



Billboard photo by Bonnie Tiegel

**Store Attack:** Peaches executives Frank Miko and Tim Bruckner examine their three-dimensional 9½-foot high space machine displays which the chain is building for its own in-house use.

## Peaches Devises Own 3-D In-Store Displays

By JOHN SIPPEL

LOS ANGELES—Peaches is turning out its own three-dimensional in-store displays for its 30 outlets. The chain's three-month-old dimensional manufacturing wing is producing a 9½-foot, full color replica of the three-legged space machine that highlights the cover of the CBS "War Of The Worlds" concept LP.

The chain will be using the new dimensional tool throughout a six-week merchandising program.

Del Costello and Dennis Hannon, CBS brass here, thought enough of the revolutionary point-of-purchase concept when it was

(Continued on page 62)

## WKTU's Disco Format Hottest In New York

By DOUG HALL

NEW YORK—Disco is taking over New York radio. WKTU-FM with a new disco format, under the guidance of Kent Burkhardt, has become the hottest station in the market.

In just 14 days after the format was introduced, the station shot from a .9 share of audience in the monthly Mediatrend to a 4.2 share or percentage.

The format, which was hurriedly put together by consultant Burkhardt over a weekend, was introduced June 24 as disco-salsa. Since then it has been fine tuned and salsa has been dropped.

Taking part in the conception has been

Wanda Ramos, whom Burkhardt hired away from disco-black oriented WBLS-FM here. Burkhardt will syndicate the WKTU format much like he has done with his successful AOR "SuperStars" format and has already signed up a station in El Paso, KSET-FM.

The sudden spurt in the Mediatrend figures is borne out by the "visible listenership" to the station. A walk around Manhattan discloses numerous radios in shops, and portables being carried on the street and in the park, tuned to the station.

Jim Seiler, president of Mediatrend, insists

(Continued on page 20)

## N.Y. Boosts Music Appeal

By JACK TESSLER

NEW YORK—A music task force has been formed here under municipal auspices to reinforce the city's appeal to the music and record industries.

Created by Manhattan borough president Andrew Stein, the group already numbers among its members such music business stalwarts as Ron Delsener and Sid Bernstein. Key label and music publishing executives will also

be asked to join the organized group.

The task force will work to bolster the city's lagging reputation as a world music capital by improving business, economic and operating conditions.

"The long range goal of the task force," Stein says, "will be to develop plans and resources for the establishment of Music Center

(Continued on page 75)



Nobody knows a funky situation like Wilson Pickett. Without a doubt, Wilson Pickett is one of the all time greats. And now, he's back. Better than ever and sexier than ever, with a sensational new album called "FUNKY SITUATION." And nobody knows a funky situation like Wilson Pickett. "A FUNKY SITUATION." On Big Tree Records and Tapes. Distributed by Atlantic Records. (Advertisement)

### 500 AT TALENT CONFERENCE

## Mogull Talk At Forum Cites Labels' \$ Burden

By ED HARRISON

LOS ANGELES—Soaring royalty rates, tour support and other financial considerations and "inequities" were touched upon by Artie Mogull, co-chairman of United Artists Records, in his keynote address at Billboard's International Talent Forum IV here last week at the Century Plaza.

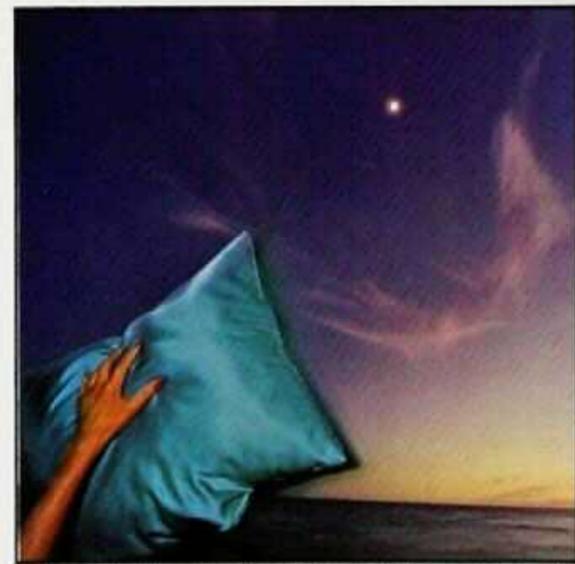
Mogull began with the skyrocketing royalty rates to artists. Some receive 10% with another 3% going to the producer, he noted.

"We have to renegotiate their contracts as soon as the record hits the charts. Some contracts even have built-in tour support," Mogull advised the 500 attendees.

"When Jerry Rubinstein and myself bought United Artists, we had 100 artists on the label and 100 managers and agents to deal with. We reduced the roster to 20 for self preservation which made life simpler and enabled us to concentrate on the artists we believed in. We became a boutique instead of a department store."

Mogull continued his randomly delivered state of the industry address by noting that the business has entered "the era of the superstar

(Continued on page 76)



Stuck in neutral these days? Time to floor it. Shift gears and leave the pack behind with 10 high-spirited, high-performance workouts from Crackin', the band with A Special Touch. Extraordinary vocal arrangement and granite-tough rhythms power their third LP, sweeping up all within earshot in an especially distinctive rockin' soul sound. On Warner Bros. records and tapes. Produced by Michael Omartian. BSK 3235. Features the single "Double Love." WBS 8657. (Advertisement)

(Advertisement)

# SNAKE, RATTLE & ROLL!

DAVID COVERDALE'S WHITESNAKE



## DAVID COVERDALES WHITESNAKE AND THEIR DEBUT ALBUM SNAKEBITE

David Coverdale has formed his own band and their album is filled with intense and irrefutably great rock 'n' roll.

...WATCH OUT FOR THE BITE!



ON UNITED ARTISTS RECORDS AND TAPES

**KC**  
AND THE  
**SUNSHINE BAND**

# DO YOU FEEL

DO YOU FEEL ALL RIGHT The Rush-Release Single from the Platinum Album WHO DO YA LOVE (TK 607)



#### Concert Appearances

9/30 Baton Rouge, La • Centraplex  
10/1 Houston, Texas • Summit  
10/3 Dallas, Texas • Dallas Convention Center  
10/5 Norman, Okla. • University of Oklahoma  
10/6 Omaha, Nebraska • Omaha Civic Arena  
10/7 Champaign, Ill. • University of Illinois  
10/9 Chicago, Ill. • Arie Crown Theatre  
10/10 Detroit, Mich. • Masonic Temple  
10/12 Huntsville, Ala. • Von Braun Civic Center  
10/13 Murray, Kentucky • Murray State College

10/14 Knoxville, Tenn. • University of Tennessee  
10/15 Nashville, Tenn. • Civic Arena  
10/18 Hampton, Va. • Hampton Coliseum  
10/19 Largo, Md. • Capitol Centre  
10/20 Charlotte, N.C. • Coliseum  
10/21 Columbia, S.C. • Carolina Coliseum  
10/22 Richmond, Va. • King's Dominion  
10/24 Charleston, S.C. • Memorial Auditorium  
10/25 & 26 Atlanta, Ga. • Civic Auditorium  
10/27 St. Petersburg, Fla. • Bay Front Civic Center  
10/28 & 29 Miami, Fla. • Joe Albi Fronton

ICM

Copyrighted material

# ALL RIGHT!

TK 1030



**KC**  
AND THE  
**SUNSHINE BAND**



*Produced by Harry W. Casey/Rick Finch for Sunshine Sound Enterprises, Inc.*

#### TELEVISION APPEARANCES

Donny & Marie Show  
ABC  
8 PM  
September 22

Young and Foolish  
A Danny Thomas Special  
CBS  
Airing in the late Fall

Distributed by **tk** Productions, Inc.

Management • Katz-Gallin Enterprises, Inc.

# EMI Sets Up Parallel Operations Worldwide

**Auxiliary Labels Are Due For Key Markets**

By ADAM WHITE

NEW YORK—EMI will boost and broaden its worldwide music interests by establishing parallel record operations in certain key world markets.

Though details of the timetable and territories involved are not available, it is known that the companies—presumably following the blueprint of EMI America—will have autonomy in a&r, marketing and promotion, while utilizing existing EMI facilities for manufacturing and distribution.

The plan is part of Bhaskar Menon's "best judgment" in facing the future, which EMI Music's global supremo acknowledges will be "tough, competitive years" that will "stretch... considerably" the company and its personnel.

He reveals his latest thinking as the company undergoes its third major executive realignment this year.

The focus of this is the creation of a new worldwide management board, and the return

to a position of power within EMI of Ken East, once managing director of its U.K. record arm.

The board, charged with overseeing international music policy, coordination and finance, comprises Menon, who is chairman and chief executive of EMI Music, East; Capitol's Don Zimmermann, and EMI's Leslie Hill and Tony Todman.

Its creation stems from Menon's view that "overall management for EMI's music companies... must be shared by me with a team of key executives located in London and Hollywood."

Among other points, he emphasizes that EMI's music business "must on a global basis achieve a distinct sense of identity and a strong focus of music consciousness."

The Menon blueprint also creates a central finance office under Todman, "so that we can match the diversity of our international strengths with clearly defined Groupwide standards of commercial and financial performance."

Todman's unit, London-based, will be responsible for various finance functions—including operating controls, monitoring music companies' performance, budgets, royalties, planning and business development—covering the Group's music activities worldwide, excluding North America.

## 3rd Realignment In '78 For Firm

The reorganization is effective Oct. 1, the day before East steps aboard as joint managing director, EMI Music Operations, with Leslie Hill. For the past three years, he has been vice president of Motown Records' international operations and headquartered in London.

It is East who will be responsible for establishing... (Continued on page 57)



**CANCER STUDY**—Dr. Elias Balbinder, director of carcinogenic studies at the AMC Research Center in Denver, shows Stanley Gortikov, Recording Industry Assn. of America president, some of the research he is doing during a recent visit by Gortikov to the center. Gortikov will be honored with the AMC 1978 Humanitarian Award at a dinner in New York Sept. 26.

## RCA Nashville Mulling Bow Of Pop Label

By GERRY WOOD

NASHVILLE—RCA Records officials are discussing the establishing of a new pop label and logo out of the RCA office here.

If established, the new label, which would be under RCA's distribution, would seek artists from both Los Angeles and the South.

The discussions follow RCA's corporate decision to grant more autonomy to its successful Nashville operation (Billboard, May 27, 1978). Expansion of personnel and internal realignment are already underway, headed by Jerry Bradley, division vice president, and Joe Galante, marketing director.

The Nashville pop plan will be unveiled soon with one major decision... (Continued on page 76)

## LP SALES SURPRISING 'Grease' In Europe Could Equal 'Fever'

By NICK ROBERTSHAW

LONDON—The astonishing way "Grease" has dominated the media and the entire music scene in Britain and Holland even before the film's release (Billboard, Sept. 9, 1978), is a success story that is repeating itself even more dramatically in almost every European territory including France, Belgium, Switzerland, Italy, Greece, Sweden, Norway, Denmark and Finland. The sheer scale of this achievement looks set to rival "Saturday Night Fever" itself.

• In France for example, sales of "You're The One That I Want" have reached 80,000 since Polydor released the single on June 7. And this without any special promotion; Polydor having decided to save its effort for the release of "Grease."

The film opens Wednesday (13) in 100 cinemas. Prior to that, every important disk retailer in the country had window displays, posters, logos and T-shirts, and stocked up with the soundtrack album, which has already made a deep impression even without promotion, thanks to massive airplay.

The film bandwagon started rolling with the American Film Festival which opened Saturday (9) in Deauville. The distributors, CIC, have allocated a special publicity budget and, as in Britain and other territories, arranged a tieup with Wranglers whereby customers buying Wrangler jeans will receive a \$2.50 voucher redeemable against the cost of a cinema seat.

Success in France looks certain, since several years ago the stage show did extremely well there. Then it was titled "Gomins," in French, but the original English title differs in some respects from the show. There is no doubt that those who made the stagemovie a hit will want to see the film version too.

• The Belgian public has reacted even more strongly. There, backed by a promotion campaign of spectacular normality, with no special marketing activity or exceptional expenditure, "You're The One That I Want" has nevertheless developed into a record business phenomenon, outselling the best selling single releases from "Saturday Night Fever" by a handsome margin.

Undoubtedly though, the single is still reaping the benefits of the very strong marketing campaign that surrounded "Fever," and Polydor itself... (Continued on page 56)

## NARM Regionals Scratching Surface

By IS HOROWITZ

NEW YORK—Three times as many small retailers attended the recent NARM West Coast regional meetings than attended a year ago, but the association feels it has barely scratched the surface.

"There are easily 50,000 outlets in the country that sell records and tapes," says Joe Cohen, NARM executive vice president, "and at least half of them have had no contact with NARM."

Cohen is out to correct the situation, convinced that the economic health of "mom and pop" stores is an important factor in the overall well-being of the industry.

Teams of NARM staffers visit cities where regional meetings are scheduled, contacting small stores... (Continued on page 76)

## Classic Fare, Candy Sold At Wis. Store

By ALAN PENCHANSKY

CHICAGO—A Bach Cantata, a Beethoven Symphony or a quarter-pound of pistachio nuts will be found at the newest record store in Madison, Wis.—but don't look for the new Boston album or any of the latest soundtracks.

At the Nutcracker Sweete, an all-classical outlet opened in the shadow of Wisconsin's capitol building, one finds a nine-foot, fully-stocked candy counter along with an inventory of carefully selected classical and audiophile recordings. It's perhaps the only... (Continued on page 33)

## Jukebox Location Tribunal Ruling

By MILDRED HALL

WASHINGTON—Jukebox operators will have to file location listings of registered and licensed jukeboxes with the Copyright Royalty Tribunal under access rules unanimously finalized by the Commissioners Wednesday (6).

However, periodical reporting requirements in the originally proposed rule have been eased. After the operator files a list of locations and the number of boxes, he will have to update it only once a year as to changes in the number of boxes at listed locations or when boxes are put into new locations.

In an opinion filed with the final rules for giving music licensors access to box locations, the Tribunal holds that location listing is necessary as a basis for determining distribution claims by the music copyright owners and licensors.

The Tribunal deals only with the jukeboxes registered and certified by the Copyright Office. At present, these number only about one-third of the reported total of some 400,000 boxes. The Commission does not have any jurisdiction to force registry of the unreported boxes.

If the remedy in the Copyright Act is not effective for the music licen... (Continued on page 69)

## Casablanca Spending \$2½ Mil On Kiss Members' LPs

By JOHN SIPPEL

LOS ANGELES—Casablanca says it will spend \$2.5 million in marketing support and collateral merchandising to boost individual LPs by the four members of Kiss.

This support includes a two-hour NBC-TV movie and merchandising tie-ins like Kiss jeans, Halloween masks, costumes and dolls and a second Marvel Comics book to follow the first which was that firm's largest seller of all time.

The four solo albums by Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss feature each playing a variety of instruments with which they are not normally associated in Kiss. Each album contains a different art poster, which is part of a four-section puzzle, which is completed when all four albums and posters are purchased. Each album is in a four-color sleeve carrying reductions of all four individual covers.

Larry Harris, senior vice president and chief operating officer of the label, says several thousand 4x4s mounted on foam core will be available along with thousands of large two-sided dangle arrows for in-store merchandising.

The label has produced 500,000 13-inch-square plastic bags carrying full-color reductions of the four covers. Stores are asked to use them only when a customer buys all four LPs. There will also be a full color 22 x 68-inch poster carrying all four covers full size.

Radio stations are being supplied with a four-color boxed kit which contains a cassette with an open-end interview with all Kiss members. In addition to servicing the four LPs to programmers, a special LP containing the two top sides from each album is shipping to radio.

For those retailers now equipped with VTR capability, Casablanca is producing between 300 and 400 half-hour videocassettes for in-store video merchandising. Harris adds, "Casablanca intends to supply 'Kissmobiles,' an as-yet-unselected auto which has painted with Kiss... (Continued on page 69)

SEPTEMBER 16, 1978, BILLBOARD

Billboard is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$85. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send form 3579 to Billboard, P.O. Box 2156, Radnor, Pa. 19089, Area Code 215, 687-8200.

# Act Rewrite Hearings: No AFM

By MILDRED HALL

WASHINGTON—There will be no witness from the American Federation of Musicians at the hearings on the Communications Act rewrite Monday through Thursday (11-14) say staffers of the communications subcommittee, although the AFM has kicked off a new attempt to compel hiring of live musicians by broadcasters, partly as a result of the Van Deerlin bill.

The proposed legislation does not include Section 506 of the 1934 Communications Act, known as the "Lea Act," which in 1946 barred a

powerful union under James C. Petrillo from compelling broadcasters to maintain studio staff musicians, or air programs by union performers.

Edwina Dowell, staff counsel and drafter of the broadcast section of the bill, says there are no plans to restore 506. But she points out that until the new Communications Act becomes law, 506 remains in force against any AFM pressure tactics.

What union tactics or what labor laws might be invoked, if the new law is enacted and the Lea Act

passes out of the Communications Act, the staff counsel can not say.

Meanwhile, the AFM hopes that the omission of the ban from the new law will stir up interest in two bills to repeal the Lea Act, one in the House and one in the Senate. Neither is showing any signs of life at present.

Broadcasters are aware of the situation, but ironically, some reportedly would like to use the "threat" of restored live music by broadcasters to fight the idea of record performance royalty fees.

# Old Radio Show Cassettes Spur Suits

By IS HOROWITZ

NEW YORK—Lawsuits here and in Minneapolis are expected to dispel much of the ambiguity that veils the legal status of unlicensed recordings produced from old radio shows.

Two licensed firms, M.F. Productions and Nostalgia Lane Records, have launched a frontal attack against Metacom Inc., a major Minneapolis duplicator whose unlicensed cassettes of vintage shows have recently been heavily promoted via direct-mail and in supermarkets.

In addition to significant commercial factors at issue, the suits may establish new precedents in case law bearing on alleged bootlegging.

Product involved goes back as far as the 1930s and includes such oldie favorites as "The Lone Ranger," "The Shadow," "The Green Hornet" and "Suspense," as well as radio shows featuring Burns and Allen, Abbott and Costello, Bing Crosby and Jack Benny, among a host of others.

Although old radio shows have long appeared on disk and tape, unlicensed product in the past has

largely been offered by marginal entrepreneurs.

Meanwhile, companies such as Nostalgia Lane and M.F. have been expanding their operations, securing record rights to a wide range of titles from radio show proprietors as they ride the crest of the nostalgia wave.

The licensed companies charge Metacom, whose product name is Radio Reruns, with unfair competition and copyright infringement. They also fear that the promotionally priced Radio Rerun cassettes may have a negative impact on the market due to what they charge is shoddy quality.

Numbers involved are hefty. In court papers Metacom says its Radio Reruns division grosses more than \$500,000 annually and that the A&P supermarket chain has stocked its product in more than 300 stores.

Paradoxically, the controversy first hit the courts when Metacom sought a restraining order against Nostalgia Lane and the licensor of much of the material, Charles Michaelson Inc., for interfering with its business by threatening legal action against marketers of the unlicensed cassettes.

An accompanying affidavit claims that Lieberman Enterprises pulled the line from many of its racks following notice by Nostalgia Lane that it held exclusive rights to many of the titles.

That petition was denied in the U.S. District Court in Minneapolis and a trial on the merits looms.

Metacom argued in its complaint that no valid copyright subsists in the contested 1930-1950 radio shows and that no licenses are required for their transfer to disk or tape.

The Minneapolis firm says it acquired the shows from dubs made by private collectors and from other

sources including Armed Forces Radio disks.

In a related suit brought by M.F. in New York Supreme Court, a temporary restraining order against Metacom, the A&P and the Jay Norris Corp., a mail-order firm, from selling certain of the radio shows tapes was voided Aug. 31. The case here now awaits arguments for a temporary injunction and a subsequent trial on the merits.

Papers filed by M.F. cite marketing predictions that the anticipated sales of its Burns and Allen, and Jack Benny material would exceed 370,000 units each and over an eight-year period, and its "Suspense" titles 250,000 each.

With low-price competition from unlicensed Radio Reruns tapes (sold to A&P for \$1.84 each and to Norris for 94 cents, according to an accompanying affidavit) their potential has been seriously undermined, the M.F. papers declare.

The complaint also ticks off advances paid for rights and royalty commitments. In many cases, it states, artists or their representatives are given approval rights "to ensure the integrity of their performances."

# Executive Turntable

Bhaskar Menon spearheads a group of four executives—Ken East, Leslie Hill, Tony Todman and Don Zimmermann—who will comprise a new EMI Music Worldwide Management Board in a global restructuring of the EMI Music Worldwide Operations. Effective Oct. 1, the overall management responsibility for EMI Music companies in 33 countries will be shared by the board.



Harris



Arslanian



Barbis



Berg



Phillips



Garfield



Singer



Abbott



Sincoff



Chapman

Menon, continuing to base at Capitol's Los Angeles headquarters, will retain direct responsibility for Capitol Industries-EMI, Inc., Capitol Records, Inc., EMI America Records, Inc., Screen Gems/Colgems, Capitol Records-EMI of Canada Limited and their various subsidiaries in North America. Zimmermann, basing in Los Angeles as president, Capitol Records, will represent the Group's North American Music interests on the EMI Music Worldwide Management Board. Basing in London are Leslie Hill, named joint managing director, EMI Music Operations; Ken East, formerly in the EMI family and most recently vice president of Motown International, who becomes joint managing director, EMI Music Operations; and Tony Todman, who becomes finance director, EMI Music Operations (see separate story on page 3).

Tony King resigns as executive vice president of the RCA-distributed Rocket Record Co. in New York citing personal reasons. No plans for King have been announced. . . . At RCA Records, New York, Ray Harris is named director, black music marketing, Oswald Marshall is named manager, national black music field merchandising, and Keith Jackson is appointed manager, black music product merchandising. The appointments are part of the company's expansion of its black music marketing and promotion departments. Harris was director, r&b promotion and merchandising; Marshall was an RCA branch salesman in New York, and Jackson joins from Kraft Foods, and previously Polydor (see separate story on page 10). . . . Bruce Garfield appointed director

of talent acquisition for Capitol Records, Los Angeles. He joined the label in 1976 as national publicity manager and was subsequently promoted to director of press and artist relations. Replacing Garfield will be Oscar Arslanian who had been national sales manager at Capitol Magnetics. One other Capitol appointment sees Bob Singer appointed national marketing coordinator for United Artist Records in addition to his responsibilities as director of imports for Capitol Records, Inc. . . . John Barbis joins ABC Records in Los Angeles as vice president of promotion and artist development. He was previously national director of promotion. . . . Mike Abbott appointed vice president, r&b promotion/marketing, for MCA Records in Los Angeles. Headquartering in New York, he was recently head of pop and r&b promotion for H&L Records. . . . Karen Berg named associate director, a&r, East Coast, for Warner Bros., New York, and Steven Baker joins as a&r staffer and assistant to senior vice president and a&r consultant, Jerry Wexler. Berg was executive assistant to Wexler while Baker was associate director, publicity, for Epic/Portrait/Associated Labels. . . . Milton Sincoff named director of manufacturing and purchasing for Arista Records, New York, from vice president, creative services and manufacturing for Buddah. . . . Mel Phillips becomes associate director of promotion for CBS Records International, New York, from general manager of C.E. Hooper Inc. . . . Joe McEwen named manager of a&r, East Coast, for Columbia Records, New York, joining from a journalism background with Rolling Stone, the Village Voice and the Boston Phoenix. . . . Linda Chapman, former executive secretary at Capricorn Records, Macon, Ga., promoted to international coordinator of the label. . . . Mike Mullins named professional manager of Screen Gems-EMI Music/Colgems-EMI's Music's Nashville office. . . . Jay McDaniel appointed national promotion manager, singles, for Phonogram, Inc./Mercury Records, Chicago. He was previously national singles promotion, secondaries. . . . Lew Zellman is now sales manager for the Cleveland office, MCA Records. He was a salesman with MCA Records in Cleveland for the last seven years. . . . Rick Sanjek named to head Copyright Service Bureau operations in Nashville. Sanjek is a former director of writer administration for BMI, general manager for Atlantic Records and professional manager of Jack Music, Inc., all of Nashville. . . . Kathy Cooney named administrator, West Coast division, for SESAC, Los Angeles. She was previously affiliated with Chappell Music and Clive Fox Music. . . . Josef Cohen appointed manager, international product management, for RCA Records, New York, joining from Voyage Records, where he handled artist management and music publishing. Named director, international administrative services, for RCA Records International is Jeanne McCafferty. Formerly in the administration department of Sunbury-Dunbar Music, she will base in New York. . . . Stephanie Knauer named associate product manager, West Coast, for Epic/Portrait/Associated Labels, Los Angeles. . . . Don McCabe elected to president of Downpour Distributing in Portland, Ore., while Bruce Chisholm becomes executive vice president.

Appointments to Pickwick's management team covering distribution in the Los Angeles and San Francisco areas are: Bill Shaler, branch manager basing in Los Angeles responsible for all sales/promotion/operation functions of the L.A. distribution facility; Rick Lacovara, sales manager for Southern California, L.A. branch; and Jack Campbell, branch manager based in the San Francisco sales/promotion office, responsible for all sales/promotion/advertising/merchandising for Pickwick Distribution, Northern California.

# Most London Pop LPs Up To \$7.98

NEW YORK—London Records raises the suggested list price of its catalog pop product from \$6.98 to \$7.98, effective immediately.

This includes Phase 4 and International Series product, but does not affect the Collectors Edition reissue line, remaining at \$5.98.

The catalog price hike comes five months after the label increased its new pop releases (and catalog albums by the Rolling Stones and the Moody Blues) to \$7.98.

# 30 YEARS FOR RETAIL CHAIN

## Korvette's, RSO In Joint Promotion

LOS ANGELES—Korvette's Inc. and RSO Records will begin a special week-long promotion in late September on the occasion of Korvette's 30th anniversary.

The entire RSO catalog will be featured in all 50 Korvette's stores with special wall section displays including browser bin cards. In addition, T-shirts and other merchandising aids have been prepared for the record section of every store. Window displays will be used where suitable.

Record department personnel will wear T-shirts bearing both the RSO logo and Korvette's anniversary slogan. Special posters for giveaway and 20-inch by 60-inch silk-screened displays with the slogan "RSO Records, the number one company that

brought you 'Saturday Night Fever,' 'Grease' and 'Sgt. Pepper'" have also been prepared.

Half-page advertising in newspaper circulars will run in those cities where Korvette's stores are located.

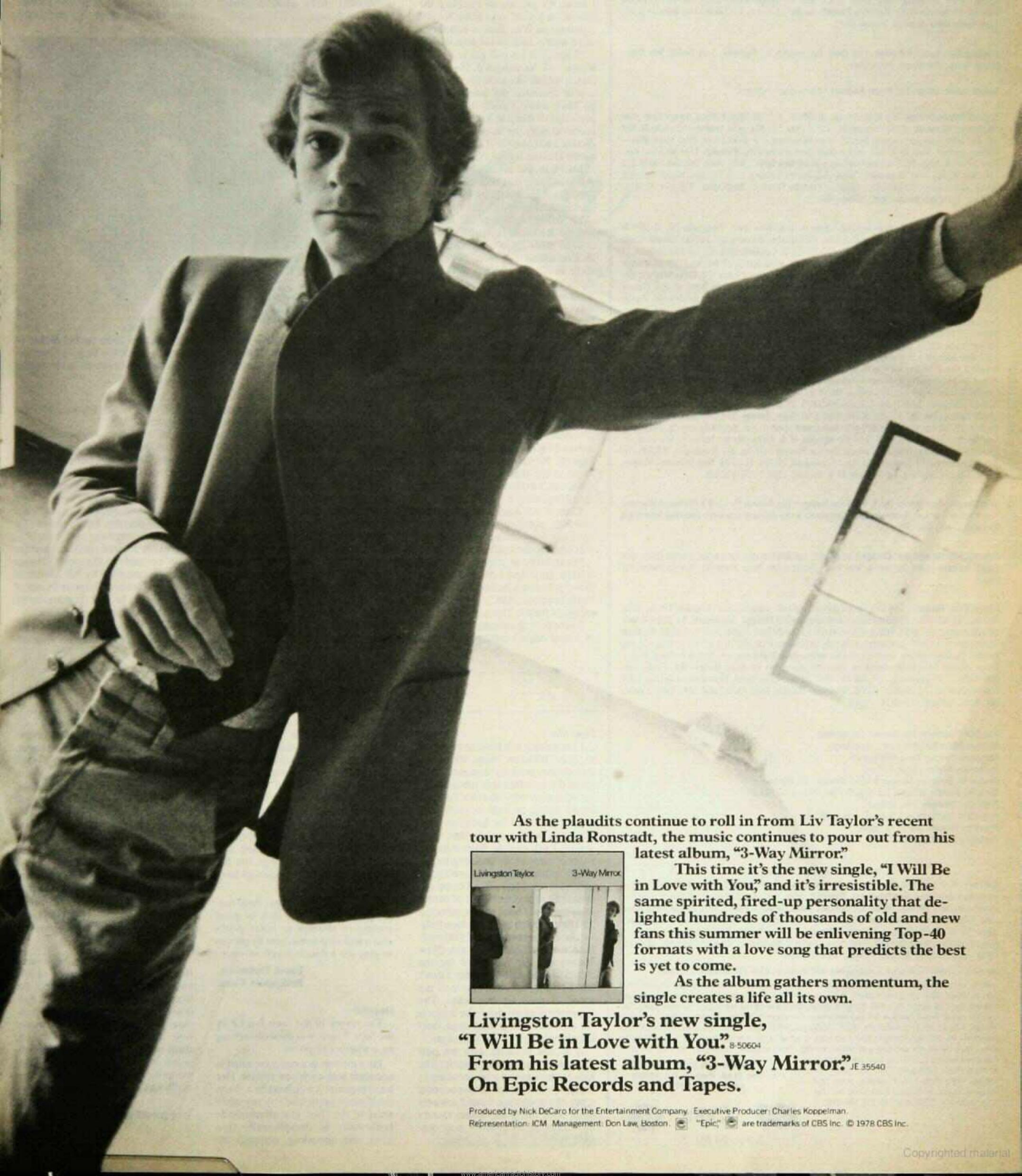
The merchandising program was coordinated by David Rothfeld, vice president, Korvette's; Howard Schisler, record buyer, Korvette's; Ben Bernstein, record buyer, Korvette's; Mitch Huffman, RSO national sales manager; and Art Gelles, RSO East Coast regional marketing.

This is reportedly the first time Korvette's has spotlighted one record company in a promotion of this magnitude. Special in-store tapes of RSO product will be played all week.

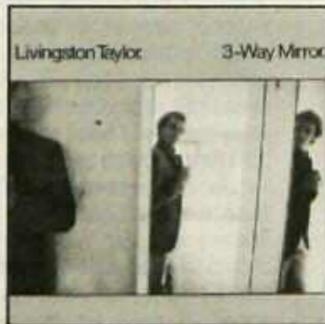
## In This Issue

CAMPUS.....	32
CLASSICAL.....	33
COUNTRY.....	46
DISCOS.....	41
INTERNATIONAL.....	56
JAZZ.....	45
MARKETPLACE.....	54, 55
RADIO.....	16
SOUL.....	52
SOUND BUSINESS.....	40
TALENT.....	27
TAPE/AUDIO/VIDEO.....	34
FEATURES	
Disco Action.....	42
Inside Track.....	76
Lifelines.....	75
Pickwick Convention	
Coverage.....	11, 12
Stock Market Quotations.....	10
Studio Track.....	40
Vox Jox.....	18
CHARTS	
Top LPs.....	72, 74
Singles Radio Action Chart.....	22, 24
Album Radio Action Chart.....	26
Boxoffice.....	30
Bubbling Under	
Top LPs/Hot 100.....	18
Classical LPs.....	33
Jazz LPs.....	45
Hits Of The World.....	59
Hot Soul Singles.....	52
Latin LPs.....	59
Soul LPs.....	53
Hot Country Singles.....	48
Hot Country LPs.....	50
Hot 100.....	70
Top 50 Easy Listening.....	32
Rack Singles/LPs Best Sellers.....	20
RECORD REVIEWS	
Album Reviews.....	60
Singles Reviews.....	62
Closeup Column.....	62

# Liv Taylor predicts the future: "I Will Be in Love with You."



As the plaudits continue to roll in from Liv Taylor's recent tour with Linda Ronstadt, the music continues to pour out from his latest album, "3-Way Mirror."



This time it's the new single, "I Will Be in Love with You," and it's irresistible. The same spirited, fired-up personality that delighted hundreds of thousands of old and new fans this summer will be enlivening Top-40 formats with a love song that predicts the best is yet to come.

As the album gathers momentum, the single creates a life all its own.

**Livingston Taylor's new single,  
"I Will Be in Love with You." 8-50604**  
**From his latest album, "3-Way Mirror." JE 35540**  
**On Epic Records and Tapes.**

Produced by Nick DeCaro for the Entertainment Company. Executive Producer: Charles Koppelman.  
Representation: ICM Management, Don Law, Boston. "Epic" are trademarks of CBS Inc. © 1978 CBS Inc.



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
(213) 273-7040 Cable: Billboy LA, NY Telex—620523; LA Telex—698669

Editor-In-Chief/Publisher: Lee Zito (L.A.)  
Managing Editor: Eliot Tiegel (L.A.)

Department Editors: **Campus**—Ed Harrison (L.A.); **Classical**—Alan Penchansky (Chicago); **Copy**—Dave Dexter Jr. (L.A.); **Country**—Gerry Wood (Nashville); **Disco**—Radcliffe Joe (N.Y.); **International**—Jack Tessler (N.Y.); **Marketing**—John Sippel (L.A.); **Radio-TV Programming**—Doug Hall (N.Y.); **Record Reviews**—Ed Harrison (L.A.); **Recording Studios**—Jim McCullough (L.A.); **Talent**—Jean Williams (L.A.); **Tape/Audio/Video**—Stephen Traiman (N.Y.)

Domestic Reporters: **Los Angeles**—Paul Grein, Ray Herbeck Jr.; **Nashville**—Sally Hinkle; **New York**—Roman Kozak, Dick Nusser, Adam White.

Special Issues: Editor—Earl Paige; Assistant Editor—Susan Peterson.

Regional Offices: **Chicago**—150 N. Wacker Dr., Ill. 60606, 312 236-9818, Editorial Bureau Chief: Alan Penchansky; **Cincinnati**—2160 Patterson St., 45214 Ohio, 513 381-6450; **London**—7 Carnaby St. WIV IPG, 437-8090, European Editorial Director: Mike Hennessey; U.K. News Editor: Peter Jones; **Milan**—Piazzale Loreto 9, Italy, 28-29-158, Bureau Chief: Germano Ruscitto; **Nashville**—1717 West End Ave., Tenn. 37203, 615 329-3925, Bureau Chief: Gerry Wood; **New York**—1 Astor Plaza, New York 10028, 212 764-7340, Bureau Chief: Is Horowitz; **Tokyo**—5 F. Dempa Building, 11-2, 1-Chome, Higashi Gotanda, Shinagawa-ku, Japan, 03 443-8637, Editorial: Haruhiko Fukuhara; **Washington**—733 15th St. N.W., D.C., 202 393-2580, Bureau Chief: Mildred Hall.

Foreign Correspondents: **Austria**—Manfred Schreiber, 1180 Wien W VIII, Kreuzgasse 27, 43-30-974; **Belgium**—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953; **Canada**—David Farrell, 1946 Bloor St. W., Toronto, Ontario, 416-766-5978; **Czechoslovakia**—Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; **Denmark**—Knut Orsted, 22 Tjoernevej, DK 3070 Snekersten, Denmark, (01) 31-30-76; **Dominican Republic**—Fran Jorge, PO Box 772, Santo Domingo; **Finland**—Kari Helopaito, SF-01860 Perttula, Finland, 27-18-36; **France**—Henry Kahn, 16 Rue Clauzel, 75009 Paris, France, 878-4290; **Greece**—Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Greece, 416621; **Holland**—Willem Hoos, Bilderdijklaan 28, Hilversum, (035) 43137; **Hungary**—Paul Gyongy, Derekutca 6, 1016 Budapest, Hungary, 859-710; **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; **Italy**—Daniele Caroli, Viale Marche 21, 20125 Milano, 02-693412; Paul Bompard, Via Gramsci 54, 00197 Rome; **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; **New Zealand**—J. P. Monaghan, c/o Box 79, Wellington; **Norway**—Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway, (02) 56-41-80; **Poland**—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland, 34-36-04; **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto, Portugal; **Puerto Rico**—Lorraine Blaser, PO Box 12333, Santurce, 00914, 723-4651; **Romania**—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; **Spain**—Fernando Salverri, Alcalde Sainz de Baranda, 107-Esc. 4-31D, Madrid-30, Spain; **Sweden**—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, (08)629-873; **Switzerland**—Beat H. Hirt, Berghaldenweg 19, 8135 Langnau/Zurich, Switzerland, (01) 713-24-30; **Republic of S. Africa**—Wynter Murdoch, 52a Third St., Linden, Johannesburg; **Uruguay**—Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; **U.S.S.R.**—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025, 15-33-41; **West Germany**—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, (04551) 81428.

Sales Director: Tom Noonan (L.A.), U.S. Sales Manager: Ron Willman (N.Y.), U.K./European Manager: Alan Mayhew (London), European Sales Consultant: Andre DeVekey (London), Classified Advertising Manager: Murray Dorf (N.Y.)

Domestic Advertising Sales: **Chicago**—Jim Bender; **Los Angeles**—Joe Fleischman, Harvey Geller, Jerri Logan; **Nashville**—John McCartney; **New York**—Mickey Addy, Norm Berkowitz, Ron Carpenter, J.B. Moore.

Foreign Sales: **Australia**—Gary Dag, Radtel Consultants Ltd., 3 Downes Ave., Brighton, Victoria 3186, Australia, 03 596 1251; **Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa & Switzerland**—contact U.K. office; **France**—Music Media, 17 Rue De Buci, 75006, Paris, 633 65 43/44; **Great Britain**—Roy Perryment, Colin Caffell, 7 Carnaby St., London W1V 1PG, (01) 437 8090; **Italy**—German Ruscitto, Piazzale Loreto 9, Milan, 28-29-158; **Japan**—Hugh Nishikawa, 5 F., Dempa Building, 11-2, 1-Chome, Higashi Gotanda, Shinagawa-ku, Tokyo 141 Japan, (03) 443-8637; **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; **Spain**—Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain; **Venezuela**—Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

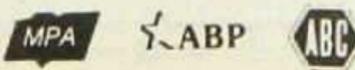
Associate Publishers: Tom Noonan, Bill Wardlow  
Business Affairs Director: Gary J. Rosenberg  
Circulation Director: Cecil Hollingsworth  
Conference Director: Diane Kirkland  
Director Of Marketing Services & Chart Manager: Bill Wardlow  
Managing Director Billboard Ltd. U.K./Europe: Frederick C. Marks  
Production Manager: John Halloran  
Production Coordinators: Ron Frank, Tom Quilligan  
Promotion Director: Joshua C. Simons  
Publishing Consultant: Hal B. Cook

### BILLBOARD PUBLICATIONS, INC.

Chairman: W. D. Littleford. Executive Vice President: Jules Perel. Senior Vice President: Mort L. Nasatir, Broadcasting Group. Vice Presidents: Maxwell A. Biller, Cincinnati Operations; William H. Evans Jr., Finance; Walter J. Heaney, Amusement Business Group; Gerald S. Hobbs, Art & Design Group; Magazines; Patrick Keleher, Merchandising Group; Mary C. McGoldrick, Personnel; Lee Zito, Billboard Operations; Ernest Lorch, Corporate Managers; Charles Rieger, Publisher Services; William F. Fahy, Circulation; Marie Gombert, Production; Charles R. Buckwalter, Marketing Services; Donald C. O'Dell, Asst. Secretary; Michael T. Dooley, Asst. Controller.

The microfilm edition of Billboard is available from KTD Microform, Route 100, Millwood, N.Y. 10546.  
Subscription rates payable in advance. One year, \$85 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second class postage paid at New York, N.Y. and additional mailing offices. Postmaster send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Copyright 1978 by Billboard Publications, Inc. The company also publishes in New York: American Artist, Gifts+tableware, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson Gophtill publications, Whitney Library of Design; Los Angeles: Billboard; Nashville: Amusement Business; London: The Artist, World Radio TV Handbook, How to Listen to the World, Jazz Journal International; Tokyo: Music Labo. Postmaster, please send change of address to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

SUBSCRIBER SERVICE  
P.O. Box 2156, Radnor, Pa. 19089  
(215) 688-9186



# Picture And Color Disks a Fad? Denver Retailers Say Novelty Near Saturation Point

By DICK KELLEHER

DENVER—Picture disks and colored vinyl albums are big selling items here, but some retailers catering to collectors think the boom has reached its peak.

"It's huge right at the moment, but I think it's just about reaching the saturation point," says Mike Smyth, a partner in Wax Trax, a collector's store with a nationwide reputation.

"I see where it will get to a point where we'll be saturated, but then, I feel, it will be like most things—once you've saturated the market, it will go back down," adds Bill Mueller, president of Recycle Records, which claims to carry the largest number of picture and color vinyl albums in the metro Denver region.

Many in the record business in this area agree that both picture and color vinyl are hot items, but not everyone is forecasting a let up.

Els Slater, manager of Underground Records, says at her shop, colored disks "don't sell a lot, but they're selling for sure." She says there would be a bigger market "if the prices would drop."

"It is the big thing right now," insists Gregg Foster, a record buyer for Peaches Records. "You can walk into about four or five record stores and they are up on the wall, predominately displayed, and stores will either sell or trade them."

"We had the Stones' 12-inch EP on pink. It just flew out the door."

Ray Gmeiner, head buyer for Mile Hi One Stop, an area record distributor, states, "We have quite a demand for colored vinyl, especially imports. Right now we're selling a lot to stores that have avid record collectors. I definitely think color vinyl is becoming a trend."

There is still doubt, though, about how long record companies can continue to release color records without it saturating the market.

"Everybody is coming out with colored vinyl and I hope they keep doing it, but on a limited basis," says Mike Brannen, ABC's promotional manager for the Denver region.

There is deep concern on the part of record dealers selling the novelty

items of too many flooding the market.

"Up to now, anything that has been pressed on picture disks has been a specialty and is a genuine collector LP. When it's a limited edition of 500,000 that's another story," Mike Smyth says.

Asked if colored and picture disks have an underground aura about them, he replies: "I see it as black market; it's getting terrible."

"Especially on the promo side. I know for a fact there are people who have gotten cases of promo picture disks and sell them. To me, that's



Billboard photo by Dick Kelleher

**New Collector?: Cindy Maier is introduced to picture disks by Bill Mueller of Recycle Records, Denver, Mueller's firm claims to stock the largest commercially available collection of color vinyl and picture disk records in the metro area.**

He adds, "It's reached a situation, we joke about this, where the black ones are going to be the collectible ones. It will lose its novelty very quickly with the more that are put out."

Everyone talked to here agrees that it is the collector who purchases these records and not the average consumer.

Asked how Wax Trax gets its colored and picture disks, Smyth will say, "We buy them from collectors most of the time. By the time we get them, they've usually gone through several people."

Mueller says he gets his from other collectors or orders them from "a man" on the East Coast.

black market, no matter how you look at it."

ABC's Brannen, who admits to having 25 Paul Parrish and 50 Rufus picture disks come into the Denver area, says they "probably went home to the program director's collection... unopened. Nobody ever plays those things. They're really not made for playing. They're more of a stroke than anything else."

A list of colored vinyl and picture disks available in the metro Denver area was compiled by Bill Mueller of Recycle Records. The store boasts of having the largest commercially available collection in the area.

Mueller lists 25 picture albums in-

(Continued on page 69)

## Letters To The Editor

Dear Sir:

I am writing this letter in response to Jean Williams' Aug. 19 article concerning outdoor concerts. Williams did an admirable job in trying to determine why outdoor festivals aren't doing as well as each promoter had hoped for, but there were definitely a few points that were missed. I will explain them from the point of view of the concertgoer.

I go to concerts on the average of twice-a-week. Most often I camp out overnight to assure myself of choice seats because I want to take pictures. The first problem with outdoor festivals is the reserved section. I sat mid-field for the Giant Stadium (New Jersey) concert headlined by the Beach Boys and Steve Miller. I don't feel I had a seat comparable to the money I paid for the ticket. The larger the outdoor show, the larger is the possibility of getting stuck one-fourth mile away from the stage.

A second problem with the outdoor show can be the length. The kids get restless and after sneaking in a couple of six packs, bottles or other types of missiles are hurled towards those near the front. Safety factors have kept me away from most outdoor shows.

The biggest gripe I have deals with the contracts and the groups themselves. Most people who go to these shows are beginning to realize that the group plays a shorter set than compared to playing inside. Case in point was the Beach Boys playing 20 minutes longer in New Haven, less than a week before the Giant Stadium show. If there is a long delay between groups, the fan suffers. Especially if the groups have a schedule to keep.

So, from the fans' view, three major problems: safety, lack of good seating in relation to ticket prices and a lack of commitment by groups to play for a decent length of time.

David Weinstein,  
Bridgeport, Conn.

Dear Sir:

The review of the Janis Ian LP in the Sept. 2 issue was most disturbing on a number of points.

Ian's growth as a complete artist is apparent with each new release. Her latest material is weighted by a sharp intelligence unmatched by any other artist of the '70s. The album finds Ian's voice in exceptionally fine form; the appealing, compact ar-

rangements and her brilliant instrumental attack are perfectly on target.

The bulk of Ian's work is not "tear-eyed ballads that are somewhat depressive in nature." Rather, she writes real songs about real people. Ian is a perceptive individual who brings fresh insight into intrapersonal relationships and to our relationships to the world.

Janis Ian is something of a rarity these days: a star who still concentrates on her craft, not her image.

Stu Michael,  
Pat Davidson,  
Bellmawr, N.J.

Dear Sir:

We are delighted to be named Billboard's Top 40 station of the year. This, as you know, marks the fourth consecutive year that Billboard has honored KFRC. I can assure you that winning this award four times does not diminish the thrill in any way. It should be obvious, but recognition of achievement by your fellow broadcasters really has a special meaning.

Patrick W. Norman,  
Vice president and general manager  
KFRC,  
San Francisco

*Keith*

# COLUMBIA GAIN Records, Music Help Picture Firm To Its Best-Ever Year

By STEPHEN TRAIMAN

NEW YORK—Arista Records and related music publishing and print operations of the combined records/music division contributed an expanding portion of the record annual operating and net income reported by parent Columbia Pictures Industries for the year ended July 1.

Arista alone had its biggest year, six months and fourth quarter in history, with worldwide net revenues including Arista U.K. and distributed Savoy and Buddah of \$66.198 million, an 80% increase over the prior year's \$36.734 million, accord-

ing to Elliot Goldman, executive vice president and general manager.

Combined with Arista Music Publishing Group and Columbia Pictures Publications, total revenues of \$73.49 million are nearly 75% ahead of fiscal 1977's \$42.1 million while income from operations before corporate expenses rose a whopping 163% to \$3.646 million, from \$1.384 million the prior year. Publishing/print revenues of \$7.292 million were 36% ahead of 1977.

In the fourth quarter for Arista, biggest revenues ever hit \$15.378 million, a 10% increase over the prior year's \$13.97 million, and would have been greater if several key albums including Al Stewart and Eric Carmen had not been held for the fall selling season.

Combined fourth quarter revenues for the entire records/music division hit \$17.31 million, a 13% gain

from the year-earlier \$15.293 million, but profits dipped about 57% to \$407,000, from 954,000 in April-June 1977.

There are multiple reasons for the profit dip, Goldman explains, including a substantial expansion of physical facilities and personnel mostly in the last months, late receipts from overseas licensees that "loaded" the fourth quarter last year, and the decision to hold the several key albums noted earlier.

Overall, however, the last six months were the best in Arista history, with net revenues of \$34.443 million, a 45% increase over the prior year, and the third quarter total of \$50.2 million topped the entire prior fiscal year.

Major contributors to the fourth quarter for the label include the Alan Parsons Project's "Pyramid" followup to its prior "I Robot" hit, Barry Manilow's triple-Platinum "Even Now," r&b success with Norman Connors, the distributed Buddah release of Michael Henderson, the Michael Stanley Band label debut and the Kinks' "Misfits."

Cited for contributions to the record year are the first six months' chart activity as 80% of the label's LPs made the charts, with 13 RIAA gold and platinum LPs, and a gold Manilow single.

Combined records and music revenues account for 12.8% of the parent firm's volume in fiscal 1978, up from 10.8% a year ago, and the bottom-line contribution is now 3.6% of the corporate total, up from 3.1% in fiscal 1977.

# Market Quotations

As of closing, September 7, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63	34%	ABC	9	396	60%	59%	59%	- 1/4
43%	34%	American Can	7	73	41%	41	41%	+ 1/4
19%	9%	Ampex	15	1548	19%	19%	19%	+ 1/4
4%	2%	Automatic Radio	0	28	3%	3%	3%	Unch.
28	22	Beatrice Foods	11	205	28	27%	27%	Unch.
64%	43%	CBS	9	269	60%	60	60	- 1/4
27%	13%	Columbia Pictures	5	885	24%	23%	24	+ 1/4
14%	8%	Craig Corp.	5	58	12%	12	12%	+ 1/4
47%	31%	Disney, Walt	16	202	44%	43%	43%	- 1/4
3%	2%	EMI	6	72	3%	3	3	Unch.
23%	8%	Gates Learjet	10	300	23%	22%	23%	+ 1
16%	11	Gulf + Western	6	522	15%	15%	15%	Unch.
24%	9%	Handleman	11	297	24	22%	22%	- 1/4
6%	3	K-tel	15	25	5%	5%	5%	- 1/4
6%	3%	Lafayette Radio	0	158	4%	4%	4%	Unch.
39%	22%	Matsushita Electronics	11	92	37%	37%	37%	Unch.
59%	32%	MCA	10	144	59	58%	58%	+ 1/4
58%	25%	Memorex	10	252	57%	55%	56	- 1/4
66	43	3M	16	833	64%	63%	63%	- 1/4
54%	35	Motorola	13	168	50%	50	50	- 1/4
34%	24%	North American Phillips	7	52	34%	33%	33%	Unch.
18	10	Pioneer Electronics	13	22	16%	16%	16%	- 1/4
32%	6%	Playboy	40	399	26%	25%	26	Unch.
33%	22%	RCA	10	936	33%	33%	33%	- 1/4
8%	6%	Sony	14	128	7%	7%	7%	Unch.
13%	9%	Superscope	0	97	10%	10%	10%	- 1/4
34%	14%	Tandy	12	2319	34%	31%	32	- 2 1/4
9%	5%	Telecor	7	121	9	8%	9	+ 1/4
9%	2%	Telex	18	1884	9%	8%	9	+ 1/4
3%	1%	Tenna	0	137	3%	3%	3%	Unch.
19%	12%	Transamerica	6	485	18%	18%	18%	+ 1/4
40%	20%	20th Century	4	573	38%	36%	37%	- 1/4
57%	29%	Warner Communications	10	349	57%	56%	56%	- 1/4
19%	11%	Zenith	41	612	18%	18	18	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	0	0	2%	3%	Koss Corp.	23	39	7%	8
Electrosound Group	10	58	8%	9%	Kustom Elec.	0	17	2%	3
First Artists Prod.	7	123	6%	6%	M. Josephson	7	5	15%	16
GRT	8	114	2%	2%	Orrox Corp.	0	4	3 1/16	3 13/16
Integrity Ent.	16	194	7%	8	Recoton	11	12	6%	7%
					Schwartz Bros.	5	3	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.

**ORIGINAL Vesuvio**

**WE ARE NOT ON STRIKE!**

We are ready to serve you the most **Delicious, Delectable Italian Cuisine EVER.**

"Finest Italian Restaurant in The Theatre District" (Gourmet Magazine)

"One of New York's Fabled 10 Tables" (McCalls Magazine)

Lunch, Cocktails, Dinner and After Dinner

All Major Credit Cards. Closed Sundays. Your Host, TONY

163 West 48th St. (212) 245-6138



**MR. GONE WHERE ARE YOU?**

**The Business of Music a basic course in survival**

Instructor: Ron Zalkind. 12 class meetings beginning October 23. M, T, Th, 7-9 PM at the Warwick Hotel, 54th & Ave. Americas. Tuition \$150—save \$25 if paid by September 30.



Zadoc Institute for Practical Learning, Inc., 2 Penn Plaza, Suite 1500, New York, N.Y. 10001 (212) 695-0705

## Epic Label Has Sweetest August

NEW YORK—August was the sweetest month for sales in the history of Epic Records, says Don Dempsey, senior vice president and general manager, Epic, Portrait and Associated Labels.

Though giving no dollar figures, Epic says August sales were boosted by the release of the Boston LP, which has sold nearly 4 million units. The LP, "Don't Look Back," now tops Billboard's album chart. Nearing gold is Boston's single of the same name.

Other brisk sellers cited by Epic include "Bat Out Of Hell" by Meat Loaf which is nearing double platinum, Meat Loaf's gold single, "Two Out Of Three Ain't Bad" and the new release, "Paradise By The Dashboard Light," also were strong sellers over the 30-day period, Epic says.

## Store Creditors Settlement Vote

NEW YORK—Ballots have gone out to creditors of Jimmy's Music World and Sutton Distributors soliciting votes for the acceptance of a proposed plan of arrangement for repayment of debts.

As disclosed previously (Billboard, April 22, July 22, 1978), general creditors have a choice of receiving 15 or 30 cents on the dollar in two different payment plans.

Creditors who return the ballots without making a choice will be treated as though they selected option one of the plan which provides for a 15% payment to be completed within one year.

No decision has yet been made as to the treatment of creditors who do not return ballots, should the plan receive sufficient votes for approval.

## RCA Bolsters Its Black Divisions

NEW YORK—In a major restructuring of its black music marketing and promotion departments, RCA Records is establishing a network of field merchandising reps reporting administratively to local branch sales offices. Label is also adding key executives to the overall operation, now manned by 20 persons.

As the new director, black music marketing, Ray Harris reports to Ray Anderson, division vice president, promotion.

Reporting to Harris in a new post is Keith Jackson as manager, black music product merchandising, with Oswald Marshall as new manager, national black music field merchandising, already organizing the rep network. Initial appointments include Vicki Mack, Los Angeles; Wade Smith, New York; Mike Washington, Detroit; Don Spann, Dallas, and Ann Broussard, Atlanta.

In promotion, Patrick Spencer is now manager, black music promotion-Eastern region, and Snooke Jones joins the label in the new post of Philadelphia promo rep. Continuing to report into Harris' department are Bill Staton, manager, national black music promo, and David Todd, national disco liaison.

The restructuring comes with an expanded amount of black product at the label, including releases from

## ASCAP Firms Special Grants

NEW YORK—Cash grants totaling \$840,000 will go to ASCAP writers chosen this year by the licensing organization's special awards panel. The awards supplement performance royalties normally distributed by the society.

In the case of standard writers, awards are only made if writers' royalties are no more than \$20,000. Ceiling eligibility for pop writers' is \$15,000.

## Mushroom Meets

LOS ANGELES—Mushroom Records' first international sales convention is set for Thursday (14) through Sunday (17) in Scottsdale, Ariz. Guest speakers include Shelly Grafman, vice president, Century Broadcasting and Bob Burch, Century national program director.

## Overhauling For Mercury Promo

CHICAGO—The national promotion manager position is being eliminated by Phonogram/Mercury in a restructuring of its promotion department here.

Charlie Fach, executive vice president, says the department will be headed henceforth by two executives, dividing responsibility for album and singles respectively.

Jim Taylor, overall promotion di-

Always fashion right  
Always fashion fit—

# HERMAN'S

Formal Wear • Rentals • Sales

Same day service

Free delivery and pickup

Discount rates on group rentals

Credit cards accepted

THE FINEST SELECTION OF TUXEDO STYLES BY... **after Six**

Formal shoes and accessories also available

Reserve your tux today for the AMC Salute to Stan Gortikov September 26, 1978

1190 Ave. of the Americas, New York, NY 10036 (212) 245-2277  
Branch: MIDWAY, 108-22 Queens Blvd., Forest Hills, NY 11375

SEPTEMBER 16, 1978, BILLBOARD

PAULSON CITES GROWTH

# Rack Wing Eying Discount Stores

By STEPHEN TRAIMAN

McAFEE, N.J.—Primary expansion in Pickwick rackjobbing operations will be in large discount department stores, with volume building within existing outlets as well, notes Eric Paulson, rack sales and service manager.

Additions this past year of the Los Angeles-based Savon chain with some 85 stores, the Brookshire department stores based in Lufkin, Tex., with 35 outlets, and GEM stores in Hawaii, with three major locations, are typical of moves in this direction, with more than 7,000 outlets now serviced.

Paulson sees the innovative Channel 1,000 in-store video display as one key factor in building existing volume, with the current test involving 25 rack and 10 retail outlets geographically distributed. An equal number of monitor stores with similar product display, but no video, will provide comparable figures.

A more extensive 90-day market study after the fall holiday season will offer even better feedback, with the video program sequence of some dozen albums offering different types of music to appeal to the widest group of consumers. Paulson's only concern is the continuing supply of quality videotape from the labels, some of whom he feels are less than enthusiastic over video potential.

He also believes a better mix of economy product provided by Pickwick to its racked locations as well as its retail stores is gradually building profit margins, particularly in eroding price markets. He confirms a definite push here, with the growing Quintessence lines just one factor in the overall expansion plan.

The growth of accessories in the racked locations also is part of profit-building. Paulson points out, both for Pickwick private label products and an ex-

panding number of higher-end lines as more locations recognize the better bottom-line potential.

He sees blank audiotape continuing as a prime area, with video growth in racked accounts growing more slowly. He's looking at what's available and what his customers are handling with their own VTR lines, as currently only 3M is providing branded Beta-format videocassettes to the Musicland stores.

In the overall returns areas, Paulson is encouraged by the development of a one-piece form that will travel all the way through the returns chain to expedite reporting at all levels and speed credit to the labels and individual accounts.

Returns/phone systems was just one of the key rack seminars held here at the recent convention, with other topics covering merchandising, human resources/cars and expenses, customer relations, advertising, Pickwick Records/premium product, purchasing/price tables/allocation, and "Are You a Pickwick Pro?"

Top rackjobber division awards included overall branch of the year to Miami, with manager Vince Ferla accepting the annual Darwin Burke award from Jack Mishler, operations vice president; overall accessories branch of the year to Somerset, Mass., with manager Stan Morse and sales manager Ray Chambers cited; top rack sales/service rep to Mike Kenny, Dallas, with citations to Pete Ledoux, Somerset; Kirke Anderson, Portland, Ore.; Karen Braski, Miami; Dan Masterson, Southern California, and Robin Roberts, Baltimore; sales manager of year to Ray Chambers, Somerset, and sales supervisor awards to Dick Berube, Somerset, and Rich Miller, Houston.

# Pickwick Retail Explosion Aimed At 25 More Malls

McAFEE, N.J.—With 20 to 25 new outlets targeted by year-end, and conservatively 45 to 50 next year, Pickwick's retail expansion is accelerating. "We go with the malls," retail chief Scott Young observes.

While no prime new markets for entry are noted, he does say that the stores will be a mix of types, with the economic viability of the superstore constantly being evaluated, although mall outlets will predominate.

The largest retail outlet in the current 315 units of the web is about 4,500 square feet—an Aura Sounde in Ann Arbor, Mich., although the recently acquired Sam Goody chain has several larger units and was looking earlier at several superstore outlets for Atlanta.

"The interface with the Goody people has been so easy that the interchange of information has worked very well," Young says. "They have a totally different formula that has a lot of viability to help us both."

In addition to the Goody group of 28 stores, which will operate as an independent unit under the overall Pickwick retail umbrella, the 42-state network includes 200 Musicland stores, 40 Discount Records units acquired from CBS, four Aura Sounde and three Viscount Records stores.

Leased departments include nine Shopper's City in Minnesota, three Treasure City in Dallas, six JC Pen-

ney in four states, Yale Co-op in Cambridge, Mass.; 10 in Treasure Island in Wisconsin and Georgia, and 12 in The Treasury in California, Illinois and Tennessee.

Leased departments have been dropping steadily from a high of 90 in 1974 with a dip in 1976 to the current 41. The future of such operations also is under constant evaluation. Young notes, "but we'll continue as long as our customers want to support it."

Photos of the Pickwick convention appear on page 12.

With president Chuck Smith committed to doubling the retail network over the next five years, to some 700 or more units, Young sees the most important challenge that of keeping people in the organization on an upward growth pattern.

"We have to emphasize the opportunity for career development and treat them as we want to treat ourselves," he maintains. "There's nothing more important than keeping good folks."

"Price pressures ... locations ... changes in demographics ... the cost squeeze, they're all solved by having the best people. And if the industry is viable, we'll be viable."

The series of retail seminars at the recent Pickwick convention covered all key areas designed to keep store management at a high level of enthusiasm. Included were the Christ-

mas program, product, personnel and training, merchandising, advertising, hardgoods, and operations.

Special awards went to top salespersons, store, regional and district sales managers. Pickwick store manager of the year is Curt Andrews, Muncie, Ind., with regional awards to Jim Kotewa, Mankato, Minn.; Larry Kuehn, Baltimore; Dave Towsen, Houston, and Bob Bailey, San Bernardino, Calif. Goody store manager of the year, presented by president George Levy, is Joel Kochman, Eastside Manhattan; Pickwick regional sales manager, Tom Colley; district salespersons, Allen Jones and Bruce Davis; top district manager, Dale Langer, Milwaukee, with special recognition to Jerry Hansen, Dallas, and Doug Backer, Minneapolis.

Top retail salespersons, by store class, include Jack Gergen, Orange, Calif.; Carol Klees, West Allis, Wis.; Don Ticot, Lafayette, La.; Archie Benike, Thornton, Colo., and Patti Miller, Merced, Calif.

In a special "beat the budget" month-long contest, 42 stores were 20% or more over target, topped by manager Jim Pick, Niles, Ill., +92%; Frank Skinner, Hialeah, Fla., +64%; Kris Keyes, Ann Arbor, Mich., +55%; Mark Longstin, Bakersfield, Calif., +45%, and Dave Magnuson, Duluth, +42%. Southern region was the highest percentage increase overall, with manager Tom Shaughnessy bringing on a rebel flag to note the event.

## Bernstein To Bolster Indie Distribution

### Would Support Any Weakness In Market Web

McAFEE, N.J.—While not committing Pickwick to any particular market expansion, independent distribution topper Jack Bernstein notes that "if there's any weakness in the network, we'd hope to come in and support it."

He emphasizes that Pickwick's move into the Los Angeles market is part of the company's plan to support its independently distributed labels in those major markets "where we felt our professionalism was needed."

Company's president Chuck Smith explains that the acquisition of the Salstone operation was made after careful deliberation and discussion with the major independents, "because we recognized that the joint support of the system between ourselves and the labels was critical to make it work."

Bernstein strongly feels the industry would lose "an exciting and creative aspect if these smaller labels were submerged into the three giant operations. Those labels who are independent, or have returned to indie status, feel there is a flexibility they didn't have with the branches. What I'm trying to achieve is to keep that individual entrepreneurial style alive."

Pickwick branch managers in Dallas, where Bernstein bases, Minneapolis, Miami, Atlanta, St. Louis and L.A. are autonomous, he notes. "Traditionally we had been married to the rack operations, but management has now given us the flexibility needed," he notes. The L.A. branch has its own separate distrib facility and Atlanta will move within six weeks to its own 40,000 square foot warehouse, as examples.

"All sales and operational responsibilities are now directly within the distribution division," he emphasizes. "Each branch manager

chooses the labels he wants to distribute, makes all the marketing decisions and controls all the payables."

Merchandising is the key to successful indie distribution, Bernstein maintains, and each branch now has at least one specialist to work with retailers on more effective in-store displays of all kinds. More attention

also is being paid to special categories of music, with new executives in soul product added in Miami and Atlanta, and a merchandising expert in Dallas.

"This is the first convention we've ever had our distribution people at," he observes, and with about 50 on hand "the enthusiasm and impact was dynamic. We paid for our own booth in the display area and represented all the labels to develop more of a supplier/customer relationship."

"Indies will never be a dying breed as long as there's a viable distribution network available."

## 51 Booths Spotlight Novel Products

McAFEE, N.J.—Consumer electronics for home and auto, and an expanding group of audio, record and tape care accessories and blank tape shared the spotlight at the Pickwick convention here Aug. 28-31, with the Playboy Resort exhibit hall occupied by some 51 booths, including 15 for Pickwick affiliates.

At \$4,000 for each 10-foot-square display area, the label exhibits were rather tight, as Polygram Distribution, Motown, RCA, Capitol and A&M took two each, plus single booths for ABC, 20th Century-Fox, Peters International, Fiesta, Disney/Children's Records of America, Peter Pan, Word and Wonderland.

Polygram had the most extensive use of video, with separate screens for each of its major distributed groups showing in rotation, and Motown had a single VTR and monitor highlighting its top product, as did RCA. One of the more innovative in-store displays was United Artists' for Gerry Rafferty, with a blinking

street sign for "Baker Street" and "City To City."

A&M focused on the new Chuck Mangione "Children Of Sanchez" two-LP soundtrack, Wonderland's Bob Goeman was showing the new "Jack Benny Fiddles With The Classics" just released, Fiesta's Ed Kleinbaum offered cassette versions of the firm's growing ethnic music catalog for the first time, Word's Dave Alderfer noted that more gospel is go-

(Continued on page 34)

### Keel Will Press 28 Mil LPs In '78

McAFEE, N.J.—Keel Manufacturing will press close to 28 million LPs this year—about 40% for Pickwick and 60% for outside clients, with three shifts working five to seven days, notes Roger Gouldstone, in charge of the company's 180,000 square foot plant and companion Disc Graphics printing operation in Hauppauge, N.Y.

(Continued on page 69)

Copyrighted material

SEPTEMBER 16, 1978, BILLBOARD

## Budget Disks Grow; Fewer Cutouts

McAFEE, N.J.—With one of every five records sold in the U.S. today in the budget category, Pickwick proprietary division chief Bob Newmark sees economy product growing steadily in both racked and retail locations, with less reliance on cutouts.

Tied directly with this is his belief in a need for change in the "guaranteed sales" policy here, similar to the "no return" practice in the rackjobbing activity throughout the U.K. for front-line product.

"Return operations are a large part of costs and anything done to cut down returns will mean less cutouts—and more problems for companies who bought incorrectly," he maintains. "Then they would have the disposal worries."

Expansion of Pickwick product in all outlets has been a determined goal of president Chuck Smith, he notes. The Quintessence line will have 100 classical titles by year end, plus the new jazz issue, and about 50 more titles for each category in 1979.

Current proprietary product mix is about 10% Pickwick (Quintessence), 20% RCA Camden and 70% other leased material, with about

(Continued on page 69)

## U.K. WING EXPANDS ON CONTINENT

McAFEE, N.J.—Pickwick International U.K. is seen as the crucial for expansion abroad, with an initial thrust likely into the Common Market countries, and Canada, Japan and Australia also are prospects for "a major Pickwick presence," parent president Chuck Smith confirmed at the recent international convention here.

"We're all excited by the international prospects," says Monty Lewis, for 16 years managing director of the London-based Pickwick subsidiary. "The export market has been growing to most European Economic Community countries where we have licensing agreements, with Germany the biggest and Holland, Scandinavia, Switzerland and France all building."

With a solid team that includes son Stephen as rackjobber director,

(Continued on page 56)

# Highlights At Pickwick's 1st Joint Convention

Billboard photos by Stephen Traiman/P.B.Y. Photography



Lionel Sterling, left, American Can senior vice president, chats with George Port, Pickwick corporate secretary.



Pickwick president Chuck Smith, rear, welcomes top label brass, from left, Paul Smith, CBS; Mike Maitland, MCA; Gil Friesen, A&M, and Don Zimmermann, Capitol.



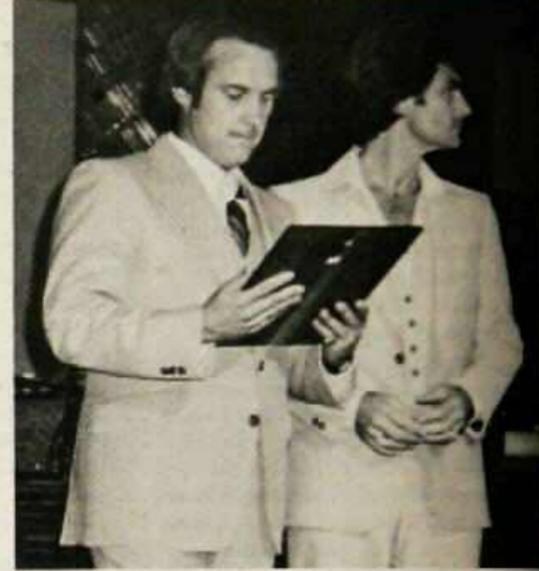
Pickwick topper Chuck Smith accepts a leather-bound copy of Billboard's 25th anniversary section from Lee Zhitto, left, publisher and editor-in-chief.



GRT's Herb Hershfield, left, and Biruta McShane, here with Gene Patch, Pickwick senior vice president, are official hosts for opening "Casino Night" festivities.



Sharing a laugh, from left, are Pickwick Opa-Locka branch manager Bob Wilder, Motown's Mike Lushka, Pickwick distribution chief Jack Bernstein and Motown's Charlie Salah.



Credited for putting the first joint convention together are Mike Hartmann, left, and Frank Vinapol, representing retail, rack divisions.

SEPTEMBER 16, 1978, BILLBOARD



Honored guests include Dan Gittelman, left, former Pickwick vice chairman, and Cy Leslie, company founder and former board chairman.



Pickwick store manager of the year Curt Anderson, Muncie, Ind., second from right, is congratulated by, from left, Grover Sayre, retail chief Scott Young and Chuck Smith.



Mike Kenny of Dallas, left, top rack sales representative, accepts plaque, check and gift from Chuck Smith and Eric Paulson.



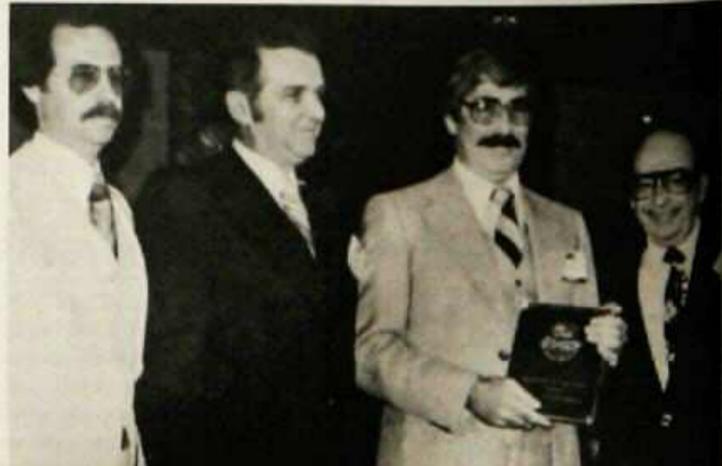
Al Zangrillo of Seattle, second from right, accepts branch of the year award with kudos, from left, by Chuck Smith, Jack Mishler, operations vice president, and Eric Paulson, rack sales/service manager.



Tom Colley, regional sales manager of year, second from right, gets plaque and trip from Ken Yastic, left, Chuck Smith and Bob Newmark, proprietary chief.



Top retail salespersons by store class include: Jack Gergen, Treasury, Orange, Calif.; Carol Klees, Treasure Island, West Allis, Wis.; Don Ticotin, Musicland, Lafayette, La.; Archie Benike, Musicland, Thornton, Colo.; Patti Miller, Musicland, Merced, Calif.



Sam Goody store manager of the year Joel Kochman, second from right, is congratulated by, from left, Scott Young, Chuck Smith and Goody president George Levy.

Catch...

Pleasure Train NBLP 7115

The debut album from

Teri DeSario



Includes hit single "Ain't Nothing  
Gonna Keep Me From You" #18 929

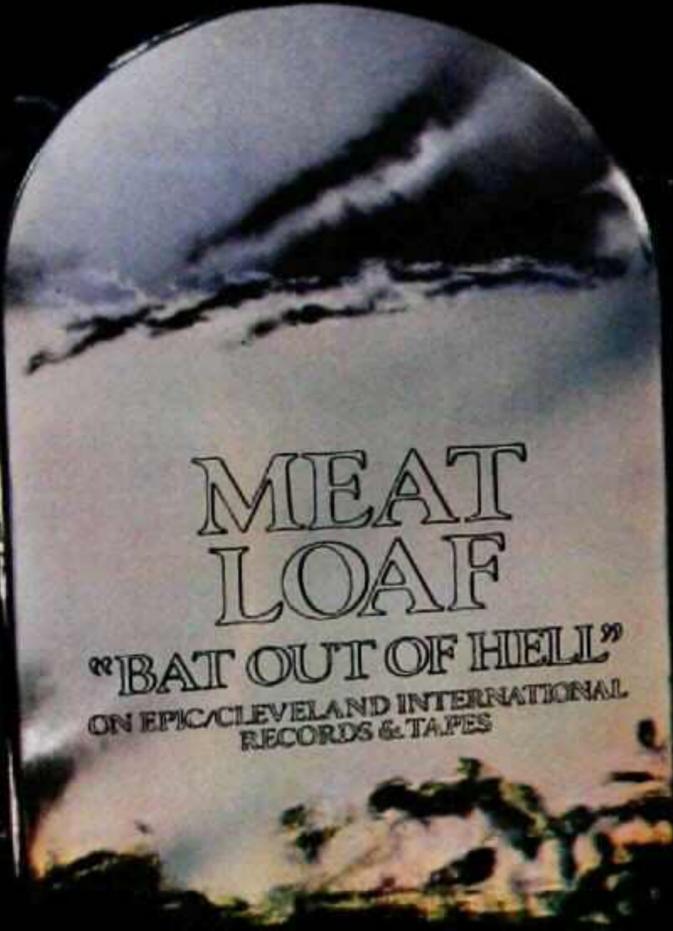


on Casablanca Record and FilmWorks  
Produced by Ron Albert, Howard Albert & Denny Randall

\*\* Produced by Barry Gibb, Alby Galuten and Karl Richardson



Copyrighted material



M  
E  
A  
T  
L  
O  
A  
F  
"BAT OUT OF HELL"  
ON EPIC/CLEVELAND INTERNATIONAL  
RECORDS & TAPES

**Beyond the gates of platinum.**



Produced by Todd Rundgren, Management: David Schenberg

© 1994 American Radio History, Inc. All Rights Reserved. Cleveland Entertainment, Inc. 1994



Copyrighted material



**MC TRIO**—WRVR-FM New York morning man Les Davis, left, and evening DJ Herschel banter at the mike while news director Roberta Altman looks on at the station's "Free Jazz In Central Park" concert which featured John Klemmer and Woody Shaw.

## 14 Markets Firm 3 TV Programs On Disco Forum

NEW YORK—Three one-hour television specials based on performances at the Billboard Disco TV Forum in June have been placed on TV stations in 14 markets.

Dubbed "Billboard's Disco Party" side I, II and III, the shows feature the Village People, T-Connection, Donna Summer, Chic, A Taste Of Honey, Linda Clifford, Loleatta Holloway, Andy Gibb, Peter Brown and Tavares.

These programs were produced by JWT Productions, a division of J. Walter Thompson, and directed by Vincent Scarza. They were taped at New York disco Xenon.

Stations clearing the shows include WNBC-TV New York, KCOP Los Angeles, WGN-TV Chicago, KBHK San Francisco, WKBD Detroit, WMAR-TV Baltimore, WCKT Miami, WTNN Hartford, KMSP Minneapolis, WISH Indianapolis, WEWS Cleveland, WIIC Pittsburgh, KPLR St. Louis and WTTG Washington.

## Lineup Of Witnesses Set For Rewrite Act

By MILDRED HALL

WASHINGTON—Four days of hearings on broadcast sections of the Van Deerlin Communications Act rewrite begin this week (11-14), with an explosive task of over 50 witnesses scheduled—most strongly critical of many aspects of the bill.

Among those testifying, Communications Subcommittee staffers say, will be the entire membership of the Federal Communications Commission and spokesman for the National Assn. of Broadcasters, the National Radio Broadcasters Assn., various citizens interest groups, representative of black and other minorities with interests in broadcasting, the motion picture industry, the electronics manufacturers, the American Bar Assn., the networks and others.

Monday's witness list will try to include Vincent Wasilewski, presi-

dent, and Don Thurston, board chairman of NAB, plus the staunchest supporter of the bill's non-regulatory approach to radio broadcasting, James Gabbert, president of NRBA.

Also on Monday, FCC chairman Charles Ferris, and commissioners Abbott Washburn and Margita White will testify. These were among the milder FCC critics during July hearings.

The Monday hearings will include Henry Geller, Assistant Secretary of Commerce for the Administration's new National Telecommunications and Information Administration.

This could prove a highly sensitive area, since the Communications Act rewrite by Rep. Lionel Van Deerlin (D-Calif.) and his Commu-

(Continued on page 21)

## KBCA Seeks New Calls To Avoid ABC 'Confusion'

By ELIOT TIEGEL

LOS ANGELES—KBCA-FM has applied for a change of call letters to KKGO because "peripheral" listeners are confusing it with KABC-AM and the ABC-TV network, claims Saul Levine, KBCA's co-owner.

Levine hopes to have his new calls cleared by the Federal Communications Commission and on the air by Nov. 13. He will explain the "identity problem" to listeners one

week before the new call letters are introduced.

Levine says he was told by a freelance researcher that six Arbitron diaries went to KABC which should have gone to KBCA, with 30 additional diaries reporting KABC-FM when in actuality there isn't any KABC-FM.

"We've lived with this problem for some time," Levine notes, but the situation has become acerbated with the emergence of KABC-AM as a leading station in this market, the ABC-TV network emerging as the top network and KABC-TV emerging as a leading local outlet.

The ABC-owned and operated station's aggressive print media advertising has helped confuse the "peripheral listeners" as Levine likes to call them.

"The died-in-the-wool jazz fans always give the correct call letters," Levine says. "It's the casual, peripheral listener who doesn't and we need their support."

Levine explains he was looking for call letters which would form a word. "Go is easy to remember and

(Continued on page 45)

## POLL PICKS TOP 'PEPPER'

NEW YORK—The battle between the recordings of Beatles hits from the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack and the originals by the Beatles continues with "Pepper" coming out on top in a poll from KEWI-AM, Topeka.

After 16 hours of voting over two days "Pepper" had defeated the Beatles by 112 votes. Thirty percent of the voters were over 24 years old. One was 68.

## WNDR Format To Solid Gold; Heaves Top 40

SYRACUSE—WNDR-AM has dropped its Top 40 format to go to a solid gold format that will reach back to the 1950s.

The format will be dayparted so that more contemporary music will be offered in the evenings when a younger audience is anticipated.

Jim O'Brien, who has been with the station for 17 years, shifts from mid-days to morning drive. Chief engineer Roy Taylor returns to the air in the mid-day slot.

After six years of broadcasting WNDR's all-night show, Gary Dennis moves to noon to 3 p.m. Jay Donovan remains in afternoon drive.

At 6 p.m. Jay Meyers, or "TJ the DJ," as he prefers to be known, will debut with a show running to 10 p.m. He comes to the station from WVOR-FM in Rochester.

The 10 p.m. to 2 a.m. slot will be held down by former local musician Len Blanchard and nighttime personality Pete McKay will take the overnight shift.

## Opera On KUSC

LOS ANGELES—KUSC-FM, operated by the Univ. of Southern California, will carry 10 broadcasts of the San Francisco Opera starting Friday (15) at 7:50 p.m.

KUSC is an NPR affiliate. It will be the 56th year for the San Francisco performers with Kurt Herbert Adler celebrating his 25th year as general director.

## NBC Salutes Disney

NEW YORK—NBC will salute the 25th anniversary of the "Wonderful World Of Disney" television show in a two-part special Sept. 13 and 17.

The program will feature highlights and the music from such Disney film hits as "Snow White And The Seven Dwarfs," "Cinderella," "Pinocchio" and "Dumbo."



Specialty Sound Effects Records

18 Volumes of Authentic Sound Effects attractively packaged in color-coded albums help you offer a complete service for the audiophile. Buy direct from the manufacturer who pioneered Sound Effects on records. Send for catalog and price information listing these and 15 other specialty records such as "Silent Movie Music," "Calliope," "Carousel," "Music Box," and more. Write to:

**Thomas J. Valentino Inc.**  
Dept. B - 151 West 46th St., NY, NY 10036  
or call (212) 246-4675

## WLIR Into Live Airing

NEW YORK—WLIR-FM Hempstead, N.Y., must be the contender for the station in the New York market that carries the most concerts.

The station ran 10 taped concerts over the Labor Day weekend and capped that with a live concert broadcast Tuesday (5).

The live concert, featuring Cream Records act Snail, was presented free at My Father's Place in Roslyn. Admittance was by tickets distributed by WLIR advertisers.

Labor Day weekend concerts included the Climax Blues Band, Meatloaf, Dave Mason, Dudek, Finigan and Krueger, the New Riders of the Purple Sage, Tommy Bolin, Richie Blackmore's Rainbow, the Doobie Brothers, Charlie Daniels' Band and Pure Prairie League.

On Tuesday (12) the station will broadcast, live from My Father's Place, A&M recording artists the Dirty Angels.

## DJ Rating Feature Starts

Continued from page 5

market as reported in the just-released July/August Arbitron report.

This feature and others being planned are possible because Billboard Publications has acquired from Arbitron all computer tapes of all measured markets. Feature material from these tapes will be extracted for publication in the Billboard computer in Cincinnati on a regular and timely basis.

The initial presentation of the DJ feature tracks nine DJs at New York's top stations through five rat-

ing periods for the past year. Share figures, or percentage of audience, are reported for each DJ for each rating period beginning with July/August 1977 and ending with July 1978. These share figures cover the total audience over 12 years of age for listening between 6 a.m. and 10 a.m. Monday to Friday.

Call letters of each station and format are identified along with the morning DJs. As this feature develops other dayparts will be tracked and age demographics beyond the 12 plus category will be shown.

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron rating trends of top DJs performance. Shown are rating shares for total listening audience over the age of 12, or, to state it another way, percentage of that audience for the performance of these DJs in the last five Arbitron reports: July/August 1977, October/November 1977, January/February 1978, April/May 1978, July/August 1978.

### NEW YORK:

STATION CALL LETTERS	Monday-Friday 6 a.m.-10 a.m.					STATION CALL LETTERS
	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	June-Aug. 78	
WABC-AM	8.3	9.0	7.7	8.7	7.6	WABC-AM
Harry Harrison Format: contemporary						
WBLS-FM	4.8	5.5	5.4	6.6	6.3	WBLS-FM
Ken Webb Format: disco-black						
WHN-AM	2.7	2.9	3.2	2.5	2.8	WHN-AM
Larry Kenney Format: country						
WNBC-AM	2.8	3.2	2.5	3.1	2.9	WNBC-AM
Scotty Brink* Format: contemporary						
WNEW-AM	3.3	2.4	2.7	3.8	2.6	WNEW-AM
Ted Brown** Format: MOR						
WOR-AM	7.3	7.1	7.9	7.1	7.5	WOR-AM
John Gambling Format: talk						
WPLJ-FM	2.6	2.8	3.0	2.9	2.6	WPLJ-FM
Jimmy Fink*** Format: AOR						
WRFM-FM	3.9	2.5	3.9	3.9	4.3	WRFM-FM
Jim Aylward Format: "beautiful"-Bonneville						
WXLO-FM	2.0	2.7	2.0	2.4	2.2	WXLO-FM
Jay Thomas Format: contemporary						

\*Brink has been in morning drive since mid-August. He was preceded by Lee Masters for four months and Ellie Dylan before that.

\*\*Brown has been in morning drive since February. He was preceded by Bill St. James. Gene Klavin left WNEW-AM in morning drive in December 1977.

\*\*\*Fink has been in morning drive since September. He was preceded by Jim Kerr.

# BLONDIE GIVES GREAT LINES



Great lines.  
Great music.  
Great fun. All  
put together for your  
pleasure in one album.  
The good times have returned.  
And there's no question about it.  
Blondie is unparalleled.

Parallel Lines,  
the new album.

Blondie begins a nationwide  
tour this Fall on October 15.



**Chrysalis**  
RECORDS AND TAPES

CHRY 102 Produced by Mike Chapman

# Vox Jox

By DOUG HALL

NEW YORK—Bill Parris has been promoted from operations manager of United Broadcasting's WSID/WLPL Baltimore to national program director of the 12-station United chain.

Parris, who was chosen a Billboard Magazine program director of the year in 1977, has also served as consultant for WOQK Washington and WJMO Cleveland Heights, both United stations.

United also owns WINX Rockville, Md.; KSOL San Mateo, Calif.; KALI San Gabriel, Calif.; WLYT Cleveland Heights; WBNX New York; WMUR-TV Manchester, N.H.; KECC-TV El Centro, Calif.; and KIKU-TV Honolulu.

Bill Bailey has joined WKYS Washington as program director and morning drive DJ. He comes to the NBC FMer from KSLQ St. Louis, where he has been for the past 18 months. Prior to KSLQ he was with ABC's WLS in his native Chicago. With his arrival at WKYS Donnie Simpson becomes music director. The air personality lineup also includes Jeff Leonard from 10 a.m. to 3 p.m. and Kevin James from 7 p.m. to midnight.

Jim Roberts has been promoted to p.d. at WDIF Marion, Ohio, succeeding Bob North. He also is moving his air shift from 10 a.m. to 3 p.m. to morning drive. He expects to appoint a music director by the end of the year and is looking for "heavy duty talent looking for work. "Good bucks for the right talent," he says.

Larry Yurdin, who most recently was creator, manager, and producer of the "Daily Planet" and "Planet" syndicated features, has been named producer and general manager of "Rock Around The World," the syndicated rock interview-concert series.

Yurdin has served as production coordinator of the seven ABC FM stations, news director of KMET Los Angeles and general manager of KFAT San Jose and KPFT Houston.

WBEC has reactivated its laugh machine for the first time in four years. Deciding that the country needs a "darn good laugh," p.d. Dick Taylor has installed a number where listeners can call and hear 30 seconds of "uninterrupted belly laughter."

WBPM Kingston, N.Y., p.d. Dick Hyatt has added to his duties by taking over the programming of WBPM's sister station WGHO. Hyatt has also formed Media Broadcasting to acquire stations. Partner with him in this venture is "Super Max" Kinkel, until recently with CKLW Windsor, Ont., and now with WMOC Detroit.

CHOM Montreal and CBS Records recently introduced Eddy Money to more than 1,000 Montrealers who came out to meet him at a local shopping center the afternoon before his soldout performance with Montreal's Mahogany Rush. Money presented CHOM with a gold album marking the sale of 50,000 units in Canada.

KIIS-AM Los Angeles personality Bruce Phillip Miller raised \$450 for the Heart Assn. by driving his sulky in a special race at Hollywood Park, Los Angeles, to third place. For the remainder of the racing season the Western Harness Assn. donated money to the Heart Assn. each time Miller's horse, North Western, finished in the money.

Dave Spector, publisher of the Dave Spector Comedy sheet, has discontinued publication. In his final "goodbye" issue Spector explains, "Despite the fact that radio can be a lot of fun and can mean big bucks if you make it, it still is very limiting."

Steven Reno has been appointed news director at KDAP Douglas, Ariz. He will continue his midday DJ slot and handle the "Sunday Night Hotline," a five-hour all-request program. WNBC morning personality Scotty Brink was MC at local segments of the Labor Day Muscular Dystrophy Telethon from Convention Hall in Asbury Park, N.J.

WSB Atlanta is co-sponsoring the Saturday (16) concert of top gospel group Bill Gaither Trio at the Omni in Atlanta. Station commentator Sterling Glutz, whose Fact and Rumor feature is heard during the "Morning Merry-Go-Round" is working toward a record in reciting tongue twisters. Each morning "Merry-Go-Round" hosts Jim Howell and John Moore hand Glutz a new one to deliver on the air.

KEZQ Little Rock has adopted a new logo incorporating its dial position: KQ-94. Its sister AM station KAAV also has a new logo stating simply, "KAAV Radio 1090." Promotion is being done by Carolyn Metheny. Kris Stevens Enterprises, a recording studio which produces the "American Disco Network," the "Doctor Demento Show," and the "12 Hours Of Christmas," has moved to new facilities at 14241 Centura Blvd., Sherman Oaks, Calif.

WWBZ Vineland, N.J., is now running a syndicated format from BPI, but is also locally programming



PERSONAL DELIVERY—Elektra/Asylum artist Carole Bayer Sager, right, confers with WBSL-FM New York DJ Lamar Rene as Rene checks her album "Carole Bayer Sager . . . Too."

blocks of classical and jazz and p.d. Warren Crescenzo is looking for both LP and single service. . . . KINE Kingsville, Tex., will produce a three-hour concert for Corpus Christi's Bayfest Sept. 30. The station was also the only one in South Texas to carry the audio from the Jerry Lewis telethon.

Charlie Tuna, morning drive man at KJH Los Angeles has been given the ax and p.d. John Sebastian is reportedly bringing in a talent from his old stomping grounds, Minneapolis.

The installation of Steve Edwards as general manager of KFOG is the latest in a series of moves that has resulted in shifts of top management at three of GE's eight stations.

Edwards has been hired from KFI Los Angeles where he was general sales manager to succeed Pete Taylor, who has gone into consulting.

A. Donovan Faust moved from a corporate position to be general manager of WSIX Nashville after Brian Cobb was shifted to KOA/KOAO Denver to succeed Mick Schafbuch, who left the company.

KTOM Salinas, Calif., p.d. Lloyd Carr is looking for morning and afternoon drive personalities. Both positions call for a first class license. Those interested should write to Carr at Post Office Box 1380, Salinas, Calif., 93902 or call him at (408) 422-7484. . . . KFMH Muscatine, Iowa, p.d. Steve Bridges reports his station raised \$21,000 for the Muscular Dystrophy campaign by auctioning off various items.

Jerry Stevens has exited again for a second time as program director of WMMR-FM Philadelphia, which has been waging an uphill battle to regain its top rating after leading for many years with its progressive rock format. Replacing Stevens is Jeff Pollock, who previously headed the album rock division of the Drake-Chenault syndication service.

Craig Simon, who had been with

the station before it switched from all-news NIS to the mellow sound has been dropped as p.d. Until Cohen finds a replacement, he is relying on help from Bob Pittman, p.d. at sister AM station WNBC. Pittman is also assisting Cohen in the search for a replacement.

NBC's WYNY (Y-97) New York general manager Stan Cohen is shopping for a new program director.

## Bubbling Under The HOT 100

- 101—I LIKE GIRLS, Fatback Band, Spring 181 (Polydor)
- 102—SMILE, Emotions, Columbia 3-10791
- 103—SATURDAY, Norma Jean Wright, Bearsville 0326 (Warner Bros.)
- 104—LET'S START THE DANCE, Hamilton Bohannon, Mercury 74105
- 105—IF I SING YOU A LOVE SONG, Bonnie Tyler, RCA 11349
- 106—THERE'LL NEVER BE, Switch, Gordy 7159 (Motown)
- 107—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 108—HONEY I'M RICH, Raydio, Arista 0353
- 109—SUPER WOMAN, Dells, ABC 12386
- 110—DANCING IN PARADISE, El Coco, AVI 203

## Bubbling Under The Top LPs

- 201—OZARK MOUNTAIN DAREDEVILS, It's Alive, A&M SP 6006
- 202—ALICIA BRIDGES, Polydor PD-1-6158
- 203—DELLS, New Beginnings, ABC AA-1100
- 204—VARIOUS ARTISTS, Saturday Night Disco Party, Salsoul SA 8505 (RCA)
- 205—CISSY HOUSTON, Think It Over, Private Stock PS-7015
- 206—BOB MCGILPIN, Superstar, Butterfly FLY-010
- 207—DON RAY, Garden Of Love, Polydor PD-1-6150
- 208—SAVOY BROWN, Savage Return, London PS-718
- 209—AFRO-CUBAN BAND, Rhythm Of Life, Arista AB-4188
- 210—SOUNDTRACK, Ain't Misbehavin', RCA CBL-2-2965

Announcing  
"DON'T WANT TO LIVE WITHOUT IT"

AM 2076

THE NEW PABLO CRUISE SINGLE

from the album "Worlds Away."

SP 4697

ON A&M RECORDS

Produced by Bill Schnee

©1978 A&M Records, Inc. All Rights Reserved.

SEPTEMBER 16, 1978, BILLBOARD

Contact your nearest distributor  
For The New 1978 Disco Version of

"WE'LL BUILD A BUNGALOW"

b/w

"I'VE GOT SOUL LOVE BURNING IN MY HEART"

Dedicated to Shirley A. Mayhams  
by The Seaboard Coastliners  
On Mayhams Collegiate records  
NBM 9999-1

Trackdown Dist, Ill.  
King Dist, Fla.  
All South, La  
Joe Zamorski, Baltimore  
Music Suppliers, Boston  
Music Trend, Detroit  
Action Music Sales, Cleveland  
Schwartz Bros, Pa.  
Sunshine Dist, N.Y.

National Distributor  
Standy Record Corp  
760 Blandina St., Utica, N.Y. 13501  
(315) 735-6187



Public  
Enemy

*Worlds Away*

Platinum.

Produced by Bill Schrey

© 1978 A&M Records, Inc. All Rights Reserved. U.S. Patent 4,144,800. All Rights Reserved.

Copyrighted material

# Rock Singles Best Sellers

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 9/5/78

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

- |  |  |
|--|--|
| 1 <b>THREE TIMES A LADY</b> —Commodores—Motown 7902                              | 21 <b>TWO OUT OF THREE AIN'T BAD</b> —Meat Loaf—Cleveland International 850513 (Epic)    |
| 2 <b>HOT BLOODED</b> —Foreigner—Atlantic 3488                                    | 22 <b>TALKING IN YOUR SLEEP</b> —Crystal Gayle—United Artists 1214                       |
| 3 <b>GREASE</b> —Frankie Vallie—RSO 897  | 23 <b>WHENEVER I CALL YOU "FRIEND"</b> —Kenny Loggins—Columbia 310794                    |
| 4 <b>MAGNET &amp; STEEL</b> —Walter Egan—Columbia 3-10719                        | 24 <b>RIGHT DOWN THE LINE</b> —Gerry Rafferty—United Artists 1233                        |
| 5 <b>KISS YOU ALL OVER</b> —Exile—Warner/Curb 8589 (Warner Bros.)                | 25 <b>ROCK AND ROLL FANTASY</b> —Kinks—Arista 0342                                       |
| 6 <b>LIFE'S BEEN GOOD</b> —Joe Walsh—Asylum 45493                                | 26 <b>ALL I SEE IS YOUR FACE</b> —Dan Hill—20th Century 2378                             |
| 7 <b>HOPELESSLY DEVOTED TO YOU</b> —Olivia Newton-John—RSO 903                   | 27 <b>MACHO MAN</b> —Village People—Casablanca 922                                       |
| 8 <b>SUMMER NIGHTS</b> —John Travolta/Olivia Newton-John—RSO 906                 | 28 <b>IT'S A LAUGH</b> —Daryl Hall & John Oates—RCA 11371                                |
| 9 <b>KING TUT</b> —Steve Martin—Warner Bros. 8577                                | 29 <b>JOSIE</b> —Steely Dan—ABC 12404  |
| 10 <b>HOT CHILD IN THE CITY</b> —Nick Gilder—Chrysalis 2226                      | 30 <b>TOOK THE LAST TRAIN</b> —David Gates—Elektra 455500                                |
| 11 <b>LOVE WILL FIND A WAY</b> —Pablo Cruise—A&M 2048                            | 31 <b>BACK IN THE U.S.A.</b> —Linda Ronstadt—Asylum 45519                                |
| 12 <b>YOU'RE THE ONE THAT I WANT</b> —John Travolta & Olivia Newton-John—RSO 891 | 32 <b>LAST DANCE</b> —Donna Summer—Casablanca 926  |
| 13 <b>YOU NEEDED ME</b> —Anne Murray—Capitol 4574                                | 33 <b>GOT TO GET YOU INTO MY LIFE</b> —Earth, Wind & Fire—Columbia 3-10796               |
| 14 <b>AN EVERLASTING LOVE</b> —Andy Gibb—RSO 904                                 | 34 <b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey—Capitol 4565                              |
| 15 <b>MISS YOU</b> —Rolling Stones—Rolling Stone 19307 (Atlantic)                | 35 <b>STAY</b> —Jackson Browne—Asylum 4548   |
| 16 <b>OH DARLIN'</b> —Robin Gibb—RSO 907   | 36 <b>SHAME</b> —Evelyn "Champagne" King—RCA 11122                                       |
| 17 <b>HOLLYWOOD NIGHTS</b> —Bob Seger—Capitol 4618                               | 37 <b>PARADISE BY DASHBOARD LIGHTS</b> —Meat Loaf—Cleveland International 8-50588 (Epic) |
| 18 <b>REMINISCING</b> —Little River Band—Harvest 4605 (Capitol)                  | 38 <b>MY ANGEL BABY</b> —Toby Beau—RCA 11250   |
| 19 <b>DON'T LOOK BACK</b> —Boston—Epic 50590                                     | 39 <b>COPACABANA</b> —Barry Manilow—Arista 0339  |
| 20 <b>FOOL IF YOU THINK IT'S OVER</b> —Chris Rea—Magnet 1198 (United Artists)    | 40 <b>YOU AND I</b> —Rick James—Gordy 7156 (Motown)                                      |

# Rock LP Best Sellers

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 9/5/78

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

- |   |   |
|---|---|
| 1 <b>GREASE</b> —Soundtrack—RSO RS-2-4002                                       | 21 <b>LOVE ME AGAIN</b> —Rita Coolidge—A&M SP 4699  |
| 2 <b>DOUBLE VISION</b> —Foreigner—Atlantic SD 19999                             | 22 <b>OCTAVE</b> —Moody Blues—London PS 708   |
| 3 <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS-2-4001                         | 23 <b>THE ALBUM</b> —Abba—Atlantic SD 19164   |
| 4 <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> —Soundtrack—RSO-2-4100           | 24 <b>AJA</b> —Steely Dan—ABC AB 1006   |
| 5 <b>SHADOW DANCING</b> —Andy Gibb—RSO RS-1-3034                                | 25 <b>SLEEPER CATCHER</b> —Little River Band—Capitol SW 11783                                       |
| 6 <b>SOME GIRLS</b> —Rolling Stones—Rolling Stones COC 39108 (Atlantic)         | 26 <b>POINT OF KNOW RETURN</b> —Kansas—Kirschner JZ 34929 (Epic)                                    |
| 7 <b>UNDER WRAPS</b> —Shaun Cassidy—Warner/Curb BSK 3222                        | 27 <b>NIGHTWATCH</b> —Kenny Loggins—Columbia JC 35387   |
| 8 <b>DON'T LOOK BACK</b> —Boston—Epic FE 35050                                  | 28 <b>THE GRAND ILLUSION</b> —Styx—A&M SP 4637  |
| 9 <b>WORLDS AWAY</b> —Pablo Cruise, A&M SP 4697                                 | 29 <b>LIFE IS A SONG WORTH SINGING</b> —Teddy Pendergrass—Philadelphia International JZ 35095 (CBS) |
| 10 <b>BAT OUT OF HELL</b> —Meat Loaf, Epic/Cleveland International PE 34974     | 30 <b>FM</b> —Soundtrack—MCA 2-12000  |
| 11 <b>NATURAL HIGH</b> —Commodores—Motown M790                                  | 31 <b>BOSTON</b> —Epic PE 34188   |
| 12 <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                            | 32 <b>STARDUST</b> —Willie Nelson—Columbia JC 35305   |
| 13 <b>RUNNING ON EMPTY</b> —Jackson Browne—Asylum 6E 113                        | 33 <b>TOGETHERNESS</b> —LTD—A&M SP 4705   |
| 14 <b>EVEN NOW</b> —Barry Manilow—Arista AB 4164                                | 34 <b>SHAUN CASSIDY</b> —Shaun Cassidy—Warner/Curb BS 3067  |
| 15 <b>STRANGER IN TOWN</b> —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 35 <b>SLOWHAND</b> —Eric Clapton—RSO RS1-3030   |
| 16 <b>BUT SERIOUSLY, FOLKS</b> —Joe Walsh, Asylum 6E 141                        | 36 <b>LOVE OR SOMETHING LIKE IT</b> —Kenny Rogers—United Artists UALA 903                           |
| 17 <b>CITY TO CITY</b> —Gerry Rafferty—United Artists UALA 840                  | 37 <b>THANK GOD IT'S FRIDAY</b> —Soundtrack—Casablanca NBLP 7099                                    |
| 18 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010                          | 38 <b>ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO</b> —Elvis Presley—RCA CPL1-2901                    |
| 19 <b>SONGBIRD</b> —Barbra Streisand, Columbia JC 35375                         | 39 <b>FOOT LOOSE &amp; FANCY FREE</b> —Rod Stewart—Warner Bros. BSK 3092                            |
| 20 <b>FEELS SO GOOD</b> —Chuck Mangione—A&M SP-4658                             | 40 <b>BLAM</b> —Brothers Johnson—A&M SP 4714  |

## ATV Growing At Beatles Song Pirates

LOS ANGELES—ATV Music Group has launched a campaign against pirated versions of copyrighted Beatles tunes in the Maclen Music, Inc. publishing catalog, owned by ATV, according to president Sam Trust.

Trust cites the resurgence of interest in Beatles tunes since release of RSO's "Sgt. Pepper" film and the stage hit "Beatlemania." The popularity also has triggered unauthorized versions.

"A large amount of our profits is being set aside for pursuit and prosecution of these producers," says Trust. "We have retained attorneys throughout the U.S. and are working with the FBI to close down operations."

Trust estimates Maclen has been defrauded of more than \$1 million over the past 10 years by such unauthorized usage.

# Radio-TV Programming

## N.Y. WABC-AM Spurs Ahead Of WBLS-FM In Arbitron Book

• Continued from page 1

the sudden jump is not a fluke and he says the listeners are being pulled away from WBLS. His reports bear this out. WBLS slipped from a 10.8 in the July Mediatrend to a 6.6 in August.

If Seiler is right, look for WKTU to show up in the October/November Arbitron with at least a 5 share, which would place it among the top four stations in the New York market.

The FM station, which is owned by San Juan Racing Assn. made the shift from mellow music to disco in the middle of the Arbitron rating period, apparently too late to show much movement in the Arbitron report. The station did, however, climb from a 1.2 to a 1.4 share among the 12 plus age group, a 1.1 to a 1.4 among women in the 18 plus group and a 1.3 to a 1.5 share among men 18 plus.

The major news disclosed by the Arbitron report is that WABC-AM has regained the lead it started to lose in the spring to WBLS in the race for number one position in the number one market.

Since WKTU is now giving WBLS sharp competition, it may well be the last chance for the Inner Cities FM to overtake WABC.

While black-oriented WBLS was within a hair's breath of WABC in

the April/May book, 7.9 share to WABC's 8.1 among persons 12 years old and older, WABC pulled ahead to a 9.0 share or percentage of listeners for the July/August book while WBLS fell back to a 7.7 share of audience.

There are those who will say that summer books never treat FM kindly, as away from home listening increases and AMs still dominate the cars and the portables, but this is changing. However if this argument is accepted, the October/November Arbitron will be of greater interest.

WABC also showed gains among women over 18, climbing up from a 7.2 to 7.8 share and among men over 18, up from 6.3 to a 6.4 share. WBLS gained in men; up from 6.8 to 7.0, but this was offset by a loss of women, down from 7.4 to a 6.7 share.

While WABC was gaining, so was its far-back competitor WNBC-AM. The NBC flagship had its best book in years, scoring a 3.5 share, up from a 3.0 in the spring and a 2.3 a year ago. The performance makes ludicrous rumors that WNBC was going to drop its contemporary format for country.

Country is not doing that well in New York. WHN-AM is stuck at a 2.7 share, the same as in April/May, down from a 3.2 a year ago.

WNBC's male audience is holding at a 2.7 share, but it is showing some gain with women: up from 2.5 to 2.8 share.

The remaining mellow station in the market is not doing well. NBC's FMer WYNY, which is looking for a new program director, practically fell out of the book. 12 plus and women are down to a .9 and men are down to a .6 share. The station had been 1.1 across the board in the spring.

A number of rock FMs showed declines in the July/August period.

## New Consulting Service Targets With Zip Codes

NEW YORK—Custom Audience Consultants is offering a new service for programmers who attempt to aim their programming to specific zip codes where Arbitron diary keeping is heavy.

Firm is offering a list of active zip codes in each market and can supply each station with detailed information on strong and weak areas for itself and the competition.

## Country On Carson

NEW YORK—Johnny Carson's "Tonight Show" on NBC is taking on a country flavor in upcoming programs. Dolly Parton will be his guest Wednesday (13), Mel Tillis will make an appearance Thursday (14) and Kenny Rogers will be on the show Sept. 21. As a balance, Steve Martin and Dee Dee Bridgewater will be guests Tuesday (12), Chuck Mangione will be on Friday (15) and Johnny Mathis is included in the lineup for Tuesday (19).

## Pair For Clark

NEW YORK—Singer Betty White and rock group Foxy join Dick Clark on his "American Bandstand" Saturday (16) on ABC-TV. White will sing "Tonight Is The Night" and "Disco Man" while Foxy will do "Get Off."

## KYTX-FM Will Air In Amarillo

AMARILLO—Danna Denning, who early this year acquired a 1kw AM daytimer in this market, is about to put a new 100kw FM on the air.

Spike Santee, who comes from KYYS (KY-102) is general manager and program director of the new station known as KYTX (KY-99) and Max Miller, former program director at KFOR Ponca City, Okla., is music director.

The new station will run an AOR format and is looking for AOR gold service from all labels except CBS. The AM sister station is in a country format.

Miller says the station will take to the air from its 470-foot transmitter tower as soon as final approval comes from the FCC. It is expected in a week or two.

## Chapin Guesting On 'Kids Are People'

NEW YORK—Singer-songwriter Harry Chapin will sing a song he wrote for his daughter titled "Tangled Up Puppet" when he appears on "Kids Are People Too" Sunday (17) on ABC-TV.

A new dimension in rock performances makes its debut on the show when Darryl and Terry Fergis, the musicians who were standins for Peter Frampton and the Bee Gees in "Sgt. Pepper's Lonely Hearts Club Band," perform a musical number while bouncing on a trampoline.

## 4 Hours On Holly

BOSTON—WROR-FM here has capitalized on the popularity of the film, "The Buddy Holly Story," and produced its own "Legend of Buddy Holly" four-hour radio special.

Airing Aug. 25, the show contains original and later re-makes of Holly's hits, plus interviews with Holly, his friends and family.

but oldies formatted WCBS-FM scored a 3.0 for 12 plus, up from 2.8 in the spring. This station gained among women, up from 2.5 to 2.7 share but was unchanging with men at 3.7.

Among the declining FMs are ABC's AOR WPLJ, down from 4.1 to 3.9 share among the 12 plus crowd up from 3.8 to 4.0 among men and down from 2.2 to 2.1 among women; AOR WPIX, down from 1.5 to 1.3 among the 12 plus crowd, down from 2.0 to 1.4 among men, but up from .8 to 1.0 among women and RKO's contemporary WXLO (99-X) down from 3.4 to 3.0 among the 12 plus crowd, down from 2.6 to 2.0 among men, but up from 2.6 to a 2.7 share among women.

It also wasn't a good book for jazz WRVR-FM. The station lost audience in all three categories with 12 plus down from a 1.6 to a 1.3 share.

In classical music, WNCN-FM continues to gain audience at the expense of WQXR-FM. In the past year WNCN has climbed from a .7 to a 1.5 share, doubling its 12 plus audience. WQXR-FM slipped from a 1.9 to a 1.3 to a 1.2 share in the last three books. WQXR-AM has not had more than a .5 share in a year and currently stands at .3.

It was a down book for WNEW-AM as the former MOR giant fell from a 3.1 to a 2.6 share among the 12 plus crowd, a 3.6 to a 2.8 share among men and a 3.2 to a 2.9 among women. Its sister progressive WNEW-FM showed slight gains in the 12 plus audience—up from 2.1 to a 2.3 share—and women—up from 1.2 to 1.7, but was static with men at 2.3.

Gene Klavin, who had a bad book in the spring, losing about half his audience in his new afternoon drive spot on nominally talk WOR-AM, made a recovery, going from a 3.6 to a 4.3 share among the 12 plus crowd, a 3.4 to 3.6 among men and a 4.6 to a 6.0 share among women. WOR is now the top station in the market in terms of shares among 18 plus women. It scored a 10.5 among women against WABC's 7.8 share.

Booneville's beautiful WRFM-FM followed an odd trend for a station with such a format. It gained men—up from 5.3 to 5.9, but lost women—down from 5.9 to a 5.7 share.

## Arbitron Studies 12-Plus Daypart

NEW YORK—A recent comparison made from the latest Arbitron audience estimates finds Saturday from 10 a.m. to 3 p.m. to be the second most listened-to daypart.

The five most listened to dayparts for persons 12 plus are: Monday to Friday, 6 a.m. to 10 a.m.; Saturday, 10 a.m. to 3 p.m.; Monday to Friday 10 a.m. to 3 p.m.; Sunday, 10 a.m. to 3 p.m.; and Monday to Friday, 3 to 7 p.m.

## Rock On NBC-TV

NEW YORK—The "Krofft Superstar Hour," featuring the Bay City Rollers, began its season Saturday (9) on NBC-TV. Musical highlights include the Rollers in concert singing "Rock 'N' Roll Honeymoon," "Too Young To Rock 'N' Roll" and "Rock 'N' Roll Love Letter." Also featured are Captain Kool and the Kongs.

SEPTEMBER 16, 1978, BILLBOARD



Spinning 78s: David "Desoto" Brown cues a 78 r.p.m. record KQM-Q show of vintage Hawaiian music.

## Desoto's Hawaiian 'Junk' Records Turning a Profit

By DON WELLER

HONOLULU—David "Desoto" Brown has collected a special kind of "junk" for half his life.

It was junk to most people when he started collecting, but it's now a special treasure making Brown one of the most unusual and sought after DJs in the islands.

Brown's "junk" is old Hawaiian records. Until a few years ago, when traditional Hawaiian music began to

re-emerge on the local scene, these records were freely disregarded by people during spring cleaning.

Now with a renewed and strong interest in island music, Brown's "junk" has changed to a rare collection of records—many of them 78s. And he also has self-taught education of the records and their significance in Hawaiian music history.

One-eighth Hawaiian, Brown began collecting records in 1967. "My interest began because my parents and grandparents saved them," Brown recalls.

"The 78s were all around the house. I began buying them from people, since they had little value at that time. I got many of them as gifts. And, of course, the more I got, the more I wanted," he says.

His collection grew to its present size of 800, with another few hundred old American and Japanese pop recordings. Some of them date back to 1905.

Three years ago, as the records began to take on more value, Brown's involvement with local radio began. Radio station KCCN-AM, which programs Hawaiian music exclusively, first approached him.

As Brown recalls it, "My brother had known the night jock at KCCN, and had told him of my collection. The next day, I received a call from the station asking if I'd come down with some of my records and talk about them on the air.

"It went over so well that I was asked to do it again two weeks later. Then it became a one-hour, once-a-week show," he says.

Brown wasn't being paid then, but he continued off and on with his presentations until May 1978. By this time, Brown's exposure of the old records helped to increase public interest in them and at the same time increase their value. It was then that another station lured him from KCCN with money.

"I was asked to do essentially the same thing I was doing at KCCN for KQM-Q-FM, which was programming Hawaiian music," Brown explains.

"It felt good to be rewarded financially for what I liked doing anyway. It was also gratifying to watch and see how something that was once considered junk became a key to open the door of radio to me."

## Hearing Has Witnesses

Continued from page 16

communications Subcommittee, would dump new Information Administration for a new national executive agency, whose director would virtually control all spectrum allocation, a dangerous situation according to its angriest critics, including some members of the FCC.

On Tuesday (12), FCC Commissioners Tyrone Brown, Robert E. Lee and Joseph Fogarty are scheduled, plus CBS Broadcasting Corp. president Jean Jankowski, citizens groups spokesmen and Pluria Marshall, chairman of the National Black Media Coalition.

Wednesday, FCC Commissioner James Quello will resume his earlier blasts at the legislation. He was aghast at the bill's omission of an anti-payola section for radio while putting in an anti-plugola section for television, where no major cases have appeared.

Also on Wednesday national citizens groups, the PTA, minorities' spokesmen and the National Assn. for black owners of broadcast stations will appear.

On Thursday (14), Harold Kassen of A. D. Ring Associates, chairman of the EIA's (Electronic Industry Assn.) AM-Stereo committee will speak for new sound improvement technologies, which Rep. Van Deeren claims will move ahead far more quickly under his bill than under the old 1934 communications acts regulation.

Other witnesses include broadcaster spokesmen for the NBC network, former FCC commissioner Ben Hooks of the NAACP, and congressman Paul Findlay (R-Ill.).

# Joel Whitburn's

# POP ANNUAL

NOT A Revision Of Top Pop Records!

Year	MON	WED	FRID	TITLE	POS	WEEKS	ARTIST
1958	Jan 21			At the Hop	1	1	Quincy & The Juniors
	Jan 28			It's All So True	2	1	Tommy Edwards
	Feb 4			The Purple People Eater	3	1	Sheb Wooley
	Feb 11			Don't	4	1	Elvis Presley
	Feb 18			Tequila	5	1	Champs
	Feb 25			All I Have To Do Is Dream	6	1	Everly Brothers
	Mar 4			Let's Go to the Sun	7	1	Domestic Masters
	Mar 11			Supernova	8	1	McGuire Sisters
	Mar 18			He's Got The Whole World (In His Hands)	9	1	Leanne London
	Mar 25			The Chipmunk Song	10	1	Charmions with David Seville
	Apr 1			To Know Him, To Love Him	11	1	Teddy Bears
	Apr 8			Wack Dack	12	1	David Seville
	Apr 15			It's Only Make Believe	13	1	Conway Twitty
	Apr 22			Hard Headed Woman	14	1	Elvis Presley
	Apr 29			Push Little Feet	15	1	Ricky Nelson
	May 6			Get A Job	16	1	Shirley Bassey
	May 13			Catch A Falling Star	17	1	Perry Como
	May 20			Patricia	18	1	Kingston Trio
	May 27			Little Star	19	1	Patricia
	Jun 3			Red Dog	20	1	Patricia
	Jun 10			Tequila	21	1	Patricia
	Jun 17			Valerya Yeh	22	1	Patricia
	Jun 24			Four Tops	23	1	Four Tops
	Jul 1			Chuck Berry	24	1	Chuck Berry
	Jul 8			Bobby Day	25	1	Bobby Day
	Jul 15			Charleston	26	1	Charleston
	Jul 22			Everly Brothers	27	1	Everly Brothers
	Jul 29			Elvis Presley	28	1	Elvis Presley
	Aug 5			Clay Cole	29	1	Clay Cole
	Aug 12			Jack Scott	30	1	Jack Scott
	Aug 19			James Rodgers	31	1	James Rodgers
	Aug 26			Jody Williams	32	1	Jody Williams

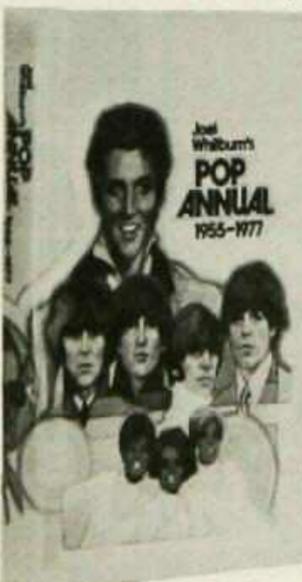
Artist  
Month of peak popularity  
Total number of weeks on charts  
Final ranking for entire year  
RIAA Million Seller  
Title  
Total weeks held #1 or #2 ranking

Highest position reached on any of Billboard's pop charts (Top 100, Hot 100, Best Sellers, Most Played By Jockeys, Most Played In Juke Boxes)  
Symbols indicate: First record by an artist to make the pop charts; First and only record by an artist to make the pop charts; Christmas, instrumental, novelty, comedy, spoken, and foreign language records

The Only Complete, Year By Year History of Charted Pop Music!  
Each Page Jam-Packed With Information About Every Record To Hit Any Of Billboard's Pop Charts From January, '55 Through December, '77!  
13,700 Records Listed!

Plus much more: • Complete Title Section with all 13,700 titles cross-referenced alphabetically; highest position record reached; year; artist; and various versions of same title ranked according to popularity • Top 40 records of each decade ('50s, '60s & '70s) • All-time Top 40 records (1955-1977) • Top 10 artists of each year • Top 10 artists of each decade ('50s, '60s & '70s) • All-time Top 10 artists (1955-1977) • Academy Award & Grammy Award Winners • Special Christmas section • Full-color illustrated cover • 624 pages. \$50.00 hardcover, \$40.00 softcover

Compiled by Joel Whitburn with exclusive permission from Billboard



Record Research Inc.  
P.O. Box 200  
Menomonee Falls, WI 53051

Please send me the following editions of Joel Whitburn's Pop Annual 1955-1977:

- Hardcover .....\$50
- Softcover .....\$40

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to:  
Record Research Inc.  
P.O. Box 200  
Menomonee Falls, WI 53051

Check or money order for full amount in U.S. dollars must accompany order. U.S. orders are mailed pre-paid 4th class; if air mail is desired, add \$3.00 per book. Overseas orders add \$6.00 per book.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/7/78)

## TOP ADD ONS - NATIONAL

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- THE WHO—Who Are You (MCA)
- GERRY RAFFERTY—Right Down The Line (UA)

### 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:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANNE MURRAY—You Needed Me (Capitol)
- STEELY DAN—Josie (ABC)

### PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- BOSTON—Don't Look Back (Epic)
- EXILE—Kiss You All Over (Warner/Curb)

### BREAKOUTS:

- JEFFERSON STARSHIP—Crazy Feeling (Grant)
- HEART—Straight On (Mushroom)
- ATLANTA RHYTHM SECTION—Champagne (Polydor)

### KHJ—LA

- LITTLE RIVER BAND—Reminiscing (Harvest)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 20-10
- BOSTON—Don't Look Back (Epic) 22-16

### TEN-Q (KTNQ)—LA

- STEELY DAN—Josie (ABC)
- JEFFERSON STARSHIP—Crazy Feeling (Grant)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 19-14
- EXILE—Kiss You All Over (Warner/Curb) 18-8

### KFI—LA

- ANNE MURRAY—You Needed Me (Capitol)
- STEELY DAN—Josie (ABC) 30-23
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 20-12

### KEZY—Anaheim

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 14-6
- CHRIS REA—Fool If You Think It's Over (Magnet) 12-8

### KCBQ—San Diego

- THE WHO—Who Are You (MCA)
- ANNE MURRAY—You Needed Me (Capitol)
- EXILE—Kiss You All Over (Warner/Curb) 16-9
- CHRIS REA—Fool If You Think It's Over (Magnet) 21-16

### KFXM—San Bernardino

- NONE
- LITTLE RIVER BAND—Reminiscing (Harvest) 11-6
- BOB SEGER—Hollywood Nights (Capitol) 21-15

### KERN—Bakersfield

- AEROSMITH—Come Together (Columbia)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- COMMODORES—Three Times A Lady (Motown) 9-6
- BARRY MANILOW—Copacabana (Arista) 4-1

### KAFY—Bakersfield

#### NO LIST

- NONE

### KOPA—Phoenix

- HEART—Straight On (Mushroom)
- ATLANTA RHYTHM SECTION—Champagne (Polydor)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 28-13
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) HB-22

### KTKT—Tucson

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- LINDA RONSTADT—Black Roses, White Rhythm & Blues (Asylum)
- LITTLE RIVER BAND—Reminiscing (Harvest) 23-15
- AEROSMITH—Come Together (Columbia) 13-8

### KQEO—Albuquerque

- PLAYER—Prisoner Of Your Love (RSO)
- GINO VANNELLI—I Just Wanna Stop (A&M)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 22-16
- BOSTON—Don't Look Back (Epic) 24-17

### KENO—Las Vegas

- CARS—Just What I Needed (Elektra)
- FOREIGNER—Double Vision (Atlantic)
- CHARLIE—She Loves To Be In Love (Janus) 12-7
- LITTLE RIVER BAND—Reminiscing (Harvest) 27-15

## Pacific Northwest Region

### TOP ADD ONS:

- DR. HOOK—Sharing The Night (Capitol)
- HEART—Straight On (Mushroom)
- PABLO CRUISE—Don't Want To Live Without It (A&M)

### PRIME MOVERS:

- NICK GILDER—Hot Child In The City (Chrysalis)
- (D) EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ANNE MURRAY—You Needed Me (Capitol)

### BREAKOUTS:

- JOHN BELUSHI—Louie, Louie (MCA)
- (D) JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- FRAMPTON/BEE GEES—Polythene Pam (RSO)

### KFRC—San Francisco

- DR. HOOK—Sharing The Night Together (Capitol)
- JOHN BELUSHI—Louie, Louie (MCA)
- NICK GILDER—Hot Child In The City (Chrysalis) 24-18
- THE WHO—Who Are You (MCA) HB-22

### KYA—San Francisco

- LITTLE RIVER BAND—Reminiscing (Harvest)
- FRAMPTON/BEE GEES—Polythene Pam (RSO)
- NONE

### KLIV—San Jose

- SNAIL—The Joker (Cream)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- NICK GILDER—Hot Child In The City (Chrysalis) 15-11
- TEDDY PENDERGRASS—Close The Door (Phila Intl) 28-18

### KNDE—Sacramento

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- GINO VANNELLI—I Just Wanna Stop (A&M)
- RITA COOLIDGE—You (A&M) 19-7
- LITTLE RIVER BAND—Reminiscing (Harvest) 19-17

### KYNO—Fresno

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- DONNA SUMMER—MacArthur Park (Casablanca)
- CHRIS REA—Fool If You Think It's Over (Magnet) HB-22
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 8-1

## PRIME MOVERS - NATIONAL

- EXILE—Kiss You All Over (Warner/Curb)
- ANNE MURRAY—You Needed Me (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest)

### KROY—Sacramento

- CITY BOY—5-7-0-5 (Mercury)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- RICK JAMES—You & I (Motown) 20-15
- LITTLE RIVER BAND—Reminiscing (Harvest) 19-14

### KGW—Portland

- NONE
- BILLY JOEL—She's Always A Woman (Columbia) 14-9
- GERRY RAFFERTY—Right Down The Line (UA) 21-17

### KING—Seattle

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- CHARLIE—She Loves To Be In Love (Janus)
- ANNE MURRAY—You Needed Me (Capitol) 16-11
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 17-9

### KIRB—Spokane

- HEART—Straight On (Mushroom)
- GINO VANNELLI—I Just Wanna Stop (A&M)
- EXILE—Kiss You All Over (Warner/Curb) 7-1
- NICK GILDER—Hot Child In The City (Chrysalis) 16-7

### KTAC—Tacoma

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- AMBROSIA—How Much I Feel (Warner/Curb)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 16-11
- ANNE MURRAY—You Needed Me (Capitol) 19-14

### KCPX—Salt Lake City

- HEART—Straight On (Mushroom)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ANNE MURRAY—You Needed Me (Capitol) 22-17
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 22-17

### KRSP—Salt Lake City

- AMBROSIA—How Much I Feel (WB)
- DAVID GATES—Took The Last Train (Elektra)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 11-6
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 12-7

### KTLK—Denver

- VILLAGE PEOPLE—Macho Man (Casablanca)
- RICK JAMES—You & I (Gordy)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 27-5
- FRANKIE VALLI—Grease (RSO) 9-2

### KIMN—Denver

- THE WHO—Who Are You (MCA)
- AMBROSIA—How Much I Feel (WB)
- NICK GILDER—Hot Child In The City (Chrysalis) 21-15
- EXILE—Kiss You All Over (Warner/Curb) 14-8

## North Central Region

### TOP ADD ONS:

- GERRY RAFFERTY—Right Down The Line (UA)
- THE WHO—Who Are You (MCA)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)

### PRIME MOVERS:

- ANNE MURRAY—You Needed Me (Capitol)
- EXILE—Kiss You All Over (Warner/Curb)
- NICK GILDER—Hot Child In The City (Chrysalis)

### BREAKOUTS:

- AMBROSIA—How Much I Feel (WB)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- CARS—Just What I Needed (Elektra)

### CKLW—Detroit

- LITTLE RIVER BAND—Reminiscing (Harvest)
- GERRY RAFFERTY—Right Down The Line (UA)
- NICK GILDER—Hot Child In The City (Chrysalis) 13-9
- FUNKADELIC—One Nation Under A Groove (WB) 16-8

### WDRQ—Detroit

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- EDDIE MONEY—Two Tickets To Paradise (Columbia) 6-3
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 5-1

### WTAC—Flint

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- AEROSMITH—Come Together (Columbia)
- BOB SEGER—Hollywood Nights (Capitol) 22-13
- NICK GILDER—Hot Child In The City (Chrysalis) 17-10

### Z-96 (WZZR-FM)—Grand Rapids

- AMBROSIA—How Much I Feel (WB)
- THE WHO—Who Are You (MCA)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 30-21
- BOSTON—Don't Look Back (Epic) 18-14

### WAKY—Louisville

- ROBIN GIBB—Oh Darlin' (RSO)
- GERRY RAFFERTY—Right Down The Line (UA)
- ANNE MURRAY—You Needed Me (Capitol) 14-6
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 8-4

### WBGW—Bowling Green

- CLOUT—Substitute (Epic)
- AC/DC—Rock 'N' Roll Damnation (Atlantic)
- NICK GILDER—Hot Child In The City (Chrysalis) 29-20
- TEDDY PENDERGRASS—Close The Door (Phila Intl) 30-22

### WGCL—Cleveland

- NONE
- CARS—Just What I Needed (Elektra) 17-14
- ANNE MURRAY—You Needed Me (Capitol) 13-7
- RUPERT HOLMES—Let's Get Crazy Tonight (Private Stock)

### WZZP—Cleveland

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ANNE MURRAY—You Needed Me (Capitol) 15-11
- BOSTON—Don't Look Back (Epic) 27-21

### WSAI—Cincinnati

- NONE
- STEELY DAN—Josie (ABC)
- AMBROSIA—How Much I Feel (WB)
- EXILE—Kiss You All Over (Warner/Curb) 9-4
- THE WHO—Who Are You (MCA) 22-17

### Q-102 (WKRQ-FM)—Cincinnati

- STEELY DAN—Josie (ABC)
- AMBROSIA—How Much I Feel (WB)
- EXILE—Kiss You All Over (Warner/Curb) 9-4
- THE WHO—Who Are You (MCA) 22-17

### WCOL—Columbus

- BILLY JOEL—She's Always A Woman (Columbia)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ANNE MURRAY—You Needed Me (Capitol) 27-20
- EXILE—Kiss You All Over (Warner/Curb) 24-12

### WNCI—Columbus

- THE WHO—Who Are You (MCA)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 7-3
- NICK GILDER—Hot Child In The City (Chrysalis) HB-14

### WCUE—Akron

- FUNKADELIC—One Nation Under A Groove (WB)
- BILLY JOEL—She's Always A Woman (Columbia)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 31-17
- ANNE MURRAY—You Needed Me (Capitol) 25-10

## BREAKOUTS - NATIONAL

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- AMBROSIA—How Much I Feel (WB)
- DR. HOOK—Sharing The Night Together (Capitol)

### 13-Q (WKQT)—Pittsburgh

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- AMBROSIA—How Much I Feel (WB)
- EXILE—Kiss You All Over (Warner/Curb) 11-7
- THE WHO—Who Are You (MCA) 19-15

### WPEZ—Pittsburgh

- THE WHO—Who Are You (MCA)
- McCRARY'S—You (Portrait)
- NONE

## Southwest Region

### TOP ADD ONS:

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- THE WHO—Who Are You (MCA)
- CARLY SIMON/JAMES TAYLOR—Devoted To You (Elektra)

### PRIME MOVERS:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)

### BREAKOUTS:

- CLOUT—Substitute (Epic)
- ATLANTA RHYTHM SECTION—Fm Neil Gonna Let It Bother Me Tonight (Polydor)
- LTD—Holdin' On (A&M)

### KILT—Houston

- CLOUT—Substitute (Epic)
- DONNA SUMMER—MacArthur Park (Casablanca)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 27-14
- LTD—Holdin' On (A&M) 38-24

### KRBE—Houston

- NONE
- ENGLAND DAN/JOHN FORD COLEY—If The World Ran Out Of Love Tonight (Big Tree)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 38-30
- LITTLE RIVER BAND—Reminiscing (Harvest) 11-4

### KLIF—Dallas

- NONE
- ENGLAND DAN/JOHN FORD COLEY—If The World Ran Out Of Love Tonight (Big Tree)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 38-30
- LITTLE RIVER BAND—Reminiscing (Harvest) 11-4

### KNUS-FM—Dallas

- NONE
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ATLANTA RHYTHM SECTION—Fm Neil Gonna Let It Bother Me Tonight (Polydor) 15-10
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 10-3

### KFJZ-FM (Z-97)—Ft. Worth

- NONE
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ATLANTA RHYTHM SECTION—Fm Neil Gonna Let It Bother Me Tonight (Polydor) 15-10
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 10-3

### KINT—El Paso

- BOB SEGER—Hollywood Nights (Capitol)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- RICK JAMES—You & I (Gordy) 123-15
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 15-7

### WKY—Oklahoma City

- NONE
- LITTLE RIVER BAND—Reminiscing (Harvest) 15-10
- NICK GILDER—Hot Child In The City (Chrysalis) 13-7

### KOMA—Oklahoma City

- AEROSMITH—Come Together (Columbia)
- THE WHO—Who Are You (MCA)
- TEDDY PENDERGRASS—Close The Door (Phila Intl) 37-30
- BOB SEGER—Hollywood Nights (Capitol) 37-30

### KAKC—Tulsa

- DONNA SUMMER—MacArthur Park (Casablanca)
- HEART—Straight On (Mushroom)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-13
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 20-13

### KELI—Tulsa

- ROBIN GIBB—Oh Darlin' (RSO)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) HB-28
- ANNE MURRAY—You Needed Me (Capitol) HB-29

### WTIX—New Orleans

- PAUL DAVIS—Sweet Life (Bang)
- CARLY SIMON & JAMES TAYLOR—Devoted To You (Elektra)
- LITTLE RIVER BAND—Reminiscing (Harvest) 13-5
- AEROSMITH—Come Together (Columbia) 15-7

### WNOC—New Orleans

- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- CITY BOY—5-7-0-5 (Mercury)
- ANNE MURRAY—You Needed Me (Capitol) 27-21
- FOXY—Get Off (Dash) 22-16

### KEEL—Shreveport

- STEELY DAN—Josie (ABC)
- THE WHO—Who Are You (MCA)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 23-17
- BOSTON—Don't Look Back (Epic) 25-15

## Midwest Region

### TOP ADD ONS:

- GERRY RAFFERTY—Right Down The Line (UA)
- LINDA RONSTADT—Back In The USA (Asylum)
- STEELY DAN—Josie (ABC)

### PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- NICK GILDER—Hot Child In The City (Chrysalis)
- BOSTON—Don't Look Back (Epic)

### BREAKOUTS:

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- AMBROSIA—How Much I Feel (WB)
- MICHAEL JOHNSON—Almost Like Being In Love (EMI)

### WLS—Chicago

- NONE
- NONE
- NONE

### WMET—Chicago

# APRIL WINE

FIRST GLANCE



SW-11852

FIRST TASTE... AND FEEL  
THE ROCK 'N' ROLL FLAVOR  
BURNIN' INSIDE.



AN AQUARIUS RECORDS PRODUCTION

© 1978 CAPITOL RECORDS, INC.

# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (9/7/78)

Continued from page 22

## WRON—Rockford

- GERRY RAFFERTY—Right Down The Line (UA)
- NICK GILDER—Hot Child In The City (Chrysalis)
- EXILE—Kiss You All Over (Warner/Curb) 22-15
- BOSTON—Don't Look Back (Epic) 28-16

## WRL—Peoria

- TRAVOLTA/NEWTON JOHN—Summer Nights (RSO)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- EXILE—Kiss You All Over (Warner/Curb) 17-12
- BOSTON—Don't Look Back (Epic) 13-5

## WNE—Indianapolis

- BILLY JOEL—She's Always A Woman (Columbia)
- DOLLY PARTON—Heartbreaker (RCA)
- EXILE—Kiss You All Over (Warner/Curb) 9-1
- NICK GILDER—Hot Child In The City (Chrysalis) 11-7

## WOKY—Milwaukee

- NONE
- VILLAGE PEOPLE—Macho Man (Casablanca) 18-12
- NICK GILDER—Hot Child In The City (Chrysalis) 20-14

## WZUU-FM—Milwaukee

- ANNE MURRAY—You Needed Me (Capitol)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- NICK GILDER—Hot Child In The City (Chrysalis) 5-3
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 13-8

## KSLQ-FM—St. Louis

- STEELY DAN—Josie (ABC)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- TROOPER—Raise A Little Hell (MCA) 14-6
- LITTLE RIVER BAND—Reminiscing (Harvest) 18-9

## KXOK—St. Louis

- NONE
- BOSTON—Don't Look Back (Epic) 16-9
- BOB SEGER—Hollywood Nights (Capitol) 27-20

## KIOA—Des Moines

- BOSTON—Don't Look Back (Epic)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 17-9
- VILLAGE PEOPLE—Macho Man (Casablanca) 22-12

## KDWB—Minneapolis

- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ANNE MURRAY—You Needed Me (Capitol) 16-10
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 23-13

## KSTP—Minneapolis

- LINDA RONSTADT—Back In The USA (Asylum)
- AMBROSIA—How Much I Feel (WB)
- EXILE—Kiss You All Over (Warner/Curb) 10-4
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-14

## WHB—Kansas City

- BEACH BOYS—Peggy Sue (Brothers/Reprise)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 24-14
- LINDA RONSTADT—Back In The USA (Asylum) 17-11

## KBEQ—Kansas City

- FOXY—Get Off (Dash)
- BOB SEGER—Hollywood Nights (Capitol)
- AEROSMITH—Come Together (Columbia) 26-15
- THE WHO—Who Are You (MCA) 22-14

## KKLS—Rapid City

- HEART—Straight On (Mushroom)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 17-14
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-17

## KQWB—Fargo

- CHERYL LADD—Think It Over (Capitol)
- AMBROSIA—How Much I Feel (WB)
- ANNE MURRAY—You Needed Me (Capitol) 12-4
- BILLY JOEL—She's Always A Woman (Columbia) 17-13

## Northeast Region

### TOP ADD ONS:

- THE WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- (D) RICK JAMES—You & I (Gordy)

### PRIME MOVERS:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- EXILE—Kiss You All Over (Warner/Curb)
- NICK GILDER—Hot Child In The City (Chrysalis)

### BREAKOUTS:

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- CARLY SIMON/JAMES TAYLOR—Devoted To You (Elektra)
- (D) DONNA SUMMER—MacArthur Park (Casablanca)

## WABC—New York

- BOSTON—Don't Look Back (Epic)
- RICK JAMES—You & I (Motown)
- CHRIS REA—Fool If You Think It's Over (Magnet) 24-13
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 11-5

## 99.2—New York

- ANNE MURRAY—You Needed Me (Capitol)
- RICK JAMES—You & I (Gordy) 24-18
- EXILE—Kiss You All Over (Warner/Curb) 16-10

## WPTX—Albany

- AMBROSIA—How Much I Feel (WB)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- LITTLE RIVER BAND—Reminiscing (Harvest) 12-7
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) HB-21

## WTRY—Albany

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- FOXY—Get Off (Dash)
- NICK GILDER—Hot Child In The City (Chrysalis) 20-12
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 26-18

## WRBW—Buffalo

- NONE
- EXILE—Kiss You All Over (Warner/Curb) 14-10
- BOB SEGER—Hollywood Nights (Capitol) 26-20

## WYSL—Buffalo

- HALL & OATES—It's A Laugh (RCA)
- AMBROSIA—How Much I Feel (WB)
- NICK GILDER—Hot Child In The City (Chrysalis) 12-7
- BOSTON—Don't Look Back (Epic) 7-3

## WBFF—Rochester

- ROBIN GIBB—Oh Darlin' (RSO)
- THE WHO—Who Are You (MCA)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 24-20
- LITTLE RIVER BAND—Reminiscing (Harvest) 15-11

## WRKO—Boston

- THE WHO—Who Are You (MCA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- LITTLE RIVER BAND—Reminiscing (Harvest) 21-14
- AEROSMITH—Come Together (Columbia) 18-13

## WBZ-FM—Boston

- PABLO CRUISE—I Don't Want To Live Without It (A&M)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- NONE

## F.105 (WVBF)—Boston

- KINKS—Rock'n' Roll Fantasy (Arista)
- ANNE MURRAY—You Needed Me (Capitol)
- EXILE—Kiss You All Over (Warner/Curb) 17-10
- NICK GILDER—Hot Child In The City (Chrysalis) 5-2

## WDRS—Hartford

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- CARLY SIMON/JAMES BISHOP—Devoted To You (Elektra)
- LITTLE RIVER BAND—Reminiscing (Harvest) 16-9
- ANNE MURRAY—You Needed Me (Capitol) 11-4

## WPRO (AM)—Providence

- DONNA SUMMER—MacArthur Park (Casablanca)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 5-2
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) HB-26

## WPRO-FM—Providence

- VAN MORRISON—Wave Length (WB)
- CITY BOY—5-7-0-5 (Mercury)
- NICK GILDER—Hot Child In The City (Chrysalis) 14-10
- BOB SEGER—Hollywood Nights (Capitol) 22-15

## WICC—Bridgeport

- MECO—Themes From The Wizard Of Oz (Millennium)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 11-3
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 25-16

## Mid-Atlantic Region

### TOP ADD ONS:

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- CARLY SIMON/JAMES TAYLOR—Devoted To You (Elektra)

### PRIME MOVERS:

- BOSTON—Don't Look Back (Epic)
- EXILE—Kiss You All Over (Warner/Curb)
- NICK GILDER—Hot Child In The City (Chrysalis)

### BREAKOUTS:

- LTD—Holdin' On (A&M)
- AMBROSIA—How Much I Feel (WB)
- DAN HILL—All I See Is Your Face (20th Century)

## WFIL—Philadelphia

- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- CARLY SIMON/JAMES TAYLOR—Devoted To You (Elektra)
- EXILE—Kiss You All Over (Warner/Curb) 12-6
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 20-15

## WZZD—Philadelphia

- NONE
- DAN HILL—All I See Is Your Face (20th Century)
- FOREIGNER—Double Vision (Atlantic)

## WIFI-FM—Philadelphia

- DAN HILL—All I See Is Your Face (20th Century)
- FOREIGNER—Double Vision (Atlantic)
- RICK JAMES—You & I (Motown) 30-22
- BOSTON—Don't Look Back (Epic) 22-17

## WPGC—Washington

- DONNA SUMMER—MacArthur Park (Casablanca)
- LTD—Holdin' On (A&M)
- NICK GILDER—Hot Child In The City (Chrysalis) 21-15
- FOXY—Get Off (Dash) 10-4

## WGH—Norfolk

- NONE

## WCAO—Baltimore

- AMBROSIA—How Much I Feel (WB)
- PAUL DAVIS—Sweet Life (Bang)
- LITTLE RIVER BAND—Reminiscing (Harvest) 13-7
- BOSTON—Don't Look Back (Epic) 18-10

## WYRE—Annapolis

- THE WHO—Who Are You (MCA)
- AMBROSIA—How Much I Feel (WB)
- EXILE—Kiss You All Over (Warner/Curb) 7-2
- BOSTON—Don't Look Back (Epic) 20-12

## WLEE—Richmond

- VILLAGE PEOPLE—Macho Man (Casablanca)
- AMBROSIA—How Much I Feel (WB)
- EXILE—Kiss You All Over (Warner/Curb) 6-2
- NICK GILDER—Hot Child In The City (Chrysalis) 13-8

## WRVQ—Richmond

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 15-10
- VILLAGE PEOPLE—Macho Man (Casablanca) 21-14

## Southeast Region

### TOP ADD ONS:

- (D) DONNA SUMMER—MacArthur Park (Casablanca)
- AEROSMITH—Come Together (Columbia)
- FOXY—Get Off (Dash)

### PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- ANNE MURRAY—You Needed Me (Capitol)
- LINDA RONSTADT—Back In The USA (Asylum)

### BREAKOUTS:

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- GERRY RAFFERTY—Right Down The Line (UA)
- DR. HOOK—Sharing The Night Together (Capitol)

## WQXI—Atlanta

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- FOREIGNER—Double Vision (Atlantic)
- PAUL DAVIS—Sweet Life (Bang) 20-10
- BOSTON—Don't Look Back (Epic) 22-11

## Z.93 (WZGC-FM)—Atlanta

- NONE

## WBQQ—Augusta

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- AEROSMITH—Come Together (Columbia)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) 16-10
- ANNE MURRAY—You Needed Me (Capitol) 20-13

## WFOM—Atlanta

- AEROSMITH—Come Together (Columbia)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- LINDA RONSTADT—Back In The USA (Asylum) HB-25
- RICK JAMES—You & I (Motown) 21-17

## WGA—Savannah

- THE WHO—Who Are You (MCA)
- LINDA RONSTADT—Back In The USA (Asylum)
- NICK GILDER—Hot Child In The City (Chrysalis) 14-8
- FOREIGNER—Double Vision (Atlantic) 27-21

## WFLB—Fayetteville

- PLAYER—Prisoner Of Your Love (RSO)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- FUNKADELIC—One Nation Under A Groove (WB) 29-21
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 19-10

## WQAM—Miami

- NONE

## WMJX (95X)—Miami

- DONNA SUMMER—MacArthur Park (Casablanca)
- EXILE—Kiss You All Over (Warner/Curb) 6-2
- LITTLE RIVER BAND—Reminiscing (Harvest) 18-13

## Y.100 (WHY-FM)—Miami

- DONNA SUMMER—MacArthur Park (Casablanca)
- DON RAY—Got To Have Lovin' (Polydor)
- MCCRARY'S—You (Portrait) 17-11
- PABLO CRUISE—Love Will Find A Way (A&M)

## WLOF—Orlando

- VILLAGE PEOPLE—Macho Man (Casablanca)
- FOXY—Get Off (Dash)
- ANNE MURRAY—You Needed Me (Capitol) 27-20
- LINDA RONSTADT—Back In The USA (Asylum) 28-23

## Q.105 (WRBQ-FM)—Tampa

- STEELY DAN—Josie (ABC)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- VILLAGE PEOPLE—Macho Man (Casablanca) 13-8
- TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 10-7

## BF.105 (WB/W-FM)—Orlando

- GERRY RAFFERTY—Right Down The Line (UA)
- FOXY—Get Off (Dash)
- BOSTON—Don't Look Back (Epic) 15-8
- OLIVIA NEWTON JOHN—Hopelessly Devoted To You (RSO) 10-3

## WQPD—Lakeland

- DONNA SUMMER—MacArthur Park (Casablanca)
- JEFFERSON STARSHIP—Crazy Feeling (Grun't)
- AEROSMITH—Come Together (Columbia) 15-4
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 9-2

## WMT—Daytona Beach

- DONNA SUMMER—MacArthur Park (Casablanca)
- DAVID GATES—Took The Last Train (Elektra)
- FOXY—Get Off (Dash) 35-20
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 22-12

## WAPE—Jacksonville

- NONE

## WAYS—Charlotte

- NONE

## WRIX—Raleigh

- PLAYER—Prisoner Of Your Love (RSO)
- DONNA SUMMER—MacArthur Park (Casablanca)
- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol) 30-16
- BOSTON—Don't Look Back (Epic) 25-11

## WTOB—Winston-Salem

- BILLY JOEL—She's Always A Woman (Columbia)
- AMBROSIA—How Much I Feel (WB)
- LITTLE RIVER BAND—Reminiscing (Harvest) 18-15
- LTD—Holdin' On (A&M) 34-29

## WTMA—Charleston

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ALICIA BRIDGES—I Love The Night Life (Polydor)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 30-22
- FOXY—Get Off (Dash) 19-14

## WORD—Spartanburg

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- SEALS & CROFTS—Takin' It Easy (WB)
- PAUL DAVIS—Sweet Life (Bang) 34-26
- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia) 24-14

## WLAC—Nashville

- AEROSMITH—Come Together (Columbia)
- FOXY—Get Off (Dash)
- EXILE—Kiss You All Over (Warner/Curb) 12-2
- LINDA RONSTADT—Back In The USA (Asylum) 37-25

## WBQY—Nashville

- BILLY JOEL—She's Always A Woman (Columbia)
- DAVID GATES—Took The Last Train (Elektra)
- EXILE—Kiss You All Over (Warner/Curb) 7-1
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 10-7

## WHBQ—Memphis

- DR. HOOK—Sharing The Night Together (Capitol)
- THE WHO—Who Are You (MCA)
- ANNE MURRAY—You Needed Me (Capitol) 17-11
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) 16-12

## WFLI—Chattanooga

- GERRY RAFFERTY—Right Down The Line (UA)
- ANNE MURRAY—You Needed Me (Capitol)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 13-8
- ROBIN GIBB—Oh Darlin' (RSO) 17-13

## WRJZ—Knoxville

- GERRY RAFFERTY—Right Down The Line (UA)
- LINDA RONSTADT—Back In The USA (Asylum)
- ANNE MURRAY—You Needed Me (Capitol) 15-8
- BOSTON—Don't Look Back (Epic) 22-13

## WGOW—Chattanooga

- AMBROSIA—How Much I Feel (WB)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- GERRY RAFFERTY—Right Down The Line (UA) HB-21
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 19-13

## WERC—Birmingham

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- LITTLE RIVER BAND—Reminiscing (Harvest) 10-4
- LINDA RONSTADT—Back In The USA (Asylum) 24-17

## WSGN—Birmingham

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- GINO VANNELLI—I Just Wanna Stop (A&M)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 18-10
- NICK GILDER—Hot Child In The City (Chrysalis) 11-8

## WHHT—Montgomery

- DR. HOOK—Sharing The Night Together (Capitol)
- STYX—Blue Collar Man (A&M)
- ANNE MURRAY—You Needed Me (Capitol) 18-10
- LINDA RONSTADT—Back In The USA (As

# What does **FRANK WEBER** have in common with....

Boston, Linda Ronstadt, Chuck Mangione,  
Chicago, Styx, Cat Stevens, Jethro Tull,  
Lynyrd Skynyrd, Earth, Wind & Fire, The Who, Yes,  
Roberta Flack, Rose Royce, Al Stewart, Aerosmith,  
Weather Report, Blue Oyster Cult,  
Stephen Stills, Frankie Valli, Neil Young,  
Peter, Paul & Mary, The Beach Boys, George Harrison,  
Stephen Bishop, Eric Carmen, The Grateful Dead,  
Donna Summer, Parliament, Player,  
Ted Nugent, Heart, Lou Rawls, 10CC,  
and Elton John?...

**His album is being released  
at the same time!**

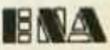
**DON'T MISS IT!-**

**“AS THE TIME FLIES”**

Frank Weber's very special debut album. AFL1-2693

**ON RCA RECORDS**

Recorded & Mixed by:  
**Jeffrey Kawalek**  
at the **House of Music**

Album Produced by: **Ed Newmark**  
Artist Direction:  
**Ed Newmark Associates, Inc.** 



## S.F. Jazz Scene Is Stable And Healthy

By JACK McDONOUGH

SAN FRANCISCO—Despite reports of jazz nightclub closings in Boston, Washington and other cities, the jazz club situation here remains stable and healthy, if not booming.

A new club, Cherry's, opened in August as the nation's only private-membership jazz/supper club and has a board of directors that includes Stan Kenton, Woody Herman, Dizzy Gillespie and Jimmy Lyons.

Christo's, a small but extremely handsome club, has established itself solidly over the past six months and apparently is here to stay. The Great American Music Hall continues to book about 70% jazz and recently finished a special presentation of the Count Basie orchestra with guest Sarah Vaughan. And Keystone Korner is strengthening its reputation as one of the nation's true musicians' meccas, while a number of small clubs have arisen to provide a testing ground for many good local aggregations, especially those in a Latin-jazz vein for dancing.

Todd Barkan at Keystone Korner reports that the recent engagement of pianist Jaki Bayard, who was making his first West Coast appearance since Monterey in 1964, set a new house attendance record for the club, breaking a mark set the month before by Horace Silver.

Previous to these appearances Miles Davis and Betty Carter shared honors as top audience magnets at the long-established club.

Phil Woods followed Bayard into the club and also drew strongly, prompting Barkan to hazard the guess that "maybe something is happening. Maybe the last six years were worth it. This could be indicative of a trend."

The Bayard appearance—which drew a total of more than 3,000 persons—was particularly significant since the pianist's name is almost commercially unknown. "That's the direction we want to maintain," says Barkan, "bringing people like Bayard out of the woodwork."

"Betty Carter couldn't get a gig in the U.S. until she played here. We were among the first to book people like Toots Thielemann, the Chicago Art Ensemble and Airtio—and Bayard is definitely in that tradition of booking."

"We have another such event coming up in September with the American return of Johnny Griffin, the saxophonist. When he plays New York he'll go right into Carnegie Hall, but out here he'll play the Keystone."

Barkan notes that other current bookings are making the mid-August to end-of-September period something of a "saxophone summit" for the club, with Phil Woods, Sonny Fortune, Stan Getz, John Handy, Lee Konitz, Dexter Gordon, Johnny Griffin and Scott Hamilton all scheduled in succession.

(Continued on page 28)

## Promoter Named In Gotham Suit

NEW YORK—Concert promoter M. Morton Hall was named defendant in a four-cause copyright infringement action filed in U.S. District Court here last week.

In briefs submitted to Judge Gerard L. Goettel, it is alleged that four musical compositions were publicly performed without a license at a February 1978 Lincoln Center concert of Stanley Turrentine featuring Arthur Prysock and Jean Carn.

One thousand dollars in statutory damages is demanded along with costs, attorneys' fees and an injunction barring further unlicensed performances.



CHIP CHAT—Livingston Taylor meets with Chip Carter following one of the three performances Taylor gave at the Merriweather Post Pavillion in Maryland recently.

## Concert Aborted

NEW YORK—Double Tee Promotions of Portland, had its request for a six-hour Labor Day concert turned down by the Portland City Council on the grounds that it would be too noisy.

The action was taken after the city's noise abatement control officer, Paul Herman, showed that sound tests from a simulated concert were too high for the residential neighborhood surrounding the Portland Civic Stadium.

David T. Leiken, president of Double Tee, asked for a variance but was turned down. He had estimated that the concert would draw 20,000-30,000 persons.

## Death Won't Halt N.J. Rock Shows

NEW YORK—Though the third-ever rock concert at the new Giants Stadium outside New York ended with the death of one of the spectators, prospects look good for the resumption of live rock shows at the venue next summer.

Half-hour before the Grateful Dead concert ended Saturday (2) afternoon, Peter Bonfiglio, 21, plunged to his death from a concrete parapet atop the stadium's upper grandstand. Authorities are investigating whether his death was drug related, though no autopsy report is expected for a month.

However, a spokesman for the New Jersey Sports and Exposition

Authority says the incident alone is not enough to justify discontinuing rock shows at the venue.

He adds that the concert was no more disruptive than any big event at the stadium, though there was a bit more litter and broken glass to clean up afterwards. There were also eight drug arrests at the eight-hour concert.

This summer marked the first time that the new stadium, used by the Giants and the Cosmos, was also used for three rock concerts. The previous two ended without incident. Promoter of all three dates was John Scher.

UCLA Extension presents

### A One-Day Conference

Saturday, October 7, 1978, 9 am-4 pm  
Beverly Wilshire Hotel, 9500 Wilshire Blvd., Beverly Hills

The participation of all guest lecturers and/or panelists listed for this program has been confirmed.

*Richard deBlois*  
Program Specialist

## 2nd Independent Motion Picture Production Conference

Designed for those involved in independent motion picture production, including accountants, agents, artists, attorneys, business managers, directors, executives, personal managers, producers, production companies, production personnel and writers.

Enroll now by mail using form attached. For additional applications, use photocopy or separate sheet giving all information requested on form.

- Topics include:
- Sources of financing for the film
  - Securities aspects of financing the film
  - Developing the film
  - Budgeting and accounting
  - Business aspects of producing the film
  - Marketing and distribution
  - Exhibiting the film

Program Chairman:  
David Comsky, Esq., Principal, Freshman, Marantz, Comsky & Deutsch, Beverly Hills

Special Luncheon Speaker:  
Frank Yablans, President, Frank Yablans Presentations

Program Faculty:  
Ashley A. Boone, Senior Vice President, Domestic Marketing and Distribution, 20th Century-Fox, Los Angeles  
David Comsky, Esq.  
Bruce Corwin, President and Chief Executive Officer, Metropolitan Theatres  
Richard deBlois, Administrative Manager, Berlefin and Company, Certified Public Accountants

Thom Mount, Executive Vice President in Charge of Production, Universal Studios  
Leib Orlanski, Esq., Principal, Freshman, Marantz, Comsky & Deutsch, Beverly Hills  
Claire Townsend, Vice President, Creative Affairs, 20th Century-Fox

830.85 Management  
Fee: \$75 (includes luncheon, materials and coffee breaks)  
EDP B5206U

For further information, call Ms. Linda Rich (213) 825-7031.

Mail Application for Enrollment

Fall 1978

Name (First/Middle/Last)  Male  Female  Social Security No. \_\_\_\_\_  
Home Address \_\_\_\_\_ Birthdate (Mo/Day/Yr) \_\_\_\_\_  
City/State \_\_\_\_\_ ZIP \_\_\_\_\_ Area Code/Daytime Phone \_\_\_\_\_

Check enclosed payable to: The Regents of the University of California  
Charge: \_\_\_\_\_  
 BankAmericard  
 Master Charge  
 VISA  
Authorizing Signature \_\_\_\_\_ Ma/Yr \_\_\_\_\_  
Expiration Date \_\_\_\_\_

EDP No.	Course Title and Number	Fee
B5206U	2nd Independent Motion Picture Production Conference 830.85	\$75

Mail to: P.O. Box 24901, Dept. K, UCLA Extension, Los Angeles, CA 90024  
\*By Regental authority, your Social Security number is requested in order to verify your identity for accurate record keeping. Your providing the number is voluntary.

JERRY LEWIS RAISES \$29 MILLION

# Telethon Remains Rock Void

By HANFORD SEARL

LAS VEGAS—The 13th annual Jerry Lewis Telethon raised a record \$29 million over the Labor Day Weekend for the fight against Muscular Dystrophy despite the continued absence of top rock acts.

"The Bee Gees and Andy Gibb reportedly offered to come on the program to encourage their fans to send pledges in, but talent coordinator Marcy Forrest turned them down," reports an MDA source.

Forrest was unavailable for comment but insiders report she censored several Broadway musicals from the network feed because of "improper material."

Disco acts Village People and Tuxedo Junction joined the mostly MOR artists and current Strip headliners appearing on the 2½-hour benefit which was carried over 214 television stations.

However, because of technical problems traced to working with two, separate remotes, Casablanca Records Village People were not seen on the national network feed from New York's Plaza Hotel studio.

Only 45 minutes of a pre-scheduled three hours of Broadway musical numbers was seen in the early morning hours because of the transmission relay breakdown.

Headquartered at Del Webb's Hotel Sahara here, the fund-raising project again showcased the talents of Paul Anka, Jane Olivor, Kristy & Jimmy McNichol, Ray Charles, Doc Severinsen and Lainie Kazan.

The "Soul Train" dancers repeated their disco efforts of last year and were joined by Tony Bennett,

Vikki Carr, Buddy Rich, Lou Rawls, Anne Murray, Dionne Warwick and Sarah Vaughan.

Lou Brown, Lewis' musical director and arranger, backed the show's musical format for the 12th year with a 30-piece orchestra composed mainly of local musicians.

# Epic Mounts Ex-Doll Push Despite Poor LP Showing

By ROMAN KOZAK

NEW YORK—David Johansen, Blue Sky recording artist, is on an extensive open-end tour of clubs and small halls around the country. He is also doing preliminary work on his next LP, expected about December.

Though his debut self-titled LP released last May never made much of a splash on the charts, his label and Epic which distributes Blue Sky along with Premier Talent, his booking agency, are now putting a major push behind him.

Epic hopes to release as a single an edited version of "Frenchette," the song that is the most popular cut off the current LP.

The label will also include the LP in its "We Got The Hits" fall sales program. And it is planning to release an "Inner Chords" live promotional LP to radio stations to keep the artist fresh before the release of the second album.

"I feel committed to David Johansen," declares Don Dempsey, senior vice president and general manager, Epic Portrait and Associated Labels. Johansen's performance at the recent CBS Records convention may have been the turning point in his career. "A lot of people are saying he stole the show at the convention," says Al De Marino, vice president of artist development, commenting on Johansen's set that had the audience on its feet by the third song.

"There was some initial concern about what the response would be to him," recalls Dempsey. "He is not a safe type of an artist. And an artist can get killed if he gets up there and our people sit on their hands."

However, having seen him five times in 30 days in such diverse venues as the Bottom Line in New York, the Agora in Cleveland, and the Boarding House in San Francisco, Dempsey says he is convinced that Johansen is a mass appeal artist who can transcend his cult status as the former lead singer of the New York Dolls. The Dolls are now considered by many to be the first and the best of the New York punk rock bands.

Dempsey adds that another factor in Johansen's acceptance by CBS staffers is the fact that as CBS has expanded, it has become younger and more enthusiastic about rock artists. He notes that at the convention Johansen seemed "a little less raw." He expects this to carry over to Johansen's next LP.

Johansen says he has about 35 songs "floating around in my head" and he is now working on demo tapes to cut this down to the 20 he will take with him when he goes to the studio to record the final product.

He says that when he started on this phase of his career, he met with Steve Paul, his manager and president of Blue Sky Records, to work out the direction where he wanted to go, that would be as "unmasochistic as possible." What this has meant is

It was talent coordinator Forrest's third year as the booker of the telethon's acts who are cleared by Theatre Authority and the American Federation of Music. She is the wife of producer/director Arthur Forrest, who has guided the show since 1967.

showcase appearances in media centers "as opposed to working the backwoods opening for Aerosmith," says Johansen.

Though Johansen plays support dates, he says he tries to avoid gigs with "old wave," boogie or heavy metal acts. He prefers to play with new wave artists, but not punk, he says.

"I don't know what punk is," he says. "The word conjures up such horrors in peoples minds. To me it's a goof."

# Showcase Talent Expands, Moves

NASHVILLE—Showcase Talent has expanded its roster and moved to new quarters at 704 18th Ave., here.

"The expansion actually began in January," notes Jim Case, president of the agency. The incorporation of the agency evolved with partner Bernie Terrell, a real estate and construction executive and land developer who also manages "Grand Ole Opry" artists Lonzo & Oscar.

In addition to Lonzo & Oscar and their group, Hardtimes, the agency has recently taken under wing Epic recording artist Louise Mandrell. Others associated with the company include Ronnie Stoneman of "Hee Haw," Barbara Allen and Lady Luck, Bonnie Edwards and Ronnie Owen and the Owen Brothers.

# Rabbitt Hopping In Tour, TV & Movie

NASHVILLE—Eddie Rabbitt has cranked his career into high gear with a tour, network television appearance and a motion picture title song.

Now on a national concert tour, the Elektra/Asylum artist will be featured in the ABC-TV special, "Superstars On Stage At The Ohio State Fair," scheduled for airing this fall.

Rabbitt recently recorded the title song to the new Clint Eastwood movie "Every Which Way But Loose."

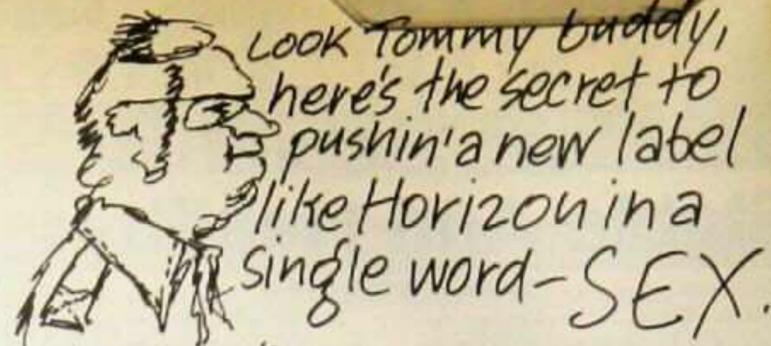
# San Francisco Jazz

• Continued from page 27

Hamilton shares the stage with Arnett Cobb and Buddy Tate, and then James Moody with Eddie Jefferson will follow.

In other Keystone-related activity, the Concord Jazz label has just released "In This Korner," recorded live at the club several months ago by Art Blakey & the Jazz Messengers, and Keystone house drummer Eddie Marshall (whom Barkan calls "the best jazz drummer in the Bay Area, there's no one even within earshot") has had his own album re-

(Continued on page 45)



Look Tommy baddy, here's the secret to pushin' a new label like Horizon in a single word—SEX.



Sex Tommy, it's everywhere Movies, T.V. Books, even in people's homes. SEX SELLS.



Now you're talking! I'll line up Lucy Love tonsils and John "Bad" Bones for a series of X-rated album covers.

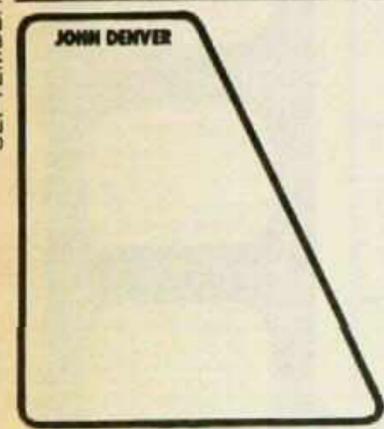


Great idea! Will they perform nude?



But Tommy what good is great music without sex?

SEPTEMBER 16, 1978, BILLBOARD



CUSTOM AND STOCK DIVIDER CARDS

GOPHER PRODUCTS CORP.

BOX 1812, CARSON CITY, NV. 89701  
702 - 882 - 9333

Unsurpassed in Quality	
<b>GLOSSY PHOTOS</b>	16c EACH IN 1000 LOTS
	1000 POSTCARDS \$90.00
100 8x10	\$19.95
CUSTOM COLOR PRINTS	\$89 per 100
COLOR LITHO	\$245 per 1000
COLOR POSTCARDS	\$180 per 3000
MOUNTED ENLARGEMENTS	20"X30" \$116.00    30"X40" \$225.00

**COPYART** Photographers  
A Division of JAMES J. KRIEGSMANN  
165 W. 46th St., N.Y. 10036  
(212) PL 7-0233

**Horizon Music: Records and Tapes.**  
© 1978 Distributed by A&M Records, Inc. All Rights Reserved.

I was kinda hopin' you'd say music!



What about talent?

No.

Horizon's talent.  
Dr. John.  
Mark-Almond Band.  
Neil Larsen.  
David Crisman.  
Richard Evans.

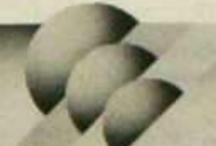


No.

They just do great music.



It lasts longer.

**Horizon Music: Records and Tapes.**  
© 1978 Distributed by A&M Records, Inc. All Rights Reserved.

# Talent In Action

## WAR ELOISE LAWS

Greek Theatre, Los Angeles

The highlight of War's first local appearance in five years Aug. 18 came on the funky, good-humored "Why Can't We Be Friends," when guitarist Howard Scott came into the audience and offered the mike to different concertgoers until he found one who could actually sing.

Audience shtick can be lethally "cute," but Scott handled it with skill. Of course it didn't hurt that after giving the hook to several hopefuls who were painfully off key, he found a true show-off who delighted the audience with his take-charge style.

There were also technical gimmicks in addition to the human element. Light reflecting off mirror balls and pyramids created a swirling, starry effect on "Galaxy," which also featured a gong which lent a mystic effect. And a series of smoke bombs went off on the set-closer, "Me And Baby Brother."

Twice the group used blowups of its album covers as a visual backdrop. This was done effectively on "Why Can't We Be Friends" and again on "Slipping Into Darkness," though in the latter case the graphic from "The World Is A Ghetto" was mistakenly screened. The song is from the "All Day Music" LP.

The seven-man group's 80-minute, 10-song show also included "L.A. Sunshine," the Latino humor of "Cisco Kid" and a 15-minute extended version of "Gypsy Man," which opened the set.

A highlight was a soothing medley of "Summer," with its harmonic, melodic California pop sound, and "All Day Music," the group's first hit and still its best. The song is mellow and sensuous, mixing Latin and jazz strains effortlessly.

The ending of the show was abrupt, when despite a strong audience demand, two members of the group came out and said simply "No encore." It was especially hard to understand because such solid gold favorites as "The World Is A Ghetto" and "Low Rider" had not been performed. Apparently the reason for War's decision was the Greek's 11 p.m. curfew, but this should have been explained to the crowd.

ABC's Eloise Laws opened the show with a five-song set which demonstrated her versatile vocal abilities. Laws mixed a cover of Boz Scaggs' "Lowdown" with the midtempo ballad "You're Incredible" and the driving putdown "Baby You Lied," which ended in a powerful gospelish shout.

Laws was backed by a seven-man group and two female singers as well as by War's harmonica player, Lee Oskar, on several cuts. Oskar who is on Elektra as a solo act, also had two numbers of his own.

Lawrence Hilton Jacobs, who plays Washington on "Welcome Back Kotter" and has an album on ABC, preceded War onstage with one number, "Holdin' On," which he cowrote with the group's piano player, Lonnie Jordan.

PAUL GREIN

## TEDDY PENDERGRASS LINDA CLIFFORD

Avery Fisher Hall, New York

Though this Aug. 31 date was not one of the "for women only" shows that was planned for this five show stand, the full house was about 70% female. This was to be expected as Pendergrass is a performer who definitely plays to the ladies. The 65-minute, 10-song set featured plenty of erotic movement and suggestive statements from the singer. Pendergrass did not acknowledge the men in the house as he addressed the audience only as "ladies."

The musical portion of the show was first rate as Pendergrass showed his gutsy and volatile voice to its best advantage. The singer was backed by a large and cohesive orchestra that handled his material with intensity and flair.

Highlights of the show included new songs "You Got What I Want" and "Close The Door," as well as a medley of old songs such as "Bad Luck," "If You Don't Know Me By Now" and "Wake Up Everybody."

Throughout the set women were crowded around the foot of the stage screaming and grabbing at the singer. At one point in the set Pendergrass purposely dripped perspiration on his adoring fans who seemed to enjoy the experience.

Linda Clifford opened the evening with a 40-minute, seven-song set that failed to interest the Pendergrass starved crowd. Clifford is a good singer and a strong stage performer but she got little support from her five-piece band.

ROBERT FORD JR.

## WOODY SHAW/ JOHN KLEMMER

Central Park, New York

New York City's streak of bad weather was interrupted Aug. 7, when the cloud cover parted, if only for several hours. In that time, the quintets of Woody Shaw and John Klemmer showed more than 8,000 persons who jammed the Central Park band shell area why much of today's most exhilarating music is jazz, particularly the Shaw and Klemmer varieties.

City jazz station WRRV FM organized and broadcast this free, open air concert with talent courtesy of CBS and ABC Records. Although no admission was charged, the crowd's enthusiastic response left little doubt regarding the top dollar quality of the performances.

CBS artist Shaw delivered 50 minutes of his straight-ahead jazz that would seem to draw its inspiration from the expansiveness of a brilliant sky.

The evening's four songs—"Stepping Stone" (a gem of a piece with a delightful rhythmic quirk featured on his next album), "Everytime I See You," "The Legend Of Cheops," and the encore number, "It All Comes Back To You"—all showcased the band's superb compositional skills, its multi-colored arrangements, and its ensemble sound.

Shaw, on flugelhorn and cornet, featured his "Rosewood" album group of Carter Jefferson, saxes; Clint Houston, bass; Victor Lewis, drums; and Onaje Allan Gumbs on acoustic and electric keyboards.

Gumbs, composer of the stunning "Every Time I See You" and "It All Comes Back To You," epitomized the quintet's eloquence, making versatile, high-caliber music. The Shaw Quintet successfully covered tricky ground, bringing the audience along with it.

Opening the program was tenor saxophonist Klemmer, whose style is a happy marriage of power horn saxisms and a lyrical spirit. Klemmer launched a 50-minute, five-song set with a sky-rocketing solo that blazed through some interstellar spaces of its own.

As he returned to earth, Klemmer was joined by his band, and offered three selections from his "Arabesque" album including "Love Affair" with its sharp-edged sensuality and "Paradise," a bright, ever-quickening joyride over a terrain of pumping rhythm.

For its final song Klemmer's polished quintet rejoined the leader, romping through an unnamed composition that spotlighted the fine talents of drummer Roy McCurdy and bassist Bob Magnusson.

BOB RIEDINGER

## STEPHEN BISHOP

Universal Amphitheatre, Los Angeles

"I can't believe I'm headlining. I'm not footling anymore," Bishop exclaimed at the beginning of his 80-minute show Aug. 31.

Despite that remark, humor played an important role, with Bishop's Steve Martin-esque sense of the zany providing comic relief from his ballads. Bishop offered numerous spoofs of other artists' songs, as when he did an impression of Sid Vicious singing a rocked-up "My Way" and Sinatra gliding over a balladic "God Save The Queen."

The audience loved these moments. From the beginning, they were shouting for "Avocado," Bishop's devilish spoof of the Eagles' "Desperado" ("Avocado/You think that you are so holy/You're just guacamole/To me"). Bishop cleverly quelled the requests by saying he'd do it on his third encore, actually he did wait until the encore to sing it.

Other offbeat touches included opening the show (and his second ABC album, "Bish") with a symphonic version of "If I Only Had A Brain" from "The Wizard Of Oz" and getting the audience to provide the munchkin-like background vocals on "What Love Can Do," another tune from the new album. And of course he did a snatch of "Animal House," his appropriately Neanderthal theme from the hot movie.

Bishop's instrumental backup ranged from just his own guitar accompaniment to that of his five-man band to the full symphonic sound of an orchestra conducted by Artie Butler. He also had two backup singers to augment his own vocals, which effectively ranged from a creamy pop falsetto sound to sinuous jazzy scattling.

Among the tunes in the 16-song set were his biggest hit "On And On" (on which he playfully lubbed the lyrics), "Save It For A Rainy Day" (the set-closer), "Never Letting Go," "Little Italy" and the new single, "Everybody Needs Love."

Bishop's jazz instincts were reinforced by the selection of the Crusaders (recently reviewed here) as his opening act.

PAUL GREIN

## GOTHAM

Reno Seacey's, New York

Gotham's return to Gotham for a two-week stint at this smoky nightclub showcased its lighting fast, often risqué and always entertaining brand of song and humor, with new material evident since its Carnegie Hall show earlier this year.

Combo has been called "a cross between the Andrews Sisters and the Marx Brothers," its own, self-deprecating description in the one-hour, 13-tune set was "three hardrassers who tap-dance."

Both tags sell the talents short, which span straight renditions of song such as Billy Joel's "New York State Of Mind" and member Michael Pace's own "Hurry Sundown" to camped-up treatments of "The Hucklebuck" and "Hawaiian Christmas Song," among others.

Pace, Gary Herb and David McDaniel deliver tight harmonies, solid solo work and energetic choreography. Disks may not be the best vehicle for this act, but an upcoming live recording of its Carnegie Hall date should sell well to fans who've caught the group in person. Trio's first album was on Dream, via Salsoul.

Highspot of the Aug. 13 Sweeney's show was an update of Lou Christie's "Lightnin' Strikes," prologued by the Shangri-Las' "Remember" and epilogued by Chuck Berry's "Johnny B. Goode."

Perfect musical foil for the threesome was the support from musical director Ron Abel on piano, Jeff Crespi on bass, and Greg De Bellies on drums.

ADAM WHITE

## RONNIE MILSAP

Roxy, Los Angeles

"Who says you can't go pop and country at the same time?" Milsap asked good-naturedly Aug. 23, noting that an appearance he taped with the "Grand Ole Opry" in Nashville was airing the same night he performed at this pop-oriented Hollywood Club.

"My music combines a lot of elements," Milsap noted midway through his 75-minute, 26-song set, and proceeded to stir up the crowd with a rocking medley of '50s rock'n'roll classics by Elvis, Fats Domino, the Platters, Jerry Lee Lewis and Chuck Berry. In fact while singing Jerry Lee's "Great Balls Of Fire," Milsap jumped on the piano and danced, a favorite stage antic of Lewis'.

Milsap also indicated his fondness for the blues by singing songs by Ray Charles, Bobby "Blue" Bland and B.B. King. The only song selection that didn't work was the set-opener, "I've Got The Music In Me," a fairly anonymous pop piece to which few performers can bring a truly distinctive stamp.

In his set, which was broadcast live over country station KLAC-AM, Milsap was backed by a five-man band. The group engaged a lot of hammy "quarreling," as when one member told Milsap, who is blind, that he was about 20 feet from the edge of the stage, not to worry. "I'll trust you as far as I can see you," Milsap joked.

A good portion of the show was taken up with Milsap's numerous number one country hits: "Stand By My Woman Man," "What Goes On When The Sun Goes Down," "Daydreams About Night Things," "What A Difference You've Made In My Life," "Pure Love," "Let My Love Be Your Pillow," "It Was Almost Like A Song" and "Only One Love In My Life."

PAUL GREIN

the utmost  
in limousine service



add a touch of class  
to your lifestyle

airports-piers-theaters-tracks  
late model 5 or 7 passenger Cadillac  
anytime-anywhere-any weather  
business accounts invited  
major credit cards accepted

LL CHAUFFEURED  
LIMOUSINE INC.  
specializing in personalized service  
212-476-0112

SEPTEMBER 16, 1978, BILLBOARD

# KESTER MARKETING

World's Largest  
Specialist of  
Cut-Out Tapes

Call now  
for the  
Greatest **99¢**  
Jazz/Soul  
Promotion

Thousands of titles  
on 8 track  
and Cassettes

Made up into pre-packs  
for wholesalers  
and retailers.

Call:

**Ed Barsky**  
or  
**Charlie Schlang**  
for immediate shipping.

**(213) 781-5488**

Toll Free (800) 423-3164

Try us for Fantastic  
Service on all your  
record and tape needs.

**KESTER  
MARKETING**  
14614 Lanark St.  
Panorama City, CA 91402



**HOT CHILD**—Chrysalis artist Nick Gilder, left, riding the crest of a hit single called "Hot Child In The City" performs on "Midnight Special." Joining him is bassist Eric Nelson.

## Signings

**Frank Zappa** to an artist and production contracts with Phonogram, Inc., which will market and distribute records on the Zappa label in the U.S. and Canada, and on the Mercury/Zappa label for the rest of the world. The first records under the agreement, which calls for Zappa to produce new artists as well as his own albums, are anticipated for release in early 1979.

**Sarah Dash** to Kirshner Records. Her debut solo album, produced by **Wally Gold**, with **Don Kirshner** the executive producer, is expected this month. ... **Cash** to Arista Records. Debut LP by the six-man New York band expected in January. ... **Scott Baio** to Guardian Productions, the production wing of Spring Records. Baio appears on the "Happy Days" television program. His debut disk will be released by Polydor.

Top studio drummer **Christopher Parker** to Anacrusis/Bandora Music. Also signed to Bandora and Watanabe Music of Japan are **Guy Speranza** and **Mark Reale**, members of the band **Riot**. **Ray Barretto** to United Entertainment complex for booking. ... **Smokey Wilson**, Big Town recording artist, to Murray Becker and E.B. Artists Management for personal management. Also joining the firm is folk singer **Robin Runge**. ... Film and classical composer **John Addison** joins ASCAP. ... **Hero** to 20th Century-Fox Records. First 20th LP is "Boys Will Be Boys" set for release mid-October. ... **Sho-Nuff**, a Jackson, Miss., group to Stax Records.

**Ted Taylor** to a multi-LP agreement with MCA Records. ... Vocalist **Ali Stephens** to a long term contract with Dr. Cool Productions. ... Flower to Private Stock Records. Her debut LP will be produced by **David Chackler**. ... **Vicki Ellis**, **Gail Johnson** and **Carol Burleson** to Dreampower for personal management.

**The Rich Kidz** to Cream Of The Crop Records in Chapel Hill, N.C. ... **George Kent** to a personal management contract with Entertainment Plus, Inc. in Minneapolis. ... **Rodney Crowell** to an exclusive writing agreement with Criterion Music Corp.

Songwriter **Will Jennings** re-signs to Irving Music, Inc., with an exclusive agreement. ... Songwriter/singer **Tom Pacheco**, formerly with RCA Records, to an exclusive personal manage-

(Continued on page 32)

**TOP QUALITY  
8X10  
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's  
500 - \$32.00 1000 - \$47.50

COLOR PRINTS  
1000 - \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES  
ON 8x10s. OTHER SIZE PRINTS,  
AND POSTERS

**ABC PICTURES**  
1807 E. FLORIDA ST.  
SPRINGFIELD, MO. 65803

## Talent Talk

**William B. Collins**, leader of **Bootsy's Rubber Band**, has been hospitalized in Cincinnati, his home town, suffering from nervous exhaustion following a four-month, 62-city tour. His doctors have advised him to remain in complete isolation, with no contact with his band, his fans or the entertainment world in general. It is not known how long he will be out of action.

**Paul Winter** has set a press conference at New York's Washington Square, where he will speak on environmental issues and perform "Wolf Eyes," a track off his new album "Common Ground" on A&M. Accompanying him will be a wolf and an American eagle. The eagle and the wolf will also appear with Winter at an upcoming Carnegie Hall date. ... Aerosmith's **Steve Tyler** wrecked his Porsche 911 while swerving to avoid a deer on a back road in New Hampshire. Both Tyler and the deer are okay.

**Maynard Ferguson** will include the theme from tv's new series "Battleship Galactica" on his upcoming "Carnival" LP.

Epic Records planning special radio tribute to **Buddy Holly**, featuring old friends, family and associates of the legendary singer. ... Also **Don McLean** will be doing a number of Holly songs on his upcoming second LP for Arista.

RSD Records is shipping AOR stations and some retailers a sampler record containing 12 cuts from the "Sgt. Pepper" soundtrack double LP. ... A giant Sgt. Pepper billboard on Times Square was finished the same week the film closed on Broadway. ... **Tom Jones** and **Tina Turner** will star in an upcoming Home Box Office "Standing Room Only" special to be filmed at the Warner Theatre in Washington Sept. 11 for broadcast Sept. 24.

**The Cars** sold 3,500 seats at the Santa Monica Civic Center in the first hour of the first day the tickets were on sale. ... **Barry Manilow** is adding four dates to his week long engagement at the Greek Theatre in Los Angeles. The new dates will be from Sept. 12 to 15.

Received a letter from **David Houston**, black artist in Florida, asserting that though he has the same name, he is not the country artist, **David Houston**. ... "American Girl," written by **Tom Petty**, was not popularized by the Byrds 10 years ago, as was asserted here, because Petty only wrote it two years ago for **Roger McGuinn**.

New York Mayor Koch will give **Dolly Parton** the keys to the city on the steps of city hall (Monday 21). Parton will perform some of her songs, and then answer questions from the audience. Her concert the next night at the Palladium is SRO.

## Spokes Split Wheel

LOS ANGELES—Three long-time members of Capitol's Asleep At The Wheel have left the group: **LeRoy Preston**, one of the band's founding members; **Floyd Domino**, its keyboardist since 1972, and **Bill Mabry**, its fiddle player since 1975. **John Nicholas** has been added to the lineup, so the group now has nine members instead of 11.

# Billboard Top Boxoffice

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	<b>GRATEFUL DEAD/WILLIE NELSON/THE NEW RIDERS OF THE PURPLE SAGE</b> —Monarch Entertainment, Giants, Stad./Meadowlands, E. Rutherford, N.J., Sept. 2	66,207	\$10-\$12.50	\$740,715*
2	<b>A DAY ON THE GREEN—#5</b> Featuring <b>TED NUGENT/BLUE OYSTER CULT/JOURNEY/AC/DC/CHEAP TRICK</b> —Bdl Graham Presents, Col. Oakland, Calif., Sept. 2	57,500	\$11	\$632,500*
3	<b>BATTLE OF THE SUPERSTARS—COMMODORES/O'JAYS/CON FUNK SHUN</b> —Taurus Productions, Superdome, New Orleans, LA, Sept. 2	56,000	\$9-\$12.50	\$498,360

<b>Arenas (6,000 To 20,000)</b>				
1	<b>REO SPEEDWAGON/CLIMAX BLUES BAND</b> —Alpine Valley Music Theatre, Music Theat., E. Troy, Wis., Aug. 28, 29 (2)	25,657	\$7-\$10	\$205,194
2	<b>GRATEFUL DEAD</b> —Feyline Presents/Monarch Entertainment Bureau, Red Rocks Amp. Denver, Colo., Aug. 30-31 (2)	18,000	\$7.50-\$8.50	\$149,369*
3	<b>TED NUGENT/CHEAP TRICK/AC/DC</b> —John Bauer Concerts, Col., Seattle, Wash., Aug. 29	15,000	\$8	\$119,952*
4	<b>SHA NA NA/DR. HOOK</b> —Frank J. Russo Inc., Civ. Cen., Providence, R.I., Aug. 31	12,077	\$7.50-\$8.50	\$97,734
5	<b>OUTLAWS/BILL CHINOOK</b> —Roger E. Abramson/Atlantic Presentations, Music Inn, Lenox, Mass., Sept. 2	12,500	\$7.50-\$8.50	\$93,500*
6	<b>YES</b> —Cross Country Concert Corp., Col., New Haven, Conn., Sept. 3	11,186	\$6.50-\$8.50	\$90,131*
7	<b>MEATLOAF/GOOD RATS</b> —Richard A. Cohen Organization, Rockland Coll. Arena, Suffern, N.Y., Aug. 29	9,691	\$6.50-\$8.50	\$75,593
8	<b>PETER, PAUL &amp; MARY</b> —Feyline Presents, Red Rocks Amp., Denver, Colo., Sept. 3	9,000	\$7.50	\$73,974*
9	<b>YES</b> —Monarch Entertainment, War Mem. Aud., Rochester, N.Y., Aug. 28	9,134	\$6.50-\$8.50	\$73,527*
10	<b>TED NUGENT/CHEAP TRICK/AC/DC</b> —John Bauer Concerts, Col., Seattle, Wash., Aug. 30	7,995	\$8-\$9	\$64,839
11	<b>WILLIE NELSON/COODER BROWNE</b> —Feyline Presents, Red Rocks Amp., Denver, Colo., Aug. 29	7,487	\$7.50-\$8.50	\$63,481
12	<b>PETER, PAUL &amp; MARY</b> —Bill Graham Presents, Pavilion, Concord, Calif., Sept. 1	8,086	\$6.50-\$7.50	\$55,563*
13	<b>RICHARD PRYOR/PATTI LABELLE</b> —Feyline Presents, Red Rocks Amp. Denver, Colo., Sept. 1	5,921	\$8-\$9	\$53,880
14	<b>BLUE OYSTER CULT/BLACK OAK/UFO</b> —Sound Seventy Productions, Mun. Aud., Nashville, Tenn., Aug. 28	6,634	\$6.50-\$7.50	\$43,949
15	<b>JEAN-PIERRE RAMPAL/HUBERT LAWS</b> —George Shultz & Partners, Pavilion, Concord, Calif., Aug. 29	5,849	\$6-\$8.50	\$41,064
16	<b>REO SPEEDWAGON/THIN LIZZY</b> —Star Date Productions, Lake View Arena, Marquette, Mich., Aug. 29	—	\$7-\$8	\$33,642
17	<b>SHA NA NA/DR. HOOK</b> —Frank J. Russo Inc., Cumberland Co. Civic Cen., Portland, Me., Sept. 1	4,310	\$7-\$8	\$30,721
18	<b>SHA NA NA/DR. HOOK</b> —Frank J. Russo Inc., Aud., Bangor, Me., Sept. 2	4,341	\$7.50-\$8	\$29,825
19	<b>BLUE OYSTER CULT/UFO/BRITISH LIONS</b> —Mid-South Concerts, Memphis, Tenn., Aug. 29	4,246	\$4-\$5	\$21,230

<b>Auditoriums (Under 6,000)</b>				
1	<b>TEDDY PENDERGRASS/LINDA CLIFFORD</b> —Ron Delsener, Avery Fischer Hall, N.Y.C., N.Y., Aug. 31-Sept. 2 (5)	13,710	\$8-\$12.50	\$152,740*
2	<b>SHA NA NA/DR. HOOK</b> —Oakdale Music Theatre, Music Theat., Wallingford, Conn., Sept. 3 (2)	6,380	\$7.75	\$52,367*
3	<b>BRUCE SPRINGSTEEN</b> —DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Penna., Aug. 28	3,489	\$8.50	\$29,236*
4	<b>BRUCE SPRINGSTEEN</b> —DiCesare-Engler, Stanley Theat., Pittsburgh, Penna., Aug. 29	3,473	\$8.50	\$29,034
5	<b>KENNY LOGGINS/JIMMY SPHEERIS</b> —Landmark Prod., Performing Arts Cen., Milwaukee, Wis., Sept. 1	2,331	\$8.50-\$7.50	\$18,653
6	<b>CHEAP TRICK/AC/DC</b> —John Bauer Concerts, Paramount Theat., Portland, Oreg., Aug. 31	2,624	\$6.50-\$7.50	\$16,962
7	<b>BONNIE RAITT/SEA LEVEL</b> —Monarch Entertainment Bureau, Paramount Theat., Asbury Park, N.J., Aug. 30	1,409	\$6.50-\$7.50	\$10,287

# **Cords by Synergy.** **The one-man synthesizer wizardry of Larry Fast.**

Synergy is Larry Fast. And Larry Fast is a master musician. He's built equipment for Rick Wakeman. Helped



design the Polymoog. Toured and recorded with Nektar (and, currently, Peter Gabriel). And, as the one-man synthesizer show Synergy, composed, performed, produced and recorded three brilliant albums. Now, the latest is here. It's called Cords. And it's Larry Fast's most exciting achievement to date.

"Cords," says Fast, "refers to patch 'cords' and musical 'chords.' Because on the album, I try to combine high technology with very warm human music.

"For example, Cords features the first recorded use of a new, revolutionary guitar synthesizer.

"But, it's revolutionary because it gives my guest guitarist, Peter Sobel, the technical freedom to be really expressive.

"The idea behind Cords," concludes Fast, "is to transport listeners to emotional levels they've never reached before."

*Note: For this revolutionary recording, all consumer copies of the album have been pressed on special clear vinyl.*

Cords. By Larry Fast's Synergy. Listen. And be transported.

On Passport Records and GRT Music Tapes. 



PB 6000

Manufactured and distributed by Arista Records. 

## 11 NECAA Meets Soon

By ED HARRISON

LOS ANGELES—An estimated 5,000 school and associate member delegates are expected to attend the 11 National Entertainment and Campus Activities Assn. (NECAA) fall regional conferences in October and November.

Beginning with the Upper Midwest regional Oct. 12, and concluding with the Illiana regional Nov. 16, the conferences will offer college entertainment buyers from NECAA's 1,000 school members an opportunity to see and hear showcase attractions in the contemporary, coffee-house, performing arts, lecture, dance band, disco, film and video categories.

Each conference also will feature exclusive exhibit time for school delegates to talk personally with representatives from talent booking agencies, travel companies, beverage companies and record companies, as well as artists who represent themselves.

Many hours of educational sessions covering programming and management skills, leadership development, promotion, publicity and current issues in programming will be scheduled throughout the four-day events.

Associate member firms will find that the regions have standardized exhibit and showcase policies to make the application procedures easier and faster.

Copies of the new standardized policies and procedures have been mailed to all associate members along with registration, exhibit and showcase costs.

The full schedule and location of the fall regionals are as follows: Upper Midwest, Marshall, Minn., Oct. 12-15; Southeast, Charleston, S.C., Oct. 14-17; Great Lakes, Bowling Green, Ohio, Oct. 19-22; Pacific Northwest, Bellingham, Wash., Oct. 26-29; Wisconsin, LaCrosse, Wis., Oct. 27-29; East Coast, Liberty, N.Y., Oct. 29-Nov. 1; West Coast, Fresno, Calif., Nov. 2-5; Heart of America, Omaha, Neb., Nov. 2-5; New England, Cape Cod, Mass., Nov. 5-8; South Central, Ft. Worth, Tex., Nov. 9-12; and Illiana, Chicago, Ill., Nov. 16-19.

## NECAA Hits 970

LOS ANGELES—As of mid-July the NECAA membership reached 970 for 1978-1979, including 603 schools, of which 22 are new members.

Associate members totaled 337, with 63 new firms. This year's professional membership, formerly individual membership, reached 28 along with two affiliate members.

The current membership figure represents about 60% of the projected membership for the 1978-1979 fiscal year which began May 1.

## Mull In Boulder

LOS ANGELES—Martin Mull opens the fall concert series at the Univ. of Colorado, Boulder, this week (13). Opening the show is country singer Hugh Moffatt.

Mull is best known as host of the late-night talk show "America 2-Night," playing the role of Barth Gimble.

The show is produced by the school's Program Council and Fey-line.

## AMERICAN JAZZMEN BLOW

# Dutch Jazz Fest Slick As Whistle

LAREN, Holland—The three-day sixth International Jazz Festival of Laren was an example of near-perfect organization and the fullest cooperation between the Singer-museum, providing various halls plus a marquee seating 700, and the NOS Broadcasting Co. which paid the musicians and bought on-air rights.

One afternoon was given over to a talent contest, featuring 21 Dutch acts and one Flemish band, the jury selecting five to go into the finals of a VARA radio/recording competition. Picked out: Flemish quartet Jazz Circle; saxophone group Tune Up, from Groningen; solo guitarist Joey Fokking; solo pianist Arend Nijenburg; and trombone duo Klei.

There were workshops under bassist Niko Lengenhuisen and pianist-trumpet player Rob Madna, along with jazz exhibitions and film presentations. Pianists played in the Dooyewaard Hall, including Joe Albany and Irv Rocklin.

Six U.S. groups and six bands took part. The quartet of pianist Rein de Graaff and good tenorist Dick Vennik played a contemporary post-bop set and similar music came from the quartet of tenor player Harry Verbeke. Loek Dikker's Waterland Octet featured Dikker on piano, plus tenor player Al Baars.

There was special praise for tenorist Ferdinand and trombonist Bart

van Lier for a performance of Cees Slinger's "Just In Case." The quintet of saxophonist Gijb Hendricks, with splendid French pianist Michel Haillier, sounded good. Butch Morris and Friends, comprising American, French and Dutch players, featured bassist Jean-Jacques Avenel and Morris himself proved one of the most creative soloists of the entire festival.

The quintet of Chicago tenor saxophonists Willis Jackson and Von Freeman, supported by organist Carl Wilson was a highlight as was the free-playing quintet of Richard Muhall Abrams. Tenorist Al Cohn and valve trombonist Bob Brookmeyer played quiet West coast jazz.

Trumpet player Blue Mitchell brought a big name octet, featuring tenorists Harold Land and Teddy Edwards, altoist Richie Cole, scat singer Eddie Jefferson, pianist Gildo Mahones, bassist Tony Dumes and drummer Billy Higgins.

There was more good work from guitar duo Herb Ellis and Barney Kessel, much helped by Andy Simpkins on bass and Jimmy Smith on drums.

But an outstanding finale came from the Toshiko Akiyoshi-Lew Tabackin big band in a European premiere. This was a band with strong instrumental variations, including German flutes with bass clarinet.

# Charlie Daniels Band To Canada For 'Jam' Promo

NASHVILLE—The Charlie Daniels Band has departed on a coast-to-coast Canadian tour coinciding with the Canadian release of the "Volunteer Jam III And IV" LP.

A four-sided volume of the best from the Charlie Daniels Band annual homecoming concerts, the album includes performances by the band and members of Sea Level, Wet Willie, Grinderswitch, the Marshall Tucker Band, the Winters Brothers Band and performances by Bonnie Bramlett, Willie Nelson, Papa John Creach and Mylon LeFevre.

Veteran producer Paul Hornsby worked from the original 24-track recording to make this compendium a documentary of a historical musical event as well as a collection of greatest hits.

The band's tour of Canada has included the Halifax Metro Center, Nova Scotia; Kitchener Memorial Auditorium, Ontario; Moncton Coliseum, New Brunswick; Toronto's El Macombo with a live concert broad-

cast over CHUM; Winnipeg Arena, Manitoba; Regina's Centre of the Arts, Saskatchewan, and the Centennial Auditorium in Saskatoon, Saskatchewan.

Following a performance at the Edmonton Gardens in Alberta on Tuesday (19), the band will travel to Calgary, Alberta, for a performance at the Max Bell Arena on Thursday (21), followed by a stop at the Gardens Auditorium, Vancouver, B.C., on Saturday (23).

"Grand Ole Opry" veterans Ben Smathers and the Stoney Mountain Cloggers, who accompanied the Daniels Band on the 1978 American tour, have joined for the Canadian dates.

# Signings

Continued from page 30  
ment deal with Gerard W. Purcell Associates in New York. ... Composer/conductor **Ruby Rak-** sin to the Robert Light Agency for exclusive representation. ... **Vicki Ellis, Gail Johnson** and **Carol Burleson** to Dreampower for personal management. ... **April Wine**, a Montreal-based rock band, to Capitol Records. "First Glance," the group's first LP, is set for a mid-September release.

**Audrey Landers** to Epic Records with a single due this month. She recently signed to appear as a regular on "The Waverly Wonders." ... **Sweetbottom** to Elektra/Asylum's jazz/fusion with a self-produced LP set for a September release. ... Artist/writer/producer/arranger **R. Dean Taylor** to Robert Epstein for personal management.

## Miller Score Firm

LOS ANGELES—Phillip Miller, president of the locally based Now-Wow Productions, has been signed to score the film "Still Waters" due early next year.

# Best Selling Classical LPs

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	6	10	<b>RAMPAL: Japanese Melodies for Flute &amp; Harp</b> Rampal & Laskine, Columbia M-34568
2	1	44	<b>GREATEST HITS OF 1720</b> (Kapp) Columbia 34544
3	2	82	<b>PACHELBEL KANON: Two Suites; FASCH: Two Symphonies</b> Paillard Chamber Orchestra (Andre), RCA FRL1-5468
4	4	27	<b>RACHMANINOFF: Concerto #3</b> Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
5	9	10	<b>LEHAR: The Merry Widow</b> N.Y. City Opera (Rudel), Angel S-37500
6	8	150	<b>LUCIANO PAVAROTTI: The World's Favorite Tenor Arias</b> London OS 26384
7	5	31	<b>HOROWITZ: Golden Jubilee Recital 1977/1978</b> RCA ARL 1-2548
8	3	69	<b>MAHLER: Symphony #9</b> Chicago Symphony Orchestra (Giulini), DGG 2707.097 (Polydor)
9	16	6	<b>HOLST: The Planets</b> Concertgebouw Orchestra (Marriner), Philips 9500 425
10	7	40	<b>SUTHERLAND &amp; PAVAROTTI, Operatic Duets,</b> London OS 26449
11	11	23	<b>VERDI: La Traviata</b> Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
12	10	23	<b>DONIZETTI: La Favorita</b> London OSA 13113
13	37	6	<b>MAHLER: Symphonie #1</b> Boston Symphony Orchestra (Ozawa), DGG 2530 993
14	14	136	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
15	15	27	<b>LA DIVINA: Maria Callas</b> Angel SB3841
16	23	10	<b>BIZET: Pearl Fishers</b> Paris Opera National Theatre Orchestra & Chorus (Pretre), Angel SBLX-3856
17	17	78	<b>THE GREAT PAVAROTTI</b> London OS 26510
18	18	31	<b>BEETHOVEN: Complete Symphonies</b> Berlin Philharmonic (Von Karajan), DG 2740172
19	19	31	<b>WILLIAMS: Star Wars &amp; Close Encounters</b> Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
20	13	14	<b>LEONTYNE PRICE: Prima Donna Volume 4</b> New Philharmonic Orchestra (Santi), RCA ARL1-2529
21	21	27	<b>RAMPAL: Greatest Hits</b> Rampal, Inoue, Columbia M 34561
22	22	27	<b>PUCCINI: La Boheme</b> Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
23	12	14	<b>DVORAK: Symphony No. 9</b> Chicago Symphony Orchestra (Giulini), DG 2530 881
24	28	6	<b>CHOPIN: Waltzes</b> Rubinstein, RCA LSC-2726
25	27	18	<b>VERDI: I Due Foscari</b> ORF Symphony Orchestra & Chorus (Gardelli) Philips 6700.105
26	25	65	<b>GERSHWIN: Porgy &amp; Bess</b> Houston Opera Company, RCA Red Seal ARL3-2109
27	31	10	<b>VIVALDI: Four Seasons</b> Michelucci-Violin, Philips 6500.03
28	34	69	<b>RAVEL: Bolero</b> Chicago Symphony Orchestra (Solti), London CS 7033
29	20	44	<b>VERDI: Il Trovatore</b> (Sutherland, Pavarotti, Home) Natl. Phil. Orchestra (Bonyngue) London 13124
30	30	18	<b>LIONA BOYD: Guitar Artistry Of</b> London CS 7068
31	24	61	<b>GRANADOS: GOYESCAS</b> De Larrocha, London CS 7009
32	32	6	<b>SOLTI/CHICAGO/WAGNER</b> Chicago Symphony Orchestra, London OS 7078
33	33	6	<b>MOZART: Mitradate</b> DGG 2711 021
34	26	27	<b>BRAHMS: Violin Concerto In D Major</b> Perlman, Chicago Symp. Orchestra, Angel S-37286
35	35	18	<b>STRAVINSKY: The Rite Of Spring</b> N.Y. Philharmonic (Mehta) Columbia MX 34557
36	29	35	<b>BACH: Brandenburg Concertos</b> (Leonhardt), ABC AB67020/2
37	NEW ENTRY		<b>PAVAROTTI: Bravo Pavarotti</b> London-PAV 2001
38	38	31	<b>TOMITA: Kosmos</b> RCA ARL-1-2616
39	NEW ENTRY		<b>ALBINONI: Adagio (Marriner)</b> Angel 37044
40	39	23	<b>VERDI: Requiem</b> Chicago Symphony Orchestra & Chorus (Solti) RCA 2476

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

Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	<b>FOOL (If You Think It's Over)</b> Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
2	5	8	<b>LOVE IS IN THE AIR</b> John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
3	4	13	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
4	2	12	<b>THREE TIMES A LADY</b> Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
5	6	19	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
6	7	4	<b>RIGHT DOWN THE LINE</b> Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
7	8	5	<b>DEVOTED TO YOU</b> Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
8	9	6	<b>SHE'S ALWAYS A WOMAN</b> Billy Joel, Columbia 3-10788 (Joelongs, BMI)
9	3	12	<b>YOU</b> Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
10	11	7	<b>REMINISCING</b> Little River Band, Harvest 4605 (Capitol) (Screen Gems EMI, BMI)
11	13	5	<b>ALMOST LIKE BEING IN LOVE</b> Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
12	10	10	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
13	17	7	<b>TOOK THE LAST TRAIN</b> David Gates, Elektra 45550 (Kipahulu, ASCAP)
14	19	4	<b>ALL I SEE IS YOUR FACE</b> Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
15	12	9	<b>AN EVERLASTING LOVE</b> Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
16	14	7	<b>YOU NEVER DONE IT LIKE THAT</b> Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
17	20	5	<b>WHENEVER I CALL YOU "FRIEND"</b> Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
18	18	13	<b>GREASE</b> Frankie Valli, RSO 897 (Stigwood, BMI)
19	25	4	<b>HEARTBREAKER</b> Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
20	21	6	<b>KISS YOU ALL OVER</b> Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
21	15	14	<b>MY ANGEL BABY</b> Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
22	16	14	<b>YOU'RE A PART OF ME</b> Gene Cotton with Kim Carnes, Arista 7704 (Brown Shoes/Chappell, ASCAP)
23	24	6	<b>SUMMER NIGHTS</b> John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
24	36	3	<b>READY TO TAKE A CHANCE AGAIN</b> Barry Manilow, Arista 0357, (Ensign, BMI)
25	34	4	<b>OH! DARLIN'</b> Robin Gibb, RSO 907 (Maclean, BMI)
26	28	5	<b>I WILL STILL LOVE YOU</b> Stonebolt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
27	23	6	<b>MAGNET AND STEEL</b> Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
28	22	14	<b>SONGBIRD</b> Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
29	29	18	<b>IF EVER I SEE YOU AGAIN</b> Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
30	27	14	<b>COPACABANA (At The Copa)</b> Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
31	31	10	<b>LOVE WILL FIND A WAY</b> Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
32	35	7	<b>GOTTA GET YOU INTO MY LIFE</b> Earth, Wind & Fire, Columbia 3-10785 (Maclean, BMI)
33	32	9	<b>BLUE SKIES</b> Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
34	41	2	<b>BACK IN THE U.S.A.</b> Linda Ronstadt, Asylum 45519 (ARC Music, BMI)
35	<b>NEW ENTRY</b>		<b>SWEET LIFE</b> Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
36	<b>NEW ENTRY</b>		<b>LONDON TOWN</b> Wings, Capitol 08908 (MPL Communications/ATV, BMI)
37	30	21	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
38	40	3	<b>25 WORDS OR LESS</b> Bill LaBounty, Warner/Curb 3205 (Captain Crystal, BMI)
39	37	13	<b>SHAKER SONG</b> Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
40	26	11	<b>YOU'RE ALL I NEED TO GET BY</b> Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
41	43	6	<b>IF THE WORLD RAN OUT OF LOVE TONIGHT</b> England Dan & John Ford Coley, Big Tree 16125 (Atlantic) (ABC/Dunhill, BMI)
42	46	2	<b>THERE WILL BE LOVE</b> Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)
43	49	2	<b>THINGS WE SAID TOGETHER</b> Jackie De Shannon, Amherst 737 (Maclean, BMI)
44	45	4	<b>THINK IT OVER</b> Cheryl Ladd, Capitol 4599 (Kengorus, ASCAP)
45	47	3	<b>MOONLIGHT SERENADE</b> Tuxedo Junction, Butterfly 1210 (Robbins, ASCAP)
46	33	13	<b>NEVER LET HER SLIP AWAY</b> Andrew Gold, Asylum 45489 (Luckys, BMI/Special Songs, ASCAP)
47	<b>NEW ENTRY</b>		<b>LITTLE THINGS MEAN A LOT</b> Margo Smith, Warner Bros. 773 (Leo Feist, ASCAP)
48	48	4	<b>WHEN YOU'RE LOVED</b> Debbie Boone, Warner Bros. 8633 (Wrather, BMI)
49	<b>NEW ENTRY</b>		<b>THAT GRAND ILLUSION</b> Janis Ian, Columbia 310813 (Mine, ASCAP)
50	<b>NEW ENTRY</b>		<b>STAY WITH ME</b> Nick Noble, Churchill 7713 (UA/Zoobie, ASCAP)

## Canadians Plead For Tax Break

By DAVID FARRELL

TORONTO—The Canadian Recording Industry Assn. is asking Minister of National Revenue, Joseph Guay, to consider recognizing classical recordings as "cultural product," following the recent increase in import duties by Revenue Canada (Billboard, Sept. 2, 1978).

In a rather angry rebuttal on statements made by Guay, printed in Billboard, Brian Robertson, CRIA president, says: "The recent re-evaluation of classical imports from Germany and England by the Customs and Excise Dept. of Revenue Canada is totally unjust.

"In effect, it has hiked the duty and federal sales tax payable on classical imports from Germany in some cases by up to 200%. This represents an increase of more than \$2.20 per record wholesale."

The CRIA contends that "classical recordings should be exempt from import duty and federal sales taxes because of their cultural nature, and we fully endorse the proposal put forward in the Florence Agreement, under the auspices of UNESCO, to allow the public unhindered access to cultural materials."

Robertson continues: "For the last 18 months despite constant protest by the CRIA, Customs and Ex-

(Continued on page 58)

## 4 STARS AT WHITE HOUSE

NEW YORK—Following the precedental White House concert last winter by Vladimir Horowitz, four more star events have been scheduled for live and delayed television broadcast from the same prestigious venue.

Mstislav Rostropovich in his role as cellist leads off the series Friday (17). Opera diva Leontyne Price will appear on Oct. 8, ballet superstar Mikhail Baryshnikov on Feb. 25, and master guitarist Andres Segovia on March 4.

All recitals take place in the East Room of the White House and will be broadcast on public tv.

## Critics Choose 'Best' Records

CHICAGO—Recordings of works by Verdi, Dvorak, Janacek and Beethoven have been chosen as 1978's best in High Fidelity magazine's International Records Critics Awards.

Verdi's "Simon Boccanegra," conducted by Claudio Abbado (Deutsche Grammophon), Dvorak's complete string quartets performed by the Frague String Quartet (Deutsche Grammophon), Janacek's "Katya Kabanova" (London) and Beethoven's complete violin sonatas, played by Itzhak Perlman and Vladimir Ashkenazy (London) were named by a panel representing music journals from Austria, England, France, Germany, Romania, Spain, Sweden and the U.S.

The eight critics also selected Jesus Villa Rojo's "Formas y Fases" conducted by Antoni Ros-Marba on the Spanish Movieplay label for the Koussevitzky award, presented for an orchestral work by a living composer recorded for the first time during the award year.

# Classical

## MADISON'S NUTCRACKER SWEETE Wisconsin Dealer Sells Classical Disks, Candy

• Continued from page 5

confectionery in a record store.

Dan Kupper, owner of Lake Street Station, a full-selection Madison outlet, opened the all-classical shop in late August, in the same neighborhood as his existing location. Record World and Discount Records stores also are nearby, but Nutcracker Sweete appeals only to a classical clientele.

Alan Tan, manager of the outlet, admits the candy counter is both novelty and a hedge against the vagaries of such a restricted marketing approach. "We were feeling a little uncertain about carrying classical music only, most businessmen would hesitate," notes Tan, a Ph.D. mass communications candidate at the Univ. of Wisconsin.

Tan says the outlet is characterized by its highly selective inventory, including a system of designating "critically acclaimed" performances with special stickers.

The top two classical record review periodicals in Germany, Britain and the U.S. are watched closely by Tan and the staff he has assembled. At least one publication in each nation must be strongly favorable for the album to get the store's special sticker, Tan informs.

Audiophile recordings, discounted to \$12.95, also are featured at the outlet, with one entire riser display given over to a variety of superfi labels. The sister full-line outlet also carries a complete stock of superfi recordings, according to the buyer.

"I'm an audiophile and I understand what the potential of direct disks is," explains Tan. "Hopefully, it will cut into the market enough to shake up a few people. Then we'll get better pressings."

Tan continues: "The problem with direct disks is that the general public does not understand—all it can think about is look at the price. Stores like this one are

really trying to promote direct disks."

Because of the outlet's cherry-picked inventory, particular emphasis will be placed on rapid special order service. Nutcracker Sweete hopes to be able to deliver special orders in 10 days, Tan explains, instead of the months that sometimes go by.

As a clientele building procedure, the outlet is prepared to take a loss if it has to track down special orders quickly by phone. Tan says the store will absorb the long distance calling charges.

Tan, who has taught courses in public relations at the state university, says he called on some former students for help in decorating the Nutcracker Sweete. Tan has contacts at the Boston Symphony, the Royal Philharmonic and other performing arts groups, many of which sent special posters to line the walls.

The shop contains two sizable display windows facing Madison's heavily trafficked State Street. Recently an album cover display supported by music stands borrowed from the Madison Symphony filled one of these spaces.

According to Tan, special pains were taken in selecting a component system for monitoring in the store. The top-line Sony turntable and Rogers BBC-Monitor speakers meet the high standards of salon audio equipment suppliers today, Tan notes.

The buyer says tastes in a big college town differ significantly from national trends in classical sales.

"In New York they'll weigh down the market heavily with opera, but in the small market opera is not so big," he explains.

Tan says the educational community tends to encourage greater interest in avant-garde music than is found nationally. The new outlet will give Madison shoppers a chance to indulge these tastes, and their sweet tooth, at the same time.

## Classical Notes

A special train assembled by the Union Pacific Railroad will carry the Denver Symphony on a five-city concert tour through Wyoming and Idaho. The junket, Monday-Friday (18-22), makes musical stopovers in Cheyenne, Rawlins and Rock Springs, Wyo., and Pocatello and Caldwell, Idaho. **Carmen Dragon** is guest conductor for the series. ... **Carlos Montoya**, dean of flamenco guitarists, celebrates the 60th anniversary of his first concert with an appearance at Avery Fisher Hall in New York Oct. 29.

**Alfred Brendel** awarded a gold disk marking his cumulative sale of a million records on the Philips label. Presentation at festivities in Salzburg was by **Ernst van der Vossen**, vice president of Phonogram International. ... **Samuel Pogue** named to lead the search committee seeking a new music director for the Cincinnati Symphony.

The Angel vaults have yielded another batch of unreleased recordings by the late **Maria Callas**. Issued as "Maria Callas—The Legend," the album offers material recorded in 1955, 1964 and 1969.

The **St. Louis Symphony** performs at the Athens Festival this month in three concerts dedicated to the memory of Greek pianist **Gina Bachauer**. Bachauer was instrumental in arranging the invitation before her death in 1976.

Experimental stereo taping backed up

monaural production when RCA recorded the Franck Symphony in D with **Guido Cantelli** conducting the **NBC Symphony**. A monaural pressing of the 1954 recording was withdrawn 20 years ago, but we'll soon be given a chance to hear the two-channel version. The stereo tapes will debut on Red Seal in November, one of a group of early stereo recordings recently brought to light by the company.

ALAN PENCHANSKY

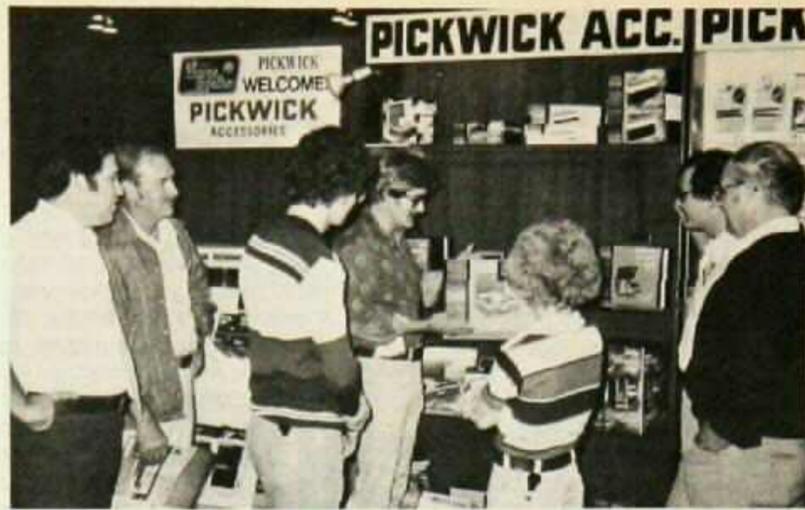
## Choir Seeks Distrib

NEW YORK—A retail distribution arrangement is being sought by the Westminster Choir of Princeton, N.J., for its new recording of the complete Motets of J.S. Bach. The two-record set, conducted by Wilhelm Ehmann, is the first recording by the choir on its own Westminster Choir label.

The group, which has made more than 40 commercial recordings including many with the New York Philharmonic, says it will announce distribution plans for the label shortly.



CHANNEL 1000 in-store video display is demonstrated by Mike Kelly, Pickwick new music supervisor, for Kathy King, electronics division buyer.



PICKWICK accessories get once-over at joint display by, from left, Ed Berris, Memorex; W.G. Jorgenson and Doug Keller, Des Moines; Duane Halter, manager, musical products division; Dennis Keller and Rick Thomas, Omaha, and Paul Burmeister, Davenport, Ia.



CRAIG rep A.C. Bordwell of Stan Clothier firm, left, gives a Powerplay car hi-fi demo to Sam Yarosh, general manager of Pickwick electronic division, who wears two hats as both a distributor and buyer for the retail chain.



POLYGRAM Distribution "World Of Music" display features five video monitors highlighting different product lines, with merchandising specialist George Silva showing off RSO, Polydor, Phonogram, Casablanca and Capricorn artists.



RCA uses video to key on hot new releases, with, from left, Las Vegas sales rep Eric Peterson, the label's Larry Gallagher, Jerry Patrone and Marv Kubota from Pickwick in California.



CAPITOL in-store display for Gerry Rafferty's "City To City" album and "Baker Street" single, shown by Jon Foley, is one of most innovative new merchandisers for retail.

SEPTEMBER 16, 1978, BILLBOARD

## Electronics, Accessories, Labels At Pickwick

• Continued from page 11

ing to Pickwick all the time, and the Disney offer of Polaroid shots with attendant bunny was a high-traffic spot.

Electronics and accessories drew heavy traffic from both retail store managers and rack service personnel, both of whom see growing profit opportunities in the "hard goods" areas of their operations.

Sam Yarosh, general manager of Pickwick's electronics division, is not only an upper Midwest distributor with about 1,000 accounts for a number of electronics lines, but also a buyer for the expanding retail store chain that is adding to the mix all the time.

As a regional marketer of BSR, APF, Emerson and Craig autosound, one of the largest for the latter, he's looking to expand within lines as well as adding new ones. He carries only Sanyo autosound now, for example, but is looking to get the full audio line. And perhaps even the home VTR line, though he's cautious due to the tough pricing problems and shrinking profit margins here.

Pricing is a concern on all import electronics, Yarosh notes, with a recent average 10% increase on Craig as an example. He sees boosts such as an import AM/FM stereo headset going from \$44 to \$59 taking Pickwick out of certain areas of the business. "We're taking a complete look at a price increase and will try to do it all at once, between now and Oct. 1," he notes. Recent four-city distrib meetings brought good dealer feedback but no exceptional buying despite his caution on price increases, and he'll be shopping for promo deals in early fall to augment holiday season stock.

The accessory area is also growing for Pickwick, notes Bob Mitchell, who handles the private-label Sona

Manufacturing line among other duties.

These include buying for blank audio and videotape, disk and tape care products, sheet music and folios, posters, buckles and other items. He definitely sees more Pickwick-branded accessories from outside suppliers in the high-end category, as well as a better mix of all product lines. Pickwick shared four booths with 3M, Memorex, Hohner, Recoton, Sound Guard and Honan.

Aide Duane Halter points to the Hohner harmonica "instant fun set" as the first evidence of the potential from a merging of American Can packaging and Pickwick merchandising expertise. The self-sell in-store display incorporates a harmonica, instruction book and sound recording on a flexible vinyl sheet for beginners, at \$6.95 suggested list.

Among electronics and accessory display highlights:

Panasonic's Steve Isaacson and Don Swartout showed new 25-watt receivers in music centers, RA-6800 with 8-track and RA-6700 with cassette deck, and two new tri-mode compacts with Thrusters speakers, model 5808 with 8-track and 5508 with cassette; Emerson's Jim Kirsner claimed to be first on the market with a new LC-77000 stereo cassette recorder/player with built-in amplifier and two speakers at \$99.95 list, ready this month, while Lloyd's Bob Livergood and Tom Sheehan had three new lower-end compacts, F820-95 changer and speakers at \$69.95, G-650-94 AM/FM receiver and changer at \$99.95, and M-850-94 AM/FM/changer/8-track player at \$129.95.

In car stereo, Sanyo had its Audio Spec line displayed with full-range in-store units, but no special focus, while Craig in contrast highlighted the component concept with an excellent Powerplay demo by A.C. Bordwell of Stan Clothier Co., the

firm's Minneapolis rep. Featured were a \$500 list package including a 72-watt power booster and new graphic equalizer, in-dash model T-606 cassette deck and R730 Trans-Rib speakers, showing the step-up potential of the autosound market; Bearcat's Jim Farland and Clark Jones report terrific response to the new high-end Bearcat 250 50-channel scanner at \$399.95 list, and a special \$20 rebate on the hot-selling

model 210 at \$329.95 list in a fourth-quarter promotion.

BSR turntables and Jensen speakers were repped by Ken Kuskie of Minneapolis-based S.E.R. Sales, who reports both lines getting more exposure in the Pickwick retail stores. The new BSR Quanta line of turntables debuted at the Summer CES is being added to the Musicland and other retail outlets, he says, and there was solid interest in

Jensen's new Triaxial car speakers and 1001 separates.

In blank tape, Ed Berris of Memorex notes good response to the new MXR3 cassettes, with the observation that Pickwick will buy over \$6 million at wholesale as the largest retail/rack customer, resulting in \$15 million at retail, with the potential from the new videocassettes in both Beta and VHS via the Bell & Howell

(Continued on page 38)

### Digital & Semi-pro At N.Y. AES

NEW YORK—A special tutorial on digital recording and a two-part workshop on semi-pro audio systems' technology and financing will highlight the program of the 61st Audio Engineering Society convention, Nov. 3-6 at the Waldorf-Astoria here.

With a record 132 exhibitors taking all available expanded display space, the meeting is shaping up as the biggest ever for the East Coast, general chairman Almon Clegg of Panasonic notes.

Dr. Tom Stokham, developer of the Soundstream digital audio system, will conduct the closing afternoon tutorial, introducing attendees to the principles and techniques of the most recent technological advance in audio recording.

Topics include sonic quality, subjective evaluation of recorded sound and technical maintenance of that sound, insights into analog/digital conversion process, coding and sam-

(Continued on page 38)

### Goody Disco & Video For N.Y. Hi Fi Expo

NEW YORK—A "super disco" with guest artists and video rock concerts sponsored by the Sam Goody chain and WNEW-FM are highlights of the expanded second New York Hi Fi Stereo Music Show, Oct. 5-8 at the Statler Hilton here.

With all added exhibit space sold out since the end of July, producer Teresa Rogers notes the show will occupy the full mezzanine exhibit hall and associated function rooms in place of the 18th floor penthouse, and the second floor with 80 individual room exhibits.

Due to the ongoing newspaper strike that has closed the three major dailies, she is making no attendance prediction compared with last year's record 40,000-plus.

The Goody Chain, now part of the Pickwick International subsidiary of American Can, has expanded its space to more than 20,000 square feet, repeating its high-traffic disco setup from last year and a video rock series using Advent VideoBeam large-screen projection television.

Other features include the first metro area public demonstration of Joseph Tushinsky's Pianocorder, the cassette-activated reproducing pi-

ano invented by the Superscope chairman, and a special mini-concert theatre setup by the Discwasher Group to highlight its audiophile recordings and high-end audio lines, repeating the display at earlier Rogers shows in Detroit and San Francisco this year.

The Pianocorder is being presented "because in one sense it is the ultimate in hi fi—the first classical musical instrument to perform entirely under the control of electronic components," notes Rogers, who admits being influenced by her own restored player-piano at home in New Hope, Va.

Other firsts for the New York area included the heavily backed high-end Series 20 line from Pioneer Corp. and B.I.C.'s dual speed cassette decks, the former previewed at the IHF in Atlanta and the latter at Summer CES in Chicago this spring.

The complete Harman International group will take up much of one aisle of the second floor, showing Harman-Kardon, Citation, JBL, Bolivar, Ortofon and Tannoy equipment.

In addition to the Sam Goody

(Continued on page 38)



# Today's hottest recording group.

Latest sales figures show that Maxell is the fastest-growing brand of recording tape in the country today.

In honor of the occasion, we've assembled a few of our tapes for the group portrait you see here.

Take one home for a solo performance.

You'll hear why they've been selling so fast.



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

Copyrighted material

# Rep Rap

Some 25 member rep firms of the ERA New York chapter will present more than 200 factory lines at REPCON '78, the group's annual dealer trade show, Sept. 18-19, from noon to 9 p.m. at the Statler Hilton. Preregistration is available for trade only through A.D. Adams Advertising, 145 E. 52 St., New York 10022.

Bill McPhetridge, 12-year hi fi veteran most recently SAE national sales manager, joins JBL in Northridge, Calif., as field sales manager, consumer division. He'll act as a liaison between reps and dealers and the

home office, according to Bill Robinson, national marketing manager.

Newest rep for 3M's Scotch brand audio tapes is Paul Stone Sales Co., Indianapolis, which will cover record/tape shops and hi fi distributors in Indiana and Kentucky, according to Don Ruehle, 3M sales supervisor-retail markets.

Following the cancellation of all rep contracts as of June 1, the restructured Uher Corp., based in Hackensack, N.J., has named two distributors to market the import line of

Uher Werke, Munich, Germany. Mineroff Electronics, Valley Stream, N.Y., will rep Uher in the North Central and East Coast states, with Walter Odemer Co. handling the rest of the U.S., according to John Gibson, Uher general manager.

New York Chapter of ERA elected Joseph Marotta, president of JMR Sales, Parlin, N.J., as senior vice president. Elected to fill his slot as vice president, components & material, is Murray Toback, P. Saffler Assoc., Lynbrook, N.Y.

Jerry Michael, responsible for overseeing the complete administrative functions of Phillip G. Flora Assoc., has been named a vice president of the Novi, Mich.-based rep firm, president Phil Flora announced.

Recoton Corp., "salesman of the year" award went to Newhope Corp., 41-25 Bell Ave., Bayside, N.Y., metro New York rep firm. President Bernie Tonn and salesman Wayne Stork accepted from George Galvi, Recoton vice president, at a recent sales meeting.

## 2 New Maxell Lines

NEW YORK—Maxell Corp. of America is introducing improved and reformulated LN and UD blank tape product lines in its lower and mid-price ranges, with new packaging that also will complement the premium UD-XL I and II cassettes. A major advertising/promotion campaign is set for the fourth quarter to back the debuts.

## IHF & EIA 'MERGER' JUST TALK

NEW YORK—The informal conversations on a merger between the Institute of High Fidelity and the Electronic Industries Assn./Consumer Electronics Group that surfaced at the Summer CES are apparently still continuing, but are no more than "just talk," both sides confirm.

Jack Wayman, EIA/CES senior vice president, and Bob Gur-Arie, IHF executive vice president, acknowledge that IHF president Jerry Kalov of Jensen Labs met informally with Wayman, EIA/CEG board chairman Bill Boss and senior vice president Chuck Hoffman recently, but that nothing "really concrete" was reached.

Gur-Arie maintains, "IHF will always be an independent entity, but we'll work with EIA on any program that will advance the cause of hi fi, particularly with the consumer, industry standards and in Washington."

Dissatisfaction by a number of the 32 IHF manufacturer members over the May 19-21 show that predated CES by only three weeks is one reason for the merger talk, with a dozen not participating.

Howard Ladd of Fisher cited that event and plans for a second next spring as a major reason for his firm's recent resignation from IHF, while Gur-Arie cites the intention of Irv Stern to join on behalf of Harman International as a plus.

IHF is holding a Sept. 27 press



'IS IT 3 OR ME?'—That's the query of Ella Fitzgerald in newest series of Memorex national television spots for the intro of MRX, improved ferric oxide cassettes. Firm has used the artist and its shattering glass concept since 1971, one of the longest such ties for a musician and product line.

conference to announce plans for any future show, which Gur-Arie acknowledges will be shifted from the early May 1979 dates announced before, to prevent a conflict with the Electronic Distribution Show, formerly NEWCOM.

## Elias Tops UJA Drive

NEW YORK—Appointed chairman of the 1978-79 UJA-Federation hi fi campaign committee is Harry Elias, U.S. JVC Corp. vice president, home entertainment division. The drive culminates next May with a fund-raising dinner honoring an active UJA-Federation supporter in the audio industry.

**Buy Direct From Manufacturer**

# PINCH ROLLS and PRESSURE PADS

**Standard Sizes in Stock**

- Silicone or SBR Rubber Pinch Rolls
- Four Lb. Density Foam Heat Tested Pressure Pads
- Specials Made To Order

Teflon® Washers and Mylar Rings in stock  
\*Du Pont Trademark

## TROY MACHINERY CORP.

501 DIVISION ST. • BOONTON, N.J. 07005 • 201-334-2020

# At the Audio Engineering Society and throughout the year, MAKE YOUR

The 30th Anniversary A.E.S. Show in New York will be a critical showcase for new professional audio equipment. Bonus distribution to exhibitors and registrants as well as our usual comprehensive show coverage will again make BILLBOARD the most-read medium at the Show.

If you are involved in any of today's major sound markets — disco, pro, or consumer — Billboard's got them covered like nobody else: At all the big shows. With important special editions. And in all the key front offices, 52 times a year — in our exclusive, regularly-featured TAPE/AUDIO/VIDEO SECTION.

**WHEN ALL IS SAID AND DONE... You need only one!**

BILLBOARD'S MAY 6TH issue with the EXPANDED AES SECTION is the pro-sound buyer's best line on the action at this year's 30th annual AES show in Los Angeles. (May 2-5, 1978)

Billboard's expanded coverage and authoritative SOURCEBOOK distribution at AES will gain the attention of the professional equipment decision maker. Maximize your presence at AES. Let Billboard be an extension of your booth at AES! **CONTACT YOUR BILLBOARD ADVERTISING REPRESENTATIVE TODAY!** Remember, you need only one.

**Billboard**

**1.** At the big L.A. A.E.S. and again in the Fall in New York — BILLBOARD is a must for every manufacturer, supplier and user of state-of-the-art audio equipment.

**GET READY FOR A SALES BLITZ**

Billboard's 10th ANNUAL TAPE-AUDIO-VIDEO MARKET SOURCEBOOK 4/29/78 Issue

Year after year Billboard's 10th ANNUAL TAPE-AUDIO-VIDEO MARKET SOURCEBOOK will reach more than 150,000\* music industry professionals. BONUS distribution of this indispensable reference source will increase your ad's impact at both the Los Angeles AES show and the CES consumer show in Chicago. The response is going to blow phones off their hooks. Make a year-long impact.

**Contact your local Billboard advertising representative today.**

T-A-V issue date: April 25, 1978  
Advertising deadline: April 1, 1978

**Billboard**

**2.** Reaching more than 150,000 professionals with the Tape/Audio/Video Market Sourcebook in April.

**BILLBOARD... YOUR IHF CONVENTION CONNECTION**

Your best weekly buy at the first annual Institute of High Fidelity (IHF) convention in Atlanta (May 19-21) will be Billboard's May 26th issue with its EXPANDED I.H.F. section.

Billboard's expanded coverage and authoritative SOURCEBOOK distribution at IHF will gain the attention of the professional equipment decision maker. Maximize your presence at IHF. Let Billboard be an extension of your booth at IHF! **CONTACT YOUR BILLBOARD ADVERTISING REPRESENTATIVE TODAY!** Remember, you need only one.

**Billboard**

**3.** Staying on top of new marketing venues within the sound industries — Like the new IHF Show in Atlanta.

SEPTEMBER 16, 1978, BILLBOARD

GREATER PHILADELPHIA

Pa. Audio Competition Up

PHILADELPHIA—With the increase in the number of imports and the growing sophistication of the audiophiles, special interest is centered on several new openings in this market.

Azam Electronics & T.V., recently opened in center city, features all the hard-to-get appliances and sound equipment from Europe, the Mid East and South America.

A partnership of Tino Nicholas, Arturo Zamorano, John Manos and Peter Dalton, Azam is also authorized dealer for sales and service for Quasar and Motorola as well as carrying other major lines like Magnavox, Panasonic, RCA, Zenith, GE, Sanyo, Toshiba, Sylvania, Hitachi and others.

Azam also is reaching out to the town's foreign language population, bannering the fact that its employees speak Greek, Spanish, French, Italian, Portuguese as well as English. Promotion-wise, Azam is sponsoring a Greek-language program on WCAM radio across the river in Camden, N.J.

Other new openings here are Al's Record Spot in the Kensington section of the city for retail record sales, opened by Rosemary Ferrara; and Selected Sounds, for records, tapes and accessories, opened by Bruce Kesler in suburban Hatboro.

A half-dozen new openings on the Jersey side include the ninth Radio Shack in the Trenton area with a new store in the Princeton North Shopping Center in Princeton; Rosco-Records, opened by Louis Ci-

rignano Jr., in the Sunset Shopping Center in Burlington; Thomas Banks' T.J.'s Record Shop, for records and tapes, in Camden; Audio-Tronics, for stereo service and sales opened in the heavily audio-concentrated area of Cherry Hill by Frank Zabroski; Harmony House, for records, tapes and car stereo, in the Brick Mall, Bricktown; and an expanded record and tape department for The Music Man, stereo shop in Stratford.

Also joining the competition upstate are Joe Nardone's Gallery of Sound, his third store in the Midtown Village Mall, Wilkes-Barre, linking with his other two stores in the same Northeastern Pennsylvania area in the Wyoming Valley Mall and the Gateway Shopping Center.

In the same area, General Radio in Wilkes-Barre opened a second store, General's Music Factory, in the Narrow's Shopping Center at Edwardsville.

Upstate, Kelly & Cohen with major appliance and audio stores in Harrisburg, York and Lancaster, reopened its store in Camp Hill's Hills Plaza-West just outside of Harrisburg. MAURIE ORODENKER

McCoo/Davis 'Shure'

CHICAGO — Columbia artists Marilyn McCoo and Billy Davis Jr. are the latest stars to endorse Shure SR professional sound reinforcement components and microphones as their traveling sound equipment.

U.K. Videocassette Firm Expands In Sales, Rental

LONDON—Intervision Video, one of the pioneering U.K. companies in the still embryonic prerecorded videocassette market here, has set in motion plans to expand its sales/rental operation into High St.

The firm operates from its own Soho premises, but is planning a move to West London in the fall, where a \$120,000 videocassette duplicator, still being built, will be installed.

Preliminary talks have been underway for some time with potential retail outlets, and though no final arrangements have been reached, the company is confident its material will be in 100 outlets by the middle of next year.

Most probably these will be hi fi and audio hardware stores rather than record shops, at least in the early stages, and it is equally probable that the bulk of business will stem not from sales but from rental.

Intervision claims to have the largest library of videocassette recordings in Europe, with more than 400 hours of programs covering all areas from music representing an investment of \$2.5 million. This catalog is still growing rapidly, with acquisitions worldwide.

Cassettes are available in U-Matic, Betamax, Philips VCR and VHS formats, and prices start at \$30 for a 30-minute program in VHS. Rental fees will be around \$11 for a three-day period, and mail-order facilities will be offered.

(Continued on page 38)

TDK Wins Pirate Battle

TOKYO—In an investigation initiated by TDK Electronics here, Tokyo police recently hit six sites alleged to have been involved in production and distribution of counterfeit blank TDK cassettes. Three suspects were arrested and charged with the violation of Japanese trademark, copyright and fair trade laws.

The pirate ring allegedly conspired to make the bogus tapes using three or four printing companies, and sold them in Japan from July to November 1977.

A Japanese exporter was also implicated for producing and export-

ing quantities of the counterfeit cassettes to other countries through three foreign agents.

The raid has no connection with bogus KDK tapes that were floating around New York and Los Angeles a year ago, according to a TDK spokesman in New York, or with arrests made earlier this year of tape counterfeiters in Hong Kong.

TDK discovered the phony tapes when it was noticed that they were using an obsolete shell and label designations that had been discontinued, while the tape quality was markedly inferior.

become  
ac CUSTOMed  
to our CASE

CALL OR WRITE FOR DETAILS For Both DELUXE and LOW-END Cases! You'll be singing, too, when you get on the "profit wagon" with our Deluxe 8-Track and Cassette Cases. Now available with plenty of PRICE APPEAL.



#DL 30 Holds 30 Cassette Tapes

#DL 24 Holds 24 8-Track Tapes

Call, Wire or Sing out, we will do the rest

Custom Case Mfg. Co., Inc. Phone: Area Code 919-867-4106  
6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

SEPTEMBER 16, 1978, BILLBOARD

Convention this November, SOUND DECISIONS in Billboard

Billboard is, in fact, the most-read, best-targeted medium at all the major audio trade shows and in all the key music business offices throughout the year: Contact your Billboard representative today for all the reasons Billboard is your sound media buy — At the upcoming A.E.S.

(November 3-6) and throughout the year!

A.E.S. Issue Date: November 4, 1978 (On Newsstands, October 30th) Advertising Deadline: October 13, 1978

TRIPLE YOUR IMPACT: A BOOTH, YOUR AD, AND YOU AT THE SUMMER CES

At this year's monster June CES in Chicago, a booth alone may not be enough. In a crowd of merchandise displaying for attention, Billboard can ensure you the recognition you need.

Billboard's June 1978 issue articles EXPANDED SUMMER CES SECTION can take your marketing message directly to the buyers at CES. Advertisers may spend their time making the rounds at the Convention, but Billboard's advertising will be working for you in their minds.

Special Advertising Features: 1. A special section of all your ads in the June 1978 issue will reach buyers at the CES Convention. 2. High your impact! Make your advertising more effective.

Contact your Billboard advertising representative today!

C.E.S. Issue Date: June 17, 1978 Advertising Deadline: May 26, 1978



COVER YOURSELF

BILLBOARD'S 1978 BLANK TAPE SPECIAL

Billboard Covers The Professional Tape Market

Recording studios, duplicating services, equipment and accessory manufacturers, marketers of raw blank tape, and more. If you service or sell in the professional blank tape industry, put your money where your market is...

BILLBOARD'S 1978 BLANK TAPE SPECIAL

Billboard Covers The Consumer Tape Market

Cassettes, 8-track, reel-to-reel, accessories and tape case products. Blank Tape Special articles cover retail merchandising techniques, distribution, the growing consumer market, and marketing the new blank video cassette. If you service or sell to the consumer blank tape industry, put your money where your market is.

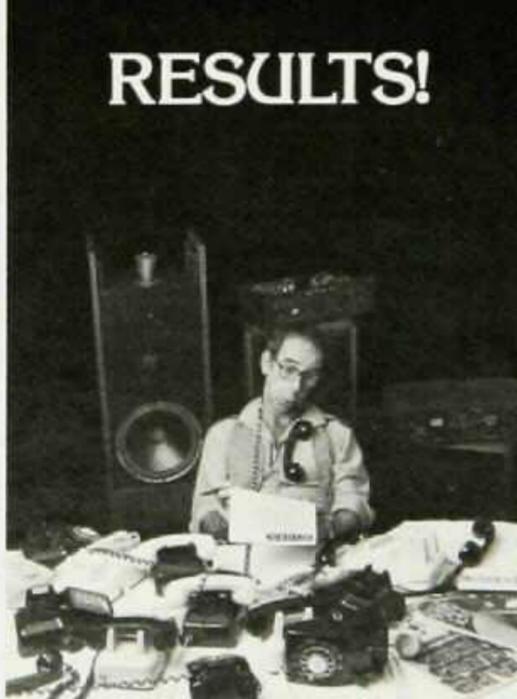
BILLBOARD'S 1978 BLANK TAPE SPECIAL

If you're in tape, cover yourself! Get your advertising message in now. Contact your Billboard advertising representative today.

Date of Issue: August 19, 1978 Advertising Deadline: August 6, 1978



RESULTS!



Billboard

4. At C.E.S. — The biggest, and still the most influential trade show for consumer electronics — Twice a year!

5. Wrapping it all up with the Blank Tape Special — The most precisely targeted, influential and long-pulling medium of its kind — Everybody's indispensable reference for the blank tape market.

6. Starting the cycle over again with the upcoming 30th Anniversary A.E.S. Show in New York City, November 3-6.

# Disco & Video At N.Y. Hi Fi Expo

• Continued from page 34

chain, returning major retailers are Rabson's-Stereo Warehouse and Harvey Sound, the latter expanding to a fourth room. Specialty high-end dealers include American Audiophile, Audio Breakthroughs, The Audio Exchange, Continental Sound and The Listening Room.

Among new retail/manufacture exhibitors are the rival Radio Shack and Lafayette chains, with a total of 200 outlets in the metro area which will aid the show with extensive advance promotion.

To offset the newspaper strike,

Rogers is tripling distribution of advance two-for-one tickets (general admission \$3, kids under 12 free) through all participating retailers, and producing 3,000 posters.

On the media side, special sections are being published by Cue/New York, the Village Voice and High Fidelity, with a special section scheduled for the Oct. 1 Sunday New York Times if the strike is over. Advertising in the suburban press and broadcast outlets is being expanded.

Special dealer hours are 1 to 5 p.m. Friday (6) and 10 a.m. to noon

Sunday, with a press preview Thursday from 3 to 5 p.m. Public hours are 5 to 10 p.m. Thursday and Friday, 11 a.m. to 10 p.m. Saturday and noon to 7 p.m. Sunday. The disco is open from 7 to 11 p.m. Thursday and Friday, 7 to 11 p.m. Saturday and 5 to 8 p.m. Sunday.

Exhibitors include Acoustic Research, Acoustique/3A Intl., ADC/BSR, Analog & Digital Systems (ADS), Associated Sound, Audio Command Systems, Audio Pulse, Avid, B & W Speakers, Harold Beveridge, B.I.C./Venturi, Bolivar, Boze, Bozak, Cerwin-Vega, Citation, Cizek, Crystal Clear Records.

Also: Dahlquist, DB Systems, Denon, Direct Disk Records, Discwasher, Dual/United Audio, Edit-all/Watts, Electro-Voice, Emanation Sound, Fuji Tape, Garrard/Plessey, Harman-Kardon, Hitachi, Inter-Ego Systems, Intersearch, JBL, Koss, Lafayette, Mordaunt-Short, Onkyo, Optonica/Sharp, Philips, Pinocorder.

Also: Pickering, Polk Audio, Realistic/Radio Shack, SAE, Sankyo Seiki, Sansui, Series 20, Setton, Shannan Acoustics, Sherwood, Shure Bros., Sound Source, Sound Guard/Ball, Stanton Magnetics, Stax, Superex, Synergistics, Tandberg, Tannoy, TEAC, TDK Electronics, Thorns and Toshiba.

Rogers already is hard at work on next year's events, including the biennial Washington, D.C., run, set for Feb. 9-11 at the downtown Hotel Washington; the first Rogers-produced show in Los Angeles, March 15-18 at the Sheraton Universal, and an initial event in Chicago, for next fall.

## Pickwick 'Mart'

• Continued from page 34

joint venture early next year, 3M's Don Ruhle notes the Master line was the highlight, with the new 8-track and open-reel extensions of the cassette lines, and Metafine metal-particle interest as part of growing awareness of high-end product potential in record/tape stores.

A new 3M videotape display has been shipped to all Pickwick retail outlets for Beta format, with an anticipated three-hour tape expected soon, and VHS due in the mix early in 1979.

## Styx Expanding At NARAS Panel

CHICAGO—Members of the A&M recording group Styx discussed record contract negotiations in a presentation sponsored by NARAS here Monday (28).

## AudioMagnetics Suit

LOS ANGELES—El Mar Plastic, prominent supplier of tape cartridge parts here, is seeking a Superior Court judgment against AudioMagnetics for \$16,786. The filing, in which the plaintiff is represented by MCB Commercial Collectors, alleges the indebtedness came in February 1978.

## Intervision Video

• Continued from page 37

No plans have yet been formulated to extend the operation internationally, but Intervision hopes eventually to make its videocassettes available to American users. A previous U.S. subsidiary was bowed at Billboard's Disco Forum II, but was short-lived (Billboard, Oct. 23, 1976) due in part to Super 8 m.m. film cassettes then offered.

NOV. 3-6 IN N.Y.

# Digital, Semi-pro Sessions For AES

• Continued from page 34

pling rate, with a question & answer period included.

Keying on the growing semi-pro recording boom, Irv Diehl, formerly with the Institute of Audio Research, will guide back-to-back management-engineering sessions opening afternoon and evening.

Part I will cover a survey of hardware discussion, and acquisition and financing of the studio, as well as general management, with the second half focusing on technical questions pertaining to a recording studio installation. A general system design approach will be offered, covering grounding, shielding, "patch systems" and interface of equipment. Guest speakers will be on hand at both sessions.

The virtually "full house" of exhibitors detailed earlier (Billboard, Aug. 12, 1978), got some late additions, with 12th floor sound demo rooms assigned to Audio-Technica U.S., with its expanding distributed lines of audiophile recordings; Cybersonics, which debuted its desktop computerized cutting lathe at the spring AES in Los Angeles, and BASF Systems with its new Professional I, II and III audio cassettes and professional mastering tape, with the possibility of a demo of its

own high energy metal-particle formulation.

Also added to list are Coastal Specialty Tapes, which recently took over the physical assets of Prati-Spector, tape duplicating accessory supplier, and Exciter Corp., which took the space assigned to Micor, which had to cancel, according to Jacqueline Harvey, exhibits coordinator.

In addition to the special sessions on digital and semi-pro recording, some 80 papers will be delivered at 12 sessions, including a backup program on digital techniques chaired by Martin Willcocks of Willocks Research Consultants, Santa Monica, Calif.

Other sessions of particular interest to the music industry are disk recording and reproduction, moderated by John Bittner Jr., Wakefield Manufacturing, Phoenix; magnetic recording, chaired by Irv Joel, Irv Joel Associates, Teaneck, N.J.; audio in broadcasting, headed by Richard Burden, Burden Associates, Canoga Park, Calif.; and electronic music, moderated by Tom Oberheim, Oberheim Electronics, Santa Monica, Calif.

Also scheduled are topics of a more technical and subjective nature, including two sessions on transducers.



## Money? Or trouble?

Money! Because, with a Checkpoint system in your store, the tape in her hand will definitely be paid for at the cash register. It's protected, and you're protected, against theft.

Checkpoint, a national leader in retail article surveillance, has created an anti-shoplifting system just for you... the music retailer. A system that'll make sales skyrocket. Now you can open your case, throw out the pigeonholes... put albums, 8-tracks and cassettes in your customers' hands... and create a super atmosphere for impulse buying.

Our system works for every store: small, large, narrow or wide aisle. The cost is reasonable. And it's causing a revolution in music store retailing.

The good merchandisers know it, and we can prove it. When you put the product in their hands...

## Possession is nine-tenths of the sale

COPYRIGHT © 1978 CHECKPOINT SYSTEMS, INC.

Please send me all the facts on Checkpoint's new anti-shoplifting system for music retailers.

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_



(609) 546-0100 • Checkpoint Systems, Inc.,  
110 East Gloucester Pike  
Barrington, N.J. 08007 • TELEX: 84-5396

## FACTORY SUPPORT

- Most Knowledgeable Representatives In The Industry!
- Most Orders Are Shipped Within 24 Hours Of Receipt!

QUALITY AND SERVICE FOR OVER 50 YEARS

WRITE FOR COMPLETE INFORMATION



## move up to high-speed tape duplication at a price you can afford

- Basic system: open-reel master and three slaves.
- Add on bin loop for longer runs.
- Expandable to five slaves.
- Average output:  
C-30: 200/hr.  
C-60: 100/hr.
- Bidirectional QC machine, also available.

Call or write for full specifications and pricing.

**OTARI**

Otari Corporation  
981 Industrial Rd., San Carlos, CA 94070  
(415) 593-1648 TWX: 910-376-4890

15 YEARS OF LEADERSHIP IN HIGH-SPEED TAPE DUPLICATORS



DP-1010  
16:1 Duplicator



# When Inspiration Strikes...

**Billboard's 1978-79 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY brings clients straight to your studio door...at any time of day...any time of the year!**

Your advertisement in this *unique, heavily used, year-round* industry reference will place your studio's name and facilities in easy reach of:

- *Leading independent and in-house Record Producers throughout the world.*
- *Major Recording Artist-Producers who are constantly touring and looking for new studios in your area— for on-the-road recording, rehearsal and remote facilities.*
- *Music Publishers, Managers, Agents and others whose business involves preparation of top-quality demos of their clients' work.*
- *Advertising Agencies and their lucrative television and radio commercial accounts.*
- *Film Industry Producers, Composers and Music Editors working on location, on soundtracks, and on special projects.*
- *Over 9,000 Radio Stations and Programmers world-wide!*

**Billboard's 1978-79 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY** is unquestionably the least expensive and most potent sales agent for your studio's services. The unrivalled reach and incredible shelf-life of this unique industry directory can turn a good year into a great one.

You cannot afford to miss this year-round, international sales and promotional opportunity.

**Book into Billboard's book and fill up your own.\* It's an inspired idea.**

\*Reserve now for the best Directory position for your geographical area. Contact your local Billboard Advertising Representative today!

**1978-79 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY**  
**Issue Date: October 28, 1978**  
**Advertising Deadline: September 29, 1978**

**Billboard.**

## Studio Track

LOS ANGELES—The **Jacksons** recording a new Epic LP at **Filmways/Heider**, **Tito Jackson** producing with engineer **Steve Hirsch** at the board. Also there, **Peter Allen** working on a forthcoming album with producer **Mike Post** and engineers **Geoff Howe** and **Les Cooper**; **Steve Dorff** producing **Phil Everly** vocal tracks for the sound track to "Every Which Way But Loose" with engineers **Grover Helsley** and **Chris McNary**; and **California Smoker** recorded a direct-to-digital album for **Salisbury Labs**, **Bob Brown** producing with engineers **Grover Helsley** and **Chris McNary**.

**John Stewart** is working at **Sierra Pacific** for **RSO**, **Michael Stewart** producing and **Dan Gooch** at the board. **Edwin Starr** also cutting a new **20th Century-Fox** album there, **Patrick McDonald** engineering and **Larry Staffen** assisting. . . **Salty Dog Recording Studios** is relocating from **Sunland, Calif.**, to **Van Nuys, Calif.**, with a 4,000 square foot facility.

At **Record Plant**: **Motown** artist **Bonnie Pointer** working on vocal overdubs, **Jeff Bowen** producing, **Mike Stone** engineering with help from **Peter Lewis**; **Tom Werman** producing **Cheap Trick**, **Mike Bieriger** engineering; and **John Stronach** producing and engineering **Pipe Dream** for **ABC**. **Record Plant** remote trucks cut **Barry Manilow** live at the **Greek Theatre** as well as the **Bread and Roses** benefit concert in **San Francisco** with **Joni Mitchell** and **Herbie Hancock**.

20th Century-Fox act **Genya Ravan** performed a live radio broadcast over **WEBN-FM** from **5th Floor Recording**, **Cincinnati**.

**Charles Kipp** and **Van McCoy** producing **McCoy's** upcoming **MCA** album at **New York's Media Sound**, **Alec Head** at the console.

At **House Of Music**, **West Orange, N.J.**, **Stuff**

finishing basic tracks, **Steve Cropper** producing with **Charlie Conrad** at the board. **Stephen Galfas** also producing the **Edge** there for **A&M**, **Peter Roulinavage** engineering.

**Michael Cuscuna** mixing **Ran Blake's** upcoming **Arista** LP at **New York's C.T. Recording**, **Elvin Campbell** at the controls. Also, **Walter Bishop Jr.**, **Mark Murphy** and **Pepper Adams** finishing LPs there for **Muse Records**, **Mich Farber** engineering, and **Farber** also producing **Morgana King** for **Muse**, **Chuck Irwin** at the board.

**Jay Tarsia**, president and owner of **Sigma Sound Studios** in **Philadelphia** and **New York**, and **Wayne Wilfong**, director of engineering, engineered recordings of **Teddy Pendergrass's** four concerts at the **Shubert Theatre**, **Philadelphia**, for a forthcoming live LP.

**Nick Jamieson** producing **Australian** group **One Foundation** at **Philadelphia's Earmark Studios**. **Brenda and the Tabulations** also working on a **Casablanca** LP there.

**Criteria Studios**, **Miami**, action: **Ron and Howard Albert** producing final mixes of **Firefall's** upcoming **Atlantic** LP, **Don Gehman** engineering along with **Kevin Ryan**; **Jimmy Buffett** doing vocal overdubs, **Norbert Putnam** producing with engineering from **Marty Lewis**, **Steve Klein** and **Joe Foglia**; the **Beach Boys** doing vocal overdubs for an upcoming **Brother Records** LP, **Chuck Britz** and **Steve Klein** engineering along with **Dennis Helzendorfer**; and **Ron Haffkine** producing **Dr. Hook** and **Sherry Grooms**, **Jerry Masters** and **Sheila "Sam" Taylor** at the controls; and **Rhodes, Chalmers and Rhodes** doing vocal overdubs and final mixes for a new **Elektra** single, **David Malloy** producing.

Producer **Miami Steve Van Zandt** producing **CBS' Southside Johnny & The Jukes** at **New York's Secret Sound**, **Jack Maliken** at the board, assisted by **Michael Barry** and **Candace Munson**. **Rich Calandra** also producing **Spyro Gyra** there for **Amherst Records**, **Maliken** at the console.

**Jimmi Mayweather** producing **Jerome Olds** at **Axis Sound Studios**, **Atlanta, Ga.**, **George Pappas** assisting at the board. . . **Atlantic Records' Wonder Band** wrapping up sessions at **Soundmixers Studios**, **New York**, **Geoff Daking** engineering.

Recording activity at **Nashville's Hilltop Recording Studios**, which has recently undergone a major facelift, has included **Wood Newton** for **Elektra Records** with **Even Stevens** producing, **Jim Ed Brown** and **Helen Cornelius** for **Sho-Biz** doing "Nashville On the Road" tracks with **Jerry Whitehurst** producing, the **Osborne Brothers** for **CMH Record** with **Sonny Osborne** producing their new double LP, **Ray Pennington** for **MRC** mixing singles on **Brenda Kaye Perry** and **Dave Kirby**, **Mike Auldridge**, finishing LP for **Flying Fish** with **Jeff Newman** producing, and the **Early Wilds Band** from **Columbia, S.C.** for **About Time Productions** with **George McCorkle** of the **Marshall Tucker Band** producing.

JIM McCULLAUGH



Billboard photo by Nina Stern

**BRADLEY MONITORS**—Los Angeles mayor **Tom Bradley**, second from right, tours **JBL's Northridge, Calif.**, manufacturing complex. The firm, which makes professional and consumer speakers, received an award recently from the **L.A. Headquarters City Assn.** for contributing to the industrial growth of the **San Fernando Valley**. Shown, left to right, are **Dave Farrell**, director of employe relations for **JBL**; **Tony Pacheco**, vice president of manufacturing; **Bradley** and **Sterling Sander**, **JBL** president.

## Association For Florida Studios

**NASHVILLE**—Seven **Orlando** studios have formed the **Southern Record Assn.** to gain "credibility and confidence" in the **Central Florida** area as a viable recording environment.

In efforts to boost the **Orlando** recording scene, the group plans to inaugurate its goals with a special workshop **Saturday (16)** at the **Hilton West Hotel** in **Orlando**.

Guest speakers include **Jerry Smith** of **BMI** and **Gerry Wood** of **Billboard**, with the main topics centering on a discussion of the **1978** copyright laws and performance rights.

"The **Orlando Sentinel** will run a recording studio column on a regular basis," informs **Eric Schabacker**, executive secretary of the new organization, "and **Orlando station WDIZ** will support us through such activities as news spots which report on current studio activity in each of the affiliate studios."

Seminar tickets are scaled at **\$7.50** advance, and are available by writing the organization at **Box 7996**, **Orlando, Fla. 32854**.

Studios involved in the organization are **Bee Jay**, **Southeastern**, **Glenn Gettings Productions**, **Creative Recording Workshop**, **Starship Studios**, **Ambidextrous Studios** and **Orlando Recording Studios**.

## Hilltop's Gross Bounces Up 30%

**NASHVILLE**—Currently experiencing the best year in its nine-year history, **Hilltop Recording Studio Inc.** notes a **30%** increase in its gross annual figures for this fiscal year, according to the facility's president **William Linneman**.

As part of its continuing growth, the studio has just completed a major revamping. The control room for **Studio A** now features **50%** more square feet with rustic barn wood paneling and sculptured rock walls.

Additional equipment includes an **MCI 24-track** with **dbx** noise reduction and a custom built **28 in 24 out** console designed by the engineering staff and built by **Hilltop's Studio Supply Co.** division.

Plans are now being considered to enlarge the facility by adding a fully automated mixdown room and overdub studio.

## 100 Exhibitors At British Event

**LONDON**—The seventh **International Broadcasting Convention (IBC '78)** takes place **Sept. 25-29** in the **Wembley Conference Center**, **North London**, and promises to be the largest and most heavily attended yet.

This year the biennial event has moved from its old home in **Grosvenor House** to the much larger **Wem-**

bley site. This has permitted the exhibition of broadcasting equipment, which traditionally forms a major part of the convention, to be expanded. Even so, the organizers report all stand space was booked by **March** this year, so that a **Portakabin** overflow area has had to be set up in an adjoining car park.

About **100** exhibitors are scheduled to attend, representing, say the organizers, the world's leading manufacturers in the field.

## Audiomobile An Advent Division

**CAMBRIDGE, Mass.**—**Advent Corp.** has acquired the assets of **Continental Fidelity Corp.**, **Long Beach, Calif.**, manufacturer of **Audiomobile** car hi fi systems. The latter is now operating as an **Advent** division under direction of founder **Paul Stary**, **Advent** president **Peter Sprague** announced.

Initial marketing will focus on complementary **Audiomobile** and **Advent** high-end products—the **Audiomobile SP300** mini preamp/equalizer and **SA700 35-watt** power amp, each at **\$149.95**, and the new **Advent EQ-1** powered, equalized speaker, at **\$181** each, list price. In the works is a new **100-watt Audiomobile** amp, model **SA2000**, set for an **APAA** introduction this **November** at suggested **\$349.95**.

\$\$\$\$\$REAP THE PROFITS\$\$\$\$\$  
EARN \$5,000 A MONTH OR MORE\*

with a  
**GREUZARD**  
**MOBILE DISCOTHEQUE**

Advance bookings can pay for your Disco immediately!

Send \$19.95 for booklet, "Millions for Mobile Discotheques" and complete kit on how to establish yourself in the Mobile Discotheque Business. Your kit, complete with Color Photographs will enable you to raise enough advance bookings to pay for your Disco before you start!

\*Based on 20 Bookings per month

**GREUZARD SOUND**

11959 Euclid Avenue  
Garden Grove, Calif. 92640  
Telephone: (714) 534-8414

## COMPLETE LATHE ROOM

If you would like

This complete **Neuman Cutter System** includes a **VMS-66**, an **SX-74 Head** and a **Scully 2-track** machine.

## MULTITRACK MACHINES

We also have two **3M, Model 56** machines and one **3M, Model 64** machine.

CONTACT:

**The Sound Pit**

125 Simpson St. NW  
Atlanta, GA 30313  
404/522-8460

## NEW LITTLE RED STUDIO MONITORS

BIG RED SOUND FOR ONLY \$440 A PAIR



The standard reference monitor for many recording studios across the country is the **Mastering Lab/Big Red** and **Super Red** System. This same standard is now available in a small size . . . **Little Red Studio Monitors**. This system is ideal for listening rooms, **A & R** departments, small mix rooms and even the home listener who wishes to hear music exactly as it was originally recorded. Only **\$440** a pair. Visit your audio dealer or send for specifications.

**audiomarketing Ltd.**

652 Glenbrook Road, Stamford, CT 06906 TEL: 203 359 2315 TELEX: 99 6519

the  
better  
the tape  
the more  
you need  
**dbx**

**dbx** noise  
elimination

dbx, Incorporated • 71 Chapel Street • Newton, MA 02195

SIGMA SOUND STUDIOS

*Recording Hits  
Since '68*





Much of the best of contemporary popular music is rooted in what's known as The Philadelphia Sound. Much of the best of the Philadelphia Sound is rooted in Sigma Sound Studios, which celebrates its 10th year as a major center for the production of charted hit records.

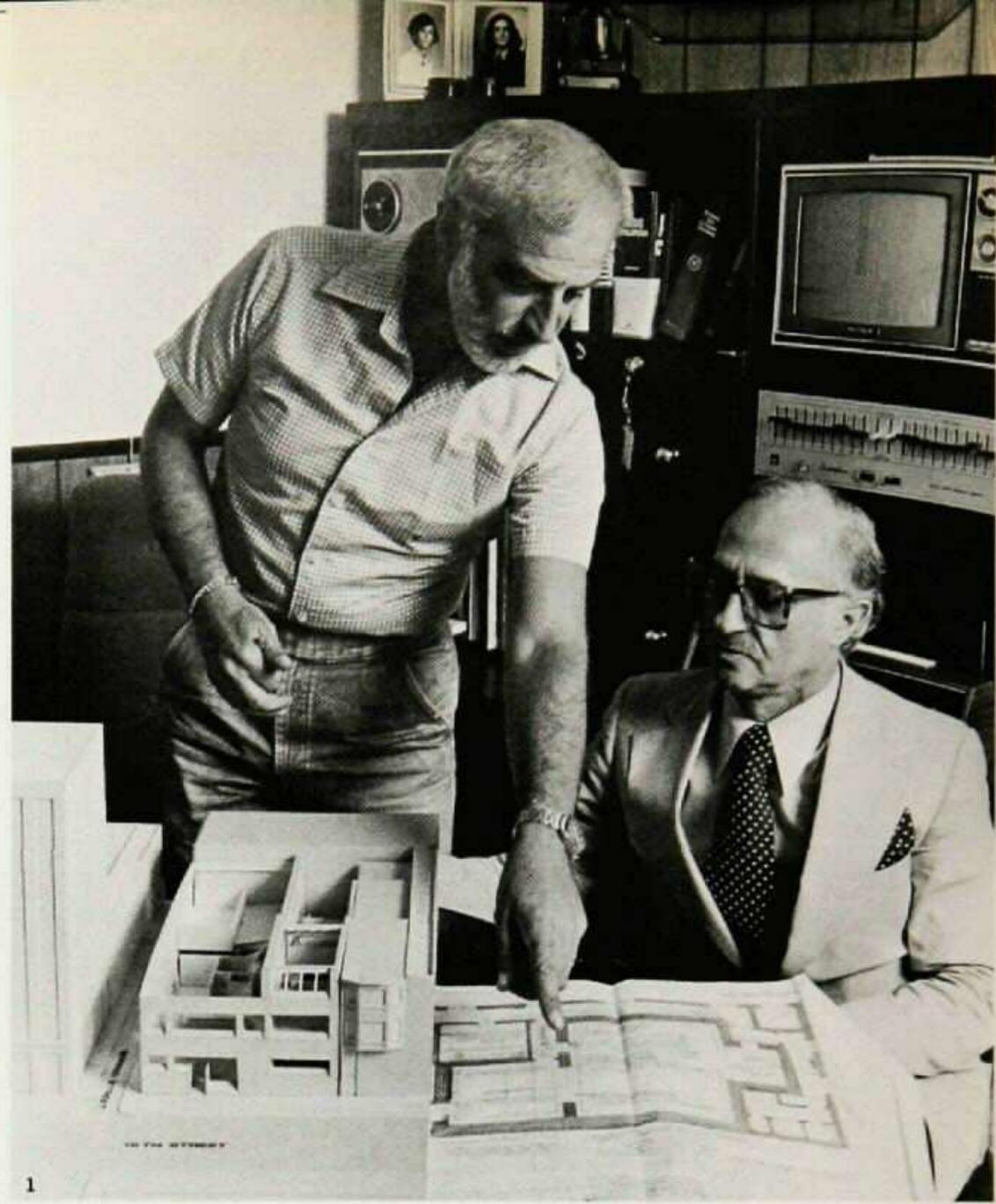
Sigma Sound, which now maintains studios in New York as well, has a history that goes back to where today's music began. Before owner, founder and engineer extraordinaire Joe Tarsia purchased the buildings at 212 North 12th and 309 South Broad Sts. in Philadelphia, people like Chubby Checker, Bobby Rydell, The Dovells and countless others were churning out hit records in the studios there. Tarsia, a top electronics craftsman, engineered many of those early sessions.

Today the pattern of hitmaking continues with a new and growing list of clients such as producers Kenny Gamble and Leon Huff, Norman Harris, Vince Montana, Bunny Sigler, Tom Moulton, John E. Davis and Morali joining artists as diverse as David Bowie, Elton John, the O'Jays, Spinners, Billy Joel, The Stylistics, MFSB, Robert Palmer, The Trammps, Lou Rawls, Village People, Roy Ayers, Patrick Juvet, Charlie Daniels, Bonnie Raitt, Melba Moore, Robin Trower, Charlie Williams, Paul Williams, The Delphonics, the Salsoul Orchestra, Ashford & Simpson, The Ritchie Family, Grace Jones, Andrea True, Charo, Loleatta Holloway, Teddy Pendergrass, Saturday Night Band, Linda Clifford, Deodato, Dusty Springfield, Gloria Gaynor and more.

With its reputation as the home of the Philly Sound cast in the gold and platinum disks that have been cut there, Sigma Sound Studios has stretched out to the Big Apple. Despite the fierce competition of the New York studio scene, Sigma Sound is bringing in the hits.

Before Sigma Sound was born, its Philadelphia studios were used by Cameo/Parkway Records and other producers of hits in the 1960s. The Philly Sound was hot, made so by the pool of talented musicians, arrangers, composers, producers and recording technicians who invariably wound up at either

*(Continued on page SS-15)*



1



2

4

6

8

10

11

9



1. Tarsia and Chipetz evaluate expansion plans.

6. Charo, listening to a playback.

2. A behind the scenes craftsman applies the finishing touches.

7. Jacques Morali, producer.

3. Bonnie Raitt in for live radio broadcast.

8. Barbara Tiesi manager of N.Y. studios, overseeing scheduling.

4. Gamble & Huff . . . need we say more!

9. "... Lady Love . . ."

5. Is that Grace Jones behind those Foster Grant's at Sigma?

10. Robert Palmer with producer, Tom Moulton in studio



# What makes Sigma sound so good?

There is virtually no "down time" at Sigma Sound Studios. A highly skilled, experienced staff of engineers and technicians are at work around-the-clock keeping Sigma's extensive array of sophisticated electronic hardware in peak condition.

The engineering and maintenance staffs are well acquainted with the latest developments in recording technology and possess an intimate, practical knowledge of modern recording equipment, with years of education and experience to back them up. Staff members have backgrounds in electronic physics, computer engineering, equipment design and construction, instrument manufacturing and repair, broadcasting and concert sound. Some are musicians and composers themselves.

It takes more than technical proficiency to produce a hit record, however, and Sigma's clients are among the first to cite an additional ingredient responsible for the success of Sigma Sound Studios—a team spirit and the existence of a creative community at all its facilities, involving the arrangers, writers, producers, artists and musicians who work there.

Years of working alongside the hottest producers of contemporary music have turned the Sigma staff into masters of the pop sound. They know what goes into making a hit record.



1. Michael Tarsia checks levels on one of Sigma's seven 2" machines.
2. Jerry Block at one of Sigma's total custom consoles.
3. Special effects . . . you name it, they got it!
4. Engineer, Gene Kane & technician, Pete Humphries checking monitor response.
5. Mark-Almond Band in one of the earliest live radio concert sessions, in '71.
6. Jim Gahlager explains a new set up procedure to some of the staff.
7. Sigma's behind the scenes heroes—their technical service department (TSD).
8. Sigma's Jeffrey Stewart sets up an automated mix for producer Ron Tyson.
9. Gene Kane, technician keeping Sigma's record of "no down time" secure. If they can't buy it, they build it . . . Gene Kane wiring new equipment.
10. Carl Paruolo ending a typical session, produces some reference tapes for client in one of Sigma's edit rooms.
11. Some special effects are added to a mix by Andy Abrams.
12. Claude Policard, (TSD).
13. Paruolo making reference copies in edit room 3.

While  
your reels  
roll,  
our stars  
shine.

Congratulations  
to all our friends  
at Sigma Sound  
upon ten years  
of distinction in  
the recording field.  
CBS RECORDS.



# What keeps Sigma spinning?

Five fully-equipped, state-of-the-art Sigma Sound studios, maintained in top-notch condition, are efficiently at work at three locations in Philadelphia and New York, manned by a staff of 34 engineers and technicians. Each studio is equipped to handle recordings, automated and manual mixing, editing, dubbing, disk mastering, quality control, film and television sound and staff a remote session. A complete special effects library is available.

Equipment includes Memory Plus Automated Mixing, Dolby and DBX Noise Reduction, Allison and Urie LA-4 dual limiters, Allison Kepex, R/M noise gates, Orban-Parasound sibilance controller and stereo synthesizer, MXR stereo flangers, Urie Notch Filters and band pass filters, Heaco compatible stereo generators, automated stereo vibrato and panning devices, Cooper time cubes, Eventide harmonizers, Eventide and Delta Lab digital delays, Denon professional tape echo units, Orban Parametric equalizers, Pultec program equalizers and auxiliary API equalizers, custom straight-line panner box, Country Man phaser, audio spectrum monitor, Marshall time modulators, digital metronome, and 10 EMT echo chambers.

Four custom MCI 24-track consoles, a 24-track custom Electrodyne console, and 25 studio recorders, primarily 3M M79s and Ampex ATRs, are on hand.

Each studio contains a studio-tuned drum kit, grand piano, Hammond organ with Leslie tone cabinet, Ampeg B-15 bass amp, various guitar amps, Fender Rhodes piano and a Hohner clavinet. Also available are a Fender precision bass, Choral electric sitar, electric 12-string, banjo, Arp string ensemble, Wurlitzer electric piano, RMI electric piano, celeste, Musser vibes, Rhythm Ace, various percussion instruments, phasers, wah-wahs, fuzz tones, tape echo units, Mutrons and other effect devices.

Microphones available include AKGs, Beyer, Electro-Voice, Neumann, RCA, Shure, Sony, Altec and Sennheiser.



1. Control room 4 (Philadelphia).
2. Edit room 3 (Philadelphia).
3. Reception lobby (Philadelphia).
4. Private client lounge (Studio 5, N.Y.).
5. Studio 5 (N.Y.).



## *Congratulations* **SIGMA SOUND STUDIOS**

**“Let’s continue to make  
HITS together”**

**BAKER, HARRIS, YOUNG PRODUCTIONS  
&  
THE TRAMMPS**

Lewis Tower Building • Suites 817 - 819  
15th & Locust Streets, Philadelphia, Pa. 19102 (215) 546-4683

# SIGMA SOUND. KEEP ON TRACKING THE SWEET SOUNDS OF SALSOUL SUCCESS.



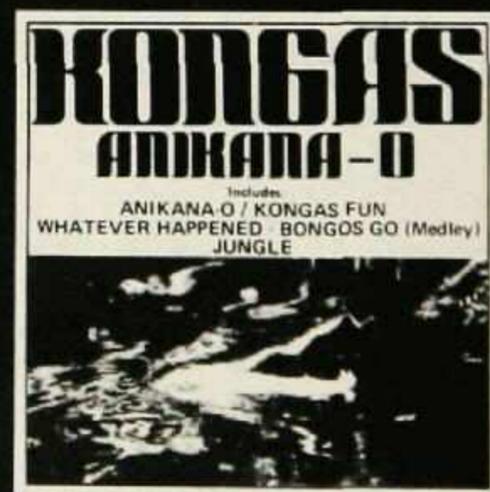
**LOLEATTA HOLLOWAY:** Queen of the Night. From "Cry to Me," reigning through "Hit and Run," and most recently "Run Away," LOLEATTA HOLLOWAY has been acclaimed the supreme critics' darling. Her stage impact and her new album have all of the charisma and emotional energy of a supersoulstar. Her latest single, "ONLY YOU," with the added creative and performing talents of BUNNY SIGLER prove her a spellbinding ruler to her court of admirers.



**THE SALSOUL STRINGS:** How Deep Is Your Love. The listening album for the fans who thought THE SALSOUL ORCHESTRA was strictly for dancing. Beautifully arranged, produced and directed by VINCENT MONTANA, JR., these mellow hit songs are just like they used to write them. A brace of Bee Gee ballads, "How Deep Is Your Love" and "More Than A Woman," plus Billy Joel's "Just The Way You Are," and the all-time best-selling "You Light Up My Life" are all performed in the spirit of Salsoul... Strings.



**METROPOLIS:** The Greatest Show On Earth. More urban sass from the group that became famous with the "I Love N.Y." theme, included here on this sparkler introducing vocals by THE SWEETHEARTS. Produced by TOM MOULTON and THOR BALDURSSON, this lp combines the finest of Salsoul sound with the ever popular Munich sound. Natives will love the newest dance craze, "N. Y. is My Kind of Town," and THE GREATEST SHOW ON EARTH" will be showing up on charts as a great new sizzling cut.



**KONGAS:** Anikana-O. The wild, frenzied moods of KONGAS let loose by ALEC CONSTANDINOS and JEAN-MARC CERRONE in an incredible array of instruments: organ, skins, traps, bells, timbales, tom-toms, congas, bongos, tympani, cymbals, tambourines, hi-hats, ching-rings, blocks, bass-drums, guitars and keyboards. The up-dated version of their classic hit, "ANIKANA-O," in a TOM MOULTON mix, the English version of their first hit, "Jungle," and "Kongas Fun" will strip the leaves off the trees and lay waste the discos.

Distributed by

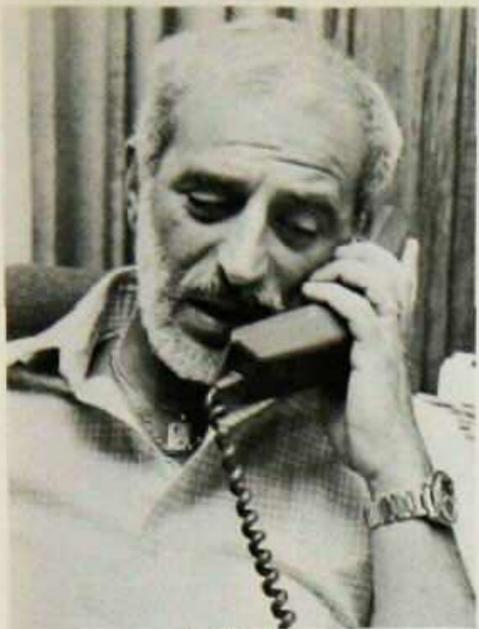


FROM THE SALSOUL FAMILY OF MUSIC

Gold Mind and Salsoul Records • Manufactured by the Salsoul Record Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N. Y. 10016

Copyrighted materi

# Who's Who at Sigma...



Joe Tarsia



Harry Chipetz

## JOE TARSIA

He's recorded everyone from Chubby Checker to Stevie Wonder, with stops along the way for Wilson Pickett, Jerry Butler, Dusty Springfield, Lou Rawls, Dee Dee Sharp, Archie Bell & The Drells and countless others. He's an expert recording engineer and one of the founding fathers of the Philadelphia Sound. He's Joe Tarsia, owner and founder of Sigma Sound Studios.

Described as "a driven perfectionist," the trim, 43-year-old native of South Philadelphia brings an awesome concentration to bear when he is behind the board at a Sigma Sound session.

*(Continued on page SS-15)*

## HARRY CHIPETZ

Harry Chipetz, general manager of Sigma Sound Studios, is an all-around record man. Known as the founder of the legendary Chips distributorship in Philadelphia, he has been sales manager for Cosnat Distributing and had worked for Eli Oberstein's Varsity-Royale label before that. He is a founding father of the Philadelphia Sound, and a man who understands the record company's role in production.

Chipetz sold his interest in Chips in 1962 to join Cameo/ Parkway Records, where he became general manager and a principle figure in the development of that company. It was

*(Continued on page SS-15)*

## WAYNE E. WILFONG

Known as one of the founders of Frankford/Wayne Recording Labs, Wayne Wilfong brings a wealth of skills and technical knowledge to his job as director of engineering at Sigma Sound Studios. After majoring in electronic physics at LaSalle College, Wilfong worked in the computer development labs at RCA and Remington Rand's Univac division. At the same time he was moonlighting remote recording sessions and handling custom record pressing for local groups in Cherry Hill, N.J. Eventually he left RCA to start his own studio, and establish Frankford/Wayne Recording Labs.

Wilfong eventually sold his interest in the mastering firm to form a high-speed, custom tape duplicating plant specializing in spoken word cassettes, and handling music clients as well.

Wilfong has been with Sigma for three years, assisting in the growth, expansion and continuing development of Sigma Sound facilities in Philadelphia and New York.

Some of the artists he has worked with include Lou Rawls, Ray Charles, Sammy Davis Jr., The O'Jays, Lee Andres and the Hearts, MFSB, Teddy Pendergrass and others.

The recording studio continues to be his first love.

## JAY MARK

Jay Mark, newly-appointed manager and chief engineer at Sigma Sound Studio's New

York facilities, is a veteran sound specialist. He has worked with artists as diverse as Stevie Wonder, Billy Joel, Taj Mahal, the Grateful Dead, Chuck Berry and Charlie Daniels, to name just a few.

His career began at San Francisco's Columbus Recording Studios, where he was manager and engineer. He has worked as a DJ and production director for stations WMID and WMGM in New Jersey, and WDAS and WMMR in Philadelphia. At one point in his career he was in charge of concert audio at Atlantic City's famed Convention Hall.

For the past seven years he has been recording hits at Sigma Sound Studios.

## CARL PARUOLO

Carl Paruolo, chief engineer at Sigma Sound Studios' Philadelphia facilities, was one of the studio's earliest employees, joining Sigma in 1969. He has participated in the growth and development of Sigma to its present multi-track status, working in the control room on sessions with B.B. King, the Trammys, Stevie Wonder, MFSB, Lou Rawls, David Bowie and producers such as LeBaron Taylor, Jack Faith, Gamble and Huff, Tony Visconte, Bobby Martin and others.

Paruolo knows how to translate what a producer hears into a hit record, capturing the sound through his knowledge of the hardware. He cut his teeth as Joe Tarsia's assistant, and quickly developed his own reputation as a top flight engineer.



Wayne Wilfong



Jay Mark

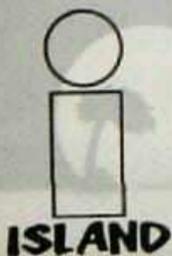


Carl Paruolo

*Sigma Sound*

*Congratulations On Your  
10<sup>th</sup> Anniversary*

*Best,  
Grace Jones, Robert Palmer  
Tom Moulton And All  
The Island Family*





**CAN'T**

*Sigma Sound  
from turning out Hits!*

**THE RITCHIE FAMILY**

BRAZIL, BEST DISCO IN TOWN, LADY LUCK  
AFRICAN QUEENS, AND NOW  
AMERICAN GENERATION

**VILLAGE PEOPLE**

SAN FRANCISCO, MACHO MAN

**PATRICK JUVET**

I LOVE AMERICA

**PHYLICIA ALLEN**

JOSEPHINE SUPERSTAR

**GYPSY LANE**

PREDICTIONS

IN 3 YEARS—18 GOLD + 6 PLATINUM RECORDS AROUND THE WORLD

*Thanks Joe (GOLDEN FINGERS) Tarsia & Harry (THE BRAIN) Chipetz*

FROM  
*Jacques Morali & Henri Belolo*

AND ALL AT **CAN'T STOP PRODUCTIONS INC.**



65 EAST 55TH STREET, NEW YORK CITY, 10022 (212) 751-6177



**Ashford and Simpson:**

"We enjoy Sigma's atmosphere . . . the engineers care and give you that something extra! We feel that the management works hard to give us the time we need; additionally . . . the same sound you put into Sigma's board is the same sound you hear."

**Gamble & Huff:**

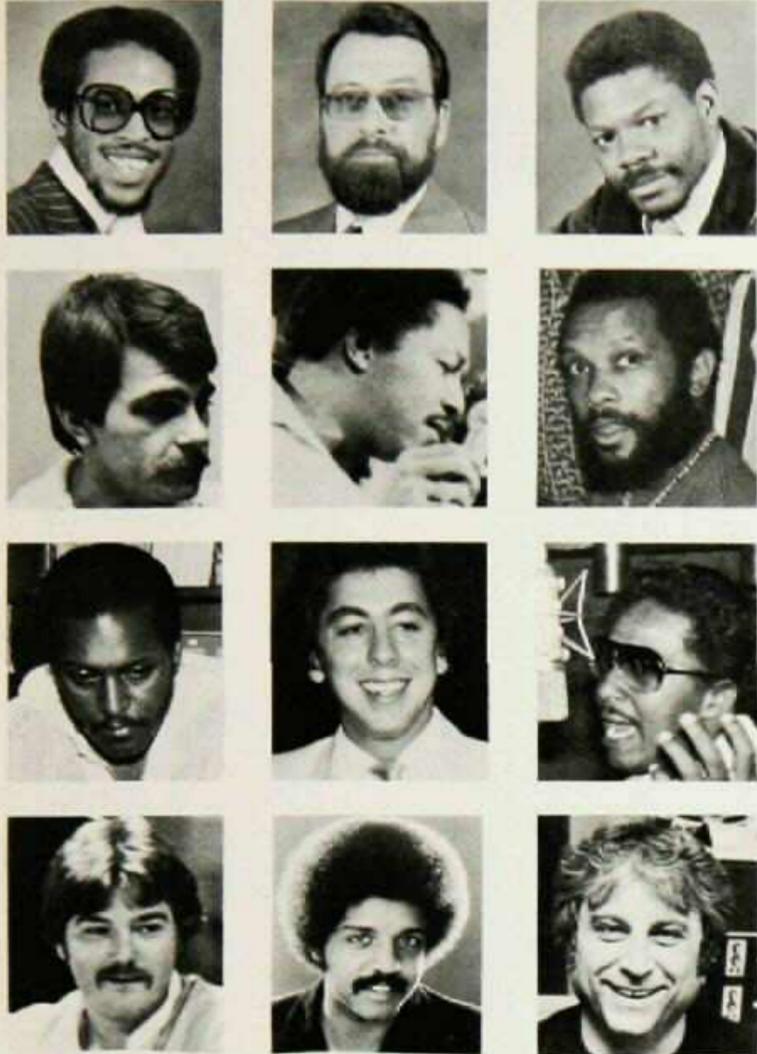
"We were Sigma's first client and we've been together ever since. It's been a mutually beneficial relationship."

**Jacques Morali:**

"Besides the obvious, I like the way Barbara makes my coffee and takes special care of me."

**Tom Moulton:**

"There's nothing that's overlooked—I'm never rushed—everything is important. 'That's good enough' is never heard."



**PRODUCERS**

AKINES, JERRY  
 APPELL, DAVE  
 APPLE, STEVE  
 ASCUNA, MICHAEL  
 ASHFORD, VALERIE  
 AYERS, ROY  
 BAKER, RON  
 BALDURSSON, THOR  
 BARRETT, RICHARD  
 BARRY, LEN  
 BELL, THOM  
 BELLMON, JOHN  
 BERNSTEIN, STEVE  
 BIRDSONG, EDWIN  
 BISHOP, JIMMY  
 BLOOM, BILLY  
 BOND, CHRISTOPHER  
 BONGIOVI, TONY  
 BOWIE, DAVID  
 BRECKER BROTHERS  
 BURGESS, JIM  
 BUSTER, BILL  
 CASBY, HANK  
 CASSELLA, SONNY  
 CHAMBERS, CARL  
 CHAMBERS, ROLAND  
 CHERTOFF, RICK  
 CHIPETZ, ROBERT  
 COFFEY, DENNIS  
 COVAY, DON  
 CRAFT, MORTY  
 CRAWFORD, DAVID  
 CURRINGTON, BOB  
 CURTIS, BILL  
 DANIELS, CASEY  
 DAVIS, JOHN (THE MONSTER)  
 DEANGELIS, PETE  
 DIAMOND, JOEL  
 DILLARD, MOSES

DORSEY, GLEN  
 DOUGLAS, ALAN  
 DOUGLAS, JIM  
 DRAYTON, VICTOR  
 DRINKWATER, SKIP  
 DRION, JEAN LUC  
 ELI, BOBBY  
 ERTEGUN, AHMET  
 FAITH, JACK  
 FAITH, RUSSELL  
 FLAUM, HARLEY  
 FOX, BERNARD  
 FELDER, ALLAN  
 GAMBLE, KENNY  
 GASPER, JEROME  
 GIBBONS, WALTER  
 GOLD, LARRY  
 GRAY, BRUCE  
 GRAYSON, DAVID  
 GRAVES, KIM  
 GREENBERG, ALFRED  
 HAMLIN, HERMI  
 HARRIS, NORMAN  
 HAWES, BRUCE  
 HAYES, ISAAC  
 HENDERSON, MICHAEL  
 HINDE, LARRY  
 HUFF, LEON  
 HUNTER, IVY  
 HURTT, PHIL  
 IBACH, MIMI  
 JACKSON, BILLY  
 JAMES, RONNIE  
 JONES, TAMIKA  
 JORDAN, JAKE  
 KENT, COTTON  
 KERSEY, RON  
 KIPPS, CHARLES  
 KIRK, PAUL

KIRSCHNER, LARRY  
 KLEIN, GARY  
 LABUNSKI, ED  
 LANE, JEFF  
 LEDERMAN, FRED  
 LEVERT, EDDIE  
 LIFE, THEODORE  
 LOWE, BERNIE  
 McCOY, VAN  
 McDOUGAL, WELDON  
 McFADDEN, GENE  
 McNEAL, LANDY  
 MADARA, JOHN  
 MAHAL, TAJ  
 MANN, KAL  
 MARTIN, BOBBY  
 MARSHALL, SHERMAN  
 MEDRESS, HANK  
 MELVIN, HAROLD  
 MONTANA, VINCE  
 MORALI, JACQUES  
 MOULTON, TOM  
 MURE, BILLY  
 MURRAY, DON  
 O'LAUGHLIN, ED  
 PALMER, ROBERT  
 PATTEN AND GUEST  
 PAYTON, LAURENCE  
 PEDICIN, MIKE  
 RANDAZZO, TEDDY  
 RENALDO, DON  
 RENZETTI, JOE  
 ROME, RITCHIE  
 ROSS, JERRY  
 RUBENS, ALAN  
 RUNDGREN, TODD  
 SCHOENBAUM, JERRY  
 SELLERS, TOM  
 SHAPIRO, BRAD

SIGLER, BUNNY  
 SIMON, JOHN  
 SIMPSON, VALERIE  
 SINAKIN, RENA  
 SMITH, ANDREW  
 SOLOT, EVAN  
 STEALS, MELVIN  
 STEALS, MERVIN  
 SYLVESTER, TONY  
 TERRELL, BILLY  
 TERRY, PHIL  
 THOMAS, JAMO  
 TINDALL, T.J.  
 TINDLEY, GEORGE  
 TURNER, BUDDY  
 TYSON, RON  
 VALENTINE, LEE  
 VALOR, TONY  
 VANLOU, JEAN  
 VARNER, ALAN  
 VINCENT, STAN  
 VISCONTI, TONY  
 WADE, CORY  
 WANSEL, DEXTER  
 WATSON, STAN  
 WEISS, HY  
 WEISS, SAM  
 WHITE, DAVID  
 WHITEHEAD, JOHN  
 WHITELAW, REID  
 WILLIAMS, KENNY  
 WIMBUSH, MARION  
 WOLFSON, ERIC  
 WONDER, STEVIE  
 WOODS, GILDA  
 WOODS, GEORGIE  
 WYNNE, PHILLIPI  
 YOUNG, EARL  
 ZAHN, SPENCER

**Congratulations,**  
*Joe and Staff*

ON THE PAST—  
 NICE WORKING  
 WITH YOU AT PRESENT—  
 LET'S KEEP IT UP  
 IN THE FUTURE—

*Best Wishes*

*Tom Steele*



**FRANKFORD/WAYNE MASTERING LABS**  
 PHILADELPHIA  
 NEW YORK

**The recording philosophy of Chairman Joe**

"Our aim, our philosophy, our goal . . . is to produce hit records. We've proved we can do that. And the reason we can do it is because we offer more than just a great looking room and a lot of hardware. We run a very tight ship. For instance, we strongly encourage the use of Sigma trained staff and assistants, because these are people who know every nook and cranny of those control rooms and studios.

"For the same reason we constantly update and maintain a lot of musical instruments. That way we don't lose time at a session because we wouldn't know what condition other instruments are in at all times. The more elements we can control the better off we are. We feel we achieve a higher quality that way.

*'The more elements we can control the better off we are. We feel we achieve a higher quality that way.'*

"We try to keep a client's cost down. We're always set up and ready to record at downbeat. And we're not out to sell a lot of tape. That's not our business. Our business is recording."

**Thoughts On The Future.**

"We started with one studio 10 years ago and now we have five. Every two years we've opened a studio, so we have set a pattern for expansion. As long as Sigma can maintain its present standard anything is possible. If all it took was money and hardware we'd expand tomorrow, but it means people, too. We don't have trouble getting people. It's getting qualified experienced personnel who care. When we have that necessary ingredient we'll expand, maybe to the West Coast and maybe to one of the European countries."



JOE & HARRY  
CONGRATULATIONS  
On Your  
10th Anniversary

*Thank you for having one of  
the most professional studios,  
and also the most  
dedicated and creative engineers,  
and an entire staff second to none.  
I'm proud to say It's My Home.*

**P.S. It's also the home of  
("A TOM MOULTON MIX")**

# SIGMA SOUND STUDIOS

## SINGLES 1968-1978

YEAR	PRODUCER	LABEL	TITLE	ARTIST
1978	Jim Burgess	Warner Bros.	Rough Diamond (mix)	Madleen Kahn
1978	Jimmy Simpson	Warner Bros.	Whistle Bump (mix)	Deodato
1978	Ashford & Simpson	Warner Bros.	By Way Of Love Express	Ashford & Simpson
1978	Ashford & Simpson	Warner Bros.	Don't Cost You Nothing	Ashford & Simpson
1978	Tom Moulton	Tom & Jerry	At The Discotheque	Lipstique
1978	Mike Stokes	Roadshow	If You're Ready (mix)	Enchantment
1978	Dillard/Voice	Prelude	Come On Dance	Saturday Night Band
			Dance/Touch Me On My Hot Spot (mix LP)	
1978	Roy Ayres	Polydor	Freaky Deaky	Roy Ayres
1978	Gamble/Huff	Phila. Int.	Close The Door	Teddy Pendergrass
1978	Gamble/Huff	Phila. Int.	Used To Be My Girl	O'Jays
1978	Gamble/Huff	Phila. Int.	Lady Love	Lou Rawls
1978	John Davis	Millennium	I Don't Wanna Go	Joey Travolta
1978	Tom Moulton	Island	Do Or Die/Pride/Fame	Grace Jones
1978	Jim Burgess	Curton	Runaway Love (mix)	Linda Clifford
1978	Jimmy Simpson	Curton	If My Friends Could See Me Now (mix)	Linda Clifford
1978	Jacques Morali	Casablanca	Macho Man	Village People
1978	Baker/Harris	Atlantic	Disco Inferno	Trammps
1977	Tom Moulton	Westbound	Wings Of Fire/Free Spirit (mix)	Dennis Coffey
1977	John Davis	Old Town	When Love Is New	Arthur Prysock
1977	Tom Moulton	Salsoul	Sweet Dynamite (mix)	Claudia Barry
1977	Norman Harris	Salsoul	Doctor Love	First Choice
1977	Gamble/Huff	Phila. Int.	I Don't Love You Anymore	Teddy Pendergrass
1977	Gamble/Huff	Phila. Int.	The More I Get The More I Want	Teddy Pendergrass
1977	Gamble/Huff	Phila. Int.	See You When I Get There	Lou Rawls
1977	Gamble/Huff	Epic	Do What You Want	Jacksons
1977	Davis/Woods	Casablanca	I'm A Superstar	Brenda & The Tabulations
1977	Jacques Morali	Casablanca	San Francisco	Village People
1976	Jacques Morali	Marlin	The Best Disco In Town	Ritchie Family
1976	John Davis	Sam	Up Jumped The Devil	Monster Orchestra
1976	Tom Moulton	Salsoul	This Could Be A Night To Remember	Eddie Holman
1976	Norman Harris	Salsoul	Hit and Run	Loleatta Holloway
1976	Tom Moulton	Rocket	Bite Your Lip (mix)	Elton John
1976	Gamble/Huff	Phila. Int.	Message In Our Music	O'Jays
1976	Gamble/Huff	Phila. Int.	Wake Up Everybody	Harold Melvin & The Blue Notes
1976	Gamble/Huff	Phila. Int.	You'll Never Find Another Love	Lou Rawls
1976	Gamble/Huff	Phila. Int.	Living For The Weekend	O'Jays
1976	John Davis	Old Town	When Love Is New	Arthur Prysock
1976	Norman Harris	Motown	Going Up In Smoke	Eddie Kendricks
1976	Davis/O'Loughlin	Midland	Midnight Love Affair	Carol Douglass
1976	John Davis	Midland	Let Her In	John Travolta
1976	Tom Moulton	Island	That's The Trouble/ Sorry	Grace Jones
1976	Gamble/Huff	Epic	Enjoy Yourself	Jacksons
1976	Baker/Harris/Young	Atlantic	Disco Party	Trammps
1976	Bob Eli	Atlantic	Laid Back Love	Major Harris
1976	Thom Bell	Atlantic	Lazy Susan	Spinners
1976	Thom Bell	Atlantic	Rubberband Man	Spinners
1976	Tom Moulton	Atlantic	Strangers In The Night (mix)	Bette Midler
1975	Thom Bell	Warner Bros.	Track Of The Cat	Dionne Warwick
1975	Tom Moulton	Scepter	Do It Till Your Satisfied (mix)	B.T. Express
1975	Bunny Sigler	Scepter	Free Man	South Shore Commission
1975	Baker/Harris/Young	Salsoul	Ten Percent	Double Exposure
1975	Vincent Montana Jr.	Salsoul	Tangerine	Salsoul Orchestra
1975	Bobby Martin	Roulette	Touch & Go	Ecstasy, Passion & Pain
1975	Jacques Morali	20th Century	Brazil	Ritchie Family
1975	Gamble/Huff	TSOP	Do It Any Way You Wanna	People's Choice
1975	Gamble/Huff	Phila. Int.	Bad Luck	Harold Melvin & The Blue Notes
1975	Gamble/Huff	Phila. Int.	I Love Music	O'Jays
1975	Norman Harris	Motown	He's A Friend	Eddie Kendricks
1975	John Davis	Buddah	Merry Go Round	Monday After
1975	Bob Eli	Atlantic	I Got Over Love	Major Harris
1975	Bob Eli	Atlantic	My Way	Major Harris
1975	Baker/Harris/Young	Atlantic	That's Where The Happy People Go	Trammps
1974	Gamble/Huff	TSOP	TSOP	MFSB
1974	John Davis	Roxbury	Be Thankful For What You Got	William DeVaughn
1974	Bobby Martin	Roulette	Good Things Don't Last Forever	Ecstasy, Passion, Pain
1974	Tony Visconti	RCA	Fascination	David Bowie
1974	Billy Jackson	RCA	You Little Trustmaker	Tymes
1974	Gamble/Huff	Phila. Int.	When Will I See You Again	Three Degrees
1974	Gamble/Huff	Phila. Int.	Put Your Hands Together	O'Jays
1974	Gamble/Huff	Phila. Int.	Love I Lost	Harold Melvin & The Blue Notes
1974	Gamble/Huff	Golden Fleece	Love Epidemic	Trammps
1974	Bobby Martin	Columbia	Kiss and Say Goodbye	Manhattans
1974	Baker/Harris/Young	Buddah	Zing	Trammps
1974	Bob Eli	Atlantic	Three Ring Circus Sideshow	Blue Magic
1974	Bob Eli	Atlantic	Then Came You	Blue Magic
1974	Thom Bell	Atlantic	Then Came You	Spinners & Dionne Warwick
1974	Thom Bell	Atlantic	Love Don't Love Nobody	Spinners
1974	Thom Bell	Atlantic	I'm Coming Home	Spinners

*1974	Thom Bell	Atlantic	Mighty Love	Spinners
1974	Thom Bell	Avco	Rock and Roll Baby	Stylistics
1974	Bob Eli	Atco	Love Won't Make Me Wait	Major Harris
1974	Dave Crawford	ABC	Mighty Clouds Of Joy	The Mighty Clouds Of Joy
*1973	Gamble/Huff	Phila. Int.	For The Love Of Money	O'Jays
*1973	Gamble/Huff	Phila. Int.	Love Train	O'Jays
1973	Thom Bell	Columbia	I'm Coming Home	Johnny Mathis
1973	Thom Bell	Columbia	Life Is A Song Worth Singing	Johnny Mathis
*1973	Thom Bell	Chelsea	I'm Doing Fine Now	New York City
1973	Stan Watson	Bell	Smarty Pants	First Choice
1973	Stan Watson	Bell	Armed & Extremely Dangerous	First Choice
1973	Thom Bell	Avco	You Made Me Feel Brand New	Stylistics
1973	Thom Bell	Atlantic	Ghetto Child	Spinners
1973	Thom Bell	Atlantic	One Of A Kind Love Affair	Spinners
1973	Dave Crawford	ABC	To Know You Is To Love You	B.B. King
*1972	Gamble/Huff	Phila. Int.	Me and Mrs. Jones	Billy Paul
*1972	Gamble/Huff	Phila. Int.	If You Don't Know Me By Now	Harold Melvin & The Blue Notes
*1972	Gamble/Huff	Phila. Int.	Backstabbers	O'Jays
1972	Donnie Elbert	Avco	Can't Help Myself	Donnie Elbert
*1972	Thom Bell	Avco	Stone In Love With You	Stylistics
*1972	Thom Bell	Avco	Belcha By Golly Wow	Stylistics
1972	Thom Bell	Avco	People Make The World Go Around	Stylistics
*1972	Thom Bell	Atlantic	Could It Be I'm Falling In Love	Spinners
*1971	Thom Bell	Atlantic	I'll Be Around	Spinners
1971	Gamble/Huff	Spring	Drowning In The Sea Of Love	Joe Simon
1971	Thom Bell	Avco	You Are Everything	Stylistics
1971	Thom Bell	Avco	Stop, Look, Listen	Stylistics
1970	Gilda Woods	Top & Bottom	Right On The Tip Of My Tongue	Brenda & The Tabulations
1970	Watson/Bell	Philly Groove	Didn't I Blow Your Mind This Time	Delphonics
1970	Sellers/Buster	Atlantic	Overture From Tommy	Assembled Multitude
1970	Gamble/Huff	Atlantic	Engine Engine #9	Wilson Pickett
1970	Gamble/Huff	Atlantic	Don't Let The Grass Fool You	Wilson Pickett
1969	Watson/Bell	Philly Groove	La La Means I Love You	Delphonics
1969	Todd Rundgren	SGC	Hello It's Me	Nazz
1969	Todd Rundgren	SGC	Under The Ice	Nazz
1969	Gamble/Huff	Mercury	Moody Woman	Jerry Butler
1969	John Madara	Parkway	Girl Don't Make Me Wait	Bunny Sigler
1969	Barry/Madara	United Artists	Keem-O-Sabe	Electric Indian
1969	Gamble/Huff	Neptune	Deeper In Love With You	O'Jays
1969	Gamble/Huff	Neptune	One Night Affair	O'Jays
1969	Gamble/Huff	Atlantic	Brand New Me	Dusty Springfield
1969	Gamble/Huff	Atlantic	Showdown	Archie Bell & The Drells
1968	Gamble/Huff	Gamble	Slow Drag	Intruders

## ALBUMS 1968-1978

YEAR	PRODUCER	LABEL	TITLE	ARTIST
*1978	Ashford & Simpson	Warner Bros.	Send It	Ashford & Simpson
1978	John Davis	Sam	Ain't That Enough For You	Monster Orch
1978	Vincent Montana Jr.	Salsoul	Down The Yellow Brick Road	Salsoul Orch
1978	Roy Ayres	Polydor	Melody Maker	Roy Ayres
*1978	Gamble/Huff	Phila. Int.	So Full Of Love	O'Jays
*1978	Gamble/Huff	Phila. Int.	Life Is A Song Worth Singing	Teddy Pendergrass
*1978	Gamble/Huff	Phila. Int.	When You've Heard Lou, You've Heard It All	Lou Rawls
1978	John Davis	Millennium	Joey Travolta	Joey Travolta
1978	Jacques Morali	Marlin	American Generation	Ritchie Family
1978	Palmer/Moulton	Island	Double Fun	Robert Palmer
1978	Roy Ayres	Elektra	Ubiquity Star Booty	Ubiquity Star Booty
1978	Jacques Morali	Casablanca	Macho Man	Village People
1978	Jacques Morali	Casablanca	Got A Feeling	Patrick Juvet
1978	Apple/Medress	Capitol	Live At Sigma Sound Studios	Pousette Dart Band
1978	Baker/Harris/Young	Atlantic	Best Of The Trammps	Trammps
1978	Baker/Harris/Young	Atlantic	Trammps III	Trammps
1978	Thom Bell	Atlantic	Best Of The Spinners	Spinners
1978	Vincent Montana Jr.	Atlantic	Encounters Of The Close Kind	Montana
1978	T.J. Tindall	Ariola	First Time Around	Pickens
1977	Roy Ayres	Polydor	Lifeline	Roy Ayres
1977	Tom Moulton	Westbound	Devils Gun (mix)	C.J. & Company
1977	Tom Moulton	Westbound	Feel The Need (mix)	Detroit Emeralds
1977	John Davis	Sam	Up Jumped The Devil	Monster Orchestra
1977	Vincent Montana Jr.	Salsoul	Charo & The Salsoul Orchestra Cuchi Cuchi	Charo
1977	Vincent Montana Jr.	Salsoul	Magic Journey	Salsoul Orch
1977	Jacques Morali	Marlin	African Queens	Ritchie Family
*1977	Gamble/Huff	Phila. Int.	Teddy Pendergrass	Teddy Pendergrass
*1977	Gamble/Huff	Phila. Int.	Unmistakably Lou	Lou Rawls
*1977	Gamble/Huff	Phila. Int.	Traveling At The Speed Of Thought	O'Jays
1977	Tom Moulton	Island	Portfolio	Grace Jones
1977	Bunny Sigler	Gold Mine	Let Me Party With You	Bunny Sigler
*1977	Gamble/Huff	Epic	Going Places	Jacksons
*1977	Bobby Martin	Columbia	There's No Good In Goodbye	Manhattans

(Continued on page SS-12)

# 10

# 10

# 10

# 10

# 10

# HAPPY 10!

AND BEST WISHES TO  
**sigma sound studios**  
 FOR CONTINUED  
 GREAT SUCCESS.

 **PRODUCTIONS, INC.**  
 495 S.E. 10th Court, Hialeah, Florida 33010

sigma sound studios

sigma sound studios

Happy 10th Anniversary

The sound of Sigma is the sound of MCI

We are proud you have chosen MCI consoles for your three new studios and we are sure you will continue making recording hits as you have since 1968.

MCI Professional Recording Equipment. MCI

SIGMA SOUND ALBUMS

- THERE'S GONNA BE A SHOWDOWN BRAND NEW ME
WILSON PICKETT IN PHILADELPHIA OVERTURE FROM TOMMY GOOD GOD
SPINNERS BLUE MAGIC MIGHTY LOVE MAGIC OF THE BLUE
BLUE MAGIC LANE LIVE AT THE LATIN PICK OF THE LITTER MY WAY
MIKE DOUGLAS SINGS IT ALL IMPACT HAPPINESS IS BEING WITH...
THAT'S WHERE THE HAPPY GO FEEL IT DISCO INFERNO HEAR TO TEMPT YOU
BEST OF THE SPINNERS TRAMMPS III A DANCE FANTASY BEST OF THE TRAMMPS

SIGMA SOUND SINGLES

- SHOWDOWN BRAND NEW ME DONT LET THE GREEN GRASS FOOL YOU
ENGINE ENGINE NO. 9 OVERTURE FROM TOMMY ILL BE AROUND COULD IT BE I'M FALLING IN LOVE
ONE OF A KIND (LOVE AFFAIR) GHETTO CHILD LOVE WONT LET ME WAIT MIGHTY LOVE
I'M COMING HOME LOVE DONT LOVE NOBODY THEN CAME YOU SIDESHOW THREE RING CIRCUS
THAT'S WHERE THE HAPPY PEOPLE GO I GOT OVER LOVE STRANGERS IN THE NIGHT
RUBBERBAND MAN LAZY SUSAN LAID BACK LOVE DISCO PARTY DISCO INFERNO

SIGMA SOUND DISCO

- GOT TO GET YOU BACK EACH MORNING I WAKE UP HOOKED FOR LIFE MAGIC OF THE BLUE
GIVE A BROKEN HEART A BREAK HAPPY MAN FASCINATION
THE NIGHT THE LIGHTS WENT OUT A DANCE FANTASY

CONGRATULATIONS TO SIGMA SOUND STUDIOS, JOE TARSIAS & HARRY CHIPETZ, AND THANK YOU FROM ATLANTIC RECORDS



ALBUMS 1968-1978

Table listing albums from 1968-1978 with columns for year, artist, label, album title, and another artist/label.

(Continued on page SS-13)

• Continued from page SS-12

## ALBUMS 1968-1978

*1972	Gamble/Huff	Phila. Int.	360 Degrees Of Billy Paul	Billy Paul
*1972	Gamble/Huff	Phila. Int.	Back Stabbers	O'Jays
1972	Gamble/Huff	Phila. Int.	Harold Melvin & The Blue Notes	Harold Melvin & The Blue Notes
1972	Gamble/Huff	Phila. Int.	I Miss You	Harold Melvin & The Blue Notes
1972	Jimmy Bishop	Buddah	Give Me Your Love	Barbara Mason
1972	Thom Bell	Avco	The Stylistics	The Stylistics
1971	Gamble/Huff	Phila. Int.	Going East	Billy Paul
1971	Gamble/Huff	Columbia	Gonna Take A Miracle	Laura Nyro
1971	Drinkwater/Mark	Atlantic	Good God	Good God
1970	Madara/Sellers/Buster	Elektra	Gulliver	Gulliver
1970	Sellers/Buster	Atlantic	The Overture From Tommy	Assembled Multitude
1970	Gamble/Huff	Atlantic	Wilson Pickett In Phila.	Wilson Pickett
1969	Todd Rundgren	SGC	The Nazz	The Nazz
1969	Gamble/Huff	Neptune	O'Jays In Philadelphia	O'Jays
1969	Gamble/Huff	Atlantic	Brand New Me	Dusty Springfield
1969	Gamble/Huff	Atlantic	There's Gonna Be A Showdown	Archie Bell & The Drells
1969	Todd Rundgren	Ampex	American Dream	American Dream
1968	T. Morgan	United Artists	Thunder & Roses	Thunder & Roses
1968	Gamble/Huff	Mercury	Only The Strong Survive	Jerry Butler

# SCOTCH SALUTES SIGMA.

Ten super years in Philadelphia and Sigma Studios sound better than ever. Congratulations, Sigma. All of the best in the future.

Magnetic Audio/Visual Products Division/3M  
223-SNE 3M Center  
St. Paul, MN 55101

## NATIONAL DISCO ACTION TOP 40 1974-1978

YEAR	LABEL	TITLE	ARTIST
1978	Polydor	You're All I Need To Get By/Kidnapped	Gloria Gaynor
1978	Warner Bros.	Whistle Bump	Eumir Deodato
1978	Salsoul	West Side Story (Medley)	Salsoul Orchestra
1978	Salsoul	The Beat Goes On	Ripple
1978	Prelude	Touch Me On My Hot Spot	Saturday Night Band
1978	United Artists	That's the Kind Of Love I've Got For You	Dusty Springfield
1978	Warner Bros.	Runaway Love	Linda Clifford
1978	Warner Bros.	Rough Diamond	Madleen Kane
1978	Salsoul	Rio De Janeiro	Gary Criss
1978	P.I.R.	Philadelphia Classics	Various Artists
1978	Salsoul	Moon Boots	O.R.S.
1978	Salsoul	Mellow Lovin'	Judy Cheeks
*1978	Casablanca	Macho Man/ Key West/ I Am What I Am	Village People
1978	Gold Mine	Law And Order	Love Committee
1978	Curtom	If My Friends Could See Me Now	Linda Clifford
1978	Salsoul	I Love New York	Metropolis
1978	Casablanca	I Love America	Patrick Juvet
1978	Warner Bros.	Don't Cost You Nothing	Ashford & Singson
1978	Island	Do Or Die/Proud/Fame	Grace Jones
1978	Salsoul	Dancing Fever	Claudia Barry
1978	Prelude	Come On Dance, Dance	Saturday Night Band
1978	Tom & Jerry	At The Discotheque	Lipstique
1978	Atlantic	A Dance Fantasy	Montana
1977	Salsoul	Why Must A Girl Like Me	Claudia Barry
1977	Island	What I Did For Love	Grace Jones
1977	Sam	Up Jumped The Devil	John Davis & The Monster Orch
1977	Atlantic	The Night The Lights Went Out	Trammps
1977	P.I.R.	The More I Get The More I Want	Teddy Pendergrass
1977	Salsoul	This Could Be A Night To Remember	Eddie Holman
1977	Salsoul	Sweet Dynamite	Claudia Barry
1977	Salsoul	Spring Rain	Silvetti
1977	Casablanca	San Francisco/Hollywood/Fire Island	Village People
1977	Polydor	Running Away	Roy Ayres Ubiquity
1977	Mercury	Rich Man, Poor Man	Dells
1977	Marlin	Quiet Village	Ritchie Family
1977	Westend	Mary Hartman, Mary Hartman	Sounds Of Inner City
1977	Westend	Magic Love	Michele
1977	Salsoul	Magic Bird Of Fire	Salsoul Orchestra
1977	Salsoul	Loving You Is Killing Me	Moment Of Truth
1977	Beam Junction	La Vie En Rose	Grace Jones
1977	Salsoul	King Of Clubs	Chocolate
1977	Salsoul	Johnny, Johnny Please Come Home	Claudia Barry
1977	TSOP	It Ain't Reggae But It's Funky	Instant Funk
1977	Chocolate City	I'm A Superstar	Brenda & The Tabulations
1977	Salsoul	I Just Can't Turn You Loose	Anthony White
1977	Beam Junction	I Need A Man	Grace Jones
1977	WMOT	I Just Want To Play For You	Fat Larry's Band
1977	P.I.R.	I Don't Love You Anymore	Teddy Pendergrass
1977	Gold Mine	Hit And Run	Loleatta Holloway
1977	Salsoul	Getaway	Salsoul Orchestra
1977	Westbound	Feel The Need	Detroit Emeralds
1977	WMOT	Fascination	Fat Larry's Band
1977	Epic	Fallin' In Love With You	Jimmy Ruffin
1977	Gold Mind	Dr. Love	First Choice
1977	P.I.R.	Disco Lights	Dexter Wansel
*1977	Atlantic	Disco Inferno	Trammps
1977	Westbound	Devil's Gun	C.J. & Company
1977	Salsoul	Dance A Little Bit Closer	Charo
1977	Salsoul	Come On In	Moment Of Truth
1977	Salsoul	Come Back	Carol Williams
1977	Salsoul	Chained To Your Love	Moment Of Truth
1977	Westend	Can't You Feel It	Michele
1977	Salsoul	Block Party	Anthony White
1977	Marlin	African Queen	Ritchie Family
*1976	P.I.R.	You'll Never Find Another Love	Lou Rawls
1976	Philly Groove	Who Am I	Quickest Way Out
1976	Old Town	When Love Is New	Arthur Prysock

(Continued on page SS-15)

To  
**SIGMA  
SOUND  
STUDIOS**

**Continued  
Success**

Morris J. Cohen & Co.

**From  
one  
PRO  
to  
Another**

**Congratulations  
and  
Best Wishes.  
from  
Stu, Rob and Maryann**

**PRO SOUND, INC.**  
7 Wynnewood Road  
Wynnewood, Pa. 19096  
215 642-2744

SS-14 **The people at Sigma Sound**

ADVERTISEMENT

SEPTEMBER 16, 1978, BILLBOARD



To  
**JOE & HARRY**  
 For making  
 the "Philadelphia Sound"  
 heard 'round the world!



From all your friends at  
**WEST END RECORDS**

Mel Cheren      Ed Kushins

**JOE  
 and  
 CHIPPO**

Pros like you  
 make this business  
 a joy!

**audiotechniques, inc.**

652 Glenbrook Rd.      1619 Broadway  
 Stamford, Ct. 06906      New York, N.Y. 10019  
 203 359-2312      212 586-5989

# Sigma Studios

• Continued from page SS-13

## NATIONAL DISCO ACTION TOP 40 1974-1978

1976	Roulette	Touch & Go	Ecstasy, Passion & Pain
1976	Beam Junction	That's The Trouble	Grace Jones
1976	Salsoul	Ten Percent	Double Exposure
1976	Sam	Tell Me How You Like It	John Davis & The Monster Orchestra
1976	P.I.R.	Summertime	MFSB
1976	Atlantic	Strangers In The Night	Bette Midler
1976	Beam Junction	Sorry	Grace Jones
1976	Salsoul	So Much For Love	Moment Of Truth
1976	Atlantic	Rubberband Man	Spinners
1976	RCA	Rain	Blanch Carter
1976	P.I.R.	Picnic In The Park	MFSB
1976	RCA	Only Your Love	Tymes
1976	Tom Cat	One Fine Day	Julie Budd
1976	Sam	Night & Day	The Monster Orchestra
1976	Salsoul	Nice & Nasty	Salsoul Orchestra
1976	RCA	My Man	Blanch Carter
1976	Salsoul	My Love Is Free	Double Exposure
1976	TSOP	Moving In All Directions	People's Choice
1976	Buddah	More, More, More	Andrea True
1976	Salsoul	More	Carol Williams
1976	P.I.R.	Message In Our Music	O'Jays
1976	Buddah	Merry Go Round	Monday After
1976	Silver Blue	Love Chant	Eli's Second Coming
1976	Midland Int.	I'm In Heaven	Touch Of Class
1976	Sam	I Can't Stop	The Monster Orchestra
1976	Columbia	Hurt So Bad	Philly Devotions
1976	Tamla	He's A Friend	Eddie Kendricks
1976	Atco	Happy Man	Impact
1976	Tamla	Going Up In Smoke	Eddie Kendricks
1976	Atco	Give A Broken Heart A Break	Impact
1976	Philly Groove	First Choice Theme	First Choice
1976	Salsoul	Everyman	Double Exposure
1976	Epic	Enjoy Yourself	Jacksons
1976	Gold Mind	Dreamin'	Loleatta Holloway
1976	Atlantic	Disco Party	Trammps
1976	Marlin	Best Disco In Town	Ritchie Family
1976	Marlin	Arabian Nights	Ritchie Family
1975	P.I.R.	The Zip	MFSB
1975	P.I.R.	The Soul City Walk	Archie Bell & The Drells
1975	Atlantic	That's Where The Happy People Go	Trammps
1975	Philly Groove	Thank You For Loving Me	Quickest Way Out
1975	P.I.R.	Tell The World How I Feel	Harold Melvin & The Blue Notes
1975	Salsoul	About Cha Baby	Salsoul Orchestra
1975	Salsoul	Tangerine	Salsoul Orchestra
1975	Salsoul	Tale Of Three Cities	Dee Dee Sharp
1975	TSOP	Share Your Love	Salsoul Orchestra
1975	Salsoul	Salsoul	B.B. King
1975	ABC	Philadelphia	People's Choice
1975	TSOP	Nursery Rhymes	Mighty Clouds Of Joy
1975	ABC	Mighty High	Blue Magic
1975	Atco	Magic Of The Blue	City Limits
1975	TSOP	Love Is Everything	Archie Bell & The Drells
1975	P.I.R.	Let's Groove	O'Jays
1975	P.I.R.	I Love Music	Philly Devotions
1975	Columbia	I Just Can't Make It Without You	Philly Devotions
1975	Columbia	I Just Can't Say Goodbye	Trammps
1975	Atlantic	Hooked For Life	Dee Dee Sharp
1975	TSOP	Happy Bout The Whole Thing	Revelation
1975	RSO	Get Ready For This	South Shore
1975	Scepter	Free Man	Commission
1975	Atlantic	Each Morning I Wake Up	Major Harris
1975	P.I.R.	Don't Leave Me This Way	Harold Melvin & The Blue Notes
1975	TSOP	Do It Anyway You Wanna	People's Choice
1975	20th Century	Brazil	Ritchie Family
1975	P.I.R.	Bad Luck	Harold Melvin & The Blue Notes
1974	RCA	You Little Trustmaker	Tymes
1974	Golden Fleece	Where Do We Go From Here	Trammps
1974	Philly Groove	The Player	First Choice
1974	Atlantic	Then Came You	Dionne Warwick & The Spinners
1974	ABC	Mighty Clouds Of Joy	Mighty Clouds Of Joy
1974	P.I.R.	Love Is The Message	MFSB
1974	Avco	Love Is The Answer	Stylistics
1974	Golden Fleece	Love Epidemic	The Trammps
1974	Roulette	I Wouldn't Give You Up	Ecstasy, Passion & Pain
1974	Avco	Hey Girl Come & Get It	Stylistics
1974	Atco	Got To Get You Back	Sons Of Robin Stone
1974	Roulette	Good Things Don't Last Forever	Ecstasy, Passion & Pain
1974	Scepter	Do It (Till Your Satisfied)	BT Express
1974	Tamla	Boogie Down	Eddie Kendricks
1974	Roulette	Ask Me	Ecstasy, Passion & Pain

\*Denotes Gold Record

# Harry Chipetz

• Continued from page SS-7

here he began his friendship with Joe Tarsia. He left Cameo when Allen Klein took over, moving to the busy production house of Madara/White, where he became general administrator, handling the company's publishing and production activities.

In 1971 Chipetz joined Tarsia at Sigma Sound Studios, where he has responsibility for administering control over credit, budgets and other financial areas. His past experience in publishing, marketing and management make Chipetz an indispensable part of the Sigma Sound family. Chipetz, as he is known to his associates, is more than just a busy executive. He is friend and counselor to the many Sigma clients who seek his advice on the often complex issues involved in making and selling a hit record.

# Sigma Sound

• Continued from page SS-2

the 212 N. 12th or 309 S. Broad addresses. Two of the busiest men on the scene were Tarsia and Harry Chipetz, founder of Chips distributors, one-time general manager of Cameo/Parkway, and later administrator of the affairs of the successful production team of Madara and White. Thom Bell, Gamble and Huff and others were busy recording smash hits for several labels. Tarsia and Chipetz, later to get together at Sigma, were an integral part of the development of the scene, earning the respect of musicians and producers alike.

Cameo/Parkway was going out of business, however, and the owner of the other studio was getting fired of the recording business. Tarsia saw a chance to own a studio of his own. He hocked his house and car and obtained a bank loan to equip the studio at 212 N. 12th.

"I named it Sigma Sound," Tarsia recalls, "because the letters of the Greek alphabet always gave me a sense of logic and precision. I knew I was taking a chance but Thom Bell and Gamble and Huff were doing real well and I had firm relationships with those guys. I respected their creativity and just hoped they'd give me a shot. They did, it worked out great and there was no looking back."

The rest, as they say, is history. Gamble and Huff, with Tarsia at the board, began turning out hit after hit with performers such as the Drells, Jerry Butler, Brenda and the Tabulations, the Soul Survivors, Lou Rawls and others, and songs

*'I knew I was taking a chance but Thom Bell and Gamble and Huff were doing real well and I had a firm relationship with those guys.'*

such as "Only The Strong Survive," "Brand New Me" and "Didn't I Blow Your Mind This Time." Word spread to New York that the hits were being made at Sigma Sound and nearly every major label began sending acts to the City of Brotherly Love for the Sigma touch, which owed as much to the creative atmosphere found throughout its facilities as it did to the rigorous technical standards set by Tarsia and chief of engineering Wayne Wilfong.

"It's not only the sound," singer Lou Rawls once explained about Sigma. "It's the attitude of the people behind it."

Much of the success of Sigma Sound can be traced to the careers of Tarsia and general manager Chipetz. Both men have been associated with hitmaking and record production most of their lives, having served with some of the leading musicians, artists, arrangers, composers, producers, technicians and executives in the business. They are wise to everything that makes a record sound good, and experienced in dealing with people who share their insistence on quality recording, and an appreciation for making music.

The end result of this is to provide artists and producers with the best possible vehicle for transporting their efforts to the public. The success of Sigma Sound Studios is evident from the list of their clients.

*'It's not only the sound. It's the attitude of the people behind it.'*

Wayne Wilfong, director of engineering, is another factor in Sigma Sound Studios' success. A founder of Frankford/Wayne Recording Labs, a disk mastering studio, he is in charge of Sigma's pool of engineers and technicians, with responsibility for the installation, operation and maintenance of equipment, and studio and systems development.

No wonder the Sigma Sound Studios credit line appears on so many of the top albums in today's record bins. No wonder Sigma Sound Studios was voted Billboard's Disco Studio of the Year in 1976 and its owner, Tarsia, voted top disco engineer. No wonder Sigma Sound now incorporates British avant-garde rock, Southern boogie, Latin, pop, jazz, r&b, soul, disco and the New York Sound, as well as the Philadelphia Sound it practically invented.



### CREDITS

Editorial coordination Spencer Zohn for Sigma Sound; writer, Dick Nusser, Billboard Staff Reporter; Art, Lee Lebowitz; Assistant Editor, Susan Peterson; Editor, Earl Paige.

# Joe Tarsia

• Continued from page SS-7

"If I had my way everyone here would be wearing white lab coats," Tarsia once remarked to a visitor. The comment underscores his commitment to technical proficiency.

Tarsia has been an integral part of the Philadelphia Sound since he left his job as a research technician with the Philco Corporation to repair a tape recorder at a small studio in South Philly owned by Tony Mammarella, producer of Dick Clark's "American Bandstand" and co-owner with Clark of Swan Records. Tarsia not only repaired the tape recorder, he stayed and rebuilt the studio. Eventually he left Philco and began engineering sessions at night.

*'If I had my way, everyone here would be wearing white lab coats.'*

He joined Cameo/Parkway Records in 1962 as an assistant engineer, recording acts such as Chubby Checker, Bobby Rydell, The Orlons, Dee Dee Sharp and others. Tarsia learned the basic elements of the contemporary pop sound here, but Cameo/Parkway's influence on the record buying public was diminishing in the wake of the first British invasion. Tarsia left the label in 1965 to join an audio equipment manufacturing firm. He recalls the period as "probably one of the most miserable years of my life." When Cameo, under new management, asked him to return he jumped at the opportunity, teaming with producers Gamble and Huff to record such pop classics as "Expressway To Your Heart," "Cowboys To Girls," and "La-La Means I Love You." He also began yearning for his own studio.

In 1968 he staked his life's savings to purchase Cameo's old studio at 212 North 12th St., the site of countless hit sessions. Sigma Sound Studios began there. Today there are three Sigma studios in Philadelphia and two in New York. Tarsia is involved with every one of them.

*'I always want to re-mix things because you feel that every recording session is your signature.'*

Tarsia compares his recording and mixing philosophy to painting. "Recordings can always be touched up, made a little better. I always want to re-mix things because you feel that every recording session is your signature. I want my part to be the best it can be."

**Without a doubt,  
the same intuitive  
knowledge that  
produces hit after  
hit at Sigma Sound  
Studios, made the  
decision to automate  
exclusively with  
Allison.  
CONGRATULATIONS,  
and THANKS!**



**allison  
research, inc.**

2817 Erica Place - P.O. Box 40288  
Nashville, Tennessee 37204  
Dial (615) "ALLISON" or (615) 385-1760

# Anniversaries Are Meant To Be Shared

The relationship between Sigma Sound Studios and Philadelphia International Records transcends corporate and creative collaboration—it enters the realm of family fusion. We've shared the past ten years together, and they've been strong ones, marking the growth and acceptance of The Philly Sound around the world. And now, we're sharing an anniversary: It's been ten years since our first gold record . . . recorded, naturally, at Sigma. So join us in a salute to Joe Tarsia, Harry Chipetz, and Sigma Sound Studios. Recording Hits Since '68.

Archie Bell & The Drells Jerry Butler Jean Carn The Futures Dee Dee Sharp  
Gamble Ronnie James MFSB The O'Jays The Jones Girls Billy Paul Teddy  
Pendergrass People's Choice Lou Rawls Bobby Rush Dexter Wansel



# Discos

## SUMMER DISCO MUSIC

### French Disk Sales Leap With 'Tubes'

By HENRY KAHN

PARIS—Records released in this country during the summer months, and aimed specifically at the disco industry in holiday resorts, are known as "tubes."

Most are singles, and despite their short but hectic few months of popularity, they are generally big sellers.

A survey undertaken here this year shows that the lower age groups, 15-24, and the higher ones, 25-35, expect music for dancing, particularly in the summer. No more than 16% of the first group and 11% of the second look for new and original records. Well over 50% insist at all levels that music issued should be danceable.

Again, certain titles are bought because the customers want to be reminded of their holiday in the sun. This goes for 77% of the younger groups and 72% of older audiences.

Younger buyers are faithful to

their all-year favorites, looking for dance items from such artists as the Rolling Stones, Sheila, Joe Dassin or Mireille Mathieu.

Of those questioned only 7% of the 15-24 year-olds said they did not buy "tubes," and 12% of the 25-35s said the same. Only 6% of the first group and 4% of the second buy more than five "tubes." The majority, around 30% in both areas, buy two.

While these disks are primarily heard in discos, the survey shows that the term disco is not clearly understood. While 54% of the younger group and 36% of the older one say disco is "for dancing," 10% of the first and 22% of the second group had no idea what it was. Some think disco has been imported from overseas, and many think it is the name of a new dance.

One view of a researcher is that "tubes" are like holiday romances—short and sweet.

### Motown Labeling Tempo Changes On Club Product

NEW YORK—Motown is broadening the use of its beats per minute designation to encompass mid-song tempo changes.

On appropriate disco product, label copy will list both a tune's initial beats per minute and its later tempo, which is often faster.

First repertoire to be so tagged is the new 12-inch disco disk (non-commercial) by Finished Touch, featuring a total remix of "You Danced Into My Life" from the act's Motown debut LP. It kicks off at 132 beats, and graduates to 136 during the breaks; both speeds are indicated on the record.

"Many disco labels are not aware how important it is for the deejay to know about this change," says Barry Bluestein, Motown's national director of disco promotion. "We are aware, and have acted accordingly."

The Finished Touch disk also marks the first time Motown has 12-inch two cuts from one album for promotion purposes. This, says Bluestein, is in response to deejay interest in the act's "I Love To See You Dance" (the disco disk's coupling) as well as the "You Danced..." top-side.

The label's disco product will continue to feature its "Disco Eye-Cued" adaptation, which marks program breaks by expanded grooves.



DISCO DICK—After a hard day on his motorcycle as an officer on the NBC-TV series "CHIPS," Ponch (Erik Estrada), right, boogies at a disco in a segment of the program.

### Harrisburg Mobile DJs Expand

HARRISBURG, Pa.—Disco-To-Go, a local business partnership of four mobile jocks, has expanded its operation. In addition to varied one-night stands, is now providing music for a disco happy hour at the Penn Harris Motor Inn, for the disco dancing at the Treadway Inn, and producing music for dancing at Villa Leo and the Host Inn.

Disco-To-Go, which provides

music for public and private dances, parties and concerts, was formed two years ago by Mike Weekes, Fred Flury, John D'Allura and Robert McIlwaine.

Disco-To-Go music library consists of some 600 albums and as many singles. The titles cover rock of the 60s and the music of the 70s, along with the big band sounds of the 40s and 50s.

### N.Y. Spot Serving Up Rock 'N' Roll

NEW YORK—Hurrah's, one of the more innovative discos in this city, has broken new ground with the introduction of rock'n'roll music.

The format, believed to be the first of its kind to be presented in a conventional disco setting here, spans the spectrum of punk, new wave and conventional rock sounds.

The club, owned by Robert Boykin and Barbara Lackey, presents a mix of live and recorded sounds. The live bands, of which two are presented nightly, include such popular punk rock groups as Patti Smith, the Ramones, the Romantics, La Peste and Karon Bihari. Spinners for the recorded entertainment are Meg Griffin of WNEW-FM and Jane Hamburger, of WFIX-FM.

According to Joseph May, Hurrah's day manager, response to the new format has been encouraging. He states that with rock disco, the club has not only attracted an entire new set of clients, it has also precipitated the return of many of its charter members.

Hurrah's, located on Manhattan's upper west side, began operations more than two years ago as a conventional disco, and has since innovated such formats as theatrical disco (theatre productions in a disco setting) and cabaret disco.

Admission to Hurrah's is \$6 per person. Members paying \$100 annually are allowed in free.

### Studio 54 To Host NBC's 'Tomorrow'

NEW YORK—NBC-TV's "Tomorrow" program will originate from Studio 54 Thursday (21) as one of three weeks of programs done here annually.

Host Tom Snyder will interview 54 co-owner Steve Rubell and take viewers on a tour of the disco. The program will be taped in the afternoon to avoid interfering with the evening's dancing.

It will also feature Robert Q. Lewis and Snooky Lanson. Both have starred in programs that originated from the disco when it was a broadcast studio. New York Post gossip columnist Diane Judge, whose writing often includes matters picked up at the Studio, will also speak with Snyder.

### Expansion On At New York, N.Y.

NEW YORK—Construction is underway on two additions to New York, New York to expand its entertainment beyond disco.

The first floor of the 52nd St. restaurant, formerly Jimmy's restaurant, will reopen as City Lights, a new establishment.

New York, New York president Maurice Brahms says of the restaurant, "I want it to stand on its own." He has hired Michael Kirvan, formerly of Windows of the World, to run the venture.

The popular disco, located downstairs from the restaurant, will continue its previous operation, although Brahms indicates that admission will be separate both in price and entrance.

Second floor of the establishment will house an 80-seat cabaret theatre designed by Larry Bercher whose previous works included Infinity, Le Jardin and the Grand Ballroom.

Once the cabaret opens, Bercher will handle booking and expects to present singers, dancers and comedians.

Brahms calls the new venture a "total entertainment complex."

### Name Fight Joining Trampps & Tramps

NEW YORK—The Trampps have joined forces with Tramps Enterprises of Washington, D.C., to bring legal action against disco operators who allegedly make unauthorized use of the Tramps name.

Baker, Harris, Young Productions, the business management firm for the Trampps and Michael O'Harro, of Tramps Enterprises, have also agreed to provide O'Harro with the exclusive use of the Trampps' registered trade name for his disco operations and allied services.

### DISCO IMPORTS 12"-LP's-7" France—Germany—Italy—England—Canada

#### DJ DISCOUNTS!

We offer DJ's a special discount. Contact us for details and our complete catalog of domestic and imported disco records.

#### NOW AVAILABLE:

LP's imp—Jungle DJ, Kirrokos, Black Devil, Disco Club, Live for Love, Elvin Shaad, Black Sun, dom—Wizard of Oz, Meco.

Confidential Affair, Harvey Scales, I'm a Man, Macho, Chanson, Disco Gardens, Shalimar, Greatest Show on Earth, Metropolis, Queen of the Night, Loleatta Holloway, Freak with Me, Universal Robot, No. 1, Goody, Goody, 12" imp—Wonder Woman, Wonderland Disco, Visitors, Gino Soccio, dom—Stubborn Kinda Fella, Buffalo Smoke (white), Freak On, Lemon, I'm a Man, Star City. Promo Copy of Foxy for mail order DJ's only.

#### SINGLES 1929-1978

Originals & Reissues—Over 10,000 titles in stock. Send \$1.25 for catalog, deductible against 1st order. We Ship UPS Within 24 Hours of Receipt of Order.

DOWNSTAIR RECORDS

55 W. 42nd St. NY, NY 10036 212/354-8884 /221-8889

701 7th Ave. NY, NY 10001 212/278-9880

Mastercharge & BankAmericard. Telex: 228597-DOWNS

### SATURDAY NIGHT FEVER FOREVER

#### With Authentic Litelab Dance Floors

Now the magic of Saturday Night Fever can be yours in all its excitement with Litelab Dance Floors. The same floors that Litelab designed for John Travolta can do it for your club or disco. Litelab dance floors take minutes to install and feature:

- Three 4' x 8' x 6" modules that plug together simply to form a 12' x 8' x 6" platform—a self-contained memory controller for automatic lighting changes to the beat of your music.
- four channel chase, Dark Lamp chase.
- Music Burst (Volume determines the number of lamps lit)
- Skip-Random Chase (Programs are randomly advanced automatically)
- Surface constructed of Durable Translucent Thermoplastic

Litelab Disco Systems are sold thru Litelab dealers exclusively

Litelab



For the dealer nearest you call or write: Litelab Corporation, 76 Ninth Ave., New York, N.Y. 10011 212-675-4357. Branch offices: Buffalo, N.Y. 716-549-5544. Boston, Mass. 617-787-0033, Los Angeles, Ca. 213-268-4744

meteor

Has it All

meteor

the Disco Source

meteor

Has it All

meteor

the Disco Source

meteor light and sound company

Send \$1 for your copy of Our New Color Catalog

Hammond Industries Inc. 155 Michael Dr., Syosset, NY 11791 (516) 364-1900

# Billboard's Disco Action

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## National Disco Action Top 40

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12 inch)
	2	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
★	7	VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
	4	HOT SHOT—Karen Young—West End (12 inch)
	5	THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
★	14	INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
	7	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
★	12	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
★	17	SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
	10	LET'S START THE DANCE—Bohannon—Mercury (12 inch)
	11	DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
	12	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
	13	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
	14	MISS YOU—The Rolling Stones—Atlantic (12 inch)
	15	PLATO'S RETREAT—Joe Thomas—TK (12 inch)
★	26	STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
★	27	KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
★	28	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
	19	SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12 inch)
	20	LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
	21	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
	22	LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
	23	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
	24	LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inch)
★	33	BURNIN'—Carol Douglas—Midsong (LP)
★	37	LAW & ORDER—Love Committee—Gold Mind (12 inch) (Remix)
	27	YOU AND I—Rick James—Motown (LP/12 inch)
★	34	NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
★	—	I'M A MAN—Macho—Prelude (LP)
	30	BOOGIE FUND—Solar Flare—RCA (12 inch)
	31	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
★	38	#1 DEE JAY—Goody Goody—Atlantic (12 inch)
	33	DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
	34	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
	35	NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curton (LP/12 inch)
	36	36 RHYTHM OF LIFE—Aro Cuban Band—Arista (LP/12 inch)
	37	25 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
	38	30 GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
	39	35 FLY—Pegasus—Sunshine (12 inch)
★	—	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions.

### PITTSBURGH

- This Week
- DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - MR. DJ, YOU HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
  - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - FLY—Pegasus—Sunshine (12 inch)
  - DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12 inch)

### SAN FRANCISCO

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - BOOGIE FUND—Solar Flare—RCA (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)

### SEATTLE/WASHINGTON

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
  - BEYOND THE CLOUDS—all cuts—Quartz—Marlin (TK) (LP)

### MONTREAL

- This Week
- KEEP ON JUMPIN'—Musique—Quality (LP)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - HOT SHOT—Karen Young—London (12 inch)
  - SWEET REVENGE—Amanda Lear—CBS (LP)
  - LOVE DISCO STYLE—Erotic Drum Band—Unity (LP)
  - AUTOMATIC LOVER—Dee Dee Jackson/Sylvia—CBS/Polydor (12 inch)
  - SATURDAY—Norma Jean—WEA (12 inch)
  - #1 DEE JAY—Vince Montana—WEA (12 inch)
  - DON'T LET GO—Tony Orlando—WEA (12 inch)
  - THINK IT OVER—Cissy Houston—Quality (12 inch)
  - LES VISITEURS—Gino Soccio—Quality (12 inch)
  - SUPERSTAR—Bob McGilpin—RCA (12 inch)
  - RHYTHM OF LIFE—Aro Cuban Band—Arista (LP)
  - VICTIM—Candi Staton—WEA (12 inch)
  - MAKING LOVE IN PUBLIC PLACES—Love Symphony Orchestra—Quality (LP)

### NEW ORLEANS

- This Week
- KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - HOT SHOT—Karen Young—West End (12 inch)
  - LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - I'M A MAN—Macho—Prelude (LP)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - #1 DEE JAY—Goody Goody—Atlantic (12 inch)

### NEW YORK

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - HOT SHOT—Karen Young—West End (12 inch)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - LAW & ORDER—Love Committee—Gold Mind (12 inch) (Remix)
  - I'M A MAN—Macho—Prelude (LP)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
  - BURNIN'—Carol Douglas—Midsong (LP)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)

### PHILADELPHIA

- This Week
- HOT SHOT—Karen Young—West End (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - LAW & ORDER—Love Committee—Gold Mind (12 inch) (Remix)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
  - LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
  - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inch)
  - NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)

### PHOENIX

- This Week
- SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
  - BURNIN'—Carol Douglas—Midsong (LP)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
  - LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)

### DALLAS/HOUSTON

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
  - GET ON UP (GET ON DOWN)—Roundtree—Island (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)

### DETROIT

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - BOOGIE FUND—Solar Flare—RCA (12 inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (12 inch)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)

### LOS ANGELES

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)

### MIAMI

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - HOT SHOT—Karen Young—West End (12 inch)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - #1 DEE JAY—Goody Goody—Atlantic (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - RHYTHM OF LIFE—Aro Cuban Band—(LP/12 inch)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)

### ATLANTA

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - #1 DEE JAY—Goody Goody—Atlantic (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inch)

### BALT./WASHINGTON

- This Week
- THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch)
  - BURNIN'—Carol Douglas—Midsong (LP)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12 inch)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)

### BOSTON

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curton (LP/12 inch)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12 inch)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - LOVE WON'T BE DENIED—Len Boone—Chrysalis (12 inch)
  - LET THEM DANCE—D.C. La Rue—Casablanca (12 inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)

### CHICAGO

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
  - LET'S START THE DANCE—Bohannon—Mercury (12 inch)
  - HOT SHOT—Karen Young—West End (12 inch)
  - YOU AND I—Rick James—Motown (12 inch)
  - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (LP)
  - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
  - MISS YOU—The Rolling Stones—Atlantic (12 inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12 inch)
  - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
  - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
  - BEYOND THE CLOUDS—all cuts—Quartz—Marlin (TK) (LP)
  - PLATO'S RETREAT—Joe Thomas—TK (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inch)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Records from Top Audience Response Records in the 15 U.S. regional lists.

Chanson

It's pronounced  
Shän-sôn.



SW50039

# The New Single "DON'T HOLD BACK"

7717



Producers DAVID WILLIAMS and JAMES JAMERSON, JR.  
Executive Producers MARC KREINER and TOM COSSIE for PRODUCTIONS

MK

Copyrighted material

# It's Calloway & 'Minnie' Again

By RADCLIFFE JOE

NEW YORK—Major discotheques around the country will be resounding with the sound of "hi de ho" this fall as Cab Calloway sings and dances his way through the clubs to the strains of his new, updated disco version of his legendary "Minnie The Moocher."

Calloway is making the rare disco appearances as part of a major promotional program to push "Minnie," a tune which in its original jazz version was a top seller in the early

days of the depression of the 1930s. Calloway, an entertainer with incredible energy, is wedging the promotional tour in between his regular



**Calloway Boogies:** Cab Calloway does his version of the hustle to the tune of his disco version of "Minnie The Moocher." Calloway was appearing at the new Cotton Club here as part of a promotional tour to support the record.

nightclub engagements, and his special obligation to the road company of the hit Broadway musical, "Bubbling Brown Sugar," in which he plays the lead male role.

The 71-year-old Calloway hopes to introduce an entire new generation of music lovers to his musical styles through "Minnie." He is also tickled by the prospect that the tune, already enjoying significant play in the discos, could sell enough copies to give him his first-ever gold record.

Calloway, whose forte has always been in jazz and big band sounds, is not ill at ease with the disco format. Instead, he finds it enjoyable and challenging.

"Disco Minnie" will not be a novelty for Calloway. The Hologram Records artist intends to do more disco tunes, and cut a disco album for release later this year.

The disco version of "Minnie" is being released in three versions. The original unedited version, which makes an oblique reference to cocaine use, an edited version for radio airplay, and a 12-inch 33 1/3 r.p.m. disco disk. The 12-inch version carries the unedited version as well as an instrumental version of the song.

Calloway's disco debut marks his 50th year in show business.

## Hunter College To Teach DJs

NEW YORK—Hunter College here will offer a training course for disco deejays this fall as part of its program for "Lifelong Learning." It is believed to be the first time that a disco training course will be offered at the college level.

The course titled simply, "The Disco Deejay," will be conducted by "Stash" Furman, founder and president of Disco Van 2000, a local mobile disco operation.

The six-week course will cover such areas as record mixing, metering, double-butting, appropriate music selection and continuity in sound and lighting.

It will explore both practice and theory, as well as the history and future potential of disco, the disco concept as an art form, and spinning, vocation or avocation.

The course costs \$55 and is limited to 25 students. It gets underway Oct. 16.

## Contemplate Calif. Major Jam Event

TORONTO—Lennie Stogel, co-producer of the Canada and California Jams, says the next project is a major Disco Jam to be held in Los Angeles in late November.

"It's not totally set," says Stogel, "but the plan is to hold the event in an indoor location in Los Angeles and make it the biggest disco event ever. We are looking at a facility which can hold anywhere between 25,000 to 30,000 patrons and stage it for two nights."

Stogel says he cannot yet reveal the facility, but it is speculated that it will be the L.A. Convention Center.

## Prizes By BMI

NEW YORK—BMI has earmarked \$15,000 for awards in its 27th annual student composers competition, with individual prizes ranging from \$300 to \$2,500. Deadline for entries is Feb. 15, 1979. Chairman of the judging panel is composer William Schuman.

The licensing organization has awarded prizes to 231 students to date.

## New Address & Space For Litelab

NEW YORK—Litelab Corp. has shifted its base of operations from Tenth Ave., on Manhattan's lower West Side to Ninth Ave. one block east of the old operation.

The company has also expanded its manufacturing, showroom and executive office space by more than 300%, according to Paul Gregory, president of the company.

The move was made to facilitate servicing of the firm's more than 400 dealers located in the 50 U.S. states, Canada, Mexico, South America and Australia.

Gregory, whose firm, like so many others, sold directly to end users in the early days of disco, states that that era is all but over. He says that the release of the disco movie, "Saturday Night Fever," for which Litelab provided the lighting, brought a flood of requests for dealerships and

more requests are being received on an almost daily basis.

He continues, "We intend to support our dealers in every way we can. We will provide them with the best available product, make sure they have deliveries when they need them and help them with their market penetration programs."

Litelab's expansion program also extends to its original office space in Buffalo, N.Y., and branch office facilities in Boston and Los Angeles.

One of the key features of Litelab's expanded New York facility is a disco entertainment lighting and light painting showroom.

According to Gregory, the new showroom features such light products as starbursts, rainlights, spinners, beacons, strobes and the firm's award-winning light controllers.

## Disco Mix

By BARRY LEDERER

NEW YORK—Occasionally certain records are released which inspire deejays and stir their audiences. Two such new releases are "Dancing In My Feet (Theme From Disco Magic)" by Laura Taylor and "I Love The Night Life" by Alicia Bridges. Both are 12-inch 33 1/3 r.p.m. disco disks.

The Taylor record, released by TK Records, has been out as a test pressing for several weeks. This record captures all the essentials of a classic disco hit by starting and ending on a high note with little letdown in between. The vocalization, which is pleasant, tantalizing and catchy, continues into a drum break which adds to the pulsating beat of this danceable tune.

Bridges' "I Love The Night Life," was available for a short while as a 7-inch 45 r.p.m. disk, but response from the clubs was so strong that Polydor extended it to 5:37 minutes, and re-released it as a 12-inch, 33 1/3 r.p.m. disco disk.

Bridges' voice with its raw edge flavor and gutsy phrasing is the focal point of this tune. The saxophone and percussion breaks complement the easy flowing melody and provide an infectious disco tune. Both the Bridges and Taylor records were mixed by Jim Burgess, deejay at Infinity disco here.

A new group on the disco scene is Chanson. Its debut LP bears the same name. The record is released by Ariola and lead vocalists James Jameson Jr. and David Williams also play the guitar, and produced the LP.

Two of the strongest cuts are "Don't Hold Back" and "I Can Tell." "Don't Hold Back" uses smooth, well crafted vocal harmonies with rousing orchestrations that are dominated by a sassy guitar. "I Can Tell" is faster paced and utilizes female background vocals to interweave with sweeping strings and a pounding guitar rhythm. "I Love You More" and "Why," though slower still contain a strutting beat that would be good for early evening disco play.

"Bring On The Love," by Gloria Jones was the flip side of "Boogie Oogie Oogie."

The artist's voice contains a feeling of Gladys Knight, and maintains a gentle upbeat mood throughout this 7:07 cut. No long break is needed as a DJ can blend in the instrumental side to lengthen this already compelling tune. At present Jones is on tour in Europe and will return here to work on her new album.

Salsoul recently released "The Metropolis" and "Kongas" albums which are receiving attention in the clubs. "Metropolis" album features the Sweethearts, a Philadelphia backup group

which has come of age with an impressive compilation of diverse material from disco to ballad.

The title cut, "The Greatest Show On Earth," mixes a riveting guitar beat with the girls talking in between their own vocal refrains. Here again the guitar provides the mainstream break with its constant urgency, building on the instrumentation of the keyboards and percussion.

"Go Get It Now" is a funky instrumental punctuated with the spicy horns of Don Renaldo. "New York Is My Kind Of Town" is sprightly, uptempo and accentuated with sizzling brass.

Kongas "Anikana-O" from Salsoul, is creating much excitement for DJs. The title cut, "Anikana-O," intersperses the group's vocalizations with organ, synthesizer and a whistle stomping percussion beat.

The other cuts: "Kongas Fun" and the medley "What Ever Happened," and "Bongos Go," contain fiery and jumping bongos, timbales and congas, all intermingled to form a dynamic and rousing dance beat. The final cut, "Jungle," has a quality reminiscent of the former disco group Titanic. This album, as well as the Metropolis' album, were mixed by Tom Moulton.

A&M has remixed "Standup," the highlight of the Atlantic Starr album, especially for discos. This extended version runs 6:24 and contains a sound similar to the Funkadelics but not as erratic in dance tempo. The group's beat is straight-forward, funky and incorporates a handclapping background as provided by producer-arranger, Bob Eli.

"Gentle Persuasion" of Curb/Warner Bros. Records has taken the "Litterbug" cut from its LP and released it as a 12-inch 33 1/3 r.p.m. disco disk. The '50s flavored melody and female vocals interweave with brass, piano and violin sections. The song offers strong variations within from punch and funk to pretty harmony. This new group has been working for many years doing backup for major recording artists.

Its first major effort is starting to pick up in the clubs and should give the girls a start towards a bright career.

A new Kongas LP, "Anikana-O" will be out on Salsoul with three disco cuts. Millenium Records will be releasing "The Wizard of Oz" by Meco. Casablanca is working with Alec R. Constandinos on his new album, "Paris Connection." The 12-inch version of "Boogie Oogie Oogie" on Capitol has a hot flip side titled "Bring On The Love" by Gloria Jones.

## DISC-GO TO THE BANK

Gloria Gaynor  
Loleatta Holloway  
Claudja Barry  
El Coco  
Salsoul Orch.  
Joe Thomas  
Love Committee  
Gary Criss  
& many,  
many others

Exclusive Agent:

## JOYCE AGENCY

435 E. 79th St.  
NYC 10021  
(212) 988-3371

## IMPORTS ALL COUNTRIES DISCO COLORED VINYL

AVAILABLE UPON RELEASE

Call Arleen  
(212) 354-8770

Hot U.S. Disco  
at Lowest Prices

## RECORD HAVEN

233 W. 42nd St. • NYC 10036  
Wholesale Only

**ENHANCE THE DANCE**  
Light Controllers by  
**EIKOR**  
NOW AVAILABLE THROUGH SELECT LIGHTING & SOUND DISTRIBUTORS

**TIMES SQUARE**  
Theatrical & Studio Supply Corp.  
318 W. 47th Street, NYC 10036 • (212) 245-4155  
**LOOK TO THE LEADER**  
**PORTABLE DRY ICE FOG MACHINE**  
Produces low lying fog effect without odor, and leaves no slippery residue. Equipped with blower, 20 ft. hose built-in heating element, 25 ft. power cable and on and off switch. Tank mounted on 3 legged castor base. Plugs into 15 Amp household current. This unit requires dry-ice. 20" Dia. 24" High Wt. 65 lbs.  
**LIST \$480.00**  
Send for our catalog on disco lighting and special effects.  
No. DIFM Copyrighted material

# Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	9	<b>IMAGES</b> Crusaders, Blue Thumb BA 6030 (ABC)
2	1	13	<b>SOUNDS</b> Quincy Jones, A&M SP 4685
3	3	48	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
4	11	3	<b>COSMIC MESSENGER</b> Jean-Luc Ponty, Atlantic SD 19189
5	4	4	<b>YOU SEND ME</b> Roy Ayers, Polydor PD 16159 (Phonodisc)
6	6	32	<b>WEEKEND IN L.A.</b> George Benson, Warner Bros. 2Wb 3139
7	9	7	<b>PAT METHENY</b> Pat Metheny, ECM 1-1114 (Warner Bros.)
8	10	5	<b>FRIENDS</b> Chick Corea, Polydor PD 1-6160 (Phonodisc)
9	5	11	<b>SUNLIGHT</b> Herbie Hancock, Columbia JC 34907
10	8	7	<b>IN THE NIGHT TIME</b> Michael Henderson, Buddah BDS 5712 (Arista)
11	7	13	<b>FREESTYLE</b> Bobbi Humphrey, Epic JE 35338 (CBS)
12	14	4	<b>LARRY CARLTON</b> Larry Carlton, Warner Bros. BSK 3221
13	16	3	<b>SECRETS</b> Gil Scott Heron & Brian Jackson, Arista AB-4189
14	13	15	<b>MAGIC IN YOUR EYES</b> Earl Klugh, United Artists UA LA 877
15	15	11	<b>DON'T LET GO</b> George Duke, Epic JE 35366 (CBS)
16	12	8	<b>TROPICO</b> Gato Barbieri, A&M SP 4710
17	17	15	<b>ELECTRIC GUITARIST</b> John McLaughlin, Columbia JC 35326
18	23	13	<b>THE CAPTAINS JOURNEY</b> Lee Ritenour, Elektra 6E-136
19	19	11	<b>SUPER BLUE</b> Freddie Hubbard, Columbia JC 35386
20	18	13	<b>ARABESQUE</b> John Klemmer, ABC AA 1068
21	20	6	<b>THIS IS YOUR LIFE</b> Norman Connors, Arista AB 4177
22	22	32	<b>RAINBOW SEEKER</b> Joe Sample, ABC AA 1050
23	25	7	<b>MY SONG</b> Keith Jarrett, ECM-1-1115 (Warner Bros.)
24	21	19	<b>CASINO</b> Al Di Meola, Columbia JC 35277
25	24	24	<b>SAY IT WITH SILENCE</b> Hubert Laws, Columbia JC-35022
26	<b>NEW ENTRY</b>		<b>NIGHT DANCING</b> Joe Farrell, Warner Bros. BSK 3225
27	35	5	<b>THE BEST OF CHUCK MANGIONE</b> Chuck Mangione, Mercury SRM 28601 (Phonodisc)
28	27	10	<b>ALIVEMUTHERFORA</b> Various Artists, Columbia JC 35349
29	28	19	<b>LOVELAND</b> Lonnie Liston Smith, Columbia JC 35332
30	26	39	<b>LIVE AT THE BUJU</b> Grover Washington Jr., Kudu KUX 3637 (Motown)
31	29	12	<b>BREEZIN'</b> George Benson, Warner Bros. BS 2919
32	30	24	<b>LOVE ISLAND</b> Deodato, Warner Bros. BSK 3132
33	32	19	<b>MODERN MAN</b> Stanley Clarke, Nipper IZ 35303 (CBS)
34	34	8	<b>PHIL UPCHURCH</b> Phil Upchurch, Marlin 2209 (T.K.)
35	33	17	<b>SPYRO GYRA</b> Spyro Gyra, Amherst AMH 1014
36	<b>NEW ENTRY</b>		<b>THE BLUE MAN</b> Steve Kahn, Columbia JC-35539
37	36	15	<b>HEART TO HEART</b> David Sanborn, Warner Bros. BSK 3189
38	31	6	<b>CHARACTERS</b> John Abercrombie, ECM 1-1117 (Warner Bros.)
39	38	65	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE</b> Warner Bros. 2B2 3052
40	39	15	<b>EVERYDAY, EVERYNIGHT</b> Flora Purim, Warner Bros. BSK 3168
41	40	4	<b>INFINITY IS</b> Sonny Fortune, Atlantic SD 19187
42	48	8	<b>LOVE AFFAIR</b> Gary Bartz, Capitol SW 11789
43	43	2	<b>SCOTT HAMILTON IS A GOOD WIND</b> Scott Hamilton, Concord CJ 42
44	44	2	<b>SUMMER SOFT</b> Blue Mitchell, Impulse IA 9347 (ABC)
45	45	2	<b>EASY</b> Grant Green, Versatile MSG 6002
46	46	5	<b>STORMY MONDAY</b> Kenny Burrell, Fantasy F-9558
47	<b>NEW ENTRY</b>		<b>SILENT FEET</b> Eberhard Weber, ECM 1-1107 (Warner Bros.)
48	41	3	<b>SUNNY SIDE UP</b> Wilbert Longmire, Tappan ZEE JC-35365 (CBS)
49	47	26	<b>WEST SIDE HIGHWAY</b> Stanley Turrentine, Fantasy F-9548
50	49	7	<b>GATEWAY 2</b> John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## Jazz S.F. Scene Stable And Healthy 4 Clubs Apparently Prospering After Sluggish Period

• Continued from page 28

leased by the Dutch label Timeless. The album titled "Dance Of The Sun" features Bobby Hutcherson, George Cable and Manny Boyd and was produced by Barkan at Filmways/Heiders. It has already sold, according to Barkan, 20,000 copies in the U.S. as an import and will be released domestically in October by Inner City.

Barkan has also co-produced, with Cedar Walton, the first Bobby Hutcherson LP for Columbia, with Freddie Hubbard, Hubert Laws and George Cables all guesting.

Barkan says his club's situation has improved also because "artists who have tried other rooms are coming back here. Les McCann told audiences each night on his engagement that he felt Keystone Korner had the best audiences of any jazz club in the U.S., Barkan says.

"There's also a marked increase in the people who want to play the club. Our financial situation has improved slightly but not enough really to affect the bookings. It's just that we're being treated with more respect. In many instances artists are realizing that sometimes you can do more promotion for your career and also take more money out of an area by doing clubs."

As for prices, Barkan says there has been "an overall stabilization over the last six months. The point of diminishing returns has been reached. The artists can't increase prices without driving clubs out of business. You know how many have closed already. Clubs are having difficulty everywhere outside of New York."

Barkan knows whereof he speaks, since his second club, La Bastille in Houston, a 400-capacity room with "perfect acoustics" is now dark.

"There's a good audience in this area for jazz," concludes Barkan, "and it's always growing, but there are a finite number of dollars. The audience is not large enough to spread around to all the facilities. If McCoy Tyner is at the Music Hall he'll hurt Bobby Hutcherson here, and a large jazz concert in town will hurt all the clubs."

Tom Bradshaw at the Great American Music Hall agrees that "the jazz audience steadily increases at a slow rate"—usually not fast enough to help his 500-seat club in its constant battle with concert bookers.

## New KBCA-FM Letters

• Continued from page 16  
it identifies with the jazz audience which is on the go and is an up audience."

Levine plans to promote the new calls with bumper stickers, ads in newspapers and on buses and of course with spots on his own station once the next Arbitron book is out around the end of October, early November.

Levine admits he doesn't have the cash to outspend KABC in promoting his KBCA call letters, so to halt the confusion, he's moving to a new call image. But the station's 24-hour all-jazz format won't be affected.

Adds the broadcaster: "After 20 years you realize how much it hurts to have people incorrectly identify you. We were getting rumblings that we weren't getting the full identity with Arbitron, that we were losing around one-third of our audience through mis-identification.

"We even get mail mis-identifying

"The most difficult thing," contends Bradshaw, "is living with the trend of people saying they're concert artists. Let's say an act plays here and fills the house for four shows in two nights, about 1,800-2,000 people.

"The concert promoter sees that and offers the guy a high price to play a 3,000-seat concert hall. The guy plays it but only draws two-thirds of a house. So next time he's back wanting to play the club, and he'll say, 'I got this much when I played town last time.' And I have to say, 'But I know you'll only draw 1,800, and that's what my offer is based on.'"

Bradshaw credits his success both to the baroque attractiveness of his room and to his method of booking it as a small concert hall, with acts doing one to three nights.

He cites Oscar Peterson's engagement last October, the pianist's first club dates in two years. "Count Basie and Sarah Vaughan continue to play my place. It's one of the few Sarah will play. It took a lot to convince her to come into the club in the first place."

However, Don Parry, manager at the new private-membership Cherry's, says that once the bigger name jazz musicians see Cherry's "they won't want to play any place else."

Cherry's is currently open to the public while it continues taking \$400 membership applications toward its goal of 900. It now has 350 members who can enjoy music in a classy setting of marble, oak and brass.

In time, says Parry, "The club will be as well known for its food and atmosphere as for the quality of the music. The whole idea of the place is to bring the caliber of the jazz club up to the level of the dignity of the music. The musicians are tired of having to play in dives."

Christo's also offers jazz in well-appointed surroundings, although the size of the club limits it to 150 patrons seated at miniature cocktail tables. Thus, says owner Chris Mouroufas: "I'm not in competition with the other clubs. I try to make the groups understand the limitations here, and if they don't understand, I don't book them."

Mouroufas took over booking the club himself as of July 1. "I find it much easier to talk to these guys directly. I call the groups as I feel it and sometimes they call me."

Mouroufas cites Cal Tjader as one of his best draws, saying, "He plays every three months and draws better each time. Barney Kessel played here to full houses and will be back. Herb Ellis did well as did both Eddie Henderson and Joe Henderson. For Ralph Sutton we had a crowd of wealthy people and they were lined up on the street."

Other acts to have played Christo's recently are Harold Land and Blue Mitchell, Eddie Jefferson and Art Lande. Christo's benefits from a downtown location which draws many tourists and conventioners.

Mouroufas plans in the near future to run jazz from 8:30 to midnight and then make use of his after-hours license by converting to disco from midnight to 5 a.m., with patrons who have paid the \$5 jazz cover entitled to stay on for free.

"It will be a way," he surmised, "to make enough money to pay for the jazz losses. You can't make a lot of money booking jazz at the level I am. I'm here because I love the music and because people who come in keep saying that it's about time San Francisco had an intimate and good looking jazz spot."

The Old Waldorf, though it does not specialize in jazz, can, at 600 seats, draw many of the bigger names who are in the large club/small concert category, and, over the past year has had success with the Crusaders, Roy Ayers, Woody Herman, Ramsey Lewis, Stanley Turrentine and Freddie Hubbard.

## Jazz Beat

LOS ANGELES—Monk Montgomery is getting back onstage as a performer after taking a hiatus to work behind the scenes to build jazz in Las Vegas. He did a gig in Dallas Friday through Sunday (8-10), pulling in L.A. assistants Carl Fontana and Frank Rosolino and worked with a Dallas rhythm section. Earlier, he played electric bass with his brother, pianist Buddy, who had worked a concert for the Las Vegas Jazz Society at the Hacienda Hotel. It was the Montgomery Brothers in the '60s who worked miracles in jazz with Wes later going onto individual stardom.

Buddy and Monk played several of Wes' tunes and the audience reaction was heart-warming, Monk notes.

WBFO FM in Buffalo, N.Y., has begun its "Jazz 88" program Monday through Friday, 2-5 p.m., which John Hunt, the station's director of jazz and its host, calls the city's "first drive time jazz show."

The show welcomes artist interviews and has had in recent times Ralph Towner, Charles Earland, Jack McDuff, Ronnie Foster and Mose Allison. Flora Purim did a phone interview.

The show also includes live performances from the studio produced by staff announcers  
(Continued on page 55)

**Progressive RECORDS**

PRESENTS  
7002 LOVE FOR SALE  
**DEREK SMITH**  
George Daviner, Bobby Rosengarden  
Love for Sale, Summertime, Tasteless, Too Close for Comfort, Autumn Leaves, Sweet Lorraine, Carnival (Theme from Black Orpheus)

7008 Travelling  
**CHUCK WAYNE**  
Jay Leonhart, Remie Redford, Warren Chisnon  
Concentrate on You, When the Lights Are Low, The Summer Knows (Summer of '42), Travelling, Have You Met Miss Jones, Spring Can Really Hang You Up the Most, Stella by Starlight, Skyliner

Order from your favorite distributor or direct from Progressive Records, Route 4, Tifton, Georgia 31794 (912) 382-6192

## Label And Packaging Not Important, Survey Reveals

NASHVILLE—A survey of record industry executives and consumers indicates greatly divergent viewpoints on such sales factors as packaging and label identity.

Consumers rate importance of the packaging low while label executives gave it a high importance rating, according to the survey prepared by Nancy Hirth and Patrick McMakin for a Belmont College commercial music marketing project.

More than 50% of the respondents rate the label as the least important influence in buying a record, while the record executives not too surprisingly replied that the label is an important factor.

The sample study was based on some 60 in-person consumer surveys in Chicago and Nashville along with 10 mail-in surveys for the label executives in Nashville, Atlanta and Chicago. It reveals some fascinating differences of opinion between the two groups.

Consumers and executives do agree, however, that the artist and song material are the two most important factors contributing to record sales.

About 50% of the consumer respondents view the artist as being the most important factor. The remainder rate the artist between 7 and 9 on a scale of 10 in importance. The record industry also stressed the importance of the artist, with the average response—9.1—relating to the act's style and track record.

The importance of song material in contributing to a record's sales success ranked consistently highest with the record industry respondents. The average response was 9.2. The majority of replies gave approximate equal weight to the arrangement, song content, lyric content, melody, production and market appeal. Generally, the melody and lyric ranked slightly higher than the arrangement and production factors.

Consumers gave song material an 8.1 average rating as 32% listed song material as the most important factor. To consumers, song material is only slightly less important than the artist.

Many indicate they first heard the song on the radio and it influenced their purchase decision. A trend was to buy the LP if one or more songs had received extensive airplay.

"Very few consumers were even aware of what label was on the record they were buying," notes the survey conclusion. The average re-

sponse on the importance of the label was a 2 (on the scale of 10). The average consumer did not relate the product's quality or promotion to the label.

The exception was with classical and jazz buyers, two categories in which consumers and record store managers seem much more concerned with the label. In these cases, the record label indicates quality of performance.

Label executives responded with a 6.7 rating on the influence of the company in the sale of a record. The prevailing attitude was that the label's influence in a record's sale stems from the production and publicity put behind the release.

As expected, promotion personnel consistently rank promotion higher than the record's production. Conversely, producers stress the importance of production (over promotion) in the record's sales.

Consumers and music executives were at odds over the importance of packaging. Packaging was the least influencing factor in a decision to buy, according to 68% of the respondents. The consumer gave packaging a low 3 rating; record people gave it 8.8.

Further research shows that packaging greatly contributes to record sales, states the survey, quoting articles in Billboard, "Labels Find Color Disks Draw Attention, Sales" (Billboard, April 1, 1978), "Country LP Graphics Rival Pop Counterparts" (Billboard, April 15, 1978) and the Chicago Tribune.

"To justify the consumer's low response, we feel this is a subliminal reaction," state Hirth and McMakin. "The consumer doesn't realize it—but his subconscious is influenced

by the visual aspects of an album."

With industry figures, packaging never was rated the most important aspect of the product, but it did consistently rate above the mid-point. "I'd suspect that 30% of the LPs sold are sold on the cover and package," replied one respondent.

The matter of pricing as an influence in record buying drew a wide diversity of response within both groups. The consumers gave it a 5.6 importance rating, and the record executives a 7.

Some 30% of the consumers rate pricing as 4 or lower, and 22% rate pricing at 5 "implying that the price did have some influence on their purchase decision but would seldom prevent or cause the consumer to buy a particular record."

About 50% responded with a 6 or above, indicating that the price was an important consideration, especially to lower income consumers and younger age groups. Still, pricing seems more important a factor in the minds of record executives than in the consumer's minds.

The executive surveys indicate that marketing and production—the two controllable elements of a product—seem to be secondary elements in a record's sales success. The primary elements, the artist and song material, "possess intangible, intrinsic value and are the least controllable aspects," notes the report.

Hirth now works with Tree International in Nashville. McMakin begins his new job as assistant engineer at Quadrafonic Studio, Monday (11). The project was prepared for Robert E. Mulloy at the School of Business, Belmont College, Nashville.

### A&P ALSO INVOLVED

## CBS & Theme Park Join To Plug Talent

By SALLY HINKLE

NASHVILLE—CBS Records and King's Dominion in Bozwell, Va., have joined forces in a cooperative promotional venture designed to bring attention to country artists' appearances at the theme park on September weekends.

Entailing a cooperative advertising scheme, both CBS and King's Dominion have utilized 267 area A&P food stores for promotional material placement and are running weekly ads featuring discount coupons redeemable at the gate.

Additionally, CBS has distributed 22,000 record samplers on the artists appearing, and radio spots, encompassing the five-state marketing area, are being run on 80 stations.

Bringing the number of coupons associated with the program to 10 million, 386 accounts were also tied in as they displayed quantities of point-of-sale material and posters concerning the event.

According to Bill Yost, A & P's advertising agency representative with McCann-Erickson, approximately 12 million persons were reached by a specially printed handbill distributed at the A & P stores.

CBS and King's Dominion initially engaged in a similar program some two years ago when two week-

ends of appearances were scheduled. Based upon the initial success, the park expanded the program the following October to an entire month of appearances.

"The response from the public has been excellent," notes Ron Trepantier, director of marketing for King's Dominion. "It has generated both attendance and interest for us at the park."

According to Roy Wunsch, director of marketing for CBS Records, Nashville, "Tying such a campaign with 386 record departments was a tremendous undertaking, but the results have far exceeded our expectations."

"This campaign is one of several promotional vehicles designed to expose as many of our artists and their live shows to as large a spectrum of consumers possible within a given frame and geographic area."

Kicked off Labor Day weekend with CBS' R.C. Bannon, Lynn Anderson, Charly McClain, Warner Bros.' Margo Smith and Monument's Larry Gatlin, appearances are also slated for Johnny Duncan, Janie Fricke, Ronnie Milsap, Johnny Paycheck, Moe Bandy, Mickey Gilley, Freddy Weller, Willie Nelson and John Cash.



Show Highlights: RCA performers honoring Pickwick at its recent convention include top left Dave & Sugar and Ronnie Milsap top right. Above: Pickwick officials left to right include: Scott Young, general manager of Pickwick's retail division; Jerry Owens, store manager in Sherman, Tex., with the best retail store award; Larry Gallagher, RCA director of national accounts; and Mike Hartman, Pickwick Northcentral regional manager.

### C'RIGHT ARM HEADS SOUTH

NASHVILLE—The Copyright Service Bureau, based in New York, plans to open a Nashville office "near the first of the year."

Rick Sanjek will head the Nashville operation of the international licensing, administrative and collecting service for persons, firms and corporations deriving income from intellectual properties.

Sanjek formerly was director of writer administration for BMI in Nashville, general manager of Atlantic Records/Nashville and professional manager of Jack Music, Inc. He plans to divide his time between Nashville and the main office until the opening of the Nashville office.

### Hall Of Fame Nominees Bared

NASHVILLE—Johnny Cash, Vernon Dalhart, Grandpa Jones, Hank Snow and the Sons of the Pioneers have been chosen as nominees to the Country Music Hall of Fame for 1978.

The finalists were selected from 20 nominees previously named by the Hall of Fame nominating committee, comprised of members of the CMA board of directors.

This year's Hall of Fame inductee will be chosen by an anonymous panel of more than 200 electors who have participated actively in country music for a minimum of 10 years.

The Fame honoree will be announced on the 12th annual CMA Awards Show Oct. 9 via CBS-TV.

### They're Playing Games On TV

NASHVILLE—More network television exposure for country music acts could be the result of a potential new game show.

Bill Anderson recently taped a tv pilot in Los Angeles, hosting a new Goodson and Todman Productions show titled "Spellbinders."

No air date has been set yet, but it could be on the screens this fall. The MCA artist has already co-hosted

## RCA Treats Pickwickers To 'Pickers'

NASHVILLE—Pickwick International's recent annual convention held at the Playboy Club in Great Gorge, N.J., was treated to a country show and awards presentation by RCA Records.

The RCA evening was highlighted by appearances of Dave & Sugar and Ronnie Milsap.

More than 1,200 Pickwick employees attended the four-day gathering that marked Pickwick's 25th anniversary. All the company's music divisions—retail, wholesale, distribution and label—were represented.

RCA award plaques were presented for sales based on the most creative use of RCA display materials, television and radio coverage of the program and imaginative in-store activity.

Larry Gallagher, RCA's director of national accounts, hosted.

Richard Thomas of Des Moines was voted the most valuable salesman award. The best retail store award was accepted by Jerry Owens, store manager in Sherman, Tex.

Among those representing RCA were Bill Reilly, Eastern regional director; Warner Pagliara, Southwest regional director; Fred Love, North Central regional director; Bill Graham, West Coast regional director; Charles Hall, South Central regional director; Dick Carter, division vice president, field marketing; and Dave Wheeler, director of country sales.

one network show with successful results.

Meanwhile, Anderson takes his road show to Provo, Utah, to celebrate KFTN-AM's Listener Appreciation Week, Thursday (14). Mary Lou Turner and the Po' Folks Band will appear with Anderson.

Anderson will be deejay for the day at KFTN, with a 3 p.m. to 6 p.m. airshift.

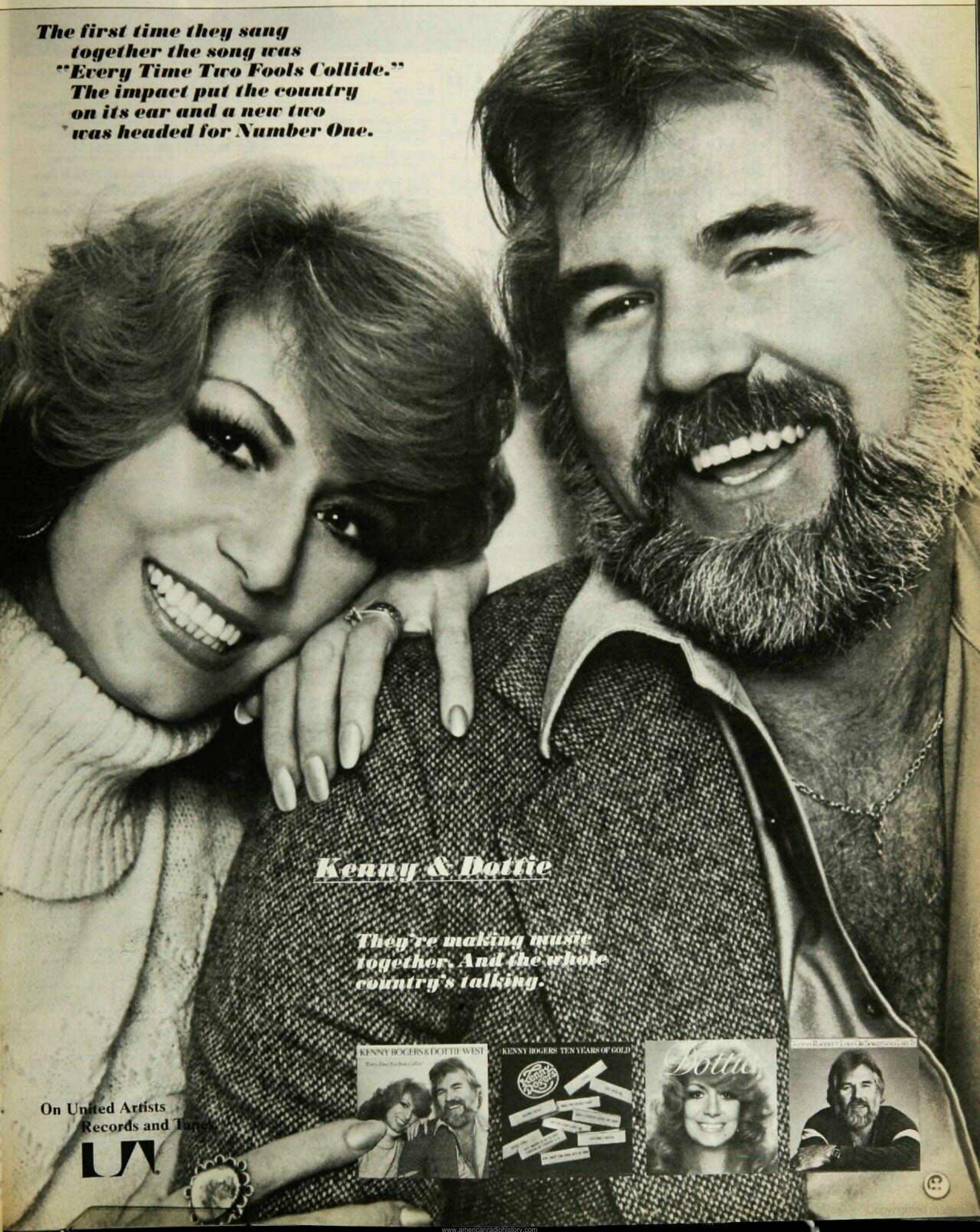
**WADE PEPPER PROMOTIONS**

1195 Mt. Paran Rd. N.W.  
Atlanta, Ga. 30327  
(404) 233-5167

**COUNTRY MUSIC PROMOTION AT ITS HIGHEST LEVEL. REPRESENTING PUBLISHERS, ARTISTS AND RECORD COMPANIES.**

# *It started with a song.*

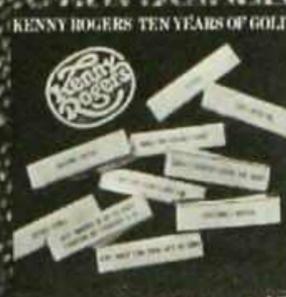
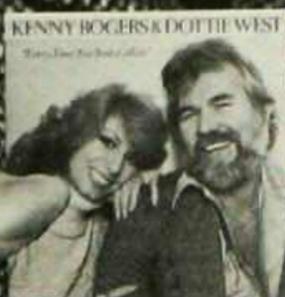
*The first time they sang together the song was "Every Time Two Fools Collide." The impact put the country on its ear and a new two was headed for Number One.*



## *Kenny & Dottie*

*They're making music together. And the whole country's talking.*

On United Artists  
Records and Tapes



# Billboard Hot Country Singles

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ 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	8	I'VE ALWAYS BEEN CRAZY—Waylon Jennings (W. Jennings, RCA 11344 (Waylon Jennings, BMI))	35	37	6	FAIR AND TENDER LADIES—Charlie McCoy (M. Carter, Monument 45-258 (Phonogram) (Acuff-Rose, BMI))	68	58	11	I JUST HAD YOU ON MY MIND—Dorothy (S. Richards, RCA 11293 (Ensign, BMI))					
★	2	3	10	BOOGIE GRASS BAND—Conway Twitty (R. Reno, MCA 40929 (Buckshot, BMI))	★	40	5	★	81	2	GONE GIRL—Johnny Cash (J. Clement, Columbia 3-10817 (Jack, BMI))					
★	5	10	WOMANHOOD—Tammy Wynette (B. Braddock, Epic 8-50574 (Tree, BMI))	★	46	2	★	70	56	7	YOU SHOULD WIN AN OSCAR (Every Night)—Chuck Pollard (C. Pollard, MCA 40944 (Pauke/Pollard, BMI))					
★	4	4	10	HELLO MEXICO (And Adios Baby To You)—Johnny Duncan (B. Sherrill, S. Davis, G. Sutton, Columbia 3-10783 (Algee/Flagship, BMI))	★	47	2	★	71	7	I'VE GOT AN ANGEL (That Loves Me Like The Devil)—Bobby Hood (B. Hood, Chute 101 (Prize/Starcast, ASCAP))					
★	11	5	HEARTBREAKER—Dolly Parton (D. Waller, C. Sager, RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI))	★	48	5	★	72	NEW ENTRY	→	HUBBA HUBBA—Billy "Crash" Craddock (L. Martine, Jr., Capitol 4634 (Ray Stevens, BMI))					
★	6	7	10	IF YOU GOT TEN MINUTES (Let's Fall In Love)—Joe Stampley (M. Dukas, J. Penrod, Epic 8-50575 (Gulfstream, ASCAP))	★	55	4	★	73	5	THIS TIME AROUND—Sammy Vaughn (D. Solomon, Oak 1007 (Pauke, BMI))					
★	8	7	WHO AM I TO SAY—Statter Brothers (K. Reed, Mercury 55017 (Cowboy, BMI))	★	49	6	★	74	NEW ENTRY	→	HANDCUFFED TO A HEARTACHE—Mary K. Miller (J. Rushing, B. David, Inerg 210 (NSD) (Ackerly, ASCAP/Frank & Nancy, BMI))					
★	10	6	IT'S BEEN A GREAT AFTERNOON—Merle Haggard (M. Harand, MCA 40936 (Shadetree, BMI))	★	42	14	13	★	85	2	DEVOTED TO YOU—Carly Simon and James Taylor (E. Bryant, Elektra 45506 (House Of Bryant, BMI))					
★	12	9	PENNY ARCADE—Cristy Lane (B. Bryant, F. Bryant, LS 167 (GRT) (Homes Of Bryant, BMI))	★	51	5	5	★	76	3	YOU'RE A DANCER—Eddy Raven (E. Raven, Monument 250 (Phonogram) (Milese, ASCAP))					
★	13	8	WITH LOVE—Rex Allen Jr. (R. Allen, Jr., Warner Bros. 8606 (Boxer, BMI))	★	61	3	3	★	77	4	PUT IT ON ME—Louise Mandrell (C. Putman, S. Pippin, M. Kozser, Epic 8-50565 (Tree, BMI))					
★	11	2	10	BLUE SKIES—Willie Nelson (I. Berlin, Columbia 3-10784 (Living Berlin, ASCAP))	★	61	3	★	78	NEW ENTRY	→	THAT'S WHAT YOU DO TO ME—Charly McClain (B. Morrison, J. MacRae, Epic 8-50598 (Music City, ASCAP))				
★	15	8	IF THE WORLD RAN OUT OF LOVE TONIGHT—Jim Ed Brown/Helen Cornelius (B. Mevo, M. Carin, S. Wilson, K. Wilson, RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP))	★	45	17	11	★	79	NEW ENTRY	→	TWO LONELY PEOPLE—Moe Bandy (T. Benjamin, E. Penney, Columbia 3-10820 (Milese, ASCAP))				
★	16	7	EASY FROM NOW ON—Emmylou Harris (S. Clark, C. Carter, Warner Bros. 8623 (Song Of Cash, ASCAP))	★	46	6	12	★	80	3	TRUE LOVE WAYS—Randy Gury (N. Petty, B. Holly, ABC 12392 (MPL Communications/Melody Lane, BMI))					
★	20	6	TEAR TIME—Dave And Sugar (J. Ditchfield, RCA 11322 (Forest Hills, BMI))	★	47	30	13	★	80	3	NEW ENTRY	→	BLUER THAN BLUE—Beverly Spector (R. Goodrum, RCA 11360 (Let There Be/Springreek, ASCAP))			
★	19	8	HERE COMES THE HURT AGAIN—Mickey Gilley (J. Foster, B. Rice, Epic 8-50580 (Jack & Bill, ASCAP))	★	48	42	14	★	82	2	IF YOU THINK I LOVE YOU NOW—Jim Mundy & Terry Melton (J. Mundy, MCM 100 (Mundy/Sherrill/Merilark, ASCAP))					
★	16	9	11	LET'S SHAKE HANDS AND COME OUT LOVIN'—Kenny O'Dell (K. O'Dell, Capricorn 0301 (Phonodisc) (Hungry Mountain, BMI))	★	62	3	3	★	83	3	ALL NIGHT LONG—Peggy Sue (F. Stanton, A. Badale, G. Johnson, Door Knob 123 (WIG) (Anon/Jurrey/Chip 'N' Dale, ASCAP))				
★	21	6	DO IT AGAIN TONIGHT—Larry Gatlin (L. Gatlin, Monument 45-259 (Generation, BMI))	★	50	43	12	★	84	6	WHISPERING—Maroxy Finney (R. Coburn, V. Rose, J. Schonberger, Soundwaves 4572 (NSD) (Miller, ASCAP))					
★	18	9	CARIBBEAN—Sonny James (M. Torack, Columbia 3-10764 (Belinda/Elvis Presley, BMI))	★	51	44	13	★	85	3	DIG DOWN DEEP—Del Reeves (B. Fischer, D. Wayne, United Artists 1230 (Annie Over, ASCAP/Dan Wayne, BMI))					
★	22	6	NO SLEEP TONIGHT—Randy Barlow (R. Barlow, F. Kelly, Republic 024 (Frebar, BMI))	★	52	41	9	★	85	3	NEW ENTRY	→	I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone)—Sunny Throckmorton (S. Throckmorton, Mercury 55039 (Tree, BMI))			
★	23	9	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (Not Available), RSD 903 (Shirwood/Unichappell/John-Farrar/Ensign, BMI)	★	65	3	3	★	86	3	THE LITTLE MAN'S GOT THE BIGGEST SMILE IN TOWN—Arthur Blanchard (J. Styner, P. Jordan, MC 5015 (Caprym, BMI))					
★	25	6	57 CHEVROLET—Billie Jo Spears (R. Bowling, United Artists 1229 (ATV, BMI))	★	54	45	12	★	87	2	NEW ENTRY	→	ME—Sherry Grooms (D. Tyler, E. Stevens, D. Malloy, Parachute 514 (Casablanca) (Debbave/Brugatch, BMI))			
★	28	3	LET'S TAKE THE LONG WAY AROUND THE WORLD—Ronnie Milsap (A. Jordan, N. Martin, RCA 11369 (Chess, ASCAP/Pi Gem, BMI))	★	63	4	4	★	88	2	NEW ENTRY	→	SHE JUST MADE ME LOVE YOU MORE—Johnny Bush (B. Fischer, D. Wayne, Gusto 9006 (Annie Over, ASCAP/Dan Wayne, BMI))			
★	23	24	10	THREE TIMES A LADY—Nate Harvell (L. Richie, Republic 025 (Jobete/Commodore, ASCAP))	★	68	3	3	★	89	3	NEW ENTRY	→	ALL I WANT TO DO IN LIFE—Jack Clement (A. Reynolds, S. Theard, Elektra 45518 (Good, ASCAP/Aunt Polly's, BMI))		
★	29	6	I FOUGHT THE LAW—Hank Williams Jr. (S. Curtis, Warner/Curb 8641 (Acuff-Rose, BMI))	★	74	2	2	★	91	3	★	96	3	DON'T THINK TWICE, IT'S ALRIGHT—Doc & Merle Watson (B. Dylan, United Artists 1231 (Warner Bros., ASCAP))		
★	25	27	7	I WANT TO BE IN LOVE—Jacky Ward (L. Martin, Jr., Mercury 55038 (Ray Stevens, BMI))	★	58	NEW ENTRY	→	★	92	2	★	98	2	I OWE IT ALL TO YOU—Jerry Abbott (J. Abbott, Churchill 7715 (Valence/Churchill, BMI))	
★	26	26	7	LOVE, LOVE, LOVE/CHAPEL OF LOVE—Sandy Posey (T. McCrae, S. Wyche, D. Sunny/P. Spector, J. Barry, E. Greenwich, Warner Bros. 8610 (Unichappell, BMI/Tree/Mother Bertha, BMI))	★	59	66	7	★	93	2	★	99	2	I'M TIRED OF BEING ME—Jack & Trunk (J. Ruthven, RSD 4 (Hit Kit/Blue Branch, BMI))	
★	34	3	CRYIN' AGAIN—Oak Ridge Boys (R. Van Hoy, D. Cook, ABC 12397 (Tree/Cross Keys, BMI))	★	70	4	4	★	94	2	★	95	2	SHED SO MANY TEARS—Isaac Hayes (Shuler, Anderson, Gusto 49010 (Kemosco/Fair Knox, BMI))		
★	32	6	SWEET FANTASY—Bobby Borchers (R. Bourke, Epic 8-50585 (Chappell, ASCAP))	★	71	3	3	★	95	2	★	97	2	ELVIRA—Rodney Crowell (D. Frazer, Warner Bros. 8637 (Acuff-Rose, BMI))		
★	35	4	ANOTHER GOODBYE—Dwight Yoakam (C. West, S. English, Warner Bros. 8643 (ATV/Mann & West/Fenoco, BMI))	★	62	54	17	★	96	NEW ENTRY	→	★	98	2	A LOSER'S JUST A LEARNER—Roger Bowling (R. Bowling, S. Tuttle, Louisiana Hayride 784 (WIG-ATV, BMI) (Webbeck, ASCAP))	
★	30	31	7	THE FEELING'S SO RIGHT TONIGHT—Don King (D. King, J. Walker, Con Bros 137 (Wilcox, ASCAP))	★	63	50	11	★	97	NEW ENTRY	→	★	99	2	THE PRICE OF BORROWED LOVE IS JUST TOO HIGH—Charlitta Hurt (S. Johnson, Compass 0020 (Play Pub, ASCAP))
★	33	6	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN—Razzy Bailey (S. Pippin, J. Slate, RCA 11338 (House Of Gold, BMI))	★	75	3	3	★	98	2	★	99	NEW ENTRY	→	YOU'RE A VIOLIN THAT NEVER HAS BEEN PLAYED—Billy Walker (D. Harms, Scorpion 552 (Double Play/Pro Canasta, BMI))	
★	36	2	AINT NO CALIFORNIA—Mel Tillis (S. Whipple, MCA 40946 (Tree, BMI))	★	79	2	2	★	99	NEW ENTRY	→	★	100	4	WILD HONEY—Bellamy Brothers (H. Bellamy, Warner Bros. 8627 (Famous, ASCAP))	
★	39	3	ANYONE WHO ISN'T ME TONIGHT—Kenny Rogers & Dottie West (C. Kelley, J. Dubler, United Artists 1234 (Bobby Goldsboro, ASCAP))	★	66	53	8	★	99	NEW ENTRY	→	★	100	4	ROSES AIN'T RED—Cathy O'Shea (D. Pfeiler, MCA 40934 (Leeds, ASCAP))	
★	38	4	ONE SIDED CONVERSATION—Gene Watson (J. Allen, Capitol 4616 (Joe Allen, BMI))	★	67	57	13	★	99	NEW ENTRY	→	★	100	4	WE BELONG TOGETHER—Susie Allison (C. Chase, Warner/Curb 8597 (Pauke, BMI))	

I LOVE MY NEIGHBOR  
SW-4575  
b/w  
I'm Turning You Loose  
by  
BILL PHILLIPS  
On Soundwaves Records  
Distributed by Nationwide Sound Distributors



I LOVE MY NEIGHBOR  
SW-4575  
b/w  
I'm Turning You Loose  
by  
BILL PHILLIPS  
On Soundwaves Records



I LOVE MY NEIGHBOR  
SW-4575  
b/w  
I'm Turning You Loose  
by  
BILL PHILLIPS  
On Soundwaves Records  
Produced by Sonny Throckmorton and Jerry Shook



SEPTEMBER 16, 1978, BILLBOARD



# CRISTY LANE

ANOTHER SMASH HIT SINGLE

9 BB

11 CB

12 RW

# PENNY ARCADE

FROM ONE OF THE BEST ALBUMS OF THE YEAR "CRISTY LANE IS THE NAME" LS/GRT 8027

"PENNY ARCADE" LS/GRT 167

IS CROSSING OVER MOR

ADDS: WSB, WCCO, KMBZ, WGN, KMPC & MORE.

& GRT Tapes.



PENNY ARCADE: Written by: B & F Bryant. For House of Bryant

PRODUCED BY: Charlie Black For Lee Stoller Ent. & GRT Corp.

DISTR. BY: Ranwood Records - A Division of GRT Group

SALES: Morey Goldman. Phone (312) 782-6646

PROMOTION: Jack Andrews, Fred Benson & Paul Gallis. (615) 868-7171

12 GREAT SONGS: 4 TOP TEN SINGLES

LET ME DOWN EASY  
SHAKE ME I RATTLE  
I'M GONNA LOVE YOU ANYWAY  
PENNY ARCADE

## CMA Members Voting Oct. 19

NASHVILLE—The Country Music Assn.'s annual membership meeting will be held at Opryland's American Music Theatre in Nashville Oct. 19.

Agenda items will include the presentation of the organization's annual report by CMA president Joe Talbot and election of new CMA board members for 1978-79, which calls for appointments in each of the 12 membership categories and three directors-at-large.

The announcement of this year's recipient for the CMA Founding President's Award, established by Connie B. Gay, and three country radio station winners of 1977's Country Music Month contest, including WJIL-AM in Jacksonville, Ill., for small market; KSSS-AM in Colorado Springs, Colo., medium market, and WCMS-AM in Norfolk, Va., large market, will close the meeting.

Meanwhile, Ohio has become the first state to officially honor Country Music Month for 1978. The proclamation, signed by Gov. James Rhodes, takes effect the first week of October.

Last year, proclamations and/or statements from 41 states and territories were received, along with a statement from President Carter. This year, the CMA will be sending out letters to governors of the remaining 49 states, requesting that they also proclaim October as Country Music Month in their states.

## FELTS GIVES TO MUSEUM

NASHVILLE—ABC recording artist Narvel Felts recently joined the growing number of entertainers donating artifacts to Nashville's Country Music Hall of Fame and Museum by presenting his Fender Telecaster guitar to the museum's growing collection.

"This donation is doubly important to us in that it not only adds to our collection of memorabilia of current popular country entertainers, but adds to our small but expanding collection of electric guitars," comments Diana Johnson, director of the facility.

## Florida Assn. Plans Huddle

NASHVILLE—Seven Orlando studios have formed the Southern Record Assn. to gain "credibility and confidence" in the Central Florida area as a viable recording environment.

In efforts to boost the Orlando recording scene, the group plans to inaugurate its goals with a special workshop Sept. 16 at the Hilton West Hotel in Orlando.

Guest speakers include Jerry Smith of BMI and Gerry Wood of Billboard, with the main topics centering on a discussion of the 1978 copyright laws and performance rights.

"The Orlando Sentinel will run a Studio Track column on a regular basis," informs Eric Schabacker, executive secretary of the new organization, "and Orlando radio station WDIZ will support us through such activities as news spots that report on current studio activity in each of the affiliate studios."



Writers Relate: Nashville songwriters Ed and Patsy Bruce discuss songwriting in Kansas City while fellow writer Don Wayne alters some lyrics.

## Kansas City, Nashville Aid Young Songwriters

By PAUL HOHL

KANSAS CITY—In a presentation which has been described as the first of its kind by organizers, the Nashville Songwriters Assn. International joined forces with KCKN to host the first Songwriters Workshop at Kansas City Community College.

The Aug. 19 workshop was followed by a concert presented by workshop panelists at the Granada Music Theatre in downtown Kansas City, Kan.

More than 200 persons from as far away as Texas and Nebraska attended the discussion-oriented workshop and the concert which followed.

Participants at the workshop were encouraged to submit a cassette recording and lyric sheet of one song they had written to be judged by the professional panelists. Two songs were then selected to be personally reviewed and critiqued by Bill Hall of Hall-Clement Music.

Workshop panelists included songwriters Ed Bruce, Linda Hargrove, Sonny Throckmorton, Don Wayne and representatives of performance rights organizations: Roger Sovine (BMI), Marlin Littlefield (ASCAP) and Brad McCuen (SESAC). Moderators of the afternoon panel were Patsy Bruce, Ron Peterson and Maggie Cavender, executive director of the Nashville Songwriters Assn. International.

The three-hour afternoon seminar covered such topics as copyright procedures, demo taping, publishing and writing a hit song.

According to Chris Collier, program director of KCKN-AM-FM and director at large of the songwriters organization, a majority of the questions concerned publishing and copyrighting material.

"After about an hour," Collier says, "the songwriters said, 'Hey, you don't have anything worth stealing anyway.' The people from Nashville don't feel that any one song is going to make or break you."

Other topics discussed included the preparation of demo tapes, making it easy for a publisher to hear material, and using a reputable publisher.

"Don't answer ads in the newspapers looking for writers and don't ever trust anyone who asks for money in advance," Collier cautioned.

"You've got to make it as easy as possible for a publisher to hear your material. We discussed little

things like rewinding the demo tapes and using only reel-to-reel tape," he adds.

Six persons from KCKN, along with Patsy Bruce, treasurer of the songwriters association, helped to organize and promote the workshop, which Collier says was an unqualified success.

"As a result of the seminar and concert, a local Kansas City chapter of the Nashville Songwriters Assn. International has been formed and will meet monthly to help encourage and assist midwestern songwriters.

"Everyone was responsive to the workshop," Collier adds. "There was enough information passed along to be of interest to anyone sincerely interested in songwriting. Additionally, the station has already received letters asking about the next seminar."

"A lot of songwriters come from the Midwest," said Patsy Bruce, "and country music tends to reflect the middle American viewpoint."

"We thought it would be a good idea to do a seminar here in Kansas City because it's accessible to more areas of the country. The board of directors has been looking for a place to take its educational program out of Nashville—and Kansas City is apparently a good place."

Following the seminar portion of the workshop, songwriters convened at the Granada Music Theatre for the concert. Panelists performed several tunes from their repertoire of original material in the style in which it was written, lasting some 20 minutes each.

Approximately 200 persons attended the concert.

"This show is a dream for anyone interested in music," noted Collier. "It was a unique opportunity for us to see how the writers intended their songs to sound."

At the show, Bunny Wilson of Kansas City, Mo., and Jim Keener of Dodge City, Kan., were presented with their individual critiques from publisher Bill Hall. The winners had been selected earlier in the afternoon by a 10-member panel.

"The purpose of the organization," explained Patsy Bruce, "is to both encourage and discourage young songwriters at the same time. You've got to remember that you've always got to eat, you don't have to write songs."

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
★	5	19	STARDUST—Willie Nelson, Columbia JC 35305
3	3	8	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
4	4	31	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
5	2	12	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
6	7	6	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
7	6	14	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
8	8	9	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
9	10	33	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
10	9	21	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
11	12	23	VARIATIONS—Eddie Rabbitt, Elektra KE 127
12	14	34	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
13	16	35	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
14	13	16	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
15	17	14	ROOM SERVICE—The Oak Ridge Boys, ABC 1055
★	21	23	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
17	15	7	WOMANHOOD—Tammy Wynette, Epic KE 35442
18	18	8	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
19	19	9	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM 1-5011
20	20	33	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
21	11	14	OH! BROTHER—Larry Gatlin, Monument MG 7626
★	27	11	I BELIEVE IN YOU—Mel Tillis, MCA 2364
23	23	49	COUNTRY BOY—Don Williams, ABC/Dot DD 2098
24	25	16	THE VERY BEST OF CONWAY TWITTY—MCA 3043
25	22	47	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
26	24	29	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
27	30	3	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
28	29	89	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
29	26	22	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
30	35	53	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
31	34	21	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
32	32	54	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2429
33	33	49	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
34	28	22	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
35	36	42	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★	46	3	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
37	37	7	BARTENDER BLUES—George Jones, Epic KE 35414
★	48	7	CLASSIC RICH—Charlie Rich, Epic JE 35394
39	41	55	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
40	31	49	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
41	39	57	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7546
42	43	61	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
43	40	5	THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM 1-5010
44	38	11	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
45	42	4	WE BELONG TOGETHER—Susie Allison, Warner/Curb BSK 3217
46	49	4	COLLISION COURSE—Asleep At The Wheel, Capitol SW 11726
47	50	3	DOTTIE—Dottie West, United Artists LA-860-G
48	NEW ENTRY	6	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
49	47	6	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
50	45	2	C.W. McCall'S GREATEST HITS—C.W. McCall, Polydor 1-6156

## Texans Salute Asleep At Wheel

NASHVILLE—A recent hot day in August was proclaimed "Asleep At The Wheel Day" by the Texas legislature and the mayor of Austin.

The ceremonies were climaxed by "Asleep At The Wheel Night," an evening of music at the Austin Opry

House, featuring a spirited set from the honored band.

Before the performance, Capitol Records sponsored a press reception for Asleep At The Wheel in the Opry House.

## Nashville Scene

By SALLY HINKLE

**Roy Clark** is slated to host "Hee Haw's" 10th anniversary television special. Taping runs Sept. 25-28 with regulars **Minnie Pearl**, **George Lindsey** and **Buck Trent**. Special guests are **Mel Tillis** and **Tammy Wynette**. . . . ABC recording artist **Randy Gurley** will be making her solo debut appearance at New York's Lone Star Cafe Friday-Saturday (22-23). . . . Also making his first appearance at the New York nitery recently was **Moe Bandy** following a "Guest Disc Jockey of the Day" slot on WHN-AM.

Recent activity at Nashville's Clement studios has included producer Larry Butler working with **Charlie Rich** on his second LP for United Artists, and **Johnny Cash** for his forthcoming Columbia LP. **Freddy Weller** was also in for work on his next Columbia LP with Ray Baker producing.

Capitol act **Billy "Crash" Craddock** has concluded a nine-city tour across the Midwest, South and Southwest coinciding with the release of his second LP for the label entitled "Turning Up And Turning On." His current single is "Hubba Hubba" by Lavin Martine Jr.



**GOTHAM GATLIN**—Monument artist Larry Gatlin performs "Penny Annie" while appearing with Warner Bros. singer Con Hunley at the Lincoln Center Out Of Doors concert in New York. WHN-AM's Lee Arnold hosted the event, and the station broadcasted the Gatlin performance live.

**Ferlin Husky** recently performed for the Southwestern Pennsylvania Heart Assn. The show drew more than 1,500 with Husky receiving three standing ovations, enough to be invited to headline next year's show.

The **Oak Ridge Boys** will be winding up the month with appearances Friday-Saturday (22-23) in Albuquerque at the New Mexico State Fair, a Sunday (24) performance at Cougar Palace in Scottsbluff, Neb., star billing in Omaha, Neb. Sept. 25, at the Ak-Sar-Ben Rodeo, a taping for "Grand Ole Country" in Toronto, Canada on Sept. 27 and headline billing with Don Williams and Dolly Parton at the Mid South Fair in Memphis Sept. 30.

**Opryland, U.S.A.** showcased a select number of its more than 300 seasonal entertainers to members of Nashville's music community Aug. 30 at its annual "Writers' Night." Among those presenting their songs were **Keith Bradford**, **Pat Duke**, **Nona Lohr**, **Randy Allbright**, **Danny Gregg** with vocal backup by Paul Gregg and C.C. Dubois; **Larry Moore**, **Biane Pratt**, **Dean Rutherford** and **Dan Keen**, with accompanying vocals by Bonnie Watson. A strong turnout of label, publishing and performance rights organization representatives were in attendance.

**Tommy O'Day**, who hit the national charts with "Memories Are Made Of This" earlier this year, has released another country-pop standard by Gogi Grant entitled "The Wayward Wind" on Nu-Trayl. . . . **Dawn Chastain** has joined the Illinois Country Opry in Springfield, Ill.

**Chris LeDoux**, a professional rodeo cowboy and songwriter/recording artist, has been commissioned by the Will Rogers Centennial Committee to write and record two songs to commemorate the Rogers Centennial Celebration Nov. 4. The songs will be used by the commission in its promotions across the U.S. and in several foreign countries.

Author **David Graham's** "He Walks With Me," a book based on interviews with 18 country music personalities who tell how Christ entered their lives, and the ensuing changes, is scheduled for release in paperback form by Pocket Books in October. The hardback version was

published in 1977 by Simon & Schuster. . . . Music producer/publisher **Si Siman** has been appointed to the Missouri Conservation Advisory Committee. Long active in the Missouri Conservation movement, Siman is a former board

member of the CMA and president of four music publishing companies operating in Springfield, Mo.

**Bill Anderson** and his road show co-featuring Mary Lou Turner and the Po' Folks Band are now

the only exclusive major country act represented by the Bill Goodwin Agency. According to Goodwin, the tri-mutual decision and agreement was finalized at a recent meeting in New York City between Goodwin, Anderson and his per-

sonal manager Bobby Brenner. . . . Joining the Nashville Symphony Orchestra for its annual "Daring" concert, Sept. 25, in the Opry House will be **Andy Williams**. The single performance benefits the orchestra.

## Billboard puts you on top of the World of Country Music.

Plan now to advertise in **Billboard's 16th Annual World of Music** to be published in the October 14th issue. (Advertising deadline September 22, 1978)

This year's "World of Country Music" will be brimful of fascinating features, solid facts, and exclusive insight into what is still the fastest growing field in music.

Your advertising message will be part of the BIG story as **Billboard's World of Country Music** will cover:

- Presentation of winners of Billboard's prestigious Country Music Awards.
- The entire year's Country Music sales action, in detail.
- Solid facts on country label activity, music publishing, live performance, etc.
- Analysis of the International Country Music scene.
- And much more...

**Billboard's World of Country Music** is timed with Nashville's biggest, most important week, as country music D.J.s, artists, managers, agents, talent buyers, executives and others, arrive from around the world to participate in the "Canne" of country music. Special bonus distribution in Nashville, plus the largest world-wide distribution of any publication in this field.

Place your advertising message today. Contact your local Billboard advertising representative now. Then grab your hat... and relax and let **Billboard's World of Country Music** really put you on top of the action.

**WCM Issue Date:**  
October 14, 1978

**Advertising Deadline:**  
September 22, 1978

**16th Annual  
World of  
Country  
Music**

Billboard

52

# Soul Sauce

## PUSH Hot To Boycott Stones' Cut

By JEAN WILLIAMS

LOS ANGELES—Operation PUSH, headed by the Rev. Jesse L. Jackson, is attempting to organize a boycott of the Rolling Stones' "Some Girls," the title track of the group's latest LP, charging that some of the tune's lyrics dealing with the alleged sexual appetites of black women are degrading.

PUSH plans to pull together radio programmers of black-oriented stations across country in its effort to stop "Some Girls."

The fiery minister began in his own back yard by going to WVON in Chicago. WVON reportedly never aired "Some Girls" but was playing the Stones' "Miss You" which has been pulled from the air by Ernest James, the new general manager and vice president of WVON. James was previously program director of WBMX.

Jackson reportedly sent a telegram to Ahmet Ertegun, chairman of Atlantic Records (the label distributes the Stones disks), asking Ertegun to cease further production and sale of the "Some Girls" LP.

In Chicago, church and civic organizations are being contacted along with black announcers for their support in the boycott.

This is not Jackson's first attack on what he calls degrading lyrics.

A couple of years ago, he launched a nationwide boycott of several tunes, pleading with artists and in particular, record companies, to use more responsibility in terms of the product they release.

He charged then that "get off your ass, smoke some grass, shit, goddamn, is immoral and detrimental to our children. And I have personally heard children singing that song," said Jackson.

He also moved about the country holding meetings with label representatives. At the meeting held in L.A. at the Bel-Air Hotel, Jackson received commitments from some of the label executives present to at least look into the matter.

At that time, label executives who Jackson appeared to be challenging more than the artists who recorded the material, had different views of his crusade against "sex-oriented lyrics."

Some claimed that the minister's proposed boycott of the records smacked of censorship, while others said he would do better to talk to the artists since labels had little control over lyrics the acts recorded. Others said "we release records that people want to buy" but practically all agreed with Jackson that some of the lyrics had gone too far in touting sexual activities in various postures.

Many programmers across country also agreed with Jackson and promised to screen records aired more thoroughly.

Following that turn around the country, Jackson's "sex-oriented lyrics" crusade took a turn and some say the lyrical content of records now heard on most stations has been "cleaned up"—but then "Some Girls" came along, says one programmer.

A three-day, free to the public gospel festival was held at Will Rogers Park in L.A. over the Labor Day weekend.

The celebration kicked off with a

(Continued on page 53)

Billboard SPECIAL SURVEY FOR WEEK ENDING 9/16/78

# Billboard Hot Soul Singles

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	10	<b>HOLDING ON</b> —L.T.O. (J. Osborne, J.L. McChes), A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDorshov, BMI)	34	17	11	<b>YOU'RE ALL I NEED TO GET BY</b> —Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson), Columbia 3-10772 (Jobete, ASCAP)	
★	2	8	<b>GOT TO GET YOU INTO MY LIFE</b> —Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MaClean, BMI)	35	34	8	<b>BLUE LOVE</b> —Rufus Featuring Chaka Khan (R. Calloway, D. Wolinski), ABC 12350 (High Seas, BMI)	
★	5	12	<b>TAKE ME I'M YOURS</b> —Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocard, ASCAP)	★	46	6	<b>YOU WERE MEANT FOR ME</b> —Doony Hathaway (W. Petelin), Atco 7092 (Atlantic) (Kumba, ASCAP)	
★	4	9	<b>WHAT YOU WAITIN' FOR</b> —Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	37	31	18	<b>STUFF LIKE THAT</b> —Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick O'Val, ASCAP)	
★	5	13	<b>GET OFF</b> —Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Shirley/Lindsay Anne, BMI)	38	36	12	<b>YOUNGBLOOD</b> —War (A. Brown, Dickerson, Jordan, Miller, Ozcar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)	
★	8	8	<b>SMILE</b> —Emotions (M. White, A. McKay), Columbia 3-10791 (Clappfire, BMI)	39	35	13	<b>NEVER MAKE A MOVE TOO SOON</b> —B.B. King (S. Hooper, W. Jennings), ABC 12386 (Irving/Four Knights, BMI)	
★	7	12	<b>SHAKE AND DANCE</b> —Con Funk Shun (M. Cooper), Mercury 74808 (Valle Joe, BMI)	40	44	6	<b>GREASE</b> —Frankie Valli (B. Gibbs, RSO 897 (Sligwood, BMI)	
★	8	13	<b>THREE TIMES A LADY</b> —Commodores (L. Richie), Motown 7903-1 (Jobete/Commodores, ASCAP)	★	51	8	<b>YOU GOT ME RUNNING</b> —Lenny Williams (C. Drayton, J. Warden), ABC 12387 (Trac, BMI)	
★	9	13	<b>YOU</b> —McCrary (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	42	42	8	<b>OUR LOVE WILL SURVIVE</b> —Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd), RCA 11309 (Memphis Five/Six Combustion/Knock Wood, BMI)	
★	29	5	<b>ONE NATION UNDER A GROOVE</b> —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malibu, BMI)	43	47	6	<b>HONEY I'M RICH</b> —Raydio (R. Parker, J. T. Johnson), Arista 0353 (Raydiola, ASCAP)	
★	13	7	<b>I'M IN LOVE</b> —Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	62	3	<b>BLAME IT ON THE BOOGIE</b> —Jacksons (M. Jackson, D. Jackson, E. Knott), Epic 850595 (CBS) (Global, ASCAP)	
★	12	19	<b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conduce/On Time, BMI)	45	39	16	<b>SUN IS HERE</b> —Sun (B. Byrd, K. Tancey), Capitol 4587 (Glenwood/Denente, ASCAP)	
★	13	10	<b>YOU AND I</b> —Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	46	37	11	<b>THIS IS YOUR LIFE</b> —Norman Connors (J. Webb), Arista 0343 (Jobete, ASCAP)	
★	19	9	<b>DANCE</b> —Sylvester (Robinson & Osborne), Fantasy 827 (Jobete, ASCAP)	47	38	11	<b>READY OR NOT</b> —Deborah Washington (Diana Koller), Arista 7700 (United Artists, ASCAP)	
★	15	10	<b>SATURDAY</b> —Norma Jean Wright (B. Edward, N. Rodgers, B. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)	★	58	6	<b>HOT SHOT</b> —Karen Young (K. Borsiewicz, A. Kahn), West End 1211 (Gouly, ASCAP)	
★	22	8	<b>SOFT AND WET</b> —Prince (Prince & Moot), Warner Bros. 8619 (Prince, BMI)	★	59	5	<b>I LOVE THE NIGHT LIFE</b> —Alicia Bridges (A. Bridges, S. Hulthegren), Polydor 14483 (Lowery, BMI)	
★	23	6	<b>IT'S A BETTER THAN GOOD TIME</b> —Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★	50	7	<b>SEASONS FOR GIRLS</b> —Trammps (J. Akonis, J. Bellmon, B. Turner), Atlantic 3460 (Golden Fleece/Witers Music, BMI)	
★	18	14	<b>STELLAR FUNK</b> —Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 44238 (Atlantic) (Spurtree/Cotillion, BMI)	★	50	7	<b>DON'T STOP, GET OFF</b> —Sylvers (L. Sylvers, J. Sylvers, I. Sylvers, E. Sylvers, F. Sylvers), Casablanca 938 (Rony, ASCAP)	
★	19	16	<b>I LIKE GIRLS</b> —Fatback Band (B. Curtis), Spring 181 (Polydor) (Gita, BMI)	★	52	9	<b>LADY BLUE</b> —George Benson (L. Russell), Warner Bros. 8604 (Teddy Jack, BMI)	
★	20	10	<b>LOVE BROUGHT ME BACK</b> —D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)	★	53	13	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> —Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty Four, BMI)	
★	21	7	<b>BRANDY</b> —O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)	★	54	49	<b>THE BEST OF STRANGERS</b> —Eddie Kendricks (J. Macaulay, K. Pelzer), Arista 345 (Almo/Macaulay, ASCAP)	
★	28	6	<b>STANDUP</b> —Atlantic Starr (W. Lewis), A&M 2965 (Almo/Newban/Audio, ASCAP)	★	55	4	<b>TAKE IT ON TOP</b> —Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangai, BMI)	
★	30	8	<b>THERE'LL NEVER BE</b> —Switch (B. DeBarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★	56	6	<b>GUESS WHO'S BACK IN TOWN</b> —Heaven & Earth (L. Hanks, R. Macties), Mercury 74013 (Jahmilta, ASCAP)	
★	24	10	<b>IF YOU WANNA DO A DANCE ALL NIGHT</b> —Spinners (T. Bell, T. Bell, C. James, L.M. Bell), Atlantic 3493 (Mighty Three, BMI)	★	57	10	<b>CASTLES OF SAND</b> —Jermaine Jackson (McClary), Motown 1441 (Jobete, ASCAP)	
★	33	7	<b>LET'S START THE DANCE</b> —Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★	58	4	<b>SPECIAL OCCASION</b> —Dorothy Moore (S. Orest, Malaco 1052 (TK) (Inochappell, BMI)	
★	41	4	<b>IT SEEMS TO HANG ON</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick O'Val, ASCAP)	★	59	3	<b>MIND BLOWING DECISIONS</b> —Heatwave (J. Wilder), Epic 850586 (CBS) (Wilder, ASCAP)	
★	27	17	<b>CLOSE THE DOOR</b> —Teddy Pendergrass (R. Gamble, I. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	★	60	3	<b>YOU SHOULD DO IT</b> —Peter Brown (T. Brown, R. Rans), Drive 6272 (TK) (Shirley/Decibel, BMI)	
★	28	10	<b>SUPER WOMAN</b> —Deits (N. Wilkes), ABC 12386 (Sassy Maude, BMI)	★	61	4	<b>DON'T LET IT GO TO YOUR HEAD</b> —Jean Carn (K. Gemble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)	
★	29	8	<b>FUNK O-NOTS</b> —Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchel, L. Binner), Mercury 74014 (Play One/Unschappell, BMI)	★	62	6	<b>YOU'RE GONNA NEED THIS LOVE</b> —N. Cole (T. Lile, J. Freeman), Milestone 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)	
★	30	14	<b>VICTIM</b> —Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	★	63	3	<b>TONIGHT'S THE NIGHT</b> —Betty Wright (B. Wright, W. Clarke), Alton 3740 (T.K.) (Shirley, BMI)	
★	31	11	<b>FIRST IMPRESSIONS</b> —Stylists (B. Weinstein, B. Hart), Mercury 74006 (Teddy Randazzo, BMI)	★	64	3	<b>DANCING IN PARADISE</b> —El Coco (W. Lewis, L. Rader), AVI 203 (Equinox, BMI)	
★	32	6	<b>THINK IT OVER</b> —Cissy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)	★	65	3	<b>LOST AND TURNED OUT</b> —Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	
★	43	5	<b>ONLY YOU</b> —Lobatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henry Sunmay/Six Straps, BMI)	★	66	7	<b>ALL AMERICAN FUNKATHON</b> —Willie Hutch (N. Whitfield, W. Hutch), Whitfield 8615 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI) (Jobete, ASCAP)	
				★	67	5	<b>LIGHTIN' A FIRE</b> —Patti LaBelle (M. Stubbs), Hitpak 7801 (Atlantic) (Conjay, BMI)	
				★	67	5	<b>IF MY FRIENDS COULD SEE ME NOW</b> —Linda Clifford (C. Coleman, D. Fields), Curtom 0140 (Notable, ASCAP)	
★	79	2	<b>LUCY IN THE SKY WITH DIAMONDS</b> —Natalie Cole (J. Lennon, P. McCartney), Capitol 4623 (MacLen, BMI)	★	79	2	<b>YOU'RE THE BIGGEST JOKE IN TOWN</b> —Ean (M. Burton), Arista 77017 (Desert Moon, BMI)	
★	80	2	<b>TONIGHT I'M GONNA MAKE YOU A STAR</b> —Brenda & Herb (D. Janssen, B. Bruce, P. Ross), K&L 4699 (Careers/Danck, BMI)	★	75	3	<b>SPREAD LOVE</b> —Al Hudson (G. Glenn), ABC 12385 (Perk's, BMI/Silvercup, ASCAP)	
★	81	3	<b>PARTY</b> —Leon Haywood (L. Haywood), MCA 4094 (Jim Edd, BMI)	★	86	2	<b>SWEET MUSIC MAN</b> —Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)	
★	82	3	<b>LOVE ATTACK</b> —Shotgun (A. Casey, T. Steels, W. Talbert), ABC 12395 (ABC/Dunhill/Goblet/Funk Rock, BMI)	★	77	55	<b>I DIDN'T TAKE YOUR MAN</b> —Ann Peebles (E. Randle, P. Barnes), Hi 78518 (Cream) (Jrc, BMI)	
★	83	2	<b>SAY A PRAYER FOR TWO</b> —Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabnet, BMI)	★	88	2	<b>LOVIN' FEVER</b> —High Energy (P. Sawyer, M. McLeod), Gordy 7161 (Motown) (Jobete, ASCAP)	
★	74	4	<b>YOU'RE THE BIGGEST JOKE IN TOWN</b> —Ean (M. Burton), Arista 77017 (Desert Moon, BMI)	★	89	2	<b>SHE PUTS THE EASE BACK INTO EASY</b> —Brothers By Choice (L. Lynam, J. O'Laughlin), ALA 103 (Leavy, ASCAP)	
★	75	3	<b>SPREAD LOVE</b> —Al Hudson (G. Glenn), ABC 12385 (Perk's, BMI/Silvercup, ASCAP)	★	NEW ENTRY		<b>EASE ON DOWN THE ROAD</b> —Diana Ross & Michael Jackson (C. Small), MCA 43547 (Fou Fantare, BMI)	
★	86	2	<b>SWEET MUSIC MAN</b> —Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)	★	NEW ENTRY		<b>YOUR SWEETNESS IS MY WEAKNESS</b> —Barry White (B. White), 20th Century 2380 (Ca-Vette/January, BMI)	
★	77	55	<b>I DIDN'T TAKE YOUR MAN</b> —Ann Peebles (E. Randle, P. Barnes), Hi 78518 (Cream) (Jrc, BMI)	★	82	6	<b>PLATO'S RETREAT</b> —Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Allagood, ASCAP)	
★	88	2	<b>LOVIN' FEVER</b> —High Energy (P. Sawyer, M. McLeod), Gordy 7161 (Motown) (Jobete, ASCAP)	★	93	2	<b>GOT TO BE REAL</b> —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	
★	89	2	<b>SHE PUTS THE EASE BACK INTO EASY</b> —Brothers By Choice (L. Lynam, J. O'Laughlin), ALA 103 (Leavy, ASCAP)	★	84	5	<b>DO YOURSELF A FAVOR</b> —Newcomers (J. Banks, H. Thigpen, D. Weatherston), Mercury 74011 (Barkay/Serika, BMI)	
★	NEW ENTRY			★	NEW ENTRY		<b>FUNK AND ROLL</b> —Quazar (G. Goin, J. Bailey), Arista 345 (Jumpshot, BMI)	
★	NEW ENTRY			★	NEW ENTRY		<b>MELLOW LOVIN'</b> —Judy Cheeks (T. Moore, J. Cheeks, R. Williams), Saboul 2963 (RCA) (AMRA)	
★	NEW ENTRY			★	NEW ENTRY		<b>I WANNA MAKE LOVE TO YOU</b> —Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	
★	NEW ENTRY			★	NEW ENTRY		<b>RHYTHM OF LIFE</b> —Afro-Cuban Band (A. Fields, M. Zager), Arista 0355 (Sumac, BMI) (Jack, ASCAP)	
★	NEW ENTRY			★	NEW ENTRY		<b>SHINE ON SILVER MOON</b> —Marilyn McCoo & Billy Davis Jr. (G. Alan, G. Knight), Columbia 3-10806 (Kirshner, BMI/Kirshner, ASCAP)	
★	90	2	<b>YOU FOOLED ME</b> —Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	★	NEW ENTRY		<b>I JUST WANNA STOP</b> —Cino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Rico Vannelli, ASCAP)	
★	91	2	<b>HOW CAN I BE SURE</b> —Randy Jackson (S. Stein, Z. Perry), Epic 850576 (CBS) (Instant Rhology/Joshada, ASCAP)	★	NEW ENTRY		<b>GET READY FOR THE FUTURE</b> —Winners (M. Radice), Arista 7715 (Desert Rain, ASCAP)	
★	92			★	NEW ENTRY		<b>I FEEL HIS LOVE GETTING STRONGER</b> —Margie Joseph (J. Bristol, J. Jamerson Jr.), Atlantic 3509 (Ruhka/Jamerson, ASCAP)	
★	93			★	NEW ENTRY		<b>LITTLE GIRLS</b> —Patti LaBelle (A. Willis), Epic 850583 (CBS) (Irving, BMI)	
★	94			★	NEW ENTRY		<b>SHAME</b> —Evelyn "Champagne" King (J. H. Fitch, R. Gools), RCA 11122 (Dunbar/Mills & Mills, BMI)	
★	95	60	6	★	95	60	6	<b>MORE THAN JUST A JOY</b> —Aretha Franklin (C. Mayfield), Atlantic 3495 (Mayfield, BMI)
★	96	52	21	★	96	52	21	<b>SKY HIGH</b> —Mass Production (F. McCoy, I. Drumgoole), Cotillion 44239 (Atlantic) (Two Pepper, ASCAP)
★	97	78	9	★	97	78	9	<b>PERSONALITY</b> —Jackie Moore (F. Kelly), Columbia 3-10779 (Five Of A Kind, BMI)
★	98	85	4	★	98	85	4	<b>I DON'T KNOW WHAT I'D DO</b> —Sweet Cream (R. Barnes, V. Hall), Shady Brook 451004 (Back-To-Rock Hill/Wig Out/Son Mike, BMI)
★	99	92	4	★	99	92	4	
★	100	94	12	★	100	94	12	

SEPTEMBER 16, 1978, BILLBOARD

www.americanradiohistory.com

3-LP RELEASE

# Berkeley's Theresa Is On Way Up

BERKELEY—Theresa Records, a fledgling label specializing in the recording of relatively unknown Bay Area jazz artists, will release three albums by the end of 1978.

Two of the albums, by pianist Ed Kelly and alto saxophonist Bishop Norman Williams, are followups to previous albums cut for the label by those artists. In October 1976 "The Bishop," by Williams, was the first Theresa release. In the spring of 1978 Kelly's "Music From The Black Museum" was released, along with the second Williams album, "Bishop's Bag," and "It'll Be All Right," by the David Hardiman All Stars.

The planned third Bishop LP will feature guest playing by Pepper Adams and Richie Cole, and for the Kelly album both Pharoah Sanders and Charlie Haden are scheduled to guest on the dates.

The label is also working with saxophonist Vi Redd on another project. The label is owned by Alan Pittman.

Al Evers and Jim Castle, both promotion execs, also run a talent agency, the Berkeley Agency which books Cal Tjader, Ornette Coleman, Chico Hamilton, Lee Konitz and the Toshiko Akiyoshi-Lew Tabackin Band. In addition they manage Tjader, Richie Cole and David Freisen.

## 'Potsie' Contracted

LOS ANGELES—Anson "Potsie" Williams of ABC-TV's "Happy Days" has signed a co-publishing agreement for his firm, Loronson Music, with ATV Music Group.

All works in Loronson will be co-published with ATV's ASCAP affiliate, Krumpkin Music, according to the pact.

Williams and Ron Rose will also co-write original songs for use on the tv series as part of the agreement with the first being "Rodeo," set for September airing.

# Soul Sauce

Continued from page 52

parade, followed by drawings and giveaways. The concerts started daily at noon-3 p.m.

This marks the second year for the festival titled "The Gospel Whatts Happening Celebration" which featured Walter and Edwin Hawkins, the Jackson Southernaires, the Williams Brothers, Inez Andrews, Henry Jackson, Betty Perkins, Larnell Harris with special guest Andrae Crouch.

Oceola Staples, wife of Pop Staples and mother of Yvonne, Cleo and Mavis, has been hospitalized in Chicago, following a mild seizure. She is resting at Mercy Hospital.

Etta James is about to begin recording her second Warner Bros. LP in New Orleans with Jerry Wexler and Allen Toussaint producing. Jewel Records in Shreveport, La., is releasing a new gospel LP "Bill Moss & The Celestials Live." The LP is comprised of tunes performed and recorded at the Crusade Convention in Houston. The five-day convention was sponsored by



WELL RECEIVED—RCA Records president Bob Summer, left, presents \$5,000 checks to each of two black art groups from a special "Ain't Misbehavin'" benefit in New York. Receiving the checks are Garland Lee Thompson, center, founder-director of the Frank Silvera Writers' Workshop, and Jesse DeVore, president of the board, Black Theatre Alliance.

## EXPLOITING 3 ALBUMS

# LRC's Katzel Out Hypoing His Label

By ADAM WHITE

NEW YORK—LRC Records Bud Katzel is hitting the road this month to boost the second major album release from the label and his first since he joined as president in March.

It marks the executive's second swing inside a matter of weeks to nine top markets: New York, Los Angeles, San Francisco, Atlanta, Chicago, Cleveland, Detroit, Baltimore and Washington, D.C.

First trip was to introduce the release to distributors and their sales forces, to show off merchandising tools (including 24-inch by 24-inch full-color posters) and to discuss radio and print advertising plans.

Albums in focus are Joe Thomas' "Get In The Wind," Jimmy McGriff's "Outside Looking In" and Jimmy Ponder's "All Things Beautiful."

"Introducing the product to the distributors was only the first step," says Katzel. "You have to retrace your steps and touch base with one-stops and retail accounts, and insure that the records and support material are getting their share of attention at that level. That's why I'm going out again."

LRC is distributed nationally by TK and internationally by CBS. In the latter connection, the label president has been mulling a European tour for guitarist Ponder, probably later this month.

Augmenting Katzel's roadshow is national promotion manager, John Davies, who is pitching for airplay on the new releases, and also—just as important, notes Katzel—keeping one-stops and retailers informed of progress area by area.

Katzel also points out how LRC, formed by Sonny Lester after the sale of his Groove Mer-

chant line to Pickwick (Billboard, April 29, 1978), is developing and maturing.

Two policies evident in the new albums involve the phasing out of gatefold album jackets and the introduction of well-known tunes on LPs otherwise containing original material.

About the first, Katzel comments: "We're not dealing with personalities, but music. Unless the artwork concept demands it, there's no justification for a gatefold today. It's gotten out of hand."

Of the second, he calls it a move to "commercialize" the label's product, and make it accessible in disco and r&b markets as well as jazz.

Epitomizing this is Joe Thomas' success with "Two Doors Down" and "Plato's Retreat," both hot singles in disco circles.

The two cuts are featured on Thomas' "Get In The Wind" LP, while Ponder's set includes work-outs of Boz Scaggs' "A Clue" and "Lowdown."

Of LRC's proposed label offshoot to handle pop and soul product, Katzel reveals that it now has a copyright-cleared name, Thunder (producer Thom Bell launched a CBS-distributed label of the same name some years back, but it has since been scrapped), though it is not yet ready to go into the marketplace.

"We're talking to some people about product at this time," the LRC topper declares, "but our main thrust is on the new McGriff, Ponder and Thomas releases, followed by a Lonnie Smith LP in four to six weeks."

Thunder will, nevertheless, bow before the end of the year, Katzel concludes.

the Rev. Leo Daniels, ... Ella Fitzgerald and Count Basie have been set as star performers for the opening of the Palace Theatre in Cincinnati Oct. 23. The event will be a benefit for the Cincinnati Symphony Orchestra. ... Arista recording artist Phyllis Hyman was in the studio in

L.A. recently working with Barry Manilow on a tune, "Somewhere In My Lifetime." Manilow produced the session for Phyllis' next LP due for release in late October.

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

# Billboard Soul LPs

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	6	6		BLAM Brothers Johnson, A&M SP 4714	★ 42	3	3	SWITCH Switch, Gordy G-7980 (Motown)
2	3	16		NATURAL HIGH Commodores, Motown M 790	★ 42	40	3	THE ONE AND ONLY Gladys Knight & The Pips, Buddah BDS 5701 (Arista)
★ 4	9	9		GET OFF Foxy, Dash 30005 (TK)	33	20	8	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
4	2	14		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	34	33	18	THIS IS YOUR LIFE Norman Connors, Arista AR 4177
5	5	14		TOGETHERNESS L.T.D., A&M SP 4705	35	27	21	CENTRAL HEATING Heatwave, Epic JE 35260
6	6	13		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	36	29	21	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)
7	7	17		COME GET IT Rick James & the Stone City Band, Gordy G7-981	37	37	25	MACHO MAN Village People, Casablanca NBLP 7096
★ 14	10	10		IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	38	34	32	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729
9	8	14		BETTY WRIGHT LIVE Betty Wright, A&M ALST 4408 (TK)	39	36	15	MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175
10	10	14		LOVE SHINE Con Funk Shun, Mercury SRM 1-3725 (Phonodisc)	★ 40	50	2	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189
11	11	5		THE CONCEPT Slave, Cotillion SD 5206 (Atlantic)	41	41	19	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
12	13	5		SUNBEAM Emotions, Columbia JC 53385	42	38	19	DO WHAT YOU WANNA DO Dramatics, ABC AA 1072
★ 13	47	2		STRIKES AGAIN Rose Royce, Whitfield WHK 3227 (Warner Bros.)	43	31	34	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)
14	9	17		SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	44	39	38	SATURDAY NIGHT FEVER Various Artists, RSO RS 2-4001
15	16	5		JASS-AY-LAY-DEE Ohio Players, Mercury SRM1 3730 (Phonogram)	45	35	20	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CLK 5021 (Warner Bros.)
★ 49	2	2		IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	46	46	8	SUNLIGHT Herbie Hancock, Columbia JC 34907
17	12	13		SOUNDS Quincy Jones, A&M SP 4685	47	43	16	DON'T LET GO George Duke, Epic JE 35366 (CBS)
★ 25	5	5		YOU SEND ME Roy Ayers, Polydor PD1 6159 (Phonodisc)	★ 48	58	9	FOR YOU Prince, Warner Bros. BSK 3150
19	17	12		FIRED UP 'N' KICKIN' Fatback Band, Spring 1-6718 (Polydor)	★ 49	59	14	COME FLY WITH ME Bobby Bland, ABC AA 1075
20	23	9		STEP II Sylvester, Fantasy F9556	★ 50	NEW ENTRY		FOREVER YOURS Sylvester, Casablanca NBLP-7103
21	24	5		ATLANTIC STARR Atlantic Starr, A&M SP 4711	51	51	4	LOVING IS LIVING McCary's, Portrait JB 34764 (CBS)
22	15	21		SO FULL OF LOVE O'Jays, P.I.R. JZ35355	52	44	16	HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
23	18	9		NATALIE COLE ... LIVE Natalie Cole, Capitol S&BL 11709	53	48	6	YOUNGBLOOD Wax, United Artists UA LA 904
★ 32	9	9		SPARK OF LOVE Lenny Williams, ABC AA1073	54	45	11	SHADOW DANCING Andy Gibb, RSO RS 1-3034
25	19	9		GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)	55	55	3	NEW BEGINNINGS Dells, ABC AA 1100
26	22	13		SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)	56	53	7	IN FASHION Sly & The Family Stone, Mercury SRM 1-3727 (Phonodisc)
27	28	8		HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207	57	57	4	NORMA JEAN Norma Jean, Bearsville BSK 6983 (Warner Bros.)
28	30	4		WHO DO YA LOVE K.C. & the Sunshine Band, TK 607	58	56	4	LOVE BROUGHT ME BACK D.J. Rogers, Columbia IC 3593
29	21	23		SUNBURN Sun, Capitol ST11723	59	52	3	DO IT ALL NIGHT Curto Mayfield, Curtom CLK 5022 (Warner Bros.)
30	26	8		THAT'S WHAT FRIENDS ARE FOR Johnny Mathis & Denise Williams, Columbia JC 35435	60	54	16	DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (TK)

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

REGULAR CLASSIFIED—95¢ a word. Minimum \$19.00. First line set all caps. Name, address and phone number to be included in word count.

DISPLAY CLASSIFIED AD—One inch, \$40.00, 4 times \$35.00 each, 26-times \$33.00 each, 52-times \$28.00 each. Box rule around all ads.

INTERNATIONAL (Other than U.S.)—Regular—50¢ a word. Min \$15. Display—\$30 ea. inch; \$27 ea. inch 4 or more consecutive times.

Box Number, c/o BILLBOARD, figure 10 additional words and include \$1.00 service charge

**DEADLINE—Closes 4:30 p.m. Monday, 12 days prior to date of issue.**

**CASH WITH ORDER, Classified Adv. Dept.**

**CALL TOLL FREE (Except NY State)  
800-223-7524**

ADDRESS ALL ADS—BILLBOARD, Classified Ad Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

Check heading under which ad is to appear  
(Tape & Cartridge category classified ad is not accepted.)

- |   |   |
|---|---|
| <input type="checkbox"/> Distribution Services                      | <input type="checkbox"/> Comedy Material        |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Help Wanted                                | <input type="checkbox"/> Professional Services  |
| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> For Sale               |
| <input type="checkbox"/> Promotional Services                       | <input type="checkbox"/> Wanted to Buy          |
|   | <input type="checkbox"/> Publishing Services    |
|   | <input type="checkbox"/> Miscellaneous          |

Enclosed is \$ \_\_\_\_\_  Check  Money Order

PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. \_\_\_\_\_  American Express

Card Expires \_\_\_\_\_  Diners Club

Signature \_\_\_\_\_  BankAmericard/VISA

NAME \_\_\_\_\_  Master Charge

ADDRESS \_\_\_\_\_ Bank # (Required)

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Telephone No \_\_\_\_\_

## FOR SALE

### POSTERS LIGHTING PRODUCTS

Large velvet backlight posters \$1.25 each. Money House blessing spray (14.00 per case of 12 cans. Strobe Lights \$10.00 each. New optic ray sunglasses with hearts, stars and butterflies \$36.00 a card. 75 watt black-light bulbs \$15.00 box of 25. Zodiac auto air freshener \$12 a card of 48. 4 Color Personalized Zodiac Car Tags \$18.00 a doz. Whole new line of pro arts posters. Also we now carry Gonesh incense. Catalog available.

### TRI-CITY PRODUCTS

99 B Guess St.  
Greenville, S.C. 29605  
(803) 233-9962

4942 Jefferson Northeast  
Albuquerque, N.M. 87109  
(505) 883-1845

### 8 Track & Cassette Blanks Studio Quality Cartridge Low Noise. High Output Tape

1 min. to 45 min.	70¢
45 min. to 65 min.	80¢
65 min. to 80 min.	90¢
81 min. to 90 min.	95¢

\$25.00 Minimum Orders C.O.D. Only  
Andol Audio Products, Inc.  
4212 14th Ave., Brooklyn, N.Y. 11219  
(212) 435-7322

### MAJOR LABEL 8 TRACK & CASSETTES CUTOUTS

Our Specialty  
Call or write for a free catalog to:  
J S J DISTRIBUTORS  
6620 W. Belmont, Chicago, Ill. 60634  
(312) 286-4444

### CASSETTE LABELS

14 COLORS

Pressure Sensitive. 12 up, on 11 1/2 x 7 1/4" sheet. Packed 100 sheets (1200 labels) per pkg. Die Cut and ready to print or type.

AUDICO LTD.  
Division of Michael Book Co., Inc.  
219 Crossen  
Elk Grove, IL 60007  
(312) 640-1030

### POSTERS

We get them first

Largest and latest selection of posters in the country. Send for FREE 52 page color catalog featuring complete selection of paper and velvet posters, paraphernalia, lights and rock star jewelry. DEALERS ONLY

FUNKY ENTERPRISES, INC.  
139-19 Jamaica Ave.  
Jamaica, N.Y. 11435  
(212) 558-0076 (800) 221-6730

WHAT'S ALL THIS JAZZ, ROCK AND SOUL? It's all in our current catalogue of major label cut-outs. LP's are priced at 25¢ and up. Write today for free catalogue. Hit Records Inc., 300 West Elizabeth Avenue, Linden, N.J. 07036. Dealers Only.

RECORD-OLDIES! 20,000 IN STOCK. SEND 25¢ for 4,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. We export.

STORE FIXTURES FOR SALE—STEREO record center. Fixtures like new. Redecorating must sacrifice. Call (609) 883-6338. Ask for Mr. Kosoff.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's as low as 58¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwall Hts., Pa. 19020, USA. Dealers only.

### COLLECTORS EDITION AUTHENTIC BLUEGRASS RECORD!

"THE KENTUCKY  
COLONELS 1966"

SHILOH SLP 4084

Featuring

CLARENCE, ROLAND  
And ERIC WHITE

RECORDED IN STUDIO, ALL MATERIAL  
NEVER PREVIOUSLY RELEASED.

DEALER PRICE \$4.25 EA.

(\$7.98 LIST)

— COMING —

"THE STEEL GUITAR OF  
SNEAKY PETE KLEINOW"

SLP 4086

"TOE TAPPIN' MUSIC"

GIB GUILBEAU

SLP 4085

ORDER FROM:

SHILOH RECORDS

14902 Sabre Lane

Huntington Beach, Calif. 92647

U.S.A.

### EXPORT SPECIAL for Volume Buyers

Sale on Major Label, Big Name Artists Cut-Outs & Overstock LP's and Tapes. Wide range of selections: Jazz to Rock—Classics to MOR Shows to Country and Disco.

### LOW COST-BIG PROFIT

15 years of experience in exporting is backed by our inventory of over one million Top Seller LP's and Tapes. For FREE catalog write or Telex.

### AMERICAN ALBUM & TAPE CORP.

850 7th Avenue

New York, NY 10019

TELEX: 420001 ETLX

TEL: 212-247-3188

### RACK JOBBERS

#### ATTENTION RACK JOBBERS

RECORD WIDE DISTRIBUTORS

1755 Chase Dr.

Fenton, (St. Louis), MO. 63026

We can supply all your needs. Largest selection of 8-track and albums on budget line and major label cut-outs. Call today.

JIM ADAMS—(314) 343-7100

### MUSIC STANDS.

NEW CATALOG OF WOODEN MUSIC stands and accessories, send \$1.00. Early Music Stands, Drawer 440, P.O. Box 277, Palo Alto, CA 94302.

### PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller, 3M Professional duplicating tape, 90 lengths in 1 min. increments. Private labeling available.

1 min. to 45 min. any quantity	73¢
46 min. to 65 min. any quantity	83¢
65 min. to 80 min. any quantity	91¢
81 min. to 90 min. any quantity	99¢

\$25.00 minimum orders. C.O.D. only.

PROFESSIONAL 8-TRACK DUPLICATORS—\$1.295  
PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS  
Studio quality high speed operation. Complete warranty. Write for literature.

BAZZY ELECTRONICS CORPORATION  
39 N. Rose, Mt. Clemens, Mich. 48043  
Phone: (313) 463-2592

### BUDGET TAPES

Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Religious and Spanish categories. Displays, signs and sales aids available.

Call Bill (405) 364-5034 or write.

OKLAHOMA  
TAPES & RECORDS, INC.

P.O. Box 946

Norman, Okla. 73070

### BUDGET TAPES & LP's and MAJOR LABEL CUTOUTS 8-TRACK, CASSETTES & LP's

Can service all your needs.

For Free Catalog call or write:

GENERAL MUSIC CORP.  
P.O. Box 1611, Charlotte, N.C. 28232  
(704) 377-5623

### 8 TRACK & CASSETTE CUTOUTS BEST OF THE MAJOR LABELS COLUMBIA - LONDON - ETC.

For a free catalog call or write:

AUDIO DISTRIBUTORS  
1182 Broadway, New York, N.Y. 10001  
(212) 725-4570  
Dealers only—please

### WE HAVE THE BEST CUT-OUT AND CURRENT

record and tape list in America.

LPs \$7.98 list 8 track tapes \$7.98 list  
our price \$4.30 our price \$4.45

Dealers Only

ALEX A. ARACO CO., INC.

507 High St., Burlington, N.J. 08016

(609) 386-3288

### WANTED TO BUY

### WANTED USED SUPERSCOPE AUTOMATIC CASSETTE LOADERS

Call

(516) 589-4378

PICTURE DISCS, COLORED VINYL, AND any limited edition pressings wanted. Name your price. Mark Aliman, 4506 Greenbriar, Houston, TX 77065.

## REAL ESTATE

### LEASE OR SALE

3 Midtown Manhattan  
Production Buildings (3)

- 18 to 21 ft. high ceilings
- Up to 5,000 sq. ft. column free
- Up to 20,000 sq. ft.
- Sound Stage

Call **BARCLAY REALTY, LTD.**  
(212) 687-3611

## PACKAGING

### IN STOCK INSTANT SHIPMENT STEREO 8 AND CASSETTE CARTONS

45 and 33 1/3 RECORD BACKERS with center holes cut out so label can be read on front and back of record.

BEAUTIFUL PRINTING  
12" PILFER-PROOF HEIGHTS  
LOW PRICES—FREE SAMPLES  
PAK-WIK CORPORATION, 128 TIVOLI STREET  
ALBANY, N.Y. 12207  
(518) 465-4556 collect

## T-SHIRTS

### T-SHIRTS

Latest Groups and Individuals

- Sgt. Pepper • Frampton
- Bee Gees • Andy Gibb
- Leif Garrett • Red
- Grease

TSC MFG. CO.

Box 19764

Atlanta, GA 30325

(404) 691-0427

## COMEDY MATERIAL

### "THE RADIO PERSONALITY"

Be as fresh and alive as your audience wants you to be. Serious, topical humor for the air personality who strives to communicate and entertain intelligently. 50-60 usable one liners biweekly, all formats. Free sample and information.

THE RADIO PERSONALITY  
1509 Country Club Court  
Franklin, Tenn. 37064

### PROFESSIONAL COMEDY MATERIAL

(The Service of the Stars Since 1940)  
"THE COMEDIAN"

The Original Monthly Service—\$60 yr. 3 Sample Issues—\$20. 35 "FUN-MASTER" Gag Files—\$100. Anniversary Issue—\$40. "How to Master the Ceremonies"—\$20.  
BILLY GLASON  
200 W. 54th St., N.Y.C. 10019

"PHANTASTIC PHUNNIES"—The international-interplanetary audience builder. Expands due to phenomenal demand! \$200 phor gigantic, introductory issue!! 1343 Stratford Drive, Kent, Ohio 44240.

NOT COMEDY—TOTAL PERSONALITY service for Top 40, MOR, AOR. Sample: Galaxy, Box 98024-A, Atlanta, Georgia 30359—or phone (404) 231-9884

KNOCKERS! A GREAT SET OF HILARIOUS recorded bits for DJ's. Inexpensive. Send \$1.00 for recorded sampler. Box 881, Cincinnati, OH 45201.

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Twining, Dallas, Texas 75227. Phone 214/381-4779.

DEEJAY SPECIALS! MONTHLY GAGLETTER! Individualized Service! We have it all. FREE information package. PETER PATER, P.O. Box 402-B, Pinedale, Ca. 93650

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Liners, 366-H West Bullard Avenue, Fresno, California 93704 (or phone 209/431-1502).

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack; Lola's Lunch, 1789 Hamlet Drive, Suite 888, Ypsilanti, Michigan 48197.

DEEJAYS. NEW SURE-FIRE COMEDY 11,000 classified one-line gags, \$10. Catalog free. Edmund Orrin, 41171-A Grove Place, Madera, California 93637

## RECORD SERVICE

### RADIO RECORD SERVICE MOR, Easy, Rock, Beautiful Music, Classical.

Best and least expensive record service. Current/recent/oldies. Complete library—all formats.

AUDIO EXPRESSIONS  
5230 Babcock Avenue  
No. Hollywood, CA 91607

## ADDRESSING SERVICES

BAND LEADERS! PROMOTERS! ASSOCIATIONS! Address your mail in 1/4 time. Labeling, filing, one system does all. Under \$50. Free information: Sapphire Press, P.O. Box 641-B, Bryn Mawr, PA 19010.

## 24-HR. TOLL-FREE HOT-LINE FOR PLACING YOUR CLASSIFIED AD

Just Dial

800-223-7524

Ask for LENI TEAMAN

(IN N.Y. STATE (212) 764-7433)

Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.



## PROFESSIONAL SERVICES

### NEW TALENT SOUGHT FOR MANAGEMENT AND PUBLISHING. SEND TAPES AND INFO.

CONTACT: DAVID MCKAY  
AMOS LEVY MANAGEMENT, INC.  
3682 BARHAM BLVD., SUITE J210  
LOS ANGELES, CA. 90068  
Phone (213) 874-1545

### Management company seeks

Only the BEST

Send tapes and info to:  
Creative Productions West  
1680 Vine Street  
Hollywood, Calif. 90028  
(213) 462-0995

RECORD PRESSING, PROMOTION, Distribution, demos, lead sheets and master records made. Reasonable rates, good quality. M&B Productions, 875 Sixth Avenue, Suite 1108, New York, N.Y. 10001.

## PROMOTIONAL SERVICES

### HIT RECORDS WANTED FOR DISTRIBUTION YOU RECORD IT— WE'LL PLUG IT

Send Records for Review to:  
KING RECORDS DIST.  
800 E. Gulf Breeze Park  
Gulf Breeze, FL 32561  
(904) 932-2525

### SUCCEED IN THE ENTERTAINMENT FIELD!!!

• MANAGEMENT • BOOKINGS  
• PROMOTION  
Experienced.  
CORINNE CARPENTER COMMUNICATIONS  
1636 N. Wells, Suite 2307  
Chicago, IL 60614  
(312) 787-3715

## BI RECORDS

Have you already recorded and don't know what to do about a record & radio play? Write: B L Bollman, Bollman International Records, PO Box 28553, Dallas, Texas 75228. (214) 328-7770.

EXCLUSIVE DISCO IDEAS ONLY—FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D.P.A., 631 Front Crossen, PA 16630.

## RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### RECORD PRESSING CUSTOM AND STOCK LP JACKETS Printed & Fabricated

Quality 45 & LP pressings. Dependable. FAST Personal Service! Send us your tape and let us do the rest!

VILLE PLATTE RECORD MFG. CO.  
129 E. Cypress St., Ville Platte, La. 70584  
(318) 363-2744

**REGIONAL REPRESENTATIVE**

Progressive midwest record and tape wholesaler needs a self-motivating individual to call on retail record stores for sales and customer relations. Record business experience helpful. Salary, expenses, benefits. Up to 50% overnight travel.

Qualified applicants send resume, including salary history to:

**Mr. S. Druley**  
**FATHER'S AND SUN'S, INC.**  
P.O. Box 24255  
Indianapolis, IN 46254

Advertising Brings Results

**RADIO-TV JOBS! STATIONS HIRING** Nationwide... DJ's... PD's... Sales... News... Everyone. Free details: "Job Leads," 1680-GZ Vine, Hollywood, CA 90028.

**MONEY MAKER-WE ARE NOW HIRING** part-time phone sales people 4 hrs. a day. Morning or afternoon shifts. Won't interfere with career. High commissions. Earn \$300 to \$1,000 per week. Benefits. (213) 982-1090.

**SITUATION WANTED**

**PROFESSIONAL GENTLEMAN EXPERIENCED** in record and music publishing, seeks position, write Box 7219, Billboard, 2160 Patterson St., Cincinnati, OH 45214.

**M.B.A./C.P.A. WITH A UNIQUE COMBINATION** of business and music background seeks a challenging position within entertainment industry. I am currently employed by a major communications corporation. Box 7220, Billboard, 1515 Broadway, New York, N.Y. 10036.

**BUSINESS OPPORTUNITIES**

**ROCK CONCERT CLUB**

**Very Large and Profitable Business.**  
**COOK OF CONNECTICUT**  
**Business Brokers**  
**(203) 438-7331**

**"THE WISH"**

The Beautiful New Christmas Story done with Chorus and Orchestra Now Available.

16 Track Master Available.

Flip side Christmas medley with chorus and orchestra.

5,000 45's available for distribution. Reasonable.

Don't hesitate to call  
**STARLIT RECORDS**  
19 Rim Lane  
Hicksville, N.Y. 11801  
(516) 433-6558

**INVESTOR NEEDED**

**FOR FAST GROWING MANAGEMENT COMPANY.**  
**LOS ANGELES AREA.**  
Reply:  
Box 7216, Billboard  
1515 Broadway  
New York, N.Y. 10036

**"TOUCHIE-FEELIES"**

A new recording industry is beginning, not for the eyes or ears, but for the skin. You touch the message. Each recording feels different. You can identify objects and different people, and music through the skin is a unique and highly entertaining experience. Patented pre-production prototypes are now being released. Many business opportunities are still available. For more information contact: **HOW WACHSPRESS, AUTITAC LTD., 1940 Washington, San Francisco, CA 94109. (415) 885-3138.**

Now, you can have one of the world's most authoritative jazz publications delivered right to you at home.

**Jazz Journal International**



This month's cover: Dicky Wells  
Photo: Jay Anderson

- Keep up with the world-wide jazz scene
- NEWS
- REVIEWS
- INTERVIEWS

**SUBSCRIPTION RATES**

UK £8.00  
European 1st Class \$27 US dollars  
2nd Class \$20 US dollars  
Americas Air Mail: \$27 US dollars  
Air Freight \$20 US dollars  
Rest of World Surface Mail \$20 US dollars  
Air Mail to: Australia, Far East, Japan, \$30 US dollars  
Air Mail to: Africa, India, Pakistan, \$27  
Air Mail to: Middle East, North Africa, \$25

NAME \_\_\_\_\_  
ADDRESS (BLOCK CAPITALS) \_\_\_\_\_  
Please send me 1 year's subscription for \$27 (check) (Specify Order For) \_\_\_\_\_  
SEND TO: JAZZ JOURNAL INTERNATIONAL SUBSCRIPTION SERVICE, OAKFIELD HOUSE, PERRYMOUNT ROAD, HAYWARDS, HEATH, WEST SUSSEX RH 16 2JH. Tel: 0444 53188

Come on along and join the leaders—Mike Hennessey—Editorial Director—Sinclair Trail—Editor & Founder—30th year of publication

**ELVIS PRESLEY SPECIAL TRIBUTE EDITION OF THE MEMPHIS PRESS SCIMITAR**

Published one year ago, this special edition newspaper reprinted all Elvis Presley stories and photographs in the five day period after his death, in the regular edition of the newspaper

One Copy Available for Sale

all offers to  
**R. Holding**  
**KIDS IN GEAR**  
49/51 Carnaby St., London, W.1  
Tel: 437-6009

**SCHOOLS & INSTRUCTIONS**

**REI FIVE WEEK COURSE FOR FCC IFT** phone license. Six week course for Radio Announcing. Student rooms at the school. Call or write: REI 61 N. Pineapple Ave., Sarasota, FL 33577 and 2402 Tidewater Trail, Fredericksburg, VA 22401.

**THEATRES AVAILABLE**

**FOR SALE OR RENTAL**  
**THEATRE FOUR**  
FINEST OFF BROADWAY  
PLAYHOUSE  
CAPACITY 299 SEATS  
**K. B. WEISSMAN**  
(914) 937-6672

**NEWSLETTER**

**SONGWRITERS HOTLINE! NEWS YOU** can use! Call free now! Songwriters Info Center, Box 1599-G, Pompano Beach, FL 33061. 1-800-327-0173 Ext. 1030.

**Gus Productions** formed by Blackbyrds drummer Keith Killgo to aid in the preservation of black art and the creation of black business in the Washington metropolitan area. Address: 806 Alabama Ave. S.E., Washington, D.C. 20032, (202) 574-9161.

**Mike's Artist Management** established by Michael J. Lembo and Mike Bone. Lembo is former president of MJL Management; Bone, former Mercury director of artist development. Clients include NRBQ, Baby Grand, Pezband. Address: 308 East 51st St., New York 10022, (212) 759-9658.

**David Feinstein Management Corp.** to offer tax services, accounting and business management. Address: 635 Madison Ave., Suite 1300, New York 10022, (212) 421-4945 or (212) 888-0260.

**Universal Dancing & Concerts** launched by Kim Osborn and Dan Evans for management of artists and concert productions. Address: 1527 N.W. 119th St., Suite A, Miami 33168, (305) 688-9576.

**Playfare Music Corp., Playfare**

**Records and Playfare Productions** formed by Tuxedo Mint Records, whose managing director is Chris Forde. Address: 132 Nassau St., New York 10036, (212) PR3-0358.

**Aktive Management Inc.** opens under the direction of Allan Kaufman and Greg Morton, representing two rock acts, Thundertrain and Sass, and singer/songwriter Bill Bellamy. Address: 79 Milk St., Suite 400, Boston 02109, (617) 426-8770.

**J.S. Ltd.** formed with John Stuckey Jr. as president. The production company is now marketing the single, "Universal Love" by Umoja. Address: 965 W. North Bend Road, Cincinnati 45224, (513) 542-2268.

**Duke Of Country Records** formed by Curtis Gordon with a national manufacture and distribution agreement with Scorpion Records in Nashville. Firm's first release is Gordon's "Separation Now Granted." Address: 113 17th Ave. South, Nashville 37203, (615) 255-6138.

**Regal Productions Ltd.,** a management, publishing and record production firm, formed by Mal

Warner, president. Address: 3923 Ingraham St., Suite 306, San Diego 92109, (714) 270-2594 or (714) 274-3198.

**Richard Petty Management Inc.** launched by Petty, executive vice president. Initial clients include Talisman, a progressive rock group, and Spice, a female trio. Address: P.O. Box 6267, Beverly Hills 90212, (213) 876-2551.

**Title Wave Publishing** formed by James C. Smith and John Bossman. Address: P.O. Box 8037, Van Nuys 91409, (213) 475-9152 or (213) 346-4505.

**Motivation Records** launched by R. Stewart. First signing to the label is Bruce Stewart. Address: 6605 Hollywood Blvd., Los Angeles 90028, (213) 469-4631.

(Continued on page 69)

**Jazz Beat**

Continued from page 45  
Bob Rossberg, Bill Besecker, Paul Dean, Patrick White and Steve McKee. Marian McPartland and the group Spyro Gyra have been recent in-person performers. This show is part of the more than 70 hours of jazz the outlet programs, according to Hunt.

Bee Hive is the name of a new Chicago label named after the bistro in that city which closed in the '50s. Among the artists on its roster are Nick Brignola, Dizzy Reece and Sal Salvador.

Eclipse Jazz, a non-profit collective, has announced a four-day Ann Arbor, Mich., Jazz Festival 1978. "In Celebration Of The Music Of Duke Ellington." Mary Lou Williams, Stan Getz, Max Roach, Archie Shepp, Johnny Griffin, Dexter Gordon, Freddie Hubbard, Stanley Turrentine, Sun Ra and the Duke Ellington Orchestra directed by Mercer Ellington are among the performers scheduled Sept. 12-24.

The Jazz Institute of Chicago has changed its Jazz Hotline phone number. Information on concerts and club dates in the area is now available 24 hours from (312) 666-1881.

More than 10,000 persons attended the recent John Klemmer-Woody Shaw free concert in Central Park in Manhattan which WRVR-FM broadcast. Tiwa Show Promotions in Lagos, Nigeria, is looking for jazz artists. It's Ray Lawrence, not Ray Harris, who is handling national distribution for the new L.A. area jazz label Jazz A La Carte.

Members of the old Matt Betton band are planning a reunion at Kansas State Univ. Nov. 9-11, writes Mike Donohue of Tara Record & Tape Distributing in Atlanta. Mike was in the clarinetist's band in 1936 via the trumpet section. Mike says the reunited group will probably play at half time at the Kansas St.-Colorado football game. For details write Betton at PO Box 724, Manhattan, Kan. 66502.

Lionel Hampton and Buddy Rich preceded Count Basie at Disneyland, with Basie closing out the summer season there over the Labor Day weekend. Saxman Roland Alexander played Walteros on Flatbush Ave. in Brooklyn and he calls his group the Freeborn Band. Steve Allen got behind the 88s at Donte's Friday and Saturday (8, 9) backed by Terry Gibbs leading a 15-piece band.

The Frankie Capp/Nat Pierce juggernaut band with vocalist Ernie Andrews became the first jazz group to play the Variety Arts Center in downtown L.A. Sunday (10). Artist Attractions of New York is now handling Al Hibbler who recently played Storytowne in New York.

Creative World has reissued "Stan Kenton Conducts The Jazz Compositions Of Dee Barton" originally released on Capitol. WCAU-FM in Philadelphia is interrupting its disco music to program jazz from 7 p.m. to midnight Sundays with Michael Schlessinger hosting the show, "The Rhythm Is Jazz." Jim Holiday, owner of Memories in Keansburg, N.J., hopes to book names into his cabaret. He had Dizzy Gillespie in the room earlier this summer. Billy Cobham and Ruth Brown added to the Monterey Festival lineup for this coming weekend.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

**MISCELLANEOUS**

**THE ONLY ENGLISH-LANGUAGE SEMIMONTHLY NEWSLETTER ON AND FROM THE JAPANESE MUSIC INDUSTRY**

It is Specially Designed For An Internationally Oriented Record Executive Who Needs To Be Constantly Updated On Happenings In The Japanese Record Market.

Free Copy Offered Upon Request.

**MUSIC LABO INTERNATIONAL**

**THE NEWSLETTER CONTAINS:**  
Single And Album Charts • A List of Monthly New Releases • Statistical Data, General News, Etc. • Essential Information You Must Have.

1 YEAR (24 ISSUES) SUBSCRIPTION RATE—150,000 YEN (APPROX. \$600)  
All Payments Must Be Made in Yen. Send Your Subscription Order And Inquiries To  
**MUSIC LABO, INC.**  
Dempa Bldg., Bekkan 5F  
11-2, HIGHASHI-GOTANDA 1-CHOME, SHINAGAWA-KU, TOKYO 141 JAPAN

**DISTRIBUTING SERVICES**

**ACCESSORIES**

24 HR. FREIGHT-PAID SERVICE  
Largest Selection at Lowest Cost Anywhere  
**MAXELL • MEMOREX • SCOTCH • TDK • BASF • AMPEX • WATTS • DISCWASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY**  
SEND FOR FREE CATALOG  
**A.I. ROSENTHAL ASSOCIATES**  
Dept. A, 29 E. Glenside Ave., Glenside, Pa. 19038  
(215) 885-5211

**RECORDS, CARTRIDGES, CASSETTES FOR EXPORT**

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.  
**DARO EXPORTS, LTD.**  
1468 Coney Island Ave.  
Brooklyn, N.Y. 11230  
Cables: Expodaro

**EXPORT ONLY**

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only.  
**ALBERT SCHULTZ, INC.**  
115 West 14th St.  
New York, N.Y. 10011  
Cable: ALBYREP Telex: 236569 eow

**BILLBOARD IS ON MICROFILM:**

Back copies of BILLBOARD are available on microfilm dating from November 1994 to December 1974.  
Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.  
For prices on additional copies and for further information contact:  
**Bill Wardlow**  
General Services  
Billboard Publications  
9000 Sunset Blvd.  
Los Angeles, Cal 90069  
213/273-7040

**BILLBOARD Group Subscription Discounts**

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019  
c/o Billboard, 1515 Broadway  
New York, N.Y. 10036

**CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.**

MAKE MORE PROFIT WITH OUR LOWER prices on LPs, 8-tracks, and cassettes. Top 1000 list updated weekly. Write Tobiasco, 6144 Highway 290 W., Austin, Texas. (Mexican list available also).

## LOOKS SET TO RIVAL 'SATURDAY NIGHT FEVER'

## 'Grease' Is a European Musical Phenomenon

• Continued from page 5

explains the record's success in terms of the "Travolta phenomenon."

Since its May 22 release, the single has sold a reported 125,000 copies. Since its second week of release it has been on top of both the Flemish and Wallcon charts. "How Deep Is Your Love," "Night Fever," and "Stayin' Alive," by contrast, sold an estimated 90,000 copies.

The "Grease" album came out in early June and has so far amassed sales of around 40,000. This is an enormous figure by Belgian standards, but still pales in comparison with "Saturday Night Fever," now up to a reported 200,000 units and still selling strongly. The film "Grease" is due for release in October.

• Switzerland too is in the grip of "Travolta fever," and for once German, French and Italian Swiss are all on the same wavelength. Alerted by the success of "You're The One That I Want," which climbed to the chart top 3 within a couple of weeks

of release, Polydor Switzerland has lined up some unusual promotions for the film's release.

(Assistance in compiling this story provided by Henry Kahn, Juul Anthonissen, Pierre Haesler, Daniele Caroli, Lefty Kongalides, Knud Orsted, Leif Schulman, Randi Hultin, Kari Helopaltio.)

Five hundred deejays, media people, wholesalers and retailers have been invited to a "Grease Party" in the Volkshaus Zurich. The film, music of the '50s, a dancing competition and a fashion presentation will be part of the evening, which is presented by radio personality Paul Burckhalter.

"Grease" display material has gone not only into record stores but also into clubs, restaurants and fashion shops. National "Grease" contests abound and CIC's promotion tieup with Wrangler and Pepsi-Cola adds further spice to an intensive marketing campaign.

• Like many other national charts, the Italian best seller list shows the "Grease" album and singles climbing rapidly to heights still dominated by "Saturday Night Fever" and its singles. With the August holiday period over, a traditional sales lull, and the film release set for September's end, the story is only just beginning. Andrew Floriani, RSO label manager at Phonogram, confidently predicts total album sales of 150,000.

As in Britain, "You're The One That I Want" was promoted with the help of a film clip supplied by CIC. This was shown by the national tv network RAI during August, and is at present being screened by all the major local stations throughout the country. Radio stations have been competing to devise new "Grease" contests and quizzes.

• Greece will go with "Grease," no question. John Travolta is already idolized by youngsters throughout the country, thanks to massive Greek newspaper and magazine coverage, although "Saturday Night Fever" will not be in cinemas till late October, and "Grease" until December.

Phonogram put out "You're The One That I Want" in early July, and watched as it was quickly picked up both by Greek radio and by the fashion-conscious disco audiences in Athens, Thessaloniki and the Aegean Islands. Now the single has ousted Italian artist Umberto Tozzi from the No. 1 spot.

The "Grease" soundtrack has only just been released, Phonogram not wanting to harm "Saturday Night Fever," still top of the album charts and now Phonogram's best ever international seller in Greece. For similar reasons the company is releasing "Hopelessly Devoted," but

not Frankie Valli's "Grease," preferring to leave a strong sales potential for the album.

• Scandinavia has had its fair share of "Travolta fever." "You're The One That I Want" tops charts in Sweden, Norway and Denmark and is one of four RSO singles currently in the Finnish top 10.

• Jens Andersen of Polydor Denmark describes it as the biggest selling single for a very long time, out-selling even the three Bee Gees singles from "Saturday Night Fever."

Total sales, in a country where 1,000 units is a good average, are estimated at 14,000, thanks to a determined promotion by Polydor covering discos, radio, jukeboxes and all manner of dealer aids. The film has just opened in cinemas all over Denmark, and Andersen reports "quite nice orders" for the soundtrack album.

• In Finland the album is already in the Top 10, though the film release has been put back to late November. Advance publicity has been on an unprecedented scale, largely prompted by the "Saturday Night Fever" experience. The "Fever" soundtrack set new records with 30,000 sales and "Grease" will have to do very well to match it, though no one would be foolish enough to bet against.

• When "Saturday Night Fever" was released in Sweden it was accompanied by the biggest ever promotion campaign for a movie, coordinated by CIC and Polydor AB. Now the same team is excelling even its earlier efforts to promote "Grease."

Activities include press advertising, dealer display material; advertising in the underground system; a special Grease News, an eight-page

paper distributed in over one million copies; Grease posters on all the 400 vans of the milk distributing company Arla; hamburger posters featuring a scene from the movie in the Clock Hamburger catering chain, together with mobiles of the soundtrack sleeve and a background music cassette from the film.

This cassette is also being sent to discos throughout Sweden, while videocassettes have gone to all major retailers and also to the 400 stores of a Swedish hifi chain. The Ahlens/Tempo stores, with a further 400 outlets, are mounting special "Grease" activities.

Levi Jeans has produced its own poster from the film for use in its own 1,000 shops and in all record retailers.

"Grease" opens Sept. 25 in 20 Swedish cinemas. In its first three months in release the soundtrack has sold an estimated 16,000 units, more than "Saturday Night Fever" in the same period. "You're The One That I Want" tops the singles chart with 10,000 sales.

• The Norwegian campaign shares many features with its neighbor, notably the Levi tieup. In Norway Levi plans to spend up to \$60,000, much of its on newspaper advertising, to reinforce the connection between the Grease image and its own slogan "Grease up with Levi's jeans."

Similarly, a "Grease" newspaper is planned, with a 150,000 print and special cassettes have been put together for in-store play, along with a full range of point-of-sale material. A rash of "Grease" parties has broken out, combining previews of the film, scheduled for October release, with competitions '50s dress and free gifts of Brylcreme.

## OTHER MARTS ALSO PROSPECTS

## Pickwick Intl U.K. Is Base For Expansion Overseas

• Continued from page 11

Alan Friedlander as sales director and Fred Jackson as export manager, Lewis has built both domestic U.K. business, in the face of the recent two-year sales slump, and expansion to the Continent.

The company has exceeded prior year sales and turnover every year, he proudly notes, and now services some 9,000 British outlets with an inventory that averages 2 million disks and tapes. He claims about 60% of the U.K. budget mart, which is about 12% of the total prerecorded sales volume.

Expansion in both retail distribution and rackjobbing account for upbeat sales, despite the relatively soft local market, Lewis says. A move into contemporary budget product, a revived "Top Of The Pops" program, solid tape sales growth with a first-time move into discounting, all play a role in the current unit sales pace running ahead of last year's record volume, he notes.

With material licensed from CUBE (Joe Cocker, T. Rex, Procul Harum, Move), RCA (The Sweet), CBS (Blood, Sweat & Tears) and DJM (Elton John), the move into contemporary budget product at a bargain 1.99 pounds versus the recent rise to 4.99 pounds for front-

line LPs has "monster potential," as Lewis puts it, with Elton's "Here And There" keying the first big promo launched Sept. 1. Two-LP sets at 2.49 pounds featuring Elvis Presley, T. Rex, Jim Reeves and others also are included.

"Top Of The Pops," Pickwick-produced covers of top chart hits, is now into its ninth year with "Volume 68," the longest selling series in

(Continued on page 57)

## FOREIGN COS. &amp; INDIE PRODUCERS MAIN CLIENTS

## Italy's Panarecord Offers Many Services

By PETER JONES

MILAN—Panarecord, an important new addition to the Italian music business, has been set up here, offering a wide range of services, including distribution, promotion, legal and management advice to Italian independent producers and foreign companies.

The company, formed by four partners, including Sergio de Gennaro, former general manager of Messaggerie Musicali, distribution company now merged in CGD-MM; and Mario Paroletti, former sales manager of the MM outfit, is a joint-stock company with capital of about \$240,000. It is already introducing original trade concepts into the Italian market.

The majority shareholder, de Gennaro, says, "There is certainly room for a new distribution operation network here. Ten years ago there were more distribution operation branches than today. The contraction which has taken place now allows WEA to enter the field on its own, and I expect CBS to follow suit within a few years.

"What the Italian market missed though, was a company dealing exclusively with distribution. We at Panarecord do not produce disks, so our licensors do not have to face any unfair competition with their distributor's own product.

"We are developing our network along different lines according to lo-

cal situations here. In Milan and Rome we have our own salesmen at work, but in other centers we rely on existing wholesalers, providing they guarantee at least one of their salesmen works exclusively for Panarecord contacting dealers and promoting our distributed product with local radio and tv stations.

"In other important areas, we are creating limited companies which take care of wholesale and distribution locally, dealing with other parties' product as well. As we are operating through a chain of small local firms, we shall be able gradually to select our staff depending on efficiency, and to gain maximum exploitation of regional markets, usually neglected by the majors.

"To independent producers and foreign record companies we offer two kinds of deal. Either they give us the finished product and we fix our commission for distribution, or they give us the mixed tape and the sleeve lay-out and we take care of manufacturing and distribution, granting them a royalty. Foreign producers, it seems to us, will be more interested in the second kind of deal."

Panarecord will not ever deal just in distribution services. De Gennaro says, "Our width of operation represents something new for the Italian marketplace, though it is not an unusual practice in other countries. We have adapted some concepts which

have proved successful in other countries to meet the needs of the Italian domestic market.

"On request, we can take care of promotion, administrative matters, legal and management matters, and we can provide applicants with a postal address, a phone number and secretarial help. Our main job is distribution, from which the real profits will come, but many a producer, many a label, could be interested in the offshoot services."

De Gennaro says that at first Panarecord intended to get deep into the import market. "But as we want to co-operate with the Italian record companies, and we intend acting as financiers in the music industry here, we are now limiting ourselves to importing product not available on the market here because of lack of Italian licenses."

The new organization will also act as a talent-spotting agency. "In Italy, there is an abundance of talent, but many artists can't obtain recording contracts because the industry is so centralized, with Milan and Rome as the key centers. But through out national network, we can gather information about local talent in the regions."

He admits he has studied the difficulties caused by the scarcity of specialist retail outlets in Italy. "Here, there are about 500 leading professional retailers. But there are more

than 6,000 other outlets dealing with records and tapes, even if many have no competent sales staff, are unreliable and generally sell other goods of all kinds.

"Though separately these retailers have little economic weight, taken as a whole they are an important factor on the market. Panarecord will reach these non-specialist outlets.

"In Bologna we are already using two showcase vans, visiting retailers who immediately buy goods on show. This is proving an effective stimulus especially when non-specialist retailers are concerned."

Panarecord has already acquired distribution rights for product of three Italian independent labels, Futura, Feeling and Fantasia, and negotiations are on with others, including a foreign company. The new company is based at Via Cimarosa 4, 20144 Milano.

Sergio de Gennaro, 46, a law graduate, worked with Olivetti's mechanized accountancy systems division from 1952 to 1959. He then joined RCA Italiana as sales administrator until 1964 and as the manager of a door-to-door sales company linked with RCA until 1966. He subsequently became sales manager at Messaggerie Musicali, being made general manager in 1969 and staying on until he resigned this year.

Keep on Sailing  
with us  
in the Benelux

FLEET BENELUX B.V.  
PHONE (23) 313543 - TELEX 71188  
P.O. BOX 6111/2001 HC HAARLEM  
HOLLAND



**PLATINUM PIPS**—Gladys Knight & the Pips, at London's Montcalm Hotel, receive a platinum disk commemorating sales in excess of \$1.8 million for their K-tel album, "Gladys Knight & The Pips—30 Greatest." Second from right is Don Reedman, K-tel U.K.'s a&r manager.

## BLUEPRINTS EXPANSION

# EMI Forms Global Management Board

• Continued from page 5

lishing EMI's parallel record companies in "key world markets," and for developing them "rapidly" into distinctive, profitable units.

EMI is dividing its activities outside North America, Europe and Japan into four regions, and their respective regional directors—Hans Buegger (overseeing Argentina, Brazil, Chile, Mexico), Malcolm Brown (Hong Kong, Malaysia, Singapore, Thailand), Peter Gerber (Greece, India, Iran, Pakistan), Mike Wells (Kenya, Nigeria)—will report to East, as will other executives based in South Africa and New Zealand.

East will also be in touch with EMI's company in his homeland, Australia.

As joint managing director, EMI Music Operations, with East, Leslie Hill has regional management in four European areas reporting to him. They are Wilfred Jung (overseeing Austria, Belgium, Germany, Holland and Switzerland); Francois Minchin (France, Italy, Spain); Anders Holmstedt (Denmark, Finland, Norway, Sweden); Ramon Lopez (U.K., Eire).

Rool Kruize, based in Amster-

dam, is appointed director, a&r and marketing, Europe, reporting to Hill.

On the publishing front, Screen Gems and Colgems in North America remain the responsibility of Lester Sill, reporting to Menon, while East becomes chairman of London-based EMI Music Publishing.

In Japan, resident director Nicholas Bingham will maintain a direct functional relationship with East, Hill and Zimmermann for the music activities of Toshiba-EMI.

The thrust of this considerable reorganization, which embraces many second-level modifications to EMI's operations serves to underscore how it is Menon who sets the tone and substance of the company's global ambitions in 33 countries on five continents.

EMI, which used to proclaim itself the largest recording organization in the world, has become acutely aware in recent years of competition from CBS and WEA.

As the music business shoots for international revenue heights far beyond those of the last decade, Menon's responsibilities for EMI's status and service requirements have become increasingly complex.

## Albania Opens Cultural Doors

**ATHENS**—Albania, a territorial neighbor of Greece but remote from it and the rest of the world, has now opened its frontiers and started a program of cultural exchanges with Greek industry folk.

After 27 years of non-contact, Albania has played host to local Philips artist Marinella and, more recently, for Greek Minos singer Yiannis Parios. Both artists were supported by other singers and folk-dance group, playing in big cities to enthusiastic audiences who knew the Greek repertoire, presumably from listening to radio.

The Greek government favors the cultural exchanges with Albania, welcoming an end to the cold war. Apart from Chinese artists, it is believed the Greek acts were the first to tour Albania since the end of World War II.

## Pickwick Intl In Expansion

• Continued from page 56

U.K. history, Lewis says. From a low of about 110,000 units bi-monthly two years ago, it is climbing again toward its 300,000-plus top figure.

The first-time discount tape promo saw F.W. Woolworth move almost a million units in six weeks at 1.45 pounds, compared to the usual budget price of 1.95 pounds and 3.95 pounds for front-line product. While cassettes are dominant and growing, Pickwick is the only major still offering 8-tracks, for which a sizable market still exists, Lewis observes.

Pickwick Record Distributing, the rack arm, evolved just three years ago as competition for Record Merchandisers, the industry rack. Using large Mercedes vans, Pickwick's "man in the van" now reaches about 850 accounts, including the giant TESCO supermarket group to which it introduced front-line, full-price prerecorded product. There is no consignment merchandise in the U.K. rackjobbing practice, Stephen Lewis emphasizes. "If you buy it, you sell it or eat it, but we see 1,000 accounts by year-end and look to double these by next year."

"We're excited by what we've seen and heard at the convention," Monty Lewis notes, "and we're certainly providing a good base for the future. American Can research already is helping our plan for moves into new areas and we see nothing but continued growth ahead."

STEPHEN TRAIMAN

\$250,000 IN BEFORE CLAMPDOWN

## Sweden's IFPI Ends 1st Scandinavia Bootlegging

By LEIF SCHULMAN

**STOCKHOLM**—Swift action by the Swedish IFPI has ended Scandinavia's first ever case of bootlegging. The offending company, Skivimporten Record-center, is estimated to have done \$250,000 worth of business before the authorities clamped down.

Eddie Landovist, head of IFPI in Sweden, describes how the matter came to light. "In early May we discovered an advertisement in a local magazine for a Roxy Music album, recorded live at the Stockholm Concerthouse in January. Checks were made with Polydor Sweden and with EG Music, the U.K. publisher, and a private detective was hired to trace the source.

"Meanwhile, other albums from the company, which had its own label, Stoned Records, came on the market. Finally IFPI was told of flysheets circulating in Britain describing forthcoming releases; among them a live recording from Bob Dylan's Swedish concert. We decided to take immediate action. Evidence of orders from the bootleggers to pressing plants was acquired, and with a power of attorney from the copyright organization

NCB and STIM, IFPI went to the public prosecutor in Norrköping, the bootleggers' base.

"Up till then Stoned Records had put out six records, five of them double albums, featuring live recordings of Swedish concert by Roxy Music, Patti Smith, Jimi Hendrix, Black Sabbath, Queen and Lou Reed. Planned were further recordings of Dylan, ELO, David Bowie and Genesis. Price of the double albums was around \$15, and about 16,000 copies had been sold.

"The albums were of surprisingly high quality, so we suspect the two men we traced were not alone in the operation. Production costs must have been about \$3,000. I am glad we were able by strong action to stop this business in an early stage.

"For the future we plan to set up a list with the NCB of acknowledged record producers, which will be distributed to pressing plants and sleeve printers so they will know when an unauthorized company comes with an order. We have informed all retailers of how to recognize pirated product, via a mail-out to 9,000 outlets," Landovist concludes.

# RECORD & TAPE REPERTOIRE DEVELOPMENT

## MANAGER for UK/Europe

The Reader's Digest is the world's leader in the direct marketing of record and tape products. We operate on a world-wide basis, and market our products in all territories in Western Europe. In the UK alone we are one of the top ten music marketing companies. Our major international products, which are multi-album packages, are originated primarily in the UK and USA.

We are looking for an executive, male or female, to manage the repertoire development needs for new products for the British and European markets. The position requires the ability to originate new multi-album packages from a basic concept idea to finished repertoire, and to control the repertoire development of a product to its pre-production point. Close liaison will be required with special product areas of all music companies with whom we deal, and also with our parent company in New York and affiliate companies in Europe. The post is based in London, but will involve a certain amount of travel in Europe. A full training will be given in the operations and procedures of RD's music business.

A wide repertoire knowledge is required, including sources of material. Knowledge of international catalogues, particularly in the areas of MOR, country, light classical and pop is vital. Familiarity with local repertoire in Europe is an asset, particularly the French market. Ability to speak French would be useful. The job demands skill in communication both written and verbal, especially the facility to describe new concepts in a fluent and literate manner. Familiarity with music business operations; copyright and artist royalties, etc., is desirable.

It is unlikely that anyone with less than five years experience in the music business would have the requisite experience. This may have been gained with a record company or music publisher in UK, US or France, but should be current. Previous work on special products would be advantageous. The salary for this key position is negotiable, and will fully reflect the skills required for it. Please write, with full curriculum vitae (no application will be considered without one) to the Recruitment Manager, Reader's Digest Association Ltd., 25 Berkeley Square, London W1X 6AB.

Reader's  
Digest



'FEVER MEDALLION'—Al Coury, president of RSO Records, receives a "Saturday Night Fever" silver medallion signifying sales of over one million units for the record in Canada from Polygram Canada's president Tim Harrold, left, and Dieter Radecki, vice president sales & marketing, right.

## CASSETTES SHOW BIGGEST GAIN

# Summer Sales Jump 20% Over Last Year

By DAVID FARREL

TORONTO—A survey of retailers, rackjobbers and major labels shows that summer sales are up by 20% over 1977, with cassettes showing the biggest percent increases overall.

Jacques Gagne at A.R.S., a major rackjobber with some 500 accounts nationally, reports a "sensational" summer sales period, attributing growth to the "public's willingness to spend on records" and the great number of major artist releases between June and July.

The 45 store Records On Wheels chain similarly reports "a bumper summer period." Says Greg Malta, buyer for the chain, "Some of our stores are showing a 30% increase over last year, but generally it's closer to 20 and 25%."

Roblan Distributors, the distribution arm behind the 60-store Sam's chain, reports a good summer but, notes Bob Sniderman, co-owner, "sales are always good. We don't fluctuate radically from season to season."

Among major sellers cited by the retail and rackjobbing trade are Meatloaf, Burton Cummings, Billy Joel, Bruce Springsteen, the soundtracks "Grease" and "Saturday Night Fever," and Bob Seger.

The general consensus holds that cassette sales are substantially up, in some cases selling as well as albums, and that eight track tapes were holding their own.

The "Sgt. Pepper" soundtrack, according to A&M which has the album in Canada, most rackers and

chain buyers, is not doing as well as anticipated. However, returns have not been a problem as yet and repeat orders are not ruled out. The album shipped platinum plus gold in Canada, a 150,000 unit figure.

Government statistics reflecting summer increases will not be available for several more months. Latest figures available for the month of June, show a slight increase on net shipment sales over 1977 figures.

## CRIA Asks Classical Disks To Be Tagged Cultural Product

• Continued from page 33

have been allowing deleted and over-run product from the U.S. to come in at valuation prices ranging from 25 cents to 50 cents.

"The effect that this has had on the domestic record manufacturing base is to seriously threaten profit margins in this country, and at the same time legitimate cultural product is burdened down with unrealistic import duties and taxes. It seems that Customs and Excise officials are more influenced by shock than they are by Chopin," Robertson contends.

The 35 members of the CRIA represent 95% of the total records manufactured and sold in Canada, including all major classical producers and suppliers. The association is requesting that classical recordings be

## Ex-Guess Who Cummings Is Hot, Hot, Hot

TORONTO—Few artists have stirred up as much excitement and interest throughout the media network in Canada as former Guess Who helmsman Burton Cummings. His latest single, "Break It To Them Gently," from his third solo album for Portrait Records, "Dream Of A Child," is one of the fastest breaking records in the country.

The single was virtually an immediate add at every major AM station in the country, and the album was put on heavy rotation at all major AOR FM stations within days of release. So strong was the reaction to the new single that it debuted on the national sales chart at number 10. The album made its bow at number 9.

Cummings has made several major tours in Canada since signing to Portrait several years back, and so far is the most popular star to emerge from the Guess Who.

The CBC-TV network airs a Cummings special on Sept. 25, with footage from recent appearances at the Calgary Stampede and a Grouse Mountain, Vancouver.

Both Cummings' two previous Portrait albums are platinum and CBS reports "Dream Of A Child" the fastest selling of his three albums so far.

Recently in Toronto for a CNE Grandstand performance, Cummings attracted the largest crowd to date for the fair shows, with an audience slightly in excess of 17,000. The only other act likely to outdraw Cummings looks to be Styx.

Future plans for the ex-Guess Who vocalist include an Australian tour with Alice Cooper.

treated in the same manner as books, which are imported and sold in Canada duty and tax free.

All major Canadian manufacturers involved in pressing records for the Canadian market support the CRIA request for recognition of classical recordings as cultural product, providing the existing import duties remain on contemporary recordings, which are almost totally manufactured in Canada.

## Discus Chain Is Opening Outlets

MONTREAL—Discus retail chain in Quebec is expanding outlets and doing business like never before, reports general manager Irving Heisler.

"As Quebec's largest retail record and tape chain, we boast some 20 stores in the province, as well as affiliations in Ontario," Heisler comments. "Rapid-fire expansion continues to amaze everyone associated with the organization, including myself.

"We've scheduled three openings for the next few months alone: at Poite Claire's Fairview Centre, Les Promenades in St-Bruno and the Ste-Foy Centre in Quebec City."

Heisler says that phase two of the Toronto Eaton Centre will house another Discus outlet, and that the chain is moving westward with more stores.

Hot sellers for the chain at present include the three RSO soundtracks and the Boston LP.

## From The Music Capitals Of The World

### LONDON

Ronco here spending around \$1.5 million on television advertising this fall on eight albums, including a Kinks' "20 Golden Greats," "Everybody Dance," a disco-hit compilation; a rock-concept album "The Kings And Queens Of Disco," two four-volume classical boxed sets, and an LP from singer-comic Max Bygraves.

Big Phonogram campaign for "Juke Box Gypsy," by Lindisfarne, the Newcastle band which recently got together again, a single follow-up to the silver-disk earning "Run For Home." ... While most U.K. companies have gone for price increases on product, Different Records maintaining its selling price for the next six months, with material coming from Earth and Stone, Pablo Moses and Max Romeo.

Heath Levy Music here to represent Lightning Records' publishing interests on a worldwide basis, starting with U.K. chart record "She's Gonna Win," by Bilbo. ... Believed to be the world's first luminous single: Yellow Dog's "Little Gods" (Virgin), with the first 15,000 in "glowing" vinyl and sold in a clear plastic bag.

Beggars Banquet Records here offering dealers the chance to obtain what the company says are "completely obscene" display cards for the Ivor Biggun single "The Winker's Song." ... First-ever live album from Jethro Tull out via Chrysalis (Sept. 29), a two-record pack titled "Bursting Out." ... Dealer competition for the "Music Speaks Louder Than Words" album (Chrysalis) by Irish singer Mary O'Hara is built round a weekend in Ireland top prize.

A rectangular single, pressed in chocolate brown, is the sales gimmick used by Jet here for "Rollin' On," by the group Cirrus, the single based on a commercial jingle for the Yorkie chocolate bars. ... Rod Stewart to be sued in the High Court by session drummer Mike Waller, claiming around \$12,000 for work done on the album "Smiler."

Out new is "The Fabulous Fifties," a package from Reader's Digest of 10 albums or five double-play cassettes (selling at \$42), with product from Lonnie Donegan, Johnnie Ray, the Platters and Little Richard. ... Jonathan Richman definitely quit the Modern Lovers, and now looks for solo career. ... Formerly with Magnet Records as general manager, Iain McNay now to run new Cherry Red Records label here, first single to be the Tights on a double-A release "Howard Hughes" and "China's Eternal."

DJM artist Melanie Harold, previously Joanna Carlin, launches new-name career with "Let's Spend The Night Together," backed by Gerry Rafferty's band and with Hugh Murphy, producer of "Baker Street," in charge. ... For his first album for MCA, Rod Argent has back-up help from Genesis man Phil Collins and Jack Lancaster.

Weekend Records here plans to promote its cover of "Summer Nights" from "Grease" well before the Travolta/Newton-John cut from the album is out here as a 45, the artists being Chris Blake and Honey Brown. ... Chuck Brunicaudi from New York is a new signing to Charisma here. ... Independent local radio revenue for July pulled in \$4.48 million, giving a seven-month tally for 1978 of \$30.06 million.

Leo Sayer off on his most extensive British tour so far from Oct. 11, and he has a six-week BBC series coming in November. ... U.S. gospel singer Jesse Dixon pulled out of his U.K. tour because of "disappointing ticket sales" in the midst of the holiday season and many festivals. ... Barry Muret, formerly free-lance with Artists Services, now artist and tour liaison office with Phonogram. He previously worked with Elkie Brooks, Nana Mouskouri and Shirley Bassey.

New specialist label here is Ikon which covers Russian and Finnish orthodox church music. ... Rocket Records, Elton John's company, signed Lulu to a worldwide recording pact, with the debut single on Rocket America, "Don't Take Love For Granted," with an album to follow. ... Logo Songs Ltd., now incorporating Logo Music and Heathside Music, run by Olav Wyper and Geoff Hannington, has finalized three-year subpublishing deal with Freddy Bienstock's Hudson Bay Company for U.S. and Canadian representation.

Famed war-time U.K. service band the Squadronaires reformed for a special Battle of Britain Day concert, the line-up including leader Jimmy Miller and trombonist George Chisholm. ... "78 In The Shade" Atlantic label album release by the Small Faces, having reformed early last year, with good work from founders Steve Marriott, Kenny Jones and Ian McLagen.

Songwriters' Guild of Great Britain "Gold Badge of Merit" lunch this year lined up for the

Connaught Rooms (Oct. 4). ... Country girl singer Charlie Dore now signed to Island here, and is currently recording a new album in Nashville, Tenn. ... EMITEL's cinema short "Natural High—The Commodores On Tour" finished a 200-cinema tour with the "Game Of Death" feature.

Though the 10cc album "Bloody Tourists" is being advertised on London buses, the title is being omitted on "tactful" grounds and will instead read: "10cc—their new album is unmistakably 10cc." ... "Oh What A Circus," from "Evita," is David Essex's biggest single hit in two years. ... Barry Manilow signed a deal with Chappell for representation of his Kamikazi Music Corp. through the U.K. and Performing Right Territories.

Martin Lewis has set up company 21st Century Leisure Ltd., involved in record production, publishing, publicity and management, and says, "If all fails, at least in 20 years time, a certain nameless film company might buy me out for my registered name."

New Sunderland-based artist Tommy Morrison signed to Real Records, his first single "When This Pub Closes" being produced by Bad Company lead singer Paul Rodgers, who also played guitar on the session. ... Big WEA campaign on behalf of the Ramones' fourth British tour, linked with Friday (15) release of its fourth studio album "Road To Ruin." ... Three extra London Palladium concerts for Bette Midler, the first three being sold out fast.

Marcel Stellman, of Decca U.K., celebrates his 25th year with the company Nov. 23. ... Rachel Nelson, EMI group press relations manager, quitting to "seek pastures new." ... Frank Sinatra reported seeking suitable property in London, regarded by him as his "second home."

PETER JONES

### SYDNEY

CBS Australia has reported triple platinum sales (150,000 units) of Meat Loaf's album "Bat Out Of Hell," following a successful tour by the band and an aggressive dealer-oriented marketing campaign. ... Leading budget label Summit Records has acquired rights to RCA's Camden and Phonogram's Contour catalogs. ... Popular rock/pop act Sherbet have returned to Australia to begin their 21st tour, and will then return to the states to promote forthcoming RSO album "Sherbet."

Warner artist Johnny Cougar has completed a two-week promotional campaign and will be back later this year for a concert tour. ... Successful indie Mushroom Records has launched Mushroom International for selected overseas product. First single release, City Boy's "5.7.0.5" charted within two weeks of release.

Latest ratings figures give Sydney rock/pop station 2SM a staggering 30% share of a 15-station market. ... Festival Records managing director Allen Hely firmly committed his company to a policy of local artist recordings, speaking at the closing session of the company's annual conference. ... New head of Festival Music, the publishing arm, is Peter Hebbes, formerly Festival's man in London and still head of local A&R in the Sydney office. GLEN BAKER

### ATHENS

Phonogram has said it will shortly release an album by Vangelis Papathanasiou, formerly of Aphrodite's Child, featuring traditional Greek music combined with modern electronics and the voice of actress Irene Pappas. Vangelis is said to have turned down an offer to join Yes so as to concentrate on the album, to be released with the title "Odes." He has recently expressed the view that Greek music needs to move in new directions, saying, "We must get back to our roots."

Since its release here last March, "Saturday Night Fever" has sold 20,000 copies, and Phonogram executives are hopeful it will go gold when the film is released in October. ... "Grease" due to be screened in November, with "Sergeant Pepper" to follow in December. ... Robert Stigwood and the Bee Gees reportedly enjoying their cruise 'round the Greek Islands, and due for a gold record, if Phonogram can catch up with them.

First anniversary of Presley's death commemorated here with an hour-long radio tribute and a spread in Pop Rock magazine. ... Harry Hlyn, top-selling local comedian on the EMI label, due to make a series of promotion appearances in Athens' largest department store during this month.

JOHN CARR

## From The Music Capitals Of The World

### TORONTO

Payola, monopolistic attitudes and drugs are all grist for a CTV special that narrows its focus on the music business in Canada. According to the show's co-ordinator, Indra Seja, multinationals operating here are insensitive to Canadian talent, unwilling to spend the necessary capital to get local acts into international prominence and syphoning off profits to tax haven capitals. Asked why the program was looking for a dark cloud under a bright, blue sky, Seja reports "it's going on and we intend to bring it to light."

Rush recently sponsored a local swimmer attempting to swim Lake Ontario. ... Thunder

Sound studio in Toronto has installed a Yamaha GX-1 "Dream Machine," first used on record by Stevie Wonder on the "Songs In The Key Of Life" album. According to studio personnel, Thunder is now one of six studios in the world to have the 420-watt organ in-house.

Murray McLauchlan is working on a "greatest hits" package, with a new version of "Honky Red" to be included, along with the possibility of several new studio tracks.

Starz are in Nimbus Nine studios, working on a third LP with Jack Richardson as producer. ... Jim Brady, Dan Williamson and Gerry Forbes are recent additions to CFTR in Toronto as on-air staff.

# Billboard Hits Of The World

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## BRITAIN (Courtesy Music Week) SINGLES

This Week	Last Week	Title - Artist (Label)
1	1	THREE TIMES A LADY—Commodores (Motown TMG 1113)
2	3	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120)
3	2	IT'S RAINING—Darts (Magnet MAG 126)
4	4	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)
5	6	OH WHAT A CIRCUS—David Essex (Mercury 6007 185)
6	7	JILTED JOHN—Jilted John (EMI Int. INT 567)
7	5	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)
8	8	SUPERATURE—Cerrone (Atlantic K 11089)
9	17	BRITISH HUSTLE/PEACE ON EARTH—Hi Tension (Island WIP 6446)
10	19	AN EVERLASTING LOVE—Andy Gibb (RSO 015)
11	10	IT'S ONLY MAKE BELIEVE—Child (Ariola Hansa AHA 522)
12	9	FOREVER AUTUMN—Justin Hayward (CBS 6368)
13	26	FORGET ABOUT YOU—Motors (Virgin VS 222)
14	13	BABY STOP CRYING—Bob Dylan (CBS 6499)
15	25	HONG KONG GARDEN—Sloouise & The Banishes (Polydor 2059 052)
16	23	PICTURE THIS—Blondie (Chrysalis CHS 2242)
17	24	TOP OF THE POPS—Rezillos (Sire SIR 4001)
18	12	SUBSTITUTE—Clout (Carrere 2788)
19	33	KISS YOU ALL OVER—Exile (RAK 279)
20	15	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)
21	11	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)
22	18	WHO ARE YOU—The Who (Polydor WHO 1)
23	39	AGAIN AND AGAIN—Status Quo (Vertigo QUO 1)
24	31	GREASE—Frankie Valli (RSO 12)
25	27	I THOUGHT IT WAS YOU—Herbie Hancock (CBS 6530)
26	29	DAVID WATTS/A BOMB IN WARDOUR STREET—Jam (Polydor 2059 054)
27	21	WALK ON BY—Stranglers (United Artists UP 36429)
28	14	5-7-0-5—City Boy (Vertigo 6059207)
29	34	GALAXY OF LOVE—Crown Heights Affair (Philips 6168 801)
30	32	YOU MAKE ME FEEL (Mighty Real)—Sylvester (Fantasy FTC 160)
31	16	IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050)
32	36	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)
33	20	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BDS 473)
34	38	HOT SHOT—Karen Young (Atlantic K 11180)
35	28	SMURF SONG—Father Abraham (Decca F 13759)
36	49	TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)
37	40	SIGN OF THE TIMES—Bryan Ferry (Polydor 2001 798)
38	62	A ROSE HAS TO DIE—Dooleys (GTO GT 229)
39	45	COLD AS ICE—Foreigner (Atlantic K 10986)
40	55	GOT A FEELING—Patrick Juvet (Casablanca CAN 127)
41	42	RAININ' THROUGH MY SUNSHINE—Real Thing (Pye 7N 46113)
42	22	ANTHEM—New Seekers (CBS 6413)
43	51	SHE'S GONNA WIN—Bilbo (Lightning LIG 548)
44	43	STUFF LIKE THAT—Quincy Jones (A&M AMS 7367)
45	60	I WON'T MENTION IT AGAIN—Ruby Winters (Creole CR 160)
46	35	IDENTITY—X Ray Specs (EMI INT 563)
47	47	DON'T WANNA SAY GOODNIGHT—Kandate (RAK 280)
48	54	DON'T CARE—Klark Kent (A&M AMS 7376)
49	30	LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129)
50	New	YOU'RE THE ONE THAT I WANT—Hylda Baker/Arthur Mullard (Pye 7N 46121)
51	44	SOMEWHERE IN THE NIGHT/COPACABANA—Barry Manilow (Arista 196)
52	37	STAY—Jackson Browne (Asylum K 13128)
53	56	SAME—Evelyn "Champagne" King (RCA PC 1122)
54	71	AIN'T WE FUNKIN' NOW—Brothers Johnson (A&M AMS 7379)
55	68	WINKER'S SONG—Ivor Biggam (Beggars Banquet BOP 1)

56	57	LET'S START THE DANCE—Hamilton Bohannon (Mercury 6167 700)
57	New	WHAT YOU WAITING FOR—Stargard (MCA 382)
58	41	FROM EAST TO WEST/SCOTS MACHINE—Voyage (GTO GT 224)
59	46	LET THE MUSIC PLAY—Charles Earland (Mercury 6167 703)
60	66	COME BACK JONEE—Devo (Virgin VS 223)
61	53	RUN FOR HOME—Lindisfarne (Mercury 6007 177)
62	48	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)
63	67	AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri De Sario (Casablanca CAN 128)
64	58	NO-ONE IS INNOCENT/MY WAY—Sex Pistols (Virgin VS 22)
65	65	METEOR MAN—Dee D. Jackson (Mercury 6007 182)
66	New	GIMME YOUR LOVIN'—Atlantic Starr (A&M AMS 7380)
67	50	WILD WEST HERO—Electric Light Orchestra (Jet JET 109)
68	59	DON'T BE CRUEL—Elvis Presley (RCA PB 9265)
69	New	EVE OF THE WAR—Jeff Wayne's War Of The Worlds (CBS 6496)
70	New	HOLDING ON—L.T.D. (A&M AMS 7378)
71	New	DON'T KILL THE WHALE—Yes (Atlantic K 11184)
72	New	LONDON TOWN—Wings (Parlophone R6021)
73	52	LIKE CLOCKWORK—Boomtown Rats (Ensign ENY 14)
74	New	DANCE, GET DOWN—Al Hudson (ABC 4229)
75	61	A LITTLE BIT OF SOAP—Showaddywaddy (Arista 191)

This Week	Last Week	Title - Artist (Label)
1	2	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic K 50498 (W)
2	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
3	5	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)
4	3	GREASE—Original Soundtrack, RSO RSD 2001 (F)
5	7	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)
6	New	WHO ARE YOU—The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)
7	4	STAR PARTY—Various, K-Tel NE 1034 (K)
8	8	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)
9	6	20 GIANT HITS—Noian Sisters (Roger Greenaway) Target TGS 502 (W)
10	New	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25161 (R)
11	9	STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C)
12	11	IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)
13	10	20 GOLDEN GREATS—The Hollies, EMI EMTY 11 (E)
14	15	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)
15	32	SHADOW DANCING—Andy Gibb (Abby Galuten/Karl Richardson) RSO RSS 0001 (F)
16	25	THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C)
17	12	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
18	22	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETLP 400 (C)
19	16	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongiovini) Sire K 56530 (W)
20	27	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)
21	17	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)
22	14	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
23	23	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)
24	19	HANDSWORTH REVOLUTION—Steel Pulse (K. Pitterson/P. King) Island ILPS 9502 (E)
25	21	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Calliat) Warner Bros. K 56344 (W)
26	13	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)
27	29	LENA MARTELL COLLECTION—Lena Martell, Ronco VTL 2028 (B)
28	20	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)

29	18	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)
30	24	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)
31	41	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)
32	28	WHO PAYS THE FERRYMAN—Yannis Markopoulos, BBC REB 315 (A)
33	26	B FOR BROTHERHOOD—Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)
34	42	EVITA—Various, MCA MCX 503 (E)
35	30	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)
36	35	A SONG FOR ALL SEASONS—Renaissance (David Hentschel) Warner Bros. K 56476 (E)
37	—	FM—Original Soundtrack, MCA MCSP 284 (E)
38	31	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)
39	43	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)
40	New	SUNLIGHT—Herbie Hancock (Herbie Hancock/David Rubinson & Friends Inc.) CBS 82240 (C)
41	New	DON'T LOOK BACK—Boston (Tom Scholz) Epic EPC 86057 (C)
42	34	DOUBLE VISION—Foreigner, Atlantic K 50476 (W)
43	49	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)
44	40	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis COL 1198 (F)
45	51	ROCK RULES—Various, K-Tel RL 001 (K)
46	36	ITCHY FEET—Johnny Cash, CBS 10009 (C)
47	New	L—Kevin And Lol (Kevin Godley/Lol Creme) Mercury 9109 611 (F)
48	New	SKELLERN—Peter Skellern (Peter Skellern) Mercury 9109 701 (F)
49	39	SHOOTING STAR—Elkie Brooks (David Kershnerbaum) A&M AMLH 64895 (C)
50	37	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)
51	56	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
52	38	DIRE STRAITS—Dire Straits (MuH Winwood) Vertigo 9102 021 (F)
53	—	A TRICK OF THE TAIL—Genesis (David Hentschel/Genesis) Charisma CDS 4001 (F)
54	—	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (Bruce Springsteen/John Landau) CBS 86061 (C)
54	52	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)
56	46	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)
57	57	BLAM—Brothers Johnson (Quincy Jones/Brothers Johnson) A&M AMLH 64714 (C)
58	59	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52061 (W)
59	New	VOYAGE—Voyage, GTO GTLP 080 (C)
60	33	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols (Chris Thomas/Bill Price) Virgin V2086 (C)

This Week	Last Week	Title - Artist (Label)
1	2	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic K 50498 (W)
2	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
3	5	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)
4	3	GREASE—Original Soundtrack, RSO RSD 2001 (F)
5	7	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)
6	New	WHO ARE YOU—The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)
7	4	STAR PARTY—Various, K-Tel NE 1034 (K)
8	8	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)
9	6	20 GIANT HITS—Noian Sisters (Roger Greenaway) Target TGS 502 (W)
10	New	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25161 (R)
11	9	STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C)
12	11	IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)
13	10	20 GOLDEN GREATS—The Hollies, EMI EMTY 11 (E)
14	15	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)
15	32	SHADOW DANCING—Andy Gibb (Abby Galuten/Karl Richardson) RSO RSS 0001 (F)
16	25	THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C)
17	12	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
18	22	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETLP 400 (C)
19	16	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongiovini) Sire K 56530 (W)
20	27	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)
21	17	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)
22	14	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
23	23	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)
24	19	HANDSWORTH REVOLUTION—Steel Pulse (K. Pitterson/P. King) Island ILPS 9502 (E)
25	21	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Calliat) Warner Bros. K 56344 (W)
26	13	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)
27	29	LENA MARTELL COLLECTION—Lena Martell, Ronco VTL 2028 (B)
28	20	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)

## CANADA

(Courtesy of Canadian Recording Industry Association)  
As Of 8/23/78  
SINGLES

This Week	Last Week	Title - Artist (Label)
1	1	GREASE—Frankie Valli (RSO)
2	2	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)
3	3	COPACABANA—Barry Manilow (ARIS)
4	4	THREE TIMES A LADY—Commodores (MOT)
5	5	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (CASA)
6	6	TWO OUT OF THREE—Meatloaf (EPIC)
7	7	MISS YOU—Rolling Stones (WEA)
8	8	BAKER STREET—Gerry Rafferty (UA)
9	9	BREAK IT TO ME GENTLY—Burton Cummings (PORT)
10	10	SHADOW DANCING—Andy Gibb (RSO)
11	11	IT'S A HEARTACHE—Bonnie Tyler (RCA)
12	12	LAST DANCE—Donna Summer (CASA)
13	13	RIVERS OF BABYLON—Boney M (ATLA)
14	14	TAKE A CHANCE ON ME—Abba (ATLA)
15	15	LOVE WILL FIND A WAY—Pablo Cruise (A&M)
16	16	YOU NEEDED ME—Anne Murray (CAP)
17	17	BLUER THAN BLUE—Michael Johnson (EMI)
18	18	HOT BLOODED—Foreigner (ATLA)
19	19	DANCE WITH ME—Peter Brown (PRIV)
20	20	MACHO MAN—Village People (CASA)
21	21	I CAN'T STAND THE RAIN—Eruption (GRT)
22	22	BOOGIE OOGIE OOGIE—A Taste Of Honey (CAP)
23	23	LIFE'S BEEN GOOD—Joe Walsh (ASYL)

24	24	STILL THE SAME—Bob Seger (CAP)
25	25	USED TO BE MY GIRL—O'Jays (CBS)
26	26	YOU BELONG TO ME—Carly Simon (ELEK)
27	27	MAGNET & STEEL—Walter Egan (CBS)
28	28	TAKE ME AWAY—Prism (GRT)
29	29	MY ANGEL BABY—Tony Beau (RCA)
30	30	STAY—Jackson Browne (ASYL)
31	31	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)
32	32	ARMS OF MARY—Chilliwack (MUS)
33	33	MUSIC BOX DANCER—Frank Mills (POL)
34	34	RUNAWAY—Jefferson Starship (GRUN)
35	35	FOLLOW ME FOLLOW YOU—Genesis (ATLA)
36	36	CHATTANOOGA CHOO CHOO—Tuxedo Junction (RCA)
37	37	YOU—Rita Coolidge (A&M)
38	38	BABY HOLD ON—Eddy Money (CBS)
39	39	MF BLUE SKY—Electric Light Orchestra (CBS)
40	40	LOVE IS IN THE AIR—Martin Stevens (CBS)

This Week LPs & Tapes

1	1	GREASE—Various (RSO)
2	2	SATURDAY NIGHT FEVER—Various (RSO)
3	3	SGT. PEPPERS LONELY HEARTS CLUB—Various (A&M)
4	4	BAT OUT OF HELL—Meatloaf (EPIC)
5	5	SOME GIRLS—Rolling Stones (RSR)
6	6	DREAM OF A CHILD—Burton Cummings (PORT)
7	7	THE STRANGER—Billy Joel (CBS)
8	8	CITY TO CITY—Gerry Rafferty (UA)
9	9	DOUBLE VISION—Foreigner (ATLA)
10	10	STRANGER IN TOWN—Bob Seger (CAP)

11	11	IT'S A HEARTACHE—Bonnie Tyler (RCA)
12	12	SHADOW DANCING—Andy Gibb (RSO)
13	13	PYRAMID—Alan Parsons Project (ARIS)
14	14	RUMOURS—Fleetwood Mac (WARN)
15	15	NATURAL HIGH—Commodores (MOT)
16	16	THANK GOD IT'S FRIDAY—Soundtrack (CASA)
17	17	EVEN NOW—Barry Manilow (ARIS)
18	18	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)
19	19	THE ALBUM—Abba (ATLA)
20	20	FEELS SO GOOD—Chuck Mangione (A&M)
21	21	BUT SERIOUSLY FOLKS—Joe Walsh (ASYL)
22	22	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)
23	23	RUNNING ON EMPTY—Jackson Browne (ASYL)
24	24	OCTAVE—The Moody Blues (LON)
25	25	THEN THEY WERE THREE—Genesis (ATLA)
26	26	BOYS IN THE TREES—Carly Simon (ELEK)
27	27	SONGBIRD—Streisand (CBS)
28	28	STREET LEGAL—Bob Dylan (CBS)
29	29	SEE FOREVER EYES—Prism (GRT)
30	30	NEWS OF THE WORLD—Queen (ELEK)
31	31	LET'S KEEP IT THAT WAY—Anne Murray (CAP)
32	32	20 GOLDEN GREATS—Buddy Holly (MCA)
33	33	SLOW HAND—Eric Clapton (RSO)
34	34	WORLD'S AWAY—Pablo Cruise (A&M)
35	35	EDDIE MONEY—Eddie Money (CBS)
36	36	OUT OF THE BLUE—Electric Light Orchestra (UA)
37	37	PETER GABRIEL—Peter Gabriel (ATCO)
38	38	EXCITABLE BOY—Warren Zevon (ASYL)
39	39	HOTEL CALIFORNIA—Eagles (ASYL)
40	40	THE GRAND ILLUSION—Styx (A&M)

Billboard SPECIAL SURVEY For Week Ending 9/16/78

## Billboard Hot Latin LPs

Special Survey

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUPITA D'ALESSIO Toro Que Nunca Volviera, Orfeon 16021	1	CELIA CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66
2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	2	HECTOR LAVOE La Comedia, Fania 522
3	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031	3	FANIA ALL STARS Spanish Fever, CA 35336
4	CEPILLIN En Un Bosque de la China, Orfeon 16-020	4	CHARANGA AMERICA El Sonido 2079
5	JUAN GABRIEL Espectacular, Pronto 1036	5	CHARANGA 76 CHARANGA 76 In 77, TR128
6	CAMILO SESTO Rasgos, Pronto 1025	6	OSCAR D'LEON Oscar de la Salsa, Top Hits 2026
7	LISSETTE Sofa, Coco 148	7	DIMENSION LATINA Inconquistable, Velvet 2040
8	LUIS DE NERI Naila, Orfeon 38040	8	CONJUNTO IMPACTO Documento Bailable, Teca 3007
9	CHELO A La Inspiracion de J.A. Jimenez, Muzart 105-87	9	ORQUESTA BROADWAY Pasaporte, Coco 126
10	BILLO Y SUS CARACAS BOYS 78, TH 2027	10	TIPICA 73 Salsa Encendida, Inca 1062
11	SALVADOR'S Derrumbes, Arriba 3005	11	DIMENSION LATINA Tremenda Dimension, Velvet 8012
12	LOS POLIFACETICOS Cameron Pelao, Latin 5057	12	VARIOUS ARTIST Disca Salsa Fever, Coco 152
13	YNDIO 50 Aniversario, Atlas 5047	13	VARIOUS ARTIST Super Salsa Singers, Fania 509
14	LOS ANGELES NEGROS Serenata sin Luna, International 925	14	SAOCO Macho Mamba, Salsoul 4117
15	ORIGINAL CAST ALBUM Cor		

# Billboard's Top Album Picks

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard SPECIAL SURVEY For Week Ending 9/16/78

Number of LPs reviewed this week **42** Last week **48**



**CHUCK MANGIONE—Children Of Sanchez, A&M SP6700.** Produced by Chuck Mangione. Mangione's way with creating hauntingly warm and sensitive word pictures emerges in this two-disk production of 15 cuts from the 23½ hours of music he composed for this motion picture. The undercoating of Spanish influences in the guitar riffs, stark snare drums and timbales, contrasts with the leader's own mellifluous flugelhorn solos. Bass trombones provide a nice brooding yet moving element. Not all the cuts stand on their own as independent musical experiences, so home listeners for the first time will have to contend with a Mangione LP which was written for another medium. Playing by this group of 14 doesn't show the stress under which the music was recorded.

**Best cuts:** "Children Of Sanchez," "Hot Consuelo," "Pilgrimage (Part II)," "Medley" (with good interplay between trumpeter Jeff Tkazyk and Mangione).

**Dealers:** LP is already garnering some jazz airplay and Mangione recently did the score on a Public Broadcasting Service television special, so the music is gaining its initial exploitation.

**ROBERTA FLACK, Atlantic SD19186.** Produced by Joseph Ferla, Roberta Flack, Joe Brooks. Flack's richly mellow and soulful voice is showcased marvelously with nine first-rate tracks. She handles a tender love ballad (and there are several here) as well as anyone, injecting much feeling and warmth. The majority of the material is slower paced with a few uptempo songs in the mix. There's also some reggae and a glance in the disco tempo direction. The production is ever so crisp with such standout players as Steve Gadd on drums and Ronnie Foster on synthesizer among others who contribute electric bass, guitars, keyboards, percussion, alto sax and flute.

**Best cuts:** "If Ever I See You Again," "What A Woman Really Needs," "You Are Everything," "And The Feeling's Good," "Come Share My Love."

**Dealers:** Flack's last LP went top 10.

**BLONDIE—Parallel Lines, Chrysalis CHR1192.** Produced by Mike Chapman. Blondie's third album is less concentrated on infantile pop remakes of the '60s and focuses on creating its own sound within a contemporary pop framework. While still relying on the harmonious sound of the better girl rock groups of the '60s, producer Mike Chapman, master of commercially viable pop productions, steers lead vocalist Deborah Harry in a direction that is indicative of maturation in terms of rock delivery, credibility and sheer vocal power. The six-piece band plays solid rock with some masterful guitar riffs popping up in many a song. The melodies stick, the multi-layered harmonies work and the end result is witty, inflectuous rock.

**Best cuts:** "Hanging On The Telephone," "Parallel Lines," "Picture This," "11:59."

**Dealers:** This should be Blondie's breakthrough LP.

**NICK GILDER—City Nights, Chrysalis CHR1202.** Produced by Pete Coleman, Mike Chapman. Sparked by Gilder's breakthrough hit, the sultry "Hot Child In The City," the album contains several other notable tunes acceptable to AM radio. Producers Chapman and Coleman share production chores, with Coleman contributing to seven of the 10 songs. Gilder has a high pitched voice that takes some easing into before one feels totally comfortable with. But his penchant for writing catchy pop melodies (along with guitarist James McCullough) is uncanny and the playing is biting. Gilder's band backs him with solid instrumentation that keeps the action hot.

**Best cuts:** "Hot Child In The City," "Frustration," "Got To Get Out," "All Because Of Love."

**Dealers:** The single, nearing the Top 10, should spark album sales.



**CISSY HOUSTON—Think It Over, Private Stock PS7015.** Produced by Michael Zager. This nine-song set is a stunning improvement over Houston's first album for Private Stock, thanks largely to decisive production and repertoire. The mood is mainly disco, with the singer's powerful vocals pumped by Zager's percussive arrangements. Title cut, running a satisfying six minutes, exemplifies this, as does "Warning—Danger" and "Somebody." More mellow affairs include the lyrically brilliant "Love Don't Hurt People" and the catchy "Umbrella Song."

**Best cuts:** Those cited.

**Dealers:** Houston's "Think It Over" is creating excitement on the dance floor, and will extend to album sales here.



**LOLETTA HOLLOWAY—Queen Of The Night, Gold Mind GA9501 (RCA).** Multiple producers. Disco denizens will welcome this new, dance-oriented package from Holloway, though it could be argued that the singer was recording more distinctively a couple of years back. She's not lost her soulful

way with a song, however, and lets rip here on "Catch Me On The Rebound," "I May Not Be There When You Want Me" and "Good, Good Feeling." When the flavor is not standard disco, Holloway scores on tender ballads like "Only You" (with Bunny Sigler) and "I'm In Love," atop flowing, fulsome orchestrations.

**Best cuts:** "Catch Me On The Rebound," "I'm In Love," "I May Not Be There When You Want Me."

**Dealers:** Disco crowds will be enthused.



**ROSS TOMPKINS—And Good Friends, Concord Jazz CJ65.** Produced by Carl E. Jefferson. West Coast pianist Tompkins has moved out of obscurity in two years to become a nationally known disk performer. His rise is deserved, as attested by this new entry which finds Ross backed by Al Cohn's tenor, Nick Ceroli's drums and Monty Budwig on upright bass. All eight selections are prized evergreens, distinctively performed by Tompkins and destined for plus sales.

**Best cuts:** "How Deep Is The Ocean," "My Silent Love," "Serenade To Sweden."

**Dealers:** Tompkins is coming on strong and so is the Concord label. He skillfully combines modern technique with time-tested tunes which haven't been over-recorded. Tag as a winner.



**MOLLY HATCHET, Epic JE35347 (CBS).** Produced by Tom Werman. If ever there was a band to take over where Lynyrd Skynyrd left off, it is Molly Hatchet. This six-man band from Florida plays the same rough edged Southern rock, with the same macho street-tough, no-nonsense point of view. The rhythm section is tight, the guitars really soar and the lead singer has a rough growling presence. This is a band spawned from the roadhouse and bar circuit, where bands learn the basics fast, or they don't survive. The musical attack mounted by Molly Hatchet's three hornmen guarantees that this is a band that should survive and prosper in the arenas as well.

**Best cuts:** "Bounty Hunter," "Cheatin' Woman," "The Price You Pay."

**Dealers:** Pitch this to any fan walking out with the new Skynyrd LP.

**ALAN GORDON—Alley & The Soul Sneakers, Capitol SW11845.** Produced by Jack Nitzsche. Songs that Alan Gordon has written for others include "Happy Together" by the Turtles, "Celebrate" by Three Dog Night, and "My Heart Belongs To Me" by Barbra Streisand. In his debut LP, Gordon writes for himself, coming up with 10 melodic and well wrought songs. The sound is r&b influence. It is all very pretty, with nice harmonies and very tasteful arrangements. The musicians on this are all first rate, too.

**Best cuts:** "Understand Your Man," "Let The Music Begin," "Soul Sneakers."

**Dealers:** Pitch to adult contemporary audience.

## Billboard's Recommended LPs

### pop

**RAY BARRETTO—Can You Feel It, Atlantic SD19198.** Produced by Ray Barretto, Raymond Silva. Barretto continues his inclinations towards the disco market with this set of nine tunes that both sizzle to a hot and pulsating disco beat and simmer on the more non-energetic compositions. Barretto's congas and percussion are always in the foreground, while musical muscle is supplied by such standouts as Willie Weeks and Andy Newmark with various vocalists commercializing the effort. **Best cuts:** "Can You Feel It (Let It Groove You)," "What Part Of Heaven Do You Come From," "Summer Sun."

**TRAVELER—Lost In The Late Late Show, ABC AA1101.** Produced by Craig D. Hillis, Traveler. On this LP Traveler puts emphasis on its vocal harmonies. With not only the four band members singing, but also two other musicians brought in to help sweeten the vocals. The result is a pleasant mainstream pop effort that should find favor in AOR radio. The band backs up its vocals with some punchy instrumental work and contemporary arrangements. **Best cuts:** "Things Are Back To Normal," "Don't You Blame It On Me," "Lost In The Late Late Show."

**MICHAEL NESMITH—Live At The Palais, Pacific Arts PAC7118.** No producer listed. The eight songs here were cut live at the Palais in Melbourne, Australia. On this LP, the former Monkee has assembled a stellar band consisting of light guitar, bass, keyboards and drum interaction which supports Nesmith's rhythmic guitar and vocals. The end result is light r&b flavored rock'n'roll. **Best cuts:** "Calico Girlfriend," "Joanne," "Roll With The Flow," "Nadine Is It You."

**DRAGON—Are You Old Enough, Portrait JR35554 (CBS).** Produced by Peter Dawkins. Second album by this five-man Australian band features tasty pop/rock melodies cushioned between hard driving rock instrumentation. The crisp, punchy guitar work paces the instrumentals while fluid lead vocals gives the material a convincing working over. **Best cuts:** "April Sun In Cuba," "I'm Still In Love With You," "Oh Zambesi."

**VAN DER GRAAF—Vital, PVC Records PVC9901 (Jem).** Produced by Guy Evans. Recorded at the Marquee Club in London at the beginning of this year, this double LP captures the essence of one of the most idiosyncratic bands around. Centered around the tortured vocals of leader Peter Hammill, the music is intense and unrelenting, with the musicianship nothing less than superb. This is solid art rock, and because it does not compromise, it is not for everybody. However, the band has a strong cult following. **Best cuts:** "Ship Of Fools," "Nadir's Big Chance," "Sci-Finance."

**DAVID CLOVERDALE'S WHITESNAKE—Snakebite, United Artists UAL915H.** Produced by Roger Glover, Martin Birch. The searing heavy metal vocalist from the old Deep Purple has formed his own band and produced an appealing eight-cut display of his singing, which is impressive when artfully backed by two guitars, bass, drums and keyboards instead of buried. Heavy metal elements are present but not abrasive, thanks to more emphasis on lyrics and harmonies rather than riffs. **Best cuts:** "Come On," "Ain't No Love In The Heart Of The City," "Steal Away," "Only My Soul."

**FAITH BAND—Rock 'N' Romance, Village Records VR7805.** Produced by Greg Riker, Faith Band. Nine well-crafted, intriguing cuts of driving rock tempered with jazz and soft, sensual fusion hardened with rock. Guitar, bass and drums are sparked with tasty sax and keyboards by John Cascella, while Carl Storie's vocals are crisp and evocative. A true rarity—not a weak cut on the disk. **Best cuts:** "I'm A Fool For You," "Dancin' Shoes," "It's So Easy," "Desire."

### soul

**WILSON PICKETT—A Funky Situation, Big Tree BT76011 (Atlantic).** Produced by Rick Hall, Don Daily. As the name implies this is a funky, r&b flavored album highlighted by strong singing by Pickett. The rhythm section is fiery and percolates throughout with the Muscle Shoals Horns adding spicy brass work. **Best cuts:** "Dance With Me," "She's So Tight," "Groovin'," "Funky Situation," "Who Turned You On."

**THE FUTURES—Past, Present & The Futures, Philadelphia International J235458.** (CBS). Multiple producers. Veteran Philly fivesome turns in an efficient set of eight tunes in the sophisticated mold, somewhat akin to the O'Jays on titles like "Someone Special" and "Party Time Man," and to the Stylistics on others. No single lead voice stands out atop the smooth sound of Philadelphia backdrops—strings, brass and more—but the harmonies sparkle. Highlight of the set is "You Got It," a dead ringer for '60s Motown a la the Temptations. **Best cuts:** Those named.

**OSIRIS—Since Before Our Time, Tomdog TD0001.** Produced by Osiris Marsh. This is a new seven-piece from the Washington, D.C., area showcasing instrumental and vocal talents that borrow from acts such as the Commodores and Earth, Wind & Fire. Nevertheless, the combo has talent, and writes promising material in the vein of those supergroups. Sax and keyboard contributions shine through especially Osiris should be watched. **Best cuts:** "Gamin'," "Almost," "Damn."

### country

**ROY CLARK AND BUCK TRENT—Banjo Bandits, ABC AY1084.** Produced by Jim Foglesong. The dueling instrumental masters provide a lively collection of instrumental tunes from "Bugle Call Rag" to "Bluegrass Breakdown." Providing other highlighting instrumental support, including fiddle, piano and mandolin, are some of Nashville's ranking musicians. **Best cuts:** "Earl's Breakdown," "John Cumberland Creek," "Black Mountain Rag," "Banjo Signal."

**KENNY O'DELL—Let's Shake Hands And Come Out Lovin', Capricorn CPN0211.** Produced by Kenny O'Dell. A lively set written, sung and produced by O'Dell who has penned such classics as "Behind Closed Doors." The LP is heavy on guitar, drums and bass with material ranging from catchy tunes such as "When It's Just You And Me" to uptempo items. **Best cuts:** "Let's Shake Hands And Come Out Lovin'," "We Can Make Music," "When It's Just You And Me," "Behind Closed Doors."

### disco

**METROPOLIS—The Greatest Show On Earth, Salsoul SABS11 (RCA).** Produced by Tom Moulton, Thor Baldursson. Vocal duties here rest with the Sweethearts (Carla Benson, Evette Benton, Barbara Ingram), long known for their backup work on 1,000 hits. They display Supremes-sounding harmonies—sample the LP's title cut—while the percussive rhythm tracks reveal German disco origins (Donna Summer's co-producer, Pete Bellotte, is one contributor). Mood ranges across the Latinesque "New York Is My Kind Of Town" to the funky "Every Time I See Him" and back. **Best cuts:** "I Love New York," "The Greatest Show On Earth," "Go Get It."

**JOE THOMAS—Get In The Wind, LRC 9321 (TK).** Produced by Sonny Lester. Thomas turns to the disco beat for several cuts here, including his current tribute to Gotham hotspot, Plato's Retreat. It's a rhythmic mix, comprising spunky femme back-

ups, spirited strings and agile wind and brass work, all topped off by Thomas' fluid flute and light alto sax contributions. When the mood is not disco, as in "Retreat" and "Two Doors Down," it's mainstream jazz. **Best cuts:** "Plato's Retreat," "Two Doors Down."

**MACHO—I'm A Man, Prelude PRL12160.** Produced by Mauro Malavasi. Key cut here has already been hot as an import namely the 17-minute update of the Spencer Davis Group's 1967 hit, "I'm A Man." Running the entire first side, the showcases driving keyboards, pounding percussion and punchy brass figures, fleshed out with masculine chant vocals. It's perfect disco fare, and unquestionably superior to the album's other cuts. **Best cuts:** title cut.

### jazz

**PHILIP CATHERINE & LARRY CORYELL—Splendid, Elektra 6E153.** Produced by Siegfried E. Loch. Aptly titled LP taped in Hamburg last February teams two exceptionally gifted guitarists spinning off nine warm and intimate tunes via acoustic six and 12-string guitars. It's a sequel to their "Twin House" album of last spring and equally savorable. Superb annotation by Mike Hennessey aids this delightful package. **Best cuts:** "My Serenade," "Snowshadows," "A Quiet Day In Spring."

**MILT JACKSON + COUNT BASIE + THE BIG BAND VOL. 1, Pablo 2310822.** Produced by Norman Granz. An inspired collaboration with Jackson's virile vibes adding a novel, ingratiating sound to the ever-swinging, ever-dependable Basie band. Nine tunes are programmed; each is immensely moving—and listenable. Basie has produced sterling jazz for 42 years now and this LP indicates Basie product remains far superior to other jazz being issued under the "fusion" tagline. **Best cuts:** "Corner Pocket," "Basie."

**STAN KENTON—Conducts The Jazz Compositions Of Dee Barton, Creative World ST1022.** Produced by Lee Gillette. Gorgeous ensemble sounds highlight this reissue from the old Capitol catalog, originally taped a decade ago with composer Barton on drums. Seven charts are offered with Jay Devers's trumpet and Ray Reed's flute and alto winning solo honors. A superb reminder of the brilliance of Kenton's crew, now on "vacation" until 1979. **Best cuts:** "A New Day," "Lonely Boy," "Dilemma."

**JIMMY PONDER—All Things Beautiful, LRC 9322 (TK).** Produced by Sonny Lester. Ponder, whose stylish guitarmanor can be described as close to that of Wes Montgomery, debuts on LRC with an album broadly split into rhythmic outings powered by percussion and brass, mellow affairs, embellished with drifting strings. In the former category come "A Cue," "Love Will Find A Way" and "Chasing That Face," in the latter, there's "Love Me Right," "A Trip To The Stars" and "Sometimes When We Touch." **Best cuts:** those cited.

**ELLA FITZGERALD—Lady Time, Pablo 2310825.** Produced by Norman Granz. Organist Jackie Davis is the spark behind the splendid LP. Fitzgerald is at her best, reveling in the swinging, unconventional accompaniment. All 11 tracks are exceptional, Louie Bellson's drums a decided plus along with Davis' unique Hammond contributions. Excellent production is apparent, but Granz' annotation is far from commendable. **Best cuts:** "I Never Had A Chance," "I Cried For You," "What Will I Tell My Heart?"

**JIMMY McGRUFF—Outside Looking In, LRC 9320.** Produced by Sonny Lester. McGruff romps and stomps on keyboards and organ through six instrumentals and gets strong solo support from Ed Daniels' tenor, Jimmy Ponder's guitar and Hank Crawford's alto. Attractive graphics, though lacking in annotation. Tunes are all unknown. Perhaps a standard or two would have strengthened McGruff's program. **Best cuts:** "Midnight Boogie," "Tapioca."

### classical

**NIPPON, IMPRESSIONS FROM THE WEST—Yamaoka, Yonemitsu Nippon Symphony, Varese Sarabande, VX81061.** Sample little-known works of Japanese composers writing in a Western idiom during the period 1914-1941, when compositions for Western orchestra were first brought forth in that nation. Listeners will find enormous satisfaction in "Japanese Festival Dances" by Yasuji Kiyose, combining the beauty of traditional melodies with the universal brilliance of the modern orchestra in a dazzling showpiece. Elsewhere, there are pleasing echoes of 19th century French and German writing, but with a certain oriental cast.

**MUSIC OF DLUGOSZEWSKI AND CURTIS-SMITH—Companys Recordings Inc. SD388.** Conventional instrumental techniques are expanded and recast in striking new compositions by C. Curtis-Smith and Lucia Dlugoszewski. The latter's "Tender Theatre Flight Nageire," scored for six brass instruments and percussion, is a side-long work of breathtaking beauty and remarkable originality, evoking sounds of nature and sounds akin to electronic effects within its live instrumental fabric.

**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 Harlow; reviewers: Dieter Tiegler, Gerry Wood, Allen Penchansky, Jim Williams, Dave Dexter Jr., Sally Hinkle, Roman Kazak, Dick McCallum, Paul Greer, Adam White, and Ray Herbeck Jr.

THE ESSENTIAL  
JIMI HENDRIX

*"...This album should not be mistaken for just another greatest hits package, because it really is the ultimate Hendrix anthology."*  
-BILLBOARD



Are You Experienced?  
Third Stone From The Sun  
Purple Haze  
Little Wing  
If 6 Was 9  
Bold As Love  
Little Miss Lover  
Castles Made Of Sand  
Gypsy Eyes  
Burning Of The Midnight Lamp  
Voodoo Chile (Slight Return)  
Have You Ever Been  
(To Electric Ladyland)  
Still Raining, Still Dreaming  
House Burning Down  
All Along The Watchtower  
Room Full Of Mirrors  
Izabella  
Freedom  
Dolly Dagger  
Stepping Stone  
Drifting  
Ezy Rider



ON WARNER BROS. RECORDS AND TAPES

A Depaja Enterprises, Ltd. Production Released under the supervision of Alan Douglas. In association with Les Kahn for Douglas Producing Corp.

# Peaches 3-D In-Store Displays

Continued from page 1  
presented to them by Tom Heiman and Frank Miko, Peaches top brass, five weeks ago that they immediately agreed to subsidize it for all Peaches stores.

When Miko and Tim Bruckner, 27-year-old general manager of 3-D as the merchandising wing is called, showed the completed futuristic space machine to Hannon, he called the completed merchandising pieces "greater than expected."

The dark silver three-legged space machine, equipped with alternating blinking red and white lenses, dominating an area like no store display yet mass produced for nationwide distribution. One can see posters, mobiles, 4x4s, neon and the other conventional two-dimension displays instantly outmoded.

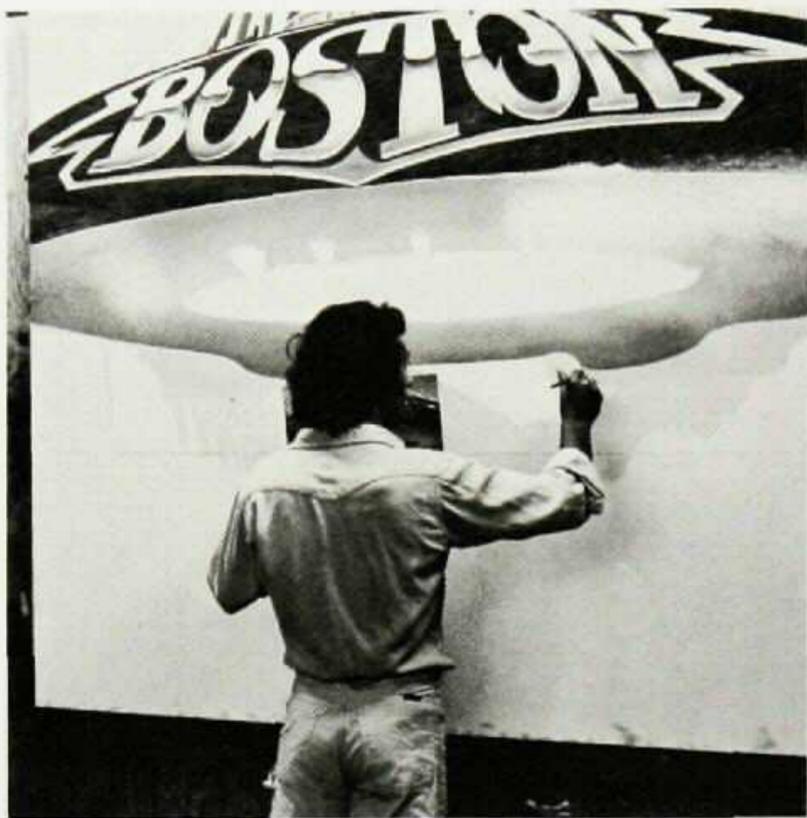
Up to now, three-dimensional displays haven't proven feasible because of the time lag in manufacture. Peaches states it has overcome the long wait for its own three-dimensional merchandisers. Bruckner produced the space machines from the "War Of The Worlds" cover in 28 calendar days. And he started from scratch. Peaches provided him with empty warehousing space. He took it from there.

First, he made a one-sixth-of-size mockup, from which he made a blueprint on 6x6 foot boards. He created an armature which supported his sculpture of each of the six pieces in the space machine.

Then he actually sculptured each piece full size in rigid urethane foam. He surfaced the molds in hot

clay and then produced the finished pieces through lamination and production. The pieces came out black. Each had to be painted.

his first run production, as he now has all the equipment and materials in-house. He credits Dave Banks and Tom Nelson of his new staff,



Boston Fan: Peaches artist Gustav Alsina paints a reproduction of the new Boston LP for his store's in-house use.

Billboard photo by Bonnie Tiegel

His 10-person crew completed the work by the deadline. "He brought it in under budget," Heiman says. Bruckner thinks he can cut days off

with whom he had worked before for achieving his goals on the pilot run.

Each of the realistic futuristic 70-pound space machines was shipped early last week to each Peaches retail outlet with instructions for assembly. Bruckner also included instructions for a special smoke effect, achieved with dry ice, and used by a number of rock groups such as the Michael Stanley band.

The surrealistic surface smoke effect will be used in special debut showings of the space machine merchandising concept for key industry people in each store's locality. Lyle Minnick, Peaches art supervisor, oversaw the initial three-dimensional construction program.

What happens to the expensive display pieces after they've spent six weeks attracting attention to the Columbia Records concept album?

"We will probably either have some giveaway contests for customers or we'll recover materials from them," Miko states. "I will definitely not allow them to be used in other stores. Our new 3-D merchandising department edge which we can't afford to share."

## Pit Players Win N.Y. Wage Hike

NEW YORK—Pit musicians in Broadway theatres won a 12% wage increase after six weeks of negotiations between the League of New York Theatres and musicians Local 802.

Should the new contract be ratified by the 600 members involved at a meeting set for Friday (8), which appeared likely at presstime, wages will rise from the present weekly scale of \$380 to \$425. The final two years of the pact will be set at \$445 and \$470.

Music copyists are also covered and will get a 10% raise under the contract when it takes effect on Sunday (10). Those who play more than one instrument will receive one-eighth of a week's pay for the first additional instrument.

## Closeup

**LYNYRD SKYNYRD—Skynyrd's First And ... Last, MCA3047. Produced by Jimmy R. Johnson and Tim Smith.**

Lynyrd Skynyrd tried several times over the last eight years to release the nine tracks comprising this farewell album, considered by several former members to contain some of the band's strongest material.

Recorded in Muscle Shoals between 1970 and 1972, it was the first studio experience for vocalist Ronnie Van Zant and guitarists Gary Rossington and Allen Collins, the three-pronged driving force behind Skynyrd's sound. Joining them for the initial sessions were drummer Bob Burns and bassist Greg Walker.

However, personnel shifts on the sessions produced tracks with Rickey Medlocke on drums and eventual permanent member Leon Wilkeson on bass. Medlocke additionally wrote and sang lead on the album's two soft ballads, "White Dove" and "The Seasons."

But it is the throbbing, urgent Southern sound on the remaining seven tracks which tells the story of Skynyrd's musical emergence and which brands this collection a classic.

Showcased are Van Zant's emotional, snarling vocal style and the contagious dual leads of Rossington and Collins. But more importantly, the songs, among the earliest penned by Van Zant and Rossington, earmarked the band's ultimate musical direction.

"Down South Jokin'" takes a raunchy, fun-loving look at Friday night bar hopping, while "Was I Right Or Wrong" and "Things

Goin' On" deal respectively with leaving home for a rock band and raising one's level of social consciousness. The guitar work on all three smacks more of country licks than rock, yet the driving energy so evident makes the band's early intent unmistakable.

On the other hand, "Preacher's Daughter" (... "doin' what she hadn't ought to ..."), "Lend A Helpin' Hand" and "Wino" literally rip the woofers and tweeters apart with blazing guitars and Van Zant vocals rivaling, and at times surpassing the impressive tracks on "Street Survivors," the group's final and therefore definitive studio LP.

It should be noted that Skynyrd's classic "Free Bird" and "One More Time" released on the "Survivors" album, were both originally recorded on these same early sessions. The band's sound has remained so consistent and on course that the tunes easily blended with material written and produced at a later time when it was more musically polished and its sound more developed.

In the vein of "Free Bird" as a semi-ballad which rocks intermittently is "Comin' Home," the only track on which pianist Billy Powell plays. His semi-classical, semi-honky tonk style was overdubbed to the original track in the mid '70s, as were guitar tracks by Ed King on other cuts.

Overall, "First And ... Last" serves perfectly the purpose for which the surviving former members intended it: a musical goodbye to its fans, a thank you to those who helped along the way, and an epitaph. **RAY HERBECK JR.**



Lynyrd Skynyrd

## London Bows Savoy Brown Push

NEW YORK—London Records is running a two-pronged marketing campaign to support an act on its roster for some 10 years, British blues-rockers Savoy Brown. This coincides with its first U.S. tour since 1976.

The push focuses on the veterans' new album for the label, "Savage Return," and on eight catalog items; a special \$5.98 compilation, "The Best Of Savoy Brown," and seven \$6.98 titles, including its first U.S. LP release, "Getting To The Point," from 1968.

Heavy radio time buys support the 11-date tour, which runs through Sept. 23. Spots feature three cuts from "Savage Return" (including the possible single, "Rock 'N' Roll Man") with voiceover by Scott Muni.

There is print advertising and merchandising support in the shape of two posters, respectively, featuring the latest LP, with an appearance block, and the catalog product.

The London emphasis is on the "new sound" of Savoy, attributable in part, says pop product manager

Don Wardell, to the disk's production by Robert John Lange.

Despite many lineup changes—which have, some say, given the combo an identity problem over the years—Savoy still features the guitar talents of founder member, Kim Simmonds.

London is emphasizing this by spotlighting his name on the album sleeve's front.

Simmonds' brother, Harry, continues to manage the act; agency for this tour is Wm. Morris.

## Firm U.K. Decca

NEW YORK—Big Sound Records has inked with British Decca Records to distribute its product worldwide, excluding North America and Australia. Albums by Roger C. Reale, Van Duren, the Scratch Band and the Yankees will kick off the new agreement which calls for 10 LPs to be released in each of the territories covered by the deal each year. Big Sound is available through independent distributors in the U.S. and through EMI in Australia.

SEPTEMBER 16, 1978, BILLBOARD

INTRODUCING the **Magic Disgo**  
A NEW CONCEPT IN DISCO EQUIPMENT

The first truly mobile disco

- ★ Durable plywood construction with a carpet & formica surface creates a professional look.
- ★ Components with extended 2 year warranties.
- ★ A complete quality one person Magic Disgo operation that is economical... costs less than \$1800.
- ★ Completely custom built by Sound Dynamics

★ Includes 2 turntables, Magic Disgo duty Stanton cartridges, mixer, equalizer, and mike boom.

★ Folds into attractive protective case equipped with heavy duty handles and casters for easy mobility.



SoundDynamics



Call for information, terms or C.O.D.  
7948 Wornall Road  
Kansas City, MO. 64114  
816-931-2320

Ode Sounds & Visuals presents

# THE ROCKY HORROR PICTURE DISC

What else could be more fitting for a **PICTURE** that is, in fact, the longest continuously running film in New York, Los Angeles, Dallas, San Francisco, St. Louis, Miami, and a **DISC** that is the biggest selling cult sound track of all time.



OPD 91653

a limited numbered edition.

**Jem**  
RECORDS  
Distributed by  
3617 Kennedy Road  
Sunny Plainfield, N.J. 07060  
(201) 753-8100  
5015 Toppan Road  
Riverside, CA 92515  
(714) 966-9754

Copyrighted material

# Top Single Picks

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



**PABLO CRUISE—Don't Want To Live Without It (4:03);** producer Bill Schnee, writers: Cory Lenos, David Jenkins, publishers: Irving/Pablo Cruise BMI, A&M 2076. The group follows its Top 10 "Love Will Find A Way" with a more rugged rocker that features a strong lead vocal and concise layered harmonies. Keyboards, bass and guitar interaction is driving.

**WALTER EGAN—Hot Summer Nights (3:20);** producer Lindsey Buckingham; writer Walter Egan, publishers: Melody Deluxe/Swell Sounds/Seldak ASCAP, Columbia 310824. Egan follows the top 10 "Magnet And Steel" smash with an even more accessible midtempo number which contrasts smooth, harmonic vocal overdubs and hard-driving guitar work.

**LEON RUSSELL—Elvis And Marilyn (3:07);** producer: Leon Russell, writers: Leon Russell, Kim Fowley, publishers: Teddy Jack/Bad Boy BMI, Rare Magnetism ASCAP, Paradise PDS8667 (Warner Bros.). Culled from his "Americana" LP, this is one of Russell's most powerful songs in recent years. It's a poignant, even tragic ballad, about two of pop's all-time icons in which Russell ponders what might have happened if they'd met. The tune is propelled by an urgent beat, paced by the signer's keyboards.

**HEART—Straight On (4:09);** producers: Mike Flicker, Heart, Michael Fisher, writers: A. Wilson, N. Wilson, S. Ennis, publisher: Wilsons/Know ASCAP, Portrait 670020 (CBS). A hypnotic backbeat paces this midtempo rocker, from the group's forthcoming LP. As usual the two Wilson sisters sing gritty and commanding lead vocals. Guitar work is also very rhythmic.

## recommended

**TALKING HEADS—Take Me To The River (3:36);** producers: Brian Eno, Talking Heads; writers: Al Green, M. Hodges; publishers: Jec/Al Green BMI, Sire SRE1032 (Warner Bros.).

**DERRINGER—Midnight Road (3:02);** producer: Mike Chapman; writer: R. Derringer; publisher: Derringer BMI, Blue Sky ZS82774 (Columbia).

**LULU—Don't Take Love For Granted (3:26);** producers: Mark London, Lem Lubin; writer: Neil Harrison; publishers: Rocket Song BMI/Abe Songs, Rocket YB11355 (RCA).

**CONTRABAND—That's Your Way (3:20);** producer: Peter Dawkins; writers: G. Kennedy, M. Evans, O. Oxford; publisher: Blackwood BMI, Portrait 670021 (CBS).

**TOMMY HOEHN—Losing You To Sleep (3:33);** writers: Hoehn, Hoehn; publisher: Sludge ASCAP, London SN271D1.

**BELL & JAMES—Livin' It Up (Friday Night) (3:20);** producers: Bell & James, writers: Leroy Bell, Casey James; publisher: Mighty Three BMI, A&M 2069.

**MICHAEL GIBBONS—You're My World (3:35);** producers: Stuart Alan Love, David Chackler; writer: Kevin Donnelly; publisher: Goblet BMI, Private Stock PSR45209.



**TEDDY PENDERGRASS—Only You (7:58);** producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ASD460 (CBS). The husky, rather seductive vocals of Pendergrass are at the front of this rhythmic upbeat funk-tinged tune. Horns and percussion support the forceful vocals and the intense rhythm unit.

**BETTY WRIGHT—Tonight Is The Night (3:30);** producers: Ron Albert, Howard Albert; writers: Betty Wright, Willie Clarke; publisher: Sherwin BMI, Alston 3740. Taken from Wright's highly successful live LP, this is a sultry and soulful ballad that features both Wright's talking and singing. The songstress, backed by a strong rhythm section, covers a wide range of feeling with her powerful voice.

## recommended

**VICKI SUE ROBINSON—Jealousy (3:35);** producer: Warren Schatz; writers: H. Payne, E. Pease, M. Scarpiello; publishers: Six Continents/Crank BMI, RCA JH11384.

**MEL BROWN—Call On Me (2:4);** producers: E. Rodney Jones, Tony Sobel; writers: Mel Brown, Chuck Green; publishers: Band S/Mel & Jones BMI, ABC AB12407.

**THE JIMMY CASTOR BUNCH—Mystery Of Me (3:15);** producer: Castor-Pruitt; writers: R. Brown, K. Hart; publisher: Jimpire BMI, Drive 6271 (TK).

**PRINCE PHILLIP MITCHELL—You're All I Got In The World (3:42);** producer: Prince Phillip Mitchell; writer: Prince Phillip Mitchell; publisher: Hot Stuff BMI, Atlantic 3506.

**VIVIAN REED—It's Alright (This Feeling I'm Feeling) (3:48);** producer: Jeff Lane; writers: C. Jackson, M. Yancy; publishers: Jays Enterprises/Chappell ASCAP, United artists UAX1239Y.



**EDDIE RABBITT—I Just Want To Love You (3:59);** producer: David Malloy; writers: Eddie Rabbitt/Even Stevens/David Malloy; publishers: Briarpatch & DebDave, BMI, Elektra E45531. Culled from his "Variations" LP, which produced Rabbitt's last chart-topping single, "You Don't Love Me Anymore," Rabbitt delivers another intense love ballad that builds in vocal interpretation and production before closing in a wish. Supportive instrumentation includes electric guitar, strings, bass and drums.

**TOMMY OVERSTREET—Fadin' In, Fadin' Out (2:32);** producer: Ron Chancey; writers: Bobby Braddock/Sonny Throckmorton; publisher: Tree, BMI, ABC AB12408. This midtempo offering compares a form of love to a far off radio station playing a favorite song, fadin' in, fadin' out, until it's gone. A gutsy production accentuates the tune through heavy bass lines and drums, while piano and electric guitar highlight.

**DON GIBSON—I Love You Because (2:46);** producer: Ronnie Gant; writer: Leon Payne; publisher: Fred Rose, BMI, ABC Hickory AH54036. Gibson has been successful in incorporating r&b overtones with his latest product and this is no exception. His soulful delivery with this ballad is flanked by accompanying background vocalists, piano, electric guitar, electric piano and steel.

**JOHN WESLEY RYLES—Someday You Will (2:25);** producer: Johnny Morris; writers: Jerry Foster/Bill Rice; publisher: Hall-Clement, BMI, ABC AB12410. Possibly one of the best offerings from Ryles finds his smooth and strengthened vocals placed upfront of production on this ballad. Accentuating instrumentation includes electric guitars, electric piano, acoustic guitar with steel and strings adding to building intensity.

## recommended

**HANK SNOW—Ramblin' Rose (2:27);** producer: Chuck Glaser; writers: Noel Sherman/Joe Sherman; publisher: Sweco, BMI, RCA JH11377.

**BILL PHILLIPS—I Love My Neighbor (2:40);** producer: Sonny Throckmorton & Jerry Shook; writers: Bobby Braddock/Rafe Van Hoy; publisher: Tree, BMI, Soundwaves SW4575.



**GATO BARBIERI—Poinciana (Song Of The Tree) (3:40);** producer: David Robinson; writers: Nat Simon, Buddy Bernier; publisher: Intersong ASCAP, A&M 2066.

**DENNIS COFFEY—A Sweet Taste Of Sin (3:17);** producer: Dennis Coffey; writers: Dennis Coffey, Mike Theodore; publisher: Bridgeport BMI, Westbound WB55414 (Atlantic).

**TIMMY THOMAS—Freak In, Freak Out (4:00);** producers: Clarence Reid, Freddy Stonewall; writers: Clarence Reid, L.J. Kitts; publishers: Mike Lewis & Clarence Reid BMI, Glades 1749 (TK).

**JOE THOMAS—Plato's Retreat (4:13);** producer: Sonny Lester; writers: Tillie, Baker, Hill, Grody; publisher: Alotagoodmusic ASCAP, TK 906.

**FREDA PAYNE—Happy Days Are Here Again/Happy Music (Dance The Night Away) (3:30);** producer: Skip Scarborough; writers: Yellen-Ager/Scarborough-Sigrid; publishers: Warner Bros. ASCAP, Alexscar BMI, Capitol P4631.

**EASTBOUND EXPRESSWAY—Never Let Go (9:55);** producer: Ian Levine; writers: I. Levine, F. Trench; publisher: Hudson Bay BMI, AVI AV112238D.



**COCKRELL & SANTOS—I Wanna Stay With You (3:15);** producer: Bob Monaco; writers: Benny Gallagher, Graham Lyle; publisher: Irving BMI, A&M 2077. Cockrell, the former bass player in Pablo Cruise, and Santos, former vocalist in It's A Beautiful Day, duet here on the song that was a mid-chart hit two years ago for A&M's Gallagher & Lyle. It is less tight than the original, with more of a balmy, relaxed sound.

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.

SEPTEMBER 16, 1978, BILLBOARD

## Debts Jeopardize Bird Foundation

KANSAS CITY, Mo.—The future of the Charlie Parker Memorial Foundation here is in jeopardy.

Publicly funded to promote jazz, and to teach youngsters music, the Foundation operates under a rent-free agreement with the Jackson County-owned Village Green Shopping Center. But with more than \$34,000 in debts piling up, Eddie Baker, who is in charge of the Foundation, says things are becoming critical.

"Records are kept haphazardly and we have no bookkeeper," says Baker, whose salary is \$15,000 annually. He admits \$5,000 still is owed on a Count Basie concert, that airlines and hotels are owed and that withholding taxes are accumulating. He claims 187 young persons were enrolled for music lessons this summer.

There's also a \$5,000 utilities bill awaiting payment. Baker is philosophical about the situation. "We have never pretended," he says, "to be administrative geniuses. I know music, and I know it's value as a crime deterrent for the youth of this city. We would welcome anyone who could help us build up our fund-raising activities and get everything running smoothly."

Named for Kansas City's most prominent contribution to the jazz world, saxophonist Charlie "Bird" Parker, the Foundation will likely shut down if financial aid is not forthcoming by the end of the year.

## CHRYSALIS MOVE Publishing Wing Of Label Seeks Strong U.S. Position

By JIM McCULLAUGH

LOS ANGELES—The publishing arm of Chrysalis Records is expanding its activities in North America, according to Ann Munday, newly appointed general manager of the Chrysalis Music Group in the U.S. and Canada.

Munday, who had been general manager of both Chrysalis Music Ltd. and Air Music at the label's London offices and who is now basing at the label's Los Angeles headquarters, indicates she is overseeing administrative organization and establishing a firmer foothold for the label's publishing ventures and writers in the U.S.

Part of that expansion includes attracting new songwriters to the Chrysalis family and placing material in the best possible avenues.

Munday, who has a background which includes book publishing, also hopes to expand the L.A. publishing related staff in the U.S. Mark Goodman serves as Chrysalis' professional manager in New York, a post he's held several years.

Among recently signed writers to the Chrysalis Music group in the U.S. are Neil Merryweather, who had two Mercury LPs with a group called the Space Rangers; Brian Short, Eric Troyer, who has penned a song for the upcoming Cher LP and is also working on a debut Chrysalis LP and Jack Lee, who has written two songs on the upcoming Blondie "Parallel Lines" LP.

"We are not a small publishing company in terms of catalog," Munday notes, "and certainly the profes-

sional side has always been very active."

The publishing company's history parallels that of the label in England which Chrysalis began with its own artists and then started signing outside acts such as the Chieftains and Caravan.

Several years ago when Chrysalis acquired controlling interest in the Air group of companies in England, it also acquired Air Music (London) Ltd. and Air Music Publishing catalogs for world administration.

Among catalogs controlled by Chrysalis for the world, in addition to its own Chrysalis Music and Air, are Alucard, Bee Bee Music, Blue Beard Music, Bubbles Music (except Switzerland, Austria and the Federal Republic of Germany), Caesar Music, G.O.A.L. (excluding the U.S., France and Canada), Gurusama, Longmanor, Mulligan Music (except Ireland), Rockbottom, Spaniel, Steeleye Span Music and TH TH Music.

Other catalogs controlled for various parts of the world include Alkatraz Corner Music, Arista Music,

Artic Wayne Music, Budd Music, D'Abo Songs Inc., Grenyoco and Hightree.

The Arista Music agreement for the U.K. and Ireland was signed last year, Munday notes.

Among artists affiliated with some of those catalogs are Climax Blues Band and David Dundas (Air), Gentle Giant (Alucard), Randy Edelman and Kellee Paterson (Arista), Leo Sayer (Longmanor) and Randy Newman (Hightree). The Hightree administration for the U.K. was recently pacted.

Among writers in the Chrysalis Music family are Len Boone (who penned the Bay City Rollers' "You Made Me Believe In Magic," Rory Block, the Chieftains, Jethro Tull, Neil Merryweather, Mary O'Hara, Racing Cars, Frankie Miller, Allan Taylor and Robin Trower.

Chrysalis also administers a sizable David Bowie catalog comprising about 80 early songs.

The four U.S. publishing companies are Chrysalis Music Inc., Moth Music Ltd., Red Admiral Music and Rare Blue Music.

## TPI Goes Into Movies And TV

NEW YORK—TPI Records and its production firm, Terry Philips Inc., are expanding into the areas of movies and television.

The firms have entered into an agreement with Columbia Pictures Television, under which they have assigned to Columbia the rights to "Flight For Life," a true to life medi-

cal rescue program set in Denver.

Dramatized concept for the show was developed by Terry Philips, head of TPI Records and his associate, Jeannie Brittan. TPI Records will develop the music theme for the show. SFR Productions will produce the hour-long dramatic series.

## Columbia All-Out On 'Eyes' Film

NEW YORK—The "Eyes Of Laura Mars" soundtrack LP, and the single "(Love Theme From Laura Mars) Prisoner" by Barbra Streisand are both benefiting from a nationwide promotional and merchandising campaign by Columbia Records.

At the radio level, about 110 Top 40 stations are running contests, with the winners receiving tickets for local screenings of the Jon Peters produced film. Soundtrack LPs, T-shirts and paperback novels are also awarded, with the grand prize winner in each city receiving Nikon's newest FM camera with 50 m.m. f2 lens—the same camera used by Faye Dunaway throughout the film. The contest is mounted with Scotti Bros. Promotions.

At the same time CBS is running a contest for its own field merchandisers to maximize store displays. The first and second prize winners will receive Nikon cameras, with the grand prize winner also getting a bit part in Jon Peters' next movie. Winners will be judged on overall imagination, impact, personal creativity and product positioning.

Merchandising support materials for the contest include a giant illuminated floor/wall/window unit, with flashing eyes; a die cut hanging "light thief" mobile, designed for existing light fixtures, and four foot square posters, using the LP's cover graphics.



ATLANTIC/COTILLION RECORDS  
THE RE-SIGNING FOR  
OF ONE OF THE WO

# CERRONE



CERRONE IV IS

D-DAY M

A CERRONE I



WE ARE VERY HAPPY TO ANNOUNCE  
THE U.S. AND CANADA  
WORLD'S GREAT ARTISTS.

# ONE IV

THE GOLDEN TOUCH



IN THE WAY

STUS 32

DUCTION



FAN CLUB CERRONE  
116 CHAMPS-ELYSEES  
75008 PARIS

Tel: 500.15.13



A BOLT OF PLATINUM.  
ATLANTA RHYTHM SECTION. CHAMPAGNE JAM. ON POLYDOR RECORDS & TAPES.



Copyrighted material

## Picture & Color Records

• Continued from page 8

cluding these titles and artists: "Rocky Horror Picture Show," Bob Welsh, Starcastle's "Citadel," Heart's "Magazine," "Crawler," Meat Loaf's "Bat Out Of Hell," Kansas's "Point Of Know Return," "I'm In You" by Peter Frampton, Paul Parrish, "Monumental Funk," Denise Williams & Johnny Mathis, "A Tribute To Elvis Presley (Love Still Burning)," Teddy Pendergrass.

Also: Willie Nelson's "Stardust," Warren Zevon: "Charlie," Elvis Costello, Rufus, the Jacksons, "Curved Air," "Satrellia," Kenny Rogers, Liar's "Set The World On Fire," "Caribou" by various artists, "Centarus" and "Sgt. Pepper's Lonely Hearts Club."

Müller's list of colored LPs includes Beatles white from U.S., U.K. and France and also a blue "1962-66" and red "1967-70" available from the same countries; Dave Mason's "Alone Together" in marble and "Let It Flow" in blue, and Electric Light Orchestra's "New World Record" and "Out Of The Blue," both in blue, and "Ole" in gold.

Others include Be Bop Deluxe's "Live In The Airago" on white and black and a Canadian copy of Drastic Plastic on white; a French pink colored copy of Pink Floyd's "Animals"; "Octave," Moody Blues' newest album, available in blue and white on a promotional copy and a blue Canadian copy, and "A Tribute To Elvis Presley" available on a gold Canadian copy and the well known blue copies of "Moody Blue."

Also: "We're An American Band," by Grand Funk, commercially available in gold; "Blood Shot" by J. Geils Band in red; Scorpions' "Lonesome Crow" in red; a rare Johnny Burnette's "Tear It Up" in blue; David Bowie's narration of the classical piece, "Peter And The Wolf" in green; and a very rare Chipmunks' "Let's All Sing" in red.

Also: a red Nazz; a blue "Be Bop A Holla" by Andy Fairweather-Low; "Introducing Sparks" in red; a

gold Tuxedo Junction; "Je T'aime" by Saint Topaz in pink; a gold "Going Bananas" by Side Effects; soundtrack from "The Deep" in sea blue, and "Harper Valley PTA" soundtrack in green.

Also: "Hope Of Glory" by Be Ready in gold, a clear "Blue Sailor" by Cheryl Dilcher, "Squeeze" by UK in red, a clear Centarus, a gold Bobby Caldwell and a clear "Bullets Through The Barrier."

Also: Television's "Adventure" in red, Elvis Costello's "My Aim Is True," Stiff's "Live" and "Shirts," all in blue; a green Steve Hillage, and Mickey Jupp's "Legend," Reckless Eric and Ian Dury's "New Boots And Panties," all in blue.

Wrapping up the list: a double Canadian album "Shapes Of Things" by the Yardbirds packaged in various colors, letting the buyer be "surprised" by the colors inside; a brown copy of Elton John's "Captain Fantastic And The Brown Dirt Cowboy," reported to be very rare; Todd Rundgren's "Something/Anything" in blue and red; Jefferson Starship's "Sunfighter" in clear vinyl and Starz' "Violation" and Sun's first album, both in gold.

Also reportedly rare is an album featuring Elvis Costello and Nick Lowe on one side featuring a Columbia label and the other side featuring Mink DeVille on a Capitol label, the entire album in gold.

Müller admits the list may be bigger than this, but these are the ones he's had go through his store or has heard of.

## Keel Pressings

• Continued from page 11

On the scene from the U.K. about three years, the manufacturing boss has made quality control a prime objective, with the addition of an on-site plating facility and accompanying equipment a major step.

"It's a continuing effort to upgrade standards as an ongoing marketing tool," he emphasizes. "We're doing development work to implement new standards, and adding more quality control people—but quality starts with our PVC manufacturer, our paper manufacturer and others."

Disc Graphics is kept busy with a growing amount of tape graphics, as well as more inner sleeves for LPs.

## Tribunal Rules On Jukebox Listings

• Continued from page 5

sors in getting payment from the operators, the Tribunal suggests that they go through Congress for more adequate relief.

Recently proposed rules for music owners claiming shares of the jukebox royalty to be distributed by the Tribunal, were also approved with only a minor technical change, at the Wednesday Tribunal meeting.

The rules require simple identity filing in January of each year for royalty claimants, but "support and justification" must accompany claims to their proportionate share by Nov. 1 each year.

## Kiss Members' Promotion

• Continued from page 5

artwork and emblazoned with logos of radio stations and stores which conduct Kiss contests.

Stations and/or participating stores will be supplied with printed entry blanks which contain Kiss artwork in which there are intentional errors. The customer finding the most errors will be chosen by stores or station personnel and will be awarded the car.

Kissmobiles will be used as prizes for retail chain merchandising contests, Harris says. There will be groups of lesser prizes including albums in each giveaway.

Harris estimates the consumer ad budget being set by Phyllis Chotin at \$1.5 million. At least 100 stations will carry 60-second spots backing the Kiss promotion. Prime time tv spots will be purchased nationally. Harris says the excellent result from tv buys for "Thank God It's Friday" prompted the accelerated Kiss tv outlay.

NBC-TV and Casablanca are co-operating in a national TV Guide advertising buy, promoting "Kiss Meets The Phantom," the full length

## Creative Distribution

LOS ANGELES—Creative World Music Publications, the publishing arm of Stan Kenton's Creative World, has made a distribution pact with Warner Bros. Music. All orders are now processed by WB Music's offices in New York and shipped from its warehouse in New Jersey.

Jeffrey Michael Jenkins for management and promotion. Address: 6240 Chestnut St., Philadelphia 19139.

David Feinstein Management Corp. launched as a business, accounting and tax service firm. Address: 635 Madison Ave., Suite 1300, New York 10022. (212) 421-4945.

## Joel Grey Heading Broadway Musical

NEW YORK—Joel Grey, diminutive star of stage, screen and television, will return to Broadway this season in the lead role of the musical "Grand Tour." Grey was last seen on Broadway in the much acclaimed "Cabaret."

"Grand Tour," a musical remake of 1944's "Jacobowsky And The Colonel," is being brought to Broadway by James Nederlander, Diana Shumlin and Jack Schlissel. It has a book by Michael Stewart, lyrics by Mark Bramble and music by Jerry Herman.

On the dispute among licensors over what is best evidence for claiming royalty shares, the Tribunal says it is not taking any stand at this time on the use of trade paper popularity charts as a means for determining shares.

ASCAP and SESAC claim that random sample surveys based on actual performances are the only true evidence. BMI would make distribution on the basis of the music popularity ratings in the trade papers.

Relative to this, the Tribunal, in giving its reasons for the need for access to location listings by music licensors, notes that "in resolving disputes, the Tribunal may well find it

necessary to conduct an independent review of data submitted by claimants to establish the shares of copyright owners."

The Tribunal rejected the jukebox operator argument that requiring location listings is in violation of the laws of business confidentiality.

However, Tribunal chairman Thomas Brennan says the Commission may at some future time look into the question of whether the location lists should be given any protective safeguards from others who may have no valid claim to the information.

A section of the proposed rule-making that would have authorized access to the interior of the jukebox "if essential" for the inspecting licensor has been dropped.

Access to the interior would have been "burdensome" to the operator and of "doubtful value" at the present time to copyright owners, the Tribunal decided.

The jukebox access rule, effective Oct. 10, 1978, requires that operators of boxes registered and certified by the Copyright Office before Oct. 1, 1978 must submit by Nov. 1, 1978 a location list and the number of boxes in each location, with the Royalty Tribunal.

Operators acquiring box certificates after Oct. 1, 1978 must submit a location list within 30 days after the issuing of the initial certificate.

## Budget Records

• Continued from page 11

85% of sales in LPs, only 15% in tape. Newmark can't understand the low tape ratio, but sees tape volume growing rapidly, particularly in cassette.

## New Companies

• Continued from page 55

**Impact International**, a production agency, formed by Frank Thornton, executive director. Address: 70 Cherry Street, Pittsfield, Mass. 01201, (413) 442-0190.

**Wooden Bowl Productions, Inc.**, a management/production firm, launched by Jeffrey C. Platt, president. Executive vice president is Rene Labre of the firm's rock act, Rene Labre Inc. Address: 4006 No. Howard Ave., Suite 105, Tampa, Fla. 33607, (813) 872-6092.

**Rick Bloom's Office**, a booking agency, bows with initial clients including Ron Carter, David Grisman, Eddie Henderson, Hank Jones, Bonnie Murray, Passport and Tony Williams' Wildlife. Address: 16024 Ventura Blvd., Suite 116, Encino, Calif. 91436, (213) 995-3440.

**Eddie Kalicka Promotions**, an album promotion firm in the Wash-

ington, D.C., area, launched by the former Warner Bros. and ABC staffer. Address: 105 Stonegate Dr., Silver Spring, Md., (301) 384-7211 or (301) 340-6468.

**Expressive Ventures Corp.**, a management consultancy firm, launched by Roger D. Hartstone, former vice president of Integrity Entertainment Corp., and his wife Connie L. Hartstone, former corporate inventory control manager and senior purchasing agent for Integrity. Address: 5730 Lasaine Ave., Encino, Calif. 91316, (213) 996-2652.

**Holiday/Walker Marketing Inc.**, a promotion-marketing-artist development firm, launched by radio and promotion veterans Dan Holiday and Dan Walker. Address: 725 S. Fidalgo Street, Seattle, (206) 762-0775.

**Philadelphia World Wide Entertainment** formed by Eric Norris and

CONTRACT - VOLUME

# PRESSING

HIGH QUALITY - DECENT PRICES

Mastering - Plating - Pressing  
Color Separations - Printing - Jacket Fabrication  
2 Fully Equipped 24-Track Recording Studios  
"ALL UNDER ONE ROOF"



2832 Spring Grove Ave., Cincinnati, Ohio 45225  
Phone: (513) 681-8400 / TWX (QCA CUSTOM CIN) 810-461-2789

SEPTEMBER 16, 1978, BILLBOARD

# ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

WE ARE HERE 365 DAYS A YEAR  
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 PM Daily & Sat.  
11:00 AM to 8:00 PM Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY . . .  
WE HAVE EVERYTHING—ALL THE TIME—INCLUDING  
ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON'T KNOW ABOUT US,  
IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD

6.98 list LP's	<b>\$3.85</b> EA	7.98 list LP's	<b>\$4.40</b> EA	8.98 list LP's	<b>\$5.00</b> EA
----------------------	---------------------	----------------------	---------------------	----------------------	---------------------

(Prices are for all domestic records & tapes)

ALL \$7.98 TAPES—\$4.50 EACH  
SINGLES—65¢ EACH

WE SHIP ANYWHERE IN THE WORLD.  
All prices FOB, New York  
\$100 Minimum order shipped

## KING KAROL

"New York's #1 One-Stop"

126 West 42nd Street,  
(Between Broadway and 6th Ave.) New York, N.Y. 10036  
212/354-7664  
Telex: 236601



# Billboard HOT 100

## \*Chart Bound

HOT SUMMER NIGHTS—Walter Egan  
(Columbia 310829)  
ELVIS AND MARILYN—Leon Russell  
(Paradise 8667)  
STRAIGHT ON—Heart  
(Portrait 870020)  
SEE TOP SINGLE PICKS REVIEWS, page 64

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	13	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565	★	41	4	WHO ARE YOU—Who (Glyn Johns, Jon Audley), P. Townshend MCA 40548	69	69	16	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reyan, Dowe, MacNaughton, Sire/Hansa 1027 (Warner Bros.)		
	2	14	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902	★	40	6	5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 72999	★	70	NEW ENTRY	READY TO TAKE A CHANCE AGAIN—Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357		
	3	12	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488		37	21	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lenos, D. Jenkins, A&M 2048	ALM	71	73	12	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, Casablanca 929	
★	4	11	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903		38	22	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765	ALM	★	82	2	PEGGY SUE—The Beach Boys (The Beach Boys), J. Allison, N. Petty, B. Holly, Brother/Reprise 1394 (Warner Bros.)	
★	5	11	KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, N. Chin, Warner Curb 8589	★	39	27	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250	ALM	★	72	NEW ENTRY	BLUE COLLAR MAN—Slyx (Slyx), T. Shaw, A&M 2087	
★	7	10	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, RSO 904	★	42	6	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic)	B-M	★	73	NEW ENTRY	CRAZY FEELIN'—Jefferson Starship (Larry Cox, Jefferson Starship), J. Barish, Grunt 11374 (RCA)	
★	8	7	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906	★	43	6	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Loew, EMI America 8004	B-3	★	84	2	MAC ARTHUR PARK—Donna Summer (Giorgio Moroder, Pete Belotte), I. Webb, Casablanca 929	
★	12	5	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590	★	45	5	DEVOTED TO YOU—Carly Simon & James Taylor (Arl Mardin), B. Bryant, Elektra 45506	C.C.	★	85	2	PRISONER OF YOUR LOVE—Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908	
	9	10	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796	★	47	6	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCauley & Fred Molin), D. Hill, 20th Century 2378	WBM	★	89	2	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072	
★	10	14	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122	★	44	4	I WILL STILL LOVE YOU—Stanebolt (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca)	WBM	★	87	2	LET'S GET CRAZY TONIGHT—Rupert Holmes (Rupert Holmes), R. Holmes, Private Stock 45199	
★	11	15	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2225	★	50	5	BADLANDS—Bruce Springsteen (Jon Landau, Bruce Springsteen), B. Springsteen, Columbia 310881		★	81	3	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffaine), E. Strucick, A. Aldrige, Capitol 4621	
★	13	11	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)	★	55	5	YOU—McCrory's (Trevor Lawrence), S. McCrory, L. McCrory, A. McCrory, Portrait 6-70014 (CBS)	WBM	★	90	2	OUR NIGHT—Shaun Cassidy (Michael Lloyd), B. Roberts, C. Sager, Warner/Curb 8634 (Warner Bros.)	
★	14	10	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic)	★	51	5	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827	CPP	★	81	NEW ENTRY	WAVELENGTH—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661	
★	16	12	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown)	★	58	4	HEARTBREAKER—Dolly Parton (Gary Klein), D. Wolfert, C.B. Sager RCA 11296	CHA	★	82	NEW ENTRY	EVERYBODY NEEDS LOVE—Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406	
★	17	8	REMINISCING—Little River Band (John Baylan, Little River Band), G. Goble, Harvest 4605 (Capitol)	★	56	4	JOSIE—Steely Dan (Gary Katz), W. Becker, D. Fagen ABC 12404	CPP	★	83	NEW ENTRY	CHANGE OF HEART—Eric Carmen (Eric Carmen), E. Carmen, Arista 0354	
★	18	10	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574	★	57	6	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500	CPP	★	84	86	13	NEW ORLEANS LADIES—Louisiana's Le Roux (Leon S. Medina), H. Garrick, LMedica, Capitol 4586
★	19	6	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618	★	62	4	IT'S A LAUGH—Darryl Hall & John Oates (David Foster), D. Hall RCA 11371		★	85	NEW ENTRY	CHAMPAGNE JAM—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504	
★	18	6	GREASE—Frankie Valli (Barry Gibb, Albhy Galuten & Karl Richardson), B. Gibb, RSO 857	★	70	2	BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic)		★	86	88	3	IN FOR THE NIGHT—Drt Band (Jeff Hanna), Sanford & Townsend, United Artists 1228
★	23	8	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794	★	60	5	'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, J.C. McChae, A&M 2057	ALM	★	87	NEW ENTRY	SGT. PEPPER'S LONELY HEARTS CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS—Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4612	
★	20	15	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★	54	7	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Colbeck, Eugene Organ), T. Thomas, Janus 276	PSP	★	88	NEW ENTRY	DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise (Bill Schnee), C. Lenos, D. Jenkins, A&M 2076	
★	24	6	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907	★	55	19	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Belotte), P. Jabara, Casablanca 926	WBM	★	89	91	3	SUBSTITUTE—Clout (Grahame Beggs), W.H. Wilson, Epic 8-50581
★	22	20	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	★	63	4	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738	WBM	★	90	NEW ENTRY	ONE NATION UNDER A GROOVE—Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618	
★	25	8	LOVE THEM FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777	★	57	52	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12391		★	91	NEW ENTRY	HOT SHOT—Karen Young (Andy Kahn, Karl Borusiewicz), A. Kahn, K. Borusiewicz, West End 1211	
★	29	6	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233	★	58	34	9 THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599	CPP	★	92	NEW ENTRY	NEW YORK CITY—Zwi (Roger Cook, Ralph Murphy, Walter Zwi), W. Zwi, EMI America 8005 (Capitol)	
★	25	26	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS)	★	59	39	8 STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270	CPP	★	93	61	8	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (Jack Gold), M. Ashford, V. Simpson, Columbia 310772
★	30	5	BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519	★	60	48	15 STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, B. MacDonald, A&M 2043	CPP	★	94	79	3	TAKIN' IT EASY—Seals & Crofts (Louie Sheldon), S. MacLeod, B. Phillips, Warner Bros. 8639
★	27	28	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasak, Elektra 45491	★	71	4	4 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Gil Askey), C. Coleman, D. Fields, Curtom 0140 (Warner Bros.)	B-3	★	95	59	7	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGarr, MCA 40924
★	32	9	GET OFF—Foxy (Gary Wade), C. Driggs, I. Ledisma, Dash 5046 (TK)	★	62	49	13 MACHO MAN—Village People (Jacques Morali), J. Morali, V. Willis, P. Whitehead, H. Belinf, Casablanca 922	CPP	★	96	64	12	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058
★	33	7	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802	★	80	3	3 HOW MUCH I FEEL—Ambrosia (Freddie Fero & Ambrosia), Pack, Warner Bros. 8640		★	97	65	15	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45483
★	30	31	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342	★	64	66	4 SHAKE AND DANCE WITH ME—Con Funk Shun (Skip Scarborough), M. Cooper Mercury 74008		★	98	67	23	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Albhy Galuten), B.R.M.&A. Gibb, RSO 893
★	35	6	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788	★	66	4	4 LONDON TOWN—Wings (Paul McCartney), P. McCartney, B. Laine, Capitol 8908		★	99	68	5	LIGHTS—Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 310800
★	36	7	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kishner, A&M 2063	★	77	2	2 EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (Quincy Jones & Tom Bahler), C. Smalls, MCA 40547		★	100	72	15	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548
★	37	11	I LOVE THE NIGHT LIFE—Nia Bridges (Steve Buckingham), A. Bridges, S. Hutchason, Polydor 14483	★	67	53	15 COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0339	B-3					
★	38	8	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214	★	78	2	2 THEMES FROM THE WIZARD OF OZ—Meco (Meco Monardo, Tony Bongiovanni, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca)						

★ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bell; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

**HOT 100 A-Z—(Publisher-Licensee)**

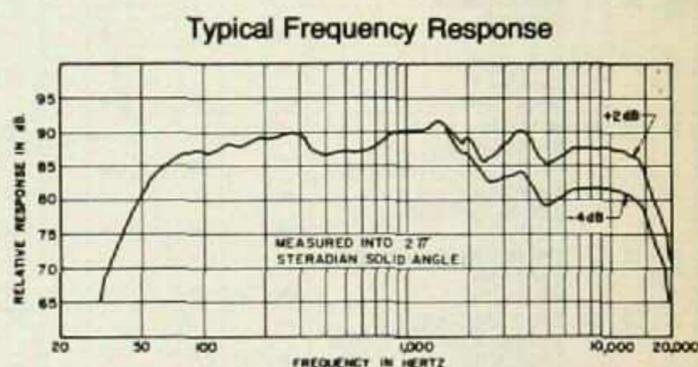
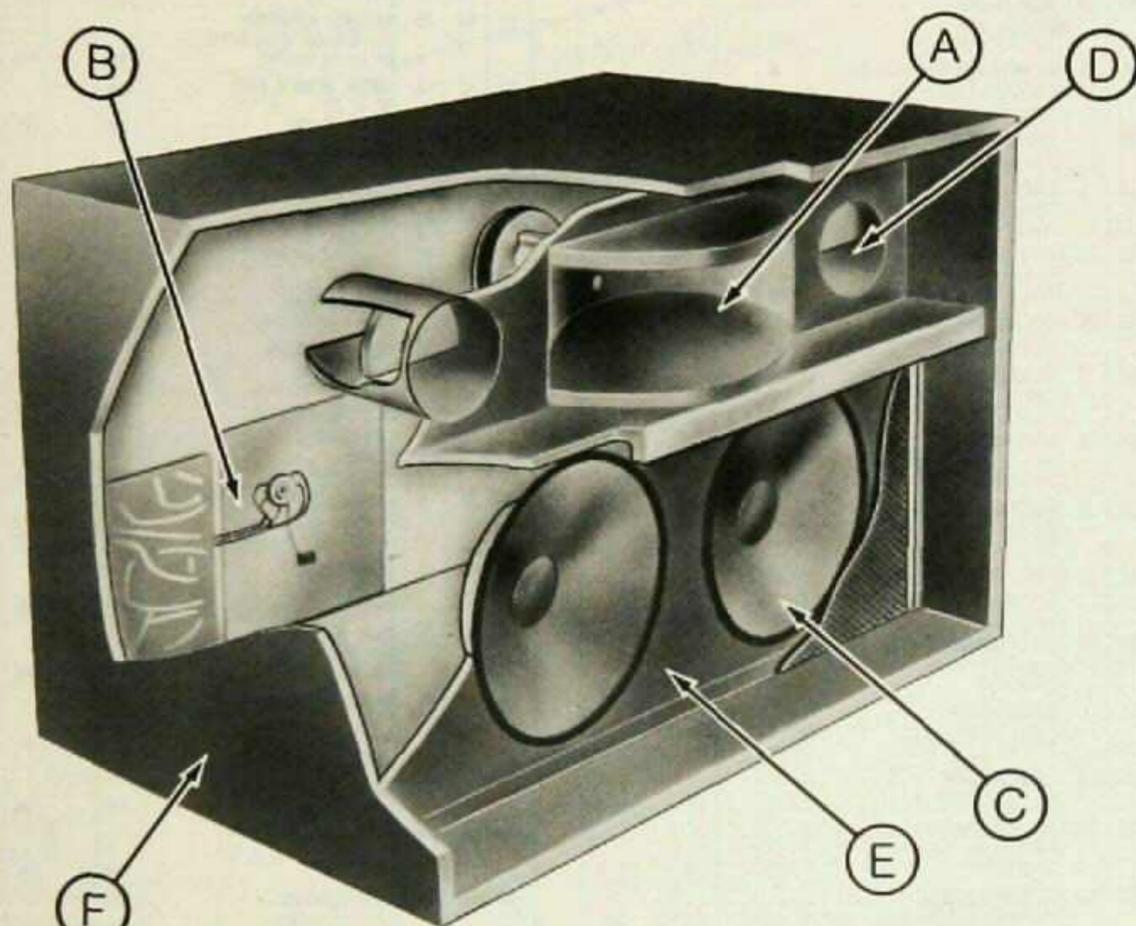
18 I Will Still Love You (WB, ASCAP)	34 Love Will Find A Way (Trump Plaza/Capitol, BM)	50 She Loves To Be In Love (Meco)	66 Took The Last Train (Kipchulu/ASCAP)
19 It's A Laugh (Hot Chicks/Concord, BM)	35 MacArthur Park (Carpis, ASCAP)	67 You're All I Need To Get By (MCA)	67 Two Tickets To Paradise (Grispoint/BMI)
20 Just What I Needed (Liberty)	36 Mecho Max (Capitol, BM)	68 Ready To Take A Chance Again (Arista)	68 Wavelength (Epic, BM)
21 Kiss You All Over (Cherry Lane)	37 Magnet And Steel (Mercury)	69 Reminiscing (Capitol, BM)	69 Whenever I Call You "Friend" (MCA)
22 Devoted To You (Epic)	38 My Angel Baby (RCA)	70 Right Down The Line (Mercury)	70 Steppin' In A Slide Zone (Mercury)
23 Don't Look Back (Epic)	39 Let's Get Crazy Tonight (Mercury)	71 New Orleans Ladies (Columbia)	71 Who Are You (Epic/Tower)
24 Oh Darlin' (Capitol)	40 Live In The City (Mercury)	72 New York City (Mercury)	72 You (Mercury)
25 Love Them From Eyes Of Laura Mars (Epic)	41 Hollywood Nights (Capitol)	73 Shakin' With A Little Help From My Friends (Mercury)	73 You (Mercury)
26 Back In The U.S.A. (Asylum)	42 Hopelessly Devoted To You (Mercury)	74 Shadow Dancing (Mercury)	74 Talking In Your Sleep (Mercury)
27 Just What I Needed (Capitol)	43 Last Dance (Capitol)	75 Shake And Dance With Me (Mercury)	75 Themes From The Wizard Of Oz (Mercury)
28 Get Off (TK)	44 Let's Get Crazy Tonight (Mercury)	76 London Town (Mercury)	76 Stay/Load Out (Asylum)
29 Come Together (Columbia)	45 Live In The City (Mercury)	77 Copacabana (Arista)	77 Stay/Load Out (Asylum)
30 Rock & Roll Fantasy (Arista)	46 I Love The Night Life (Mercury)	78 Themes From The Wizard Of Oz (Mercury)	78 Stay/Load Out (Asylum)
31 She's Always A Woman (Columbia)	47 If My Friends Could See Me Now (Mercury)	79 Stay/Load Out (Asylum)	79 Stay/Load Out (Asylum)
32 You Never Done It Like That (A&M)	48 I Will Still Love You (Mercury)	80 Stay/Load Out (Asylum)	80 Stay/Load Out (Asylum)
33 I Love The Night Life (Mercury)	49 I Will Still Love You (Mercury)	81 Stay/Load Out (Asylum)	81 Stay/Load Out (Asylum)
34 Talking In Your Sleep (Mercury)	50 I Will Still Love You (Mercury)	82 Stay/Load Out (Asylum)	82 Stay/Load Out (Asylum)

# fact: more comes out of this tiny box because more went into it.

**More power.** Shure's rugged high-performance speakers, the SR112 and SR116, are designed to operate with amps capable of 100 watts continuous rms output into 8 ohms.

**More efficiency.** Phenomenally efficient. They produce a sound pressure level of 95.5 dB at four feet from a one-watt input signal! The SR112 and SR116 project equivalent sound from one-third the input power necessary for other brand compact speakers . . . even without the equalizers some other brands require.

**More versatility.** Extremely lightweight and compact for such "heavy performers": only 400 mm H x 584 mm W x 381 mm D (15¾ in. x 23 in. x 15 in.); weight, 17.25 kg. (38 pounds) for the SR112, and 17.71 kg. (39 pounds) for the SR116.



- (A) High Frequency Section consists of a unique Shure-designed wide-angle 120° radial horn. (Crossover frequency is 2.6 kHz.) Frequency response capabilities extend to 16 kHz.
- (B) Built-in High Frequency Attenuator is standard on both the SR112 and SR116. Provides 2 dB steps, from +2 to -4 dB.
- (C) Low- and Mid-Frequency Section incorporates two high power, heavy-duty eight-inch bass speakers.
- (D) Tuned Bass Reflex Ports are used in the design to ensure superb and smooth bass performance to 45 Hz.
- (E) Baffleboard is constructed of rugged, shock-resistant thermoplastic resin.
- (F) Enclosure is solid, 15.9 mm (5/8 in.) plywood. Black vinyl covering, black metal grille, anodized aluminum trim. SR112: All surfaces (internal and external) and all components are treated for weather resistance. SR116: Includes lie-flat carrying handle (permits stacking the speakers) and steel corner protectors. Both models have protective feet.



SR112 is weather-resistant, perfect for outdoor stage and pavilion setups.  
SR116 is an indoor/outdoor or portable unit — equipped with handles and corner protectors, making it a natural for road engagements.

Write for free brochure AL562.

## SR112 and SR116 Professional Loud Speakers...by

# SHURE®

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited  
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

Copyrighted material



# THE RECORD INDUSTRY CARES ABOUT THE CONQUEST OF CANCER.

Each year the AMC Cancer Research Center honors a leading industry figure.

Each year every facet of the recording industry is represented at the Humanitarian Award Dinner dance.

**On September 26, the AMC 1978 Man of The Year will be Stan Gortikov, President of the R.I.A.A.**

Join the record industry and attend.

I plan to attend and I am enclosing my check for \_\_\_\_\_ reservations, \$150 per person; \$1500 table for ten.

I can't attend, but I am enclosing \$\_\_\_\_\_ as a contribution to help support the cancer research and patient care programs.

I want to be listed in your program:

THE STANLEY M. GORTIKOV RESEARCH FELLOWSHIP \$2,000  
FULL PAGE AD  
September 26, 1978 marks the establishment of a fellowship awarding young cancer researchers the opportunity of an "on-the-job training" experience at AMC. A plaque naming each fellowship sponsor will hang in an AMC laboratory.

PLATINUM LISTING \$1,000  
 GOLD LISTING \$750  
 SILVER LISTING \$500  
 WHITE LISTING \$300

Name \_\_\_\_\_  
Address \_\_\_\_\_

Please make checks payable to  
AMC Cancer Research Center  
516 Fifth Avenue  
New York, N.Y. 10036  
(212) 840-2585

All contributions are tax deductible.

## DINNER COMMITTEE

Dinner Chairman <i>Harvey Schein</i>	California Chairman <i>Steve Diener</i>
General Chairman <i>Jack Grossman</i>	Executive Dinner Chairman <i>Cy Leslie</i>
New York Chairman <i>Walter Yetnikoff</i>	<i>Paul Shore</i>
	Dinner Co-Chairman <i>Henry Brief</i>

## ADVISORY COMMITTEE

<i>Stanley Adams</i>	<i>Jack Craigo</i>	<i>Larry Harris</i>	<i>Al Massler</i>	<i>Maynard Solomon</i>
<i>George Albert</i>	<i>Sen. Alan Cranston</i>	<i>David Horowitz</i>	<i>Sen. George McGovern</i>	<i>Russ Solomon</i>
<i>Barney Ales</i>	<i>Edward Cramer</i>	<i>Bud Howell</i>	<i>Herb Mendelsohn</i>	<i>Seymour Stein</i>
<i>Ron Alexenburg</i>	<i>Clive Davis</i>	<i>Jim Jenner</i>	<i>Bhaskar Menon</i>	<i>Irwin Steinberg</i>
<i>Richard Asher</i>	<i>Walter Dean</i>	<i>Cornelius Keating</i>	<i>Charles Michelson</i>	<i>Robert Summer</i>
<i>Shelby Ashford</i>	<i>Ed DeHart</i>	<i>Barry Kimmelman</i>	<i>Charles Mitchell</i>	<i>Ken Tamiya</i>
<i>Bob Austin</i>	<i>Don Dempsey</i>	<i>Don Kirshner</i>	<i>Artie Mogull</i>	<i>Samuel Trust</i>
<i>Clarence Avant</i>	<i>Ron Delsener</i>	<i>Raymond Kives</i>	<i>Jerry Moss</i>	<i>Larry Uttal</i>
<i>Frank Barsalona</i>	<i>Terry Ellis</i>	<i>Phil Kurnit</i>	<i>Charles Nuccio</i>	<i>Hon. Robert Wagner</i>
<i>Sen. Birch Bayh</i>	<i>Ahmet Ertegun</i>	<i>Gov. Richard Lamm</i>	<i>Mo Ostin</i>	<i>Phil Walden</i>
<i>Hon. Abraham Beame</i>	<i>Nesuhi Ertegun</i>	<i>Jay Lasker</i>	<i>Steve Paul</i>	<i>Jo Walker</i>
<i>Mortimer Berl</i>	<i>Leonard Feist</i>	<i>George Levy</i>	<i>Russ Regan</i>	<i>Jerry Weintraub</i>
<i>Albert Berman</i>	<i>Gil Friesen</i>	<i>Hon. Arthur Levitt</i>	<i>Bob Reno</i>	<i>Norman Weiser</i>
<i>Neil Bogart</i>	<i>John Frisoli</i>	<i>David Lieberman</i>	<i>Brian Robertson</i>	<i>Jerry Wexler</i>
<i>Joseph Cayre</i>	<i>Victor Fuentealba</i>	<i>Alan Livingston</i>	<i>David Rothfeld</i>	<i>Sanford Wolff</i>
<i>Vinton Carver</i>	<i>Floyd Glinert</i>	<i>Bruce Lundvall</i>	<i>Michael Schulhof</i>	<i>Lee Zito</i>
<i>Salvatore Chiantia</i>	<i>Sam Goody</i>	<i>J. K. Maitland</i>	<i>Charles Smith</i>	<i>Don Zimmerman</i>
<i>Joseph Cohen</i>	<i>Gerald Greenberg</i>	<i>Jules Malamud</i>	<i>Joseph Smith</i>	<i>Barbara Israel</i>
<i>Al Coury</i>	<i>David Handleman</i>	<i>Tony Martell</i>	<i>Paul Smith</i>	<i>Director of Development</i>

## COMMITTEE

<i>Robert Altshuler</i>	<i>Sally Mark</i>
<i>David Braun</i>	<i>Joseph Massimino</i>
<i>Lou Cook</i>	<i>Andy Meyer</i>
<i>Stan Cornyn</i>	<i>Ken Nees</i>
<i>Ralph Ebler</i>	<i>Stan Nowak</i>
<i>Al Feilich</i>	<i>Sid Parnes</i>
<i>Larry Finley</i>	<i>Arnold Rich</i>
<i>Stan Harris</i>	<i>Robert Rolontz</i>
<i>Herb Helman</i>	<i>Charles Scully</i>
<i>Bette Hisiger</i>	<i>Tina Stevens</i>
<i>Is Horowitz</i>	<i>Larimee Ward</i>
<i>Ted Jaffe</i>	<i>Abe Willinger</i>
<i>Ray Lawrence</i>	<i>Ron Willman</i>
<i>Aaron Levy</i>	<i>Jules Yarnell</i>
<i>Pat Lucas</i>	<i>Diane Zabawski</i>

# TOP LPs & TAPE

POSITION 106-200

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
106	107	33	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98			
130	2	2	<b>BEATLES</b> White Album Capitol SWBO 101	12.98	13.98	13.98			
108	112	11	<b>MICHAEL STANLEY BAND</b> Cabin Fever Nonesuch NE 4182	7.98	7.98	7.98			
109	109	78	<b>FOREIGNER</b> Atlantic SD 19109	7.98	7.98	7.98			
110	110	4	<b>BEATLES</b> Beatles 1962-66 Capitol SWBO 3403	10.98	10.98	10.98			
123	24	24	<b>JIMMY BUFFETT</b> Son Of A Son Of A Sailor ABC AA 1046	7.98	7.95	7.95			
124	3	3	<b>SWITCH</b> Gordy G2980 (Motown)	7.98	7.98	7.98			
113	113	22	<b>HEATWAVE</b> Central Heating Epic JC 35260	7.98	7.98	7.98			
114	117	68	<b>BEE GEES</b> Here At Last... Live RSO RS 2 3901 (Polydor)	11.98	12.98	12.98			
115	115	10	<b>VARIOUS ARTISTS</b> Disco Party Meridian 2207/8 (T.K.)	8.98	8.98	8.98			
116	118	43	<b>ELECTRIC LIGHT ORCHESTRA</b> Out Of The Blue J&R J&R 35467 (CBS)	11.98	11.98	11.98			
117	122	32	<b>JOURNEY</b> Infinity Columbia JC 34912	7.98	7.98	7.98			
118	121	6	<b>LEON RUSSELL</b> Americana Parade PAR 3172 (Warner Bros.)	7.98	7.98	7.98			
129	4	4	<b>ATLANTIC STARR</b> AAM SP 4711	7.98	7.98	7.98			
120	120	43	<b>ERIC CLAPTON</b> Slowhand RSO RS 1 3030	7.98	7.98	7.98			
121	97	9	<b>SOUNDTRACK</b> The Buddy Holly Story Epic SE 35412	7.98	7.98	7.98			
132	5	5	<b>SLAVE</b> The Concept Atlantic SD 5206	7.98	7.98	7.98			
123	100	11	<b>HERBIE HANCOCK</b> Sunlight Columbia JC 34907	7.98	7.98	7.98			
124	NEW ENTRY		<b>CHUCK MANGIONE</b> The Best Of Chuck Mangione Mercury SRM 28601	11.98	11.98	11.98			
125	125	10	<b>SWEET THUNDER</b> Fantasy F 9547	7.98	7.98	7.98			
137	6	6	<b>SOUNDTRACK</b> Eyes Of Laura Mars Columbia JC 35487	7.98	7.98	7.98			
127	127	20	<b>SUN</b> Sunburn Capitol ST 11723	7.98	7.98	7.98			
128	128	13	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Live Bullet Capitol SKBB 11523	7.98	7.98	7.98			
129	133	6	<b>CHERYL LADD</b> Capitol SW 11808	7.98	7.98	7.98			
139	2	2	<b>GIL SCOTT-HERON &amp; BRIAN JACKSON</b> Secrets Arista AB 4189	7.98	7.98	7.98			
131	73	14	<b>RITA COOLIDGE</b> Love Me Again A&M SP 4039	7.98	7.98	7.98			
132	134	6	<b>HAMILTON BOHANNON</b> Summertime Groove Mercury SRM 1 3725	7.98	7.98	7.98			
145	2	2	<b>VARIOUS ARTISTS</b> Sesame Street Fever Sesame Street CTW 29005	7.98	7.98	7.98			
134	138	32	<b>GEORGE BENSON</b> Weekend In L.A. Warner Bros. WB 3139	12.98	12.98	12.98			
135	135	11	<b>SNAIL</b> Cream 1009	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
136	136	7	<b>ELVIS PRESLEY</b> Elvis Sings For Children And Grownups Too RCA CPL 1 2901	5.98	6.98	6.98			
137	NEW ENTRY		<b>JOE COCKER</b> Luxury You Can Afford Aylum AE 145	7.98	7.98	7.98			
138	140	12	<b>BOBBI HUMPHREY</b> Freestyle Epic JC 35338	7.98	7.98	7.98			
150	9	9	<b>THIN LIZZY</b> Live And Dangerous Warner Bros. WB 3213	9.98	9.98	9.98			
140	143	13	<b>AC/DC</b> Power Age Atlantic SD 19180	7.98	7.98	7.98			
141	141	4	<b>JOHNNY WINTER</b> White Hot & Blue Blue Sky BZ 35475 (CBS)	7.98	7.98	7.98			
142	142	31	<b>TUXEDO JUNCTION</b> Butterfly FLY 007	7.98	7.98	7.98			
143	144	11	<b>LE ROUX</b> Louisiana's Le Roux Capitol SW 11734	7.98	7.98	7.98			
152	3	3	<b>SOUNDTRACK</b> Animal House MCA 3046	7.98	7.98	7.98			
145	147	3	<b>SANTA ESMERALDA</b> Beauty Casablanca NBLP 7109	7.98	7.98	7.98			
146	149	49	<b>KANSAS</b> Point Of Know Return Kinshar JZ 34929 (Epic)	7.98	7.98	7.98			
158	4	4	<b>NORMA JEAN</b> Bearsville BRK 4584 (Warner Bros.)	7.98	7.98	7.98			
148	148	11	<b>JOHN PRINE</b> Bruised Orange Aylum AE 129	7.98	7.98	7.98			
149	NEW ENTRY		<b>GREG KINN</b> Next Of Kinn Bearsville BRK 4586 (Warner Bros.)	7.94	7.94	7.94			
150	154	3	<b>GENYA RAVAN</b> Urban Desire 20th Century 7562	7.98	7.98	7.98			
160	2	2	<b>THE TRAMMPS</b> The Best Of The Tramps Atlantic SD 19194	7.98	7.98	7.98			
152	155	3	<b>RITCHIE FAMILY</b> American Generation Meridian 2215	7.98	7.98	7.98			
153	153	23	<b>WINGS</b> London Town Capitol SW 11777	7.98	7.98	7.98			
154	NEW ENTRY		<b>JANIS IAN</b> Columbia JC 35325	7.98	7.98	7.98			
152	NEW ENTRY		<b>LEE OSKAR</b> Before The Rain Elektra EE 150	7.98	7.98	7.98			
156	163	22	<b>RED SPEEDWAGON</b> You Can Tune A Piano, But You Can't Tune A Fish Epic JC 35082	7.98	7.98	7.98			
157	161	4	<b>JESSE WINCHESTER</b> A Touch On The Rainy Side Bearsville BRK 4584 (Warner Bros.)	7.98	7.98	7.98			
179	3	3	<b>LEO KOTTKE</b> Burnt Lips Chrysalis CHR 1191	7.98	7.98	7.98			
159	159	9	<b>VARIOUS ARTISTS</b> California Jam 2 Columbia PC2 35389	11.98	11.98	11.98			
160	162	23	<b>SOUNDTRACK</b> The Rocky Horror Picture Show ODE ODE 21653 (ODE)	8.98	8.98	NA 8.98			
171	4	4	<b>PAT METHENEY GROUP</b> ECM 1 1114 (Warner Bros.)	7.98	7.98	7.98			
162	164	28	<b>PEABO BRYSON</b> Reaching For The Sky Capitol ST 11729	6.98	7.95	7.95			
163	165	8	<b>PRISM</b> See Forever Eyes Arista SW 50034	7.98	7.98	7.98			
164	166	64	<b>ANDY GIBB</b> Flowing Rivers RSO RS 1 3819 (Polydor)	7.98	7.98	7.98			
176	3	3	<b>BONEY M</b> Night Flight To Venus See SRK 4062 (Warner Bros.)	7.98	7.98	7.98			
166	69	5	<b>WAR</b> Young Blood United Artists UALA 904	7.98	7.98	7.98			
167	167	4	<b>FRANKIE VALLI</b> Is The Word Warner/Curb BSK 3233	7.98	7.98	7.98			
168	168	224	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
169	169	17	<b>SATURDAY NIGHT BAND</b> Come On Dance, Dance Prelude PRL 12155	7.98	7.98	7.98			
170	NEW ENTRY		<b>CITY BOY</b> Book Early Mercury SRM 13337	7.98	7.98	7.98			
171	NEW ENTRY		<b>LEON REDBONE</b> Champagne Charlie Warner Bros. BSK 3165	7.98	7.98	7.98			
172	173	18	<b>FOGHAT</b> Stone Blue Bearsville BRK 4977 (Warner Bros.)	7.98	7.98	7.98			
183	2	2	<b>SALSOUL ORCHESTRA</b> Salsoul Orchestra's Greatest Disco Hits Salsoul SA 8508 (RCA)	7.98	7.98	7.98			
190	2	2	<b>MCCRARY'S</b> Loving Is Living Portrait PR 34764 (CBS)	7.98	7.98	7.98			
175	175	25	<b>ROBERT PALMER</b> Double Fun Island ILPS 9476	7.98	7.98	7.98			
176	156	40	<b>CHIC</b> Atlantic SD 19153	7.98	7.98	7.98			
177	177	11	<b>JANE OLIVOR</b> Stay The Night Columbia JC 35317	7.98	7.98	7.98			
178	178	22	<b>HEART</b> Magazine Meridian MHC 5008	7.98	7.98	7.98			
179	181	18	<b>B.B. KING</b> Midnight Believer ABC AA 1061	7.98	7.98	7.98			
180	170	47	<b>DOLLY PARTON</b> Here You Come Again RCA AFL 1 2544	7.98	7.95	7.95			
181	185	4	<b>LARRY CARLTON</b> Warner Bros. BSK 3221	7.98	7.98	7.98			
182	182	4	<b>TROOPER</b> Thick As Thieves MCA 2377	7.98	7.98	7.98			
183	184	5	<b>SHAUN CASSIDY</b> Born Late Warner/Curb BSK 3126	7.98	7.98	7.98			
184	NEW ENTRY		<b>GLADYS KNIGHT &amp; THE PIPS</b> The One And Only Buddah BDS 5701 (Arista)	7.98	7.98	7.98			
185	186	91	<b>EAGLES</b> Hotel California Aylum AE 103	7.98	7.98	7.98			
186	NEW ENTRY		<b>SYNERGY</b> Cords Passport PB 4000 (Arista)	7.98	7.98	7.98			
187	189	12	<b>PATRICK JUVET</b> Got A Feeling Casablanca NBLP 7101	7.98	7.98	7.98			
188	188	43	<b>ROD STEWART</b> Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98	7.98	7.98			
189	193	9	<b>CAPTAIN &amp; TENNILLE</b> Dream A&M SP 4707	7.98	7.98	7.98			
190	NEW ENTRY		<b>SYLVERS</b> Forever Yours Casablanca NBLP 7103	7.98	7.98	7.98			
191	82	4	<b>SHAUN CASSIDY</b> Warner/Curb BS 3067 (Warner Bros.)	6.98	6.98	6.98			
192	191	18	<b>KISS</b> Double Platinum Casablanca NBLP 7100 2	12.98	12.98	12.98			
193	87	9	<b>LENNY WILLIAMS</b> Spark Of Love ABC AA 1073	7.98	7.95	7.95			
194	102	43	<b>DONNA SUMMER</b> Once Upon A Time Casablanca NBLP 70782	11.98	11.98	11.98			
195	NEW ENTRY		<b>STANLEY TURRENTINE</b> What About You Fantasy F 9543	7.98	7.98	7.98			
196	111	50	<b>STEVE MARTIN</b> Let's Get Small Warner Bros. BSK 3090	7.98	7.98	7.98			
197	114	6	<b>JIMI HENDRIX</b> The Essential Jimi Hendrix Reprise ZRS 2245 (Warner Bros.)	12.98	12.98	12.98			
198	126	17	<b>NORMAN CONNORS</b> This Is Your Life Arista AB 4177	7.98	7.98	7.98			
199	131	20	<b>JAMES BROWN</b> Jam 1980's Polydor PD1-6140	7.98	7.98	7.98			
200	146	16	<b>BONNIE TYLER</b> It's A Heartache RCA AFL 1 2821	7.98	7.98	7.98			

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	67
AC/DC	140
Ambrosia	95
Ashford & Simpson	62
A Taste Of Honey	9
Atlanta Rhythm Section	47
Atlantic Starr	119
Roy Ayers	77
Beatles	21, 78, 107, 110
Toby Beau	100
Bee Gees	114
George Benson	134
Stephen Bishop	93
Hamilton Bohannon	132
Boney M	165
Boston	1
Brothers Johnson	7
James Brown	199
Peter Brown	59
Jackson Browne	55
Peabo Bryson	162
Jimmy Buffett	111
Captain & Tennille	189
Larry Carlton	181
Cars	44
Shaun Cassidy	33, 183, 191
Chapin	69
Chic	176
City Boy	170
Eric Clapton	120
Linda Clifford	86
Natalie Cole	31
Commodores	6
Con Funk Shun	32
Norman Connors	198
Rita Coolidge	131
Chick Corea	96
Crusaders	34
Bob Dylan	73
Eagles	185
Earth, Wind & Fire	82
Walter Egan	54
Electric Light Orchestra	116
Emotions	40
Eddie	49
Fullback Band	80
Fleetwood Mac	84
Dan Fogelberg & Tim Weisberg	63
Foghat	172
Foreigner	3, 109
Foxy	23
Peter Gabriel	99
Crystal Gayle	85
Genesis	76
Andy Gibb	29, 164
David Gilmore	48
Sammy Hagar	89

# Lifelines

## Births

Boy, Thomas Phillip, to Mr. and Mrs. Serge Reyes in Los Angeles Sept. 2. Father is sound engineer at the Sound Factory.

Boy, Joshua Berry, to Kenny and Jessica Sander in New York Aug. 23. Father is manager of Polydor artists Nektar.

## Marriages

Steve Katz, East Coast a&r director for Mercury Records, to Melissa Stoneburn Katz in New York Sept. 1.

Ron Moss, executive director of New Art Management affiliated with Chick Corea Productions in Los Angeles, to Linda Eckstrom, Moss' assistant, Aug. 27 in Sherman Oaks, Calif.

Paul D. Schindler, attorney with the firm of Grubman & Indursky, to Penny Pericone, personal assistant to singer Billy Joel, Sept. 2 in New York.

Alby Galuten, Bee Gees producer, to Nancy Lyons Aug. 25 in Miami.

## Deaths

Helen King, 72, long president of the California Copyright Conference and founder of Songwriters Resources and Services in Los Angeles, cancer in Los Angeles Aug. 26. She survived by two daughters.

Joseph Galkin, 76, personal manager of the Tommy Tucker orchestra for 15 years and discoverer of the late His Redding, Aug. 26 in Atlanta. He survived by a sister.

## Olivia To Polar

LOS ANGELES—Olivia Newton-John has signed with Polar Records, owned by Abba and its producer/manager Stig Anderson, for Sweden, Denmark, Finland, Norway and Iceland. Abba guested on Newton-John's special on ABC-TV last May.

## Polydor Campaign Spots 10cc Group

NEW YORK—Polydor's acquisition of 10cc for the U.S. market signals the start of a special label deal with the British band's management outfit.

ManKen Records, which bows under the Polydor logo, kicks off with 10cc's "Bloody Tourists" album and "Dreadlock Holiday" single, both rush-released this month.

It is accompanied by a major marketing push, embracing radio and print advertising, combined with a variety of merchandising tools, and kicking up with the first North American tour by 10cc in three years.

ManKen will also be a disk vehicle for the two former members of 10cc, Lol Creme and Kevin Godley, and Barclay James Harvest.

The label name derives from the management firm, Kennedy Street Enterprises of Manchester, England.

The 10cc switch from Mercury to Polydor is for the American market only. Elsewhere, the act remains with the Phonogram group.

## Moon Death Caused By Drug o'dose

LONDON—An autopsy here Friday (8) determined the cause of death of Keith Moon, 31-year-old flamboyant drummer with the Who as a result of a drug overdose.

Moon was found apparently lifeless in bed by his fiancée Thursday (7) and pronounced dead on arrival at Middlesex Hospital.

He had attended a premier and subsequent party for "The Buddy Holly Story" film the prior evening and had been "in fine form," according to witnesses. The London showing had been set to coincide with a celebration of Holly's birthday, the same day Moon died.

He joined the Who as its original drummer at 17 in 1963 and, with guitarist Pete Townshend, bassist John Entwistle and vocalist Roger Daltrey, had been celebrating their 15th year as an act with no personnel changes since inception—the unchallenged record in rock.

Moon's death comes at a time when the legendary band, dormant three years, was enjoying what is expected to be its top-selling MCA album, "Who Are You," which hopped from number 20 to eight in Billboard's Top LP chart its second week. Its previous "Who By Numbers" album peaked at number eight.

The Who is the second MCA rock act to face tragedy within 12 months. Lynrd Skynyrd lost three members last October in an air crash just as its "Street Survivors" LP began to enjoy national popularity.

## Columbia Issues 2 Deluxe Songbooks

NEW YORK—Columbia Pictures Publications has released a pair of new personality songbooks, matching the Atlantic album by Fotomaker bearing that name, and the Commodores' "Natural High" (Motown). Both carry a \$6.95 price tag.

The Fotomaker book includes full color photos of the group and lyric pages; the Commodores' publication features an eight-page art section.

The company will follow these with a mixed folio, "42 New Superhits Of The Superstars," with chart tunes by, among others, Bonnie Tyler, Gerry Rafferty and Jefferson Starship. This will sell for \$5.95.



ACE BIRTHDAY—ABC Records hosts a private birthday at Nashville's Elliston Hall for Amazing Rhythm Ace pianist James "Hooker" Brown while the group was in town for a two-day engagement at the Exit/In. Seen dividing up the cake from the left: Buddy Emmons, noted Nashville steel player; Duncan Cameron, ARA lead guitarist; Brown; Billy Earheart, ARA keyboardist; Jeff Davis, ARA bassist; Russell Smith, ARA lead singer; and James Talley, recording artist.

## N.Y.'s Music Appeal

Continued from page 1

New York, a central facility and organization to bring together those active in the composition and production of all kinds of contemporary music."

Delsener will head up one of the two committees which make up the task force. His committee will organize both financial and celebrity support for the undertaking. He will be aided in the task by top echelon industry executives.

Bernstein's committee will deal with the cultural side of the task force's programs. Its members presently include: Howard Beldock, music industry attorney with the law firm of Javits & Javits and Stephanie Barber, a founder of the Berkshire School of Jazz and a concert organizer.

Immediate plans of the task force, with promotion and publicity already getting underway, is a borough-wide contest open to all amateur contemporary musical groups. First prize will be a recording contract with Private Stock pledged by Larry Uttal, its president.

Preliminary "battles of the bands" will be held in four separate sections of Manhattan.

Judges will come from recording and publishing companies, radio, television and the musical theatre. The final big playoff of eight finalists will be held before Christmas, possibly at Radio City Music Hall.

The event, Manhattan Music

Competition Round I, will be limited to groups and individuals performing contemporary music. Later, the task force plans competitions of bands, instrumentalists and vocalists in other kinds of music from traditional jazz to progressive and classical.

"We have taken the presence of the music industry for granted too long," Stein says.

Stein notes that New York City Mayor Ed Koch has also been working to aid the music industry here. At the beginning of July Koch formed a group to smooth out licensing for discos and ease arrangements for concerts in the city (Billboard, July 15, 1978).

Part of the concern lies with the sundry ex-New Yorkers who have fled the city to move to other cities, notably Los Angeles where the music fields are the entertainment industry's leading community.

CUSTOM RECORD PRESSING & TAPE DUPLICATING

# DISKMAKERS

925 N. Third Street, Phila., Pa. 19123  
(215) MA. 7-2271 • (212) 966-3185

Send for price list

## Drifter & Bug Tie

LOS ANGELES—Songwriter Kevin Blackie Farrell's Drifter Music has pacted with the Bug Music Group for publishing administration.

## Big Sound To Axe 6-Cut Disk At \$3.98

NEW YORK—Big Sound Records, a new wave label here, is discontinuing the manufacture of its Big Play (BP) record, a 33 1/2 r.p.m. 12-incher containing six cuts that was supposed to retail for \$3.98.

"We checked a lot of stores and we found that the BP was selling for the same price as those listed at \$6.98," explains Big Sound Records president Thomas "Doc" Cavalier. "The whole point of the BP was to offer the consumer value for his money and enable us to break new artists. We were selling it to distributors for under \$2 and here the stores were selling it for more than the list price."

## Wanted SALES REPRESENTATIVES and DISTRIBUTORS for RECORDS & TAPES IMPORTED FROM BRAZIL

Exclusive territories available. Send resume.

### Brasilia Records & Tapes Corp.

29 W. 46th St., New York, N.Y. 10036

## Gold LPs

Rick James' "Come Get It" on Gordy. Disk is his first gold LP.

The Who's "Who Are You" on MCA. Disk is its eighth gold LP.

Con Funk Shun's "Love Shines" on Mercury. Disk is its second gold LP.

Millie Jackson's "Get It Outcha" System" on Spring. Disk is her third gold LP.

## Platinum LPs

The Commodores' "Natural High" on Motown. Disk is its first platinum LP.

Barbra Streisand's "Songbird" on Columbia. Disk is her third platinum LP.

Teddy Pendergrass' "Life Is A Song Worth Singing" on Philadelphia International. Disk is his second platinum LP.

Meat Loaf's "Bat Out Of Hell" on Epic/Cleveland International. Disk is his first platinum LP.

Boston's "Don't Look Back" on Epic. Disk is its second platinum LP.

Joe Walsh's "But Seriously, Folks" on Asylum. Disk is his first platinum LP.

## The Music Industry's Only Specialized Personnel Service...

Contact ALAYNE SPERTELL

# SMITH'S

The "MUSIC" Agency  
1501 Broadway, N.Y. 10036  
(212) 354-0100

## DESIGN ART and Advertising

We create great ads, album covers, tape labels, catalogs — You name it. We also set type make stats, and can even do the printing in our own plant. Let us show you what creativity & service mean.

Lee-Myles Associates, Inc.  
160 East 56th Street Dept. A3  
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

SEPTEMBER 16, 1978, BILLBOARD

# Inside Track



Billboard photo by Chuck Pulin

**CLOSEUP**—The 66,000 spectators at the recent Grateful Dead concert at Giants Stadium outside New York observe close-ups of the musicians on the giant electronic screens located atop both ends of the stadium. The stage itself is directly below one of the screens.

## Mogull Forum Talk

• Continued from page 1

personal manager" who can "break crystal by screaming."

"Why would an artist bust his ass touring when he can live off one album for a year?" he asked.

A disturbing characteristic of the industry, said Mogull, was that people in the business like to be conveyors of bad news and speak "gleefully" when a major executive gets fired.

He recounted the numerous phone calls he receives each time an executive is fired and how word would probably spread about himself when he's "out on his ass."

"Ninety percent of the industry hopes we (Rubinstein and him) fall on our asses," he said.

He furthermore stated that artists and managers "equate record company presidents to loan officers at banks" when everyone calls for money.

"There is only so much money and economic consideration," he said.

Following his brief speech, Mogull accepted questions from the audience, most of them dealing with United Artists.

When queried on the funneling of tour money, Mogull replied that it was not based on any business principle but on "emotion."

"At United Artists, it's done on an ad hoc basis. We have six to eight artists on the verge of superstardom which we will support and cash in on later.

"With a new act you must have conviction or take a licking. With artists like Noel Pointer and Earl Klugh, we'll spend money in excess of what we can cash in on immediately," said he.

Asked if it was difficult crossing over Crystal Gale and Kenny Rogers into pop, Mogull admitted it "wasn't as difficult as it ordinarily is," although pop stations are still reluctant to play them.

"They were such great records that they couldn't resist. I feel it's getting increasingly more difficult to crossover r&b. At least that's what my promotion department tells me."

Mogull said there definitely exists a communication problem between manager and record company and he wasn't sure if the problem would ever be solved.

Mogull told a promoter who complained about not getting the label support he was promised that "if you're looking for integrity, you're in the wrong business."

Mogull continued by saying that new signings were based on "gut instincts" and another of those "ad hoc decisions."

"People tend to forget the bombs and remember the hits. You can live off one hit for three years. So either have a hit every three years or go to a record company where no one knows you are there."

He concluded by warning of the danger of flooding the market with too many soundtrack albums, with many films being made with the sole purpose of getting a successful soundtrack from it.

The dangers of touring prematurely and "neglecting where the music is going" can result in tour mediocrity as well as be demoralizing to the artist, stated Steve Diener, president of ABC Records, during the panel titled "To What Extent Will Labels Go To Support Their Artists?"

Joining Diener on the panel were Don Zimmermann, president of Capitol Records; Mogull, and Ron Henry, president of Ron Henry Management & Consultants. The panel was moderated by Lee Zhito, Billboard's publisher and editor-in-chief.

Diener said that at one time touring was something special to sell product, but now tours are in tandem with the record which can be dangerous.

Henry stated that tours should be based on good business judgment, common sense and clearly defined artist objectives.

Zimmermann said that because too many records are being released, support should initially begin in the local market where the artist is breaking. "Lock that market and spread from there," he declared.

The remainder of the session was questions and answers encompassing manager, promoter and executive interaction on subjects ranging from creative means of artist exposure to regional agency support.

Complete Talent Forum coverage will be published in a forthcoming issue.

### Pact French Band

NEW YORK—The Herb Goldfarb Associates consultancy firm is expanding its operation to include personal management. Its new act is Dominique Richard, a French fusion band. Account executive on the project is Steven Saporta.

Asylum will ship 2.1 million copies of Linda Ronstadt's "Living In The U.S.A.," which is the largest advance shipment in its history, surpassing the Eagles' "Hotel California." Comparisons aren't entirely fair since the last Eagles LP was issued two years ago when albums didn't ship in such vast quantities. . . . William Collins, bassist and leader of Bootsy's Rubber Band, is hospitalized in restrictive confinement in Cincinnati, his home town. The singer had complained of headaches and dizziness on recording sessions for his upcoming Warner Bros. album "This Boot Is Made For Funkin'."

Best wishes for a speedy recovery also go out to Jordan Harris, A&M director of product management and would-be race car driver, who took a wall at 90 m.p.h. at Riverside, Calif. He'll be spending the next couple of weeks at the Medical Center of Tarzana. . . . It was a rough week for A&M: Charlie Carp of the label's Dirty Angels suffered a burst appendix in Boston on the eve of a tour, and one Jody Holmes was going around impersonating Styx drummer John Panozzo. He was in Des Moines last week, showing up at radio station KGGO-FM to do an interview as Panozzo.

The Carpenters bowed out of a two-week run at the MGM Grand in Las Vegas after just five nights, pleading illness. The Celebrity Room was dark for two nights before Dean Martin came in a week ahead of his scheduled run to fill in. Mums the word at Management III: we don't even know who to send our get well card to.

Also cancelling shows last week was Andy Gibb, whose laryngitis forced him to call off the final three dates of a three-month tour. Fans in Atlanta, St. Paul and Du Quoin, Ill., will just have to buy the album. . . . And Bette Midler cancelled a date at the Concerthouse in Oslo Sept. 28, because the theatre refused to hang her stage lights. She will now pick up her first European tour in Gotenberg Sept. 30. No Oslo date has been rescheduled.

Herby Harris and Lucien Farrar, authors of the recently published book, "How To Make Money In Music," launch their fall seminar series with a free lecture Wednesday (13) at the Holiday Inn on 57th St. in New York. . . . On Tuesday (12) the Assn. of Independent Music Publishers meets at noon at the Holiday Inn in Holly-

wood to discuss the foreign market potential for American songs.

The Rev. Jesse Jackson's phone calls to black radio programmers in Chicago protesting their playing cuts from the Rolling Stones' "Some Girls" album are apparently having little effect. Music directors at WJPC-AM and WBMX-FM both say they will not accept an across-the-board boycott of Stones material. The offending tune itself, "Some Girls," has never been under consideration anyway, as much for its salacious wordage as the alleged racial slur.

The Bee Gees have recorded a few love ballads for the upcoming Robert Stigwood production of "Moment To Moment," which stars John Travolta and Lily Tomlin. RSO isn't certain at this point if the next Gibb record will be from their long-awaited studio album or from the film. . . . Speaking of RSO's film involvements, "Grease" has grossed \$111.9 million at the boxoffice in 81 days, says Paramount, while "Saturday Night Fever" now has a reported domestic take of \$121.6 million.

Shaun Cassidy has sued Universal Studios in L.A. Superior Court for \$6 million, alleging that Universal's claim that it controls his merchandising rights has damaged his ability to license himself elsewhere. . . . Frank Sinatra returns to Caesars Palace Nov. 10 for a six-day engagement, disproving earlier suggestions that he might not return to the hotel because of problems it had been having with its Ticketron seating.

The Grateful Dead will perform three concerts in Gizeh, Egypt, the site of the Great Pyramid, on Thursday (14), Friday (15) and Saturday (16). The concerts were arranged by group manager Richard Loren and the Egyptian Ministry of Culture, with the proceeds going to the Faith and Hope Society, a charitable organization headed by Mrs. Anwar Sadat.

The Johnny Rodriguez Life Enrichment Center, a \$700,000 facility to aid victims of cerebral palsy, broke ground last week in Corpus Christi. . . . And John Denver was cited in the Congressional Record by Sen. John Durkin of New Hampshire in recognition of his environmental claim thatousness in a recent ABC-TV special on Alaska.

## RCA Mulls New Nashville Pop Label

• Continued from page 5

sion remaining: whether it will function on the RCA label or on a new label to be established under the RCA corporate banner.

Tony Brown, a producer and musician from Nashville, has already been appointed staff producer and Los Angeles a&r director for RCA's Nashville pop operation. He will report directly to Nashville rather than to the L.A. or New York office.

Brown will scout for talent and handle production in L.A. while RCA's Nashville producers will also be involved in producing acts for the pop operation as well as the established RCA country division.

Bradley prefers the new label and

logo alternative and will push his idea with Bob Summer, RCA president, and other label leaders during RCA meetings in Portugal this week.

"We've got about five pieces of product lined up, so we're getting down to it," comments Bradley. "It might be possible we'll have this ready to go when I get back from Portugal—or within the next three weeks."

If a decision is made to establish a new label, the action would lead to a unique turnaround for Nashville where many pop labels run country operations. This would be a pop subsidiary based in Nashville, and would become the first Nashville-based pop subsidiary of a major label.

"This is pop music with a Nashville identification," states Bradley.

Distribution and profits would fall under the existing RCA Records corporate structure. Galante is hiring additional promotional personnel who will work all product coming out of Nashville, whether on RCA or a new label.

If a new label is established, it would focus on pure pop and rock acts rather than country crossover such as Waylon Jennings, Dolly Parton and Ronnie Milsap who will remain on the roster of the RCA country division.

The roster of pop acts signed through Nashville will be selective and small, indicates Bradley.

## NARM Regionals Target More Mom & Pop Retailers

• Continued from page 5

door-to-door and by telephone soliciting their attendance, which is free to all. One-stops are urged to bring along retailer clients, with special emphasis placed on attracting black and other minority group store owners, says Cohen.

"For many it is the first time they have the opportunity to meet with their peers and make personal con-

tact with manufacturer representatives," he adds.

Feedback from the regionals has underscored the value of the format's retail clinics and problem solving sessions to small entrepreneurs, the NARM executive states.

NARM is not seeking to increase its membership via involvement with small retailers at this time, says Cohen, who feels that the association's minimum annual membership fee of \$360 is beyond the resources of most. However, he notes that the typical pattern is for knowledgeable small retailers to expand and to join when they have established a web of perhaps five stores.

"Our goal at this time is to involve them with NARM," he says.

Cohen says NARM's impending retail store management certification program is also meeting with good response. Scholarship assistance will be available to those unable to meet the \$250-\$300 tuition fee for the six-day course, with manufacturers expected to contribute under a "matching scholarship" concept.

He also hopes that more labels will follow CBS' example last year in picking up travel expenses for small dealers awarded gratis registrations at the association's national convention.

### Factors, Etc., Inc. Into Entertainment

NEW YORK—Factors, Etc., Inc., the large merchandising organization, has expanded its business beyond posters and T-shirts and has begun an entertainment division at the firm's Bear, Del., headquarters.

First project of the new division will be the total packaging of a 10-member recording act, Crystal Haze.

Factors president Lee Geissler is said to be taking personal involvement in the company's new activities.

### Casablanca Projecting \$100 Mil

LOS ANGELES—Casablanca Record and FilmWorks expects fiscal year revenues of \$100 million by Sept. 30, according to president Neil Bogart.

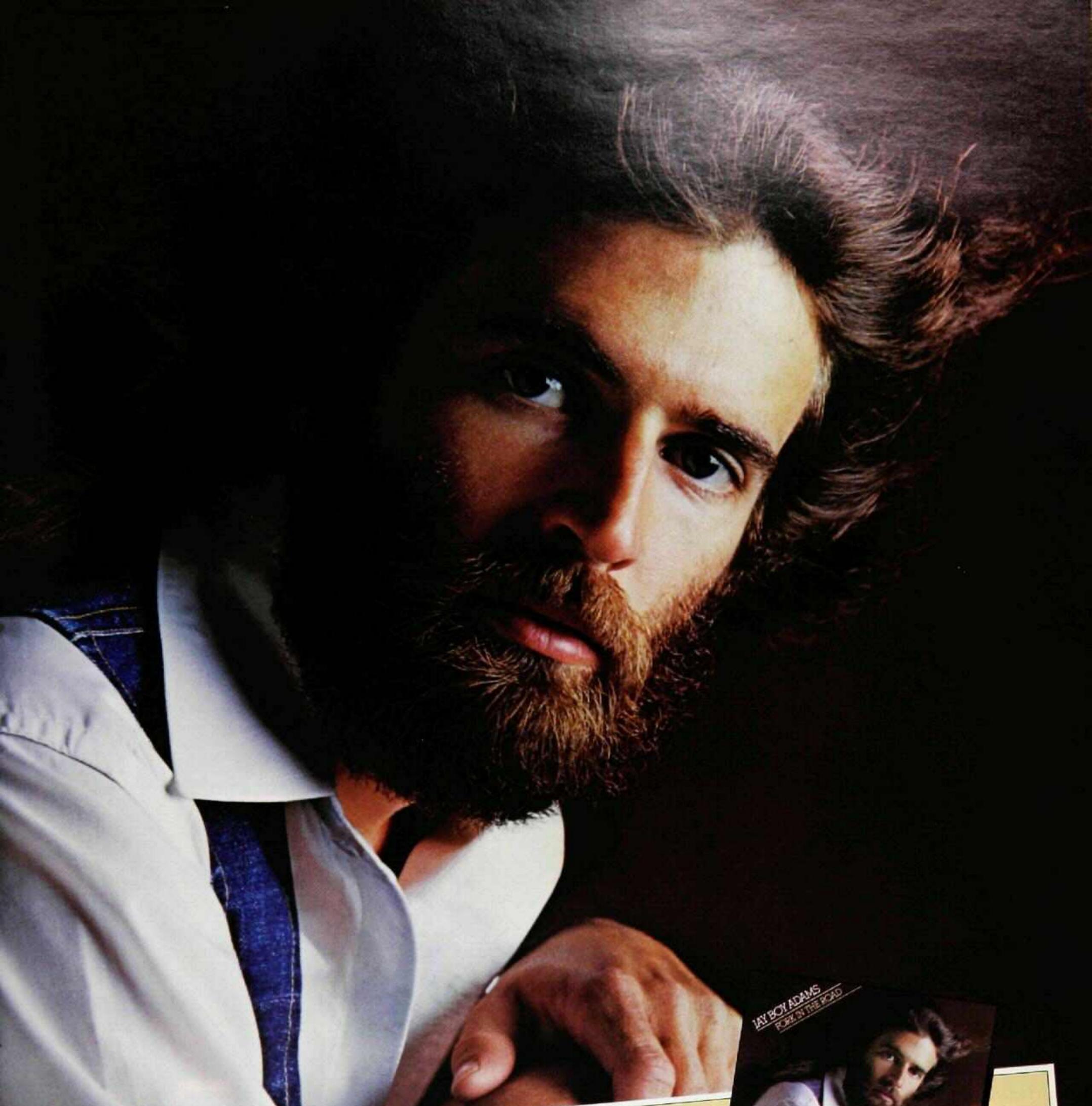
In announcing the projection, Bogart adds that his firm's record division already has set a new, all-time

high with \$70,440,000, a 113% increase over the same period last year.

Bogart notes that Casablanca has enjoyed volume increases in excess of 100% every year since inception in January 1974, with the exception of one year which saw a 62% increase.

He does not specify which year.

SEPTEMBER 16, 1978, BILLBOARD



JAY BOY ADAMS  
"FORK IN THE ROAD"

The new **JAY BOY ADAMS** album, "Fork In The Road" is nine songs about relationships, friendships, loving, losing and life. Songs about the kinds of things you'd write about—if you wrote songs.

JAY BOY ADAMS. "FORK IN THE ROAD." ON ATLANTIC RECORDS AND TAPES.

SD 19195

PRODUCED BY BILL HAM  A LONE WOLF PRODUCTION



Copyrighted material

**A FIRST-CLASS TICKET  
TO NO-FRILLS ROCK 'N' ROLL.  
THE MARK FARNER BAND. "NO FRILLS."**

**Includes the hit single,  
"When A Man Loves a Woman."  
Produced by Jimmy Iovine  
On Atlantic Records and Tapes.**



SD 19196