offered, including in some cases complete movements or shorter selections. No artist credits appear on cover, liner or label.

"We expect that the series will be displayed in MOR bins," says Moss. "They don't belong in classical stock areas."

The Turn On concept represents Moss' initial step in a planned expansion of the total marketing thrust for Vox product, while maintaining the traditional posture of established Vox lines such as Turnabout, Candide and VoxBox.

He anticipates that the Turn On concept will also be applicable to MOR presentations of jazz, country and other repertoire categories.

At the same time, the Moss group will seek to develop further alternate marketing methods, including mail-order and premium. Moss-Lee Music has been established as a new group division for this purpose under vice president Gordon Strenger, longtime associate of Moss in Pickwick and earlier enterprises.

Strenger says the firm will be devoting more effort in the school and library markets, and will add suitable lines and properties as needed to supplement in-house Vox material.

LEONHARDT'S BACH ALBUM RE-RELEASED

LOS ANGELES—ABC Records is re-releasing its award winning original instruments version of the Bach "Brandenburg Concertos" in a \$13.96 list package without enclosure.

The Gustav Leonhardt-conducted performances were introduced at \$20 list in an edition including a reproduction of Bach's complete manuscript score—the document that for years gathered dust on the library shelf of the Margrave of Brandenburg before it was rediscovered.

ABC's pressing of the German production of the baroque concertos was selected as one of the three best produced classical albums of 1977 in the Audio-Technica Audio Excellence Awards poll, and the set despite its extra cost, has been far and away the biggest seller in the Seon line, according to ABC classical production head John Sievers.

Sievers announces that seven new Seon packages are being readied for October release, including five albums featuring Leonhardt playing Bach on harpsichord and organ. The original instruments series carries a \$6.98 per disk list.

Turnabout Rises \$1

NEW YORK—Vox Productions will raise the suggested list price of its flagship Turnabout series by \$1 on Aug. 15 to \$4.98. Turnabout cassettes, already at \$4.98, hold at that level.

The price rise elevates the Turnabout line to the same suggested list as Vox's Candide and Historical Series. The increase had been anticipated when Vox was taken over last May by the Moss Music Group (Billboard, June 3, 1978).

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
2	4	5	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sale Selling Agent/Interworld, ASCAP)
3	3	8	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
4	1	10	MY ANGEL BABY Toby Beau, RCA 11250 (Texsongs/Bo Mass, BMI)
5	7	9	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
6	6	10	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
7	10	6	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
8	5	15	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
9	12	5	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
10	8	10	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
11	9	10	COPACABANA (At The Copa) Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
12	22	3	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
13	13	9	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
14	11	17	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
15	17	4	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
16	21	7	YOU'RE ALL I NEED TO GET BY Johnny Mathis & Deanne Williams, Columbia 3-10772 (Jobete, ASCAP)
17	29	3	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
18	14	16	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
19	16	14	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
20	18	9	YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
21	44	2	MAGNET AND STEEL Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
22	30	3	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
23	15	11	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
24	20	9	NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckyy, BMI/Special Songs, ASCAP)
25	19	9	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Cross-eyed Bear, BMI)
26	41	2	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
27	23	17	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
28	28	8	READY OR NOT Helen Reddy, Capitol 4582 (United Artists, ASCAP)
29	NEW ENTRY		ALMOST LIKE BEING IN LOVE Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
30	32	6	LOVE WILL FIND A WAY Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
31	26	10	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
32	40	2	KISS YOU ALL OVER Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
33	47	2	SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
34	36	5	BLUE SKIES Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
35	39	8	RIVERS OF BABYLON Boney M, Sire 1027 (Warner Bros.) (Al Gallico Music BMI/Ackee Music, ASCAP)
36	31	12	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
37	42	3	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10785 (Macleane, BMI)
38	25	16	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
39	27	19	YOU'RE THE LOVE Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
40	NEW ENTRY		WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickleworks, BMI)
41	24	10	ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
42	37	8	RUNAWAY Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
43	43	4	I'M NOT GONNA LET IT BOTHER ME TONIGHT Atlanta Rhythm Section, Polydor 14484 (Low-Sal, BMI)
44	48	2	LOVE'S IN NEED OF LOVE TODAY Engelbert Humperdinck, Epic 8-50579 (Management Agency, BMI)
45	45	3	LAST DANCE Donna Summer, Casablanca 926 (Primus Artists/Olga, BMI)
46	49	2	IF THE WORLD RAN OUT OF LOVE TONIGHT England Dan & John Ford Coley, Big Tree 15125 (Atlantic) (ABC/Dunhill, BMI)
47	NEW ENTRY		I WILL STILL LOVE YOU Stonebolt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
48	50	2	(We're) DANCIN' IN THE DARK Renee Armand, Windsong 11290 (RCA)
49	NEW ENTRY		STAY Jackson Browne, Asylum 4548 (Cherio, BMI)
50	NEW ENTRY		DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (HFOI Bryant, BMI)

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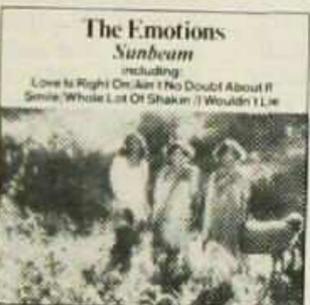
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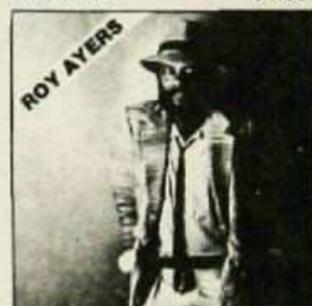
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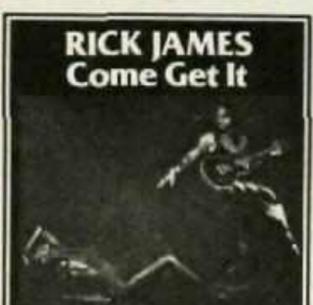
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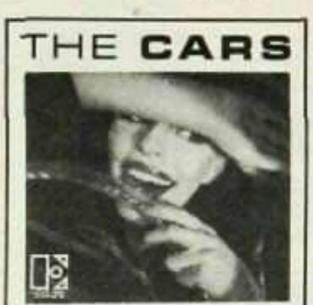
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Dollar's Dip Hits Hardware Consumer & Professional A/V Price Levels Rising

• Continued from page 10

price—a practice in effect since April 1973—with any increase in the next 30 days after the purchase order is signed also added.

In some cases, Temmer notes that currency exchanges have not had a price effect, with Sweden's 10% devaluation of its krona last year just now catching up with a 10% appreciation versus the dollar. As a result, New York's Europadisk recently doubled its capacity with new Swedish Europafilm plating equipment at basically the same price as last year, with an interim May 1 10% increase factored in.

In the disco market, where a number of British firms are significant exporters, the situation is a bit different. Jack Ransom of MGM Stage Equipment, which handles the U.K. Pulsar, Optikinetics and Lightomation lighting lines, and the FAL audio consoles, actually is lowering prices Sept. 1 due to his heavier import volume. Although it costs about 32% over the U.K. price to land the equipment in the U.S., the broker's fee is the same for five or 500 pieces, and cartage fees actually are lower—with savings of 10 to 25% passed on to the end-user, he says.

In the studio area, Rick Anderson of Audiotechniques in Stamford, Conn., a major distributor and importer, acknowledges that there is pressure on such major U.K. suppliers like Neve and Allen & Heath, but has had no formal notice of price hikes. At AES he does anticipate increases on new products and improved models, which will be a compromise between his profit margin, the dealer's profit spread and a competitive end-user price.

He points out the pound was at a high \$2.40 four years ago, and the steady drop since then has offset annual factory price increases. The

pound has been suffering with the dollar until recently, with an anticipated 5% price increase usually announced by the British firms due more to the cost of manufacturing. The stronger pound this fall may affect any new increase.

Sony has one of the more complex

round of price hikes for its varying lines, with the new professional series of audio components going up a suggested 10% list Sept. 1, and other hi fi products about 8%. Mort Fink confirms: Sony audio—radio, tape recorders, compact stereo and

(Continued on page 38)

TAPE THRUST

InterMagnetics Into Europe

NEW YORK—Already involved in 10 magnetic tape manufacturing plants in Asia and Africa, InterMagnetics is moving into Europe with a new marketing organization, under the direction of Robert Fraser.

InterMagnetics Europe has been incorporated in Geneva, with a London office already open, and additional subsidiary firms due soon in France and Germany, plus a distribution center for the Continent.

Each country will have a distributor network to sell cassettes and other magtape products imported from InterMagnetics' international licensees, in both branded and private label configurations. The operation also will service parts of the Mideast and Africa, with manufacturing a possibility for the future.

InterMagnetics America, based in Santa Monica, Calif., and its licensees claim to manufacture and market more than 250 million cassettes annually in more than 50 countries. To handle the new European business, the Asian technology development and quality control center has been expanded, and several manufacturing plants have been enlarged.

The Hong Kong technical/quality center now includes automatic cassette reliability testing, and production facilities have been ex-

panded at Swire Magnetics in the Crown Colony, and at InterMagnetics Singapore. The parent firm also has licensees and sales marketing companies in Japan, Taiwan, India, Malaysia, the Philippines, Transkei, the U.K. and U.S.

With more than 20 years of experience with Audio Devices and Control Data in London, Fraser helped establish European companies for Audio Devices and Audio-Magnetics.

The new director of InterMagnetics Europe reports to Brian Lundstram, vice president, international, for the parent U.S. firm, who points to steadily increasing cassette sales in Western Europe as a key reason for the expansion.

"Although blank cassettes make up the bulk of the business in Europe, prerecorded music cassettes and duplicator-grade tape to the industrial market are two significant portions," he notes.

He estimates European cassette sales jumped from 342 million in 1976 to 432 million last year, with a projection of 542 million units in 1978.

Comparatively speaking, worldwide sales are estimated by Lundstram at 785 million in 1976, 1 billion last year and a projected 1.4 billion in 1978—underscoring the importance of the European end-user market.

Zenith Bows 1st Component Units

CHICAGO—With the introduction of new receivers, turntable/changers and a front-load Dolby cassette deck, Zenith Radio Corp. has moved into component audio for the first time.

Zenith stereo AM/FM receivers starting at \$230 list for a 15-watt model and running to \$340 list on a 4-watt top-line unit were unveiled at the company's recent distributor meeting here. It is the company's first thrust into higher quality audio.

Also comprising the new line are two belt driven turntable/changers including a deluxe model at \$250 suggested retail, and a low-end turntable at \$100 list. Two new premium Allegro speaker systems also were introduced as part of the new component series.

Top-of-the-line speaker is a three-way unit with 12-inch woofer carrying a \$500 per pair list. New speaker models feature rotary frequency controls and a plaque displaying the system response curve—revealed when cloth grille is removed.

Zenith's front-load Dolby cassette deck, with three-position equalization and bias controls, will list at \$250.

Six new integrated stereo systems also were unveiled here, three at 10 watts per channel rating, a trio at half that power specification. Units, with built-in tape, range in price from \$270 to \$500 list.

Fuji Restructures Tape Division

NEW YORK—With increasing sales of Fuji audio and video tapes, general manager John Dale announced a general restructuring of the magnetic tape division.

Gary Conway, formerly Western regional sales manager, is named sales manager, consumer tape, with Roger Edelman now marketing services administrator, responsible for coordinating technical and sales

services.

A. Yoneda is appointed marketing director, with overall responsibility for policy in that area. Tom Ushijima is senior engineer on the technical staff and Millie Taylor is senior order administrator. Jeff Brown joins from Micro Electronic Systems as new Midwest sales rep, based in Fuji's Chicago-area regional office.



DUPLICATOR RENEWAL—After signing a five-year renewal agreement for Electro Sound tape duplicating equipment to continue with Audiomatic Corp. as U.S. distributor and exclusive international sales rep, from left are Dick Burkett, parent Electro Sound Group president; Milt Gelfand, Audiomatic chief, and Ray Schaaf, Electro Sound boss.



GOLD FOR SILVER—Among recent winners of Ampex Golden Reel awards for RIAA-certified gold albums mastered on the firm's tape are Capitol's Bob Seger and the Silver Bullet Band for "Night Moves." Sharing in the award are the studio, Muscle Shoals Sound Studios, Sheffield, Ala., and the artist's designated charity, with \$1,000 to the March of Dimes. More than \$60,000 has been donated to charities of winning artists since the program began.

DIGITAL BACK-UP

Sound 80 Pitches Direct-Disk 'Extra'

By ALAN PENCHANSKY

CHICAGO—The latest audiophile recording production by Minneapolis' Sound 80 studios exploits a technique that allows direct-to-disk sides of extra length to be cut.

The company's recording of music by American composers Charles Ives and Aaron Copland, with the St. Paul Chamber Orchestra, contains a side running more than 25 minutes, producer Tom Voegli reports.

That's believed to be the longest direct disk take ever waxed, outdistancing most contemporary direct cut efforts by at least 10 minutes.

Voegli explains that the extended playing time was managed by wed-

ding direct disk to automatic variable pitch cutting, a servo-controlled system that allows the most efficient placement of grooves on a record's surface. The attempt is a first, reportedly.

Almost all record mastering today is done with automatic pitch control, which previews the sound source and adjusts the groove spacing accordingly, however the technique would appear to be incompatible with direct disk since there is no tape master to preview.

This limitation was overcome, explains Voegli, by rigging a tape recording of the direct disk pro-

(Continued on page 37)

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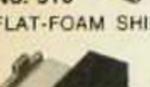
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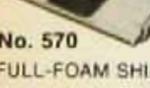
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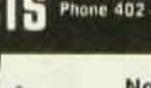
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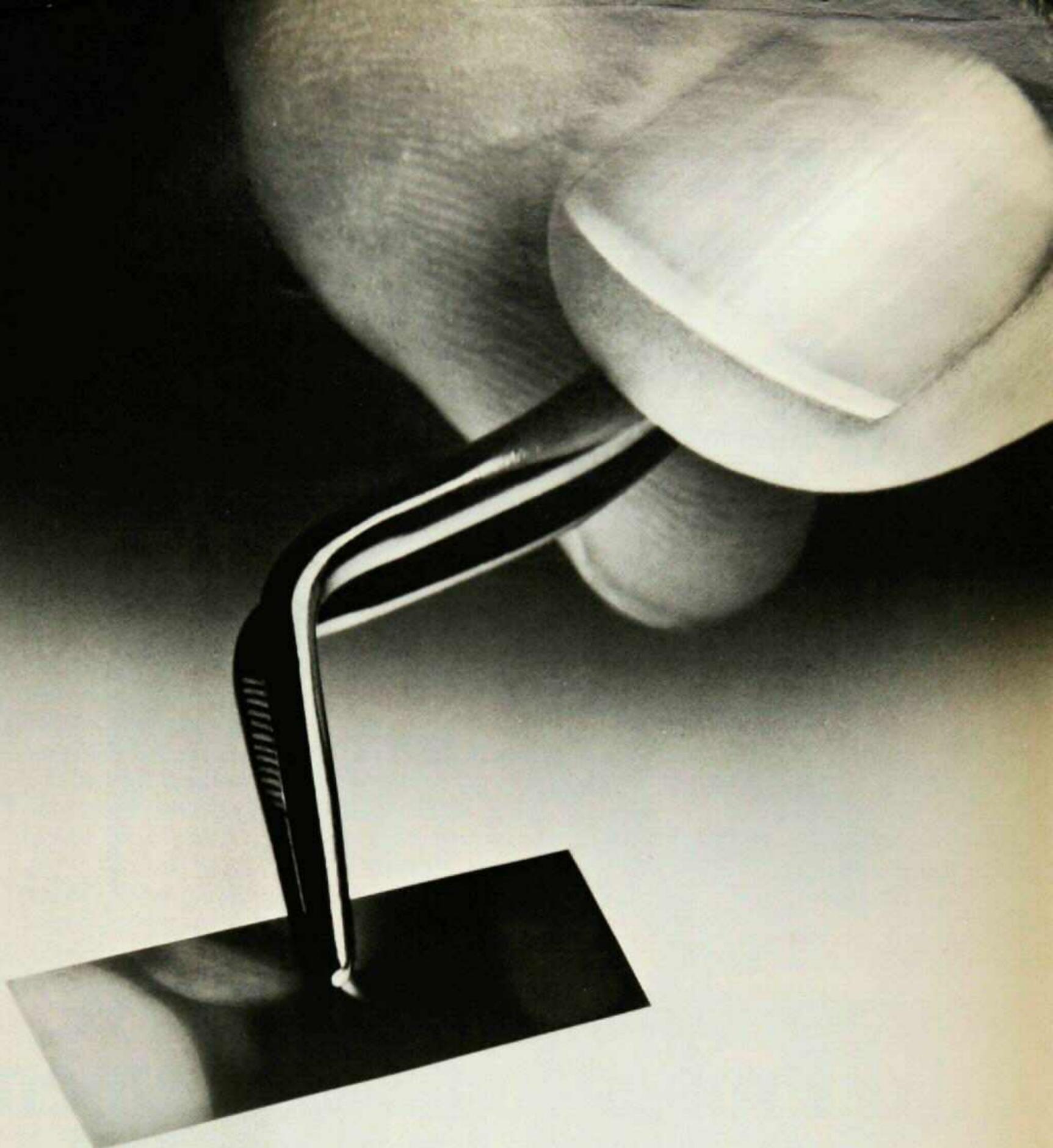
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RepRap

REPCON '78, sponsored by the New York Chapter of ERA Sept. 18-19 at the Statler Hilton Hotel in Manhattan, has expanded exhibit space to handle requests, according to Phil Bettan of Bettan Sales, the event's committee chairman.

Already signed for space are 24 firms representing more than 300 lines. Included are Audio Plus, Stan Axelrod Assoc., B-C-D Sales, Bettan Sales, Bi-State Marketers, Bressler & Baum As-

soc., Irv Brown Co., Jack Brown Electronic Sales Reps, Carduner Sales, Cohn & Kappel, Component Marketers, Steve Fisher Electronic Assoc., Gamin Sales Ltd., Louis W. Keller & Assoc.,

Landau & Mack, L.C.A. Sales, M.J. Leder & Son, M. Maltz & Co., Gilbert E. Miller Assoc. Ltd., Moses & Kline, The Newhope Corp., Reich-Bernstein, Sir Sales and TMC Sales.

* * *
Pioneer rep firm **Beil & Whitaker Inc.** has moved its corporate offices to 3209 Wayne St., Harrisburg, Pa. 17111, after many years in

Reading. With the corporate move, former Harrisburg branch manager **George Reed** is elected president, with **Thomas Beil** continuing to serve as secretary.

Sound 80 Gets Long Direct Disk

• Continued from page 34

gram—made in the final rehearsal—and synchronizing it to the performance. Automatic groove spacing then was controlled by the tape, says the producer.

Voegli explains that the tape machine was operated at variable speed by an engineer who viewed the actual recording session on a video monitor, making constant adjustments to keep things in step.

According to the producer, the recorded and actual performances were synchronized effectively enough to take advantage of the automatic spacing device, allowing extra time to be squeezed out of the side without cutting audio levels.

Direct-disk work to date has seen lathe operators manually spacing grooves, allowing for less efficient surface utilization.

Voegli reports that four takes of each side of the direct-disk program were made. Following each effort, a tape recording of the just completed side was substituted for the previewing, to keep the recording as close as possible to the actual interpretation.

The work took place in Sound 80's 40-by-45-foot studio 1, with cutting on the facility's Neumann VMS-70 lathe.

Voegli also reveals that the classical sessions were simultaneously taped using digital equipment provided by 3M. Sound 80 expects to begin using 3M's 32-track digital mastering system in the fall, he discloses.

A two-track digital recorder supplied for the chamber orchestra project, was fed the same information as went directly to the cutting lathe. Reportedly, it represented the first use of 3M digital equipment in commercial session work.

Test pressings from the digital masters are at hand, says Voegli, who notes a preference over the direct disk results.

Voegli also reveals that the classical sessions were simultaneously taped using digital equipment provided by 3M. It is thought to be the first time 3M's 32-track digital machine has been involved in a commercial session.

Test pressings from digital masters are at hand, and Voegli notes his preference over the direct-disk cuts.

The producer says the handling of transient wave forms appears to be "enhanced" in the digital reproduction.

Works to be heard in the forthcoming \$15 list release are Aaron Copland's "Appalachian Spring" Suite, which ran 25 minutes and 25 seconds. The original chamber instrumentation is used.

Backing the Copland will be Charles Ives' "Three Places In New England," with dense sonic layers to test the audiophile medium.

According to Voegli, the direct-disk version will be marketed initially, distributed by Orion Marketing. The producer does not rule out the appearance of a commercial pressing from the digital masters in the near future.

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Tape/ Audio/Video Hardware Up In Dollar Dip

Continued from page 34
system components—will go up 2-4% list on selected models.

While the consumer Betamax VTR prices will be held at existing levels, suggested end-user prices for all Sony industrial video products including Betamax will go up 3-5% next month, although Sony here is negotiating with its Japanese factory to hold the line on Betamax. First price hike in three years on the substantial video accessory line will be about 10% in end-user levels.

Fink notes that an added increase is possible as early as Nov. 1 in video products, with that decision reflecting factors such as the yen-dollar exchange, inventory levels and the competitive situation.

RCA was forced to raise the suggested list on its new programmable SelectaVision VTR to \$1,275 from \$1,200 announced at the Summer CES, with its black and white cameras each up \$30 at suggested list. The new color cameras for the VTR bowed last week at \$850 and \$1,275 for the step-up with zoom lens, electronic viewfinder and built-in microphone, slightly higher than anticipated at CES.

U.S. Pioneer, the biggest volume mover of hi fi among the importers, announced price hikes on selected models Aug. 1 of 3 to 9%, following earlier May increases. Ken Kai anticipates further action soon, since the August figures were based on 220 yen to the dollar. Onkyo had a 3% price hike on selected models effective Aug. 15, and Marantz raised a number of units 8% in June, as did Kenwood, which sees another 8 to 10% hike sometime this fall.

At Panasonic, the Technics professional series went up approximately 4-5% at wholesale July 1, with those increases pegged to a much higher yen-dollar situation, while its latest video price increase was about 5% at that time. The four-hour Omnivision VTR models were not raised then, and no increase is anticipated at this time, according to a spokesman.

These comments from a number of leading importers and distributors reflect the concern over pricing and profits at all levels of the audio and video hardware marts.

20 Electro-Acoustic Firms Ask U.K. Assn.

LONDON—Ambitious plans are being formulated to set up a British center for electro-acoustic music here, assuming proposals to form a British Electro-Acoustic Music Assn. go through.

Representatives of more than 20 U.K. electronic and computer music laboratories have talked with Arts Council officials to aim for a national association. Its main purpose would be to streamline the work of previously "isolated" electro-acoustic labs and set up an integrated network of specialist research with improved internal communications and business and public relations.

Electronic music now is 30 years old and research here into computer music has been running nearly as long. From radio and university experimentation came the knowledge on which today's U.K. synthesizer and audio effects industries are based.

No Equipment Clutter Seen At His Studio

LOS ANGELES—Producer Allen Reynolds maintains a relatively uncluttered studio in terms of all the latest state-of-the-art equipment—his own Jack's Tracks in Nashville—but that hasn't stopped him from spinning out gold records in it.



CRYSTAL SESSION—UA vocalist Crystal Gayle goes over music with Allen Reynolds at the producer's Jack's Tracks studio in Nashville.

You won't find an Aphex Aural Exciter or racks with every conceivable kind of outboard equipment and "I don't have noise reduction" he adds, "because I don't like it. But I know what type of sound I want and my studio gives it to me."

Two and a half years ago Reynolds purchased the free standing, two-story building in Nashville from friend Jack Clement who at that time had been using it as an in-house studio for his record label.

It's a 16-tracker with Ampex and Studer machines with a Quad-Eight board. The studio is approximately 20 feet by 25 feet with the control room approximately half that size.

Reynolds produced Crystal Gayle's smash "We Must Believe In Magic" crossover LP there containing "Don't It Make My Brown Eyes Blue" which earned the songstress Grammys for best country song and best country female vocalist of the year.

He's also just recently finished producing her followup "When I Dream" album there.

"In fact," he recalls, "the first sessions we did at Jack's Tracks were Crystal's."

Reynolds, who has also produced Don Williams, is producing Gayle's next LP scheduled to start in the near future and is already scouting material.

New Allison Unit At Capricorn Base

LOS ANGELES—Capricorn Studios in Macon is adding an Allison automation unit to its existing 24-track studio.

The Westlake room features an API console, Studer tape machines and JBL monitors, according to studio manager John Nixon.

The studio is also adding an EMT 250 delay unit.

The studio recently hosted Sea Level which finished an LP there, with Johnny Sandlin due shortly to produce the Rockets for RCA.

Sound Business

SINAKIN-BROWN Philly Couple Collaborates In Opening a Huge Studio

By MAURIE ORODENKER

PHILADELPHIA—"Learn how to play every musical instrument, and if you're good, they'll let you sing with the chorus."

That's the advice Richie Havens gave her when she asked for advice on how to break into the recording business. Not only did she follow that advice—overdubbing all the instruments and her singing—on her first record date, but it helped develop her creativity in becoming a leading independent record producer with major artists and major labels listed on her track record.

And now, Rena Sinakin has joined forces with Steve Brown, an independent sound engineer with an impressive studio record of his own, to establish what promises to be one of the largest independent recording studios in the country.

Taking over a large turn-of-the-century bank building at 400 Green St. the first floor will be refurbished into what may be the largest recording studio in the country—large enough to take a full symphony orchestra.

With a 19-foot ceiling, the studio will be as large as the stage of Carnegie Hall in New York, taking up some 5,000-square feet (50 by 100 feet) with an additional 500 square foot area that will be the control

room. The first floor studio is expected to be completed before the end of the year.

The second floor is also functioning with a 1,000 square foot studio linked with a 500 square foot control room, fully equipped with a 24-track MCI console and 3M machines, Dolby, Tannoy monitors, Aphex aural exciter and Kepex's and Gain Brains. The studio also has three Yamaha and Moog synthesizers. In addition to offices, the remainder of the second floor is being set up with rehearsal rooms.

The basement of the one-time Integrity Trust Bank building still contains the money vaults which will be utilized for the storing of masters. Counting in the cost of the large street corner building, the equipment for the studios, furnishings and carpentry work involved, the city's newest recording studio complex will represent an estimated investment of more than \$500,000 when completed. Although Brown called his recording studio Earmark Studios while on his own the past two years, in linking with Sinakin they selected the name of Hit Lady Productions, signifying the record hit attributes of the female side of the partnership.

Sinakin recently produced several cuts on the Gladys Knight & the

Pips album, "The One And Only," also recorded a duet with Joe Simon for a song she wrote, "Yes It Will," and earlier co-produced with Richie Havens his "Make Music" album.

As singer, songwriter and multi-instrumentalist (piano, flute and guitar), she has been produced by Leon Huff, of the Gamble-Huff team and WEA's Ahmet Ertegun. It was while signed by Ertegun to the Atlantic label in 1975 that she did a switch and signed Philly International's Leon Huff to her company as musical coordinator.

While the new studios are open to all producers, time is being taken up now mostly by writers, musicians and producers who have linked with her Hit Lady Productions. Significantly, most of those under her wing have Gamble-Huff backgrounds.

Her "stable" now includes Bruce Hawes, who wrote "Games People Play" and produced all the Spinners hits; arranger-writer-producer Roland Chambers, producer of the O'Jays and Billy Paul; Michael Foreman, whose musical group features a blend of jazz and funky rock; singer Michael Jones, handling both pop and rhythm and blues; singer-writer Bob Martin for both pop and jazz; and Jimmy Hill with a blues group.

Studio Track

LOS ANGELES—Record Plant's mobile unit recording Chicago live at the Greek Theatre, Phil Ramone producing. At the Plant's studio complex: Ron Nevison working on overdubs for the Baby's upcoming Chrysalis LP; Paul Stanley of Kiss working on vocal overdubs for his solo LP, Stanley and Jeff Glixman producing with Paul Grupp engineering with help from Peter Lewis; and producer Eddie Leonetti producing a live Angels LP with Lee DeCarlo engineering with assistance from Rick Delena.

Bob Welch is beginning his followup LP to "French Kiss" at Capitol Studios, Carter and Welch producing. Randy Edelman is working on a project at Group IV, Bob Schaper engineering. Producer Bob Monaco is working at Kendun with John Golden cutting lacquers for United Artists' Tina Turner LP. Producer Jerry Peters also cutting basic tracks there for Motown artist Cyrceta with Frank Clark and Jim Sintetos engineering.

Ken Scott is producing the Dixie Dregs at Chateau. Bonnie Pointer of the Pointer Sisters is working on a solo Motown LP at Filmways/Heider with engineers, Guy Costin and Sean Fullan. Also there, Valerie Carter is overdubbing tracks for a forthcoming Columbia LP, James Newton Howard producing; with engineers Tom Knox and David Gertz; RSO's John Stewart is working on an LP, Mike Stewart producing, Mark Smith and David Gertz engineering; and John Denver is mixing a special song for a documentary film on Alaska for Jon Jer Productions.

Columbia's Toto, featuring L.A. session men including Jeff Porcaro, David Paich, Steve Porcaro, Steve Lukather, David Hungate and Bobby Kimball are completing an album at Studio 55, David Paich producing. Lenny White's second Elektra/Asylum LP is in the works at Indigo Ranch, White and Larry Dunn of Earth, Wind and Fire co-producing.

Ken Scott working with M&O (Michalski & Oosterveen) at Group IV, Paul Aronoff assisting on the engineering side. Also there, Patrice Rushen for Elektra/Asylum with Peter Chaiken engineering, helped by Paul Aronoff. Recently, Lianna Gordon joined Group IV as traffic manager. She had worked at Larrabee.

David Wolfert producing Dusty Springfield at Cherokee for the Entertainment Co. Disk is due on United Artists.

Alan Toussaint is producing Albert King at his own Sea-Saint Studios, New Orleans. Corky Laing laying down tracks for a new Elektra-Asylum LP at Power Station, New York, as well as Bearsville Studio, Bearsville, N.Y.

Charo is returning to Sigma Sound, Philadelphia, to record a second LP for Salsoul, Tom Moulton producing with Art Stoppe behind the console. Other activity at Sigma sees artists Joey Travolta, Frank Stallone, the Four Tops, and Melba Moore working on projects.

Gene Eichelberger is mixing the new Donna Fargo LP for Warner Bros. at Nashville's Soundshop. At Woodland Sound, Nashville: Fred Foster is producing Lisa Lately for Monument, Charlie Talent and David McKinley behind the board. Capitol's Sweet renting Clearwell Castle in Gloucestershire, England, and utilizing a mobile unit to write and record its next LP.

Producer Brad Shaprio in at Nashville's Soundshop putting the finishing touches on a session for Brandy. Buddy Killen also there recording Joe Tex.

Punk rock group the Diodes recording a project for CBS at Eastern Sound, Toronto, Canada, Bob Gallo producing. Jerry Nolan, formerly of the New York Dolls and the Heartbreakers, in at New York's Sunset Studios with his new band the Idols, engineering assistance from Philip McAlister.

The Doobie Brothers adding vocal overdubs for their next studio LP at Filmways/Heider, San Francisco, Ted Templeman producing, Don

Landree and Lloyd Cliff engineering with help from Steve Malcolm. Other projects there include Eddie Henderson finishing an upcoming Capitol LP with Skip Drinkwater producing, Jim Gaines engineering with help from Allen Sudduth, and Norton Buffalo finishing a Capitol album with Jim Gaines engineering with help from Allen Sudduth.

Jerry Love and Michael Zager finishing up an Andrea True project at New York's Secret Sound and the producing team are also working on projects with Cissy Houston for Private Stock and the Afro-Cuban Blues Band for Arista. They will be working out of Los Angeles' Silvery Moon Studios in the months of July and August.

At New York's Hit Factory, Sea Level is completing a Capricorn album with producer Stewart Levine. Johnny Sandlin is producing the Rockets for RCA at Capricorn Sound Studios, Macon, Ga., with engineers Kurt Kinzel and Steve Tillisch. Joey Travolta is recording for Millenium at New York's Media Sound, John Davis producing with Doug Epstein behind the board.

Patrick Gleeson is producing jazz artist Bennie Maupin at Different Fur, San Francisco. Steve Mantoani engineering.

JIM McCULLOUGH

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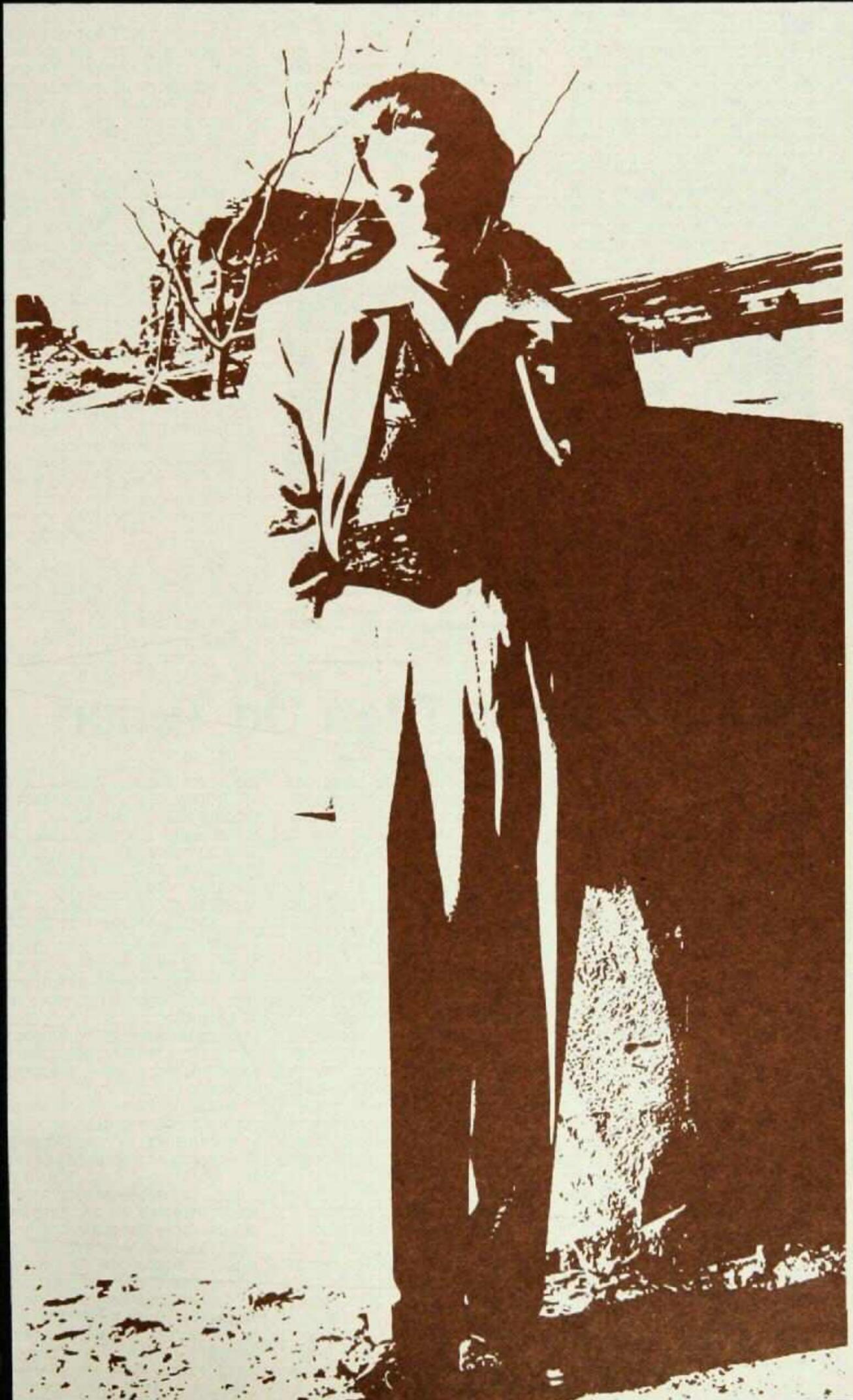
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Concert Sellouts Reported Off This Summer

• Continued from page 1

Says Vallon: "Acts that tend to draw an over 25 audience are having a hard time this year. After this audience goes to an outdoor facility once, it's no longer interested in going there again."

Jim Rissmiller of Wolf/Rissmiller notes: "I question the strength of certain acts playing outdoors. I don't think that not selling out in stadiums is any reflection on the acts themselves."

"I do believe, however, that outdoor stadiums appeal to an audience not geared to particular acts. I also question the fact that sometimes acts tour too close together."

Among the major acts touring this summer are Aerosmith, Fleetwood Mac, Eagles, ELO, Bruce Springsteen and the Rolling Stones.

Some polled admit that with some shows that did very well, the advance ticket sales were so slow they worried that the shows might bomb.

All promoters and agents agree that the Stones are the only group to do phenomenal business this summer.

Tom Ross, West Coast director of ICM says: "The Stones did the exceptional business but nothing else is really moving. Some promoters are in total shock at what's happening on the road."

"I spend a lot of time talking to people who are asking 'what's going on?' Everyone expected this to be a great summer."

At the same time, Ross sees the rise in ticket prices gaining resistance from outdoor concertgoers. He believes there are not many acts capable of filling a stadium at \$12 a ticket.

Most promoters and agents surveyed feel some of the major touring acts are going to have to come indoors, take a lower fee per performance but play more dates per facility.

The Eagles, Rolling Stones, Aerosmith, Fleetwood Mac and ELO chanced some of the larger stadiums—Bruce Springsteen took on the 15,000-capacity and under indoor arenas.

The Eagles' July and August schedule include soldout performances at the 65,000-capacity Metropolitan Stadium in Minneapolis and Buffalo's 15,000-seat War Memorial Stadium.

Other dates for the Eagles which didn't go as well include the 60,000-capacity Folsom Field in Boulder (38,102) tickets sold; 66,000-capacity Arrowhead Stadium, Kansas City (53,915); and the 70,000-capac-

ity County Stadium in Milwaukee with 37,256 fans.

July had ELO selling out at the 9,081-seat Mid-South Coliseum, Memphis; and the 12,000-seat Civic Auditorium in Omaha.

Assistance in preparing this story provided by Ed Harrison, Robert Roth, Jim Janus and Roman Kozak.

Other dates that didn't go to capacity were: 10,000-permanent seater Kiel Auditorium in St. Louis (9,749); 12,118-seat Myriad Gardens, Oklahoma City (8,087); 13,500-seat Greensboro Coliseum (9,767); 11,000-seat Roanoke Civic Center (8,411); and the 79,000-capacity Cleveland Stadium (60,505).

"Basically," says Wolf/Rissmiller's Vallon, "we've got to play acts outdoors that have younger demographics and, with the exception of the Stones, that's basically what we've been doing."

"At the rate things are going," he continues, "I feel promoters are going to be very careful with whom they guarantee money. In the coming year, I believe they (promoters)

will make sure that the artists draw an audience that's willing to subject itself to going to an outdoor stadium."

In a contrasting mood, "Ticket sales are greater than ever," says well-known New York promoter Don Delsener. Delsener says he has not been disappointed with any show he's put on with the exception of an oldies night at Madison Square Garden July 15.

Barry Fey, head of Denver's Feyline Presents, says: "There's no question that the big outdoor shows that have been going on in major markets for the past five years have come to the end of an era."

"We've been doing these shows since 1973 and it's no longer a novelty plus there are many minuses such as long waits and huge crowds."

"For the markets that have not had these major shows (secondary) it's a new thing and going over big. It's absolutely not the artist; the novelty has worn off the big shows in major cities."

"The thing is that acts are going to have to cool off for a while before touring major markets," says Fey.



DION AUDITION—Lifesong recording artist Dion gives a few pointers on fifties choreography and stage presence to audience members filling in for the Belmonts during his recent appearance at Nashville's Exit/In.

Only 23, But a Titan On Tenor

By DAVE DEXTER JR.

LOS ANGELES—Some say he is the major discovery of the late 1970s.

Scott Hamilton won't be 24 years old until Sept. 12, yet his skill with a big golden Selmer tenor saxophone is attracting international attention and his Concord Jazz "Two" album for several weeks has been perched securely up on Billboard's Jazz chart.

Hamilton is co-leading a combo these nights in New York with trumpeter-flugelhornist Warren Vache at Storytowne. It's an unpretentious little group comprised of Chris Flory, guitar; Phil Flanagan, string bass, and Chuck Riggs on drums. Manhattan clubgoers dig the group—and the music—just as they did when Hamilton recently worked the Crawdaddy and, before that, at Eddie Condon's Club in midtown.

The young Scott came out of Providence, R.I., two years ago. Was his a musical family?

"Not really," he says. "My dad is an artist and art teacher. He played a little cornet and collected records. I picked up on men like Coleman Hawkins, Ben Webster, Louis Armstrong and, of course, the Duke Ellington sounds."

"At first," Hamilton recalls, "I started on piano. Then I switched over to drums and then clarinet for a school band. I guess I was about 17 before I discovered the tenor. Now I know it is my instrument."

Hamilton credits the venerable trumpet virtuoso Roy Eldridge for giving him help when Hamilton moved into Manhattan in late 1976 seeking to expand his career.

There were others lending Scott a hand.

Helen Oakley Dance, who produced records back in the '30s for the Variety and Master labels in the Irving Mills publishing offices, heard Hamilton's astonishing musicianship and contacted the head of Famous Door Records, Harry Lim.

"I sensed the kid's genius immediately," says Lim, a Javanese-born jazz buff whose activities go back to the late '30s. "We cooked up an LP immediately—'Swinging Young Scott'—and I taped him on sessions with Red Norvo, John Bunch, Dave McKenna, Butch Miles and Warren Vache as well."

"Scott," Lim notes, "is the only saxophonist in the last 15 or 20 years who isn't stumbling around trying to play like John Coltrane. He will become even better when he learns to read music more effectively."

Lim wasn't the only label exec to be apprised of Hamilton's skills.

Drummer Jake Hanna caught the youngster at Condon's and alertly flashed his friend in California's Bay Area, Carl E. Jefferson. Jefferson operates the Concord Jazz label operation and quarterbacks a Lincoln-Mercury dealership simultaneously.

Notes Bill Graham: "There are two or three major attractions (he refused to name them) that did something they thought they could get away with. They went out and decided to play in stadiums without new product."

"The only acts that can do that are legendary groups like the Stones or Led Zeppelin. A lot of promoters don't see what it really is," he continues.

"For Mick Jagger or Zeppelin, whenever they tour here (two-three years) the 15-17-year-olds who are now going to see these shows were about 11 when they visited America last."

"These kids don't deal with these groups as rock; they are legends. However, some other bands because they sell millions of records assume it's not important whether they have product out or not. They don't realize they are not legends in the same way as the Stones."

"A lot of groups don't realize that the difference between selling out the biggest indoor place and the biggest outdoor place is four times and some acts' egos won't let them realize that without product they will not sell out these places."

The Stones and Springsteen are the only major touring acts with new product in the street.

"It's been a surprising summer," says Alex Hodges, president of Macon's Paragon Agency. "There are bright spots as well as the boxoffices being down. A lot of big shows were anticipated to be better."

Hodges feels outdoor dates are proving to be disappointments because the market is becoming saturated by acts wanting to do outdoor gigs where this was once reserved for a select few.

"Now there are more groups in that category," says Hodges, "and audiences aren't accepting it. Kids only have so much money."

Another reason, says Hodges, "is that so much attention has been

drawn to the Stones tour with fans traveling as much as 100 miles out of their way, that there is little interest in other shows."

Hodges feels ticket prices will have to be reassessed next year. With increasing prices ranging from \$10-\$12, kids are paying only for the shows they really want to see.

Apparently Fleetwood Mac is one of the acts the kids want to see. The group took on Dallas' 72,032-capacity Cotton Bowl and sold 70,179 tickets along with Philadelphia's 90,400-seat JFK Stadium, pulling in 82,000 fans.

At the same time, sources close to the Fleetwood organization admit that advance ticket sales on certain shows were so low, everyone was worried.

Aerosmith's July dates include sellouts with 57,512 tickets sold at the Oakland Stadium, 11,000 for the Portland Coliseum, 12,677 at the Long Beach Arena and 7,333 at the Selland Arena in Fresno.

Other June-July dates include the 18,949-capacity McNichols Arena, Denver, (11,512); 10,000-seat Municipal Auditorium, Lubbock, Tex., (9,490); 17,614-capacity Kemper Arena, Kansas City, (11,355); and the 10,000-capacity Keil Auditorium, St. Louis, (9,067).

For some stadium dates, portions of the arenas are roped off and no tickets are sold for these sections. On some other dates, additional space is offered for festival seating.

Bruce Springsteen on the other hand opted to play all indoor dates this season. He has not toured in about four years and in some locations such as parts of the Midwest and South is little known.

Springsteen sold out the 2,970-seat Paramount Theatre in Seattle; the 2,450-seat Center for Performing Arts in San Jose; 3,450-seat Community Theatre, Berkeley; 9,000-seat Houston Coliseum, and the 5,000-seat Municipal Auditorium in New Orleans.

On the other hand, at Denver's 9,000-seat Redrocks, Springsteen drew 6,315; at Portland's 2,970-seat Paramount Theatre he pulled in 2,504. Inglewood's Forum was set up for 15,000 seats and sold 12,723 tickets; while the 10,250-capacity Phoenix Coliseum sold 7,783 tickets. The San Diego Sports Arena with about 10,000 seats pulled in 6,339 fans and the Coliseum in Charlotte with 8,000 seats sold 5,400 tickets.

Most promoters say their business has been good across the board in spite of some major acts not filling stadiums.

For promoter John Scher, who's been working on concerts for nine years, "Business has generally been up and down." Scher terms "spectacular" his business in the upstate New York area.

The Don Law Co. in Boston is doing much better this summer. Fred Johansen, vice president says, "No performance has been remarkably soft," although he adds, "it may be true slightly across the board."

Jack Uttsick, boss of Jack Uttsick Productions in Portland, Me., notes: "Major acts are not selling out arenas because there are so many concerts flooding the markets and promoters are loading up the venues."

"Last year was so successful in this area," he continues, "that promoters are overbooking this year with two and sometimes three concerts a week."

"If this doesn't stop by next year, I see the booking agents cutting down on the number of promoters they will sell acts to. The acts are being hurt by what's going on."

(Continued on page 44)

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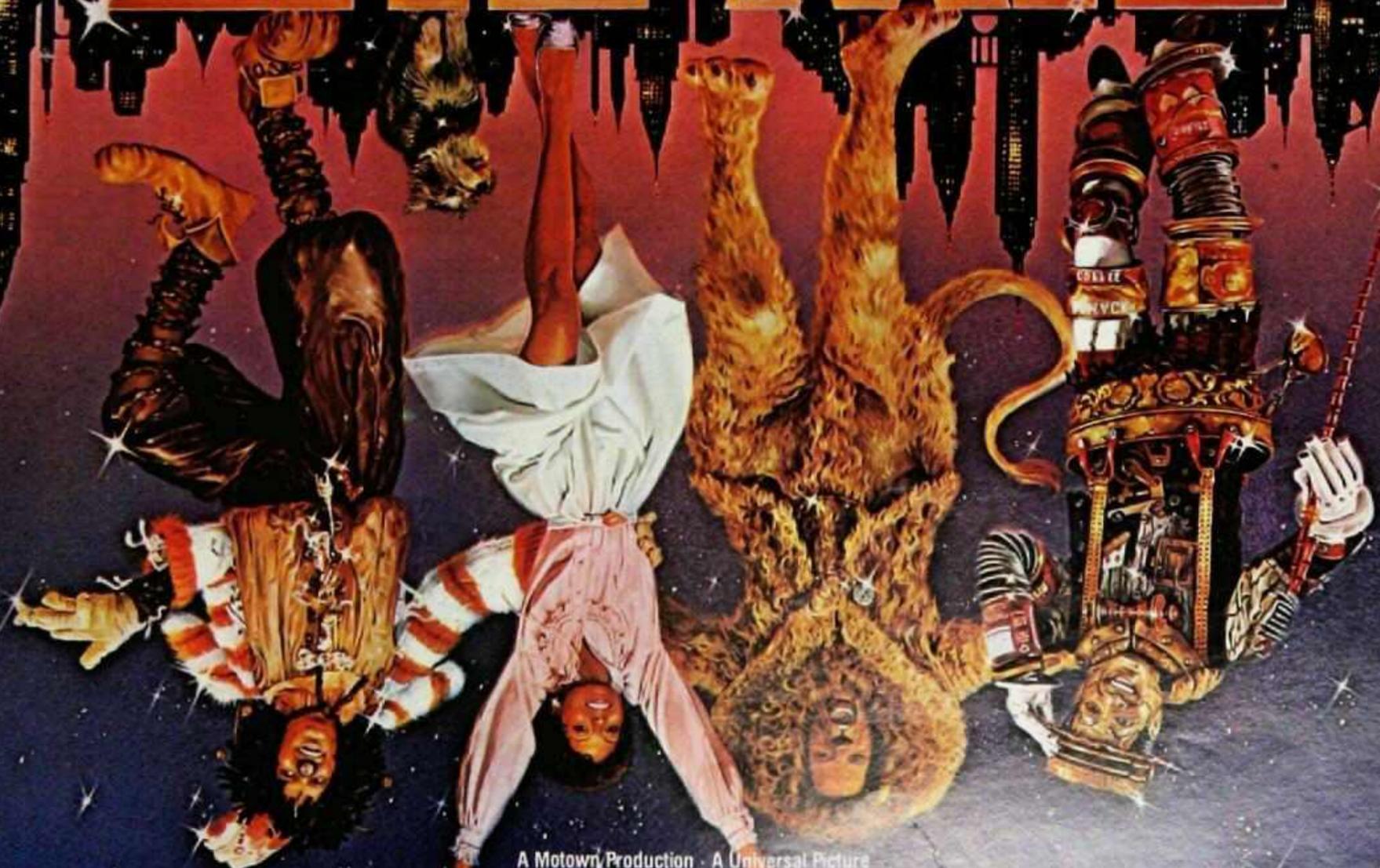
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Paragon Shaping New Wing

By ED HARRISON

LOS ANGELES—The Macon-based Paragon booking agency is forming a new division that will pay "increased awareness" to films, television, commercials and film scores for its acts.

The division will be headed by Paragon president Alex Hodges, who will try to match his artists with compatible projects for increased exposure.

So far the Atlanta Rhythm Section has done radio spots for Carefree Sugarless Gum that aired in 12 selected markets.

Says Hodges: "We've broadened the demographics of the band in those markets. The radio spots were

followed up with special closed appearances sponsored by Carefree Gum."

Hodges is eyeing getting scores and songs placed in movies, citing films and commercials as new outlets for rock'n'roll acts.

However, he says he is aware of the pitfalls of letting an artist get involved in a project that could later prove detrimental to its career. "It could be as damaging as it is helpful," he says. "You don't want to lose your identifiable audience but expand it."

The spots, says Hodges, must fit into the proper perspective in a band's career. You must know what to do and what not to do.

With the Atlanta Rhythm Section, the markets chosen were those in which the band showed "latter day growth." Hodges says that strong markets like New York, Los Angeles and Atlanta were bypassed in favor of markets where the band surfaced to popularity within the last two years.

"There's an immediate fast growth in public awareness," states Hodges. "We're looking at similar projects with other groups. We'll look at film scores but it has to be right for the artist. Each song or commercial must be given different, specialty treatment."

A main reason for the formation of the division, according to Hodges, is the changing format of radio in terms of rock'n'roll, which is necessitating different avenues of exposure.

Another of Paragon's clients, the Marshall Tucker Band, has been associated with Pabst Blue Ribbon Beer, also doing various endorsements.

Meanwhile Paragon intends to open a New York office in the near future. Although it once maintained a satellite Los Angeles office a few years back, it remained operational only five months because of complications with the time differential and the lack of a competent staff to run it, he notes.

Also, Hodges says he feels a personal touch was more effective. "Tours are one part of an act's career. It's better to yell in person than long distance. Agents working face to face in the same room is to the artist's advantage. It provides the manager with more alternatives. It's creative booking instead of just hammering out dates."

Because of New York's relatively close geographic proximity to Atlanta, trips can be done in a much shorter time. "You can shoot a whole week just going back and forth to Los Angeles," states Hodges. "On the basis of what we do best, New York is better suited."

Hodges says he won't relocate any of his five agents in Macon, but will work with the "right person" already in New York.

And while he admits to a lack of visibility by not being in Los Angeles or New York thus far, he says: "We're not trying to provide visibility but reality for a small client list. There's an advantage being in Macon; there's room for longevity."

In the past 18 months Paragon has also expanded its client roster with different kinds of bands while brushing off its one-time regionalized profile.

"At one time, because of the acts we represented, it gave the impression of a regional agency," says Hodges. At that time our prime source was the then newly-formed Capricorn Records.

"But in the last 18 months we have made a tremendous effort to expand into new bands from other regions and countries.

Paragon boasts an artist roster of about 25 acts (it once had as many as 50 but streamlined it for more personal involvement) including Marshall Tucker, Atlanta Rhythm Section, Charlie Daniels, U.K. Squeeze, Greg Allman, Outlaws, Fandango, Stanky Brown, Jan Hammer Group, NRBQ, Sea Level, Alicia Bridges and others.

Paragon started as an r&b agency handling such artists as Otis Redding, Percy Sledge and Sam & Dave. In the '60s the agency went into rock for the first time.

"In later years, r&b took on a smaller financial proportion," says Hodges. The agency is now half rock and half r&b although not so evenly divided in terms of finances.

Among its r&b acts are Brick, Clarence Carter, Betty Wright, Tyrone Davis and Boiling Point.

Says Hodges: "The key to the future is the embryonic bands of today. There's a sense of achievement above money in breaking new bands. We're looking to expand careers, not our client list."

Attract Top Names

WORCESTER, Mass.—Capitol Concerts Inc., here is expanding its concert promotions to include the Fitchburg Civic Center to house top rock attractions. The firm is also utilizing the smaller Worcester Auditorium. The expansion includes additional staffers.

Heavy Schedule At Opryland In August

NASHVILLE—Special shows, a live telecast and a Country Music and Crafts Festival will be highlighting Opryland USA's August schedule.

From Monday (14)-Sunday (20), the entertainment complex will be presenting a "Tribute To Elvis," a week of special shows commemorating Elvis and his music.

"Although this month marks the first anniversary of the death of Elvis, this is not a memorial to the man, but a tribute to his music and the influence he had on all of the music over the past three decades," says Jim Ditenhafer, production supervisor of Opryland's entertainment department.

Ditenhafer, along with Myke Jackson of the "Sh-Booms" 50s show will be the vocalists for the show with backup provided by the "Just Four" quartet from the park and the band from "Jimmy And The Jets" 50s show.

On Aug. 26, Nashville's public broadcasting station, WDCN-TV, will be doing three of the Opryland shows as part of its national PBS fund raising effort. Local programming is entitled "Eight Days In August," and the Opryland evening will include a live telecast of a park performance of "For Me And My

Gal." "Three Of A Kind," from the park's Jukebox Theatre, will perform live from the station's studio and a return live telecast will feature "Jimmy And The Jets" with a back-to-the-top 50s show and dance contest.

A host of "Grand Ole Opry" artists will be featured during the park's second annual Country Music and Crafts Festival scheduled for Aug. 26-Sept. 4.

Among those slated to appear during the 10-day festival are Skeeter Davis, Barbara Mandrell, Jim Ed Brown, the Osborne Brothers, Bill Monroe, Ernest Tubb, the Wilburn Brothers, Connie Smith, Del Reeves and Roy Acuff.

Representing Opryland in Toronto, Canada, at the Canadian National Exhibition Aug. 16-Sept. 4 will be the Smoky Mountain Sunshine, one of the regular park shows.

This is the fourth year that the 11 states of the travel and tourism promotion organization, Travel South U.S.A., has chosen an Opryland show to perform in its travel pavilion during the exhibition. In addition to the six shows daily in the Travel South U.S.A. dome, the group will be playing seven shows in the special entertainment bandshell on the exhibition's midway. SALLY HINKLE

Tenor Sax: Scott Hamilton

• Continued from page 40

On Sept. 5, Jefferson will depart for a seven-city tour of Japan with Hamilton, Ross Tompkins, Cal Collins, Monty Budwig and Jake Hanna. They'll return in time to perform at the Monterey Jazz Festival "if we make all our plane connections without complications," Jefferson adds.

Like any 23-year-old, Hamilton is excited about the trip. He's never been outside the U.S. before.

His views on music? "I have no interest in emulating what other saxophonists on today's scene are doing," he says by telephone from his New York apartment. "I simply play the notes that come to me naturally." On none of his Concord and Famous Door LPs are electronic noises heard. Neither he, Jefferson or Lim approve of the current fad of surrounding a jazz soloist with synthesizers, echoplexes, amplified pianos and other diabolical, distortion-evoking effects so prevalent in 1978 jazz instrumentations.

Instead, Hamilton's style is reminiscent—but in no way an outright imitation—of the memorable men of the '30s and '40s: Hawkins, Webster, Berry, Young, Wilson, Byas, Consalves, Dash, Auld, Thomas, Evans, Tate and others who ruled the world of jazz through the World War II period. The tenor pipe was the glamor horn of that unforgettable period and all of today's tenor men are indebted to these predecessors.

Hamilton is one of the few 1978 stars who recognizes and acknowledges his obligation.

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Rick's Celebrating

CHICAGO—Rick's Cafe American celebrates the beginning of its third year as a jazz room with two weeks of special promotions this month. Marian McPartland, Art Van Damme, Urbie Green, Red Norvo, Buddy Tate and Dave McKenna are booked during the special fortnight stand.



Scott Hamilton

And what, Hamilton is asked, do you want to be doing five and 10 years from now?

"Playing my horn," he answers. "Just being able to make a decent living doing what I like best."

It's plain that the swinging young Scott underestimates his musical gifts.

Book Reggae Fest For Lenox, Mass.

NEW YORK—A reggae festival bows Sunday (20) at Massachusetts' Music Inn, with Burning Spear, Toots & the Maytals and Max Romeo headlining.

Event is being promoted by Caribe Music in association with Atlantic Presentations, which normally produces the Music Inn concert series. The success of a recent Bob Marley concert prompted the current bill, promoters say.

Tickets are \$6.50 in advance and \$8 at the gate. Located in Lenox, Mass., the Music Inn is noted for its outdoor summer series of folk and rock concerts.

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AUGUST 19, 1978, BILLBOARD

Scandals

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Scandals

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Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	EAGLES/STEVE MILLER/PABLO CRUISE—Casablanca Concerts/Nederland White Metropolitan Stad., Bloomington, Minn., Aug. 1	65,000	\$10.00	\$650,000*
2	AEROSMITH/TED NUGENT/JOURNEY/MAHOGANY RUSH—Monarch Entertainment Giant Stadium-Medowlands, Rutherford, N.J., Aug. 6	51,592	\$10.00-\$12.50	\$608,615
Arenas (6,000 To 20,000)				
1	NEIL DIAMOND—Electric Factory, Riverfront Col., Cincinnati, Ohio, Aug. 3	16,936	\$7.50-\$12.50	\$196,107*
2	ALVIN LEE & TEN YEARS LATER/HEAD EAST/BLACK OAK ARKANSAS/WET WILLIE—Contemporary Prod., Fairgrounds Grandstand, Oklahoma City, Oklahoma, Aug. 6	18,070	\$10-\$12	\$191,482
3	COMMODORES/LTD/THREE OUNCES OF LOVE—Taurus Prod., Capital Center, Washington, D.C., Aug. 4	18,900	\$7.50-\$9.50	\$166,088*
4	STYX/STAR CASTLE—Alpine Valley Music Theat., East Troy, Wis., Aug. 5	20,200	\$7-\$10	\$153,868*
5	COMMODORES/LTD/THREE OUNCES OF LOVE—Taurus Prod., Capital Center, Washington, D.C., Aug. 5	15,000	\$7.50-\$9.50	\$140,000
6	CROSBY, STILLS & NASH—Don Law Co., Boston Garden, Boston, Mass., Aug. 2	14,300	\$8.50-\$10.50	\$133,349*
7	AEROSMITH/AC/DC—Alpine Valley Music Theat., East Troy, Wis., Aug. 3	11,680	\$8-\$12	\$109,111
8	FOREIGNER/JOURNEY—Sunshine Prom., Market Square Arena, Indianapolis, Indiana, Aug. 3	15,410	\$6.50-\$7.50	\$102,997
9	COMMODORES/LTD—Taurus Prod., Richmond Col., Richmond, Virginia, Aug. 3	11,800	\$7.50-\$8.50	\$96,618*
10	O'JAYS/CON FUNK SHUN/EVELYN 'CHAMPAGNE' KING—Rowe Prod., Carolina Col., Columbia, S.C., Aug. 4	12,500	\$7-\$8	\$95,000*
11	KANSAS/WALTER EGAN—Ruffino & Vaughan, Birmingham Jefferson Col., Birmingham, Alabama, Aug. 3	12,951	\$5.50-\$7.50	\$90,974
12	KANSAS/WALTER EGAN—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Aug. 2	9,900	\$7-\$8	\$75,470*
13	JERRY JEFF WALKER/J.J. CALE/AMAZING RHYTHM ACES—Feyline Presents, Red Rocks Amp., Denver, Colo., Aug. 5	9,000	\$8-\$9	\$74,185*
14	CHICAGO—Feyline Presents Inc., Red Rocks Amp., Denver, Colo., Aug. 4	7,799	\$8-\$9	\$69,115
15	DOOBIE BROS./ROBERT PALMER—Monarch Entertainment, War Mem. Aud., Rochester, N.Y., Aug. 1	9,375	\$6.50-\$7.50	\$63,110
16	GEORGE BENSON/NOEL POINTER—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Penna., Aug. 4	7,173	\$8.75	\$61,752*
17	ANDY GIBB—Bill Graham Presents, Col., Oakland, Calif., July 31	8,194	\$5.50-\$7.50	\$57,450
18	DAVE MASON/JOHN KLEMMER—Bill Graham Presents, Pavilion, Concord, Calif., Aug. 4	7,852	\$6.50-\$7.50	\$53,887*
19	FOREIGNER/NANTUCKET—Contemporary Productions, Kiel Aud., St. Louis, Mo., Aug. 4	6,883	\$6.50-\$7.50	\$51,000
20	JIMMY BUFFET/LITTLE RIVER BAND—Mid-South Concerts, Mid-South Col., Memphis, Tenn., Aug. 1	6,630	\$6-\$7	\$46,204
21	RED SKELTON—Arts Management, Pavilion, Concord, Calif., Aug. 6	3,416	\$6.50-\$8.50	\$27,134
Auditoriums (Under 6,000)				
1	JIMMY BUFFETT/WALTER EGAN—Sound Seventy Productions, Mem. Aud., Chattanooga, Tenn., Aug. 2	5,000	\$6.50-\$7.50	\$33,870*
2	BONNIE RAITT/JESSE COLON YOUNG—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., Aug. 4	3,935	\$6.50-\$8.50	\$31,370
3	BRUCE SPRINGSTEEN—Sound Seventy Productions, Louisville Gardens, Louisville, Ky., Aug. 5	4,000	\$6.50-\$7.50	\$28,328*
4	PATTI SMITH/THE RAMONES—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 5	3,874	\$6.50-\$7.50	\$27,292*
5	DAVE MASON/D.F.K. BAND/MICHAEL STANLEY BAND—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., Aug. 6	2,354	\$6.50-\$8.50	\$19,388
6	VAN HALEN/RICK DERRINGER—Mike Clark-Friends Inc., Lubbock Mun. Aud., Lubbock, Texas, Aug. 3	3,032	\$5-\$6.50	\$18,500*
7	HARRY CHAPIN—Avalon Attractions & Marc Berman, State Univ., San Diego, Calif., Aug. 1	2,093	\$6.75-\$7.75	\$16,154
8	CRUSADERS—Avalon Attractions & Marc Berman, State Univ., San Diego, Calif., Aug. 5	1,525	\$6.75-\$7.75	\$15,265
9	MICHEL LEGRAND/MEL TORME—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Penna., Aug. 5	1,676	\$7.75-\$8.75	\$13,871
10	CRYSTAL GAYLE—Barnett Lipman, Morris Stage, Morristown, N.J., Aug. 3	1,300	\$8.95-\$9.95	\$12,765*
11	KENNY RANKIN/BRIGET ST. JOHN—Barnett Lipman, Morris Stage, Morristown, N.J., Aug. 4	1,165	\$7.95-\$8.95	\$10,375

Talent Talent In Action

BARRY MANILOW
Forest Hills Stadium,
New York

Although he was an hour late in starting the show, and many of the lights didn't work and the sound system was cranked up to the point where the distortion was highly distracting, Manilow reigned in his July 28 concert appearance.

He gave the crowd just about every hit he has had in a two-hour concert—20 songs in all—to a rousing finish of "I Write The Songs."

His big production number was, of course, "Copacabana," which pleased the crowd the most. He donned a special *Desi Arnez* costume and his backup female vocal trio, known as Lady Flash, doubled as feather-bedecked Copa girls. He was backed by a large string orchestra and guitar and rhythm sections.

Manilow frequently demonstrated that he likes to dip into nostalgia. At one point he announced, "I'm a 1940s freak. Are you 1940s freaks?" The heavily teenage audience roared, "Yes."

This led him into 1940s-type material complete with a boogie beat. "I Was A Fool" sung before the Dew Drop Inn neon sign prop was a key for Manilow to recall his days growing up in Brooklyn.

He frequently complained that "everything was going wrong" when some of the lighting failed, but he was always good natured, although he seemed a bit nervous.

He was, however, in his usual strong voice as he belted out hit after hit including such current goodies as "Even Now," and "Can't Smile Without You."

DOUG HALL

LOU RAWLS
Manhattan Transfer
Greek Theatre, Los Angeles

The core of Rawls' 65-minute, 22-song set here Aug. 2 was a classy, well-designed salute to music's pioneers.

"Sir Duke" appropriately opened this portion of the show, after which a three-part screen was lowered to the stage so stills and film clips of veteran artists in three categories could be shown.

To epitomize song stylists, Rawls chose Nat King Cole and sang "Unforgettable" and "Mona Lisa."

To represent swing and the big band era, the choice was Duke Ellington. Rawls sang "Take The A Train" and showed a clip of dancers at the Cotton Club in New York.

And to salute dixieland, he chose Louis Armstrong, offering a pretty fair impression of the gruff Satchmo growl on "Mack The Knife" and "Hello Dolly."

The salute was capped with "This One's For You," sung as large stills of the three late great artists were fixed on the screen. The unchanged lyric took on new meaning, not as apparent in the romantic ballad context of Barry Manilow's original.

Rawls' four-day stand came in the middle of Frank Sinatra's 10-day gig at the cross-town Universal Amphitheatre. Rawls took note of this as he introduced two Sinatra favorites, "All The Way" and "Send In The Clowns."

Toward the end of the evening Rawls did his popular commercial, "When You Say Budweiser (You've Said It All)," and in good fun switched on a flashing neon sign that said "BUD."

Rawls has been blessed with one of the richest, deepest voices in pop and his presentation early in the show of past hits, from "Love Is A Hurtin' Thing" to "Lady Love," was a treat.

The singer was backed by the reeds, brass and strings of a pickup orchestra, augmented by his five-man band and two female backup singers.

The show was marred only by Rawls' occasionally pat, overly formal patter and by a gimmicky touch at the end of the show: a big neon reproduction of Rawls' signature flashed repeatedly, presumably to whip the audience into a frenzy. An entertainer of Rawls' caliber doesn't need to rely on such devices.

The same orchestra backed Manhattan Transfer, which opened with an eclectic, 50-minute, 11-song potpourri of song styles ranging from torch ballads to bebop jazz to '50s rockers like "Turn Me Loose." The set, a variety revue really, featured the group's silky, effervescent harmonies best on tunes like "Java" and "Operator," its gospelish 1975 hit on Atlantic.

The group—Alan Paul, Janis Siegel, Laurel Masse and Tim Hauser—occasionally reached too far into the realm of camp, but for the most part kept its fun perspective from growing tedious, whether in group efforts or solo spotlights.

PAUL GREIN

CHICAGO

Greek Theatre, Los Angeles

In keeping with its reported dissatisfaction with its recent product, Chicago emphasized oldies from the early '70s and songs from its upcoming "Hot Streets" album as it opened a six-night stand here Aug. 6.

The group performed almost all of its early hits, from 1970's "25 Or 6 To 4" to 1974's "Searchin' So Long." But of the almost equal number of singles since then, it offered only two: "If You Leave Me Now," its first number one, and "Little One," a single from its last album. As a result, such sure crowd-pleasers as "Call On Me," "Old Days" and "Baby What A Big Surprise" were omitted.

In its 1 1/2 hour set, Chicago offered 19 tunes: 12 past hit singles, two album cuts ("Happy Man" and the Latin tinged instrumental "Mongonucleosis" both from "Chicago VII"), the Beatles' "Got To Get You Into My Life" and four songs from the new album, the group's first since splitting with James William Guercio and taking on Phil Ramone as co-producer and Jeff Wald as manager.

It is also the first album since the death of guitarist Terry Kath last January. His replacement, 26-year-old Donnie Dacus, was spotlighted several times during the show and served as the visual focal point of the act. He alternated lead vocals with keyboardist Robert Lamm and bassist Peter Cetera.

The arrangements on several of the songs were expanded and featured horn, guitar and drum solos not present in the recorded versions. This was the case with "Feeling Stronger Every Day," which opened the show, and "Just You And Me," both of which were written by trombonist James Pankow and sung by Cetera.

One criticism is that the eight members of the group were never introduced, with only a few of the members' names mentioned in a casual, almost off-handed way.

The group was backed by a 40-piece orchestra conducted by Bill Conti, visible behind a gauze-like screen. Conti also led the orchestra through a 30-minute opening spot, mixing his number one theme from "Rocky," "Gonna Fly Now," with a medley of Chicago favorites.

To visually accompany the music in the opening portion of the show, 20 dancers from the L.A. Ballet Company performed in white leotards and tutus. There was no intermission between the opening segment and the main show, which pleased the audience as much as it presumably perturbed the theatre concessioners.

PAUL GREIN

GENYA RAVAN
Benny Mardones
Bottom Line, N.Y.

Ravan, a near legend on the New York rock scene, marked her latest return to the limelight with a strong, hard-rocking 60-minute set that amply demonstrates the talent that has kept her going since she led Goldie & the Gingerbreads, an all-female band, in the mid-60s. Along the way she fronted *Ten Wheel Drive, Taxi*, and more recently turned to producing.

"Love's Got Me Going" opened the 14-song set Aug. 3 followed without pause by two more energetic numbers from her new 20th Century-Fox LP. She is one of the more dynamic females on the rock stage these days, offering more than an ordinary performance, as witnessed by her show-stopping medley of 1950s tunes which she inserts in the middle of "You Bring It Back To Me." Ravan abruptly drops to her knees to deliver this mid-passage medley and it is an extremely effective moment.

On another tune, "Sweetest One," she whips out a harmonica and belts out a bluesy solo during the vamp. Her choice of material is far from the pop normally sung by femme singers these days. They are generally uptempo story songs with high-powered arrangements. In fact, the only criticism of her act is that the band sometimes speeds things up too fast, as if it was carried away by Ravan's ferocious approach to her craft. A bit of discipline is in order.

Opening act, Mardones, is equally effective, although his songs lean more towards pop than rock. Mardones offers punchy, simple tunes backed with hard-edged rhythms that provide an effective mainstream sound.

Several tunes stand out, such as "Thank God For Girls," "All For A Reason," and "American Bandstand," a tribute to that pop institution that should have wide appeal. Mardones is also an energetic performer, sometimes too much so, but he earned the crowd's approval time and again for his fervor.

DICK NUSSER

Campus Sound Arts To Launch Label Class

By ED HARRISON

LOS ANGELES—The Los Angeles-based Univ. of Sound Arts is beginning its own record label aptly called the Univ. of Sound Arts which will be integrated into the record production curriculum the school currently offers. The label/class begin Oct. 1.

According to Manny Freiser, director of marketing (the school's director is noted engineer Raghu), and instructor of the class, there will be an intermediate class and an advanced class.

The intermediate class will supplement the recording of three demo sides with lectures by a professional a&r man, producer and marketing specialist. The advanced class will encompass the entire spectrum of record company functions from scouting the artists, signing, selecting the material and recording the artist.

The four artists to be involved with the label will be pre-selected by Freiser through an audition process. They are being scouted at the Whiskey, Roxy, Songwriters Showcase and other clubs. Jimmy Whitney has completed some demo sides during a pilot run of the program.

Freiser states that there will be four classes accommodating about 10-12 students per class. Classes will meet once a week for 10 weeks. Beginning Oct. 1 Univ. of Sound Arts will operate on a quarterly system.

A prerequisite for the course is the basic engineering class which can be waived with the passing of a test. All students must be familiar with basic production skills.

The class will use a product management approach similar to that of major labels which will encompass the conception of marketing campaigns for the artist.

"Each class will choose the artist it wishes to work with, talk legal arrangements, help choose the musicians, arranger, material, studio and get involved in the engineering stages," says Freiser. "Then they will formulate a professional marketing campaign. We hope to provide a service to the major labels by showcasing the finished masters."

Freiser says the artists will be signed to "short term contracts" (about six months) and at the end of the time limit, if no deal has been made, the artist is free to go elsewhere with his tape. If a deal is made, a standard production contract is drawn up.

The fee for the intermediate class is \$575. The advanced class is \$650.

"We're aiming to be the complete industry educator by offering students a variety of classes," notes Freiser. In addition to the record label class, the Univ. of Sound Arts offers classes in recording engineering, maintenance engineering as well as a full program in record industry secretarial and office skills. The school also supplies counseling and placement services.

"The industry is getting more complex and harder to get into," says Freiser. "Education is the wave of the future. When the student finishes the course he will have a track record."

Freiser's background encompasses producing, writing and performing as a member of Fire and Rain.

AUGUST 19, 1978, BILLBOARD

Soul Sauce

Laker Ace Plans L.A. Jazz Event

By JEAN WILLIAMS

LOS ANGELES—Rod McGrew, president of Love & Happiness Productions, and the L.A. Lakers' Kareem Abdul Jabbar are planning what is believed to be L.A.'s first jazz festival.

The duo is tying into Columbia, Elektra/Asylum and Warner Bros. for the three-night event, set for the Ahmanson Theatre Sept. 8-10.

Reportedly, each label will host an evening featuring its jazz acts. While this is the first venture for the team, the festival is expected to be a yearly affair.

McGrew hosts the "Jazz Countdown" syndicated radio show and Jabbar is a jazz buff who has sat in playing bongos with acts such as Gil Scott-Heron.

London Records' Hodges, James & Smith made such an impact on both the audience and management at Las Vegas' Aladdin Theatre for the Performing Arts, the trio was asked to repeat its performance there in a couple of weeks. The ladies opened the show Aug. 6 for the Crusaders.

Songwriting/producing team Chuck Jackson/Marvin Yancy have published their first song book titled "Our Love," through Chappell Music.

The 88-page softcover tome contains 15 tunes by the duo along with a biography and pictures of the team with such acts as Natalie Cole, Ronnie Dyson and Stevie Wonder.

The book, selling for \$6.95, contains such hits as "I've Got Love On My Mind," "This Will Be," "Our Love," "Sophisticated Lady (She's A Different Lady)," "The More You Do It," "Loving Power" and others.

The Sylvers and guest host Linda Clifford lit up the stage on the premiere of "Hot City," a new 60-minute disco series airing weekly on Metromedia-TV's KTTV in L.A.

The Sylvers kicked off the series Monday (7) at 8 p.m. with "Don't Stop, Get Off" and "Come Dance With Me." Clifford performed "If My Friends Could See Me Now" and "Runaway Love."

Wayne Henderson, head of At Home Productions, and Roy Ayers are about to go into the studio to record an LP together. But acts record for Polydor. Most of the musicians to be used on the session will come from Henderson's stable.

Wayne is in the studio producing Michael Waldon.

The past year has brought hits by male/female duos Donny Hathaway/Roberta Flack, Deniece Williams/Johnny Mathis and Nick Ashford/Valerie Simpson. Chaka Khan and George Benson are jumping on the bandwagon. Benson has joined Chaka on a cut for her first Tattoo Records LP. Tattoo is distributed by Warner Bros.

The past few months has brought about a marked change in the career direction of B.B. King. King, who fell into somewhat of a slump for a couple of years is back making several tv appearances; he continues to

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	9	THREE TIMES A LADY—Commodores (L. Richie, Motown 7902-1 (Jobete/Commodores, ASCAP))	★	44	6	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers, Columbia 3 10754 (Circle R, ASCAP))	★	79	3	THE BEST OF STRANGERS— Eddie Kendricks (T. Macaulay, W. Petter), Arista 346 (Almo/Macaulay, ASCAP)	
	2	15	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conduche/On Time, BMI)	★	35	16	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner-Tamerlane, BMI)	★	80	3	SEASONS FOR GIRLS—Trammps (J. Aimes, J. Bellman, B. Turner), Atlantic 3460 (Golden Fleece/Writers Music, BMI)	
	3	14	YOU AND I—Rick James (R. James, Gordy 7156 (Motown) (Jobete, ASCAP))	★	46	6	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, B. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)		71	58	15	GET TO ME—Luther Ingram (J. Aimes, J. Bellman, B. Turner), Atlantic 3460 (Golden Fleece/Writers Music, BMI)
★	7	9	GET OFF—Foxy (C. Driggs, I. Ledezma), Dash 5046 (TK) (Sherlyn/ Lindsay Anne, BMI)	★	37	10	MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stones 19307 (Atlantic) (Colgems, BMI)	★	82	3	ALL AMERICAN FUNKATHON—Willie Hutch (N. Whitfield, W. Hutch), Whitfield 8615 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI/Jobete, ASCAP)	
★	6	8	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Vallé-Joe, BMI)	★	48	6	SUPER WOMAN—Debbi (N. Wilkes), ABC 12386 (Sassy Maude, BMI)		73	65	8	EVERYBODY HAS A DREAM—Manhattans (B. Joell), Columbia 310766 (Higher/Ripparthur, ASCAP)
	6	13	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 364B (CBS) (Mighty Three, BMI)		39	16	RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemgo, BMI)	★	84	2	GREASE—Frankie Valli (B. Gibb), RSO 897 (Stigwood, BMI)	
★	14	6	HOLDING ON—L.T.D. (J. Osborne, J.L. McChes), A&M 2057 (Almo/ McRouscod, ASCAP/Irving, McDonshov, BMI)	★	41	42	8	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall), Shady Brook 451804 (Back-To Rock Roll/Wig Out/Son Mike, BMI)		75	5	I.O.U.—Joe Simon (N. Harris, R. Tyson, J. Simon), Spring 184 (Polydor) (Emigu/Six Strings/Dajoye/Pozzie, BMI)
★	13	4	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (McClean, BMI)	★	42	45	6	CASTLES OF SAND—Jermaine Jackson (McGloay), Motown 1441 (Jobete, ASCAP)		76	4	CHEEK TO CHEEK—Ray Gees (M. Cheek, K. Gees, C. Cheek), De-Lite 906 (Phonodisc) (Delightful/Humanity, BMI)
	9	14	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	★	53	5	DANCE—Sylvester (Robustan & Orsbom), Fantasy 827 (Jobete, ASCAP)	★	87	2	HONEY I'M RICH—Raydio (R. Parker Jr., T. Johnson), Arista 0353 (Raydiola, ASCAP)	
★	12	7	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson), Columbia 3-10772 (Jobete, ASCAP)	★	44	35	14	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Avert, BMI)	★	88	2	LITTLE GIRLS—Patti LaBelle (A. Wild), Epic 8-50583 (CBS) (Irving, BMI)
★	15	8	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddha 597 (Arista) (Electrocord, ASCAP)	★	55	4	FUNK-O-NOTS—Ono Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74014 (Play One/Unichappell, BMI)	★	89	2	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hank, R. Massey), Mercury 74013 (Jahmilla, ASCAP)	
	12	5	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Beck/Nick O'Val, ASCAP)	★	63	3	I'M IN LOVE—Rae Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	90	2	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kumba, ASCAP)	
★	43	5	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	★	47	13	CAN'T GIVE UP A GOOD THING—Soul Children (J. Shamwell), Stax 3206 (Fantasy) (Groovesville, BMI)	★	NEW ENTRY	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)		
	14	17	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	★	48	39	12	YOU KNOW YOU WANNA' BE LOVED—Keith Barrow (Stokes/Matlock), Columbia 3-10722 (Willow Girl, BMI)		82	4	SLOW DANCE—Stanley Clarke (S. Clarke), Nonesuch 8-7518 (CBS) (Clarke, BMI)
	15	13	LAST DANCE—Donna Summer (P. Jabara), Casablanca 925 (Primus/Olga, BMI)	★	59	5	LADY BLUE—George Benson (L. Russell), Warner Bros. 8604 (Teddy Jack, BMI)		83	9	WORDS DON'T SAY ENOUGH—7th Wonder (B. Wyrick, M. Adamson), Parachute 510 (Jobete, ACAP/Stone Diamond/Song Tailors, BMI)	
★	32	4	SMILE—Emotions (M. White, A. McKay), Columbia 3-10791 (Sagittaria, BMI)	★	60	3	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3852 (CBS) (Mighty Three, BMI)	★	NEW ENTRY	ONLY YOU—Loleatta Holloway & Bunny Segler (B. Segler), Gold Mine 74012 (Lucky Three/Henry Suemay/Six Strings, BMI)		
★	22	6	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (T. Bell, T. Bell, C. James, L.M. Bell), Atlantic 3453 (Mighty Three, BMI)	★	66	4	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	★	NEW ENTRY	WHISTLE BUMP—Deodato (E. Deodato), Warner Bros. 8626 (Kenya, ASCAP)		
	18	19	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/ Dentente, ASCAP)	★	62	7	READY OR NOT—Deborah Washington (Diana, Keller), Anola 7700 (United Artists, ASCAP)		85	5	THERE WILL BE LOVE—Lau Rawls (K. Gamble, L. Huff), Philadelphia International 3653 (Mighty Three, BMI)	
	19	20	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/ Four Knights, BMI)	★	67	2	IT'S BETTER THAN GOOD TIME—Gladys Knight & The Pips (T. MacAuley), Buddha 598 (Arista) (MacAuley/ Namo, ASCAP)	★	NEW ENTRY	CHANGE OF PACE—Brotherhood (D. White), MCA 40916 (Doctor Rock, BMI)		
★	30	9	YOU—McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	★	64	4	BLUE LOVE—Rufus Featuring Chaka Khan (R. Calhoun, D. Wolinski), ABC 12390 (High Seas, BMI)		87	4	HOT SHOT—Karen Young (K. Borusiewicz, A. Kahn), West End 1211 (Scully, ASCAP)	
	21	23	YOUNGBLOOD—War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)	★	56	36	12	THANK GOD IT'S FRIDAY—Love & Kisses (A. Costantinos), Casablanca 925 (Cafe Americain/ Dip Fee, ASCAP)	★	NEW ENTRY	I LOVE THE NIGHT LIFE—Nico Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowers, BMI)	
	22	18	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty Four, BMI)	★	57	47	15	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	★	NEW ENTRY	LIGHTIN' A FIRE—Patti Hearns (M. Stubbs), Hitbak 7801 (Atlantic) (Conjux, BMI)	
	23	17	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	★	58	51	13	GOOD BAD & FUNKY—Shotgun (T. Steele, I.W. Talbert, E. Lattimore, L. Austin, G. Ingram, W. Henry, R. Resch), ABC 12363 (Goblet/ Rock/ABC/Dunhill, BMI)		91	2	I'M GONNA NEED THIS LOVE—Natalie Cole (T. Life, J. Freeman), Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)
	24	21	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (Burr, Newberry, James), Fantasy/WMDT 826 (Womat, BMI)	★	69	2	THINK IT OVER—Cissy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)		92	2	PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Allsgood, ASCAP)	
	25	16	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2277 (Epic) (Bovina, ASCAP)	★	70	4	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)		93	3	JUST FUNNIN'—Mtume (J. Mtume, H. King, R. Lucas), Epic 850558 (CBS) (Scarab/Onygn, BMI)	
★	34	7	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 4423B (Atlantic) (Sputree/ Cotillon, BMI)	★	61	40	18	LET'S GO ALL THE WAY—Whispers (M. Ragn, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/ Joseph & Art, BMI)		94	3	HOT STUFF—Wayne Henderson (W. Henderson), Polydor 14485 (Phonodisc) (Relaxed, BMI)
	27	25	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)	★	72	3	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★	NEW ENTRY	LOVE THE WAY YOU LOVE ME—Eddie Moran (E. Moran, D. Emile), HDM 506 (H. & H. Team, ASCAP)		
	28	10	IF YOU'RE READY—Enchantment (M. Stokes, V. Lamer), Roadshow 1212 (United Artists) (Desert Moon/Willow Girl, BMI/Desert Rain/ Sky Tower, ASCAP)	★	73	4	OUR LOVE WILL SURVIVE—Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd), RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)		96	NEW ENTRY	DO YOURSELF A FAVOR—Newcomers (J. Banks, H. Thapen, D. Weatherpoon), Mercury 74011 (Barkay/Swicka, BMI)	
	29	26	THE SPANK—James Brown (J. Brown, C. Sherell), Polydor 14487 (Dynatone/ Belinda/Unichappell, BMI)	★	74	4	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wieder), ABC 12387 (Trac, BMI)		97	2	SHAKE YOUR BODY—Gary Bartz (G. Bartz), Capitol 4600 (Gay Bartz, BMI)	
★	38	7	FIRST IMPRESSIONS—Stylists (B. Weinstein, B. Hart), Mercury 74006 (Teddy Randazzo, BMI)	★	65	68	6	CAN'T HELP BUT SAY—Tyrone Davis (L. Graham), Columbia 3-10773 (Confeset, Tyrone, BMI)		98	3	I THOUGHT IT WAS YOU—Herbie Hancock (H. Hancock, J. Cohen, M. Ragn), Columbia 3-10781 (Hancock/Wah Watson, BMI)
★	41	7	THIS IS YOUR LIFE—Norman Connors (J. Webb), Arista 0343 (Jobete, ASCAP)	★	86	2	STANDUP—Atlantic Starr (W. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)		99	6	I LOVE THE WAY YOU LOVE—Ginie Lynn (B. Spears, R. Joyce), ABC 12386 (Groovesville/ Razzie, BMI)	
	32	27	STOP YOUR WEEPING—Dramatics (L. Reynolds), ABC 12372 (Groovesville, BMI)	★	67	61	7	IT'S OVER—Cameo (N. Lellenant, T. Jenkins, L. Blackmon), Chocolate Gly 014 (Casablanca) (Better Days, BMI)		100	10	DO IT WITH FEELING—Michael Zager & The Moon Band featuring Peabo Bryson (P. Davis, M. Zager), Bang 737 (Web TV/Sumac, BMI)
	33	28	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	★	78	4	I DIDN'T TAKE YOUR MAN—Ann Peebles (E. Randle, P. Barnes), Hi 78518 (Cream) (Iec, BMI)					

AUGUST 19, 1978, BILLBOARD

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COMMODORES DAY—Indianapolis Mayor William Hudnut accepts an autographed copy of the Commodores' "Platinum" LP from lead vocalist Lionel Richie, bassist Ronald La Pread, drummer Walter Orange and hornman William King, prior to an SRO concert there recently. The Mayor presented the group with the keys to the city.

CONCEPT LP TO FILM

Spring Eyes Broadway And TV

By JEAN WILLIAMS

LOS ANGELES—Spring Records is looking at different avenues to expose its acts.

At the same time, the label itself is moving into newer directions, according to Roy Rivkin, a partner in the firm with his brother Julie.

Roy explains that with Julie and Bill Spitalsky, vice president of the company, he is packaging a 15-minute promotional film to boost Millie Jackson and her latest LP, "Get It Out'Cha System."

He notes the film will serve a dual purpose—both domestic and foreign. "We have taken a segment of her new LP and have staged it like a play. We're now talking to a couple of producers. This will be a mini-series that can be edited down for television," he adds.

The production will be a concept drawn from Jackson's new LP and "Feelin' Bitchy" her previous album.

"When we get the show on film," injects Spitalsky, "we will distribute it to tv stations as a feature to be aired within a show. We're trying to capture Millie's stage performance on film."

"This is the first time that we have made a venture such as this and if the show is successful, we'll attempt to take it to Broadway," adds Roy.

Other acts with product on the label are Joe Simon and the Fat Back Band. The team is lining up tv guest

stints for Simon and Fat Back. Spring is looking to sign new acts "to round out and balance our roster," injects Julie.

The three executives agree they are looking for a group, citing the 4 Tops as the type of act they're seeking. Roy notes that he would also like to bring on a female group and Spitalsky says he is looking to sign a white act.

Spring recently signed its first white act, Gypsy, a self-contained group from Lancaster, Pa. The group went into the studio last week to begin recording.

"We recently put out a country record by Paul Evans and we've never been in the country field," says Julie.

Broadway is another area being eyed by Spring. The label has purchased an adult disco play, "which will be ready for Broadway around November," says Spitalsky.

"We've attempted to duplicate a moment in a disco—what happens in a disco; what the people do there; how it works," says Roy.

There will be no headliner but the show will feature a large cast. The play was created by Jerry Brandt for Spring. Brandt was the founder of the Electric Circus disco in New York. He was also head of the contemporary department of William Morris Agency and reportedly discovered Carly Simon.

"There will be a lot of dancing, visual effects and music in the show," says Julie, adding that "a lot of adults are intimidated by discos, yet they want to see what happens there. This is a way for them to know exactly what disco is all about."

The three were recently on the West Coast working out details for some of their upcoming projects, with tv stints heading the list.

They are also attempting to couple Jackson and the Fat Back Band at L.A.'s Roxy. "In doing this," says Roy, "we will be able to coordinate 'Midnight Special,' 'Soul Train,' 'Don Kirshner,' 'Merv Griffin Show' and possibly 'The Johnny Carson Show' if Kenny Rogers hosts."

He points out that Rogers wrote Jackson's upcoming single "Sweet Music Man" and has requested she perform the tune if he hosts the Carson show.

Although Spring's roster of acts sell primarily to the black market, the label has estimated its last year's gross at more than \$5 million, but expects a much larger gross this year.

"The thing is," says Spitalsky, "we don't give up on a record until it says 'please let me die in peace.' We're small enough to be able to give each artist concentrated attention."

Joe Simon broke out of his blues/country bag into the disco arena more than a year ago and has been able to incorporate both sounds successfully, which opened another market.

"We've been lucky with Joe disco-wise, with three gold singles," says Roy. "He comes from a strong country background."

"Joe is still cutting himself in the disco vein but he's also now going back to his roots somewhat," injects Spitalsky. Norman Harris is producing Simon's upcoming LP, and a new campaign will accompany the product.

New Mottola Office

NEW YORK—Tommy Mottola, president of Champion Entertainment Organization, Inc., which represents Daryl Hall & John Oates, Odyssey and Savannah Band among other clients, has opened a new office at 130 W. 57th St., New York 10019, (212) 765-8553.

Soul Sauce

Continued from page 46

perform for those incarcerated; he's on a tour of select nightclubs; he has a new ABC LP, and he most recently became a spokesperson for Panasonic and Technics.

King is doing radio commercials praising the merits of Panasonic and Technics which will be heard nationwide starting in September. Accompanying the spots will be full page ad programs in consumer and trade magazines plus newspapers.

B.B. recently taped a live "In Concert" date at New York's Bottom Line which was aired nationally on FM stations.

events for Jesse Jackson's Operation PUSH, recently produced a gospel festival tagged "Day Of Joy" in Kansas City, Mo.

The festival was held at PUSH's seventh annual convention in Kansas City.

Appearing on the show were Walter & Edwin Hawkins with Tremaine, Andre Crouch, Jessy Dixon, Bili Thedford and Danniebelle along with the 50-voice PUSH choir. The entire group of artists performed a tune collectively.

In addition to producing the show, Cherry had the performances recorded for Word Records.

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

Bill Cherry, director of special

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
1	1	9		LIFE IS A SONG WORTH SINGING	Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	31	32	4	SUNLIGHT	Herbie Hancock, Columbia JC 34907
2	2	12		NATURAL HIGH	Commodores, Motown M 790	32	26	15	DO WHAT YOU WANNA DO	Dramatics, ABC AA 1072
3	3	10		A TASTE OF HONEY	A Taste Of Honey, Capitol ST 11754	33	33	19	SUNBURN	Sun, Capitol ST11723
4	4	10		TOGETHERNESS	L.T.D., A&M SP 4705	34	28	12	HEADLIGHTS	Whispers, Silar BXL1 2274 (RCA)
5	5	13		COME GET IT	Rick James & the Stone City Band, Gordy G7-981	35	30	28	WEEKEND IN L.A.	George Benson, Warner Bros. ZWB 3139
★	19	2	★	BLAM	Brothers Johnson, A&M SP 4714	★	NEW ENTRY		SUNBEAM	Emotions, Columbia JC 53385
7	7	17		SO FULL OF LOVE	O'Jays, P.I.R. JZ35355	★	47	9	SUMMERTIME GROOVE	Hamilton Bohannon, Mercury SRM 1 3728 (Phonodisc)
8	6	9		SOUNDS	Quincy Jones, A&M SP 4585	★	NEW ENTRY		JASS-AY-LAY-DEE	Oho! Players, Mercury SRM 1 3730 (Phonogram)
9	9	5		NATALIE COLE ... LIVE	Natalie Cole, Capitol SRBL 11709	39	36	15	MIDNIGHT BELIEVER	B.B. King, ABC AA 1061
10	10	10		BETTY WRIGHT LIVE	Betty Wright, Alston ALST 4408 (T.K.)	★	50	2	YOUNGBLOOD	War, United Artists UA LA 904
11	12	13		SMOOTH TALK	Evelyn "Champagne" King, RCA APL1-2466	41	48	4	HOUSE OF LOVE	Candi Staton, Warner Bros. BSK 3207
12	15	10		LOVE SHINE	Can Funk Shun, Mercury SRM 1 3725 (Phonodisc)	42	37	12	DANCE ACROSS THE FLOOR	Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
★	20	5		GET OFF	Foxy, Dash 30005 (TK)	43	44	3	IN FASHION	Stylists, Mercury SRM 1 3727 (Phonodisc)
14	16	4		THAT'S WHAT FRIENDS ARE FOR	Johnny Mathis & Deniece Williams, Columbia IC 35435	44	45	5	STEP II	Sylvestre, Fantasy F9556
★	18	6		IN THE NIGHT TIME	Michael Henderson, Buddah BDS 5712 (Arista)	45	41	36	THANKFUL	Natalie Cole, Capitol SW 11708
16	14	5		GET IT OUT'CHA SYSTEM	Millie Jackson, Spring SP 16719 (Polydor)	46	46	5	STEPPIN' OUT	High Inergy, Gordy 67982 (Motown)
17	8	17		SHOWDOWN	Isley Bros., T-Neck JZ 34930 (CBS)	47	49	5	FOR YOU	Prince, Warner Bros. BSK 3150
18	13	16		IF MY FRIENDS COULD SEE ME NOW	Linda Clifford, Curtom CUK 5021 (Warner Bros.)	★	NEW ENTRY		YOU SEND ME	Ray Ayers, Polydor PD1-6159 (Phonodisc)
19	11	17		CENTRAL HEATING	Heatwave, Epic JE 35260	49	54	2	SOME GIRLS	Rolling Stones, Rolling Stone COC 39105 (Atlantic)
20	17	28		REACHING FOR THE SKY	Peabo Bryson, Capitol ST 11729	★	NEW ENTRY		ATLANTIC STARR	Atlantic Starr, A&M SP-4711
21	21	12		DON'T LET GO	George Duke, Epic JE 35366 (CBS)	51	42	10	FREESTYLE	Bobby Humphrey, Epic JE 35338 (CBS)
22	25	30		FANTASY LOVE AFFAIR	Peter Brown, Drive 104 (TK)	52	35	5	SPARK OF LOVE	Lenny Williams, ABC AA1073
★	31	4		IMAGES	Cousins, Blue Thumb BA 6030 (ABC)	53	51	25	PLAYER OF THE YEAR	Bootsy's Rubber Band, Warner Bros. BSK 3093
24	22	34		SATURDAY NIGHT FEVER	Various Artists, RSO RS-2-4001	54	40	19	JAM/1980's	James Brown, Polydor PD16140
★	NEW ENTRY			THE CONCEPT	Slave, Cotillion SD 5206 (Atlantic)	55	43	9	SWEET THUNDER	Sweet Thunder, Fantasy F9547
★	34	8		FIRE UP 'N' KICKIN	Fatback Band, Spring 1-6718 (Polydor)	56	56	3	DREAM WORLD	Crown Heights Affair, De-Lite DSR 9506 (Phonodisc)
27	24	7		SHADOW DANCING	Andy Gibb, RSO RS 1-3034	57	38	21	MACHO MAN	Village People, Casablanca NBLP 7096
28	27	11		MY RADIO SURE SOUNDS GOOD TO ME	Larry Graham & Graham Central Station, Warner Bros. BSK 3175	58	39	10	COME FLY WITH ME	Bobby Bland, ABC AA 1075
29	29	14		THIS IS YOUR LIFE	Norman Connors, Arista AB 4177	59	52	27	STREET PLAYER	Rufus/Chaka Khan, ABC AA 1049
30	23	15		THANK GOD IT'S FRIDAY	Soundtrack, Casablanca NBLP 7099	60	57	3	FAME	Grace Jones, Island ILPS 9529 (Warner Bros.)

Blockbuster LPs Are On the Way

By GERRY WOOD

NASHVILLE—Country product from Nashville will be released in time to capitalize on the hot fall selling period that has prompted many labels to slate major pop releases (Billboard, Aug. 5, 1978).

Promotion wheels are already spinning for the heavy Nashville product flow that will see many name country acts on the shelves with new material.

A Billboard survey shows releases are scheduled between now and Sept. 30 by almost every major label in Nashville touting big name acts.

ABC Records has set an Aug. 23 release for new LPs by Don Williams and Roy Clark & Buck Trent. September releases will come from Hank Thompson, Freddy Fender and Don Gibson, the latter on ABC/Hickory. Fender's album is a re-release titled "Feliz Navidad."

ABC/Hickory acts Jim Chesnut and Doug Owen are also scheduled for Aug. 23 release.

Aug. 14 is the release date for Capitol LPs by Gene Watson, Hank Cochran and Mel McDaniel. The label plans a Sept. 11 release for new LP product by Merle Haggard and Billy "Crash" Craddock. The volume of releases corresponds closely with that of last year.

No August releases are planned by CBS Records in Nashville, but September will be busy. Columbia LPs will be forthcoming from Barbara Fairchild, Moe Bandy and David Allan Coe; Epic albums from Johnny Paycheck, George Jones, Charly McClain and Ed Bruce; and a CBS-distributed LP on Jet with Carl Perkins.

Elektra will be issuing a new Linda Ronstadt and a Roy Acuff greatest hits in September.

Phonogram/Mercury is going with a Willie Nelson Lone Star al-

bum in the third week of August. It's a new LP of old material recorded in 1961. The label is also releasing a "Lone Star Six-Pack" LP with cuts by Nelson, Steve Fromholz, the Cooder Browne Band, the Geezinslaw Bros., Don Bowman and Ray Wiley Hubbard.

A Phonogram/Mercury promotion campaign has been launched for the Lone Star product, using the beer tag with press and radio personnel.

On Sept. 25, two Statler Brothers LPs will be shipped. One is the group's Christmas album; the other is a repackaging of the Statlers' "Old Testament" and "New Testament" albums, retitled "The Holy Bible." Fromholz (Lone Star) and Sonny Throckmorton are on the Phonogram/Mercury fall schedule.

No LP releases are expected from MCA in August or September as that label continues its changes under its new vice president Jimmy Bowen.

Monument is going with five releases this September, compared with four during the same month last year. Boots Randolph, Charlie McCoy, Larry Jon Wilson, Patti Leatherwood and Lisa Lawalin are on the Monument docks.

RCA issues the new Dave & Sugar LP Aug. 23 and follows in September with Charley Pride, Waylon Jennings and Danny Davis. A total of four releases, compared to five a year ago.

Charlie Rich and Billie Jo Spears, now finishing studio work, are being set for September release by United Artists Records. The label reports similar action for the same period last year.

Warner Bros. is also sticking close to its 1977 release schedule, slating

(Continued on page 52)



STAFFORD STARS—Jim Stafford, Warner/Curb Records artist, tapes "Hee Haw" with host Buck Owens. While in Nashville, Stafford also hosted the Ernest Tubb "Midnight Jamboree" and did a guest appearance on the "Grand Ole Opry" where he once worked as a guitarist.

Big Campaign For Lone Star

By SALLY HINKLE

NASHVILLE—Phonogram Inc./Mercury, which recently inked an exclusive worldwide distribution agreement with Austin-based Lone Star Records, has thrown in advertising support with promotional tie-ins and in-store play for the label's first LP release, "Lone Star Six Pak Vol. I."

Presenting a variety of artists, Lone Star's first release introduces five from its roster, including Steve Fromholz, Don Bowman, Cooder Browne, the Geezinslaw Brothers and Ray Wylie Hubbard, with two vintage cuts by Willie Nelson to round out the package clad in Lone Star Beer artwork.

"The introduction of Lone Star with this particular album has permitted us to introduce a majority of the roster on one LP," notes Harry Lusk, Phonogram's vice president of national sales, Chicago.

"What we've done is allocate advertising funds to our Phonogram regional marketing managers with special concentration on rackjobbers in Texas, the remainder of the southwest and also the midwest," he adds.

"To introduce the LP, we've developed a radio time buy concept which zeroes in on what the LP contains, but the one selection that we're mainly concerned with is the Don Bowman cut, "Willon And Waylee," which has been released as a single. So the story line on the radio ad is that this is a six pack introducing Lone Star acts, but with special emphasis on the Bowman single."

As a promotional aid, Phonogram worked out an agreement with Lone Star Beer in Texas to supply local promotion people with cases of beer for distribution to various radio stations.

An in-store play campaign has also been instituted involving the entire field staff of Polygram distribution which has been serviced with copies of the LP for store play consideration.

Kendalls Review

NASHVILLE—With an August recording session date approaching, Royce and Jeannie Kendall have been spending their few hours off the road by reviewing material. The hot Ovation Records duo has also been taping radio promos and radio interviews.

'Thirsty Ear' Gains Artists Campus Play

NASHVILLE—Success is being reported in one of country music's weakest areas: airplay on college radio stations. And the vehicle initially responsible is the syndicated radio program, "Thirsty Ear."

Now syndicated to some 65 college stations, "Thirsty Ear" concentrates its efforts towards the breaking of artists in a format that combines taped live concerts with an interview formula.

Through this outlet, Monument recording artist Larry Gatlin and MCA recording artist Joe Ely have received exposure to supportive college audiences, indicating a growing acceptance of country in the progressive and crossover areas.

"We're really the only ones that are paying attention to breaking artists in a syndicated radio form," notes Peter Gordon, the show's producer and managing director, "and we're happy so far with our success with country artists."

"We wondered ourselves just how much the college stations would go for country, but apparently there is support as long as it's either in the progressive or crossover areas, and it's given us a broader perspective of what we can represent with artists."

Because the program services mostly non-commercial stations, a promotional fee is asked of record labels to support their individual artist programs.

"We have to go into some sort of sponsorship because most of our stations are non-commercial," explains Gordon. "But we arrange the program in such a way that it's not a 60-minute commercial, but a special with the stations involving themselves promotionally in record giveaways, special press releases and occasionally contests just to make it as much of an event as possible."

Live concert tapes may be supplied by labels for use on the program, or arrangements can be made to record the concerts.

"In Ely's case, we recorded the concert ourselves," notes Gordon, "but if there is a good tape available, then of course we'd use it. Sometimes we'll do a single market broadcast, and if it turns out well, we'll turn around and syndicate it. Or, in Ely's case, we booked him into the Rusty Nail in Amherst, Mass., and

REALIGNED

ABC Expands Promo Staff For Nashville

NASHVILLE—ABC Records has initiated plans to realign and expand the label's Nashville-based promotion staff. The move comes as the label notes its country sales are running nearly 30% higher than last year.

Ervin Woolsey, appointed national promotion director of the Nashville division approximately six months ago, explained that he "has assessed the department, artist roster and product output at ABC and encountered several areas in which change in the promotion staff would prove beneficial."

Tony Tamburrano, formerly Southwestern regional promotion director, will be promoted to national promotion field manager, Nashville division, and will move from Houston to Nashville.

Bob Walker, previously program director for WNYN Radio in Canton, Ohio, will join ABC to carry out regional promotion duties in the Midwest.

Danny O'Brien, formerly with WEA's promotion staff, moves to ABC as regional promotion director for the Southwest.

Jeannie Ghent, national promotion coordinator, Nashville division, will continue to coordinate activities of the regional promotion team.

"With this staff, including Joe Deters in the Southeast and Dottie Vance in the West, we have the quality and quantity of personnel to make the most of our records," Woolsey said. "There is a great deal of variety in the artist roster of this operation and we need a promotion team which can go in all directions as well as work with ABC's Los Angeles-based promotion staff to develop the opportunities our artists provide."

"Both Steve Diener and I are extremely proud of the job that our promotion staff has been doing for our product," Jim Foglesong, president of ABC's Nashville operation, said. "It's not unusual for us to have two-thirds of our roster on the charts, along with additional artists from the Hickory label which we distribute. I know that these additions and promotions will make us even more effective."

King Recovering

NASHVILLE—Pee Wee King continues to recover at his Louisville home following a mild stroke suffered in Indianapolis, July 1.

King was treated for a week in a Louisville hospital where doctors confirmed a mild artery blockage and determined a six to eight-week rest would be necessary. No surgery is anticipated.

recorded him for two or three nights and syndicated the best takes."

Gordon will begin booking for the show again in about a month and indicates that they will be looking at other progressive and crossover country-type artists.

"We don't want to be type-cast as providing one form of music program," says Gordon. "So certainly we'll be looking at these types of artists, now that we're open to it."

SALLY HINKLE

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- KELT KCHS WJBO WZLE KTIB
- KCIA KGLP KYCA WACF KCKY
- KBBA WHP KAFF KJJJ KRZE
- WJNC WKZO WHBF WAIM WION
- WAOP WSHN WPLB KONI WZND
- KRAM KTNM WBCN WJPW WYDE
- WRBS WCEE WCHN KXJB KTYN
- WKOL KZNC WKXA WADR WCRV
- KIXX KANS KONO KWLS KSKU
- KXRB WCHS KLOQ KICT WVOJ
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- WRVK WMOR WPKY WOND WBRG
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Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
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	TALKING IN YOUR SLEEP—Crystal Gayle (R. Cook, B. Woods, United Artists 1214 (Roger Cook/Chirwood, BMI))	35	10	11	(I Love You) WHAT CAN I SAY/HIGH ROLLIN'—Jerry Reed (D. Feller, RCA 11281 (Vector, BMI))	81	2	2	SWEET FANTASY—Bobby Borchers (R. Bourke, Epic 8-50585 (Chappell, ASCAP))
2	3	9	WE BELONG TOGETHER—Susie Allison (C. Chase, Warner/Curb 8597 (Pauke, BMI))	34	42	5	TONIGHT'S THE NIGHT (It's Gonna Be Alright)—Ray Head (R. Stewart, ABC 12383 (Riva, ASCAP))	69	73	5	BABY BLUE—King Edward IV (J. Bouwens, Soundwaves 4573 (NSD) (Music Draftshop/Morning, ASCAP))
3	5	9	WHEN I STOP LEAVING (I'll Be Gone)—Charley Pride (K. Robbins, RCA 11287 (Pi Gem, BMI))	37	43	6	THREE TIMES A LADY—Nate Harvell (L. Richie, Republic 025 (Jobete/Commodore, ASCAP))	70	80	2	FAIR AND TENDER LADIES—Charlie McCoy (M. Carter, Monument 45-258 (Phonogram) (Acuff-Rose, BMI))
4	1	11	YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt (A. Ray, J. Raymond, Elektra 45428 (Briarpatch/Dee Dee, BMI))	38	NEW ENTRY	HEARTBREAKER—Dolly Parton (D. Wallert, C. Sager, RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI))	71	70	6	YOU SNAP YOUR FINGERS (And I'm Back In Your Hands)—David White (J. Schweers, United Artists 1196 (Chess, ASCAP))	
5	9	8	RAKE AND RAMBLIN' MAN—Don Williams (B. McDill, ABC 12373 (Hall-Clement, BMI))	39	47	5	SINGLE AGAIN—Gary Stewart (G. Stewart, RCA 11297 (Forrest Hills, BMI))	72	75	4	YOU MEAN THE WORLD TO ME—Howdy Glen (B. Sherrill, G. Sutton, Warner Bros. 8616 (Al Gallico, BMI))
6	7	13	ROSE COLORED GLASSES—John Conlee (J. Conlee, G. Baber, ABC 12356 (House Of Gold/Pompadour, BMI))	40	46	9	HELLO! REMEMBER ME—Billy Swan (H. Meaux, A&M 2046 (Crazy Cajun, BMI))	73	77	3	NORMA JEAN—Sammie Smith (J. Cunningham, Elektra 45504 (Natural Songs, ASCAP))
7	18	6	BLUE SKIES—Willie Nelson (I. Berlin, Columbia 3-10784 (Irving Berlin, ASCAP))	41	8	12	LOVE OR SOMETHING LIKE IT—Kenny Rogers (K. Rogers, S. Glaszner, United Artists 1210. (M 3/Cherry Lane, ASCAP))	74	84	3	I'VE GOT AN ANGEL (That Loves Me Like The Devil)—Bobby Hood (B. Hood, Chute 101 (Prize/Starcast, ASCAP))
8	15	6	BOOGIE GRASS BAND—Conway Twitty (R. Reno, MCA 40929 (Bucksnort, BMI))	42	21	11	ANOTHER FINE MESS—Glen Campbell (P. Williams, Capitol 4548 (United Artists, ASCAP))	75	51	13	PITTSBURGH STEALERS—The Kendalls (L. Kingston, I. Rushing, Ovalton 1109 (Hall-Clement, BMI))
9	12	7	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez (M. Vaughn, M. Rigual, C. Rigual, Mercury 55029 (Phonogram) (Peer, BMI))	43	56	2	NO SLEEP TONIGHT—Randy Barlow (R. Barlow, F. Kelly, Republic 024 (Frebar, BMI))	76	83	3	MOTEL ROOMS—Little David Wilkins (J. Chestnut, T. Myracle, D. Wilkins, Epic 8-50571 (Little David, BMI))
10	10	9	I'LL FIND IT WHERE I CAN—Jerry Lee Lewis (D. Van Arsdale, M. Clark, Mercury 55028 (Cedarwood, BMI))	44	17	11	COME SEE ME AND COME LONELY—Dottie West (R. Lane, United Artists 1209 (Tree, BMI))	77	87	2	BE YOUR OWN BEST FRIEND—Ray Stevens (R. Stevens, Warner Bros. 8603 (Ray Stevens, BMI))
11	16	8	BEAUTIFUL WOMAN—Charlie Rich (N. Wilson, S. Davis, B. Sherrill, Epic 8-50562 (Algee, BMI))	45	82	2	TEAR TIME—Dave And Sugar (J. Dutschfield, RCA 11322 (Forrest Hills, BMI))	78	78	4	I BOW MY HEAD (When They Say Grace)—Daniel (B. Barker & D. Morgan, LS 166 (GRT) (Pi Gem, BMI) (Chess, ASCAP))
12	17	14	I'LL JUST TAKE IT OUT IN LOVE—George Jones (B. McDill, Epic 8-50564 (Hall-Clement, BMI))	46	60	5	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (Not Available, RSO 983 (Stigwood/Unichappell/John Farrar/Ensign, BMI))	79	40	13	PLEASE HELP ME I'M FALLING (In Love With You)—Janie Fricke (Robertson, Blair, Columbia 3-10743 (Inferno, ASCAP))
13	23	4	I'VE ALWAYS BEEN CRAZY—Waylon Jennings (W. Jennings, RCA 11344 (Waylon Jennings, BMI))	47	61	2	DO IT AGAIN TONIGHT—Larry Gatlin (L. Gatlin, Monument 45-259 (Generation, BMI))	80	52	13	WHEN CAN WE DO THIS AGAIN—T.G. Sheppard (C. Putnam, S. Throckmorton, Warner/Curb 8563 (Tree, BMI))
14	19	6	HELLO MEXICO (And Adios Baby To You)—Johnny Duncan (B. Sherrill, S. Davis, G. Sutton, Columbia 3-10783 (Algee/Flagship, BMI))	48	39	7	MUSIC, MUSIC, MUSIC—Rebecca Lynn (S. Weiss, B. Baum, Scorpon 0550 (Trio-Cromwell, ASCAP))	81	NEW ENTRY	BORDERTOWN WOMAN—Mel McDaniel (M. Barnes, Capitol 4597 (Screen Gems-EMI, BMI))	
15	22	6	WOMANHOOD—Tammy Wynette (B. Beedock, Epic 8-50574 (Tree, BMI))	49	45	6	I DON'T LIKE CHEATIN' SONGS—Dale McBride (D. King, D. Woodward, Con Bro 135 (Wilcox, ASCAP))	82	86	3	THE LONELY SIDE OF THE BED—Linda Cassidy (J. Anthony, L. Cassidy, Cm. Kay 131 (Hal Freeman, ASCAP) (Sheri Kay, BMI))
16	25	9	FROM SEVEN TILL TEN/YOU'RE THE REASON OUR KIDS ARE UGLY—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes, L. White, L. Dillon, MCA 40920 (Irving/Dove 'N' Dixie/Screen Gems-EMI, BMI) (Twitty Bird/Coal Miners, BMI))	50	58	5	I STILL BELIEVE IN LOVE—Charlie Rich (J. Mayer, United Artists 1223 (ATV, BMI))	83	88	2	PUPPET ON A STRING/(Let Me Be Your) TEDDY BEAR—Evis Presley (S. Tepper, R. Bennett, K. Mann, B. Lowe, RCA 11320 (Gladys, ASCAP) (Gladys, ASCAP))
17	20	7	LET'S SHAKE HANDS AND COME OUT LOVIN'—Kenny O'Dell (K. O'Dell, Capricorn 0301 (Phonodisc) (Hungry Mountain, BMI))	51	68	3	THE FEELING'S SO RIGHT TONIGHT—Don King (D. King, J. Walker, Con Bro 137 (Wilcox, ASCAP))	84	NEW ENTRY	TOE TO TOE—Freddie Hart (J. Fuller, Capitol 4609 (Blackwood/Fullness, BMI))	
18	25	6	IF YOU GOT TEN MINUTES (Let's Fall In Love)—Joe Stampley (M. Dukes, I. Pennod, Epic 8-50575 (Galton, ASCAP))	52	62	3	I WANT TO BE IN LOVE—Jacky Ward (L. Martine, Jr., Mercury 55038 (Ray Stevens, BMI))	85	90	3	SHOW ME A SIGN—Jim Chestnut (J. Chestnut, ABC/Hickory 54803 (Acuff-Rose, BMI))
19	19	10	TALK TO ME—Freddie Fender (J. Seneca, ABC 12370 (Jay & Cee, BMI))	53	26	11	BETTER ME—Tommy Overstreet (S. Whipple, ABC 12367 (Tree, BMI))	86	NEW ENTRY	SO SAD (To Watch Good Love Go Bad)—Steve Warner (D. Eversly, RCA 11336 (Acuff-Rose, BMI))	
20	24	9	OLD FLAMES (Can't Hold A Candle To You)—Joe Sun (P. Sebert, H. Moffatt, Ovalton 1107 (Belinda, BMI))	54	65	3	LOVE, LOVE, LOVE/CHAPEL OF LOVE—Sandy Poney (T. McCrae, S. Wyche, D. Sundry/P. Spector, J. Barry, E. Greenwich, Warner Bros. 8610 (Unichappell, BMI) (Mother Bertha, ASCAP))	87	NEW ENTRY	THIS TIME AROUND—Summy Vaughn (D. Solomon, Oak 1007 (Pauke, BMI))	
21	30	4	WITH LOVE—Rex Allen Jr. (R. Allen Jr., Warner Bros. 8608 (Boxxx, BMI))	55	38	12	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (J. Bettis, R.C. Bannon, RCA 11270 (WB/Sweet Harmony, ASCAP) (Tanglelane, BMI))	88	92	2	FIRST ENCOUNTER OF A CLOSE KIND—Tom Bresh (T. Bresh, ABC 12389 (Music Emporium, BMI))
22	27	7	I JUST HAD YOU ON MY MIND—Dottie West (S. Richards, RCA 11293 (Ensign, BMI))	56	69	2	I FOUGHT THE LAW—Hank Williams Jr. (S. Curtis, Warner/Curb 8641 (Acuff-Rose, BMI))	89	NEW ENTRY	RIDER IN THE RAIN—Randy Newman (R. Newman, Warner Bros. 8630 (Hightree, BMI))	
23	28	5	PENNY ARCADE—Cristy Lane (B. Bryant, F. Bryant, LS 167 (GRT) (House of Bryant, BMI))	57	57	5	WHISPER IT TO ME—Bobby G. Rice (R. Klang, D. Plimmer, Republic 023 (Singletree, BMI))	90	NEW ENTRY	NIGHTS ARE FOREVER WITHOUT YOU—Buck Owens (F. McGee, Warner Bros. 8614 (Dawnbreaker, BMI))	
24	37	3	WHO AM I TO SAY—Statler Brothers (K. Reid, Mercury 55037 (Cowboy, BMI))	58	31	8	JUST KEEP IT UP—Narvel Felts (O. Blackwell, ABC 12374 (Unart, BMI))	91	54	14	THAT'S WHAT MAKES THE JUKEBOX PLAY—Moe Bandy (J. Work, Columbia 3-10735 (Acuff-Rose, BMI))
25	34	4	IF THE WORLD RAN OUT OF LOVE TONIGHT—Jim Ed Brown/Helen Cornelius (B. Mevis, M. Gane, S. Wilson, K. Wilson, RCA 11304 (ABC/Dunhill, BMI) (American Broadcasting, ASCAP))	59	63	4	DON JUAN—Billy "Crash" Craddock (L. Martine Jr., ABC 12384 (Ahab, BMI))	92	96	2	WHISPERING—Marney Finney (R. Coburn, V. Rose, J. Schonberger, Soundwaves 4572 (NSD) (Miller, ASCAP))
26	33	5	CARIBBEAN—Sonny James (M. Tarack, Columbia 3-10764 (Belinda/Dive Presley, BMI))	60	64	4	I WANTED YOU TO KNOW/ANIMAL—Ronnie McDowell (R. McDowell/R. McDowell, Scorpon 0553 (Brin, SESAC/Brin, SESAC))	93	NEW ENTRY	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (J. Buffett, ABC 12391 (ABC/Dunhill/Unart, BMI))	
27	32	7	THE DAYS OF SAND AND SHOVELS—Nat Stuckey (D. Marsh, B. Renzani, MCA 40923 (Pi Gem, BMI))	61	71	4	THIS MAGIC MOMENT—Sandra Kaye (Pamela, Shuman, Door Knob 068 (WIG) (Trio/Freddy Benstock/Tredlow/Unichappell, BMI))	94	94	2	SHE'S LYING NEXT TO ME—Nick Noon (B. Hamey, Mercury 55035 (Pesa, BMI))
28	29	8	UNDERCOVER LOVERS—Stella Parton (E. Stevens/S. Doums, Elektra 45490 (Dee Dee, BMI))	62	72	4	LET ME TAKE YOU IN MY ARMS AGAIN—James Darren (N. Diamond, RCA 11316 (Stone Bridge, ASCAP))	95	55	9	WALTZ OF THE ANGELS—David Houston (D. Reynolds, J. Rhoades, Elektra 45513 (Central Songs/Beachwood, BMI))
29	41	3	EASY FROM NOW ON—Emmylou Harris (S. Clark, C. Carter, Warner Bros. 8623 (Gang Of Cash, ASCAP))	63	74	2	57 CHEVROLET—Billie Jo Spears (R. Bowling, United Artists 1229 (ATV, BMI))	96	67	6	(I Wanna) LOVE MY LIFE AWAY—Jody Miller (G. Pitney, Epic 8-50568 (Six Continents, BMI))
30	36	7	NO LOVE HAVE I—Gail Davies (M. Tabor, Lifesong 1271 (CRS) (Cedarwood, BMI))	64	66	3	YOU SHOULD WIN AN OSCAR (Every Night)—Chuck Pollard (C. Pollard, MCA 40944 (Pauke/Pollanov, BMI))	97	97	2	WHEN A WOMAN CRIES—Tommy O'Day (B. Duke, S. Lyons, Nu. Trast 923 (NSD) (Door Knob, BMI) (Kamwall, ASCAP))
31	44	2	IT'S BEEN A GREAT AFTERNOON—Merle Haggard (M. Harand, MCA 40936 (Chadabrev, BMI))	65	50	6	KAY—John Wesley Ryles (H. Mills, ABC 12375 (Johnny Benstock, BMI))	98	59	7	\$60 DUCK—Lewie Wickham (L. Wickham, MCA 40928 (Kamwall/Chesdel, BMI))
32	35	7	BAR WARS—Freddie Weller (R. Cassin, Columbia 3-10769 (Buzz Cassin, ASCAP))	66	49	6	MY HEART WON'T CRY ANYMORE—Dickey Lee (A. Abington, P. Beer, RCA 11294 (Alan Carter, BMI))	99	NEW ENTRY	(It's Gonna Be A) HAPPY DAY—Jack Paris (D. Davis, 50 States 62 (NSD) (Dale Davis, BMI))	
33	48	4	HERE COMES THE HURT AGAIN—Mickey Gilley (J. Foster, B. Rice, Epic 8-50580 (Jack & Jill, ASCAP))	67	89	2	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN—Razzy Bailey (S. Pippin, J. Slate, RCA 11338 (House Of Gold, BMI))	100	79	7	GOIN' HOME—Ron Shaw (R. Shaw, Pacific Challenger 1522 (Pacific Challenger, BMI))
34	4	15	YOU NEEDED ME—Anne Murray (B. Goldstein, Capitol 4574 (Chaparril/Treasure, ASCAP))	68	89	2					

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• Continued from page 3

maintenance, production and performance and songwriter contracts and royalties.

The list of clinicians read like a who's who of the religious music world: Jim Black with SESAC, Nashville; Aaron Brown, Canaanland Music; Don Butler, director of the Gospel Music Assn.; producer artist Chris Christian; Wayne Coombs, head of California's Wayne Coombs Agency; Dick Curd, Joy Productions, Hollywood; Billy Ray Hearn, president of Sparrow Records; Buddy Huey of Word Records, Waco, Tex.; Dan Johnson of Word; Kurt Kaiser of Word; author Keith Miller; Joe Moscheo, president of New Direction Artist Guild of Nashville.

Also, Stan Moser of Word; Jesse Peterson, president of Tempo Records; Lennart Sjöholm of Stockholm, Sweden; Thurlow Spurr, president of Spendor Productions; producer Paul Stilwell, Joe Tennesen, manager of KFKZ radio in Greeley, Colo.; author Bob Turnbull; Jim Van Hook of the Benson Co., Nashville; and Noni Wells of Word.

Music reading sessions were conducted by 23 publishers, and some 22 exhibitors showcased their wares at the weeklong conclave.

For the first time this year, a special music ministers program was developed inside the conference, under Jesse Peterson's direction.

The music spotlight is shifting to gospel, proclaimed Floria. "With the great attention the media is putting on gospel music, everybody is watching," Floria noted. "All of our people are realizing that."

Is some religious music going commercial? Floria feels it is, bringing both problems and promises. "Some people feel that this will prostitute the ministry of the music, while others feel just the opposite. It can get exposure for artists and songs through the various medias."

As in past years, the variety and professionalism of the performing acts were impressive. The Sunday through Friday concerts featured such acts as Jesse Dixon, the Jeremiah People, Andrew Culverwell, Sue Chenault Dodge, Evie Tornquist, Dino & Debby, Hope of Glory, the Continental Singers, Don Francisco, the Hawaiians, Dave Boyer, Truth, the Archers, Kathie Lee Johnson, John Fischer, Tami Cheri, Keith Green, Bridge, Act One Company, Jamie Owens Collins, Rick Powell, Doug Oldham, Larry Norman, Andrus-Blackwood & Co., Sharalee, Lamelle Harris, Wendell Burton, the Imperials, Cruse Family, Chris Christian, Lympic & Rayburn, Gloria Roe and the Continental Orchestra.

One act alone indicates the distance that religious music has traversed over recent years: Barry McGuire.

Performing Aug. 2, McGuire, who soared to the top of a bitter and caustic pop world in 1965 with "Eve Of Destruction," told the audience in story and song how he ditched dope and jumped from joints to Jesus.

Clad in T-shirt, blue jeans and scruffy boots, wearing long hair and a beard, McGuire looks like anything but the stereotyped gospel

singer. Though his lyrics have mel- lowed, his performance hasn't.

With his song "Bullfrogs And Butterflies Are Born Again" he had the audience clapping and singing along. And he gained a standing ovation with a powerful new song, "Cosmic Cowboy," perhaps a break-through song for contemporary Christian music.

Floria expects the seminar to grow in future years, noting, "We should be able to double attendance in the next two years."

As the conclave tests the capacity of the YMCA Of The Rockies site, Floria expects the first expansion will take place by making the event longer—stretching it from one week to two.

He also hopes to put a stress on attracting youthful registrants. "We hope to have a youth conference inside the seminar next year. We're interested in helping the industry and artists, but we also want to give the kids the proper motivation."

The 1979 Christian Artists Music Seminar In The Rockies has been scheduled for July 29-Aug. 4.

Songwriting Seminar Set For Aug. 19

NASHVILLE—A songwriting seminar for Kansas City sponsored by the Nashville Songwriters Assn. and KCKN has been set for Aug. 19.

Designed as a two-part session, the seminar will be held on the campus of Kansas City, Kansas Community Junior College. A three-hour question and answer period will be followed by live performances from the Nashville writers attending.

Serving on the panels will be songwriters Ed and Patsy Bruce, Sonny Throckmorton, Don Wayne, Ron Peterson and Linda Hargrove.

Additionally, the seminar will include representatives from the performing rights organizations: Brad McCuen, SESAC; Merlin Littlefield, ASCAP; and Roger Sovine, BMI.

Maggie Cavender, executive director of the organization, will field questions on the new copyright laws and the Nashville Songwriters Assn.

The seminar is designed to teach the basics behind writing a commercial hit song.

Chris Collier, program director at KCKN and director-at-large for the association, will coordinate the event set for the Fine Arts Theatre.

Seminar registration fee is \$10 per person and tickets to the show are \$3, with proceeds benefitting the Nashville Songwriters Assn.

Blockbuster LPs

• Continued from page 48

one LP release for August and two for September, including the new Guy Clark album and works by Rodney Crowell and Nicolette Larson.

Plantation Records has joined the product parade with LPs by Johnny Cash and others.

Nashville Scene

By PAT NELSON

The fourth annual Roy Clark Celebrity Golf Classic will be Sept. 15-16 at the Cedar Ridge Country Club in Tulsa. Some 45 celebrity friends of Clark will play in the "Florida Scramble" tourney which donates all proceeds to the Children's Medical Center there.

In addition to the two days of golf, Clark and many of those playing in the tournament will perform Sept. 15 at Mabee Center on the campus of Oral Roberts Univ. for the annual "Star Night." The two-hour concert has consistently been a sellout in conjunction with the golf classic weekend.



SPECK INSPECTION — Speck Rhodes (right), comedian star of Porter Wagoner's syndicated television show, and Randy Kling, of Randy's Roost mastering studio, take a final look at the master of Rhodes' first album being released on Pickin' Post Records.

Some of those scheduled to play are Bob Hope, Fred MacMurray, Scatman Crothers ("Chico & The Man"), Chet Atkins, Peter Isackson ("CPO Sharkey"), Larry Gatlin, David Doyle ("Charlie's Angels"), Jack Carter, Ernest Borgnine and astronauts Eugene Cernan and Capt. Ron Evans.

Joe Ely's energized performance of songs from his two MCA albums garnered standing applause from those attending the MCA-sponsored luncheon, Monday (7), at the Record Bar convention held at Nashville's Opryland Hotel. Along with band members Lloyd Maines, Steve Keeton, Gregg Wright, Ponti Bone and Jesse Taylor, Ely turned the mid-day meal to a "Honky Tonk Masquerade" and pleased the crowd with renderings as sensitive as "Because Of The Wind" and as rousing as "Boxcars."

After recording AC-DC at its showcase at the Record Bar convention, the Fanta Mobile Recording Unit headed to Philadelphia to record Teddy Pendergrass' concert and then moved on to Norfolk and Richmond, Va. to tape Roy Rogers live. Saturday (19), the unit will be in Atlanta for Rodney McDowell's concert at the Fox Theatre.

Performers were in the audience as well as onstage at the premiere of "Performer's Night" at the Exit/In, July 31. Capitol artist Pam Rose, Pam Tillis, Dobie Gray, Marshall Chapman, and Shel Silverstein were among those on hand for the WKDF-sponsored event. Silverstein later ended up onstage and introduced the packed house to one of his newest literary pieces, and Gray picked up three songs from Billy Troy, one of the acts on the show, for possible inclusion on his next album.

Speck Rhodes, comedy star of the nationally syndicated "Porter Wagoner Show," has completed the first album of his 45-year career, set for release Tuesday (15) on Pickin' Post Records. "Hello Sadie, This Is Speck," includes his notable comedy routines as well as musical renditions which Rhodes has collected through his career that began in medicine shows and vaudeville in 1933.

Emmylou Harris' "Elite Hotel" LP, which includes her No. 1 country singles "Together Again," "Sweet Dreams" and "Two More Bottles Of Wine," has been certified gold, marking her first recognition by the RIAA. Currently on tour with Willie Nelson, Harris performed for President and Mrs. Carter at a special White House concert recently.

The Statler Brothers have completed a highly successful 32-date concert tour that drew a total of more than 202,000 fans and grossed more than \$1.2 million. Besides 16 sellouts, the group broke attendance records in Augusta, Ga.; Charleston, S.C.; Louisville, Ky.; Wichita Falls, Tex.; Madison, Wis.; Minneapolis; Roanoke, Va.; Charlotte, N.C.; and Evansville, Ind.

Hot Country LPs

Billboard SPECIAL SURVEY

For Week Ending 8/19/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	STARDUST—Willie Nelson, Columbia JC 35305
★	4	4	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 902 H
3	2	8	WHEN I DREAM—Crystal Gayle, United Artists UALA 856 H
4	3	10	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
5	5	12	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
★	10	27	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
7	7	17	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
8	8	10	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
9	9	10	OH! BROTHER—Larry Gatlin, Monument MG 7626
10	6	30	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825 H
11	13	29	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
12	12	19	VARIATIONS—Eddie Rabbitt, Elektra KE 127
★	46	2	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
14	14	5	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2317
★	18	2	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
16	11	31	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
17	15	19	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
18	16	7	I BELIEVE IN YOU—Mel Tillis, MCA 2364
19	21	18	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
20	20	25	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
21	19	12	THE VERY BEST OF CONWAY TWITTY—MCA 3043
22	23	49	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
23	17	43	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
24	22	18	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
25	26	45	SIMPLE DREAMS—Linda Ronstadt, Asylum AE104
26	24	51	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
27	27	4	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
★	40	3	WOMANHOOD—Tammy Wynette, Epic KE 35442
29	29	17	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
30	32	57	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
31	31	5	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM 1-5011
32	35	3	CLASSIC RICH—Charlie Rich, Epic KE 35394
33	30	53	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
34	36	85	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
35	38	38	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★	43	6	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
37	37	6	LOVE... AND OTHER SAD STORIES—Bill Anderson, MCA 2371
38	39	3	BARTENDER BLUES—George Jones, Epic KE 35414
39	33	45	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
40	41	29	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
41	25	7	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
42	44	34	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
43	47	45	COUNTRY BOY—Don Williams, ABC/Dot D0 2098
44	42	8	CHESTER & LESTER, GUITAR MONSTERS—Chet Atkins & Les Paul, RCA APL1-2786
45	28	50	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
46	48	2	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
47	NEW ENTRY		SWEET LOVE FEELINGS—Jerry Reed, RCA APL1-2764
48	NEW ENTRY		THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM 1-5010
49	NEW ENTRY		WHITE MANSIONS—Various Artists, A&M 6004
50	50	10	THE BEST OF GENE WATSON, Capitol ST-11782

Tree Intl Wooing New Cleffers

NASHVILLE—Launching an aggressive program to find new writers, Tree International is preparing a brochure for distribution to prospective writers and will utilize an outdoor sign in the Music Row area.

Jack Stapp, chairman of the board and chief executive officer of Tree, also notes the publishing firm is setting up a listening room as part of the recent expansion. Staff members will greet new writers and review their material.

NEW YORK'S LOFT SCENE

Players Move To New Venues

By ARNOLD JAY SMITH



Billboard photo by Arnold Jay Smith
New Music: Steve Lacy plays his soprano at Environ, a bare New York loft.

NEW YORK—The burgeoning loft jazz scene, anti-establishment as it was, is blossoming into a situation where the practitioners are now becoming the establishment.

The lofts, former factories and storefronts in the SoHo and surrounding areas of New York, housed what amounted to rehearsal studios where the lesser known and unknown musicians could go to play with their peers. The public belatedly caught onto the idea and flocked to hear these artists in their raw state.

The musicians were mostly acoustically oriented, i.e., little of an electronic nature intruded on their music. They played what has come to be known as free jazz, no basic structure, per se, as most music is known to have.

The movement peaked in 1977 with the not unanticipated rise from the rubble of "stars" of the jazz world. Some have gone onto fame in major nightclubs across the country. Others have signed recording contracts with major record companies.

European exposure has predated the American counterpart by some 10 years. In that decade countries like Germany and Holland have perfected the music, peopling it with their own native talent.

Domestically, clubowners and promoters have seen the gold in the tones and have been presenting the loft artists in concert fashion to wider audiences.

Chief among these is Joseph Papp and his Public Theatre complex located in the Cooper Square area of Greenwich Village.

The story goes that Papp, not much of a jazz fan, visited one of the lofts called Axis-In-SoHo where Andy Plesser was presenting a series of avant-garde musical events including jazz, contemporary and classical elements. Papp and Plesser got together on the idea of presenting such musical fare after performances at the Public. Critics looked to this as the first major recognition of loft elements and heartily cheered the project. Dubbed "new jazz," it was moved to the roomier and more formal Newman Theatre and most recently to the Anspacher.

It was Plesser, with the encouragement of Axis owner Marvin Elson, who attempted to present the music with attendant advertising, press and publicity, as well as the proper presentation of the artists themselves. "We rented a seven-foot Steinway grand piano," Plesser says. "The artists deserved the best. We also updated the sound system so that the performers could best be heard without artificiality."

"We paid all of our artists. They did not play for the door nor did they pay rent," Plesser states.

Pocono Jazzmen In All-Star Formation

STROUDBURG, Pa.—With support from the Recording and Transcription Fund of the American Federation of Musicians local here, a Pocono Jazz All-Stars has been organized by a group of musicians in the area to perform at community functions in this Pocono Mountains resort area.

The lineup includes Rodger Acker, piano; Numa Snyder, violin; Dave Lantz, bass; Pete Kiefer, drums; Terry Bartholomew, tenor sax; Homer Barthold, clarinet; Tony Ardito, trombone; and Ray Schweisguth, guitar.

way be called "loft," and, if Plesser's "New Jazz" shows any indication, Bley and Russell do not qualify in that category either.

Plesser is also planning to go to Broadway with some of the Public's performers. The Shubert Theatre, where "A Chorus Line" is currently performing, is dark after midnight. "We are planning to bring people like Betty Carter and the Art Ensemble of Chicago in concert fashion at the Shubert," Plesser says.

The whole idea of lofts is not new to John Fischer. The composer and pianist first set up his loft, Environ, as the Composers' Collective in 1975. "It was a cooperative venture and we decided to band together because there were so few places to play our music," Fischer says. "We did not conceive of it as the jazz loft we were to become. It was an arts loft for new music."

What Environ has become is more of a center for contemporary music. At one time the biggest names in loft jazz played there. Hamiet Bluiett began workshops there. Muhal Richard Abrams brought the Assn. for the Advancement of Creative Music (AACM) there. Even Dave Brubeck gave fund raising concerts at Environ. And there was Braxton, Jimmy Giuffre, Barry Altschul, Lester Bowie, George Lewis, Gunter Hampel, Arthur Blythe, Chico Freeman, Oliver Lake, Perry Robinson, Julius Hemphill, David Murray, Mal Waldron, Marion Brown, Steve Lacy and many others.

Soprano saxist Lacy, now living in Paris, returned to Environ recently to give a three-day festival, one solo, one duo and one trio, to increasingly larger audiences.

"To show how the music has grown, I was asked to bring a representative group of musicians to the Berliner Jazztage (Festival) in 1977 as examples of loft jazz," Fischer says. "But loft jazz is not a generic term. To me it means 'new music.' The lofts were always here and even though some of the artists are getting over in the public sphere, the lofts will never be replaced because there will always be 'new music.'"

Also at that Berlin Festival was Sam Rivers, whose loft, Studio Rivbea, was the first and probably is the most famous.

Begun in 1970 as a rehearsal place for musicians who could not play elsewhere, Rivbea was originally living space for Sam and his family. Since then, the loft—really a storefront—has seen growth from workshops and students to weekend concerts and loft festivals. A series of

He is alluding to the fact that the early lofts were rental areas for the musicians to rehearse in. When public attendance was desired the musicians played for what they could get from the receipts. Some were rewarded, most were not.

At the Public the attitude toward listening is foremost, and the musicians are paid better than before.

"We don't inflate the market, but we are competitive," Plesser hastens to add. "Our interest is the music. We (the Public Theatre) are the largest arts organization in the U.S.; we are not supposed to make a profit."

There is a huge operating overhead which is kept somewhat under control by the profits from "A Chorus Line," the Broadway smash that is a Papp production. "We are looking into the grants situation from the National Endowment for the Arts and private sources," Plesser says.

The summer of 1978 will see another Papp/New Jazz venture in free Monday night concerts at the Delacourt Theatre in Central Park. The same types of performers as have appeared at the Public Theatre will appear at the Delacourt. Some who have performed at the Public include Archie Shepp, Sun Ra, Anthony Braxton, Muhal Richard Abrams, David Murray, Ken McIntyre, Charles Sullivan and others.

In addition to the former "loft regulars," Plesser has planned a big band celebration at the Delacourt. "I call it 'New Jazz Big Bands' because they will comprise many of the artists we have had in the regular series such as the Hamiet Bluiett Band."

Two bands which have not been associated with the lofts have been scheduled to perform: Carla Bley and George Russell. Bley, whose band has toured Europe and parts of the U.S., scored great success at a recent stay at the Bottom Line. Russell subbed for the Thad Jones-Mel Lewis Orchestra on six successive Monday nights at the Village Vanguard drawing raves and large crowds. Both bands rely on their respective leader's writing and arranging talents, which are considerable. Neither band, however, could in any

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	5	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
2	2	9	SOUNDS Quincy Jones, A&M SP 4685
3	3	7	SUNLIGHT Herbie Hancock, Columbia JC 34907
4	4	44	FEELS SO GOOD Chuck Mangione, A&M SP 4658
5	5	28	WEEKEND IN L.A. George Benson, Warner Bros. ZWB-3139
6	7	4	TROPICO Gato Barbieri, A&M SP 4710
7	15	3	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
8	6	11	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
9	8	7	SUPER BLUE Freddie Hubbard, Columbia JC 35386
10	9	9	ARABESQUE John Klemmer, ABC AA-1068
11	14	9	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
12	10	7	DON'T LET GO George Duke, Epic JE 35366 (CBS)
13	11	28	RAINBOW SEEKER Joe Sample, ABC AA 1050
14	12	11	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
15	27	2	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
16	NEW ENTRY		FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
17	13	35	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
18	16	15	CASINO Al DiMeola, Columbia JC 35277
19	22	3	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
20	18	20	SAY IT WITH SILENCE Hubert Laws, Columbia JC 35022
21	17	8	BREEZIN' George Benson, Warner Bros. BS 2919
22	20	15	LOVELAND Lonnie Liston Smith, Columbia JC 35332
23	23	15	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
24	24	9	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
25	25	3	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
26	19	6	MONTREUX SUMMIT VOL. 2 Various Artists, Columbia JG 35090
27	26	20	LOVE ISLAND Deodato, Warner Bros. BSK 3132
28	21	11	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
29	28	13	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
30	29	61	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
31	30	3	GATEWAY 2 John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)
32	38	4	LOVE AFFAIR Gary Bartz, Capitol SW 11789
33	31	18	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
34	32	4	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
35	35	2	RED ALERT Red Garland, Galaxy GXY 5109 (Fantasy)
36	NEW ENTRY		THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
37	33	6	ALIVEMUTHERFORA Various Artists, Columbia JC 35349
38	34	11	EVERYDAY, EVERYNIGHT Flora Purin, Warner Bros. BSK 3168
39	37	4	FIRE ON ICE Terry Callier, Elektra 6E-143
40	45	2	CHARACTERS John Abercrombie, ECM 1-1117 (Warner Bros.)
41	40	28	HOLD ON Noel Pointer, United Artists UALA 848-11
42	NEW ENTRY		STORMY MONDAY Kenny Burrell, Fantasy F-9558
43	43	5	TWO Scott Hamilton, Concord Jazz CJ 61
44	39	3	SOUL FUSION Milt Jackson & the Monty Alexander Trio, Pablo 2310-804
45	41	22	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
46	44	8	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
47	36	8	CUMBIA & JAZZ FUSION Charles Mingus, Atlantic SD 8801
48	48	11	SKY BLUE Passport, Atlantic SD 19177
49	49	41	HEADS Bob James, Columbia JC 34896
50	42	11	GLIDER Araçle, Chrysalis CHR 1172

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Ad Agencies Go For Disco Pitch

• Continued from page 3

sic is opportunist, and that they are capitalizing on a trend in the hope of reaching as broad an audience as possible. As Roy Eaton, vice president and director of music at Benton & Bowles, puts it, "There is really nothing new in what we're doing. We always make the best possible use of current music trends and disco is what is current."

Endorsing Eaton's observation is Arnold Eidus of Ted Bates. Eidus points out that his agency made the same use of Burt Bacharach's music when it was popular, as it is doing today with disco.

However, even as the agencies shrug off the importance of their romance with the disco sound, the trend is not only helping to attract new patrons to the clubs, it is also

sparkling a boom among leading commercial jingle writers, whose talents are being tapped to come up with original commercial disco sounds for a multitude of youth oriented products.

Among those in the forefront of this boom are the Don Elliott Organization, Marc Brown Agency, Steve Kamens and others.

Don Elliott, considered one of the leading writers, producers and arrangers of music for commercials, feels it is but a matter of time before disco type jingles achieve sufficient audience popularity to begin spilling on to the national disco and pop charts.

Elliott who has written and produced disco-type tracks for such commercials as Burger King and Colt 45 malt, hopes that the first big disco commercial hit will come out of his company.

In keeping with current trends in disco music, Elliott does not rely on the basic disco sound for his background tracks. Instead he works with a blend of disco, r&b and progres-

sive jazz. He is confident this format not only conveys the client's message, but also has a broader audience appeal.

Elliott reveals that the jingle writer plays a very important role in what is or is not heard in commercial music. "The agency," he states, "comes to us with a concept, and more often than not, it is up to us to create, arrange and produce the desired sound."

Disco music is being used in such popular brand name products as Prell shampoo, Breck, Trident chewing gum, Hall candy products, Burger King, Colt 45 and Sanyo audio and video products.

The broad impact it is having on viewers is emphasized by buyer response to the products involved both at the test and general commercial market levels. There is also the fact that an increasing number of disco deejays and club managers are pointing to new customers drawn to their clubs who state that they have been influenced by disco-oriented commercials.

In Honolulu, TJs Evolves As a Giant

By DON WELLER

HONOLULU—TJ Discos, a full-service disco organization which began operations here in 1973, has evolved into an enormous enterprise encompassing virtually every conceivable aspect of the current disco phenomenon.

Owned by T.J. Johnson, a former drummer for various groups in Wisconsin, TJs now seems to have a lock on Hawaiian disco service ventures.

Today the organization employs 30 full-time persons, including disk jockeys, mobile crews, technicians and clerical help.

"I'd say that our biggest enterprise is the design and installation of discos and disco equipment for new clubs in Honolulu," says Gary Friedman, manager of TJs.

But there are many other aspects of TJs, including deejay service for schools and weddings, a mobile disco, a disco pool providing records for spinners operation consultation, sales and service of equipment, speaker manufacture, tape service, weekly disco surveys and other related areas.

"We have a one-hour disco program on station KKUA-AM, one of the top stations here in Hawaii, on Saturday evenings," explains Friedman. "We also do one remote each week from a different club on Ohau for K-108 AM radio."

TJ's operation is big business, and with respect to installation of disco equipment, they see no local competition.

"At present," explains Friedman, "we are servicing 27 of the 35 discos here in our record pool."

But there's a problem inherent with the pool. "It's sort of like a Catch 22 situation," says Friedman. "You can't sell product if it isn't

available in the stores. And if the product isn't selling, the record companies aren't going to service us. The key to the whole thing is that the local distributors will not stock a whole line of disco product. The main problem is not with the branches (Hawaii has branches with CBS, RCA, MCA, and Polydor; the rest are indies), but with the independents."

Nevertheless, the pool is working and TJs is doing booming business. They already have some \$80,000 in mobile equipment alone. "It's really simple," says Friedman. "We're sitting on what I think is the disco capital of the world—or at least the future capital."

PRIZES AT 5-HOUR MARATHON

8,000 Attend Miami Beach Discorama

NEW YORK—More than 8,000 persons, the largest crowd ever to attend a disco dance party in this area, were on hand at the Miami Beach Convention Center, July 29 for Discorama, a disco dance marathon featuring Vicki Sue Robinson, Peter Brown, Bionic Boogie, Crown Heights Affair and Laura Taylor.

The show, sponsored by 96X Radio, the House of Dance studio and J&J Productions, a promotion and public relations firm, was highlighted by a five-hour dance marathon for non-professionals. Winners received a \$5,000 cash prize. Second prize was a wardrobe of "his" and "hers" clothing from The Place and New Directions, disco fashion boutiques in the area. Third prize winners received a seven-day cruise for

two on "The Windjammer." The panel of judges for the dance contest included Steve Marcus and Arnie Wohl of the "Disco Magic" show.

Also lending their talents to the affair were Nellie Cotto and Floyd Chisom of New York, winners of Casablanca Record & FilmWork's disco king and queen contest. They were joined by runners up Buddy Schwimer and Lynn Vogen of Los Angeles, and Francisco Patino and Ginger Snow of Atlanta.

Other dancers exhibiting their disco styles were Gregg & Maryann, regarded as one of Miami's top disco dance couples. The show was choreographed by "Chico," director of the House of Dance.

The sound system for the event featured 16 speakers strategically located around the hall. It was installed by Aristedes Jacobs, a local disco sound authority. The light show featuring mirrorballs, strobes, liquid color wheels and chase lights, was the work of Steve Pollock and Chase Music and Sound.

Deejay for the evening was Don Wright of 96X Radio, one of the leading disco music stations in South Florida.

\$4,000 In Prizes From N.Y. Store

NEW YORK—More than \$4,000 in gift certificates were awarded to top disco dancers Aug. 1, when Alexander's department store here hosted "Fur Fever," a disco extravaganza to celebrate the opening of its new, expanded fur department at its Manhattan store.

Twenty couples competed at the show, attended by more than 200 top celebrities, politicians and business people.

The show which ran from 10 p.m. until well after 2 a.m. featured disco sounds by Ted's Disco On Wheels, a locally based portable disco operation run by Ted Fass, the only known blind disco deejay in the business.

Fass' operation included a quality sound system, and a light show with an illuminated dance floor patterned after the one used in the "Saturday Night Fever" movie.

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LEDERER NEW COLUMNIST

NEW YORK—Billboard's Disco Mix column has been resumed following a brief absence. The column is being written by Barry Lederer, regarded as one of the pioneering disco deejays in the industry. He started spinning in 1970.

Lederer's credits include spinning at the old Firehouse discotheque in New York's Soho district. He also helped pioneer the disco sounds on Fire Island, N.Y., working at such clubs as the Sandpiper. In Manhattan he has worked at the Hippopotamus and Le Club.

Lederer also serves as disco music consultant to many leading department stores and fashion designers.

Records for review in the Disco Mix column should be sent to Lederer, c/o Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

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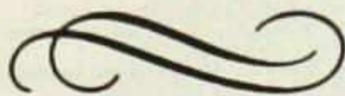
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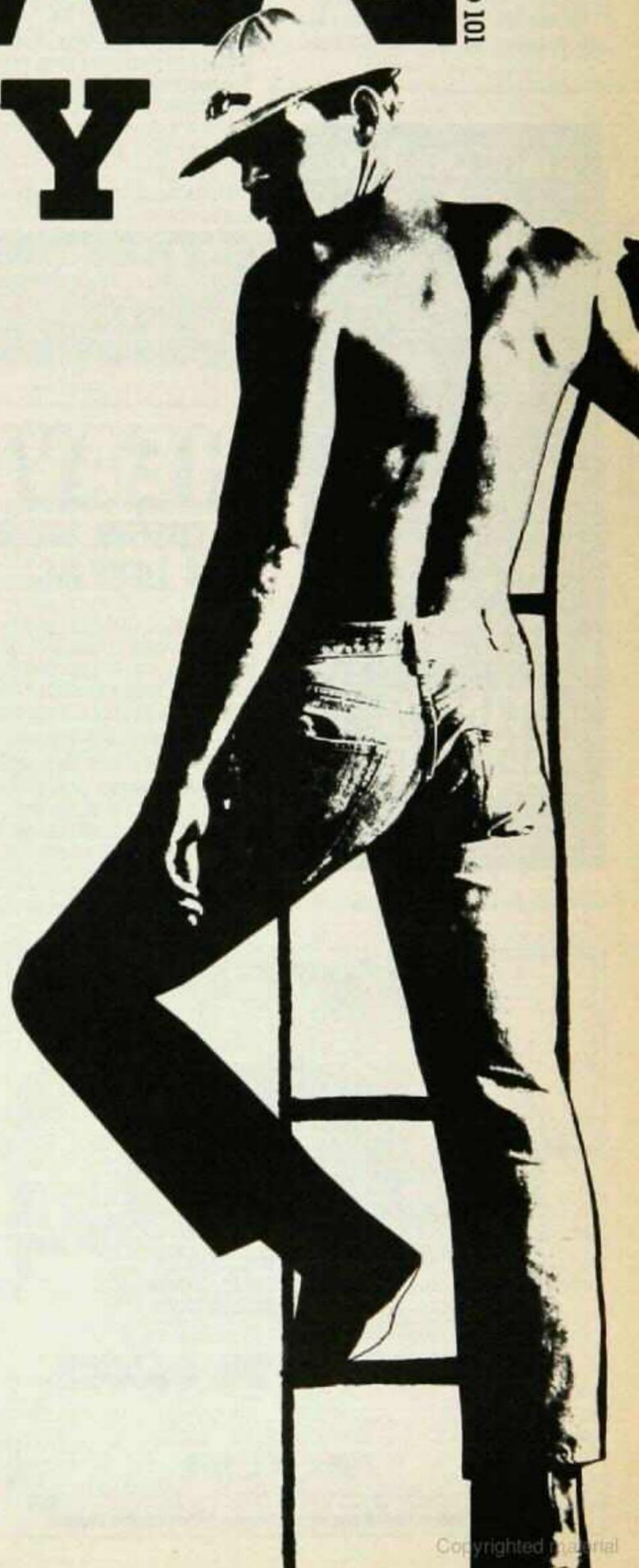
TK D 101

STAR CITY

A Jim Burgess Mix

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First Foreign Distributor Signed By N.Y. Sound Co.

NEW YORK—GLI division of the VSC Corp. has appointed Nadim Abi Saab of Lebanon as its first foreign distributor. The appointment is part of an overall expansion program by the New York-based disco sound component company. It is aimed at getting in on the groundwork of what GLI executives see as a major boom in disco in Lebanon, coinciding with reconstruction following recent hostilities.

According to Stuart Rock, GLI's general manager, Abi Saab's knowledge of the Lebanese market, plus his extensive experience as a distributor of professional high fidelity and audio parts, make him a natural choice for developing "this important new market."

In the past GLI has worked on clubs in Europe and the Far East, but Rock describes these efforts to date as "being spotty at best."

He continues: "Disco dancing has become popular in almost every part of the world and we intend to go where the action is through a strong program covering every continent."

Meanwhile the company has begun distribution of its new 125 watts

per channel professional stereo amplifier. According to Rock, the unit, model SA-250, is part of the GLI series of heavy duty high fidelity components. It is specifically designed for use in discos, skating rinks, nightclubs, recording studios and other areas where high quality sound reproduction must be combined with reliability.

The SA-250 weighs 22 pounds and is intended for rack mounting. It is equipped with front panel circuit breakers for the main AC line and each audio channel. It also incorporates a cooling fan which is said to maintain safe operating temperatures even when higher power levels are needed for longer periods of time.

Studio 54 Makes 'Doonesbury' Strip

NEW YORK—The discotheque industry made the comics pages of newspapers last week when "Doonesbury" had several strips take place in Studio 54.

Readers of the New York Daily News, Los Angeles Times, Nashville Tennessean and about 500 other papers last Monday (31) saw two of the strip's characters approaching a doorman at a podium labeled with the 54 logo.

Upon being told that only celebrities would be admitted that evening, one of the characters pulls a clipping from his pocket only to find out that since it's two years old, "We can only admit you if you're still hot."

Doonesbury is drawn by the Pulitzer prize winner, Gary B. Trudeau.

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UNLIKE ANY OTHER CLUB

New Orleans: Anything Goes

By KELLY TUCKER

NEW ORLEANS—There's nothing ordinary about Anything Goes, a new discotheque-restaurant in the French Quarter here.

A visit to this club is like stepping into a bizarre fairy tale, or going to a Halloween party. As the name suggests, anything and everything can happen, and usually does.

Anyone from a midget in a hooded cloak to the Statue of Liberty greets arriving customers and takes them to their tables, which may be in a rawhide Indian teepee, a gigantic beer can or even a re-make of King Tut's pyramid.

After being seated, the patrons

erage age (25-30 years old).

The sound system, installed by Art Cauley and Associates, consists of Klipsch loudspeakers, Crown amplifiers and Crown preamplifiers. The DJ booth is equipped with two Yamaha turntables and a Meteor mixer.

Strobes and color organs make up the spare lighting.

The owners of Anything Goes, Owen, Ted and Jim Brennan, leased the former Playboy Club in July 1977, and began renovation the following October.

They sent general manager David Wilson on a year-long scouting tour that took him into California,

place," says Stark. "Some come early and spend all evening here. Besides having the fun decor and fun people, they can dance, drink and have dinner.

"We can really loosen up people in here. Even when someone ultra-conservative comes in, we can have them cutting up and laughing in an hour. We try to bring out the ham in everybody."

Stark says most of Anything Goes' success is due to the employees, who all assume the characterizations of their costumes. These personalities include Minnie Pearl, Charlie Chaplin, Raggedy Ann and Andy, Cleopatra, Pocahontas,



Happy Crazies: Patrons are dressed up as part of an evening's fun at Anything Goes New Orleans disco.

are warned, "Remember, anything goes."

During the course of an evening, patrons may find themselves subject to any of a series of pranks, such as getting tied up in an "Anything Goes Funny Farm" straitjacket by the club's employees, who then walk their captive around while singing "They're Going To Take Me Away."

Most of this action takes place on the 90-year-old building's ground floor, which is a discotheque-lounge area that holds more than 200. A 260-seat restaurant is upstairs. The "anything goes" theme is carried throughout.

Randy Hymel, Anything Goes DJ, plays a mixture of disco, jazz and pop. He spins little progressive disco because of the clientele's av-

Texas, Louisiana and Mississippi for antiques and odd artifacts. Designer Ronald Masters of Del Mar, Calif., executed the concept.

"I thought New Orleans was right for this kind of club," says Wilson. "We're trying to add a different dimension to the French Quarter. We're bringing in something different."

The club is basically broken up into booths, each with its own theme. Among the booths other than the beer can, teepee and pyramid, are a covered wagon, pickup truck, jail and old-fashioned bathtub.

Tom Stark, unit manager of Anything Goes, says the response to the club has been "just fabulous."

"People seem to really love the

the Jolly Green Giant and the Rhinestone Cowboy.

"If it weren't for our employees this place wouldn't be doing nearly so well," says Stark. "They put the heartbeat into the club and cause all of the excitement. They're all such big hams at heart."

"Before we opened, we advertised in all local newspapers and sent flyers to drama groups for creative and outgoing people. We let them do what they want to as long as they keep it within reason."

Dress code at Anything Goes is "casual, but classy." Jeans, T-shirts, sandals and tennis shoes are not allowed.

The discotheque and restaurant open every day at 5:59 p.m. Yes, 5:59 p.m., but nothing's ordinary at Anything Goes.

Disco Mix

By BARRY LEDERER

NEW YORK—Test pressings of Beautiful Bend's new LP on Marlin Records have been finding their way into the hands of key disco deejays around the country for some time, and are now creating excitement among clubgoers.

The album, titled "Make That Feeling Come Again," has four cuts with exceptional production and arrangement. The group's sound is similar to that of U.S. European Connection, and

this release should find no difficulty in maintaining its place on deejays' turntables.

Also released on Marlin is "Star Cruiser" by Gregg Diamond. Recommended cuts are "Fancy Dancer," "Star Cruisin'" and "This Side Of Midnight." Special note should be taken of "Arista Vista," a catchy instrumental which should prove popular on the dance floor.

RCA's new 12-inch 33 1/3 r.p.m. disc BBK

"You Fooled Me," runs smooth and easy from beginning to end. The record is produced, written and sung by Grey & Hanks. Emphasis is placed on a heavy percussion beat. The lush use of both male and female voices is pretty, yet funky.

"Boogie Fund" by Solar Flare, is an RCA 12-inch 33 1/3 rpm release. The cut, which runs for (Continued on page 59)

Disco Mix

Continued from page 58

7.6 minutes, is similar to the Trammps' "Disco Inferno" sound. It has an uplifting, hard-driving beat. It also provides rich orchestrations, and does not require a break to sustain the dancers' interest.

"Instant Replay" on Blue Sky Records, distributed by CBS, was produced, written and sung by Dan Hartman who is an invigorating singer with a Dave Crawford style. This 12-inch, 33 1/2 r.p.m. disco disk has a strong drum beat and exciting female chorus with intricate orchestrations. Edgar Winter is on saxophone, Hartman does scat singing and Larry Washington's congas tighten up the feeling of the song.

The intensity of this cut which runs for 8:15 minutes never ceases. "Instant Replay" generates excitement on the dance floor whenever played, and is a must for any deejay's playlist. The mix is by Tom Moulton. Hartman also expects to release a new album with a 14-minute disco cut.

"Argentina Forever" by Pacific Blue, is a former CBS import now on the Prelude label. The song abounds with breaks, and features Latin sounding gypsy violins and flamenco guitar. The chorus is poignant, biting and insistent and keeps the dancer in perpetual motion. On the flipside is "You Gotta Dance." It is similar in feeling to "Argentina Forever." The record is finding favorable reaction in the clubs.

The Supermax album on Voyage Records is a compilation of two German imports. The record was re-mastered in New York and is starting to receive attention in the discos. Sensuous male voices enhanced by synthesizer and heavy percussion add to this LP's rock-oriented, though haunting European style. Best cuts are "Love Machine," "Don't Stop The Music" and "Dance, Dance, Dance." (Parts 1 and 2). This album is different enough from the usual disco product to find appeal among adventurous deejays.

Starguard's new MCA release, "What You Waiting For," is similar to "Which Way Is Up," their last disco hit. This latest release again uses the same formula which brought the group initial success, and once more it works well. Wailing vocals match pulsating brass and guitar which eventually fade off and then bounce back. This surprise device, plus synthesizer and tambourine, add to the impact of the record.

K.C. & The Sunshine Band's latest LP on TK Records, contains all the material which made the group successful. The record is titled "K.C. & The Sunshine Band," and includes such cuts as, "Do You Feel Alright," "It's The Same Old Song" (an old Four Tops standard), "Come To My Island" and "Who Do You Love?" These last two tunes have a perky reggae flavor which adds style to the beat.

From Salsoul Records watch out for Loleatta Holloway's "Queen Of The Night" LP with five disco cuts, the Metropolis album, "The Greatest Show On Earth" with the Sweethearts of Sigma; and Charo's new LP featuring a hand-clapping cut called "Die."

Shipping soon from RCA Records will be the long-awaited commercial 12-inch 33 1/2 disco disk, "A Stubborn Kind Of Fellow" by Buffalo Smoke. This record has been remixed by David Todd. The original version is on the flipside. Also in production is a Shalimar LP to be titled "Disco Gardens."

Prelude Records reports that a 12-inch disco disk will be out for "In The Bush" by Musique Patrick Adams, producer, is in the studio working on a new album.

TK Records will release the Gibson Brothers' 12-inch "Heaven." "I'm a Man," the rock cut by Spencer Davis, will be updated and be part of the "Star City" 12-inch and LP. These TK releases are mixed by DJ Jim Burgess.

Esty is also in the studio with Cher working on a disco tune titled "Take Me Home," a new Brooklyn Dreams album, and a 12-inch remix of "Street Man."

Also on Salsoul, the first Metropolis album titled "The Greatest Show on Earth" will feature the Sweethearts of Sigma (Sigma Sound, that is).

On Casablanca, Patti Brooks' new LP will be appropriately called "Our Miss Brooks After Dark." TK Records will release the Gibson Brothers' 12-inch titled "Heaven" which will be mixed by Jim Burgess.

Label Reps To Meet With DJ Union Members

CHICAGO—The fledgling disco deejay trade union here will seek the support of major disco record labels at its Aug. 21 meeting.

Rocky Jones, acting president of the International Union of Programmers and Technicians, says several labels have agreed to attend the meeting including TK, Casablanca, Mercury, Ariola and Capitol.

Reportedly, the labels will be introduced to the workings of the newly launched trade group, and Jones says rumors about threats of label reprisals against the union will be dispelled.

The meeting will be held at the Galaxy discotheque at 7 p.m.

Jones called a "fiction" reports that record labels have threatened to cut off promotional shipments to pools with union members (Billboard, Aug. 5, 1978).

"No one said anything like that. The biggest problem is that people don't understand what our aims are," the organizer explains.

According to Jones, TK Records' Ray Caviano and Casablanca's Michelle Hart—two of the nation's key disco promoters—will fly to Chicago to meet with the spinners.

Jones also has enlisted the support of veteran Chicago radio deejay and record producer E. Rodney Jones, who will address the meeting.

"I'm going to try to emphasize the importance of the union, the importance of organizing," Jones said last week. In some markets, said the radio veteran, disco deejays have assumed an importance equal to that of their broadcast colleagues.

"If they organize themselves they will all benefit greatly," Jones declares.

DJ's a She Near Philly

PHILADELPHIA—Valerie Luzi, believed to be the only female mobile disk jockey in the area's disco scene, has been installed at the turntables at the Marrakech Disco in the suburban Valley Forge Hilton Hotel in King of Prussia, Pa.

Her specialty in audio mixing of disco music is featured on Tuesday, Thursday, Friday and Saturday nights. A mobile jock for the past two years, she also served as an instructor at the Disco Cabaret Dance Studio in nearby Morristown, Pa.

Luzi is one of the assistant distribution managers for the Philadelphia area for the Pocono Record Pool, an organization of some 120 professional disco and mobile deejays in the Eastern Pennsylvania-Southern New Jersey area, and is the only female member of the Pool.

The record companies service the Pool with advance promotional copies. Under the direction of Frankie Sesito, the Pool's distribution manager, each record is reviewed so that a feedback card can be filled out and sent to the record company by the deejay.

N.Y. Copa Preps a New Showcase

NEW YORK—A new talent showcase is slated to open Oct. 2 on the first floor of the Copacabana discotheque here.

As part of the disco's redecorating scheme, the downstairs dancing area now has a separate entrance on East 60th St. Copa owner John Juliano says the bar formerly occupying the center of the establishment's first floor is being moved to the back of the room.

"It served its purpose in the old days," he notes, "to hold the people before the show which was downstairs."

Seating capacity will be upped from 125 to 200 with an additional 50 places at the bar.

Juliano has begun a business relationship with independent promoter Vince Marchese to develop a showcase with support of record com-

panies, or as the owner envisions it, an "uptown Bottom Line."

A new stage is being constructed with lighting by Design Circuit and sound by Rosner Custom Sound.

After the last show of the evening, the upstairs area will go disco until the early morning hours.

If work proceeds as scheduled a preview party will be held the second week of September to acquaint label executives with the new venue.

Montreal Welcomes New Double Studio

LOS ANGELES—Cam Canada Ltd. has opened as a two-studio facility in Montreal.

Specializing in record, film, commercial and music publishing work, equipment in one studio features a Neve 32/24 console, Studer recorders, JBL monitors with a Studer console, Studer tape machines and JBL monitors in the other.

Also included is a full complement of outboard equipment and various musical instruments.

16-Tracker Opens

LOS ANGELES—Recording Concepts, Ltd. has opened as a new 16-track recording studio in Rochester, N.Y.

Equipment includes a Tascam 90-16, 16-track recorder/reproducer. Principals are Mark P. Kugel, business manager; Rory Williams, chief engineer and producer; and Matt Warnick, engineer and producer.

Golden Sound Bows

LOS ANGELES—Golden Sound has opened as an 8-track studio here. Equipment includes an Otari MX5050 8-track with dbx, Studer A700 1/2-track with dbx and Sound Workshop console. Paul Ring is owner.

Tag Sigma Sound

PHILADELPHIA—Sigma Sound Studios here was selected for the regional showcase presentation of Alan Parson's new Arista album, "Pyramid," played with a specially prepared laser light show for an invited audience.

Currently recording at Sigma Sound are The Trammps, for its new album for Atlantic as a following for their "Disco Inferno" gold album and M.F.S.B. for Philadelphia International Records, produced by Kenny Gamble and Leon Huff.

Worm Next Craze?

LOS ANGELES—AVI Records has signed a production deal with Eddie Thomas Productions and is releasing Captain Sky's debut single, "The Wonder Worm." AVI is hoping that the Worm, a new dance craze, will lead to the same record success as last year's dance favorite "Le Spank" by Le Pamplemousse.

Rock Singles Best Sellers

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As Of 8/7/78

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

- | | |
|--|--|
| 1 GREASE—Frankie Vallie, RSO 897 | 21 HOT BLOODED—Foreigner, Atlantic 3488 |
| 2 THREE TIMES A LADY—Commodores—Motown 7902 | 22 YOU'RE A PART OF ME—Gene Cotton with Kim Carnes, Anola 7704 |
| 3 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton John—RSO 891 | 23 MAGNET & STEEL—Walter Egan, Columbia 3 10719 |
| 4 KING TUT—Steve Martin, Warner Bros. 8577 | 24 HOT CHILD IN THE CITY—Nick Gilder—Chrysalis 2226 |
| 5 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) | 25 AN EVERLASTING LOVE—Andy Gibb, RSO 904 |
| 6 LAST DANCE—Donna Summer—Casablanca 926 | 26 MR. BLUE SKY—Electric Light Orchestra, Jet 85050 (CBS) |
| 7 TAKE A CHANCE ON ME—Abba—Atlantic 3457 | 27 KISS YOU ALL OVER—Exile—Warner/Curb 8589 (Warner Bros.) |
| 8 COPACABANA—Barry Manilow—Arista 0339 | 28 REMINISCING—Little River Band, Harvest 4605 (Capitol) |
| 9 SHADOW DANCING—Andy Gibb—RSO 893 | 29 STAY—Jackson Browne, Asylum 4548 |
| 10 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493 | 30 TALKING IN YOUR SLEEP—Crystal Gayle—United Artists 1214 |
| 11 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic) | 31 YOU AND I—Rick James—Gordy 7156 (Motown) |
| 12 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048 | 32 SUMMER NIGHTS—John Travolta/Olivia Newton John—RSO 906 |
| 13 BLUER THAN BLUE—Michael Johnson—EMI-America 8001 | 33 STUFF LIKE THAT—Quincy Jones—A&M 2043 |
| 14 BAKER STREET—Gerry Rafferty—United Artists 1192 | 34 RIVERS OF BABYLON—Boney M—Sire/Hansa 1027 (Warner Bros.) |
| 15 MY ANGEL BABY—Toby Beau—RCA 11250 | 35 MACHO MAN—Village People, Casablanca 922 |
| 16 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249 | 36 BOOGIE OOGIE OOGIE—A Taste Of Honey, Capitol 4565 |
| 17 HOPELESSLY DEVOTED TO YOU—Olivia Newton John, RSO 903 | 37 THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 925 |
| 18 FOOL IF YOU THINK IT'S OVER—Chris Rea, Magnet 1198 (United Artists) | 38 ONLY THE GOOD DIE YOUNG—Billy Joel, Columbia 3-10750 |
| 19 YOU—Rita Coolidge, A&M 2058 | 39 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA) |
| 20 I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor 14484 | 40 LOVE OR SOMETHING LIKE IT—Kenny Rogers—United Artists 1210 |

Rock LP Best Sellers

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As Of 8/7/78

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

- | | |
|---|--|
| 1 GREASE—Soundtrack—RSO RS-2-4002 | 21 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 |
| 2 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 22 LOVE ME AGAIN—Rita Coolidge—A&M SP 4699 |
| 3 DOUBLE VISION—Foreigner, Atlantic SD 19999 | 23 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821 |
| 4 SHADOW DANCING—Andy Gibb, RSO RS 1 3034 | 24 POINT OF KNOW RETURN—Kansas—Kirschner JZ 34929 (Epic) |
| 5 SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 25 SLOWHAND—Eric Clapton—RSO RSL 3030 |
| 6 EVEN NOW—Barry Manilow—Arista AB 4164 | 26 THE ALBUM—Abba—Atlantic SD 19164 |
| 7 THE STRANGER—Billy Joel—Columbia JC 34987 | 27 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) |
| 8 NATURAL HIGH—Commodores—Motown M790 | 28 STREET LEGAL—Bob Dylan—Columbia JC 35453 |
| 9 WORLDS AWAY—Pablo Cruise, A&M SP 4697 | 29 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099 |
| 10 SGT. PEPPER'S LONELY HEARTS CLUB BAND—Soundtrack—RSO-2-4100 | 30 LOVE OR SOMETHING LIKE IT—Kenny Rogers—United Artists UALA 903 |
| 11 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 31 LONDON TOWN—Wings—Capitol SW 11777 |
| 12 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141 | 32 THE GRAND ILLUSION—Styx—A&M SP 4637 |
| 13 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 33 LET'S GET SMALL—Steve Martin—Warner Bros. BSK03090 |
| 14 SONGBIRD—Barbra Streisand, Columbia JC 35375 | 34 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2 |
| 15 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 | 35 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 16 OCTAVE—Moody Blues—London PS 708 | 36 LIFE IS A SONG WORTH SINGING—Teddy Pendergrass, Philadelphia International JZ 35095 (CBS) |
| 17 FM—Soundtrack—MCA 2-12000 | 37 AJA—Steely Dan—ABC AB 1006 |
| 18 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 | 38 THE MICHAEL JOHNSON ALBUM—Michael Johnson—EMI-America SW 17002 |
| 19 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 39 BOSTON—Epic PE 34188 |
| 20 CITY TO CITY—Gerry Rafferty—United Artists UALA 840 | 40 PYRAMID—Alan Parson's Project—Arista AB 4180 |

Klayman & Giglio Head Supreme

LOS ANGELES—The nation's oldest pure independent label distributorship continues under new management announced last week by Sam Klayman, founder of Supreme Distributing, Cincinnati.

The onetime Cincinnati retailer who founded Supreme in the early forties is retiring and handing the reins over to two veteran employes,

Al Klayman, a 30-year staffer who has been general manager since 1962, and Bob Giglio, senior salesman of 23 years. Al Klayman will be president and Giglio will be secretary-treasurer of the new Supreme Distributing Inc. The letter indicated to customers that the new firm will operate with "added substantial capital."

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Japan's Exports Way Up Despite Yen/Dollar Ratio

TOKYO—Imports and exports of LPs were both up during the first six months of the year, but export gains greatly outdistanced imports despite the sharp upward spiral in the yen's value against the U.S. dollar.

Over the first half-year LP imports jumped 12.4% in quantity and 9.6% in value over the same period of last year—a rather lackluster performance compared with the 76% and 86% gains posted for exports. This upsurge is attributed to brisk orders for direct cut and PCM disks from the U.S.

Customs figures show that 2,339,000 LPs were imported, up 12.4% over the 2,080,000 LPs brought into the country in the cor-

responding period of last year. They were valued at \$9.04 million, up 9.6% over the \$8.25 million of last year. These increases compare with year-to-year gains of 18% and 24% posted last year over 1976.

Although the import pace has slowed down, manufacturers are still very much worried about the effects on their sales especially now that the 200-yen-to-the-dollar barrier has been broken. One way they are trying to cope is to release new disks at the same time they make their overseas debut.

The U.S. was the top exporter of disks to Japan with 1,809,000 units, up 12%, valued at \$6.66 million, up 10.8%. The U.K. came next with 213,000 disks worth \$952,000, up 12.4% and 15.9% respectively. It

was followed by West Germany, France, Holland and Italy.

On the other side of the trade coin, LP exports stood at 691,000 disks, up 76% over the 392,000 disks of the first six months of last year. These were worth \$2.19 million, up 86% over the \$1.18 million of a year earlier. Although small in quantity, single exports jumped 3.3 fold to 58,900 disks worth \$197,000—an 8-fold leap.

The U.S. took the most LPs with 265,000 units, up 2.56 fold. They were worth \$889,000, up 2.47 fold, Hong Kong was next with 207,000 disks worth \$407,000—increases of 22% and 17.6%. Japanese manufacturers are finding the U.S. a lucrative market for their PCM and direct cut disks.



PRINCE BOOGIES—Prince Charles, heir to the throne of England, boogies at a special charity concert in Eastbourne, U.K., headlined by The Three Degrees. At the end of their act, the three girls persuaded the prince to join them in a routine onstage. The concert was in aid of the Prince Charles Charities and the Prince's Trust.

Legal Problems For Big Bear's 45, 'Page Three'

LONDON—A Big Bear Records single "Girl On Page 3" by three-piece group, Bullets, has run into legal problems with mass circulation daily newspaper The Sun, which is known for its pin-up pictures on its own page three.

The newspaper, currently Britain's biggest seller, threatens to "take all necessary action to protect our legal rights to the title and style of Page Three and the goodwill in that name."

The Sun claims that it is in the process of registering "Page Three" as a trademark. In a letter to Big Bear, Sun lawyers write, "These industrial property rights of the Sun are of vital importance to its business and a substantial source of revenue."

"Our clients are prepared to grant licenses, where appropriate, to allow commercial and other concerns to use the name Page Three on payment of a proper fee, but only where the use to which the name is to be put is in accordance with the high standards upon which our clients insist."

The lawyers say that having heard the record the newspaper was not prepared to allow that name to be used. Now Big Bear insists: "We are not withdrawing the record from release."

MCPS Sets Up New Field Force

LONDON — The Mechanical Copyright Protection Society here has set up a field force team to help music users throughout the U.K., but also make them more aware of their copyright responsibilities.

The representatives will make all efforts to stop obvious cases of copyright infringement, and they all report to Graham Churchill, commercial operations controller.

The U.K. has been split into four areas. The team, having just completed a one-month crash training course, comprises Peter Pavey (north east), composer, lyricist and publisher.

(Continued on page 63)

FRENCH MUSIC IS SUBJECT

SACEM Survey Results Revealing

By HENRY KAHN

PARIS—Georges Auric, president of the French copyright Society SACEM, organized a survey to find out whether composers and lyricists still had faith in the future of French music.

The survey, a "first" in this field

here, covered 377 SACEM members of various age groups and earning power. The first group earned annual royalties of between \$5,600 and \$15,000. The second covered those earning between \$15,000 and \$20,000, and the third covered those earning more.

Auric, who soon comes to the end of his term of office, allowed full anonymity among members taking part and no one connected with the society administration was included.

There was a disappointing indifference shown by the younger composers, only 30% bothering to reply, but of the total participants 52% held the view that in France today music does not hold an important place in the general recreation-leisure field.

However 71% believe the French record market will now develop fast, with more and more records bought by local enthusiasts. The same percentage feel that fewer people now attend concerts, putting the slump down to money shortage in the general economic situation.

With album prices running in the \$8-\$10 category, 19% think records

are too expensive, 64% that the price is "rather high," 15% feeling the prices are just right and 2% asserting prices are too low.

And 68% feel that all possible kinds of music are being covered by the record companies, while 32% say that much music which should be recorded is being ignored. Some want more recordings of light music, others more folk music from all countries and others simply wanting more good quality and out-of-the-rut songs.

The panel generally feels radio and television in France does not do a good job for music, quite a few of those polled refusing even to answer the question. But 42% of the replies approved of the output of France Musique, while no more than 10% approved programs broadcast by Radios Luxembourg and Europe No. 1. And 15% criticized French television.

Television is criticized mainly for "poor variety of programs" and overexposure of a handful of songs and singers, a much-repeated complaint.

In some areas, Luxembourg and Europe No. 1 stand accused of providing entertainment "virtually for the feeble-minded."

Hadjidakis Receives Public Reprimand

By JOHN CARR

ATHENS—Composer Manos Hadjidakis, best known for his "Never On Sunday" theme, has received a public reprimand here from the disciplinary council of the Greek Ministry of Culture and Sciences for comments allegedly made by him about the direction of the Athens State Orchestra.

The council said Hadjidakis had called the state management of the orchestra "incompetent," an opinion published with others in Greek newspapers in March this year. The composer has also been ordered to pay an undisclosed amount of damages for slander.

Music industry observers here believe Hadjidakis will now resign from his position as general-director of the orchestra since the reprimand has much the same effect as an unofficial dismissal.

Meanwhile the symphony and light orchestras of Hellenic Radio-Television (ERT) threaten to strike if the state-owned network does not redress what the Greek Musicians' Union calls "20 years of grievance."

According to the union, the grievances include a lack of basic insurance and pension policies in ERT for musicians. Early in July, the musicians staged a three-hour walk-out.

Polydor U.K. Meet Told Of Glowing Future

By PETER JONES

LONDON—Brian O'Donoghue, RSO U.K. managing director, told delegates at the Polydor annual sales conference here, "If you thought you were on a winner with 'Saturday Night Fever' then wait for 'Grease.'"

Already Olivia Newton-John and John Travolta single has sold by the million, but there are so many singles to be taken from the album we could have the number one spot tied up for the next three years."

He added that sales of the album would exceed two million units in the U.K. and offered a prize of \$1,000 to the person who predicts the day the two millionth copy is sold.

great performance in 'Sgt. Pepper.' We also have to establish Yvonne Elliman as a major album-selling artist.

"And we have plans to break Jack Bruce through to a wider audience, putting him on the road again and putting a hefty campaign behind his new album."

O'Donoghue described recent reaction to Andy Gibb in the U.S. as "a parallel to Beatlemania. I see him as being on the verge of being truly great in the U.K. The Bee Gees own worldwide success is matched only by the Beatles. For six months they have been working on a new album which will top all previous releases."

"The Bee Gees personify the worldwide success of the RSO label."

Earlier, Polydor U.K. managing director Tony Morris has opted for a militaristic mood in his speech. "We have the heavy armaments to beat our competitors. Polydor is like an air force. We have the RSO super-jets, the British squadron of local acts, the advance missiles like Lynsey de Paul, Dave Lewis and Patti Boulaye, the new wave forces of Jimmy Pursey and Sham 69, Jam and Pat Travers, and then the Who, the ultimate weapon."

Result, according to Tom Park-

inson, deputy managing director, is that the Polydor fall sales drive will have "everything thrown into the pot for discount scheme. Everything, including new releases, pop catalog, classical, mid-price, box-sets and Heliodor and Privilege."

He said, "This year we're really pushing the boat out and getting behind the record retailer. In turn, the dealer is asked to improve turnover over an identical period in 1977. Rewards come through cash and discounts."

The "Grease" campaign takes in national advertising and point-of-sale shop saturation. From the album, already high in the charts, comes Frankie Valli's "Grease" (18) and Olivia Newton-John's "Hopelessly Devoted To You."

Dealers through the country are given special screening of the movie.

Russia's 'Klub' Gains In Stature

MOSCOW—Since the start of the year, Klub, the Russian national bi-weekly magazine, has published in a new format, with two flexi-disks inserted in each issue.

These feature documentary recordings, some songs and the Music Minus One educational series. Also included is a new column, "New Disks," where critics review new Melodiya releases.

With the new national and international song-hits featured on the flexi-disks, Klub has been converted into an important source of both information and promotion on disks.

Now, in the absence of a specialist music-record-tape publication in Russia, Klub could become of prime interest to record fans, collectors, amateur musicians and even record industry executives.

AUGUST 19, 1978, BILLBOARD

PRS Gives Arch Critic Voting List

LONDON—Following amendments to the articles of association adopted recently at its annual general meeting, the Performing Right Society here has supplied its arch-critic, Trevor Lyttleton, member and composer, with the 5,000 names and addresses of voting members.

However, the society executives have refused to indicate the names of members who have 10 supplementary votes, giving each a total of 20. The society secretary has written to Lyttleton saying he is "not empowered to disclose this information."

This latest move in the long-running battle by Lyttleton to have a full investigation of the management of the society is, according to him, wrong. "The PRS council is empowered to disclose this information."

"The council has clearly acknowledged the principle that those with one vote should be identifiable against those with no votes and those with 10 votes against those with one vote."

"It is contrary to such principle that those with 20 votes should not be identifiable against those with 10, one or no votes."

Now the matter is to be raised at the next meeting of the general council.

CBS Sets New Co. World Deal

LONDON—CBS U.K. has set up a long-term, worldwide production and licensing deal with a new company formed by Colin Robertson, Glasgow-based impresario, and Peter Shelley, earlier one of the main creative forces behind Magnet Records here.

The new company, whose name has yet to be decided, will function as an independent record label, with Robertson and Shelley responsible for all creative aspects and it will carry a special logo. A parallel music publishing deal has been set up with CBS company April Music.

Robertson owns some of Glasgow's biggest nightspots and manages CBS act the Dead End Kids and Flying Squad. Shelley produced hits for Magnet through Alvin Stardust and Guys 'n' Dolls, wrote chart numbers like "Jealous Mind" and "My Coo-Ca-Choo" and had hits in his own name as artist, notably the self-penned "Love Me Love My Dog."

Both men talked independently to CBS in London at the end of last year about separate projects and CBS managing director Maurice Oberstein got the two together.

Finns Bow New Cutting Facility

HELSINKI—Cutting Room AB, a Swedish plating and processing enterprise, has opened a Finnish subsidiary in Helsinki with an investment of \$250,000. The organization is headed by Rauno Liukkonen, known as Finland's only professional cutting engineer.

The emergence of the new center is welcomed by the local record industry, which for years has had most plating and processing work handled in Sweden. Local machinery has mostly become out of date and unsuitable for high-grade production.



NASHVILLE GOLD—Alex Balster, recording manager for Polydor International in Baarn, Holland, receives the official gold record from Eddie Jones, executive secretary of the Nashville Chamber of Commerce during their visit to the city. Balster, his wife Berta and children Meriam and Pamela were guests of Glenn Snoddy, president of Woodland Sound Studios. From left to right, Meriam, Jones, Balster, Pamela, Mrs. Balster and Snoddy.

French Radio & Television Is Losing Public Support

PARIS—Every year the French radio and television administration draws up popularity charts, based on public opinion polls and on the findings of a special program-quality commission.

A new report shows the commission finds programs generally are slipping fast in quality. And the public reaction shows an even more vehement antagonism to slumping standards. The public, dissatisfied with its television, now watches ever fewer programs.

The research shows that all kinds of programs are losing support. Radio, which broadcasts records and pop all day, does no better.

Additionally the special production company SFP, set up in 1974 when television here was split into three groups, is in a perilous condition.

With losses of up to \$500 million a year for SFP, none of three main networks is interested in outside production and prefer to work with independent companies, usually 30%-40% cheaper than SFP.

Result now is that Jean Charles Edline, SFP director, has seen Valerie Giscard d'Estaing, president of the Republic, to plead for a quota, so that the three networks would be forced to use SFP, 98% government-owned, for a high proportion of new productions.

Edline believes this is the only way out, since each time a network goes to an independent, SFP has to seek out new customers. Under this system, the French taxpayer not only has to pay a high tv-radio license fee, but also has to make good losses of the production group.

International Turntable

LONDON—Top level restructuring in the head office staff of RCA (U.K.) has led to the departure of two key executives, with further changes to be announced shortly.

Marketing manager Julian Moore and promotion manager Ken Bruce left the company at the beginning of August. Moore, previously Motown U.K. general manager, joined RCA two years ago as part of former managing director Gerry Oord's management team. Bruce joined from Phonogram 18 months ago.

Current RCA managing director Ken Glancy flew back recently from meetings in New York, and further announcements regarding the future structure of the company are now expected.

WEA Records of Johannesburg, South Africa, has hired Nunka Mkhali as its head of a&r and promotion. He is a former music journalist who will work in collaboration with Richard Sasson, creative services director and Charmaine Phiri to develop support for local repertoire.

David Hughes, former press officer for Polydor Records U.K., has been named new general manager of EMI's Motown office in London.

Vasilios Toumbakaris, EMI managing director in Greece will retire after 48 years in the recording industry. He is being replaced by Marco Bignotti.

LISBON—Expansion of company activities has led to personnel changes and upgradings within the Rossil record company here.

The executive panel now comprises Jose Fortunato, president; Luciano Sa-Rebello, financial manager; Idilio Viana, production manager; Antonio Crespo, promotion manager; Lizet Grilo, international department head; Manuela Cintrao, publishing division head; Luiza Aco, public relations officer; and George Figueira, marketing manager.

Captain Video In European Move

LONDON—Captain Video, the record promotion company set up here last October, is expanding its operations with a move into Europe. Within the next three months, owner Bruce Higham expects to have accounts with 60 outlets in ten European territories.

From the beginning of August, Captain Video promotional films will be screened in-store in Holland, Norway and Sweden. Towards the end of the month retailers in Finland, Denmark and Spain will come in, and by fall the firm's films will be showing in four additional territories: France, Germany, Switzerland and Belgium.

Higham says, "Research shows that where Captain Video promotional films have been shown in retail outlets, sales of the product promoted have increased by as much as 50%."

FIRST HALF FIGURES UP 6%

Japan's Disk Output Recovering At Last

• Continued from page 3

The tape output came to 21.6 million units, up 44% over the 15.8 million units of last year. Cassettes scored a 41% gain and cartridges, 50% with a total of 6 million units. Cassettes amounted to 15.5 million units.

The output of disks in the first half of this year was worth about \$370 million, an increase of 9% with allowances for currency fluctuation, over the same six-month period of last year, while the production of tapes was valued at \$147 million, up 30%.

The singles output stood at 49.3 million units, up 6% over the 46.5 million units of the same period last year. The production of 10-inch disks stood at 68,000 units, down 78% from the 314,000 units of last year, but 12-inch LPs advanced 7% from 41.4 million units to 44.2 million units.

The total production of disks was valued at \$371,260,000, up 9% over the \$341,720,000 registered in the same six months of 1977. Singles were worth \$91 million, up 8%, 10-inch disks were worth \$220,000,

down 48%, and 12-inch LPs were worth \$279 million, up 9%.

The tape production was worth \$147,640,000, up 30% over the same period of the year before. Cartridges were worth \$28 million, down 6%; cassettes were worth \$118 million, up 43% over the \$83 million registered last year.

VIDEO DEPT. FOR MCPS

LONDON—To meet anticipated action in the licensing of mass-produced video productions and films, the Mechanical Copyright Protection Society here has set up a special video department.

In the past, the society's licensing department has handled video licensing. But with industry interest in the whole business of video product sold and hired to the public to discotheques, etc., a specific section within that department has been set up to cope with the mushrooming video business.

Caroline Robertson, previously in the MCPS international relations department, is taking control of the new project.

Bob Kingston, MCPS chairman, says, "We hope this move will tighten up on the existing video operators as well as establishing a firm basis for the future operating of a successful licensing system."

Midler At Palladium

LONDON—Bette Midler, "the divine Miss M," is to make her first British concert appearances late September at the London Palladium.

She kicks off her world tour with three concerts there Sept. 21-23, presented by promoter Freddy Bannister in association with ICO, the International Concert Organization. The artist is bringing her six-piece band plus the Harlettes, her three-girl vocal group.

Prior to her visit, London Weekend TV is screening her Emmy-contending television special "Ol' Red Hair Is Back" Sept. 3.

MCPS Field Force

• Continued from page 62

lisher; Mike Hill (north west), former administration manager of Sunbury Music; Les Sully (south), with MCPS for the past three years; Brian O'Brien (greater London), negotiator in the MCPS licensing division.

70,000 MASTERS INVOLVED

U.K.'s Charly Records In Deal With Gusto Of U.S.

LONDON—A licensing deal between Charly Records here and the Gusto Record Corp. of Nashville, Tenn., means that the U.K.-based company now has access to the entire King-Federal-Starday catalogs, comprising some 70,000 masters.

This adds up to sufficient pre-rock, early 1950s r&b material for several hundred albums.

But Joop Visser, Charly boss, warns, "Severe legal action will be taken against any persons bootlegging King material. We know a lot of the label product is being bootlegged and we are determined to put a stop to it."

Formed in the mid-1940s by Syd Nathan, King operated out of Cincinnati and recorded pioneer r&b artists such as Billy Ward and the Dominoes, Jackie Wilson, Earl Bostic, Memphis Slim, Albert King, Otis Redding and Johnny Otis. Country acts such as Cowboy Copas and Hawkshaw Hawkins were added.

The Charly aim is to launch a 15-album series under the banner "Kings Of Rhythm And Blues." Says Visser, "It will be authentic. Sleeves will be infor-

mative, though I see problems getting pictures of some of the more obscure artists. We look for a first release batch of 15 LPs in January, selling at \$6.20.

First artists planned on the release roster include Clyde McPhatter, Billy Ward and the Dominoes, Hank Ballard, Charlie Feathers, Earl Bostic, Johnny "Guitar" Watson and jump blues specialist Wynonie "Mr. Blues" Harris.

Since its inception some two years ago, Charly has become known for a superior reissue and repackaging program with Sun repertoire licensed from the Nashville-based Shelby Singleton Corp., and Visser is expected to apply the same approach to the King-Federal-Starday catalog.

Meanwhile, Charly has renewed its license deal with Singleton here, for another five years. "Sun Sound Specials" is the collective title for the label's new rockabilly album series, the first seven being issued Friday (18). A new single line, "Double-Headed Monsters," is planned for September.

BILLBOARD IS BIG INTERNATIONALLY



DUAL AWARDS—Bonnie Tyler accepts a platinum LP and a gold 45 from a trio of RCA Canada executives who flew in to New York's Bottom Line where Tyler was appearing. The awards for the album and single "It's A Heartache" represent LP sales in excess of 100,000 units and single sales in excess of 75,000. From left to right, Andy Nagy, operations manager, Central and Eastern Canada; Tyler; J.E. Preston, vice president and general manager; Margi Cox, administrator public affairs.

National Music Paper Slated For September

By DAVID FARRELL

MONTREAL—Canada will once again have a national music paper, *Vibrations*, beginning in September. Ironically, the English-language tabloid monthly will be coming from Quebec.

Following the demise of *Roxy* magazine earlier in the year there has been no publication to tie the two coasts together. During the five-month gap, Vancouver has virtually blossomed as the talent market in the country, punk has come and gone and *Regine's* has moved into Montreal.

Vibrations is the latest bid to corner a potentially lucrative and highly influential print market that has a guaranteed readership. For a year, *Vibrations'* circulation has been limited to the Montreal market. Now publisher Aaron Rand has announced his intention to print his first national press run of 100,000 copies in September.

A 26-year old sports director for CJFM in the city, Rand's paper is, he says, guaranteed display in 1,100 record outlets east and west, including the Yukon.

The 32-page tabloid is being distributed by a variety of record outlets, including the two largest disk

chains in the country, A&A and Sam's. The paper is also being made available in the Kelly's chain of stereo equipment stores. In all cases it is being given away.

Rand cites the success of *Melody Maker* here, along with A&M's tabloid quarterly, *Prime Cut*, and the proliferation of provincial music papers in the country as hard and fast evidence that the market wants a product of this kind.

Working on the project with Rand is Sandy Graham, in the editor's seat. Herself a former disk jockey and music trade programming editor, the bilingual editor has a number of regional contributors for the September debut.

Rand points out that the record industry enjoyed retail sales of close to \$40 million in Canada last year, and suggests that it is more than able to support at least one major consumer paper now.

The advertising will be solicited by an agency, and there won't be any in-house accounts. *Vibrations* is hoping to attract a variety of ad accounts however, allowing its editorial reach to expand in much the same way *Rolling Stone* magazine has in the past several years.

3 YEAR DEAL FOR CAPITOL AND DAVIES

TORONTO—Capitol Records-EMI of Canada Ltd. and Love Productions have agreed to terms of a three year exclusive licensing agreement, encompassing Daffodil Records.

Love Productions and Daffodil Records are both owned by Frank Davies who has been instrumental in developing the careers of acts such as Crowbar, King Biscuit Boy and Klaatu.

A laater Billboard writer from France, Davies worked with EMI and Liberty Records in the U.K., before coming to Canada in 1970 and setting up Daffodil and Love Productions.

The first Daffodil release for Capitol will be the new Klaatu LP, "Sir Army Suit," which is slated for mid-August release. Capitol also acquires rights to six other Daffodil releases, including albums by Crowbar, King Biscuit Boy and A Foot In Coldwater. Both previous Klaatu LPs are included in the licensing deal.

In announcing the pact, J. David Evans, president and chief operating officer of Capitol, commented, "We look forward to a long and mutually rewarding relationship."

It was also noted that Capitol anticipates making an announcement shortly, disclosing a new production company to be formed by Davies, and inked to Capitol. The purpose of the new company will be to sign and develop new artists for Capitol internationally.

PRO Sets Up Annual \$2,500 C'right Award

TORONTO—The Performing Rights Organization of Canada has established an annual award of \$2,500 for an essay or study dealing with copyright as it relates to music.

Representing more than 9,600 affiliated writers, composers and music publishers in Canada, PRO has established the award to attract more interest on the part of the lawyers to questions of copyright in music, both on an international level and at home where the Copyright Act is currently under review.

The deadline for submission is Aug. 30, 1979.

From The Music Capitals Of The World

MONTREAL

London Records has upped its single prices by 30 cents to \$1.59, effective July 24. The first label to do so, some 35 distributed labels have also agreed to the new suggested list, with the single exception of Altic Records which will maintain the old price for the time being.

Rumours in the city of a possible dollar hike on new LP releases come the Christmas season. At present CBS has a "preferred pricing code" in use which makes use of the \$8.98 suggested list on top line releases, such as *Dylan*, *Springsteen* and *Blue Oyster Cult*.

Atlantic signing *Streethart* wowed local media at the El Casino club recently. The Edmonton band had a CHOM-FM remote on hand to tape the opening night show for broadcast and lost a ball game against the station with a 10-5 outcome. On hand for the first night's show, *Ken Middleton* and *Ross Reynolds*, WEA president and executive vice president, respectively. Also national radio host *Doug Pringle*, WEA a&r director *Gary Muth* and *Nazareth* guitarist and producer *Manny Charlton* who may produce *Streethart's* next LP.

London Records' has Cecilia Bernstein release in the U.S. via Private Dicks and France

on the Barclay label. Claim to fame for the singer recently comes in the form of the 45, "Hold Me, Touch Me," produced by local ace *Tony Greene*.

Session band *The Bombers* are going back in the studio to cut a second disco LP for the Telson label. New signing for Capitol in Montreal is *Jerome Lemay*, a celebrated comic. The debut LP is considered a "serious" work and when translated the title reads "The Second Part Of My Show." A tour is planned.

TORONTO

The *Eagles* were booked into Ottawa and Toronto for major concert dates, Aug. 5 & 6, with *Little River Band* and *Eddie Money* on the bill. The Asylum act's current tour opened in Edmonton, July 23, and drew three encores, WEA reports. Special note on that opening date: first concert with *Tim "B." Schmit* in the band, ex of Poco, and on the side-lines stood *Dolly Parton*.

A new wire service kicks off in Canada, Jan. 1. Absorbing and expanding present news and pix operations of UPI, the service will be controlled by the Toronto Sun Publishing Corp. with bureaus in Halifax, Quebec City, Montreal, Winnipeg, Edmonton, Vancouver and Toronto. International copy will be funneled through UPI in

New York. The service is predicted to lean heavily toward entertainment features, an area said to be neglected by the Canadian Press wire service.

Toots and the Maytals are into the Horseshoe Tavern, Aug. 22 & 23. GRT has started to issue the classical *Seon* line, a German-based label, distributed in the U.S. by ABC.

New additions to the CNE Grandstand shows this summer include *Foreigner* with *Trooper*, *The Osmonds*, *Bill Cosby* with *The Spinners*, and *Shaun Cassidy*.

Meat Loaf's "Bat Out Of Hell" LP is close to triple platinum, CBS reports. *Steve Miller's* "Book Of Dreams" and "Fly Like An Eagle" are both triple platinum the CRIA reports.

The *Israel Philharmonic Orchestra* visits Massey Hall, the final stop on its two continent tour, Sept. 10. "Saturday Night Fever" continues to sell and sell. New figures from Polydor indicate 1.3 million sales in this country, while "Thank God It's Friday" has gone platinum (100,000 unit sales).

Quality Records has signed *Fist-O-Funk Ltd.* for Canadian distribution of "Dance All Over The World," by TC James and the *Fist-O-Funk Orchestra*. DAVID FARRELL

From The Music Capitals Of The World

LONDON

Emperor Rosko, U.S.-born disk jockey who found fame here on BBC and who is the son of Hollywood producer *Joe Pasternak*, has set up his own U.S. production and publishing companies and visited here to set up deals for his Third World Publishing and Belar Productions.

Dave Woods, former manager of CBS agency March Artists, setting up his own management and promotion outfit, London City Entertainments. *Meal Ticket* now signed direct to Logo Records here following two albums with EMI International, and the group is in the studios with producer *Dave Mackay* producing both album and single.

Eddie Kidd, known as the British *Evel Knievel*, has a single, "Leave It To The Kid," on Decca, backed by the *English Assassins*. Big tv exposure for *Peter Skellern* and his new Mercury album "Skellern," with appearances on music programs, plus his acting debut on "The Soft Touch," a new drama series for which he also wrote the music. The LP is Radio Two's "Album Of The Week" from Monday (21).

BBC Radio One disk jockey *Tony Blackburn* revealed as the "Lenny Gamble" who cut "I'll Do Anything" on RK's Casino Classics, a single selling well even though a track he recorded 10 years ago under his own name. New label *Clear Records* set up by Chrysalis Music writer *Neil Merryweather* in association with Dutch company *Dureco*. Merryweather, from the West coast of the U.S., a producer-writer-singer, will record for the label himself and work on new acts in Miami and Los Angeles in the next few weeks.

Imagination Records, new company set up by *Stephen Bankler-Jukes*, signed short-term pressing and distribution deal with Anchor for its product in the U.K. Shannon Records claim to be biggest U.K. distributor of Irish records and tapes boosted by its acquisition of *Sean Nos Record Distribution*.

On Virgin, *Wilko Johnson's Solid Senders* has a debut album (Sept. 8 release) of 10 *Solid Senders'* originals and a version of *Smokey Robinson's* "Shop Around," and the first 15,000 copies will include a free full-length live album of the group's popular stage material. The Johnson band has lost pianist *John Potter* and now seeks a replacement, *John Denton* filling in on a short-term basis.

New press and promotion head at *Splash Records* here is *Michael Keep*, former tour manager for chart vocal group *Guys 'n' Dolls*. Major U.K. tour planned for *Peter Sarstedt* (Ariola) in November. Polydor band *Sham 69*, billed at a Southampton Anti-Nazi festival they did not agree to attend, say: "We're fed up with people using our name to attract fans when we haven't even been approached to take part."

Israeli Eurovision Song Contest winner *Izhar Cohen* in London putting touches to forthcoming album. Jolt group bassist *Jim Doak* got 220 volts of shock when the band played an Exeter gig and, knocked cold, was given heart massage by *Motors'* musician *Bram Tchaikovsky*. He is now fully recovered.

New telephone number for *Magnet Records* here: 486-8151 (10 lines). New production manager for *Island Records* here is *Trevor Wyatt*, formerly responsible for the company's London van sales. Song "Genetic Engineering," linked with "Art-i-Ficial," comments by *Poly Styrene*, front girl of band *X-Ray Spex*, on the test tube baby situation.

Billy Fury, rock and roll hero of the 1960s in the pre-Beatle days, now declared bankrupt and in severe ill-health. *Queen's Roger Taylor* bought house in Surrey, the premises reportedly once occupied by *Dr. Crippen*, murderer, and his cohorts. Concert for *Joan Baez* (20) at the *Wembley Arena*.

Brian Robertson has finally quit *Thin Lizzy* and is replaced on the upcoming tour here by *Gary Moore*, once with *Colesseum II*. *Queen* to make a series of concert dates here early next year. *Woody Herman* doing a retrospective view of his various "Herds" at the *Chichester Jazz Festival*, sponsored by *Sanyo*, in October. PETER JONES

PARIS

New label *Choc Music*, distributed here by *Sonopresse*, debuts with a disco-music batch of records, including a single "Tchana" by new group *Matadix* and an album from another new band, *Quick Hands*. Another new label *Productions Scorpius* is launched with an album of *Mikis Theodorakis* ballads, sung by *Petros Pandis*.

Decca/Sofrason here put on a special lunch to mark the return of the *Moody Blues* and its album "Octave." Though long away from the French scene, the band has always been very popular here. The *Light Music Syndicate* and the *Assn. of Music Publishers* have combined to form one united *Syndicate of Music Publishing*.

WEA has released product from two new wave labels, one being U.K.-based *Radar* and the other *Bronze*, owned by *Marty Thau* who produces *New York Dolls*. A.J. *Cervantes*, president of *Butterfly Records*, here recently to fix licensing deals, *Butterfly* being distributed in France by *Pathe Marconi*.

Some 40,000 fans thronged the *Pavillon de Paris* here for the five *Bob Dylan* concerts, some arriving by special charter planes from provincial areas. *Dylan's* "Street Legal" album is out via CBS to console the many who just couldn't get tickets for the shows.

WEA has released a debut in-English album by South African-born *Cecilia Angeles*, who was educated in France. She promises her next album will be in French. Spanish artist *Luisa Fernandez*, who started her career in a Hamburg Discotheque, has, at 16, already sung in Spanish, German and English. Now her first single, distributed by WEA, has been released in 22 countries.

The memory of *Maurice Chevalier* and *Edith Piaf* has been honored by the City of Paris by naming two Parisian streets after them, both situated in areas where the artists were particularly revered. *Gilles Olivier* (Polydor) now has more than 300 songs in his repertoire.

Barclay to continue its re-packaging policy, following success with releases from *Charles Aznavour*, *Jacques Brel* and *Jean Ferrat*. Coming next will be product from *Leo Ferré*, with special display material going to dealers. HENRY KAHN

MADRID

After a long spell without a hit record, *Maritini* (Hispavox) has made the album chart here with "Solo Para Ti," following a full-blooded promotion campaign and many personal appearances by the female singer. Chilean singer *Paolo Salvatore* (RCA) on a 40-date tour of Spain and he has a new single "Besame Que Tengo Miedo," written by *Juan Carlos Calderon*, produced by *Ramon Arcusa*.

Jose Domingo Castano (Melody Movieplay), radio star and singer, has finally completed his second album, some years after his first, and including his last two hit singles "Nina De Pocos Anos" and "Mi Pueblo."

French pianist *Richard Clayderman* (Hispanovox) in for a television program and to further boost sales of his hit single and album, both titled "Ballade Pour Adeline." The discotheque *Long Play* handed its *Golden Long Play* award to radio program "El Gran Musical" of the SER network, through the unanimous vote of more than 30 media judges.

Columbia here building huge promotional effort on behalf of *Abba's* single "Eagle." *Albert Hammond* (Epic) in Spain for a few days to promote his single "Espinata," reckoned to be one of the biggest potential themes of the summer. Many rock festivals by Spanish groups reflects the mushrooming growth of new bands, with *Madrid City Council* sponsoring the first rock contest, "Villa De Madrid."

Salvador, former guitarist in bands like *Carnarios* and *Pekenikes*, now has his first solo album out through Polydor, "Banana," recorded in both Spanish and English to aim for international sales. All material by *Al Stewart* (RCA) not previously released here is now out in the shops because of the huge sales of his "The Year Of The Cat."

Miguel Bose (CBS) cut the Spanish version of "The Boxer," sung by the *Laredo* trio, and produced by *Oscar Gomez*, and sales are building fast. New efforts by CBS to push French singer *Joe Dassin* into the local chart, his last hit "A Toi" being re-recorded in Spanish as "A Ti."

Manhattan Transfer picking up many awards this year in Spain, with "Cuenteame" one of last year's biggest sellers and "Pastiche" now earning strong air play. *Baccara* (RCA), a previous chart-maker group with "Parlez-Vous Francais," already on the way to the top 20 with "Darling." Discos *Columbia* signed deals for Spain with *Sam* (U.S.) and *Biram* (Belgium) for distribution of bands *John Davis* and his *Monster Orchestra* and *Sail Joia*, respectively.

The *Gibson Brothers* (Columbia) were in the Canary Islands recording a tv program to promote the new single "Heaven." Italian group (Continued on page 65)

From The Music Capitals Of The World

• *Continued from page 64*

MATIA BAZAR (Hispanavox) visited Madrid on a short trip, for two tv spots and general promotion, with the Spanish recording "Solo Tu" already a big local success. **FERNANDO SALAVERRI**

MILAN

U.K. rock violinist **Darryl Way**, former leader of **Wolf** and one-time member of **Curved Air**, was here to introduce an album "Concert For Electric Violin" (Island/Ricordi) to local disk jockeys and press and, interested in the growth of the classical music market here, said he would be happy to perform his composition with an Italian symphony orchestra soon.

Unprecedented event here when **John Cage** went on a special train, using a great deal of audio/video equipment, stopping at different stations while taping and filming, and also showing on closed-circuit television various "happenings" on the trek. Three "live" albums of the artist's work, plus guests, on the tour, released through **Cramps/Memoria** will be coming.

Jazz musician **Georgio Gaslini's** **Dischi Della** blues label issued an album by Louisiana singer **Robert "Pete" Williams**, the 64-year-old folk artist were recorded in Milan during an Italian tour in September 1977.

Naples pop star **Alan Sorrenti** (EMI) completed the pop lyrics version of his "Figli Delle Stelle" album, a number one hit here.

A new album in Carosello's "Jazz From Italy" series features U.S. veteran jazz trumpeter **Billy Butterfield**, with several local instrumentalists led by guitarist **Lino Patruno**, the album recorded in Milan and featuring only melodies by **George Gershwin**. Latest big release batch from Rome's **Horo** jazz label includes albums by **Steve Lacy**, **David Murray**, **Archie Shepp**, **Lee Konitz**, **Sun Ra**, **Lester Bowie**.

New album of **Lucio Battisti**, one of the most popular domestic pop artists, "Una Donna Per Amico" (Numero Uno/RCA), not available here though it was announced some weeks ago, was recorded in the U.K. Pop singer **Bobby Solo** (EMI), who won the San Remo Festival with his "Una Lacrima Sul Viso," which sold nearly 1.5 million units, has just recorded a disco version of the same song, sung in English.

Singer/writer **Francesco Guccini** (EMI) and progressive rock band **Area** (Ascolto/CGD) are among the Italian acts scheduled to appear at the Youth World Festival in Cuba. RCA's "new wave" girl **Roberta D'Angelo** introduced her debut album "Abitare A Cinecitta" to a receptive audience at Cinetheatro Milanese.

A consumer contest among buyers of **Kraftwerk's** latest album "Man Machine" has been launched by EMI in conjunction with Alitalia air lines, the prize being a trip abroad for two to attend a gig by the group. **Ciro Dammico**, founder member and leader of the **Daniel Sentacruz Ensemble**, has split from the group (currently touring in South America) but will continue acting as the band's producer.

DANIELE CAROLI

OPORTO

Avant garde jazz musician **Saheb Sarbib** is touring Portugal, accompanied by local pianist **Jorge Lima Barreto**, the duo opening with gigs in Oporto, Vila Real, Coimbra and Lisbon. Sarbib, currently living in Paris, soon moves to the U.S. to work with **Ornette Coleman** and the Sarbib-Barreto team also plans West Coast concert appearances.

The Orfeu label is preparing an album anthology of Portuguese poetry, read by the poets themselves, including **Jose Rodrigues Miguensis**, **Agostina Bessa Luis**, **Miguel Torga**, **Jose Regio**, **Aquilino Ribeiro**, **Ferreira de Castro**, **Eugenio de Andrade**, **Jaime Cortezao**, **Sofia Mello Breyner** and **Daniel Filipe**. Other cultural releases on Orfeu include actor **Mario Vargas** "Manifesto anti-Dantas," by **Almada Negreiros** and works from actress **Eunice Munoz** and **Eugenio de Andrade**.

Record company **Arnaldo Trindade** put out a tribute album to **Charlie Chaplin** of the Vogue label, featuring musical extracts from his movies, played by the **Orchestre Michel Villard**, and the album package also contains a **Robert Benayon** text and several pictures from Chaplin movies.

Portuguese jazz group **Magikyce** played a concert here at **Cooperativa Povo Portuense**, promoted by **Seiva Trupe**, a local jazz association. Leading rock guitarist **Jan Akkerman**, a former member of **Focus**, visited for a Cascais concert, with local group **Go Graal Blues Band** completing the bill.

Co-operative company **Sasseti** put out two new LPs on the **Diapasao** label: "Agua Mole Em Pedra Dura," by **Pedro Barroso**, and "Ca Pra Gente" by **Francisco Naia**. Big sales here for "My Life," a song taken from the Brazilian television series "O Casarao," sung by Brazilian singer **Ed Costa** (Chantecler label). Though not the original, it tops the singles sales here. Portuguese label **Rossil**, run by a dynamic and young management team, has a new hit, "Cry To Me," by South American duo **Sergio e Madi**, which having topped the local singles market through the first half of 1978.

The album "London Town," by **Wings**, jumped straight into the top 10 here. Even before the movie premiere, "Saturday Night Fever," the RSO double album package, went to number three in the chart, while **Kate Bush's** "The Kick Inside" held on in top spot after five weeks. Multinational companies **Polygram** and **CBS** had their annual meetings in the Hotel Estoril-Sol in Cascais, Lisbon, and the RCA convention is to be staged there in the same outstanding surroundings in September.

First **Algarve Jazz Festival** in Faro includes the **Buddy Guy Quartet**, the **Junior Wells Chicago Blues All-Star Band**, the **Mike Ross Trio**, **Clark Terry**, **Illinois Jacquet**, **Eddie Vinson** and the **Hank Jones Trio**. **FERNANDO TENENTE**

MEXICO CITY

The second oldest radio station in the country—**XEFC**, Merida—celebrated its 48th anniversary July 22, with general manager-president **Rafael Rivas Franco** hosting a giant bash for the national press and personalities. Among some of those who worked and performed on the AM outlet over the years include **Armando Manzanero**, **Cuty Cardenas**, **Carlos Lico**, **Ruben Marin Y Kall** and the late **Arturo De Cordova**, who was an announcer there before becoming one of the biggest acting stars in all of Hispanic America.

Oldest station in the nation is **Radio Tarnava**, Monterrey (54 years old). Here in the Federal District, **Radio Excelsior** (CYL, later XYLO) came first, followed by **XEV** and **XEW**, latter which started the late **Emilio Ascarraga Sr.** on his way to communication leadership in the country with his mammoth radio and tv web, now under the corporate umbrella of **Televisa**.

Nelson Ned, the Brazilian composer-singer, who kicked off his latest Mexican tour at the Hotel Del Prado, will be making his second **Carnegie Hall** concert, according to impresario **Hugo Lopez** of **Artimexico**. Ned will be joined in this country shortly by another **Discos Gamma** import, **Bebu Silveti**. **Alberto Cortez** arrives from Spain for a turn also at the Del Prado.

Irene Rivas back from a six-week junket throughout the U.S. Latin market, "achieved considerable success there," says **Charles Grever**, **Discos Cara** president and longtime local and U.S. publisher, **Miss Rivas**, distributed in Mexico via **Musart**, will be making another swing "north of the border" in late September. Polydor general director **Luis Baston** back from a two-week tour of the U.S., to step up campaign for "Saturday Night Fever" LP, now predicted to surpass 200,000 units, a tremendous tally by Mexican standards. **Discos GAS** on schedule with construction of its new facility to open in January 1979, reports label v.p. **Jesus Acosta**.

Vicente Fernandez has scored the biggest business ever in the history of the key vaude house, **Teatro Blanquita**, by playing to SRO audiences ever since the debut there in early July. An innovation of the CBS star's appearance is that he has taken over the entire second half of the bill all by himself. It's a first for the theatre. Another native Mexican doing land office business is **Ariola's Jose Jose**, who reportedly packed them in for his mid-July engagement at the Hotel Del Prado's **Salon Versailles**.

A third artist, although not Mexican, **Rocio Durcal**, reportedly has earned in round figures \$150,000 for her three-month stay in the country. Her popularity zoomed because of one reason—her interpretation of **Jose Gabriel** ranchera songs. She also recently recorded another LP for **Anola**, prior to her return to Spain, with more of the singer-composer's works plus other mariachi songs of the late **Jose Alfredo Jimenez**.

Jaime Ortiz Pino, who previously resigned his post as a&r director of CBS after 13 years, moved to a similar slot at **RCA**. He had plans to move independent recording to the latest offer came from **RCA** v.p. **Guillermo Infante**. **Luis Rubio**, who formerly held the producing post, has been upped to director of operations for the label. **MARV FISHER**

'We Believe' New Salsoul Campaign

NEW YORK—"We Believe" is the motto being used by **Salsoul Records & Tapes** in a new national advertising campaign.

In conjunction with trade and national consumer press advertising, four-color buttons are being mailed to sales personnel, radio and disco disk jockeys and local and national print and broadcast press. Color posters, mobiles and T-shirts are being manufactured and radio and television time is being reserved to fully accentuate the campaign.

Latin Scene

NEW YORK

Fania and **TR** have straightened out their legal hassles over the **Angel Canales** "Live At Roseland" LP. **Fania** had claimed copyright infringement over three tracks on the album, which the court had backed up. **Fania** attorney **Sal Nigrone** smoothed out difts between **TR** president **Stanley Cohen** and **Fania** Prez **Jerry Masucci** by getting **TR** to agree to **Fania's** selling 5,000 copies of the album in Puerto Rico over a one-month period. Should **Fania** activate its option for the month of August, which is likely, it'll cash in on advance promo for **Cocob Records** up coming island debut Sept. 9. **Coco Records** is making a strong bid to recapture the position it once held when **Eddie Palmieri** and **Sun** were setting the pace three years ago. In the past month it's released "Salsa Disco Fever," **Palmieri's** "Explorando" (a Latin jazz collection), and "Boleros De Amor." "By the end of August," says president **Harvey Averne**, "we intend to release new **Broadway**, **Cimarron**, and **Corporacion Latina**." The company also plans to concentrate on its young vocalists, **Lalo Rodriguez** and, to a lesser extent, **Fe Cortijo**.

Ralph Mercado & Ray Aviles, as predicted here earlier, are taking no chances with their upcoming two day "Salsa Festival" at the Garden, Sept. 1 & 2. Back-to-back concerts will be a Latin first: 40,000 plus tickets which must be sold are receiving an unprecedented advance push from the two promoters still burning from "fair" response to a recent **Dimension Latina-Canales-Fajardo-Conde** gig at the **Felt Forum** (where only 8,000 seats had to go).

Thanks to format changes prompted by the success of **Radio Salsoul** in San Juan over last year, four other stations in the metro area have followed suit, as well as others around the island. This means salsa has won an important beachhead against misleading dominance of Euro-American rooted pop (passing as "hispanic" or "international"). Salsoul type stations program a mix of salsa and disco, which still leaves a lot to be desired (they're a long way from true fusion), but stand out in bold relief from other, dated formats.

Eddie Palmieri is booked straight through October with tours of California and South America. Watch for an upcoming announcement from **Larry Harlow** of a permanent move to Venezuela. **Hector LaVoe**, presently touring Latin America, will be back in time for the release of his third solo LP, "The Comedian." Jacket features imaginative photo of **LaVoe** as **Chaplin's** "Little Tramp." Credit goes to **Esmeralda Dering**, **Fania's** new album coordinator. And at **Fania**, speculation abounds as to implications of former promo **Veep Alex Masucci's** move Sept. 1 to **Island** as **Chris Blackwell's** number one rival in Puerto Rico? **Herb West**, formerly with **Coco**, now working promotion for **Bobby Marin's** **Sonido** label.

PABLO "YORUBA" GUZMAN

Hit Workshops

NEW YORK—The American Guild of Authors and Composers is running "Strategy Of The Hit Single" workshops for songwriters at its headquarters right after Labor Day.

Norman Dolph, **AGAC** council member and lyricist of **Jane Olivor's** current "Stay The Night," will helm the sessions, for which registration is now open.

Salsa Sales Falling Off

• *Continued from page 14*

"Not much, but a little. Now where do you think we stand, where so much of our business is done by nickel and dime stores in the barrio? How do you police that?"

Nigrone estimates that for every three units sold legally one bootleg tape is bought. "That's a big business by our standards. A one guy we've had our eye on has abandoned his legitimate front to go into it full-time. He works out of a chauffeured limo."

There is a fifth theory which has caused the greatest controversy within salsa ranks: disco. **Harvey Averne** of **Coco** has been the most outspoken in this area. "First the kids and now the whole country has gone disco."

"And unlike the mambo craze 30 years ago, typical salsa has not cashed in on all this dancing. Our own kids have defected to disco: they listen to **WBLS** more, they hear **Donna Summer** and the **Bee Gees** when they shop and pass on **Ma-chito**, **Larry Harlow**, **Linda Leida** and **Libre**."

"We're supposed to be a dance music yet we haven't done a good job of re-educating the rest of Amer-

ica on mambo or where the hustle came from."

This is one reason why **Coco** has released "Salsa Disco Fever," 10 "t-pico" hits disco-mixed by DJ **Hector Saez**. The surprise success **TR** had with its earlier "Salsa Disco Party," which was first greeted as a joke, will probably spur more such releases.

Whatever the reason—and the best explanation for the drop in salsa sales probably lies in a combination of disco fever, the depression in Puerto Rico (which has hardly hurt disco sales), bootlegging, and a lack of radio exposure—labels are responding to growing consumer disinterest by releasing more product from their catalogs.

In the past month, **Coco's** **Salsa Disco Fever**, "Boleros De Amor," and "Eddie Palmieri: Explorando," **Fania's** "Eddie Palmieri: The Music Man," **Celia Cruz** "A Todos Mis Amigos," "Best Of **Richie Ray & Bobby Cruz**," "Willie Colon & Hector LaVoe: Deja Vu," with plans for eight more reissues or "best ofs" in the next months; and **TR's** "Charanga '76 Live," the disputed "Angel Canales Live" and "TR Live At Roseland," have all been placed on the market in hopes of emergency "sure-fire" sales.

Billboard SPECIAL SURVEY For Week Ending 8/19/78

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Muzart 10638	1	LUPITA D'ALESSIO Jurjo Que Nunca Volviera, Orfeon 16-021
2	SALVADOR'S Derrumbes, Arriba 3005	2	GENERACION 2000 Caramba Dona Leonor, Atlas 5045
3	LOS POLIFACETICOS Cameron Pelao, Latin International 5025	3	JUAN GABRIEL Espectacular, Pronto 1036
4	VICENTE FERNANDEZ A Pesar de Todo, CBS 850	4	IRENE RIVAS Vida Mia, Cara 004
5	IRENE RIVAS Vida Mia, Cara 004	5	DIEGO VERDAGUER Desolando 8424
6	ROBERTO CARLOS Amigo, Caytronics 1505	6	LOS POLIFACETICOS Cameron Pelao Latin International 5025
7	LOS HUMILDES Besitos, Fama 560	7	LOS ANGELES NEGROS Serenata sin Luna, International 925
8	JUAN GABRIEL Espectacular, Pronto 1036	8	GRUPO LA AMISTAD Naila, Mercana 5622
9	LISSETTE Sola, Coco 148	9	YNDIO 50 Aniversario, Atlas 5047
10	ROCIO DURCAL Interpreta a Juan Gabriel, Pronto 1031	10	CAMILO SESTO Entre Amigos, Pronto 1034
11	MIGUEL GALLARDO Desnudez, Latin International 2042	11	VICENTE FERNANDEZ A Pesar De Todo, CBS 850
12	LOS TIGRES DEL NORTE Numero 8, Fama 564	12	LOS POTROS Peerless 10039
13	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 4041	13	DANNY DANIEL Nuca Sape La Verdad, Boringuen 1327
14	RICARDO CERRATTO Me Estoy Acostumbrando a Ti, Latin International 5042	14	LOS TIGRES DEL NORTE Numero 8, Fama 564
15	LEO DAN Leo Dan, Caytronics 1504	15	LISSETTE Sola, Coco 148
16	DANIEL MAGAL Cara de Gitana, Caytronics 1516	16	NELSON NED Vez Y Corazon, West Side Latino 4114
17	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	17	FEDRICO VILLA La Mujer Que Mas Quise, Carino 5198
18	LORENZO SANTAMARIA Tu Sonrisa, Latin International 6920	18	R. GUTIERREZ Pelea De Perros, Luna 1021
19	LOS ANGELES NEGROS Serenata Sin Luna, International 925	19	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
20	CAMILO SESTO Entre Amigos, Pronto 1034	20	GATOS NEGROS Pelotita de Ping Pong, Mercana 5621
21	YOLANDA DEL RIO Tradiciones Al Estilo De Yolanda del Rio, Arcano 3405	21	ORIGINAL CAST ALBUM Corazon Salvaje, America 1002
22	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	22	LOS SALVATICOS Adios Amor, Olimpico 5001
23	NAPOLEON Pajarillo, Rall 9065	23	BROWN EXPRESS Pilares de Cristal, Fama 562
24	ALDO Y LOS PASTELES VERDES Disco de Oro, Miraflores 5001	24	CARLOS MIRANDA Con Piquito de Oro, Fredy 1080
25	JUAN GABRIEL Siempre en Mi Mente, Arcano 3388	25	RAMON AYALA Que Me Lleve El Diablo, Fredy 1086

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Song	Label
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John, (RSO 006)	RSO
2	2	SUBSTITUTE—Clout (Carrere 2788)	Carrere
3	5	BOOGIE DOOGIE DOOGIE—A Taste Of Honey (Capitol CL 15988)	Capitol
4	3	SMURF SONG—Father Abraham (Decca F 13579)	Decca
5	46	THREE TIMES A LADY—Commodores (Motown TMG 1113)	Motown
6	10	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120)	Atlantic
7	11	FOREVER AUTUMN—Justin Hayward (CBS 6368)	CBS
8	4	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)	Harvest
9	13	IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050)	Polydor
10	6	WILD WEST HERO—Electric Light Orchestra (Jet JET 109)	Jet
11	23	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)	Warner Bros.
12	9	5-7-9-5—City Boy (Vertigo 6059207)	Vertigo
13	15	STAY—Jackson Browne (Asylum K 13128)	Asylum
14	7	A LITTLE BIT OF SOAP—Showaddywaddy (Arista 191)	Arista
15	8	LIKE CLOCKWORK—Boomtown Rats (Ensign ENY 14)	Ensign
16	19	FROM EAST TO WEST/SCOTS MACHINE—Voyage (GTO GT 224)	GTO
17	12	RUN FOR HOME—Lindisfarne (Mercury 6007 177)	Mercury
18	52	IT'S RAINING—Darts (Magnet MAG 126)	Magnet
19	17	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BDS 473)	Buddah
20	14	LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129)	Asylum
21	26	BABY STOP CRYING—Bob Dylan (CBS 6499)	CBS
22	22	HOW CAN THIS BE LOVE—Andrew Gold (Asylum K 12127)	Asylum
23	30	SUPERNATURE—Cerrone (Atlantic K 11089)	Atlantic
24	25	IDENTITY—X Ray Spex (EMI INT 563)	EMI
25	16	USE TA BE MY GIRL—O'Jays (Philadelphia PIR 6332)	Philadelphia
26	28	WHO ARE YOU—The Who (Polydor WHO 1)	Polydor
27	36	IS THIS A LOVE THING—Raydio (Arista 193)	Arista
28	27	IT'S ONLY MAKE BELIEVE—Child (AGA 522)	AGA
29	18	AIRPORT—Motors (Virgin VS 219)	Virgin
30	41	COLD AS ICE—Foreigner (Atlantic K 10986)	Atlantic
31	32	DON'T BE CRUEL—Elvis Presley (RCA PB 9265)	RCA
32	29	AN THEM—New Seekers (CBS 6413)	CBS
33	20	NO-ONE IS INNOCENT/MY WAY—Sex Pistols (Virgin VS 22)	Virgin
34	40	STUFF LIKE THAT—Quincy Jones (A&M AMS 7367)	A&M
35	24	MAN WITH THE CHILD IN HIS EYES—Kate Bush (EMI 2806)	EMI
36	—	WALK ON BY—Stranglers (United Artists UP 36429)	United Artists
37	—	JILTED JOHN—Jilted John (EMI Int. INT 567)	EMI
38	21	COME ON DANCE DANCE—Saturday Night Band (CBS 6367)	CBS
39	57	SHA LA LA LA LEE—Plastic Bertrand (Vertigo 6059 209)	Vertigo
40	31	ANNIE'S SONG—James Galway (Red Seal RB 5085)	Red Seal
41	—	BRITISH HUSTLE—Hi Tension (Island WIP 6446)	Island
42	53	SOMEWHERE IN THE NIGHT/COPACABANA—Barry Manilow (Arista 196)	Arista
43	48	THE RACE IS ON—Suzi Quatro (RAK 278)	RAK
44	43	SHAME—Evelyn "Champagne" King (RCA PC 1122)	RCA
45	67	YOU'RE ALL I NEED TO GET BY—Johnny Mathis/Deniece Williams (CBS 6483)	CBS
46	34	MISS YOU/FAR AWAY EYES—Rolling Stones (EMI 2802)	EMI
47	—	AN EVERLASTING LOVE—Andy Gibb (RSO 015)	RSO
48	69	SIGN OF THE TIMES—Bryan Ferry (Polydor 2001 798)	Polydor
49	63	FM/NO STATIC AT ALL—Steely Dan (MCA 374)	MCA
50	44	YOU LIGHT MY FIRE—Sheila B. Devotion (EMI 2828)	EMI
51	51	DISCO INFERNO—Trammps (Atlantic K 11135)	Atlantic
52	38	NIGHT FEVER—Bee Gees (RSO 002)	RSO
53	50	ONLY YOU CAN ROCK ME—UFO (Chrysalis CHS 2241)	Chrysalis
54	—	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)	Mercury
55	70	I DON'T NEED TO TELL HER—Lurkers (Beggars Banquet BEG 9)	Beggars Banquet
56	33	(DON'T FEAR) THE REAPER—Blue Oyster Cult (CBS 6333)	CBS
57	55	LAST DANCE—Donna Summer (Casablanca TGIF 2)	Casablanca
58	—	MAGIC HAND—Earth Wind & Fire (CBS 6498)	CBS
59	62	YOU AND I—Rick James (TK 1136)	TK

60	35	LOVE YOU MORE—Bucccocks (United Artists UP 36433)	United Artists
61	54	LOVIN' LIVIN' GIVIN'—Diana Ross (TMG 112)	TMG
62	47	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (T.K. TKR 6037)	T.K.
63	58	WAIT UNTIL MIDNIGHT—Yellow Dog (Virgin VS 217)	Virgin
64	—	TOP OF THE POPS—Rezillos (Sire SIR 4001)	Sire
65	45	PRODIGAL SON—Steel Pulse (Island WIP 6449)	Island
66	42	SATISFY MY SOUL—Bob Marley & The Wailers (Island WIP 6440)	Island
67	39	MIND BLOWING DECISIONS—Heatwave (GTO GT 225)	GTO
68	65	I'VE HAD ENOUGH—Wings (Parlophone R6020)	Parlophone
69	73	CARRY ON WAYWARD SON—Kansas (Kirshner KIR 4932)	Kirshner
70	68	NIGHT FEVER—Carol Douglas (GULL CULS 15)	GULL
71	—	BE STIFF—Devo (Stiff BOY 2)	Stiff
72	—	RAININ' THROUGH MY SUNSHINE—Real Time (Pye 7N 46113)	Pye
73	—	SLOW TRAIN TO PARADISE—Tavares (Capitol CL 15996)	Capitol
74	60	BEAUTIFUL LOVER—Brotherhood Of Man (Pye 7N 46071)	Pye
75	56	OH CAROL—Smokie (RAK 276)	RAK

This Week	Last Week	Song	Label
1	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	RSO
2	2	20 GOLDEN GREATS—The Hollies, EMI EMTV 11 (E)	EMI
3	11	20 GIANT HITS—Nolan Sisters, Target TGS 502 (W)	Target
4	4	NIGHTFLIGHT TO VENUS—Boney M (Frank Marian) Atlantic K 50498 (W)	Atlantic
5	3	STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C)	CBS
6	6	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	Vertigo
7	5	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)	EMI
8	10	GREASE—Original Soundtrack, RSO RSD 2001 (F)	RSO
8	29	HANDSWORTH REVOLUTION—Steel Pulse, Island ILPS 9502 (E)	Island
10	8	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	CBS
11	9	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	Jet
12	7	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)	EMI
13	15	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)	Decca
14	13	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	Charisma
15	14	THE ALBUM—Abba (B. Andersson/B. Ulvacus) Epic EPC 86052 (C)	Epic
16	12	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)	Ensign
17	16	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	Asylum
18	17	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STM 12087 (E)	Motown
19	21	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)	Warner Bros.
20	31	SHOOTING STAR—Elkie Brooks (David Kershbaum) A&M AMLH 64695 (C)	A&M
21	22	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 86018 (C)	Epic
22	42	IMAGES—Don Williams, K-Tel NE 103 (K)	K-Tel
23	18	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	Stiff
24	27	CAN'T STAND THE REZILLOS—The Rezillos, Sire K 56530 (W)	Sire
25	54	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Readman) K-Tel ONE 1009 (K)	K-Tel
26	23	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	Jet
27	30	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	Island
28	20	YOU LIGHT UP MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C)	CBS
29	24	MORE SONGS ABOUT FOOD AND BUILDINGS—Talking Heads (Brian Eno/Talking Heads) Sire K 56531 (W)	Sire
30	36	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)	United Artists
31	43	LONDON TOWN—Wings (Paul McCartney) Parlophone PAS 10012 (E)	Parlophone
31	37	DARK SIDE OF THE MOON—Pink	

33	50	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (Bruce Springsteen/Jon Landau) CBS 86061 (C)	CBS
34	35	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)	Capitol
35	33	LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028 (B)	Ronco
36	34	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	Atlantic
37	32	OBSESSIONS—UFO (Ron Nevison) Chrysalis CDL 1182 (F)	Chrysalis
38	38	I KNOW COS I WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E)	EMI
38	New	SGT. PEPPER'S LONELY HEARTS CLUB BAND—Peter Frampton/Bee Gees (George Martin) A&M AMLZ 66600 (C)	A&M
40	49	POWER IN THE DARKNESS—Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E)	EMI
41	40	THANK GOD IT'S FRIDAY—Various, Casablanca TGIF 100 (A)	Casablanca
42	—	FM—Original Soundtrack, MCA MCSP 284 (E)	MCA
43	28	BACK AND FORTH—Lindisfarne (Gus Dudgeon) Mercury 9109 609 (F)	Mercury
44	19	ROCK RULES—Various, K-Tel RL 001 (K)	K-Tel
45	New	TWO DAYS AWAY—Elkie Brooks, A&M AMLH 68409 (C)	A&M
46	44	THE SOUND OF BREAD—Bread (Gates/Griffin/Royer) Elektra K 52062 (W)	Elektra
47	51	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)	CBS
48	—	GOODBYE GIRL—David Gates (David Gates) Elektra K 52091 (W)	Elektra
49	New	B FOR BROTHERHOOD—Brotherhood Of Man, Pye NSPL 18567 (A)	Pye
50	59	GREATEST HITS—Abba (B. Andersson/B. Ulvacus) Epic EPC 69218 (C)	Epic
51	53	THEIR GREATEST HITS 71-75—Eagles, Asylum K 53017 (W)	Asylum
52	—	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	Magnet
53	47	DISCO DOUBLE—Various, K-Tel NE 1024 (K)	K-Tel
54	25	THE STUD—Various, Ronco RTD 2029 (B)	Ronco
55	—	ANYTIME, ANYWHERE—Rita Coolidge (David Anderle) A&M AMLH 64616 (C)	A&M
56	55	CENTRAL HEATING—Heatwave (Barry Blue) GTO GTLP 027 (C)	GTO
57	—	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)	CBS
58	—	20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)	MCA
59	26	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E)	Capitol
60	56	PETER GABRIEL—Peter Gabriel, Charisma CDS 4013 (F)	Charisma

CANADA

(Courtesy of Canadian Recording Industry Association)
As Of 7/26/78
SINGLES

This Week	Last Week	Song	Label
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)	RSO
2	1	IT'S A HEARTACHE—Bonnie Tyler (RCA)	RCA
3	1	GREASE—Frankie Valli (RSO)	RSO
4	1	TWO OUT OF THREE—Meatloaf (EPIC)	EPIC
5	1	BAKER STREET—Gerry Rafferty (UA)	UA
6	1	SHADOW DANCING—Andy Gibb (RSO)	RSO
7	1	TAKE A CHANCE ON ME—Abba (ATLA)	ATLA
8	1	COPACABANA—Barry Manilow (ARIS)	ARIS
9	1	MISS YOU—Rolling Stones (WEA)	WEA
10	1	USED TO BE MY GIRL—O'Jays (CBS)	CBS
11	1	STILL THE SAME—Bob Seger (CAP)	CAP
12	1	YOU NEEDED ME—Anne Murray (CAP)	CAP
13	1	THREE TIMES A LADY—Commodores (MOT)	MOT
14	1	YOU BELONG TO ME—Carly Simon (ELEK)	ELEK
15	1	I CAN'T STAND THE RAIN—Eruption (GRT)	GRT
16	1	DANCE WITH ME—Peter Brown (PRIV)	PRIV
17	1	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)	CBS
18	1	TOO MUCH, TOO LITTLE TOO LATE—Johnny Mathis/Deniece Williams (CBS)	CBS
19	1	I WAS ONLY JOKING—Rod Stewart (WARN)	WARN
20	1	FEELS SO GOOD—Chuck Mangione (A&M)	A&M
21	1	BLUER THAN BLUE—Michael Johnson (EMI)	EMI
22	1	LOVE IS LIKE OXYGEN—Sweet (CAP)	CAP
23	1	FOLLOW ME FOLLOW YOU—Genesis (ATLA)	ATLA
24	1	WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)	CAP
25	1	BABY HOLD ON—Eddy Money (CBS)	CBS
26	1	RIVERS OF BABYLON—Boney M (ATLA)	ATLA
27	1	LAST DANCE—Donna Summer (CASA)	CASA
28	1	RUNAWAY—Jefferson Starship (GRUN)	GRUN
29	1	WONDERFUL TONIGHT—Eric Clapton (RSO)	RSO
30	1	BREAK IT TO THEM GENTLY—Burton Cummings (PORT)	PORT
31	1	MUSIC BOX DANCER—Frank Mills (POL)	POL
32	1	IT'S THE SAME OLD SONG—KC And The Sunshine Band (TK)	TK

33	THE GROOVE LINE—Heatwave (EPIC)	EPIC
34	LOVE WILL FIND A WAY—Pablo Cruise (A&M)	A&M
35	DISCO INFERNO—Trammps (ATLA)	ATLA
36	LET THE SONG LAST FOREVER—Dan Hill (GRT)	GRT
37	PROVE IT ALL NIGHT—Bruce Springsteen (CBS)	CBS
38	LET'S ALL CHANT—The Michael Zager Band (PRIV)	PRIV
39	THE CLOSER I GET—Roberta Flack (ATLA)	ATLA
40	NIGHT FEVER—Bee Gees (RSO)	RSO
41	STAYING ALIVE—Bee Gees (RSO)	RSO
42	I'VE HAD ENOUGH—Wings (CAP)	CAP
43	STAY—Jackson Browne (ASYL)	ASYL
44	YOU LIGHT UP MY LIFE—Debbie Boone (WARN)	WARN
45	OUT OF THE BLUE—Band (WARN)	WARN
46	WE ARE THE CHAMPIONS—Queen (ELEK)	ELEK
47	BECAUSE THE NIGHT—Patti Smith (ARIS)	ARIS
48	DANCE DANCE DANCE—Chic (ATLA)	ATLA
49	LOVE IS IN THE AIR—Martin Stevens (CBS)	CBS
50	UNCHAINED MELODY—Elvis Presley (RCA)	RCA

This Week	Last Week	Song	Label
1	1	GREASE—Various (RSO)	RSO
2	1	BAT OUT OF HELL—Meatloaf (EPIC)	EPIC
3	1	SATURDAY NIGHT FEVER—Various (RSO)	RSO
4	1	SOME GIRLS—Rolling Stones (RSR)	RSR
5	1	CITY TO CITY—Gerry Rafferty (UA)	UA
6	1	THE STRANGER—Billy Joel (CBS)	CBS
7	1	IT'S A HEARTACHE—Bonnie Tyler (RCA)	RCA
8	1	RUNNING ON EMPTY—Jackson Browne (ASYL)	ASYL
9	1	SHADOW DANCING—Andy Gibb (RSO)	RSO
10	1	STRANGER IN TOWN—Bob Seger (CAP)	CAP
11	1	DOUBLE VISION—Foreigner (ATLA)	ATLA
12	1	PYRAMID—Alan Parsons Project (ARIS)	ARIS
13	1	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)	CBS
14	1	RUMOURS—Fleetwood Mac (WARN)	WARN
15	1	THEN THEY WERE THREE—Genesis (ATLA)	ATLA
16	1	THE ALBUM—Abba (ATLA)	ATLA
17	1	FEELS SO GOOD—Chuck Mangione (A&M)	A&M
18	1	OCTAVE—The Moody Blues (LON)	LON
19	1	EVEN NOW—Barry Manilow (ARIS)	ARIS
20	1	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)	WARN
21	1	THANK GOD IT'S FRIDAY—Soundtrack (CASA)	CASA
22	1	STREET LEGAL—Bob Dylan (CBS)	CBS
23	1	BUT SERIOUSLY FOLKS—Joe Walsh (ASYL)	ASYL
24	1	SONGBIRD—Streisand (CBS)	CBS
25	1	THE LAST WALTZ—The Band (WARN)	WARN
26	1	EXCITABLE BOY—Warren Zevon (ASYL)	ASYL
27	1	SLOW HAND—Eric Clapton (RSO)	RSO
28	1	THE GRAND ILLUSION—Styx (A&M)	A&M
29	1	WORLD'S AWAY—Pablo Cruise (A&M)	A&M
30	1	CRIME OF THE CENTURY—Supertramp (A&M)	A&M

31	FIRST GLANCE—April Wine (AQUA)	AQUA
32	POINT OF NO RETURN—Kansas (Kirshner)	Kirshner
33	NEWS OF THE WORLD—Queen (ELEK)	ELEK
34	LONDON TOWN—Wings (CAP)	CAP
35	DREAM OF A CHILD—Burton Cummings (PORT)	PORT
36	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)	CBS
37	EARTH—Jefferson Starship (RCA)	RCA
38	HOTEL CALIFORNIA—Eagles (ASYL)	ASYL
39	SLEEPER CATCHER—Little River Band (HARM)	HARM
40	AJA—Steely Dan (ABC)	ABC
41	MAGAZINE—Heart (MUS)	MUS
42	ENDLESS WIRE—Gordon Lightfoot (WARN)	WARN
43	PETER GABRIEL—Peter Gabriel (ATCO)	ATCO
44	NATURAL HIGH—Commodores (MOT)	MOT
45	FRENCH KISS—Bob Welch (CAP)	CAP
46	SANTA ESMERALDA—Santa Esmeralda (TCD)	TCD
47	MUTINY UP MY SLEEVE—Max Webster (ANTH)	ANTH
48	KAYA—Bob Marley (ISL)	ISL
49	F M (SOUNDTRACK)—Various (MCA)	MCA
50	LET'S KEEP IT THAT WAY—Anne Murray (CAP)	CAP

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)
SINGLES

This Week	Last Week	Song	Label
1	1	RIVERS OF BABYLON—Boney M (Hansa/Ariola)—Far/Melodie der Welt	Hansa/Ariola
2	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO/DGG)—Melodie der Welt	RSO/DGG
3	1	ONE FOR YOU, ONE FOR ME—La Bionda (Ariola)—Television/Strum	Ariola
4	1	BAKER STREET—Gerry Rafferty (United Artists/DGG)—Melodie der Welt	United Artists/DGG
5	1	NIGHT FEVER—Bee Gees (RSO/DGG)—Chappell	RSO/DGG
6	1	OH CAROL—Smokie (RAK/EMI Electrola)—Melodie der Welt	RAK/EMI Electrola
7	1	DAS LIED DER SCHLUEMPFE—Vader Abraham (Philips/Phonogram)—Siegel	Philips/Phonogram
8	1	FOLLOW ME—Amanda Lear (Ariola)—Arabella	Ariola
9	1	CA PLANE POUR MOI—Plastic Bertrand (Hansa/Ariola)—Tabaris	Hansa/Ariola
10	1	AUTOMATIC LOVER—Dee D. Jackson (Jupiter/Ariola)—Meridian/Siegal	Jupiter/Ariola
11	1	NO HOLLYWOOD MOVIE—Lesley Hamilton (RCA)—Magazine	RCA
12	1		

Dureco / Dutchy presenting:

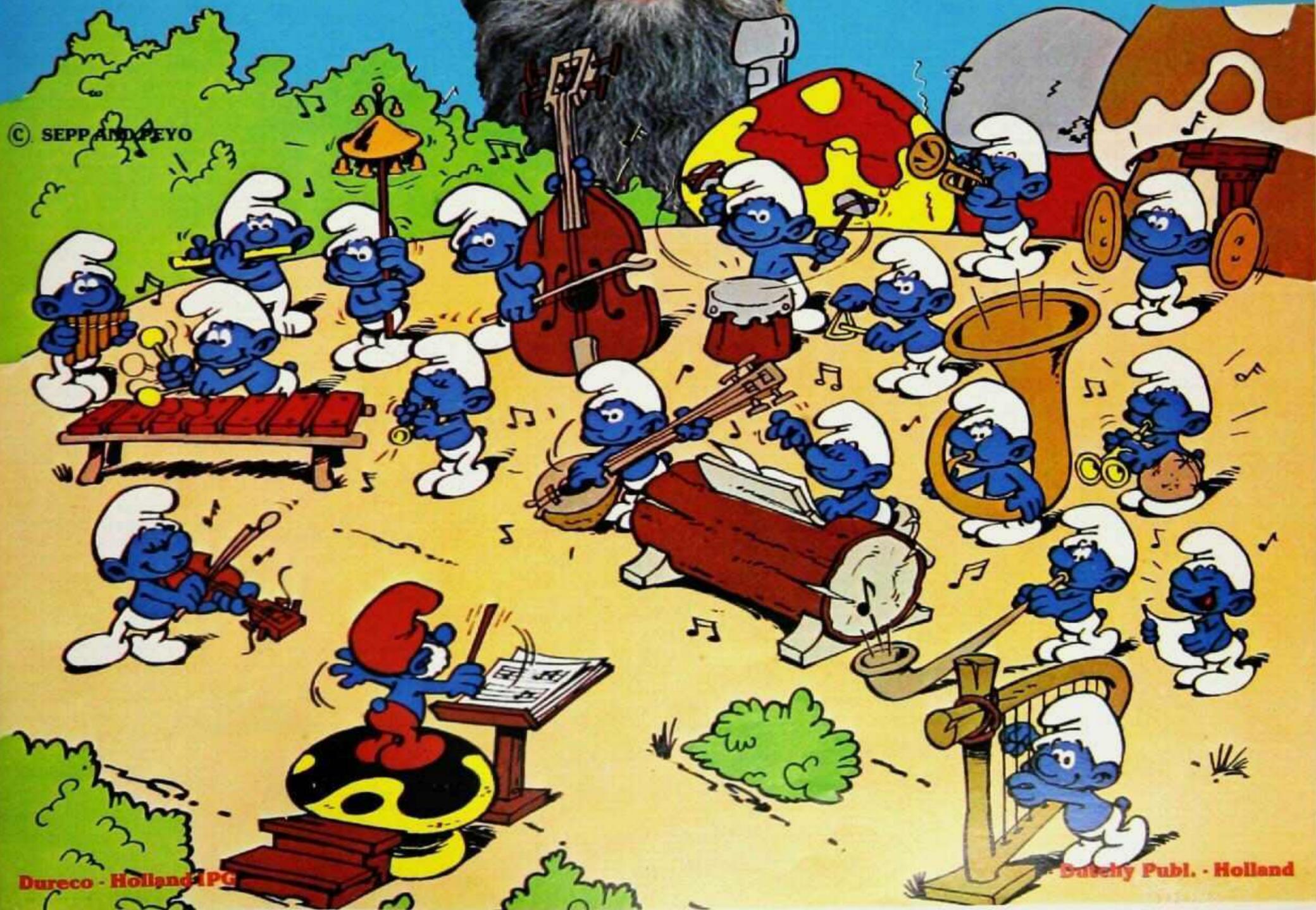
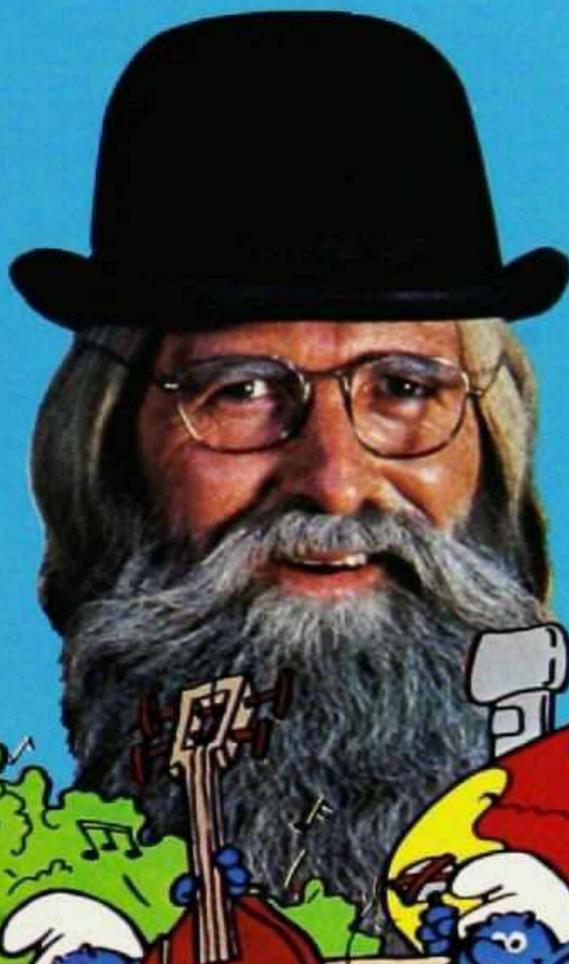
FATHER ABRAHAM AND THE SMURFS

Smurf craze coming over to the States

The smurf song no. 1 in Europe, over 3 million copies so far

HOLLAND (Dureco) - PLATINUM 400.000 copies
BELGIUM (Fonior) - PLATINUM 300.000 copies
AUSTRIA (Phonogram) - GOLD 75.000 copies
FRANCE (Sofrason) - FRENCH VERSION Coming up
ITALY - ITALIAN VERSION Coming up

GERMANY (Phonogram) - PLATINUM 1.500.000 copies
U.K. (Decca) - GOLD, SO FAR 750.000 copies so far
SWITZERLAND (Phonogram) - GOLD 60.000 copies
SCANDINAVIA (C.B.S.) - SWEDISH VERSION Just Released
SPAIN (Discos Columbia) - SPANISH VERSION Coming up



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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 8/19/78

Number of LPs reviewed this week **20** Last week **30**

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Pop

ROBIN TROWER—Caravan To Midnight, Chrysalis CHR1189. Produced by Don Davis. With Trower's last album, "In City Dreams," his three-piece band format was extended to four with the addition of bassist Rustee Allen and Trower's emphasis leaned more to songwriting than guitar showcasing. The drastic change was creatively welcomed, and in his newest, Trower continues to explore his songwriting and arranging talents, without sacrificing his melodic, r&b textured base. Trower has not forsaken his guitar virtuosity completely, as his guitar sparkles in places. But Young's bass work allows vocalist James Dewar the flexibility to give Trower's songs a good working over. Don Davis' production gives the album a rugged finish.

Best cuts: "My Love (Burning Love)," "Caravan To Midnight," "King Of The Dance," "Fool."

Dealers: The single, "My Love," is meeting with enthusiastic radio response.



Country

WILLIE NELSON, RAY WYLIE HUBBARD, CODDER BROWNE, DON BOWMAN, STEVE FROMHOLZ, GEEZINS LAW BROS.—Six Pak Vol. I, Lone Star L4600. Produced by Willie Nelson. Lone Star's first LP release is an introductory package that features two songs by each of its label artists. Collection spotlights Nelson's earlier recordings, dating back to 1961, along with the unique individualities of other featured artists in writing styles and instrumental supports. LP is flavored with humor, loose swing sounds, storytelling and sharp vocal deliveries backed by such uncomplicated instrumentation as fiddles, guitars, dobro, piano, steel and bass.

Best cuts: Each featured selection is a best cut.

Dealers: Phonogram has instigated an advertising support program for release which should generate substantial sales.



Disco

PAUL JABARA—Keeping Time, Casablanca NBLP7102. Produced by Bob Esty. Jabara's second album further showcases his MORish vocals delivered within a likeable and certainly danceable framework. The superb orchestrations, including horns, strings, synthesizers, percussion, come to life with solid punch and toe-tapping rhythms. Background female vocalists lend assistance to Jabara's lead. Jabara had a hand in most of the writing, with collaborations on a few. Included is his discotized medley with Pattie Brooks of "Take Good Care Of My Baby"/"What's A Girl To Do."

Best cuts: "Take Good Care Of My Baby"/"What's A Girl To Do," "Didn't The Time Go Fast," "Last Dance," "Trapped In A Stairway."

Dealers: First album was a disco hit.



Classical

NYIREGYHAZI PLAYS LISZT—Columbia M234598. Much of the hyperbole surrounding Nyiregyhazi's rediscovery is justified in this two-record set which plunges one back into a long forgotten era of performance. Nyiregyhazi unquestionably is a different, near extinct, breed of pianist, and his playing here demonstrates a sense of music as a sonorous event—rather than analytic process—that is like opening a door onto another world. His approach to these rarely heard Liszt pieces is hypnotic, environmental, corny and often immensely moving, and there is no doubt but that current interpretive styles took shape as a reaction to what we are again hearing.

PUCCINI: "GIRL OF THE GOLDEN WEST"—Neblett, Domingo, Milnes, Mehta, Covent Garden, DG 2709078. The best thing that has happened to Puccini's under-appreciated opera about the American West may be this new DG recording. It triumphs perhaps because it is the most believable production ever achieved, and DG rightly is boasting of the "felicitous type-casting" of American soprano Carol Neblett as Minnie. Neblett, Domingo and Milnes sing superbly and smaller roles also are given magnificent voices. Musical details have been perfected to an uncanny degree, and orchestral and ensemble execution buffed to a lustrous finish. DG sound has tremendous impact and bloom without stinting at top or bottom.

Billboard's Recommended LPs

pop

PAUL ANKA—Listen To Your Heart, RCA AFL12892. Produced by David Wolffert. Anka's first for RCA after leaving UA is also his first produced by the Entertainment Company, with Charles Koppelman and Gary Klein listed as coproducers. Rhythm, horn and string arrangements give the cuts a big, orchestral backdrop. Anka wrote four of the songs, with the six outside tunes including one by Bruce Roberts and Carole Bayer Sager. This shimmering album could easily serve as Anka's comeback vehicle. **Best cuts:** "Brought Up In New York (Brought Down In L.A.)," "Starmaker," "Listen To Your Heart," "Love Me Lady."

SAVOY BROWN—Savage Return, London PS718. Produced by Robert John Lange. It's hard to believe that Savoy Brown is still recording together, although only guitarist Kim Simmons remains from the original band formed 13 years ago. Sim-

mons is taking more of an active role now, handling the vocals and writing a lot of the material. The sound leans to the harder side, as members Ian Ellis and Tom Farrell join Simmons in mainstream rock tunes. **Best cuts:** "Rock N' Roll Man," "The First Night," "My Own Man," "Play It Right."

LEO KOTIKE—Burnt Lips, Chrysalis CHR1191. No producer listed. Kottke's latest places more of an emphasis on singing than his previous instrumental albums. Kottke's guitar virtuoso, on both 12-string acoustic and classical six-string is still the focal point although featured are his first vocal compositions in three years. There are 14 cuts in all, some instrumentals, some vocals. **Best cuts:** Pick your own.

FYRE—Pyromancy, Stone Post Fyre 212. Produced by Fyre. This is a surprisingly strong debut effort by this four-man Midwest band. With smooth lead vocals fronting the group and backing instrumentation of percussion, guitars, synthesizer, steel guitar, piano, banjo (some played by guest musicians), Fyre delivers mainstream rock tunes underlined by subtle progressive country textures. **Best cuts:** "LA Lady," "Padre," "Make It Good," "Dreams."

MICHAEL BLOOMFIELD—Takoma B1063. Produced by Norman Dayron. Another collection of boogie and blues by the famed guitarist. Bloomfield alternates between acoustic and electric guitars and also handles pianos and vocal parts. Not the most commercial music, but for blues lovers, it's worthwhile listening. Bloomfield's supporting musicians lend funky assistance. **Best cuts:** "Guitar King," "My Children, My Children," "Sloppy Drunk."

soul

T. LIFE—That's Life, RCA APL12673. Produced by Al Garrison. This well-credentialed writer-producer (he discovered Evelyn "Champagne" King) turns to vocalizing for this engaging and generally efficient eight-song package. Life's style is gritty in the classic r&b mold—closer to, say, funk than Philly—and the instrumentation is economic but solid, with standout percussion, horn (note the saxophone) and keyboards work. Tunes are mostly upbeat, but life turns in a good ballad when called upon. **Best cuts:** "Tell Me," "Another Story," "That's Life."

disco

SILVER BLUE, Epic 35474. Produced by Joel Diamond. Diamond, a well-established producer, is the star of this collection of eight disco covers of classic such as "Tennessee Waltz" and "Good Vibrations." His is the concept, while the instrumentation is standard disco, featuring zippy percussion, punchy brass, flashy strings and female harmony-chant vocals. Some of the productions work, some don't. Those that do ought to keep 'em dancing. **Best cuts:** "Tennessee Waltz," "Alexander's Ragtime Band," "Yellow Rose Of Texas."

jazz

JEAN-LUC PONTY—Cosmic Messenger, Atlantic SD19189. Produced by Jean-Luc Ponty. No one dares question this French fiddler's success formula. For three years his LPs have

proven profitable. But perhaps his formula needs updating; this is a dreadfully unimpressive program, musically, although Ponty's name undoubtedly will spark early sales. Perhaps Ponty's next entry will serve up something fresh and invigorating via instrumentation and material. **Best cuts:** "I Only Feel Good With You," "Ethereal Mood."

JOACHIM KUHN BAND—Sunshower, Atlantic SD19193. Produced by Richard DeBois. German keyboardist plays seven different keyboards, all electronic except for piano, and is surrounded by additional AC-powered instruments. The result is a frightfully over-arranged, clumsy program of eight tracks which, nonetheless, fall into today's successful sound pattern in the jazz-rock fusion field. An album more for discos than musicians—or jazz filberts. **Best cuts:** "Orange Drive," "Shoreline."

EDDIE DANIELS—Street Wind, Martin 2214. Produced by Don Sebesky, Dick Duane. This flute/sax/clarinet man displays his ample and fluid abilities on an eight-tune set which boasts some stellar sidemen (Dave Grusin on keyboards, Bernard Purdie on drums, Joe Beck on guitar, among others) and fine repertoire selection. The moods are many, from the mellow "How Deep Is Your Love" to the Latinesque "I Go To Rio;" the instrumentation is crisp and clean; and occasional vocals from the excellent Patti Austin add cream to the crop. **Best cuts:** Those cited, plus "One Night With You," "Preparation F."

FOUR DECADES OF JAZZ—Xanadu 5001. Produced by Don Schlitten. There's a bit of jazz here for every taste as Schlitten cherry-picks his catalog and offers 21 tracks on four LP sides starring highly regarded names like Raney, Hawes, Gillespie, Criss, Pepper, Parker, Powell, Farlow and even Billie Holiday. It's a strong package, although not every track is worth re-issuing. **Best cuts:** Take your pick.

PETE MAGADINI—Bones Blues, Sackville 4004. Produced by Pete Magadini. Latest issue from the Toronto-based label showcases Magadini's drums with Wray Downes' piano, Don Menza on tenor and Dave Young, string bass. It's a compatible combo throughout seven tracks, including tunes by Golson, Miles Davis and Menza. **Best cuts:** "Poor Butterfly," "Bones Blues," "I Remember Clifford."

RALPH SUTTON—Piano Solos, Sackville 2012. Producer unlisted. Splendid chamber jazz by the long-time 88er. Sutton offers 11 old evergreens, and in his hands they don't sound old. And how reassuring it is to hear again a solid, rhythmic left hand a la Fats Waller. Sutton has popped up with one of the three finest piano albums of the year with this entry and, oddly, he had to record it in Switzerland and see it released on a Canadian label. **Best cuts:** "Eye Opener," "Love Lies," "My Fate Is In Your Hands," "In The Dark."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Allen Penchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

New Companies

The Sid Bernstein Organization, Inc. (S.B.O.) formed for "mega concert" presentations, independent productions, and personal management. Bernstein is chairman of the board, with George C. Pappas, president and Marilyn Rubinfeld, manager of operations. Address: 4 East 75th St., New York 10021, (212) 794-9458.

American Rock Theatre formed by Michael S. Steinberg to produce and present rock concerts in Radio City Music Hall. Address: 42-15 81st St., Elmhurst, N.Y., 11373, (212) 672-4822.

Honywood Productions formed by attorney Robert M. White for the management and development of entertainers. Company will also engage in promotion, booking, and publishing. Address: 20 First Plaza, Suite 304, Albuquerque, N.M., 87102, (505) 247-2357.

The Prescription Co. formed by Medicine Mike, whose "Seasons" single is the first release on the new label. The label will be marketed

through independent distribution. Address: 70 Murray Ave., Port Washington, N.Y., 11050, (516) 767-1929.

Ed Spacek Promotions formed by Ed Spacek, former MCA vice president of product development, promote label product and coordinate publicity for tours in the southwest region. Initially engaged by Monument Records. Address: Route 1, Box 368, Quitman, Tex. 75783, (214) 967-2580.

Gail Roberts Public Relations launched by the former Columbia publicity director. Address: Plaza De Oro, 17175 Ventura Blvd., Encino, Calif. 91316, (213) 995-6727.

Roi Records launched by Joseph R. LeClair, president. The first release is an r&b album, "Walter Bouligny At Work." Address: 4712 Elmwood Ave., Los Angeles 9004, (213) 467-1524.

Sound Story Records formed by Ken Story, president of KSR Stu-

dios. George Renfro is vice president of business affairs and promotion. The first release is Michael Wycoff's "Do The Camel Hump." Address: 1680 Vine Street, Los Angeles 90028, (213) 467-0768.

Eddie Kritzer Management founded by the cofounder of the syndicated Rock Around The World radio series. The firm represents singer-songwriter Martha Velez. Address: 201 Ocean Ave., Suite 1505-B, Santa Monica, Calif. 90402, (213) 451-0825.

Flanigans Records and Flanigans Music Publishing Co. launched by disco DJ Tony De Zago. Initial release is a 12-inch disco single by singer-songwriter De Zago. Addresses: 16565 N.W. 15th Ave., Miami 33169 and 3845 W. Metropolitan Dr., Orange, Calif. 92668.

Cayton Enterprises, an entertainment company which includes publishing and management wings, formed by Dr. Richard Rhodes, president, and executive vice presidents Dr. Philip Naples and Dr. Wil-

liam Noel. Initial releases include a single, "Rocky Mountain Rock & Roll" by Doc Holliday. Distributor is Nationwide Sound Distributing. Address: Box 367, Mayfield Road, Orwell, Ohio 44076, (216) 437-8422.

Great Auk Music and Great Auk Enterprises formed by Julian Winston to deal in music publishing and instruction. Address: 6 University Mews, Philadelphia 19104, (215) 471-8003.

Genesis Recording Co. established by Grace Marchesani for the production, promotion, packaging, distribution and sale of records. Address: 1228 Reed St., Philadelphia 19147, (215) 336-2381.

Talent Showcase Associates launched by Dick Roth, an engineer in the recording and broadcast field for the past 12 years. Address: 400 First National Bank Tower, Garland, Texas 75040, (214) 272-8536.

Bryant-Evans Productions launched by copresidents Marty

Bryant and Patsy Evans. The firm also has a label, B.E.P. Records, with a release scheduled by Aura. Address: P.O. Box 35, Los Angeles 90028, (213) 296-7712 and (213) 299-7803.

Pleasure Lust Records formed to present "unique and highly individualized forms of music." Executive director is Gene Giovannetti. First release is the LP "Sooner Or Later" by Don Gaynor. Address: 89 Browers Lane, Roslyn Heights, N.Y. 11577, (516) 626-0253.

The Reitz Organization launched as a personal management, booking and public relations firm by Paul Reitz, president; Phil Diamant, vice president and Paul Schimmel, head of the booking division. Address: 2508 Austin Rd., Union, N.J. 07083, (201) 687-7571.

Clioh inaugurated as an independent promotional design company servicing record companies and artists. Principals are Nancy Blair and Mary Roth. Address: P.O. Box 42792, Los Angeles 90042, (213) 475-5623.



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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 8/19/78

Number of singles reviewed
this week **101** Last week **96**

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THE BEATLES—Sgt. Pepper's Lonely Hearts Club Band/With A Little Help From My Friends (4:43); producer: George Martin; writers: J. Lennon, P. McCartney; publisher: Maclen, BMI. Capitol P4612. The first single ever issued from the 11-year old "Sgt. Pepper's" LP is one of the Beatles' most classic tracks, from Paul's scorching opening to Ringo's endearing, lovable vocal on "Friends." The original "Pepper" LP leaps from 104 to 52 this week.

BOSTON—Don't Look Back (4:05); producer: Tom Scholz; writer: T. Scholz; publisher: Pure Songs ASCAP. Epic 850590 (CBS). This is the title track from the album everyone's been waiting for. Like Boston's multi-platinum debut, it resounds with a thunderous rock beat underlined by a highly rich and melodic base and a powerful vocal. Searing guitar work paces the high powered instrumentals.

HEATWAVE—Mind Blowing Decisions (3:58); producer: Barry Blue; writer: J. Wilder; publisher: Wilder. Epic 850586 (CBS). A mellow, slightly bouncy, summertime tune is carried off with clear vocals and extremely tight harmony. Instrumentation is easy with strings outstanding. The tempo remains constant throughout.

LINDA RONSTADT—Back In The U.S.A. (3:02); producer: Peter Asher; writer: Chuck Berry; publisher: Arc, BMI. Asylum E45519A. Ronstadt offers a remake of Chuck Berry's Top 40 hit from 1959 as the first single from her upcoming LP, "Living In The U.S.A." The rocking, '50s-styled arrangement and hard-driving vocal should continue Ronstadt's string of remake hits.

MEAT LOAF—Paradise By The Dashboard Light (7:55); producer: Todd Rundgren; writer: J. Steinman; publishers: Edward B. Marks/Neveerland, BMI/Peg, BMI. Cleveland International/Epic AS477. This is one of the year's hottest rockers, featuring multiple hooks, non-stop energetic vocals by Meat Loaf and Ellen Foley, and a scorching mix. The song is an anthem to adolescent love in the way of a first sexual encounter. Despite its length, the pulverizing rock beat should spur sales and airplay.

THE WHO—Who Are You (3:22); producers: Glyn Johns, Jon Astley; writer: Peter Townshend; publisher: Eel Pie BMI/Towser Tunes. MCA MC7709E. The title cut from the Who's first album in nearly three years is a raucous rocker that contains a subtle disco beat. Peter Townshend handles lead vocals while the powerful guitar licks pace the instrumentation.

DOLLY PARTON—Heartbreaker (3:22); producer: Gary Klein; writers: D. Wolfert, C. Bayer Sager; publisher: Songs of Manhattan (Whiteheaven)/Unichappell/Begonia Melodies, BMI. RCA JH11296. The first single from Parton's followup LP to "Here You Come Again" again has producer Klein leading her from her country roots to a more universal pop-MOR country form. This is a soft ballad co-written by Carole Bayer Sager featuring a disarmingly sweet, little-girl vocal.

AMBROSIA—How Much I Feel (4:46); producers: Freddie Piro, Ambrosia; writer: D. Pack; publisher: Rubicon, BMI. Warner Bros. WBS8640. Ambrosia's first single for Warners is a soulful ballad featuring a fluid lead vocal that effectively communicates the tune's love emotion. Clean, tight harmonies and strings supplements the sincere delivery.

MARILYN MCCOO & BILLY DAVIS JR.—Shine On Silver Moon (3:11); producers: Steve Cropper, Billy David Jr.; writers: G. Allan, G. Knight; publishers: Don Kirshner, BMI/Kirshner, ASCAP. Columbia 310806. This first effort on Columbia has the duo giving romantic lyrics a spiced-up energetic treatment. This disk builds from the first chord to a dramatic climax. Backing instruments are also strong and energetic but never overpowering.

DARYL HALL & JOHN OATES—It's A Laugh (3:49) producer: David Foster; writer: Daryl Hall; publishers: Hot Cha/Six Continents, BMI. RCA. The duo's first single from the up-

coming "Along The Red Ledge" album is a midtempo rocker which features outstanding harmony overdubs as its primary hook. The full-bodied instrumentation also features sizzling sax work.

recommended

ERIC CARMEN—Change Of Heart (3:30); producer: Eric Carmen; writer: Eric Carmen; publisher: Carmex, BMI. Arista AS0354.

JACKIE DE SHANNON—Things We Said Today (3:13); producer: Jim Ed Norman; writer: John Lennon, Paul McCartney; publisher: Maclen, BMI. Amherst AM737.

COLIN BLUNSTONE—I'll Never Forget You (3:33); producer: Bill Schnee; writers: Colin Blunstone, Richard Kerr; publisher: Irving, BMI. Rocket JH11356 (RCA).

GARY BUSEY—True Love Ways (2:53); producer: Fred Bauer; writers: N. Petty, B. Holly; publisher: MPL Communications, BMI. Epic 850581.

DAVID GILMOUR—There's No Way Out Of Here (3:40); producer: David Gilmour; writer: K. Baker; publisher: Anglo-Rock, BMI. Columbia 310803.

MARY MACGREGOR—Memories (2:40); producer: Tom Catalano; writers: David Bluefield, Marty Rodgers. Ariola 7708.

BILL CHAMPLIN—What Good Is Love (3:38); producer: David Foster; writers: H. Garfield, J. Graydon; publisher: Garden Rake, BMI. Full Moon 850589 (CBS).

MARK FARNER BAND—When A Man Loves A Woman (3:25); producer: Jimmy Iovine; writers: Calvin Lewis, Andrew Wright; publishers: Pronto/Quinvy, BMI. Atlantic 3510.

IAN THOMAS—Sally (3:02); producer: Ian Thomas; writer: Ian Thomas; publisher: Tarana, ASCAP. Atlantic 3505.

STEVEN T.—These Are My Life And Times (2:49); producer: Kim Fowley; writers: Kim Fowley, Steven T. Dream D70352DJ (Salsoul).



recommended

FLOATERS—The Time Is Now (3:40); producers: James Mitchell Jr., Marvin Willis; writers: J. Mitchell Jr., A. Ingram; publishers: ABC/Dunhill/Woodsongs, BMI. ABC AB12399.

THE WHISPERS—(Olivia) Lost And Turned Out (3:25); producers: Dick Griffey, The Whispers; writer: M. Anthony; publisher: Spectrum VII, ASCAP. Solar JH11353 (RCA).

JOHNNY BRISTOL—Strangers In The Dark Corners (3:45); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. Atlantic 3501.

CHERYL LYNN—Got To Be Real (3:42); producers: Marty, David Paich; writers: C. Lynn, D. Paich, D. Foster; publishers: Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP. Columbia 310808.

MARGIE JOSEPH—I Feel His Love Getting Stronger (3:38); producer: Johnny Bristol; writers: Johnny Bristol, James Jamerson Jr.; publishers: Bushka/Jamersonian, ASCAP, Atlantic 3509.

RAY SIMPSON—Slinky (3:47); producer: Nich Ashford; writers: Ray Simpson, Bobby Gene Hall Jr.; publisher: Nick O'Val, ASCAP. Warner Bros. WBS8636.



OAK RIDGE BOYS—Cryin' Again (2:32); producer: Ron Chancey; writers: Rafe Van Hoy/Don Cook; publishers: Tree, BMI/Cross Keys, ASCAP. ABC AB12397. The Oaks encore with a smooth, mellow love song. They're supported by an artful blend of background voices, guitar, strings, bass and drum.

RONNIE MILSAP—Let's Take The Long Way Around The World (3:23); producers: Tom Collins-Ronnie Milsap; writers: Archie Jordan-Naomi Martin; publishers: Chess, ASCAP/Pi-Gem, BMI. RCA JH11369. An MOR arrangement surrounds Milsap's voice effectively in a number that's heavy on strings and Milsap's piano. His strength as a singer and the production should gain pop and easy listening action besides a strong country showing.

GENE WATSON—One Sided Conversation (2:52); producer: Russ Reeder; writer: Joe Allen; publisher: Joe Allen, BMI. Capitol P4616. A melancholy offering that allows Watson to display his impressive skills with a perfectly crafted ballad. Tasteful and tender acoustic guitar work brackets his powerful performance.

ZELLA LEHR—Danger Heartbreak Ahead (3:30); producer: Pat Carter; writers: Debra Allen-Don Cook; publishers: Duchess/Tree International/Posey, BMI. RCA JH11359. A hard driving song that warns about the dangers of love is powered by pulses of guitar and Lehr's spirited delivery. An excellent interplay between her voice, the Lea Jane Singers and the instrumentation intensify the song's effect.

recommended

LINDA RONSTADT—Back In The U.S.A. (3:02); producer: Peter Asher; writer: Chuck Berry; publisher: Arc, BMI. Asylum E45519.

LYNN ANDERSON—Last Love Of My Life (3:09); producer: Steve Gibson; writers: J. Christopher-P. Bunch; publishers: Easy Nine/Baby Chick, BMI. Columbia 310809.

GAYLE HARDING—Got You Back In My Mind Again (2:36); producer: Robert Jenkins; writers: Robert Jenkins-Lyn Jenkins; publisher: Robchris, BMI. Robchris R1004.

PEGGY SUE—All Night Long (2:31); producer: Gene Kennedy; writers: Frank Stanton/Andy Balade/Ginny Johnson; publishers: Anlon/Jurrey/Chip "N" Dale, ASCAP. Door Knob WIGDK8069.

DOC & MERLE WATSON—Don't Think Twice, It's All Right (2:43); producers: Merle Watson & Mitch Greenhill; writer: Bob Dylan; publisher: Warner Bros., ASCAP. United Artists UAX1231Y.

HARGUS "PIG" ROBBINS—Little Bitty Pretty One (2:50); producer: Hargus "Pig" Robbins; writer: Robert Byrd; publisher: Recordo, BMI. Elektra E45514.

RUBY FALLS—If That's Not Loving You (You Can't Say I Didn't Try) (3:06); producer: Johnny Howard; writers: Falls-Ris-Rainford; publishers: Amberways, ASCAP/Blue Max, BMI. 50 States FS63.

TEXAS MOON—Cindy's Lullaby (2:48); producer: Don Schaffer; writer: Jimmy Godwin; publisher: Demand, BMI. Texas TX5604.

ISAAC PAYTON SWEAT—Shed So Many Tears (2:37); producers: John Owens & Jerry Chesnut; writers: Shuler-Anderson; publishers: Kemisco-Fort Knox, BMI. Gusto GT49010.

BACKALLEY BANDITS—Rainbow And A Pony (3:30); producers: Chips Moman & Dan Penn; writers: L. Bowie-M. Hereford; publishers: Lowery/Paul Cochran, BMI. London SN268.

SHERRY GROOMS—Me (2:16); producer: Ron Halkine; writers: Dan Tyler-Even Stevens-David Malloy; publishers: Debdave/Briarpatch, BMI. Parachute RR514.

JIM MUNDY and TERRI MELTON—If You Think I Love You Now (2:26); producers: Jim Mundy & Nelson Larkin; writer: Jim Mundy; publishers: Mundy/Sherman/Merlark, ASCAP. MCM MCM100.

RITA REMINGTON—The Day Before The Night (3:11); producer: Shelby Singleton; writers: Henderson & Wilkins; publisher: September, ASCAP. Plantation PL179.

JOHN PRINE—Fish And Whistle (3:13); producer: Steve Goodman; writer: John Prine; publishers: Big Ears/Bruised Oranges, ASCAP. Asylum E45509.



recommended

ROBERTA KELLY—Oh Happy Day (3:18); producers: Grogio Moroder, Bob Esty; writer: Edwin Hawkins; publisher: Kama Ripa/Edwin Hawkins ASCAP. Casablanca NB935DJ.

GOODY GOODY—#1 Dee Jay (3:27); producer: Vincent Montana Jr.; writers: V. Montana Jr., Bud Ross, Len Rocco; publisher: Vincent Montana Jr./Bud Ross ASCAP. Atlantic 3504.

LAURA TAYLOR—Dancin' In My Feet (4:00); producer: Steve Whittmack; John Blanche; writer: Steve Whittmack; publisher: Ashleypage. ASCAP. Good Sounds 9505 (TK).

LIPSTIQUE—At The Discotheque (3:18); producer: Jurgen S. Korduletsch; writers: R. Feldmann, G. Goldstein, R. Gotthrer. Tom N'Jerry 776004DJ (Salsoul).

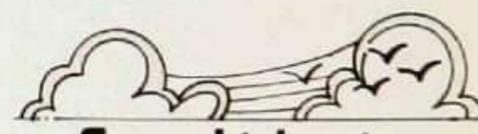
GENTLE PERSUASION—Litterbug (3:37); producer: Jerry Ross; writers: D. Randell, J. Ross; publishers: Blackwood/Desiderata, BMI. Warner Bros. WBS8647.



recommended

EARL KLUGH—Magic In Your Eyes (3:00); producer: Booker T. Jones; writer: E. Klugh; publisher: Unart/Klughmoon, BMI. United Artists UAX1235Y.

FLORA PURIM—Walking Away (3:30); producers: Bob Monaco, Airo Moreira; writers: Michel Colombier, Nicole Croisille, George Fattoruso, Hugo Fattoruso; publishers: Cold Eye ASCAP/Madrugada/Zara, BMI. Warner Bros. WBS8650.



recommended

PATRICIA KERR—Water My Soul (4:13); producers: John Siegler, Ralph Schuckett; writer: Patricia Kerr; publisher: Colleywabbles, ASCAP. Muso MZ101A.

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.

Ariola Branching Out In L.A.

LOS ANGELES—Ariola Records is expanding its office space as of today (14) due to the "incredible growth of the company on all levels" according to Scott Shannon, senior vice president.

While remaining at its present location in Beverly Hills, Ariola will move the majority of its staff to the fifth floor allowing for twice the amount of office space.

The Ariola annex, which houses the publicity and merchandising departments, will remain across the street at 8730 Wilshire Blvd. The growth will allow for the current increase in the accounting department, along with the national sales and international departments.

Jet-UA Suit To Be Heard Monday

LOS ANGELES—Jet Records' suit against United Artists Records has its first legal test Monday (14) in the courtroom of Dept. 85 of Superior Court here. Defendants Artie Mogull and Jerry Rubinstein have been ordered by the judge to show cause why an order should not be made against them, enjoining them from selling 760,000 copies of ELO's "Out Of The Blue" in their possession which are allegedly defective.

The judge recently declined to sign a temporary restraining order before the matter could be heard.

Fandango's Theft Loss Is \$70,000

NEW YORK—RCA recording artists Fandango are offering a \$5,000 reward for the return of some \$70,000 worth of equipment, instruments and costumes stolen recently in Chicago. The loot was in 20-foot Ryder rental van bearing Arizona plates.

Anyone with information should contact Fandango manager Ed Mewmark at (201) 447-4700.

The truck also contained an eight foot by eight foot reproduction of the group's current album, "Last Kiss," which had been presented to them by a retailer. The equipment took the group five years to accumulate, and much of it was customized.

Kate Bush Getting EMI Kick

LOS ANGELES—EMI America is backing its recently released "The Kick Inside" LP by Kate Bush with extensive merchandising support, according to director of artist development and press, Gilles "Frenchy" Gauthier.

The LP, which features a recent No. 1 single in England, "Wuthering Heights," had originally been released in the U.S. on EMI/Capitol's avant-garde Harvest label.

The album, however, has been reissued in the U.S. on EMI America, Capitol's recently developed U.S. pop label, distributed through Capitol.

Cover art has been changed to accent the change and the single has

also been released in the U.S. on EMI America for the first time.

EMI America will make available to retailers life-size, cardboard standup of Bush and will also inaugurate a "bush" bag promotion to radio and possibly to consumers, indicates Gauthier.

A seven-minute film has also been prepared on Bush focusing on the cuts "Wuthering Heights" and "The Man With The Child In His Eyes" which EMI America will make available at the retail level.

Gauthier also indicates he will direct the video towards other applications such as a movie theatre short and cable television, for example.

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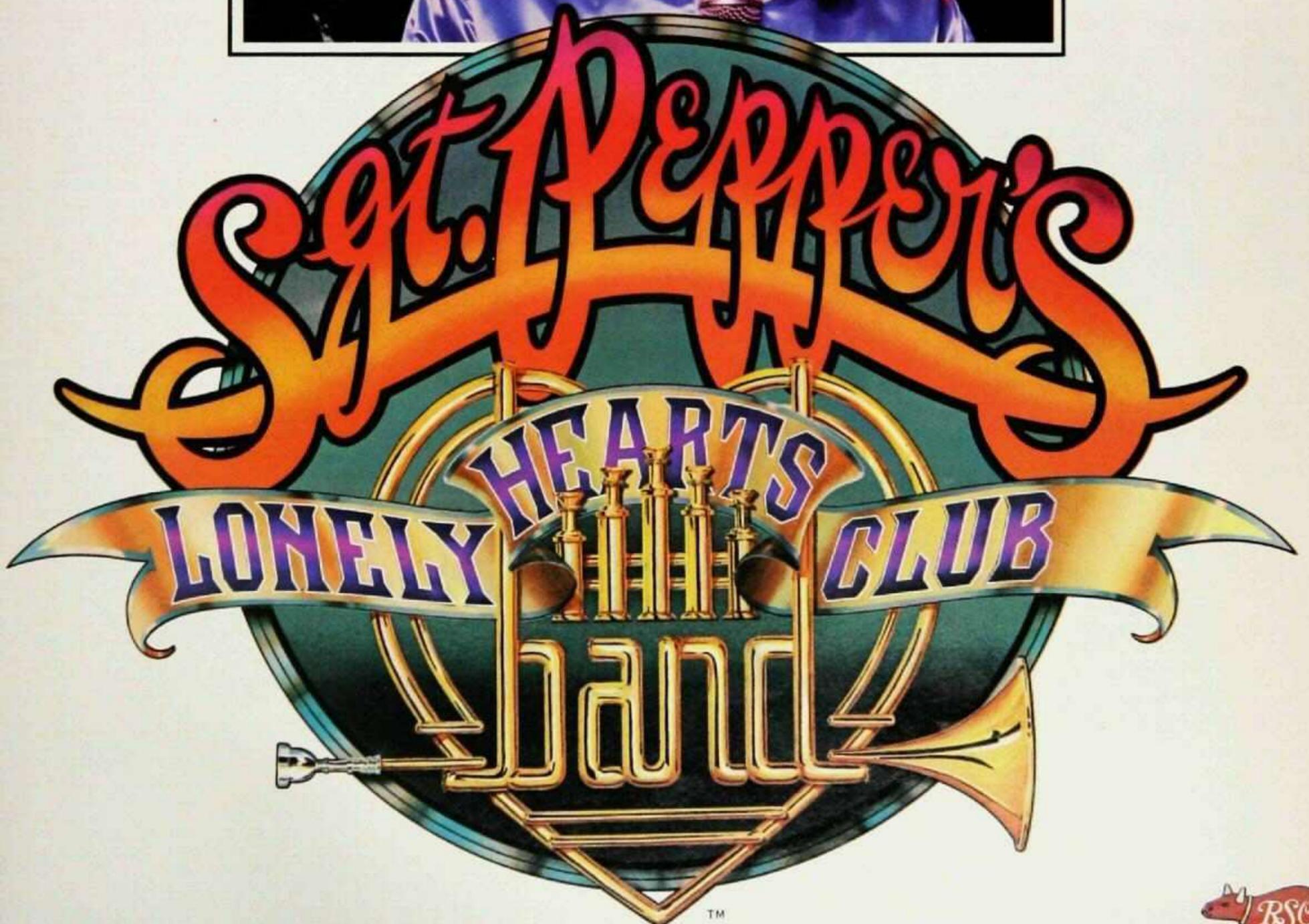
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TM

A Robert Stigwood Production in Association with Dee Anthony of A Film by Michael Schultz.
"Sgt. Pepper's Lonely Hearts Club Band" written by Henry Edwards.
Music and Lyrics by John Lennon and Paul McCartney.
"Here Comes The Sun" written by George Harrison.



Records & Tapes
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State Schools Use Own Contract

• Continued from page 3

tract shall be governed under the laws of Nebraska" is attached to the AFM contract.

He says that the rider, in effect for about two and a half years, was implemented along with other provisions "for protection."

Meanwhile, Parker says Tennessee's decision to go with its own contract was made after it became difficult using the AFM contract because of its cumbersome wording and unapplicable provisions that resulted in "lots of marking out."

The Tennessee contract is similarly structured to the AFM contract, as it draws upon certain provisions along with provisions that are not in violation of state laws.

Parker states that it maintains "all the fairness of the AFM contract."

"The AFM contract contained too many provisions that didn't apply to the Univ. of Tennessee situation," says Parker.

Parker further states that according to the AFM wording there is no differentiation between "employer" and "purchaser" which means that the school technically could be held liable for pension funds, unemployment insurance, workmen's compensation and other benefits.

He says the university contracts for entertainment on an independent basis with a rider attached to the contract stating that no employment relationship exists.

Says Johnny De George, president of AFM local 257 in Nashville:

"We've talked with the Board of Regents about the problem. Their big objection is classifying them as employer. We've submitted other contracts for them to consider that classifies them as purchaser and we hope they'll start using it."

Wording in Article 34, section 1 of the AFM bylaws states: "Every agreement between an employer (which term shall include 'purchaser of music')..."

Says Parker: "I suggest the agency signs the AFM contract because the performer is an employee of the agent. This avoids conflict."

Meanwhile, Victor Fuentealba, president of the AFM, was unaware of such house contract when contacted, but he said he will investigate.



BLUE SKIES—Blue Sky/Epic recording artist David Johansen, left, laughs at a joke tossed by Lou Reed following an SRO Johansen performance at New York's Bottom Line. Also on hand are Al DeMarino, vice president of artist development, Epic Records (foreground); Don Dempsey, senior vice president and general manager, Epic/Portrait Associated labels, and Blue Sky Records' president Steve Paul (standing behind Reed).

Closeup

GLADYS KNIGHT & THE PIPS—The One And Only... Buddah BDS5701 (Arista). Various Producers.

Six different producers supervised the 10 cuts on this album, including such veteran Knight hitmakers as Tony Camillo, who handled the number one "Midnight Train To Georgia," and Richie Wise, who coproduced the million-sellers "I've Got To Use My Imagination" and "Best Thing That Ever Happened To Me."

But the album's best cut is an in-

the Pips lend a funky, gospelish sound.

The biggest surprise on the album is a soulful reading of "All The Time," a song cowritten and performed by MOR king—and top-earning Arista act—Barry Manilow on his 1976 LP, "This One's For You." The Camillo-produced track has a rhyming jive-talk tag at the end which lends a funky quality.

Because Knight's voice has a certain sympathetic vulnerability, she is given several torch ballads that almost wallow in emotion.



Gladys Knight & the Pips

vigorating six-minute rhythm number written and produced by Tony Macauley, "It's A Better Than Good Time." The track has a brassy sax opening and hypnotic string and horn breaks which should ensure its success in the discos. In its second week on the r&b singles chart, it is number 53.

Best of all, the song sports a breezy, confident lead vocal by Knight, who proves she is as expert at singing fresh, energetic tracks as dramatic ballads.

"Be Yourself," written and coproduced by Van McCoy, is another uptempo number, with its sprightly arrangement sounding like a light "Hustle" shuffle. But the song also packs a lot of truth about relationships into its tightly worded lyric: "If there is something on your mind/Just tell it like it is/Don't bite your tongue and think you're being kind/Just lay it on my ears."

"Be Yourself" features rhythm by the WB group Stuff and some catchy vibes work, as does "Come Back And Finish What You Started," a more ordinary number also cowritten and coproduced by McCoy.

Another spry number that works well is "Saved By The Grace Of Your Love," which has a sly, mischievous lead vocal by Gladys while some "hallelujah" backup vocals by

"Sorry Doesn't Always Make It Right," produced and cowritten by Michael Masser, has a melancholy melody by Pam Sawyer, a downbeat lyric about a lover who's walking out on Knight for the second time and a stops-out production which winds up in a full singalong chorus. The tune was a top 30 r&b hit earlier this year.

Another mid-charting r&b single, "The One And Only," has occasional electric guitar breaks to spark and contemporize the solemn, hymn-like melody by Patrick Williams and greeting card sentimentality of the Bergmans' lyrics. The producer was Wise.

"Don't Say No To Me Tonight," a plea to an angry and hurt lover, was produced by Camillo and written by Don and Dick Addrisi. It has an undistinguished melody but a remarkably adult lyric: "Making Love," sings Knight, "is the warmest way I know to say I'm sorry."

"What If I Should Ever Need You," coproduced by McCoy, is another plea to a lover who's splitting to at least let Knight know where he's going.

And "Butterfly," produced by Camillo, is a maudlin remembrance of the happy, carefree times of childhood, a theme that has been handled more imaginatively elsewhere.

PAUL GREIN

Buy An Album, Get Videocassette Too

• Continued from page 1

abstract renderings devised on sophisticated equipment by video artists. The overall effect resembles psychedelic light shows of the 1960s.

Aside from promotional copies to be made available to distributors, all cassettes will be special ordered from Improving Artists Records.

Product includes LPs featuring Jimmy Giuffre, Lee Konitz, Bill Connors and Paul Bley in concert at San Francisco's Great American Music Hall, Sun Ra in a live piano recital at the Axis art gallery in SoHo, Marion Brown and Gunter Hampel in the studio and clarinet player Perry Robinson with percussionists Na Na and Badal Roy.

The project is the brainchild of Improving Artist president Carol Goss, herself a painter, filmmaker, video artist and jazz pianist. Her father, Chet Goss, was Woody Herman's sax player.

"We think the software market has vast potential," she says. "And since we've been involved with most of the major video artists we decided to combine their talents with those of our recording artists."

The Great American performance was recorded on five color cameras, with the addition of Bill Hearn's Video Lab prototype equipment and the services of Skip Sweeney and Video Free America. An Advent projector and screen were used during the performance. All colorizing and mixing techniques were done in real time, with the tapes being assembled and edited after the concert.

The Sun Ra concert featured David Jones' custom video synthesizer with video artist Walter Wright handling the live mixing and treatment of the image. The Sun Ra set is entitled "St. Louis Blues."

Marion Brown's and Gunter Hampel's "Reeds 'n' Vibes" set was recorded with a Sandeen color image processor and one camera.

NARM Unit Meets

• Continued from page 3

Geographical and demographic factors will also be taken into consideration, says Cohen. "We must objectively evaluate all the elements," he adds. "A statistical report on sales is not enough."

Quality control of recorded product and creation of a NARM retail management certification school also were topics of discussion at the Chicago meeting.

Cohen says a call was voiced for unit price and suggested list price to be included in dealer's invoices, and the fear expressed that inserts by labels in retail goods might produce information to bypass retailers.

"Kundalini," as the Perry Robinson set is called, features abstract imagery throughout. No camera was used. Instead, a Paik-Abe video synthesizer was employed to capture the musical impression in real time imagery.

Goss says the company is also experimenting with analog and digital computer images and hologram techniques.

"Video synthesizers enable us to process the image in real time in either an abstract, semi-abstract or documentary fashion, whatever the mood of the music dictates at the time," adds Paul Bley, director of a&r for the label.

The label hopes that retailers utilize the video cassettes as an in-store merchandising aid to acquaint customers with Improving Artist's roster of talent.

Lifelines Births

Son, David Anthony, to Francis and Margaret Valentino Aug. 9 at Helene Fuld Med Center, Trenton, N.J. Father is vice president of Major Records and RFT Music Publishing Corp. Mother is a music professor.

Deaths

Dr. Leon Levy, 83, broadcasting pioneer, philanthropist and sportsman who became a major leader and innovator in the communications industry, at his home in Philadelphia Aug. 9. In 1927, he became a director of CBS and served as such until 1977.

Edd Pratt, 48, saxophonist with Ray Charles for nine years, of a heart attack at his home in California Aug. 3.

J. Maloy Roach, for 35 years a member of ASCAP and composer of "One Little Candle," of complications following surgery in Los Angeles July 23. "Candle" was a hit for Perry Como in the 1950s and became the theme song of the Christopher Society.

Monarch Buys 50 Auto LP Machines

NASHVILLE—Southern Machine & Tool Corp., a leading record pressing manufacturer in the country, will sell Monarch Record Manufacturing in Los Angeles 50 completely automatic LP machines to be installed in Monarch's new plant in Sun Valley, Calif. Shipments are expected to be completed by mid-November.

N.Y. Loft Scene

• Continued from page 53

recordings took place there and were issued as "Wildflowers," a five-record set produced by Michael Cuscuna and Alan Douglas.

"Things are in flux right now," Rivers says. "We are getting ready for a big surge of musicians. It could be electronics, the next step in free jazz," the reed-playing musician says. "The lofts were meant as places to play for those whose music could not be heard on the outside," Rivers explains. "Once those musicians got hired by clubs and concert halls, others took their places. The new musicians see now that they can go places from here."

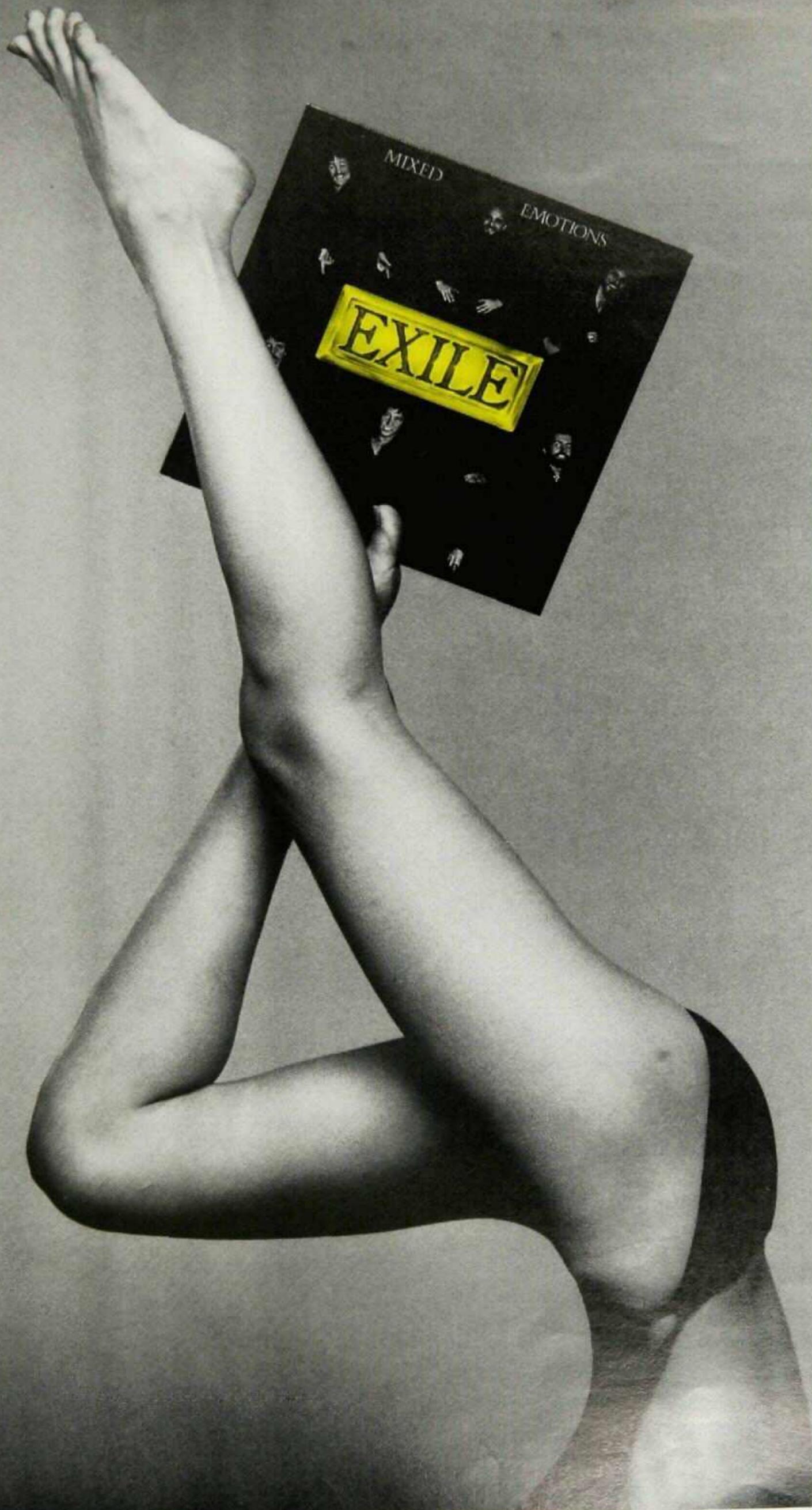
Further may mean nightclubs, but not too many care to hire the type of loft players Rivers was referring to. Sweet Basil is one club that does.

This local restaurant has always presented jazz groups that were slightly off the mainstream. Some of those groups have been led by loft performers. In September, Sweet Basil is presenting a saxophone festival which will include loft artists such as Chico Freeman, Arthur Blythe and Bob Mover.

The Village Vanguard, the venerable cellar for the biggest names in jazz, has also been presenting some loftier jazz. Although owner Max Gordon prefers mainstream jazz in its classic sense, he says he must go with what the public wants and will pay to hear.

Blythe, one of the early loft veterans, has recently signed with Columbia Records. He has played all of the lofts. "But now I want to upgrade the music, raise the whole level, present it to larger audiences," he says.

Concerts seem to be what most of the players want to do. The intimacy of lofts and small clubs notwithstanding, concerts net the artists more recognition in a shorter period of time. There's also the matter of greater income from the concerts vis-a-vis getting a percentage of a small gate crowd.



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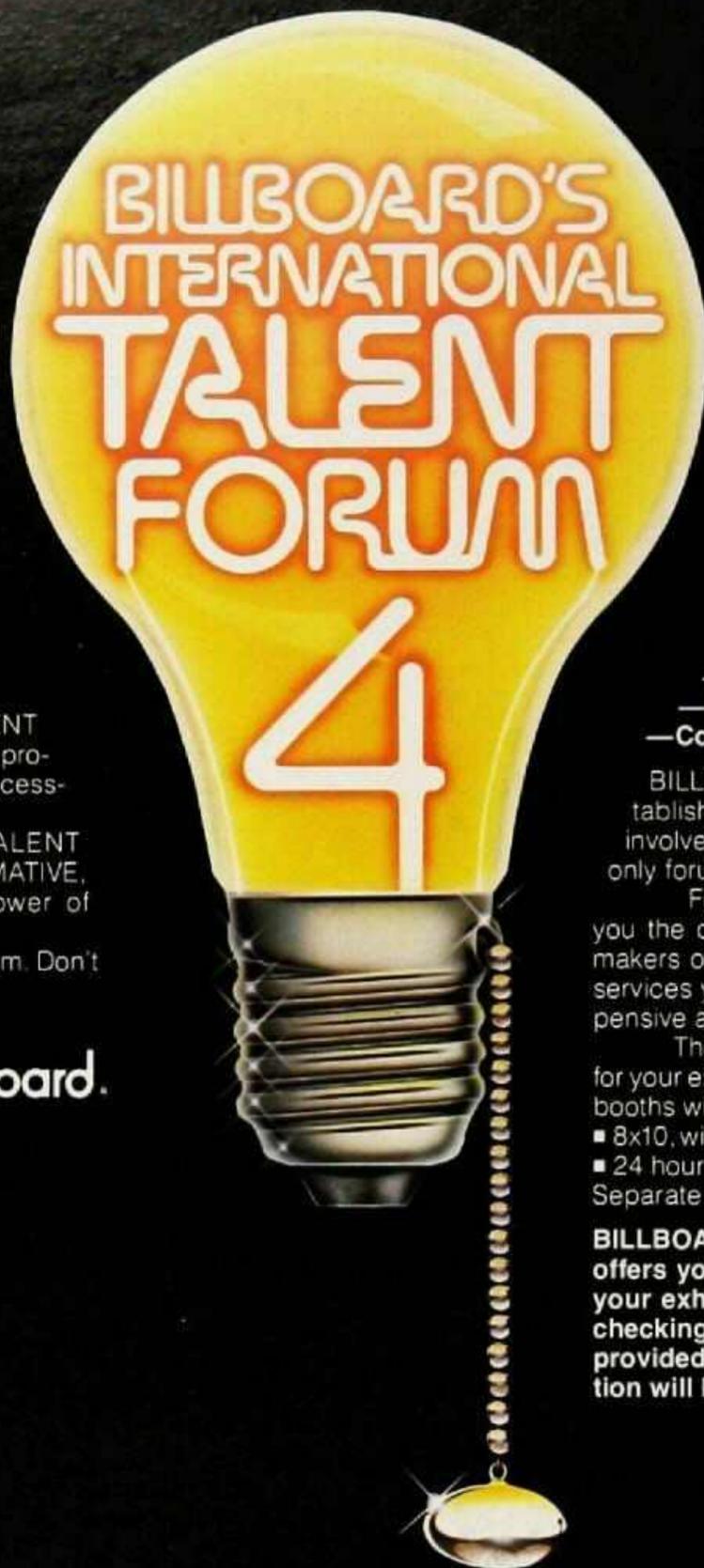
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September 6-9, 1978/CENTURY PLAZA HOTEL/Los Angeles

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Talent Forum Agenda

WEDNESDAY, SEPTEMBER 6

10am-6pm	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

Billboard HOT 100

Chart Bound

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SGT. PEPPER'S LONELY HEARTS CLUB BAND WITH A LITTLE HELP FROM MY FRIENDS—Beatles (Capitol 4812)
MIND BLOWING DECISIONS—Heatwave (Epic 850584)
SEE TOP SINGLE PICKS REVIEWS, PAGE 70

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	10	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	★	43	6	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574	CHA	69	74	3	ARMS OF MARY—Chilliwack (R. Turner, B. Henderson, M. Glutz), I. Southerland, Mushroom 7033 WBM	
★	2	13	GREASE—Frankie Valli (Barry Gibb, Albhy Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	36	36	10	YOU'RE A PART OF ME—Gene Colton with Kim Carnes (Steve Gibson), K. Carnes, Ariola 7704	CHA	★	80	3	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGuire, MCA 40924 CPP	
★	3	3	LAST DANCE—Denna Summer (Giorgio Moroder/Pete Belotte), P. Jabara, Casablanca 925 WBM	★	45	5	ROCK & ROLL FANTASY—Kinks (Ray Davies), B. D. Davies, Arista 0342	WBM	★	81	2	5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	
★	4	4	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	★	78	2	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM	★	NEW ENTRY	BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45513 WBM			
★	5	8	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	★	65	4	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	★	92	2	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCauley & Fred Molin), D. Hill, 20th Century 2378 WBM		
★	6	9	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	★	68	2	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM	★	87	2	BLAME IT ON THE BOOGIE—Mick Jackson (Sylvester Levy), M. Jackson, D. Jackson, E. Krohn, Rca 7091 (Atlantic) B-3		
★	7	12	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lewis, D. Jenkins, A&M 2048 ALM	★	48	5	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599 CPP	★	75	70	5	HE'S SO FINE—Krisly & Jimmy McNickel (Phil Margo, Mitch Margo), K. Mack, RCA 11271 ABP/BP	
★	8	8	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0339 B-3	42	22	17	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS) WBM	★	86	2	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Laewt, EMI America 8004 CPP		
★	9	9	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	★	49	5	GET OFF—Foxy (N.L.), C. Driggs, I. Ledisma, Dash 5046 (TK) CPP	★	77	89	9	NEW ORLEANS LADIES—Louisiana's Le Ross (Lynn S. Medica), M. Garrick, Limedica, Capitol 4586 CPP	
★	10	6	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	★	55	4	LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3	★	78	83	2	CALIFORNIA NIGHTS—Sweet (Sweet), Scott, Tucker, Priest, Connelly, Capitol 4610 WBM	
★	11	7	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	★	50	8	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Ten De Sarin (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, Casablanca 929 WBM	★	79	90	2	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (Herbert Putman), I. Buffett, ABC 12391 WBM	
★	12	11	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493 WBM	★	54	7	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	★	NEW ENTRY	YOU—McCrory's (Trevor Lawrence), S. McCrory, L. McCrory, A. McCrory, Portrait 6-70014 (CBS) WBM			
★	13	12	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	★	47	23	15	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581 WBM	★	81	41	18	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvnaus), B. Andersson & B. Ulvnaus, Atlantic 3495 IMM/ALM
★	14	11	I'M NOT GONNA LET THIS ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484 CPP	★	58	4	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	★	82	NEW ENTRY	DEVOTED TO YOU—Curly Simon & James Taylor (Arl Mardin), B. Bryant, Elektra 45506 WBM		
★	19	10	SHAME—Evelyn "Champagne" King (T. Life), L.H. Fitch, R. Cross, RCA 11122 CPP	★	60	4	STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270 WBM	★	83	44	23	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic) WBM	
★	18	7	KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, N. Chin, Warner Carb 8589 (Warner Bros.) CPP	★	66	3	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	★	84	NEW ENTRY	BADLANDS—Bruce Springsteen (Jon Landau, Bruce Springsteen), B. Springsteen, Columbia 310861 WBM		
★	17	17	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577 WBM	★	61	4	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (Tom Bell), T. Bell, T. Bell, C. James, L. Bell, Atlantic 3493 CPP	★	85	96	2	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Rauschel, Elektra 455500 CPP	
★	21	7	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists) ALM	★	79	2	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	★	86	88	5	IT'S REALLY YOU—The Tarney Spencer Band (David Kershenbaum), A. Tarney, T. Spencer, A&M 2049 WBM	
★	29	5	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	★	53	25	10	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4554 WBM	★	87	NEW ENTRY	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Ordonez, Fantasy 827 CPP	
★	20	20	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM	★	67	3	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), H. Greenfield, N. Sedaka, A&M 2062 WBM	★	88	NEW ENTRY	'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, J.C. McChae, A&M 2957 ALM		
★	24	11	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollough, Chrysalis 2226 CPP	★	55	37	16	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524 ALM	★	89	NEW ENTRY	LIGHTS—Journey (Roy Thomas Baker), S. Perry, M. Schon, Columbia 310800 CPP	
★	28	8	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	★	56	59	4	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (Jack Gold), N. Ashford, V. Simpson, Columbia 310772 CPP	★	90	NEW ENTRY	LONG HOT SUMMER NIGHTS—Wendy Waldman (Mike Flicker), W. Waldman, Warner Bros. 8617 ALM	
★	26	11	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Sale, S. Gadd, R. Tee, R. MacDonald, A&M 2043 CPP	★	57	38	13	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA) CPP	★	91	51	25	DANCE WITH ME—Peter Brown (Gory Wade), P. Brown, R. Ross, Drive 6299 (TK) CPP
★	32	6	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) WBM	★	58	62	5	TIME FOR ME TO FLY—RED Speedwagon (Kevin Cronin), K. Cronin, Epic 850582 B-3	★	92	53	12	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Ron Nevison), G. Giffin, C. King, Columbia 310749 CPP
★	27	8	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	★	59	35	9	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 850510 (CBS) WBM	★	93	52	10	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Mush Shark, Tom Petty), T. Petty, Shelter/ABC 62018 CPP
★	30	9	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765 ALM	★	60	42	21	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar, RSO 891 WBM	★	94	94	2	BACK IN MY ARMS AGAIN—Genny Ross (Genny Ross), Holland, Dozier, Holland, 20th Century 2374 CPP
★	31	9	MACHO MAN—Village People (Jacques Morali), J. Morali, V. Wilto, P. Whitehead, Casablanca 922 CPP	★	72	5	5	FLYIN'—Prism (Bruce Fairbairn), A. Harlow, Ariola 714 CPP	★	95	56	10	SONGBIRD—Barbra Streisand (Gary Klein), D. Wolfert, S. Nelson, Columbia 310756 B-3/CHA
★	34	4	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	★	NEW ENTRY	84	2	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 WBM	★	96	57	16	THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costantines), A. Costantines, Casablanca 925 ALM
★	46	3	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	★	84	2	2	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 WBM	★	97	63	12	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glaszmeier, United Artists 1210 CLM
★	30	15	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Albhy Galuten), B.R.M.&A. Gibb, RSO 893 WBM	★	75	3	3	I WILL STILL LOVE YOU—Stonewall (Walter Stewart, J.C. Phillips), R. Strauss, Parachute 512 (Casablanca) WBM	★	98	64	15	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895 WBM
★	33	12	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Remyan, Dowe, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP	★	76	3	3	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Colbeck, Eugene Organ), T. Thomas, Jannus 276 PSP	★	99	47	13	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.) ALM
★	40	7	CLOSE THE DOOR—Taddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS) WBM	★	66	69	5	SURRENDER—Cheap Trick (Tom Werman), R. Nielsen, Epic 850570 CPP	★	100	77	8	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Carbone 0138 CPP
★	33	16	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192 CPP	★	67	71	4	ON THE STRIP—Paul Nicholas (Christopher Neil), D. Bugatti, F. Mosker, RSO 887 WBM					
★	39	10	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491 WBM	★	82	2	2	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850582 (Epic) 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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HOT 100 A-Z—(Publisher-Licensee)

1	Three Times A Lady—Commodores (Motown)	27	Rock & Roll Fantasy—Dauvray (BM)	53	Hot Blooded—Foreigner (Atlantic)	79	Mr. Blue Sky—Electric Light Orchestra (CBS)	105	Close The Door—Taddy Pendergrass (Columbia)
2	Grease—Frankie Valli (RSO)	28	Runaway—Diamondback (BM)	54	Hot Blooded (Somerset) (ASCAP)	80	Mr. Blue Sky (United Artists)	106	Close The Door (Mighty Three) (BM)
3	Last Dance—Denna Summer (Casablanca)	29	Runaway Love (Archie/Genie) (BM)	55	Hot Blooded (Somerset) (ASCAP)	81	Mr. Blue Sky (United Artists)	107	Close The Door (Mighty Three) (BM)
4	Miss You—Rolling Stones (Atlantic)	30	Shadow Dancing—Sly & The Family Stone (A&M)	56	Hot Blooded (Somerset) (ASCAP)	82	Mr. Blue Sky (United Artists)	108	Close The Door (Mighty Three) (BM)
5	Hot Blooded—Foreigner (Atlantic)	31	Shadow Dancing (Sire)	57	Hot Blooded (Somerset) (ASCAP)	83	Mr. Blue Sky (United Artists)	109	Close The Door (Mighty Three) (BM)
6	Boogie Oogie Oogie—A Taste Of Honey (Capitol)	32	Shadow Dancing (Sire)	58	Hot Blooded (Somerset) (ASCAP)	84	Mr. Blue Sky (United Artists)	110	Close The Door (Mighty Three) (BM)
7	Love Will Find A Way—Pablo Cruise (A&M)	33	Shadow Dancing (Sire)	59	Hot Blooded (Somerset) (ASCAP)	85	Mr. Blue Sky (United Artists)	111	Close The Door (Mighty Three) (BM)
8	Copacabana—Barry Manilow (Arista)	34	Shadow Dancing (Sire)	60	Hot Blooded (Somerset) (ASCAP)	86	Mr. Blue Sky (United Artists)	112	Close The Door (Mighty Three) (BM)
9	Magnet And Steel—Walter Egan (Columbia)	35	Shadow Dancing (Sire)	61	Hot Blooded (Somerset) (ASCAP)	87	Mr. Blue Sky (United Artists)	113	Close The Door (Mighty Three) (BM)
10	An Everlasting Love—Andy Gibb (RSO)	36	Shadow Dancing (Sire)	62	Hot Blooded (Somerset) (ASCAP)	88	Mr. Blue Sky (United Artists)	114	Close The Door (Mighty Three) (BM)
11	Hopelessly Devoted To You—Olivia Newton-John (RSO)	37	Shadow Dancing (Sire)	63	Hot Blooded (Somerset) (ASCAP)	89	Mr. Blue Sky (United Artists)	115	Close The Door (Mighty Three) (BM)
12	Life's Been Good—Joe Walsh (Asylum)	38	Shadow Dancing (Sire)	64	Hot Blooded (Somerset) (ASCAP)	90	Mr. Blue Sky (United Artists)	116	Close The Door (Mighty Three) (BM)
13	My Angel Baby—Toby Beau (RCA)	39	Shadow Dancing (Sire)	65	Hot Blooded (Somerset) (ASCAP)	91	Mr. Blue Sky (United Artists)	117	Close The Door (Mighty Three) (BM)
14	I'm Not Gonna Let This Me Tonight—Atlanta Rhythm Section (Polydor)	40	Shadow Dancing (Sire)	66	Hot Blooded (Somerset) (ASCAP)	92	Mr. Blue Sky (United Artists)	118	Close The Door (Mighty Three) (BM)
15	Shame—Evelyn "Champagne" King (RCA)	41	Shadow Dancing (Sire)	67	Hot Blooded (Somerset) (ASCAP)	93	Mr. Blue Sky (United Artists)	119	Close The Door (Mighty Three) (BM)
16	Kiss You All Over—Exile (Warner Bros.)	42	Shadow Dancing (Sire)	68	Hot Blooded (Somerset) (ASCAP)	94	Mr. Blue Sky (United Artists)	120	Close The Door (Mighty Three) (BM)
17	King Tut—Steve Martin (Warner Bros.)	43	Shadow Dancing (Sire)	69	Hot Blooded (Somerset) (ASCAP)	95	Mr. Blue Sky (United Artists)	121	Close The Door (Mighty Three) (BM)
18	Fool If You Think It's Over—Chris Rea (United Artists)	44	Shadow Dancing (Sire)	70	Hot Blooded (Somerset) (ASCAP)	96	Mr. Blue Sky (United Artists)	122	Close The Door (Mighty Three) (BM)
19	Got To Get You Into My Life—Earth, Wind & Fire (Columbia)	45	Shadow Dancing (Sire)	71	Hot Blooded (Somerset) (ASCAP)	97	Mr. Blue Sky (United Artists)	123	Close The Door (Mighty Three) (BM)
20	Stay/Load Out—Jackson Browne (Asylum)	46	Shadow Dancing (Sire)	72	Hot Blooded (Somerset) (ASCAP)	98	Mr. Blue Sky (United Artists)	124	Close The Door (Mighty Three) (BM)
21	Hot Child In The City—Nick Gilder (Chrysalis)	47	Shadow Dancing (Sire)	73	Hot Blooded (Somerset) (ASCAP)	99	Mr. Blue Sky (United Artists)	125	Close The Door (Mighty Three) (BM)
22	You And I—Rick James (Motown)	48	Shadow Dancing (Sire)	74	Hot Blooded (Somerset) (ASCAP)	100	Mr. Blue Sky (United Artists)	126	Close The Door (Mighty Three) (BM)
23	Stuff Like That—Quincy Jones (A&M)	49	Shadow Dancing (Sire)	75	Hot Blooded (Somerset) (ASCAP)	101	Mr. Blue Sky (United Artists)	127	Close The Door (Mighty Three) (BM)
24	Love Is In The Air—John Paul Young (Atlantic)	50	Shadow Dancing (Sire)	76	Hot Blooded (Somerset) (ASCAP)	102	Mr. Blue Sky (United Artists)	128	Close The Door (Mighty Three) (BM)
25	You—Rita Coolidge (A&M)	51	Shadow Dancing (Sire)	77	Hot Blooded (Somerset) (ASCAP)	103	Mr. Blue Sky (United Artists)	129	Close The Door (Mighty Three) (BM)
26	Two Tickets To Paradise—Eddie Money (Columbia)	52	Shadow Dancing (Sire)	78	Hot Blooded (Somerset) (ASCAP)	104	Mr. Blue Sky (United Artists)	130	Close The Door (Mighty Three) (BM)
27	Macho Man—Village People (Casablanca)	53	Shadow Dancing (Sire)	79	Hot Blooded (Somerset) (ASCAP)	105	Mr. Blue Sky (United Artists)	131	Close The Door (Mighty Three) (BM)
28	Remiscing—Little River Band (Capitol)	54	Shadow Dancing (Sire)	80	Hot Blooded (Somerset) (ASCAP)	106	Mr. Blue Sky (United Artists)	132	Close The Door (Mighty Three) (BM)
29	Summer Nights—John Travolta/Olivia Newton-John (RSO)	55	Shadow Dancing (Sire)	81	Hot Blooded (Somerset) (ASCAP)	107	Mr. Blue Sky (United Artists)	133	Close The Door (Mighty Three) (BM)
30	Shadow Dancing—Andy Gibb (RSO)	56	Shadow Dancing (Sire)	82	Hot Blooded (Somerset) (ASCAP)	108	Mr. Blue Sky (United Artists)	134	Close The Door (Mighty Three) (BM)
31	Rivers Of Babylon—Boney M (Warner Bros.)	57	Shadow Dancing (Sire)	83	Hot Blooded (Somerset) (ASCAP)	109	Mr. Blue Sky (United Artists)	135	Close The Door (Mighty Three) (BM)
32	Close The Door—Taddy Pendergrass (Columbia)	58	Shadow Dancing (Sire)	84	Hot Blooded (Somerset) (ASCAP)	110	Mr. Blue Sky (United Artists)	136	Close The Door (Mighty Three) (BM)
33	Baker Street—Gerry Rafferty (United Artists)	59	Shadow Dancing (Sire)	85	Hot Blooded (Somerset) (ASCAP)	111	Mr. Blue Sky (United Artists)	137	Close The Door (Mighty Three) (BM)
34	Just What I Needed—Cars (Elektra)	60	Shadow Dancing (Sire)	86	Hot Blooded (Somerset) (ASCAP)	112	Mr. Blue Sky (United Artists)	138	Close The Door (Mighty Three) (BM)
35	Hot Blooded—Foreigner (Atlantic)	61	Shadow Dancing (Sire)	87	Hot Blooded (Somerset) (ASCAP)	113	Mr. Blue Sky (United Artists)	139	Close The Door (Mighty Three) (BM)
36	Boogie Oogie Oogie—A Taste Of Honey (Capitol)	62	Shadow Dancing (Sire)	88	Hot Blooded (Somerset) (ASCAP)	114	Mr. Blue Sky (United Artists)		

ELVIS

January 8, 1935—August 16, 1977



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL								
★	1	14	SOUNDTRACK Grease RSD RS 2-4082	▲						12.98	12.98	12.98	★	38	6	NATALIE COLE Natalie Live Capitol SKBL 11709	●						11.98	11.98	11.98	71	69	11	CHEAP TRICK Heaven Tonight Epic JE 35312	▲						7.98	7.98	7.98
★	2	9	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	▲						7.98	7.98	7.98	★	39	6	CRUSADERS Images Blue Thumb BA 6030 (ABC)	●						7.98	7.98	7.98	72	76	13	NORMAN CONNORS This Is Your Life Arista AB 4177	▲						7.98	7.98	7.98
★	3	13	COMMODORES Natural High Motown M902 RI	▲						7.98	7.98	7.98	★	38	22	CHUCK MANGIONE Feels So Good A&M SP 4658	▲						7.98	7.98	7.98	73	73	16	SUN Sunburn Capitol ST 11723	▲						7.98	7.98	7.98
★	4	7	FOREIGNER Double Vision Atlantic SD 19999	▲						7.98	7.98	7.98	★	39	29	BARBRA STREISAND Songbird Columbia JC 35375	●						7.98	7.98	7.98	74	74	20	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	▲						7.98	7.95	7.95
★	7	2	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSD RS 2-4100	▲						15.98	15.98	15.98	★	40	23	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelby/ABC DA 52029	●						7.98	7.98	7.98	75	75	38	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	▲						7.98	7.98	7.98
6	6	13	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲						7.98	7.98	7.98	★	41	42	DAVE MASON Mariposa Do Ora Columbia JC 35285	●						7.98	7.98	7.98	76	81	8	THE CARS Elektra EE 135	▲						7.98	7.98	7.98
★	13	10	PABLO CRUISE Worlds Away A&M SP 4697	●						7.98	7.98	7.98	★	70	5	FOXY Get Off Dash 30005 (TK)	●						7.98	7.98	7.98	★	100	2	DOLLY PARTON Heartbreaker RCA AFL 1 2797	●						7.98	7.98	7.98
8	8	10	ANDY GIBB Shadow Dancing RSD RS 1-3034	▲						7.98	7.98	7.98	★	43	43	WINGS London Town Capitol SW 11777	▲						7.98	7.98	7.98	78	53	19	GENESIS And Then There Were Three Atlantic SD 19173	●						7.98	7.98	7.98
9	10	11	JOE WALSH But Seriously, Folks Arista EE 141	▲						7.98	7.98	7.98	★	55	10	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	▲						7.98	7.98	7.98	★	NEW ENTRY		SHAUN CASSIDY Under Wraps Warner/Curb BSK 3222	●						7.98	7.98	7.98
10	9	39	SOUNDTRACK Saturday Night Fever RSD RS 2-4001	▲						12.98	12.98	12.98	★	45	45	ERIC CLAPTON Slowhand RSD RS 1-3030	▲						7.98	7.98	7.98	80	86	24	PEABO BRYSON Reaching For The Sky Capitol ST 11729	▲						6.98	7.95	7.95
11	12	8	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International LP 35095 (CBS)	▲						7.98	7.98	7.98	★	46	47	SOUNDTRACK FM MCA 2-12000	▲						13.98	13.98	14.98	★	93	36	ATLANTIC Atlantic SD 19153	●						7.98	7.98	7.98
12	5	10	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	▲						7.98	7.98	7.98	★	47	51	PETER GABRIEL Peter Gabriel Atlantic SD 19181	▲						7.98	7.98	7.98	83	87	34	JACKSON BROWNE Running On Empty Arista AA 6113	▲						7.98	7.97	7.97
13	14	8	MOODY BLUES Octave London PS 708	●						7.98	7.98	7.98	★	58	11	TOBY BEAU RCA AFL 1 2771	●						7.98	7.98	7.98	★	95	2	CHRIS REA What Ever Happened To Benny Santini United Artists UALA 879	●						7.98	7.98	7.98
★	16	46	BILLY JOEL The Stranger Columbia JC 34987	▲						7.98	7.98	7.98	★	49	40	RITA COOLIDGE Love Me Again A&M SP 4699	●						7.98	7.98	7.98	85	52	6	CRYSTAL GAYLE When I Dream United Artists UALA 858	▲						7.98	7.98	7.98
15	11	7	BOB DYLAN Street Legal Columbia JC 35453	●						7.98	7.98	7.98	★	50	44	O'JAYS So Full Of Love Philadelphia International LP 35355 (CBS)	▲						7.98	7.98	7.98	86	88	5	VARIOUS ARTISTS California Jam 2 Columbia PC 25389	●						13.98	13.98	13.98
★	18	10	A TASTE OF HONEY Capitol ST 11754	●						6.98	7.98	7.98	★	51	41	PETER BROWN Fantasy Love Affair Dreco 104 (TK)	▲						7.98	7.98	7.98	★	107	5	HIGH INERGY Steppin' Out Gordy G-67982 (Motown)	●						7.98	7.98	7.98
17	17	16	GERRY RAFFERTY City To City United Artists UALA 840	▲						7.98	7.98	7.98	★	104	2	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	●						7.98	7.98	7.98	88	92	39	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲						7.98	7.98	7.98
18	19	43	MEAT LOAF Bat Out Of Hell Epic/Cleveland International PE 34974	●						7.98	7.98	7.98	★	53	48	BONNIE TYLER It's A Heartache RCA AFL 1 2821	●						7.98	7.98	7.98	89	91	8	BOBBI HUMPHREY Freestyle Epic JE 35338	▲						7.98	7.98	7.98
19	20	26	BARRY MANILOW Even Now Arista AB 4164	▲						7.98	7.95	7.95	★	54	56	ATLANTA RHYTHM SECTION Champaign Jam Polydor PD 16134	●						7.98	7.98	7.98	90	90	6	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	●						N/A	N/A	N/A
20	15	9	QUINCY JONES Sounds And Stuff Like That A&M SP 4685	●						7.98	7.98	7.98	★	65	5	GELT JACKSON Get It Outcha' System Spring SP 16719 (Polydor)	▲						7.98	7.98	7.98	91	54	14	FOGHAT Stone Blue Bearsville BRK 6977 (Warner Bros.)	●						7.98	7.98	7.98
21	21	15	SOUNDTRACK Thank God It's Friday Casablanca NBLP 7099	▲						14.98	14.98	14.98	★	56	57	WILLIE NELSON Stardust Columbia JC 35305	●						7.98	7.98	7.98	92	96	39	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	●						11.98	11.98	11.98
★	24	9	RICK JAMES Come Get It Gordy G7981 (Motown)	▲						7.98	7.98	7.98	★	57	46	GEORGE DUKE Don't Let Go Epic JE 35356	●						7.98	7.98	7.98	93	102	78	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲						7.98	7.98	7.98
★	25	4	JOHNNY MATSIS & DENIECE WILLIAMS That's What Friends Are For Columbia JC 35435	●						7.98	7.98	7.98	★	58	59	THE KINKS Misfits Arista AB 4167	●						7.98	7.98	7.98	★	NEW ENTRY		WAR Young Blood United Artists UALA 904	●						7.98	7.98	7.98
★	26	10	LTD Togetherness A&M SP 4705	●						7.98	7.98	7.98	★	59	49	LINDA CLIFFORD If My Friends Could See Me Now Curbam CLK 5021	▲						7.98	7.98	7.98	★	NEW ENTRY		SLAVE The Concept Atlantic SD 5206	●						7.98	7.98	7.98
★	28	13	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AFL 1 2466	●						6.98	7.98	7.98	★	71	4	KENNY ROGERS Love Or Something Like It United Artists UALA 903	▲						7.98	7.98	7.98	★	131	5	SOUNDTRACK The Buddy Holly Story Epic SE 35412	●						7.98	7.98	7.98
26	27	8	ALAN PARSONS PROJECT Pyramid Arista AB 4180	●						7.98	7.98	7.98	★	61	61	WAN BROS. Wan Bros. BSK 3075	●						7.98	7.98	7.98	97	97	18	ISLEY BROTHERS Showdown T-Neck T 34930 (Epic)	▲						7.98	7.98	7.98
★	50	2	BROTHERS JOHNSON Blam A&M SP 4714	●						7.98	7.98	7.98	★	62	62	JOURNEY Infinity Columbia JC 34912	●						7.98	7.98	7.98	98	98	28	GEORGE BENSON Weekend In L.A. Warner Bros. ZWB 3139	▲						12.98	12.98	12.98
★	30	22	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	●						7.98	7.98	7.98	★	77	10	BETTY WRIGHT Live Arista AA 408 (TK)	▲						7.98	7.98	7.98	★	135	5	WALTER EGAN Not Shy Columbia JC 35077	●						7.98	7.98	7.98
★	36	5	KENNY LOGGINS Nightwatch Columbia JC 35387	●						7.98	7.98	7.98	★	64	66	HERBIE HANCOCK Sunlight Columbia JC 34967	▲						7.98	7.98	7.98	100	105	4	GATO BARBIERI Tropico A&M 4710	●						7.98	7.98	7.98
★	34	8	DAVID GILMORE Columbia JC 35388	●						7.98	7.98	7.98	★	78	4	UFO Obsession Chrysalis CHR 1182	▲						7.98	7.98	7.98	101	99	20	PATTI SMITH Easter Arista AS 4171	●						7.98	7.95	7.95
★	35	45	STEELY DAN Aja ABC AB 1006	▲						7.98	7.95	7.95	★	66	68	EDDIE MONEY Columbia PC 34909	●						7.98	7.98	7.98	★	NEW ENTRY		BEATLES Beatles 1967-70 Capitol SKBO 3404	●						10.98	10.98	10.98
32	32	18	CARLY SIMON Boys In The Trees Elektra EE 128	▲						7.98	7.98	7.98	★	67	67	TODD RUNDGREN Hermit Of Mink Hollow Bearsville BSK 6981 (Warner Bros.)	●						7.98	7.98	7.98	103	103	21	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	▲						7.98	7.98	7.98
33	33	23	JEFFERSON STARSHIP Jefferson Starship Earth Giant BXL 1 2515 (RCA)	▲						7.98	7.98	7.98	★	68	72	MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista)	▲						7.98															

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	64	45	KANSAS Point Of Know Return Kirtner JZ 34929 (Epic)	7.98	7.98	7.98			
107	115	60	ANDY GIBB Flowing Rivers RSO RS-1 3019 (Polydor)	7.98	7.98	7.98			
108	112	56	STYX The Grand Illusion A&M SP 4517	7.98	7.98	7.98			
109	111	9	RONNIE MILSAP Only One Love In My Life RCA AFL1 2780	7.98	7.98	7.98			
110	110	29	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98			
111	113	8	JERRY JEFF WALKER Contrary To Ordinary MCA 3041	7.98	7.98	7.98			
122	2	2	SOUNDTRACK War Of The Worlds Columbia PCZ 35299	11.98	13.98	13.98			
113	60	18	HEATWAVE Central Heating Epic IE 35260	7.98	7.98	7.98			
114	118	21	ROBERT PALMER Double Fun Island ILPS 9476	7.98	7.98	7.98			
116	120	7	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98	7.98	7.98			
117	117	14	KISS Double Platinum Casablanca NBLP 7100-2	12.98	12.98	12.98			
118	121	3	BUDDY HOLLY Buddy Holly Lives MCA 3040	7.98	7.98	7.98			
119	119	27	SWEET Level Headed Capitol SKAO 11744	7.98	7.98	7.98			
183	2	2	FATBACK BAND Fired Up And Kickin' Spring SP1-6718 (Polydor)	7.98	7.98	7.98			
183	2	2	KRISTY & JIMMY McNICHOL RCA AFL 1 2875	7.98	7.98	7.98			
183	2	2	LEO SAYER Warner Bros. BSK 3200	7.98	7.98	7.98			
136	3	3	GRACE JONES Fame Island ILPS 9525 (Warner Bros.)	7.98	7.98	7.98			
124	128	8	JIMMY "BO" HORNE Dance Across The Floor Sustone Sound 7801 (T.K.)	7.98	7.95	7.95			
125	129	64	BEE GEES Here At Last... Live RSO RS-2 3901 (Polydor)	11.98	12.98	12.98			
137	16	16	JAMES BROWN Jam 1980's Polydor PD1 6140	7.98	7.98	7.98			
127	127	8	PATRICK JUVET Got A Feeling Casablanca NBLP 7101	7.98	7.98	7.98			
183	2	2	ROY AYERS You Send Me Polydor PD1 6159	7.98	7.98	7.98			
144	2	2	JIMI HENDRIX The Essential Jimi Hendrix Remise ZRS 2245 (Warner Bros.)	12.98	12.98	12.98			
143	6	6	VARIOUS ARTISTS Disco Party Merlin 2207/8 (T.K.)	8.98	8.98	8.98			
142	6	6	SWEET THUNDER Fantasy F 9547	7.98	7.98	7.98			
132	132	9	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98	7.98	7.98			
133	138	5	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98	7.98	7.98			
134	106	15	MARSHALL TUCKER BAND Together Forever Capricorn CPN0205	7.98	7.98	7.98			
146	3	3	SYLVESTER Step II Fantasy F 9556	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	63	18	HEART Magazine Mushroom MRS 5008	7.98	7.98	7.98			
147	7	7	SNAIL Cream 1009	7.98	7.98	7.98			
139	139	8	EXILE Mixed Emotion Warner/Curb BSK 3205	7.98	7.98	7.98			
155	74	8	EARL KLUGH Magic In Your Eyes United Artists UALA 877	7.98	7.98	7.98			
141	141	17	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
141	141	17	STANLEY CLARKE Modern Man Newport JZ 35303	7.98	7.98	7.98			
152	5	5	LARRY GATLIN Oh Brother Monument MG 7626 (Phonogram)	7.98	7.98	7.98			
154	2	2	THE TALKING HEADS More Songs About Buildings And Food Sire SBK 6058 (Warner Bros.)	7.98	7.98	7.98			
144	148	6	TOM ROBINSON BAND Power In The Darkness Harvest STB 11778 (Capitol)	8.98	8.98	8.98			
145	149	14	B.B. KING Midnight Believer ABC AA 1061	7.98	7.98	7.98			
160	4	4	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98	7.98	7.98			
161	39	39	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet 422 35467 (CBS)	11.98	11.98	11.98			
158	2	2	LEON RUSSELL Americana Parade PAK 3172 (Warner Bros.)	7.98	7.98	7.98			
150	150	13	CHICK COREA Friends Polydor PD1 6160	7.98	7.98	7.98			
151	153	7	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98	7.98	7.98			
165	2	2	JOHN PRINE Bruised Orange Arylam AE 139	7.98	7.98	7.98			
153	157	7	HAMILTON BOHANNON Summertime Groove Mercury SRM1 3728	7.98	7.98	7.98			
154	156	9	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98	7.98	7.98			
178	2	2	AC/DC Power Age Atlantic SD 19180	7.98	7.98	7.98			
175	2	2	AMBROSIA Life Beyond LA Warner Bros. BSK 3135	7.98	7.98	7.98			
173	27	27	DEBBY BOONE Midstream Warner/Curb BSK 3130	7.98	7.98	7.98			
169	4	4	TUXEDO JUNCTION Butterfly FLY 007	7.98	7.98	7.98			
159	159	45	PRISM See Forever Eyes Arista SW 50034	7.98	7.98	7.98			
170	3	3	ASHFORD & SIMPSON Send It Warner Bros. BS 3068	6.98	7.98	7.98			
161	166	65	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL1 2901	5.98	6.98	6.98			
162	162	20	BARRY MANILOW Live Arista AL 8500	11.98	11.98	11.98			
163	163	3	VOYAGE Merlin 2213 (T.K.)	7.98	7.98	7.98			
164	164	10	ALIVEMOTHER FOR YA Various Artists Columbia JC 35349	7.98	7.98	7.98			
165	167	13	OAK RIDGE BOYS Room Service ABC AY 1085	6.98	7.95	7.95			
190	2	2	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98	7.98	7.98			
167	171	2	CHERYL LADD Capitol SW 11808	7.98	7.98	7.98			
168	168	26	DAVID GATES Goodbye Girl Elektra 6C 148	7.98	7.98	7.98			
168	168	26	WARREN ZEVON Excitable Boy Arylam AE 118	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	172	19	SOUNDTRACK The Rocky Horror Picture Show ODE DSU 21653 (EM)	8.98	8.98	NA	8.98		
170	174	43	DOLLY PARTON Here You Come Again RCA AFL1 2544	7.98	7.95	7.95			
186	2	2	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	7.98	7.98	7.98			
173	79	18	SOUNDTRACK Eyes Of Laura Mars Columbia IS 35487	7.98	7.98	7.98			
174	182	4	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tuna Fish Epic IE 35082	7.98	7.98	7.98			
176	82	15	TARNEY SPENCER BAND Three's A Crowd A&M 4632	7.98	7.98	7.98			
177	83	10	KISS Alive II Casablanca NBLP 7076	11.98	11.98	11.98			
178	180	220	DRAMATICS Do What You Wanna' Do ABC AA 1072	7.98	7.98	7.98			
179	179	15	JOHN KLEMMER Arabesque ABC AA 1068	7.98	7.98	7.98			
180	189	9	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11183 (Capitol)	7.98	7.98	7.98	7.98		
181	84	5	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98	7.98	7.98			
182	89	37	ABBA Greatest Hits Atlantic SD 19114	7.98	7.98	7.98			
183	94	13	THIN LIZZY Live And Dangerous Warner Bros. ZBS 3213	5.98	5.98	5.98			
184	184	66	NATALIE COLE Thankful Capitol SW 11708	7.98	7.98	7.98			
185	185	17	WHISPERS Headlights RCA BXL 1 2774	7.98	7.98	7.98			
186	101	17	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98	7.98	7.98			
187	108	7	DEODATO Love Island Warner Bros. BSK 3132	7.98	7.98	7.98			
188	124	24	BAND The Last Waltz Warner Bros. BWS 3146	14.98	14.98	14.98			
189	192	87	JANE OLIVOR Stay The Night Columbia JC 35427	7.98	7.98	7.98			
190	123	17	LITTLE FEAT Waiting For Columbus Warner Bros. ZBS 3140	5.98	5.98	5.98			
191	195	2	EAGLES Hotel California Arylam AE 103	7.98	7.98	7.98			
192	114	17	AL DIMEOLA Casino Columbia JC 35277	7.98	7.98	7.98			
193	125	14	CHILLIWACK Lights From The Valley Mushroom MRS 5011	7.98	7.98	7.98			
194	126	46	JETHRO TULL Heavy Horses Chrysalis CH 1175	7.98	7.98	7.98			
195	130	8	UK Polydor PD 1 6146	7.98	7.98	7.98			
196	134	5	BOB WELCH French Kiss Capitol SW 11663	7.98	7.98	7.98			
197	145	29	ABBA Arrival Atlantic SD 19115	7.98	7.98	7.98			
198	151	19	ROLLING STONES Sticky Fingers Rolling Stones DCC 39105 (Atlantic)	7.98	7.98	7.98			
199	133	8	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA AFL12686	7.98	7.98	7.98			
200	200	19	SMOKEY ROBINSON Love Breeze Tania 17 35981	7.98	7.98	7.98			
200	200	19	HARRY CHAPIN Living Room Suite Elektra 6E 142	7.98	7.98	7.98			
200	200	19	WINGS Wings Over America Capitol SWCO 11553	14.98	14.98	14.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	34, 180, 195
AC/DC	154
Ambrosia	155
Ashford & Simpson	159
A Taste of Honey	16
Atlanta Rhythm Section	54
Roy Ayers	128
Band	186
Gato Barbieri	100
Beatles	52, 102
Toby Beau	48
Bee Gees	125
George Benson	98
Hamilton Bohannon	152
Debbi Boone	156
Brothers Johnson	27
James Brown	126
Peter Brown	51
Jackson Browne	83
Peabo Bryson	80
Jimmy Buffett	74
Shawn Cassidy	79, 171
Captain & Tennille	133
Cars	76
Harry Chapin	199
Cheap Trick	77
Chic	82

Chick Corea	149
Chilliwack	191
Eric Clapton	45
Stanley Clarke	141
Linda Clifford	59
Natalie Cole	36, 182
Commodores	3
Con Funk Shun	35
Norman Connors	72
Rita Coolidge	49
Crusaders	37
Deodato	185
Al Dimeola	190
Dramatics	176
George Duke	57
Bob Dylan	15
Eagles	189
Earth, Wind & Fire	75
Walter Egan	99
Electric Light Orchestra	147
Exile	138
Fatback Band	120
Fleetwood Mac	93
Foghat	91
Foreigner	4, 140
Foxy	42
Peter Gabriel	47
David Gates	167
Larry Gatlin	142
Crystal Gayle	85
Genesis	78

Andy Gibb

It's a laugh PB-11371

THE NEW SINGLE BY

Daryl Hall John Oates

FROM THEIR FORTHCOMING ALBUM

Along the red ledge AFL1-2804



The forerunners of innovation and imagination take a progressive step forward with a single that is distinctively Daryl and John.



Management and Direction
Tommy Mottola
Produced by
David Foster





GOODBYE HOSPITAL—Little River Band's drummer Derek Pellicci celebrates a cake replica of Prince Albert Hospital in Melbourne, Australia, by sharing a cake replica of the hospital with nurses from the burn ward. Pellicci received serious burns in a barbecue accident May 21 and plans to join the band on the final leg of its North American tour.

Cornyn At Radio Forum

• Continued from page 24

two-thirds of the countries of the world."

Cornyn emphasized the power inherent in both fields, adding that "competition grips us."

Cornyn said he is troubled because "the growing importance of our businesses—measured by how much cash we throw off to our owners—has led to a new standard for how well we're doing in our lives. And that standard is simply commerce."

Looking inside record companies Cornyn said, "reveals costs running away, managers threatening to pull their artists to other labels unless extravagant marketing dreams are fulfilled."

And with managers, artists, producers, retailers and labels attacking the "profit pudding," as Cornyn called it, the result is "inevitable: the record companies will lower their risk-taking. Fewer shots with new artists will be taken. Music will become more stereotyped and our future will suffer."

"I'm not just telling you; I am warning you." If economics can affect the lifeblood for new recorded product, so, too, can it affect radio, he said.

Noted Cornyn: "I'm not about to suggest we stop being in business. I am not, for sure, suggesting turning our companies into charities. I'd like to see us more profitable, to allow more margin for experiments, enjoyment and dedication to worthwhile pursuits."

Cornyn pointed to the power which the two industries possess, adding: "We are the media of change in contemporary culture and we are accepted as this by our audiences."

Cornyn called for radio and records to expand "our audiences' consciousness... give our listeners a chance to do a little comparison shopping."

He cited a recent comment by Charles Ferris, chairman of the Federal Communications Commission that for broadcasters "to be safe, to only provide the conventional view, is not enough to serve the overall public interest."

Cornyn asked the radio executives to offer their listeners two ingredients: variety and quality.

Cornyn said that while station top management "share a devotion to adventure, variety and quality, they are uncomfortable with the trend toward anesthetic radio, programming that is never unfamiliar and never unpredictable."

Cornyn suggested that stations' responsibilities go beyond listening exclusively by ratings. "For if ratings had dictated the history of civilization," he said, "we would never have

come up with such unpopular turkeys as Vincent Van Gogh, Igor Stravinsky or Jesus Christ."

The subject of ratings wove its way through the opening panel on "The Impact Of Radio Today And How It Got There."

Panelists George Wilson, now a freelance programming consultant, noted that in looking at ratings books over the past 1½ months, he's noticed that a lot of stations which are number one or close to number one in their markets in cumulative audiences have choppy quarter hours. He pointed to a station in Wheeling, W. Va., whose young program director took his daytime from last to first in the ratings "by programming for the people rather than the god damn rating book that none of us trusts anyway."

Kent Burkhart, president of the consulting firm of Burkhart/Abrams, New York, said he believes two new research upstarts, TRAC 7 and Burke will succeed.

Alfred D. Herger, a San Juan, Puerto Rico, broadcasting consultant offered the following story anent the success of a station in his market, Radio El Mundo, which always turned up number one in the ratings in spite of changing formats from block programming to Top 40 and all-news. He wondered how this could happen. The panelists could not offer any answer. But moderator Paul Drew, another freelance consultant, added this aside to the situation: "Is the station for sale?"

And when the broadcaster added that one station calling itself "Salsoul 98" eschewed any rotation system, Top 40 type programming and played disco, soul and salsa and had a good audience, he wondered how this too could happen.

Responded panelist Bill Gavin, publisher of the Gavin Report out of San Francisco: "People there apparently like diversity." That comment prompted some laughter in the back of the room, provoking WRVR's (New York fusion jazz station) Stella Marrs to explode: There's nothing wrong with diversity."

All told, there were 20 sessions in the three days of meetings which ended Saturday (12) with the annual Billboard programming awards.

Complete coverage of all the sessions will be published in a forthcoming issue.

N.Y.'s Town Hall Seeking Operator

NEW YORK—The non-profit foundation which assumes control of the 1,500-seat Town Hall here Aug. 31 is looking for an organization to operate the cultural landmark and reestablish its concert policy.

'Tis rumored that **Planet Records** is the name of Elektra/Asylum's first custom label, to be headed by producer **Richard Perry**. No confirmation from E/A... **Dionne Warwick** and **Bobby Womack** are the latest additions to the Arista roster, per an announcement by prexy **Clive Davis** at the California Beverly Wilshire Hotel last week. Davis also claimed that 31 of Arista's last 48 album releases sold in excess of 100,000 units. The label's big hope for Christmas: a double album of "**Barry Manilow's Greatest Hits**," to be released in October, less than 18 months after the hit-jammed double album "**Barry Manilow Live**."

Is **Tom Bonnetti**, who parted with GRT's record division recently, huddling with **Mike Curb** about taking over Curb's production company if the Republican candidate for lieutenant governor of California wins in November and has to move to Sacramento? ... Post-election financial reports, by the way, reveal that Curb spent \$1,141,356 to win the GOP primary, while his rival, Mike Antonovich, spent only \$268,739. The drive left the Curb campaign with a deficit of \$618,000 as of June 30. In the general election this fall, Curb faces incumbent Democrat Mervyn Dymally, who reported his expenses in the primary at \$270,000 and his deficit at a modest \$21,000.

Rich Lionetti, WEA's vice president of marketing, has a broken shoulder suffered on his recent birthday when he attempted to evade a neighbor's rampaging canine by hastily vaulting a fence. ... The crying towel is also extended to **Joe Galkin**, now retired promotion man for labels throughout the South, who is convalescing at Northside Hospital, Atlanta, from a severe coronary attack. His private number at the hospital is (404) 256-8201.

Look for **Bruce Garfield**, Capitol's publicity chief, to move into a&r at the Hollywood Tower. ... Meanwhile, **Oscar Arslanian**, Capitol Magnetics' national sales manager, might move into Garfield's slot.

To Probe Illicit Home Recording

• Continued from page 1

ated, a serious discussion could commence on the amendment of the Universal or Berne Conventions, which do not now directly deal with home recording.

Such a step would require convening the respective groups, separately from the conference.

U.S. Copyright Royalty Tribunal Thomas Brennan has previously disclosed his panel's plan to investigate unauthorized home taping in this country.

The Whitford Report submitted to the British government in March of last year discussed the problem of home recording and recommended a tax on hardware similar to the levy now in effect in Germany.

N.Y. Police & Music Fans Get Along

By ROBERT ROTH

NEW YORK—Since the arrival of the Beatles in 1964, the appearance of top acts is often accompanied by tumultuous crowds and the snarling of traffic. The New York Police Dept., however, has a comprehensive plan for covering such situations.

Assistant Chief Daniel J. Courtenay commands the Manhattan South Area of patrol, which includes some of the best known venues in the country such as Madison Square Garden and the Bottom Line.

"Our basic policy is that we police the street, not the inside," declares the chief. Security inside a concert hall is left to the venue operators, but "if a situation develops, by all means we would go in."

A carefully conceived policy dictates that police entry should only take place "where the inside force lost control," there are "people in danger," an "evacuation" is necessary because of a bomb threat or catastrophe, or "fights" have broken out.

When the Rolling Stones performed June 19 at the Palladium

Several months later in the summer of 1977, a GEMA meeting called for a three-mark per unit blank tape tax in addition to the 5% hardware tax now levied in the Federal Republic.

While JASRAC, the Japanese rights organization, has called for government relief on the growing losses of royalties from home duplication, the government is studying amending the copyright law to also provide for a hardware levy.

An American case certain to be discussed at the Paris meeting will be litigation brought by the Universal and Disney studios against Sony and its Betamax home video recorder. That case, now scheduled for trial in the spring of 1979, will provide the first domestic judicial examina-

tion of the copyright issues involved in home taping.

Representatives are also expected from international groups such as IFPI, and CISAC. Register of Copyrights Barbara Ringer has indicated she will attend.

The agenda at the Paris meeting, to be held at UNESCO headquarters, will call first for an identification of the problems and will include a discussion of possible exemptions for educational uses.

The U.S. already has one exception written into law which provides for video recording of television news programs for archival use, a provision which resulted from litigation brought by CBS against Vanderbilt Univ.

here, "4,000 to 5,000 people were in the street" outside the venue, according to the commander, who had between 50 and 75 officers detailed on adjacent streets to contain the crowds. Mounted officers were also deployed.

Some of the ability of the police to effectively handle appearances of big name acts comes from planning together with the venues. Courtenay cites Madison Square Garden, whose operations director routinely sends advance schedules of events, as an arena with good cooperation with the police.

The chief is "hip" to the different stars, pointing out that dissimilar audiences attend the performances of Shaun Cassidy and hard rock groups.

"Young people," notes the commander of a 3,200-officer force, "when they see their star, want to touch and grab him." They're not out to do any damage," says Courtenay, whose half-borough area (all of Manhattan south of 59th St.) has more than three times the manpower of the entire Indianapolis police department.

There are matters, though, with which the police do not get involved at musical events. "We do not search people going into concerts," the chief proclaims. "It's illegal."

The virtually omnipresent ticket scalpers are a concern of the police, but difficult to circumvent. "We have to make the buy to establish a prosecutable offense," notes Courtenay. "I don't have enough people" to afford tying up several for scalper arrests, he adds.

The huge crowds waiting nightly outside Studio 54 and Xenon are generally accompanied by police officers, but "It's not that you give these places special attention," the commander advises.

Gees' rush events—such as the Bee Gees' seven-hour appearance at Radio City Music Hall for the "Sgt. Pepper" premiere July 20—present greater problems since, "The time is not of our choosing nor is the location."

But music events viewed in the context of all police functions, do not give Chief Courtenay major worries.

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Frankie

Valli

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The label is Warner/Curb, who proudly present his compelling Warner/Curb debut, featuring the hit single, "Grease."

Frankie Valli Is The Word.



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