

JUN 24 1978
 JUN 24 1978

83rd
 YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

June 24, 1978 • \$1.95 (U.S.)

RSO Shares Profits With Every Employee

By ED HARRISON

LOS ANGELES—Robert Stigwood and RSO Records president Al Coury told label employees they will be the "highest paid" in the industry as a result of a new profit

sharing plan announced at the label's first international convention in Maui, Hawaii (7-11).

In an exclusive interview from Hawaii, Coury said money being placed into the plan will include profits from all Stigwood companies which encompass records, film, television, management, theatre and publishing.

The plan will have profits divided up among all 63 employees from the mailroom boy through the secretaries to the key executives with the

(Continued on page 14)

Industry Eye On 'Grease' & 'Holly'

By ADAM WHITE

NEW YORK—The staying power of rock 'n' roll movies will come under sharp scrutiny over the next few weeks, as a couple of key contenders in this mold, "Grease" and "The Buddy Holly Story," go into release.

Record industry executives will be looking for encouragement that the trend is still worthy of their attention and dollars.

While "Saturday Night Fever," "Thank God It's Friday" and "The Last Waltz" have proved their box-office worth (and continue to do so) this year, three other music-linked properties—"FM," "American Hot Wax" and "I Wanna Hold Your

(Continued on page 19)

Atlantic City Music Blooms

By ROMAN KOZAK

ATLANTIC CITY—While only a side show to the real action on the gaming tables, music, both live and in the discos, is benefiting from the advent of casino gambling in this once fading resort city.

Center of action is the \$50 million Resorts International complex. In addition to containing what is expected to be the largest single gaming room in North America, the nearly finished casino-hotel has seven rooms where music is played, using nine acts employed during the

(Continued on page 22)

CLOSES RATINGS GAP

N.Y.'s WBLS-FM Gains On WABC

By DOUG HALL

NEW YORK—The first April/May Arbitron from New York show some dramatic audience shifts which in New York makes WBLS-FM a serious contender with WABC, the nation's number one station.

WBLS is already number one in the 18-34 demographic and is closing in on ABC's contemporary flagship in 12+ metro share. The latest Arbitron report shows WBLS with a 7.9 share, only two tenths of a percent behind WABC's 8.1.

WBLS has generally been known as a black station, but program director Hal Jackson bristles at that description. The station has black owners, is generally staffed with black personnel, plays a large amount of soul music and carries a heavy schedule of black-oriented advertisers.

But Jackson will tell you, "We're not the number one black station. We're not the number one FM station. We're number one." And in many ways the station is.

(Continued on page 24)

Trend In East To All-Night Sales

By DICK NUSSER

NEW YORK—Chain stores, independent retailers and a 10-store co-op in these parts have been burning the midnight oil with periodic all-night sales promotions in an effort to boost business.

Midnight and around-the-clock sales are nothing new in the West, where retailers often operate on 24-hour schedules, but they have not been common here until recently.

In past weeks, 10 stores belonging to All Records distributors Music Warehouse co-op staged a "Red Sale In The Sunset" promotion that ran from dusk to dawn in some stores; another Long Island retailer, Galaxy Records and Tapes, stayed open all night Memorial Day and plans a repeat for the weekend prior

(Continued on page 20)

Disco Forum Draws 1,000

LOS ANGELES—Set to explore a spectrum of disco topics from advancing equipment technology to the role of motion pictures within the industry, a record-breaking number of registrants will launch Billboard's Disco IV Thursday (22) at the New York Hilton Hotel.

More than 1,000 persons will participate in the four-day confab, viewing more than 100 exhibits, sitting in on 17 seminars and enjoying

an all-star lineup of top disco talent whose performances will be filmed for syndicated television by JWT Productions, the production arm of the J. Walter Thompson advertising agency.

With New York officially proclaiming "Disco Week" in recognition of the event, one of the highly respected leaders of the industry, Casablanca Records & FilmWorks

(Continued on page 118)



HIGH ENERGY, the success story of 1977, returns with "STEPPIN' OUT," their second Motown album. A potent mix of pop, rock and soul, "Steppin' Out" includes the single "We Are The Future" (G-7160F) from the Motown produced motion picture "Almost Summer" plus two cuts penned by group members Barbara and Vernessa Mitchell. Available now on Motown Records & Tapes. (G7-982R1) (Advertisement)

Super Technology Spurs Chicago CES

By STEPHEN TRAIMAN

CHICAGO—The just concluded 12th Summer Consumer Electronics Show probably had more to offer the record/tape retailer and distributor than any previous show.

There was "highway hi fi" offering the hottest array of new products with important implications for prerecorded tape. And premium au-

diophile disks and new home videocassettes were much in evidence.

On another level of not-that-distant future promise, the potential for enhanced duplicated tape product from the first metal-particle formulations, and the superior sound of the Matsushita Visc videodisk—in a

(Continued on page 76)

U.S. Acts Spark Europe Jazz Scene

By PETER JONES

LONDON—Jazz in Europe is healthier today than at any time in the past 20 years. Public interest is on the upsurge, clubs proliferate and more and more young musicians turn their energies into jazz.

Much of this increased vitality, though, is drawn by a single dominating influence. That is the handful of

U.S. acts, led by Chick Corea, Keith Jarrett, Weather Report and a few others whose music now tops album charts all over the European territories.

But it is still as hard as ever for up-and-coming European bands to find worthwhile work. And there is still

(Continued on page 94)



London Records' First Ladies of Pop, Hodges, James & Smith, have once again teamed with producer Mickey Stevenson to produce one of the season's most sparkling LPs, "WHAT HAVE YOU DONE FOR LOVE?" (PS 713). Includes the single "You Know Who You Are." Hodges, James & Smith doin' for love what they do best... sing! (Advertisement)

(Advertisement)



APL1-2466

"SHAME"

FB-11122

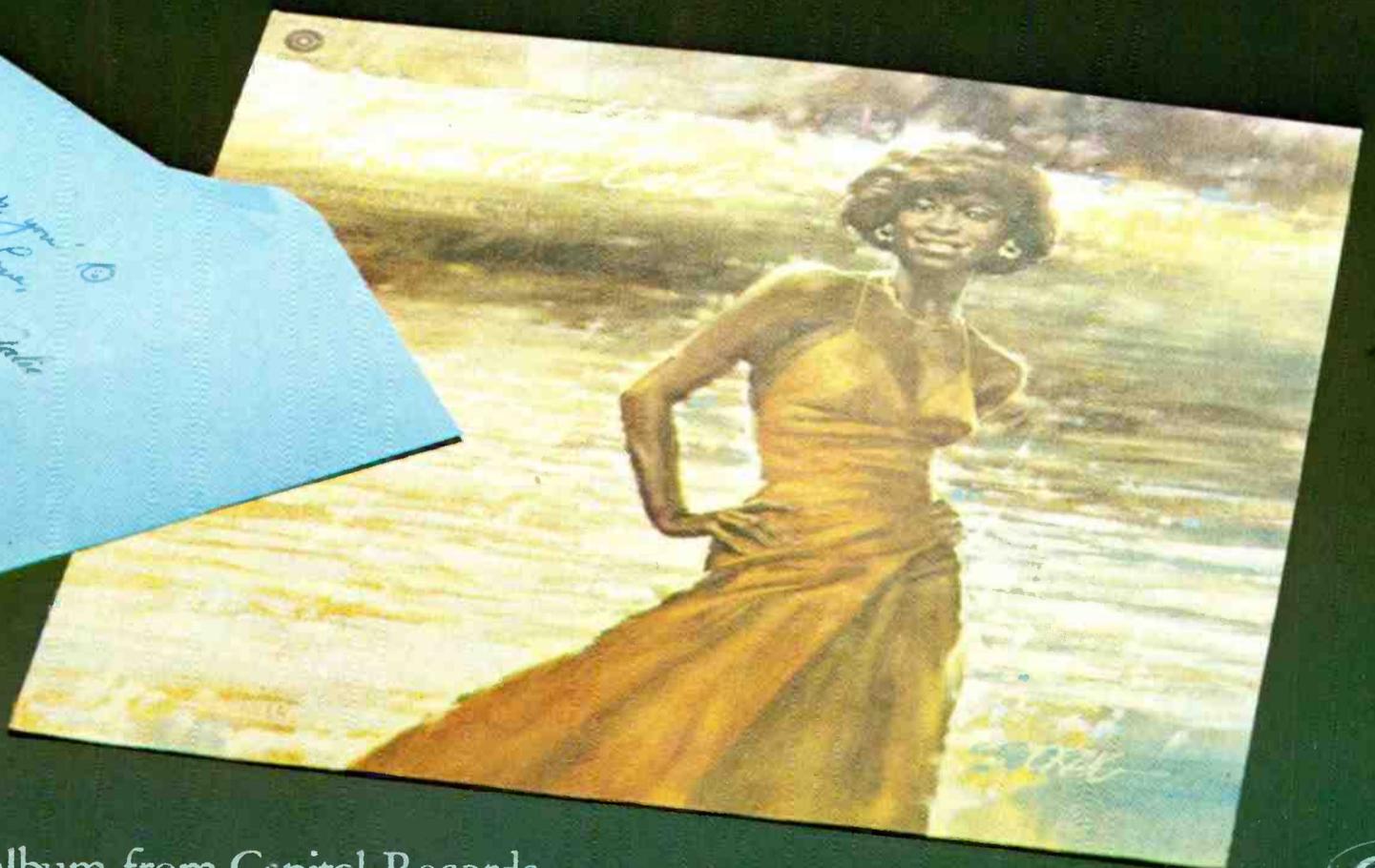
The national R&B smash single now a national pop crossover from Evelyn "Champagne" King's debut album "SMOOTH TALK"

Produced and arranged by T. Life for Sunbar Productions, Inc. A Life's Galaxy Production



*A million albums
mean a single word*

Thankful



Another platinum album from Capitol Records



© 1977 CAPITOL RECORDS, INC.

Columbia Moving To Strengthen Own Identity

By ROMAN KOZAK

NEW YORK—Columbia Records is strengthening its own identity with the appointment of Jack Craig to the post of senior vice president and general manager (see executive turntable).

The appointment means that the label now has its own head man, responsible strictly for the label's own a&r and marketing functions. Previously, this job was handled by Bruce Lundvall in addition to his responsibilities as president of the CBS Records Division.

Craig will now run the day-to-day functions of Columbia Records in the same way that Don Dempsey, senior vice president and general manager, runs the activities of Epic, Portrait and Associated Labels.

Craig was appointed to his post by Lundvall. He was previously senior vice president and general manager, marketing, CBS Records. Craig's position in turn is being taken over by Paul Smith, formerly vice president, marketing branch distribution, CBS Records.

The two Columbia appointments follow a recent change in top posi-

tions at Epic Records, where Dempsey took over as senior vice president and general manager, Epic, Portrait and Associated Labels, replacing Ron Alexenburg who has gone on to form his own new label for MCA.

The three vice presidents and general managers at CBS: Craig, Smith and Dempsey, all report directly to Lundvall.

"This is something that I wanted to do for a long time," says Lundvall. "I was the de facto general manager of the Columbia label, and now I will be able to concentrate a bit more on the more general issues in this company. Columbia has gotten so big that this became necessary."

"Of course, I will still be involved in signing artists, in the running of

this company, both Columbia and Epic, and in shaping its future."

In addition to a&r and marketing, Craig at Columbia will have the responsibility for also signing artists to the Columbia label, and coordinating the marketing activities of each Columbia release. The vice presidents of marketing and a&r at Columbia will now report directly to Craig.

In his new post Smith will have the responsibility for implementing marketing support for all records released on the CBS family of labels. Reporting to him will be the vice presidents of marketing branch distribution, CBS Records merchandising, marketing planning, black music marketing, Nashville marketing, and the director of marketing finance and administration.



BILL'S FRIENDS—Capitol artist Bill Cosby speaks to local school children on an outing to the Resorts International Hotel in Atlantic City where he was headlining. Cosby and Steve & Eydie are among the first acts to play the revitalized Atlantic City. See story on page one.

Chain Huddles Hit New Peak

LOS ANGELES—It will be a busy summer for label and accessories executives covering the increasing number of rackjobbers and retail store chain conventions.

Flipside stores started the parade by convening recently in Lubbock, Tex., followed by Western Merchandisers/Hastings Books & Records.

DJ's Sound City out of Seattle brings its management personnel to the Sheraton Universal Hotel here July 16-22.

August is the busiest month. Record Bar plays host at the Opryland Hotel, Nashville, from Aug. 6 through 9. Disc Records holds forth at Pheasant Run Inn, St. Charles, Ill., Aug. 13-18. Pickwick International is expected to draw 1,300 to the Playboy Hotel, McAfee, N.J., Aug. 27-31.

Lieberman Enterprises takes over the Playboy Hotel, Lake Geneva, Wis., Sept. 19 to 22. Siebert's rackjobbing/retail amalgam will be held in its home office city of Little Rock September 28-30.

Budget Records, the U.S. franchise record/tape chain, will break its first annual convention into a Denver session Sept. 20-22, while its Northwest cluster of stores meets in Seattle Oct. 4-6.

Polygram Uncorks Oldies 45 Program

By ADAM WHITE

NEW YORK—Polygram Distribution is set to unveil a new singles oldies catalog—with attendant introductory discount program—next month.

It will span all its distributed labels, with approximately 400 titles. Much of the product is being made available in the oldies format for the first time, including repertoire from Casablanca, Capricorn, Island and De-Lite.

The package has been some two months in preparation, says Polygram Distribution national singles director, Rick Bleiweiss, with extensive label collaboration and support.

The Casablanca series boasts titles by Donna Summer, Parliament, Kiss and Meco; the Capricorn selection includes numbers by the Mar-

shall Tucker Band, the Allman Brothers and Elvin Bishop; the Island set has Robert Palmer, Bob Marley and the Wailers and others.

Also fresh is MGM's "Band Of Gold" from Polydor, with titles by Connie Francis, Hank Williams, Eric Burdon and the Animals, Conway Twitty and more.

Other established oldies series from the distributor are being augmented. Among them are RSO's "Top Line Oldies" (adding Andy Gibb, the Bee Gees and more), the "Celebrity" and "Celebrity Country" sets from Mercury, and Monument's "Golden" aggregation.

The program is the latest development in Polygram's burgeoning singles business, which has been running at an average of five million

units per month since January, the label claims.

Bleiweiss points to the installation of singles sales specialists in all 14 branch locations, to solicit accounts via phone, inform them of new releases, and to ensure that stocks are ready to meet airplay action.

A "hot singles checklist" has been developed over the past six months, listing 45s which receive priority shipping treatment from the depots.

Weekly singles meeting, chaired by Bleiweiss, are being held with Polygram executives from sales, marketing, finance, credit, production and operations. Jukebox operators are being serviced with title strips on more singles, many of which are "picture" strips.

Beach Boys, Santana, Baez For Graham's Russian Gig

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham will produce a July 4 outdoor concert at the Palace Square in Leningrad, Russia, to feature the Beach Boys, Santana and Joan Baez along with three Russian acts.

The event will be presented free of charge to the Soviet public and is expected to draw from 200,000 to 250,000 persons.

The event will be sponsored by Levi Strauss & Co. of San Francisco which has thus far committed \$300,000 to the project.

The event will be filmed by Lon-

don producer Dimitri DeGrunwald, who has been carrying on negotiations for more than three years with the Russian agency Sovinfilm in an attempt to secure agreement for a documentary film contrasting 19th and 20th century life in Russia.

All contracts with the Soviet Union on this project have been handled by DeGrunwald, who is fluent in Russian. The film is expected to run 90 minutes with about half the footage devoted to this concert. Subsequent to securing agreement for such a film DeGrunwald

then met with Graham and with CBS to work out the logistics for talent and staging.

Technical apparatus—scaffolding and sound and light equipment—will be supplied from England. Materials began moving out of London Monday (12) and are now in the process of being trucked into Leningrad.

CBS will release a soundtrack recording of the event, although Don Ellis, CBS a&r vice president and Graham maintained that it was coincidental that the three acts cho-

sen for the Russian are signed with CBS, explaining that the Soviets were provided a list of possible talent and were asked to indicate which acts they would most prefer.

"As it turned out," says Graham, "this was precisely the package we had hoped to be able to go with."

Graham indicates that the artists will be paid with a percentage of the soundtrack and the film.

This film is the first time such an event has been scheduled for the U.S.S.R. In the past, selected Ameri-

(Continued on page 118)

Hardware Outpacing Software?

By STEPHEN TRAIMAN

CHICAGO—"There's alarm and concern within the recording industry in the quality and ability of today's prerecorded records and tapes to keep up with hardware progress," NARM's Joe Cohen told the Consumer Electronics Show audio conference audience Tuesday (13).

In addressing the topic "Merchandising Software With Hardware," he acknowledged the main difference between the two sides of the industry was that consumer electronics manufacturers were highly sensitive to technological innovation, while the recording industry was much slower to react to changes in physical appearance of improvement of recorded sound.

"The disparity in reaction to changes in technology points up one more significant reason for the cross-pollination which must take place between us," the NARM executive emphasized to the audience of manufacturers, distributors and retailers of the broad range of consumer audio and video products.

Pointing to the growth of the recording industry to \$3.3 billion at

(Continued on page 72)

U.K. Publishers Nix MCPS Pact

By PETER JONES

LONDON—A new Mechanical Copyright Protection Society contract was decisively rejected by members of the Music Publishers Assn. at an open forum here. With 102 representatives present, the document was voted out by 90, with 12 abstentions and none in favor of it.

Further publisher hostility and dissatisfaction with the MCPS proposals came when a resolution expressing no confidence in the MCPS board was carried with 26 in favor, 18 against and 58 abstentions.

However, the success of this resolution was tempered by the number of non-voters and Jonson Dyer, publishers association president, took this as a general wish for the MCPS board to look again at the offending parts of the contract rather than a desire to get rid of the board.

Main bone of contention in the contract is the \$1.80 cut-off clause. Any amount below that, in commercial record royalties, would not be distributed but put back into MCPS funds in order to reduce the commission charged for MCPS services from 15% to 8%. This measure applies

(Continued on page 96)

Airline Use Royalty Rate May Be 12%

By IS HOROWITZ

NEW YORK—An industry pattern for the collection of mechanical royalties for music use by airlines is expected to result from a proposal now being reviewed by music publishers affiliated with the Harry Fox Agency.

In a deal negotiated by the airline programming division of Music In The Air and the agency, the latter will receive annual payments equal to 12% of the royalty fees paid by airlines to performing rights organizations.

Industrywide, the formula is expected to contribute some \$36,000 of new mechanical moneys to publishers, an amount roughly equivalent to fees they will realize from the schedule negotiated by the Fox Agency with public broadcasters.

The deal represents another step by the Fox Agency to implement new revenue sources opened up under copyright revision, among them licensing formulas covering radio syndicators.

Al Berman, agency president, says he is now discussing licensing plans with other airline programmers, using the Music In The Air formula as a pattern.

In effect a blanket license, the Music In The Air deal allows for the use of all music held by approving publishers represented by the Fox Agency. Logging would be total, with complete listings of records furnished to permit equitable royalty distribution among copyright owners.

MUSIC COPIES U.K. PROBLEM

By PETER JONES

LONDON—Increasingly widespread photocopying of printed music, especially by schools, amateur music groups and other supposedly respectable organizations is causing problems for the Music Publishers Assn. in Britain. Lost composer royalties and publisher revenue are adversely affecting the availability of some music, and the number of new publications is declining sharply.

The issue was highlighted by a recent case in which the conductor of a prominent choir in the Midlands area agreed to pay damages and costs of \$284 to seven publishers, among them Chappell, Oxford Uni-

(Continued on page 95)

Meeting Of Blacks Brings Plea To Train Youngsters

By JEAN WILLIAMS

ATLANTA—A plea for labels to set up promotion, marketing and sales training programs or cease to hire young blacks who are not equipped to handle these tasks was made by TK Productions Dave Clark at Jack The Wrapper's second annual Family Affair convention here.

The conference which convened Wednesday through Sunday (14-18) at the Colony Square Hotel here drew more than 600 persons from across country at its first two operating days.

Clark claimed at an informal nearly four-hour session Thursday (15) that the mortality rate of young



DISCO PARTY—John H.P. Davis, left, executive producer for J. Walter Thompson Productions, meets with Billboard's Bill Wardlow, director of Disco Forum IV, to discuss final details of the syndicated television show being produced in conjunction with the Forum.

ONLY 150,000 PRESSED

Mushroom Retailing Heart Picture Disk For \$13.98

By ED HARRISON

LOS ANGELES — Mushroom Records is making commercially available numbered, limited edition picture disks of Heart's "Magazine" album, believed to be the first time they will be consumer marketed.

In the past year, various labels have made limited pressing of these Pic Discs, which bear the album graphics imprinted onto the vinyl but for promotional use only.

According to Shelly Siegel, vice president and general manager of the label, Mushroom intends to press 150,000 copies which will retail for \$13.98 and will be available from Mushroom's distributors. But because of the semi-manual pressing process, only 750 are expected to be pressed daily which will take 100 days to distribute the full quantity.

The initial albums should be on the market within 10 days, but because of the cumbersome process, won't be shipped nationally but in piece-meal.

Although "Magazine" has sold reportedly in excess of one million units, Siegel believes hardcore Heart fans will still buy the Pic Disc, even if they already own a copy of it. Siegel is anticipating some \$750,000 in "found" billing.

Says Siegel: "A year ago when 'Magazine' was originally going to

be released, I had the idea to release picture disk promos. I saw other record companies come out with them, yet there were none on the streets. Maybe in the industry they're passe, but consumers go nuts over them."

According to Siegel and Mark Hartley, of the Fitzgerald/Hartley Co., manufacturers of Pic Disc, the cost of producing the record is four to five times what it would be to normally press a record, which is the main reason other labels have shied away from issuing them commercially.

The process is similar to lamination. (Continued on page 24)

In This Issue

CAMPUS.....	86
CLASSICAL.....	90
COUNTRY.....	79
DISCOS.....	52
INTERNATIONAL.....	95
JAZZ.....	94
LATIN.....	100
MARKETPLACE.....	92, 93
RADIO.....	32
SOUL.....	48
SOUND BUSINESS.....	101
TALENT.....	82
TAPE/AUDIO/VIDEO.....	72

FEATURES	
Disco Action.....	60
Inside Track.....	118
Lifelines.....	111
Stock Market Quotations.....	8
Studio Track.....	101
Vox Jox.....	44

CHARTS	
Top LPs.....	114, 116
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	84
Bubbling Under	
Hot 100/Top LPs.....	44
Jazz LPs.....	94
Latin LPs.....	101
Hits Of The World.....	102
Hot Soul Singles.....	48
Soul LPs.....	50
Hot Country Singles.....	80
Hot Country LPs.....	81
Hot 100.....	112
Top 50 Easy Listening.....	90
Rack Singles/LPs Best Sellers.....	88

RECORD REVIEWS	
Audiophile Recordings.....	77
Album Reviews.....	104
Singles Reviews.....	106
Closeup Column.....	111

Executive Turntable

Jack Craig named senior vice president and general manager, Columbia Records and Paul Smith named senior vice president and general manager, marketing, CBS Records (see separate story on page three). Former was senior vice president, and general manager, marketing, for CBS; latter was vice president, marketing, branch distribution. Taking over as vice president of market-



Craig

ing, branch distribution, is Frank Mooney, who moves over from regional vice president, marketing, for CBS in the Southwest. Newly named vice president, marketing, for the company in the same region is Jack Chase, who switches from branch manager, San Francisco. All are New York-headquartered.



Mooney

Craig joined CBS in 1960 and has held executive sales positions in sales in the South, Midwest and Northeast regions. In 1972 he was promoted to vice president, sales and distribution, CBS Records. In 1974 he was named vice president, marketing, CBS Records and two years later he was named vice president and general manager, marketing, CBS Records. In January 1977, he was appointed to his last position. Smith joined CBS in 1958 and held various positions, becoming branch manager in New York in 1970. In 1972 he was promoted to Northeast regional sales director, and two years later was tagged vice president, sales and distribution, Columbia Records. In 1975, he was made vice president, sales and branch distribution, earning his last position a year later.

Bud O'Shea now vice president and general manager/West Coast for the newly formed MCA, Inc. record company in Los Angeles. He comes from Epic and Associated Labels where he was director of marketing and he had been with Epic, Portrait and Associated Labels for over seven years. At the same time, Rick Swig has been set as director of national promotion for the new label while Joel Newman is now associate director of national promotion. Both Swig and Newman come to the new Ron Alexen-



Swig

burg label from Epic Records where they were director/national promotion and associate director of national promotion, respectively. Both will base in Los Angeles. Bob Edson promoted to the position of senior vice president and general manager of RSO Records, Los Angeles, from vice president of East Coast operations, a post he held since 1976, and will transfer from New York.

Other label changes see Mike Hutson, managing director of RSO Records International, moving the company's international headquarters from London to New York, effective Sept. 1. Hutson joined the label in January of this year after having been an executive assistant to Arista president Clive Davis. And Michael Dundas is promoted to national album promotion director for RSO, relocating from San Francisco to the label's Los Angeles headquarters. He had done local promotion work in the Bay Area and Seattle for Warner Bros. and also helmed an independent promotion firm.



Dundas

Susan Frank appointed national advertising manager at Polygram Distribution, New York, joining from branch advertising coordinator for Pickwick International. The company also names Roy Norman and Gary Willet as managers, marketing development. Former

was vice president of Ronor International Music Corp., latter was assistant sales manager at London Records. Abbey Konowitch now director, product management, at Arista Records, New York, moving over from ICM. Greg Rogers named director, merchandising, for Portrait Records, New York, from associate director, West Coast artist development, Epic, Portrait and Associated Labels.

Larry Hamby becomes associate director, national promotion, at Portrait, joining from national promotion coordinator at Management III/Windson. Mike Manocchio tapped as assistant national pop promotion director for Atlantic Records, New York, and Bill Cataldo is new director of national secondary promotion. Manocchio was Midwest regional promotion director; Cataldo was marketing coordinator at WEA.

Also at Atlantic, Fran Lichtman, assistant to international production coordinator Cheryl Mitchell, takes over international artist relations liaison, augmenting her duties as secretary to vice president/international manager Bob Kornheiser. Laurie MacNeill becomes product manager, Columbia Masterworks, New York, joining from Phonogram, where she was administrative assistant to the vice president.

In new appointments at Lieberman Enterprises, Minneapolis, Steve Salsberg becomes vice president of marketing and Sylvester "Van" Vanyo vice president in charge of national buying. Marida Slobko, formerly the assistant vice president of programming for Integrated Business Computing, appointed director of data processing for WEA, Burbank, Calif. Another WEA shift sees Paul De Gennaro become New York marketing coordinator, replacing Bill Cataldo, who moves to a national position with Atlantic Records. De Gennaro has worked for WEA in a sales capacity since 1971. Jim Wagner and Laurie Shipp become national merchandising field specialists for Warner Bros. in Los Angeles. Wagner had been working for WEA the last year as display specialist while working in the label's merchandising department since November of last year. Randy Sills named to the newly created post of national disco coordinator for Ariola, Los Angeles. He was formerly manager for Record Depot's disco department. Tom Collinger named director of special projects for Butterfly Records, Los Angeles. He was relocated from St. Louis to the Los Angeles area where he was associated with Strategy Sales Group, a subsidiary of Marketing Associates, Inc.



Smith



O'Shea



Edson



Cataldo



Collinger

Where's George Duke putting his "Dukey Stick" lately?

It rose and rose
to the top of the charts.

Ah, that sly sorcerer,
George Duke. He gave
radio a solid sound it
could really grab. And
stations responded by
giving his single, "Dukey
Stick," a real workout.

Now Duke's doin' it to the album, too.

The irresistible seduction of
Dukey's hit single is making the
album very strong, too. (Let's
just call the success of "Don't
Let Go" a logical extension of
George's magical invention.)

See the 'Dukey Stick' with your very own eyes.

It's a featured part of the current
stage show: A spectacle of light,
music, and illusion that's laying
them in the aisles, on a tour that
lasts and lasts and lasts.

George Duke is coming to your town:

6/21	Morristown, N.J.	Morris Stage
6/23*	Cincinnati, Ohio	Riverfront Stadium
6/24	Cleveland, Ohio	Palace Theatre
6/25*	Hampton, Va.	Hampton Coliseum
6/28	New York, N.Y.	Avery Fisher Hall
7/8*	Washington, D.C.	Capitol Center
7/11	Philadelphia, Pa.	Tower Theater
7/15*	Memphis, Tenn.	Midsouth Coliseum
7/16*	Dallas, Tex.	Tarrant County Civic Center
7/22*	Milwaukee, Wisc.	County Stadium
7/28*	Oakland, Calif.	Stadium
7/29*	Phoenix, Ariz.	Arizona Memorial

*KOOL JAZZ FESTIVAL



JE 35366 "Don't Let Go."
George Duke's
latest album,
featuring the
outrageous single,
8-50531 "Dukey Stick."
On Epic Records

"Epic" are trademarks of CBS Inc. © 1978 CBS Inc.
Herb Cohen Management, 5831 Sunset Blvd., Hollywood, Ca. 90028 Produced by George Duke.

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly



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

EDITOR IN CHIEF: Lee Zhitto (L.A.) Paul Ackerman, Editor Emeritus, 1908-1977
MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr., Area Code 312-236-9818. Editorial Bureau Chief: Alan Penchansky. **CINCINNATI**, Ohio 45214, 2160 Patterson St. Area Code 513-381-6450. **LONDON**: 7 Carnaby St., London W1V 1PG. Telex-262100. Phone 437-8090. Cable: Billboard London. European Editorial Director, Mike Hennessey; U.K. News Editor, Peter Jones. **MILAN**, Italy, Piazzale Loreto 9, Tel: 28.29.158. Bureau Chief, Germano Ruscitto. **NASHVILLE**, Tenn. 37203, 1717 West End Ave. Area Code 615-329-3925. Bureau Chief, Gerry Wood; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212-764-7300. Bureau Chief, Is Horowitz. **JAPAN**: Tokyo, 5 F., Dempa Building, 11-2, 1-Chome, Higashi Gotanda, Shinagawa-ku, Tokyo 141 Japan. Phone: (03) 443-8637. Editorial: Haruhiko Fukuhara. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm 915. Area Code 202-393-2580. Bureau Chief, Mildred Hall.

EXECUTIVE EDITORIAL BOARD

Lee Zhitto, Eliot Tiegel, John Sippel, Mildred Hall, Is Horowitz.

DEPARTMENT EDITORS

CAMPUS: Ed Harrison (L.A.); **CLASSICAL**: Alan Penchansky (Chicago); **COPY**: Dave Dexter (L.A.); **COUNTRY**: Gerry Wood (Nash.); **DISCO**: Radcliffe Joe (N.Y.); **INTERNATIONAL**: Is Horowitz (N.Y.); **LATIN**: Agustin Gurza (L.A.); **MARKETING**: John Sippel (L.A.); **RADIO-TV PROGRAMMING**: Doug Hall (N.Y.); **RECORD REVIEWS**: Ed Harrison (L.A.); **RECORDING STUDIOS**: Jim McCullaugh (L.A.); **SPECIAL ISSUES**: Earl Paige (L.A.); **TALENT**: Jean Williams (L.A.); **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.).

FOREIGN CORRESPONDENTS

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BELGIUM**: Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel: 015 241953; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: David Farrell, 1946 Bloor St. W., Toronto, Ontario. Tel: 416-766-5978; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 26-16-08; **DENMARK**: Knud Orsted, 22 Tjernevej, DK-3070 Snekersten, Denmark. Tel: (01) 31-30-76; **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo; **FINLAND**: Kari Helopaltio, SF-01860 Perttula, Finland. Tel: 27-18-36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75009 Paris, France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellenikos Vorras, Thessaloniki, Greece. Tel: 416621; **HOLLAND**: Willem Hoos, Bilderdijklaan 28, Hilversum. Tel: (035) 43137; **HUNGARY**: Paul Gyongy, Derektuca 6, 1016 Budapest, Hungary. Tel: 859-710; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. Tel: 97-14-72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23.92.97; **ITALY**: Daniele Caroli, Viale Marche 21, 20125 Milano. Tel: 02-693412. Paul Bompard, Via Gramsci 54, 00197 Rome; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **NORWAY**: Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway. Tel: (02) 56-41-80; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34-36-04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Oporto, Portugal; **PUERTO RICO**: Lorraine Blasor, PO Box 12333, Santurce, 00914. Tel: 723-4651; **RUMANIA**: Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel: 13-46-10, 16-20-80; **SPAIN**: Fernando Salverri, Alcalde Sainz de Baranda, 107-Esc. 4-3+D, Madrid-30, Spain; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: (08)629-873; **SWITZERLAND**: Beat H. Hirt, Berghaldenweg 19, 8135 Langnau/Zurich, Switzerland. (01) 713-24-30; **REPUBLIC OF S. AFRICA**: Wynnter 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. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. Tel: (04551) 81428, Telex: 261656-musik.

MARKETING SERVICES

DIRECTOR OF MARKETING SERVICES & CHART MANAGER: Bill Wardlow (L.A.)

SALES

DIRECTOR OF SALES: Tom Noonan (L.A.); NATIONAL SALES MANAGER: Ron Willman (N.Y.); U.K./EUROPEAN SALES MANAGER: Alan Mayhew (London); EUROPEAN SALES CONSULTANT: Andre DeVeque (London); CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.).

INTERNATIONAL SALES

AUSTRALIA: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW. Tel: 929-5088; **AUSTRIA**, **BENELUX**, **GERMANY**, **GREECE**, **PORTUGAL**, **SCANDINAVIA**, **SO. AFRICA** & **SWITZERLAND**: contact U.K. office. **FRANCE**: Music Media, 17 Rue De Buci, 75006, Paris. Tel: 633.65.43/44; **GREAT BRITAIN**: Alan Mayhew, Roy Perryment, Colin Caffell, 7 Carnaby St., London W1V 1PG. Tel: (01) 437 8090; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan. Tel: 28-29-158; **JAPAN**: Hugh Nishikawa, 5 F., Dempa Building, 11-2, 1-Chome, Higashi Gotanda, Shinagawa-ku, Tokyo 141 Japan. Phone: (03) 443-8637; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **SPAIN**: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 1 2B, Madrid 7, Spain. **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

PUBLISHING

PUBLISHER: Lee Zhitto **ASSOCIATE PUBLISHERS**: Tom Noonan, Bill Wardlow **BUSINESS AFFAIRS DIRECTOR**: Gary Rosenberg **PUBLISHING CONSULTANT**: Hal Cook **MANAGING DIRECTOR**: BILLBOARD LTD. U.K./EUROPE: Frederick C. Marks **PROMOTION DIRECTOR**: Joshua C. Simons; **CONFERENCE DIRECTOR**: Diane Kirkland **SPECIAL PROJECTS**: Denis Hyland (N.Y.); **PRODUCTION MANAGER**: John F. Halloran (L.A.); **PRODUCTION COORDINATORS**: Tom Quilligan, Ron Frank (Cincy); **CIRCULATION DIRECTOR**: Cecil Hollingsworth (L.A.).

BILLBOARD PUBLICATIONS, INC.

CHAIRMAN: William D. Littleford; **PRESIDENT**: Dale R. Bauer; **SENIOR VICE PRESIDENTS**: Jules Perel, Art and Design Publications Group; Mort L. Nasatir, Broadcasting Group; **VICE PRESIDENTS**: Maynard L. Reuter, Sales; Patrick Keleher, Marketing; William H. Evans, Jr., Finance; Maxwell A. Biller, Cincinnati Operations; Lee Zhitto, Billboard Operations; Mary C. McGoldrick, Personnel; **SECRETARY**: Ernest Lorch; **ASSISTANT SECRETARY**: Michael R. Light.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company, at the above address.

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, Gift & Tableware Reporter, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill 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 Form 3579 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



Vol. 90 No. 25

General News

Producer Shapes a New Mathis

An Ailing Jack Gold Makes Singer Bigger Than Ever

By PAUL GREIN

LOS ANGELES—Producer Jack Gold is naturally happy about the success of "Too Much, Too Little, Too Late," Johnny Mathis' first No. 1 pop and soul single after 21 years of recording.

But he confesses to also being "scared to death." Says Gold, "What do we do now? Johnny can't go back and be what he was, but do we leave that behind forever?"



Jack Gold: "No one knows how long anybody lasts."

With "You Light Up My Life" becoming Mathis' first top 10 album since 1966, and with a new album of duets with Deniece Williams due to be released by Columbia in a couple of weeks, Gold is now turning his attention to Mathis' next solo album, to be recorded in August for release in late fall.

Will it feature Mathis' classic MOR sound or the slick r&b duets which brought him to the top of the charts? Gold intends a compromise, including five or six songs like the lush ballads on "You Light Up My Life," but with more contemporary orchestration.

And on the remaining four songs he will use female background singers to give them an r&b edge like "Too Much, Too Little, Too Late."

Gold, 57, has produced most of Columbia's top MOR names in his 11-year stint at the company, including Barbra Streisand (four albums in 1967-68), Andy Williams, Ray Conniff, Percy Faith, Vikki Carr, Patti Page, Jim Nabors and O.C. Smith.

He has also produced nine Mathis albums since 1969, the year he was first hospitalized for treatment of Parkinson's disease, a neurological disorder which manifests itself in involuntary muscle movement.

Gold is most pleased with finally breaking Mathis in the soul field. "I felt that if Johnny and Deniece sold a million records, the first 250,000 would be hers, because she got them to listen, and the other three-fourths would be his, because they were so shocked that he could do it."

"People were astonished and pleased by Johnny's emergence as a black participant," says Gold. "He never had a black audience. Blacks have known him for a long time, and admired him, but from a distance; they never knocked him but they never loved him."

"The first time I heard the single on the radio, a black DJ said, 'Well, I guess we know what

side of the fence he's standing on with this song.'

"There's a lot of black awareness in Johnny," Gold adds. "The first time he listened to the duet album he had tears in his eyes; he said he wished his father could have heard it."

"That's why we did songs like 'You're All I Need To Get By.' I wanted it never to be forgotten that Johnny could be as black as he wanted to be and was."

Of the decision to release "Too Much," Gold says, "I was trying to get something in this album that would be a point of departure; that would light a fire under it. We had tried a couple of contemporary things before—a pseudo r&b number by Alan O'Day and a tune by Harriet Schock.

"I had been looking for a black singer to work with him for about 1½ years," says Gold, adding that Don Ellis, Columbia's vice president of a&r, had suggested a Mathis duet with Minnie Riperton, but the details couldn't be worked out.

"I wanted to find a way to get Johnny heard with willing ears; to inspire him and offer an entree to him, and Deniece seemed ideal."

Gold did encounter one problem: "She's such a specialty voice that other things have to be toned down or you'd have a specialty on a specialty and not know what to listen to. He's the staple, and between the two of them they make an unbelievable sound. They don't really blend, they merge. They're both completely audible."

Gold's explanation of the evolution of "Too Much" is simple enough: Terry Powell, Columbia's director of West Coast a&r found the song, and Deniece came in and did her vocal part in the one or two days she had off.

"That's why it's so hard to evaluate," Gold exclaims. "How can anything that comes so easy be so good? That was my only doubt. I didn't suffer enough with it."

He has the same attitude about the upcoming duet album, "That's What Friends Are For." "Everyone is saying such remarkable things about that album, it scares me. No one ever discussed multi-platinum albums in my presence with any degree of seriousness."

"Now people are talking about



An MOR veteran, Gold has carved out a second career in r&b producing Johnny and Deniece and now Marlena Shaw.

two million units or more worldwide. How high is up? Personally I can't tell an album that's going to sell one million from an album that's going to sell three."

Ironically, though "Too Much" broke Mathis in the black market, Gold has had little experience in r&b, having specialized instead over the years in easy listening albums featuring cover versions of current hits. His soul



Billboard photos by Bonnie Tiegel Gold is happy about his first No. 1 single in the U.S. after 50 chart hits.

production credits consist of a few hits for the G-Clefs, including "Ka-Ding Dong" and "I Understand (Just How You Feel)."

Yet when, in recent years, Mathis was produced by soul dynamo Thom Bell and contemporary hit-oriented producer Jerry Fuller, little happened.

Gold is now preparing to do Marlena Shaw's next album, taking over from fellow Columbia staff producer Burt deCoteaux. And there will probably be a second Johnny and Deniece album after Mathis' solo album this fall.

Gold is also in the midst of producing an album with Susan Anton, who recently cohosted a show on ABC-TV with Mel Tillis. And he may be doing a Spanish duet album with Mathis and Vikki Carr to capitalize on Mathis' strength in South America.

It's clear Mathis is Gold's favorite artist. "He's the best singer of pop songs in the world, and he's singing better now than at any time in his life. Five or six years ago he had a lot to learn about singing and phrasing, but he's gone way beyond what I can teach him now."

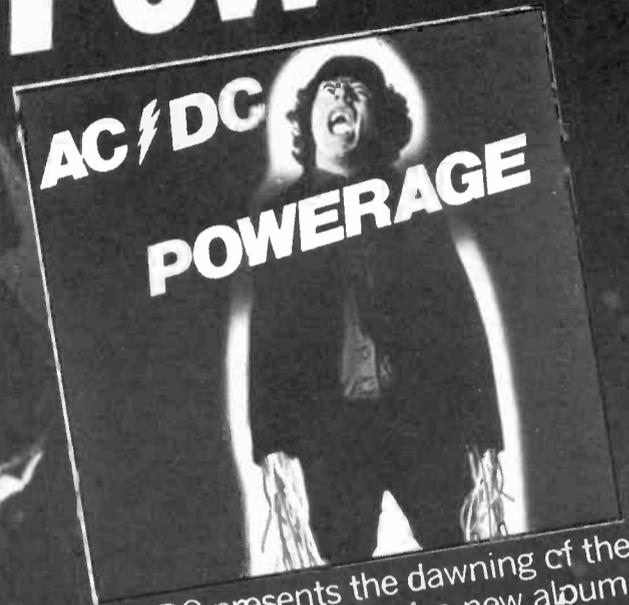
"To me the song's almost everything," says Gold. "So we're putting one song on each album which we consider to be one of the 10 greatest pop songs of all time. We've already done 'Stardust,' 'All The Things You Are' and 'Where Or When,' and we have the rest picked out. Then when we finish we're going to extract them and put out 'The Ten Greatest Pop Songs Of All Time.'"

"I think so many artists in Johnny's category have made the mistake of trying to attract people they can never attract, and in so doing have lost the people they should never have lost. And they wind up in between them both."

While Gold acknowledges that now with Mathis the emphasis is "a little less on trying to do the absolutely great song," it's clear

(Continued on page 118)

AC/DC Powerage



AC/DC presents the dawning of the "Powerage," an explosive new album of search and destroy rock 'n' roll. Australia's finest has done it again. Beware!
On Atlantic Records and Tapes.
Produced by Vanda and Young.
An Albert Production for Albert International Music.

SD 19180



© 1978 Atlantic Recording Corp. A Warner Communications Co.

CBS/Sony Will Launch Second Label In Japan

By HARUHIKO FUKUHARA

TOKYO—CBS/Sony is forming a second joint record company to open here Aug. 21. The company, said to be capitalized at \$4.4 million, is expected to employ about 100 people.

CBS/Sony, the original joint venture which will celebrate its 10th anniversary in August, has shown fast-paced growth over the years. Net sales for the 1977 fiscal year ended Feb. 20 reached \$141.7 million. The figure reflects sales of the parent company and its three subsidiaries, CBS/Sony Family Club, CBS/Sony Records and April Music, Inc.

"It's been 10 years since CBS/Sony got off the ground. But we realize that there are limits to our present growth potential," says Norio Oya, president of CBS/Sony.

Sony. "That's why plans for a completely new venture have been in the works since spring. The new company will spur our efforts on the market and renew our vigor."

The new venture, in which CBS and Sony will again be equal partners, will obtain masters from CBS/Sony issued by CBS on the Epic label and by CBS' subsidiaries around the world.

CBS/Sony will initially handle sales for the new company, but plans call for the new company's own sales network to become effective as soon as possible.

The name of the new company has not been announced, but its first product is scheduled for release Sept. 1.

Forum Into Low Budget Air Research

NEW YORK—Program directors who have to rely on their own resources with a limited budget to do research will be given special attention at the 11th annual Billboard Radio Programming Forum. The Forum opens Aug. 9 at the New York Americana and runs through Aug. 12.

Storer national program director Ed Salomon will moderate the panel which thus far includes KHJ Los Angeles program director John Sebastian and WNBC New York program director Bob Pittman. Both Salomon and Pittman are members of the Forum advisory committee.

Salomon explained the session will "give those who attend a skill that they won't have to buy from a consultant." The session will be aimed at the smaller market program director who does not have a large research staff readily available.

While Salomon, Sebastian and Pittman are all from major markets, they will draw on skills they developed early in their careers when they worked in smaller markets.

Other aspects of the Forum now being planned include "How To Survive If You're An AM Station," "How To Be Different Using Non-Music Elements" and "The Roots Of Rock Radio."

A special session is being planned on engineering by Forum advisory committee chairman Jim Gabbert, president of the National Radio Broadcasters Assn. This session will include coverage of both audio processing equipment and production "toys."

Sales & Net Rise At Schwartz Bros.

NEW YORK—Gains in retail sales more than offset a decline in wholesale volume to provide Schwartz Bros. Inc. with overall increases in both sales and net income for the first fiscal quarter ended April 30.

The Washington, D.C.-based retailer/wholesaler reports net income of \$39,618 on sales of \$6,549,572 for the period, as compared with \$31,045 and \$6,211,483, respectively, for the first three months of last year.

The company attributed wholesaling declines to the "lack of new, important records released by our distributed lines" and the discontinuance of two rack accounts.

James Schwartz, president, notes that two additional Harmony Hut stores will be opened in Maryland this year, bringing the firm's retail chain to 19 outlets.

Telecor Revenues Up 29% To Record

LOS ANGELES—Telecor, Inc. reports record operating results for the fiscal year ended May 31, 1978 as revenues reached a new high of approximately \$124 million, a 29% increase over last year's \$96 million. The company also had record earnings of \$4,126,000, or 98 cents per share.

In addition to higher volumes in its Newcraft and Electro Rent subsidiaries, its Panasonic business was marked by an increasing number of new products with higher added value such as Panasonic's VHS line of videotape recorders, color televisions and color video projection systems.

Market Quotations

As of closing, June 15, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
53	34%	ABC	8	675	57%	50	50	- 1/4
41%	34%	American Can	7	48	40%	40%	40%	- 1/4
17 1/2	9%	Ampex	14	481	15%	15	15 1/2	- 1/4
4%	2%	Automatic Radio	—	18	3%	3 1/4	3 1/4	- 1/4
26 1/4	22	Beatrice Foods	11	547	25%	25 1/2	25 1/2	+ 1/4
58%	43%	CBS	9	238	57%	57%	57 1/2	- 1/4
22	13%	Columbia Pictures	5	366	21%	20%	20%	- 3/4
14%	8%	Craig Corp.	5	46	13 1/2	13	13	- 1/2
45 1/4	31 1/2	Disney, Walt	16	663	43	44	42	- 3/4
3%	2%	EMI	5	96	2%	2%	2%	-
19%	5%	Gates Learjet	8	43	17%	17 1/2	17%	- 1/4
15%	11	Gulf + Western	6	426	15%	14%	15	- 1/4
15%	9%	Handleman	8	290	13%	13	13 1/2	- 3/4
6%	3	K-tei	13	11	5%	5%	5%	- 1/4
6%	4%	Lafayette Radio	—	87	4 1/2	4%	4%	- 1/4
35	22%	Matsushita Electronics	10	4	33 1/2	33 1/2	33 1/2	- 1/4
56 1/2	37 1/4	MCA	10	863	53%	52%	52%	- 1 1/2
49%	26%	Memorex	9	361	45%	43 1/2	44	- 2
58	43	3M	15	341	56%	55%	56	- 3/4
51%	35	Motorola	13	375	46%	45%	45 1/2	- 1/4
29%	24%	North American Philips	6	23	28%	28	28	- 1/4
16%	10	Pioneer Electronics	13	—	—	—	16 1/2	-
17%	6%	Playboy	35	1180	17%	16%	16%	- 3/4
30%	22%	RCA	8	536	29%	28%	28%	- 1/4
8%	6%	Sony	14	249	7%	7%	7%	- 3/4
13%	9%	Superscope	—	19	11%	11	11 1/4	+ 1/4
52	29%	Tandy	10	704	50%	48%	49%	- 1 1/4
9%	5%	Telecor	7	34	8%	8%	8%	-
6%	2%	Telex	15	254	6%	6	6	- 1/4
2%	1 1/2	Tenna	—	40	2 1/2	2%	2 1/2	+ 1/4
16%	12%	Transamerica	6	410	16%	15%	15%	- 3/4
39%	20%	20th Century	4	401	37%	36%	36%	- 1/4
45	29%	Warner Communications	8	464	42%	41%	41%	- 1 1/4
17%	11%	Zenith	—	372	15%	15%	15%	- 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	—	3 1/2	4 1/2	Integrity Ent.	9	41	4	4 1/4
Electrosound Group	—	—	3	3 1/2	Koss Corp.	15	8	4 1/2	5 1/4
First Artists Prod.	7	65	6 1/4	6%	Kustom Elec.	—	1	3	3 1/2
GRT	—	17	1%	2 1/4	M. Josephson	9	31	16	16%
Goody, Sam	8	1	6%	7%	Orrox Corp.	—	114	3%	3%
					Recoton	17	31	4%	5%
					Schwartz Bros.	4	5	3	4

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

2 Calif. Counties Sue Over Cal Stereo Ads

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area counties of San Mateo and Alameda have jointly filed suit against San-Car Enterprises, doing business as Cal Stereo, in a series of allegations that the company engaged in false and misleading advertising, was selling used merchandise as new and was selling below cost.

The suit was filed in California Superior Court in San Mateo County, south of San Francisco. Cal Stereo, based in Torrance in Southern California, now has five stores in the San Francisco Bay Area.

The suit names San-Car Advertising as well as Cal Stereo, and also names "Does One Through 100" in lieu of the actual names of corporate officers and store managers.

The first cause of action alleges that the company offered goods at designated prices when in fact they did not have such goods available "at the specified price, or at any price;" that they did not have sufficient quantities of advertised items; that they conveyed "erroneous impressions as to the physical dimensions or quality of said items;" that they refused to honor their offer to pay a differential if a customer could find similar goods elsewhere for less money; and that they refused to honor "rain checks."

The defendants are also charged with selling used goods as new and hampering competition by selling below cost.

The complaint says the company has engaged in the practices for at least three years, and asks for a recovery of \$2,500 from each defendant for each violation of the California Business and Professions Code.

Dan Furniss, who heads the consumer fraud unit of the San Mateo

District Attorney's office, says that representatives of that office regularly shopped Cal in response to radio ads offering suspiciously low prices and found evidence of "straight out bait advertising."

Furniss indicates that the Alameda investigation was going on independently and was turning up the same evidence, so the two offices decided upon a joint filing. Furniss says he expects a negotiated settlement within six months.

Furniss also says that Tom Campbell, who does the Cal radio and tv ads would not be named in this action because Campbell's attorneys satisfied the investigators that he was not responsible for the factual content of the ads.

Calif. Senate OKs Tape Bill

LOS ANGELES—State Senate Bill 2166, designed to offer protection to club and concert artists against sound and video pirates, has been passed by the Senate judiciary committee. The bill must now be voted on by the full assembly.

There is presently no law against sound or video taping a performance because those who are taping would not be duplicating it from an original copy.

The new law, authored by state Sen. David A. Roberti with Burt Pines, the L.A. city attorney, makes it a misdemeanor for those persons who tape performances in concert facilities, television sound stages, nightclubs and theatres for commercial distribution. The offense is punishable by \$5,000 or six months in jail or both.

Record Sales And Profits For Silo Inc. Audio Web

PHILADELPHIA—Audio chain Silo Inc. reports record sales and profits for both its third fiscal quarter and first nine months, crediting gains to heavy promotion and advertising while maintaining a tight control on expenses.

Silo operates some 25 appliances and audio stores in this area, in addition to another dozen in the West.

With the report of record profits and sales comes other good news for Silo stockholders. There will be a 5-for-4 stock split and an increased cash dividend.

In June Silo stock on the Ameri-

can Exchange has been selling for 17 1/4, having a low in the early 70s of less than \$2 after earlier being as high as \$44.

Profits for the third fiscal quarter rose to \$585,000 or 52 cents a share, from \$468,000, or 42 cents a share in the third quarter of last year. Sales for the three-month period jumped to \$21.25 million from \$17.93 million.

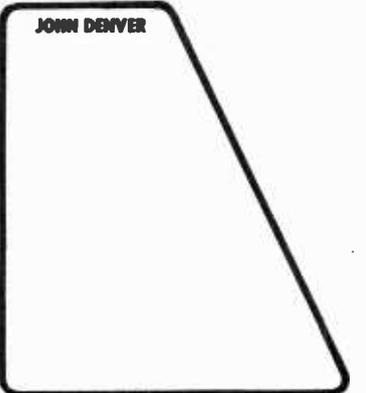
For the nine-month period, earnings rose to \$2.65 million, or \$2.36 per share, up from \$1.87 million, or \$1.68 share, a year ago. Sales in this fiscal nine-month period climbed to \$70.99 million from \$58.84 million the previous year.

The stock split and increased dividend will be paid July 14 to stockholders of record June 26. The cash dividend rose to 15-cents per share paid semi-annual on shares outstanding after the split. The cash dividend is equivalent to 18 3/4 cents per share on the old shares compared to the 12 cents per share that Silo had been paying.

Warner Dividend

NEW YORK—Warner Communications Inc. has declared a regular quarterly dividend of 25 cents per share on common stock. Also announced is a regular quarterly dividend of 31 1/4 cents per share of the \$1.25 series D convertible preferred stock.

JOHN DENVER



CUSTOM AND STOCK DIVIDER CARDS

GOPHER PRODUCTS CORP.

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



RIDE-PRIDE

The American Way

America's newest, easiest and most economical limousine service to anywhere at any time. We are proud of our service and you will be too when you ride the American way.

CALL TOLL FREE:
800-822-9703 - N.J. 800-631-2183 - U.S.

American Automobile & Travel
Club Limousine Service
90 Monmouth Street
Red Bank, N.J. 07701



Canadian International Record Pool

51 Graham Boulevard, Town of Mount Royal,
Québec, Canada H3P 2E2 Tél.: (514) 733-5055

CANADIAN & EUROPEAN RECORDS

• ACCEPTING MORE MEMBERS

Check our Special Request List

Please call or write us.

RICHARD SUPA SINGS ABOUT THE YOUNG AND THE RESTLESS. LOVE, LOST AND FOUND. MOVING IN AND MOVING ON. IN SHORT.... "SUITCASE LIFE"



Direction: David Krebs & Steve Leber for Leber Krebs, Inc.

"SUITCASE LIFE" PD-1490 RICHARD SUPA'S DRAMATIC NEW SINGLE FROM HIS FORTHCOMING ALBUM
"TALL TALES." PD-14155 ON POLYDOR RECORDS AND TAPES.

 POLYDOR INCORPORATED
A POLYGRAM COMPANY
Distributed by Polygram Distribution, Inc.

Write or call your local Polygram Distribution office for displays or other promotion items.



Radio Execs Present At ABC's 1st Promotion Seminar In Arizona

SCOTTSDALE, Ariz.—ABC Records' first promotion seminar brought several top broadcasters to the meeting to discuss radio and records and also observe the label in action.

The action took place at the Camelback Inn June 7-11 and involved major home office executives, local



Gary Davis, ABC's marketing vice president, makes a point at the seminar.

promotion managers and regional sales directors.

The broadcasting guests included Rick Sklar, ABC Radio Network programming vice president; Lee Michaels of the Burkhart-Abrams & Associates consulting firm; Les Garland, KFRC, San Francisco, program director and Hal Jackson, program director at WBLS-FM, New York.

Conducting seminars on promotion were these ABC promotion execs: John Barbis, Bill Craig, Jon Scott, Jan Barnes and Erv Woolsey.

The emphasis was on meeting new sales goals and dealing with the realities of passive research and diminished playlists.

Emphasized were attempts to

achieve black and country crossover on AOR and Top 40 stations.

Gary Davis, the label's marketing chief, called for greater involvement at the retail level and a strengthening of communication with concert promoters.

ABC is adding 10 additional merchandising reps to the field, Herb Wood, director of creative services noted.

All accounts will receive a 10% discount on all LPs in the June release, B.J. McElwee, national sales director, said.

Steve Diener, ABC president, lent his own strength to the gathering when he stated: "We're now actively signing fresh talent, but more importantly, we are intent on developing



Rick Sklar, ABC Radio vice president addresses the ABC group.

the artists we already have. We have the money we need to do business."

LPs presented at the meeting showcased Stephen Bishop, the Crusaders, Lenny Williams, Arlyn Gale, the Dells and Al Hudson & the Soul Partners.

Five television commercials were

shown. New merchandising aids unveiled include pink vinyl Tom Petty and the Heartbreakers LP, a Crusaders belt buckle and a 3 by 3 mount of the Lenny Williams LP jacket.

ABC Radio's Sklar spoke on ratings. Lee Michaels spoke on promotion men concentrating on one cut from an LP to increase the product's chances for airplay. Les Garland discussed new ways to sell records and Hal Jackson (along with Garland) stated their opposition to most means of passive research.

Promotion awards went to Bill Smith for winning a major contest, with the runnersup Ricki Gale, Freddie Zaehler, Debbie Stine, Willis Damalt and Bud Samuels. Bob Gallani won a trip for two to London for the best promotion job in another contest.

Special markets award winners included Jimmy Smith, John Hudson, Stephanie McCoy, Larry Farmer, Phil McCann and Earlene Jones.

RIAA Certified Records

Gold LPs

Santa Esmeralda's "Don't Let Me Be Misunderstood" on Casablanca. Disk is its first gold LP.

Harry Chapin's "Greatest Stories Live" on Elektra. Disk is his second gold LP.

The Rolling Stones "Some Girls" on Rolling Stones Records. Disk is its 22d gold LP.

Dolly Parton's "Best Of Dolly Parton" on RCA. Disk is her second gold LP.

Joe Walsh's "But Seriously, Folks" on Asylum. Disk is his third gold LP.

The Average White Band's "Warmer Communication" on Atlantic. Disk is its fifth gold LP.

"Thank God It's Friday" soundtrack on Casablanca.

Bill Withers' "Menagerie" on Columbia. Disk is his second gold LP.

Meat Loaf's "Bat Out Of Hell" on Epic. Disk is his first gold LP.

Platinum LPs

Meco's "Star Wars And Other Galactic Funk" on Millennium. Disk is its first platinum LP.

"Thank God It's Friday" Soundtrack on Casablanca.

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

Bob Seger & the Silver Bullet Band's "Stranger In Town" on Capitol. Disk is its third platinum LP.

O'Jays' "So Full Of Love" on Philadelphia International. Disk is its first platinum LP.

Heart's "Magazine" on Mushroom. Disk is its third platinum LP.

Platinum Singles

Meco's "Star Wars Theme" on Millennium. Disk is its first platinum single.



Gab Time: Steve Diener, ABC Records president, left, chats with Bill Craig, ABC's national director of special markets and Hal Jackson, program director of WBLS, New York.

New Companies

M.H. Welch & Co. launched in New York in association with producer Will Crittendon for the production and exploitation of screen plays, talent and music. Mary H. Welch is president. Firm is located at 343 W. 58 St., New York 10019. (212) 643-9243.

Ken Young Promotions Inc. formed in Indiana by Ken Pehlke for concert production and public relations. Address: P.O. Box 15444, Fort Wayne, Ind., 46815. (219) 749-0062.

Liverpool Productions formed by Charles Fred Rosenay and Edward C. Schultz Jr. as a production company for the annual New England Beatles Convention, geared to collectors of memorabilia and set for the fall. Address: P.O. Box 275, Northford, Conn. 06472. (203) 865-8131.

Braeside Productions formed by Chris Charlesworth and Ashley Pandel to handle management of contemporary musicians. Charlesworth was U.S. editor of Melody Maker. Pandel owned Ashley's Restaurant in New York and Ashley's Howard Manor in Palm Springs, Calif. First signing is Teazer, a Long Island band. Address: 400 East 58th St., Suite 12-D, New York 10022. (212) 371-0387.

Brunswick Men May Be Cleared

NEW YORK—Conspiracy charges against three remaining defendants in the Brunswick Records case may be dismissed at the request of the government.

Charges against Brunswick president Nat Tarnopol were dismissed May 23 in Newark federal court following a declaration of a mistrial (Billboard, June 3, 1978), which left the case open against Peter Garris, vice president of the firm; Irving Wiegman, secretary, and Lee Shep, production manager.

Assistant U.S. Attorney Kenneth Laptook, in charge of the case, filed a motion for dismissal with U.S. District Judge Frederick B. Lacey Tuesday (13), but at presstime Lacey had not yet acted upon it.

Tarnopol still faces trial on federal tax evasion charges, scheduled for Oct. 10 before U.S. District Judge Charles M. Metzner in the Southern District of New York.

Aardvark Productions, Inc., a diversified promotion and production company, formed by Judith A. Wooster, president. Address: 2710 Civic Circle, #10, Amarillo, Tex., 79109.

Kaempfert Teams With Milt Gabler

NEW YORK—Bert Kaempfert, long-time Polydor artist, has negotiated a deal with the Hamburg-based firm permitting the release of new product by another label in the U.S. and Canada. Polydor will still handle his material in the rest of the world.

The deal also reunites Kaempfert with veteran producer Milt Gabler, who will now represent the artist in North America as well as produce his new recordings.

Gabler, former vice president in charge of a&r at Decca/MCA, says a search for an appropriate U.S. label is now underway. First recordings under the new arrangement will be produced in the fall.

Chicago Product In CBS Court Action

NEW YORK—CBS Records has requested a federal judge here issue a preliminary injunction barring Cineamerica Distributing Corp. and other defendants from manufacturing and selling certain records of Chicago now in dispute (Billboard, June 17, 1978).

U.S. District Judge Lawrence W. Pierce has reserved decision on the motion, but is expected to make it known shortly. Should the judge grant the injunction, it would be in effect for the pendency of the suit.

CBS denies it made an earlier application for a temporary restraining order (Billboard, June 17, 1978).

Salsa At Festival

LOS ANGELES—The influence of Latin music and American jazz will be highlighted at this year's Newport Jazz Festival scheduled in New York for June 23-July 2.

In addition to the Schlitz "Salute To Jazz Latino" at Avery Fisher Hall June 24 featuring veteran salsa bandleaders/percussionists Tito Puente and Mongo Santamaria, the festival will also feature "Salsa En La Calle" (Salsa In The Streets) with artists such as Pete "El Conde" Rodriguez.

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"

QCA
CUSTOM PRESSING

2832 Spring Grove Ave., Cincinnati, Ohio 45225
Phone: (513) 681-8400 / TWX (QCA CUSTOM CIN) 810-461-2789

SOMETHING'S COOKIN IN THE CAROLINAS



SKATIN'

FOUR SINGER/SONGWRITERS BRING YOU A NEW BLEND OF ROCK 'N ROLL

CATCH THEM ON THEIR DEBUT ALBUM



Takin' Time To Listen



FOR MORE INFORMATION
CIVOTE PUBLISHING CO.
P. O. Box 12522
Raleigh, N. C. 27605
919 833 4511

Togetherness is their middle name.



"Togetherness" is their new album.

L.T.D. (LOVE, TOGETHERNESS AND DEVOTION) ON A&M RECORDS AND TAPES

Shipping gold.



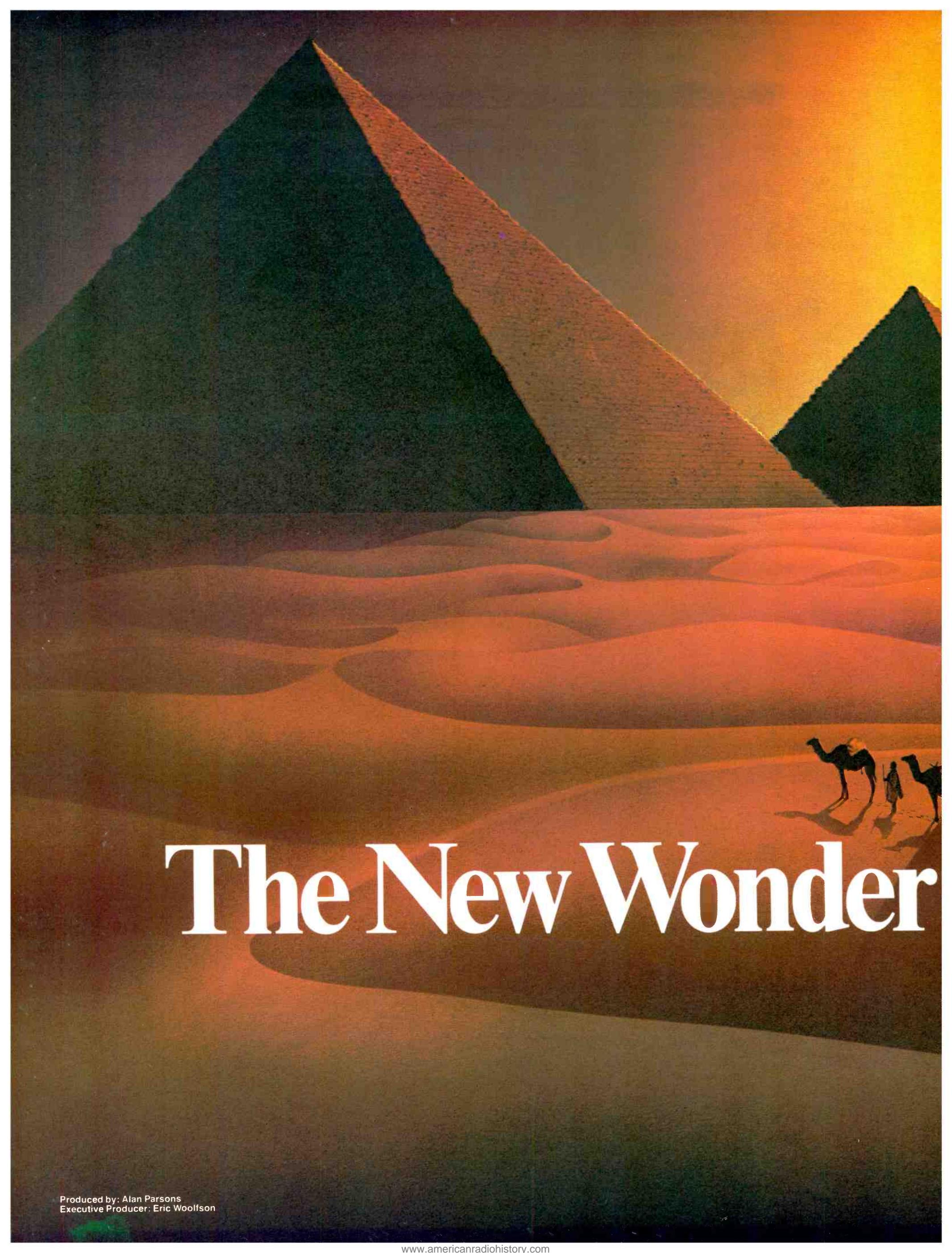
Produced by Bobby Martin
for Bobby Martin Productions.



SP 4705
©1978 A&M Records, Inc.



Management: Tentmakers
Booking Agency: Regency Artists, Ltd.

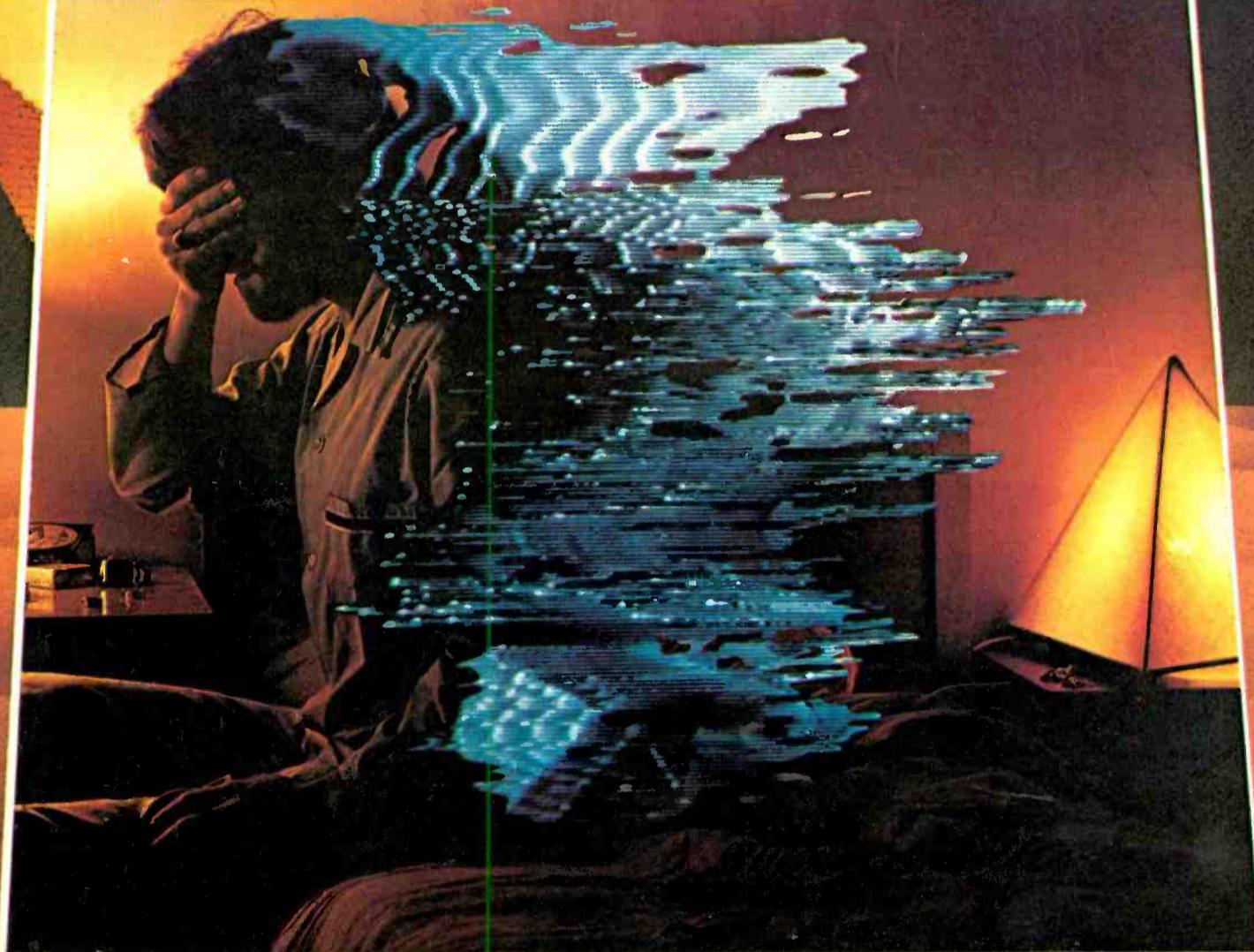


The New Wonder

Produced by: Alan Parsons
Executive Producer: Eric Woolfson

THE ALAN PARSONS PROJECT

PYRAMID



AB 4180

of the World.

From the creators of the rock masterpiece "I Robot" comes one of the most spectacular albums ever recorded.

"PYRAMID"
THE ALAN PARSONS PROJECT.
On Arista Records and Tapes.





Sea Cruise: RSO officials enjoy a cruise around Maui, Hawaii, during their recent international convention. Enjoying the breezes are: Fredric Gershon, president of the Stigwood Group of Companies, Mike Hutson, managing director of RSO Records International and Robert Stigwood, chairman of the whole shebang.



Hip Hip: Brian O'Donoghue, standing, general manager of RSO Records, England, receives a round of cheer from promotion staffers including: Tommy Teague, Nashville; John Belliveau, New York; Michael Dundas, Los Angeles and Jzson Minkler, Los Angeles.

RSO's Profit Sharing Employees

• Continued from page 1

amounts, which Coury emphasizes as "substantial," varying according to position and length of time with the company. Coury says that Stigwood personally requested that secretaries and mailroom staffers be included.

Says Coury: "Profit sharing is usually an incentive for key executives not to leave, but in this instance, Robert Stigwood and his financial analysts believe that the secretaries behind the executives are the unsung heroes whose more than a day's work has contributed to the success of the company."

Profit sharing checks will be paid on a yearly basis with a July check reflecting the bulk of the year's anticipatory profits and a March check to include the remainder, once full yearly profits are totaled.

The profit sharing plan, according to Coury, is "above and beyond other compensations" which includes year-end bonuses, a discretionary bonus for field employees and "deluxe" automobiles.

"We're convinced that all these compensations will be the highest paid in the industry in every category," says Coury.

The way the plan is set up, com-

bined with the lucrative nature of all the Stigwood companies, sizeable profits can be realized even if one division tapers off in any given year.

Employees will have the option of withdrawing the full amount or leaving it in a fund for investments in Treasury notes and other investment purposes and will be able to withdraw all or part of it at any time.

The final amount of profits invested in the plan was Stigwood's decision, with Coury adding "you must start with a big chunk to get anything substantial."

Profits solely from the record division are staggering. While Coury says its sales projection has been revised several times since the release of "Saturday Night Fever," he is now eyeing sales of \$200 million. He notes that the label exceeded a full year's volume of business in five months. And then there are the enormous profits from Bee Gees publishing, management and the other divisions.

"We've been tossing this plan around for six to eight months, but got down to the nitty-gritty four to six months ago. It was structured and restructured many times and the convention gave us the ideal platform to announce it," Coury says.

"It will be joy to see the faces of the secretaries when they get their checks. It's gonna blow a lot of minds."

Coury mentioned that the Stigwood companies are now involved with numerous London stage shows which might possibly be brought to the U.S. as well as other television activities such as a spinoff of "Saturday Night Fever" for tv along with the leasing of other U.K. projects.

The convention on the whole was festive with only one day of meetings (8) which included a slide presentation of RSO's artists and product presentations of new music by Yvonne Elliman, Player, Eric Clapton and the Bee Gees. Plans for the Bee Gees and Andy Gibb tours were discussed as well as plans for "Sgt. Pepper."

But above all, Coury says, the meetings afforded the staff the opportunity to meet Stigwood. Fredric B. Gershon, president of the Stigwood Group Of Companies and fellow employees hired during the year.

Among the celebrative highlights were a moonlight cruise on a glass bottom boat, a Hawaiian luau complete with hula dancers and a fire eater, and an elaborate fireworks display featuring a 20-foot sign reading "Aloha RSO" in sparklers.

Here Comes D'Judge For Bread

By JOHN SIPPEL

LOS ANGELES—Bread's David Gates and James Griffin, who have been deadlocked over control of the rock group, will be overseen by retired local Superior Court Judge Kenneth N. Chantry.

Chantry was appointed provisional director of Bread Enterprises, corporate helm of the veteran act, last week by Superior Court Judge George M. Dell.

Dell ruled the stockholders' meeting held April 4, 1978 in Memphis by Griffin and Bill Lewis and Dick Collins was invalid (Billboard, May 13, 1978).

Dell agreed with Gates' legal contention that he was not properly notified of the meeting, a quorum of stockholders was not present and the meeting was not held at the prescribed Hollywood corporate base.

Dell's appointment followed recommendations by different counsel for Gates and Griffin that Irwin O. Spiegel, William M. Kaplan and Jeffrey Asher, local attorneys, and retired Superior Court Judge Stephen Wiseman be considered for the provisional post.

Gates sought a provisional chief for Bread Enterprises through the court action, explaining that he and Griffin each owned half of the corporate shares. The two were unable to agree. The dilemma threatened the existence of the act. Gates' pleading argued.

The dissension caused Al Schlesinger, local attorney and long the act's mentor, to resign as a corporate director, leaving Gates and Griffin totally stalemated.

Correspondence filed with the court indicates that Gates was trying to buy out Griffin's share in 1977.

In late October, Griffin's counsel wrote to Gates, offering a counteroffer to the vocalist's original offer. There is nothing to indicate exactly what Gates originally tendered for Griffin's shares.

Griffin offered to take \$250,000 for his 50% of the shares. On all Bread albums on which Griffin does not contribute, he asked an overriding royalty of 2% of 100% of retail.

On present catalog, Griffin would

take 1% of 100% of retail, the letter continued. Griffin wanted a lump sum payment of all moneys which Bread Enterprises had contributed on his behalf to the pension fund of Bread.

He also asked for a solo recording contract with Elektra, under which he'd get \$75,000 advance per album and the same royalty he got with Bread.

In an affidavit, Griffin denied that he had ever acknowledged in early 1971 that he and Gates were equal shareholders. Griffin stated that he and Rob Royer started Bread and that Gates came on later.

Griffin alleged that Gates brought in Schlesinger as manager of the group and did not tell him that Schlesinger had been Gates' manager for five years prior to 1971.

Griffin stated in the affidavit that he never received meeting notices, did not get an annual report or audit of the group's corporate holding and was not allowed to see corporate books or be paid dividends.



JUNE 24, 1978, BILLBOARD

Slipping Time: Al Coury, RSO Records president, right enjoys a social hour with from the left: Ronnie Lippin, publicity director, Bob Edson, label senior vice president and general manager and Mary Ann Coury.

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 **\$3.85** EA. 7.98 list LP's **\$4.40** EA. 8.98 list LP's **\$5.00** EA.

ALL \$7.98 TAPES—\$4.50 EACH (Prices are for all domestic records & tapes)
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"

212 West 42nd Street,
Between Broadway and 6th Ave., New York, N.Y. 10036
212/354-7684
Telex: 236601



WE GOT 'EM!

Capricorn Records proudly presents the COOPER BROTHERS. Intricate melodies, layers of rich harmonies and solid instrumentation distinguish this as one of the most auspicious rock 'n roll album debuts ever.



THEY GOT 'EM:

- | | | | | |
|---------|---------|---------|---------|---------|
| KSAW-FM | WBLM | WVUD | WVAF | WOUR-FM |
| WQXI-FM | KNX-FM | WTUE | WGOE | WBUF |
| WRDQ-FM | WBRN | WFBO-FM | WBAB | WMJQ |
| WDDS-FM | KBBC-FM | WNAP-FM | KZEL | WIBA-FM |
| ZETA-4 | WNOE-FM | WPLR | KSJO | 94-FM |
| WAV | WRNO-FM | WQBK | KFDI-FM | WNEW-FM |
| WQSR | KLOL-FM | WAYE | KFMH-FM | KZAP |
| WFSO | KMOD-FM | WHFS | WKDD | |

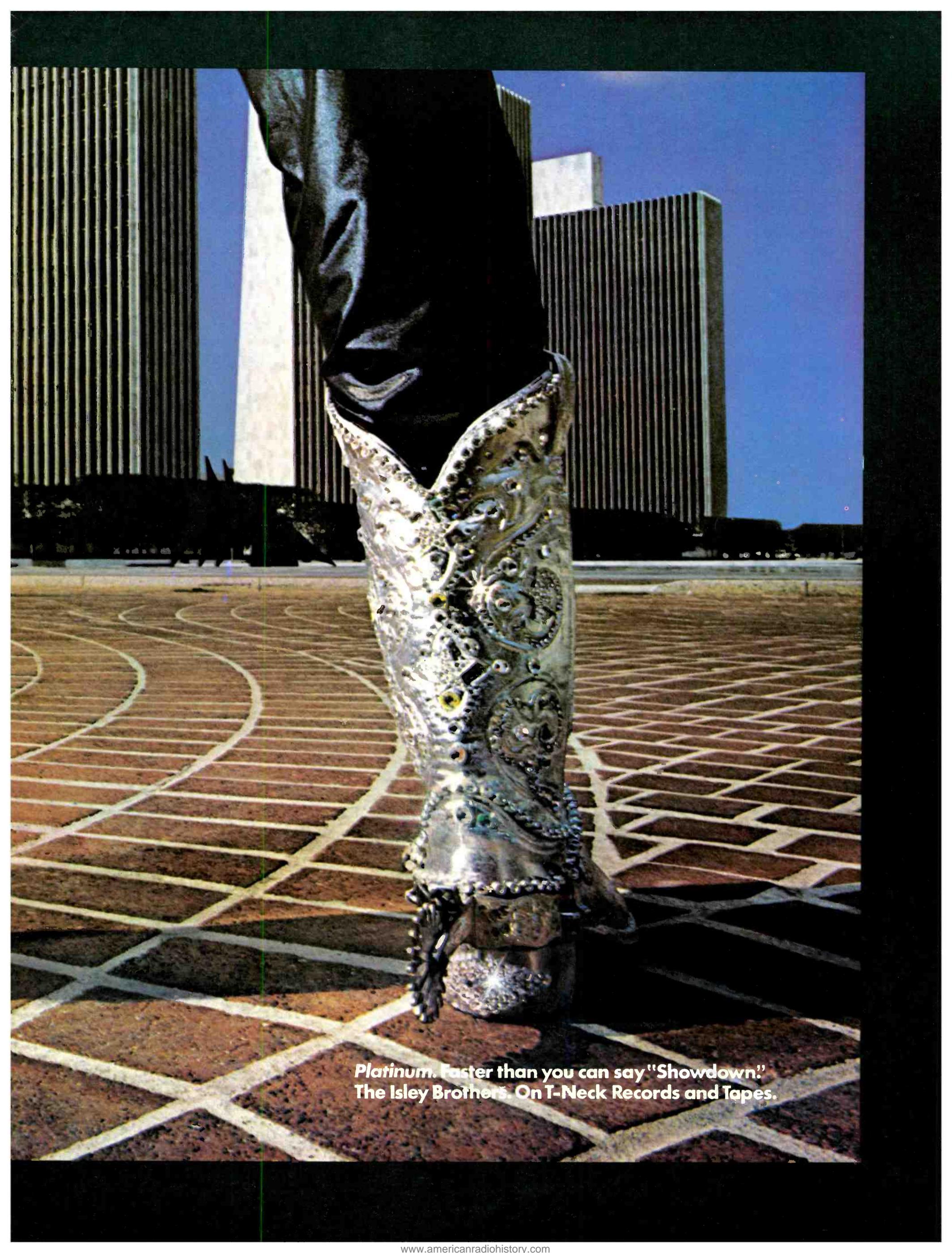
Coming Soon the single from the Cooper Brothers LP "Rock And Roll Cowboys."

NOW YOU GET 'EM!

On Capricorn Records and Tapes.



INECK Distributed by CBS Records. © 1978 CBS Inc.
Produced, written and arranged by The Isley Brothers



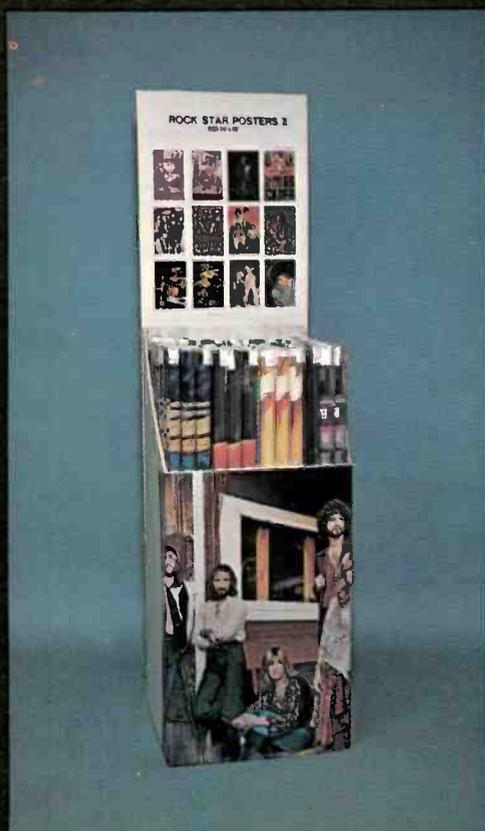
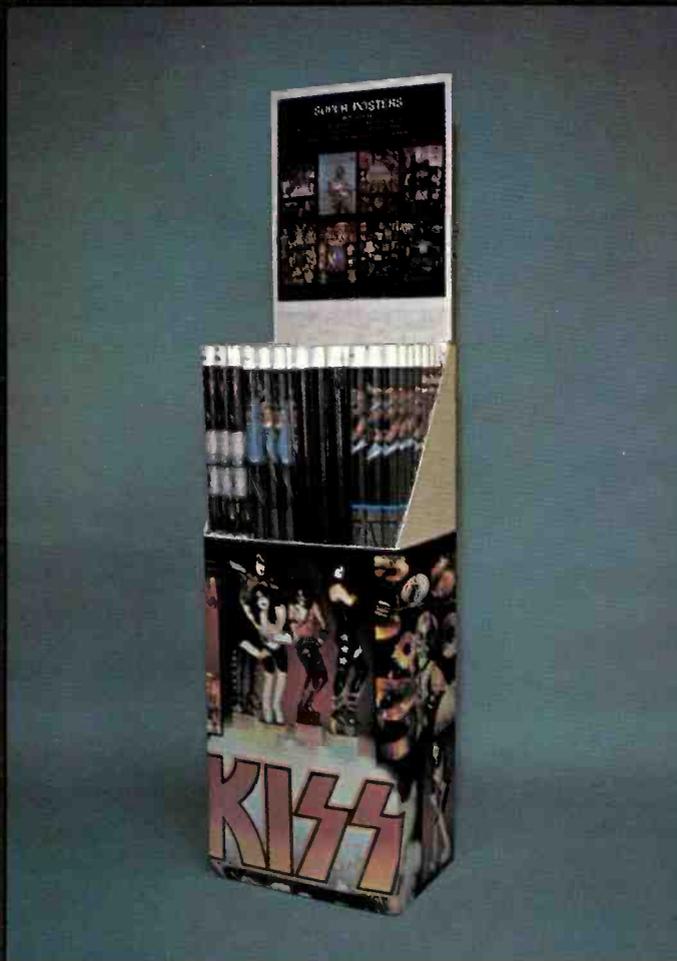
**Platinum. Faster than you can say "Showdown!"
The Isley Brothers. On T-Neck Records and Tapes.**

ONE STOP POSTERS

ALL NEW

SUPER POSTER DISPLAY

THIS BEAUTIFUL POSTER UNIT CONTAINS
8 DOZEN GIANT POSTERS (42x58)
WITH SUCH SUPER STARS AS KISS,
FLEETWOOD MAC, QUEEN AND MORE.



40 Posters in display.
You pay for only 36 pieces.
4 absolutely free.



ROCK STAR POSTERS
THIS UNIT CONTAINS 12 DOZ. (144) ASSORTED
ROCK STAR POSTERS WITH SUPER STARS LIKE
LINDA RONSTADT, BOSTON, KISS, FLEETWOOD MAC, ETC.

KISS SUPER PACK
THE HOTTEST ROCK STAR POSTERS
OF THE YEAR CONTAINS 12 DOZ. (144)
ASSORTED KISS POSTERS

FOR INFORMATION CALL **TOLL FREE #800 421-4199**
ONE STOP POSTERS

2619 W. EXPOSITION BLVD., LOS ANGELES, CA 90018 (213) 733-2101

BMI Honors Most-Performed Songs Of 1977



1. A special glass plaque marks the achievement of "Southern Nights" as the most performed BMI song of the year. Accepting, from left, are Henry Marks, Tim Whipperman and Id Silvers of Warner-Tamerlane, and, far right, Marshall Sehorn of Marsaint Music. BMI president Ed Cramer, and senior vice president Theodora Zavin do the honors.
2. In pre-ceremony fellowship at the Americana Hotel in New York last week, from left, are Ira Jaffe of Screen-Gems-EMI, Jay Lowy of Stigwood, Irwin Schuster of Unichappell, and Alan Gordon.
3. Mark Koren, left, of Duchess Music, beat a deep path to the dais as he picked up multiple awards from beaming Cramer and Zavin.
4. BMI executives Neil Anderson and Ron Anton, from left, and Frances Preston, right, toast personalities Jennifer O'Neill and Jeff Barry.
5. Mr. & Mrs. Wesley Rose, from left, party with BMI's Del Bryant, and Joe Melson.
6. Publisher award winners Lance Freed of Irving Music, left, Joel Sill of Irving, third from left, and Lester Sill, Screen Gems-EMI, right, with Ron Anton of BMI.
7. With Cramer, from left, are Ivan Mogul of Countless Songs, Bill Lowery of Low-Sal Music, Al Feilich of BMI, and Ray Passman of Countless.

'Grease,' 'Holly' Drawing Scrutiny

• Continued from page 1

Hand"—have stumbled at the starting gate.

This scorecard makes public reaction to "Grease" and "The Buddy Holly Story" of vital interest in both music and movie circles. Both pictures have soundtrack albums, from RSO and American International/Epic, respectively.

The new films' success, failure or whatever in between may affect the prospects, marketing and record company involvement in other titles due later this year, observers agree, while also influencing the handling of future projects, currently in preproduction or filming.

In the former category come "The Kids Are Alright," featuring the Who; "Abba—The Movie," showcasing that Atlantic combo; and "Sgt. Pepper's Lonely Hearts Club Band," with the Bee Gees and Peter Frampton.

Among the latter are another Who movie, based on their "Quadrophenia" album; Jerry Weintraub's planned Elvis Presley biopic; and Sylvia Anderson's \$5.8 million "Rock On," employing more than a dozen top U.S. and U.K. recording acts.

Few Hollywood watchers seriously believe Paramount's "Grease," which opened nationally Friday (16), will fail, but the scale of its boxoffice business is a matter of speculation.

Despite the presence of John Travolta, with Olivia Newton-John, the \$6 million musical is not widely expected to match "Saturday Night Fever," also a Paramount picture.

That has now reportedly grossed more than \$100 million in the U.S. and Canada, second only to the stu-

dio's "The Godfather" in revenues generated.

RSO's "Saturday Night Fever" two LP soundtrack, meanwhile, has passed the 13 million mark in sales domestically.

The "Grease" twin-pocket, released by RSO some nine weeks ahead of the film, has to date shipped more than 1.5 million units, and now stands at a starred 17 on Billboard's Top LP & Tape chart.

For disk retailers, "Grease" may also boost sales of Lynyrd Skynyrd product on MCA. Many theatres showing the Paramount picture are also running a 20-minute short showcasing the Southern band sponsored by Pepsi-Cola.

Columbia's \$2 million "The Buddy Holly Story" is considered much more of an unknown quantity than "Grease." Starring Gary Busey as the late rock 'n' roll singer, it has already opened in Holly's native Texas and Oklahoma, is now spreading to California and moves to New York and other centers in July.

Columbia claims impressive initial receipts from Southern cinemas—more than \$600,000 in the first 11 days—while critical response to the picture has been good.

The soundtrack LP has just shipped, and is the first American International Records release on Epic. As in the movie, content is Buddy Holly's best-known songs performed by Busey and his therman colleagues.

This puts Epic in the position of marketing an album of material also available in its original form by Holly (MCA recently issued a "20 Golden Greats" package by the artist).

Epic director of product manage-

ment, Steve Slutzah, agrees this is unusual, but is confident that patrons enthused by the movie will want the music as heard there.

"We're treating it as an album in its own right," he says, and adds that a single may be lifted in the near future. LP jacket front is keyed to the Holly profile used to promote the movie.

Slutzah accepts that the MCA product will probably also benefit from "The Buddy Holly Story" if it is a success.

The picture was acquired by Columbia from independent producers Fred Bauer and Ed Cohen, to whom Buddy Holly's widow assigned film rights.

Universal Studios tried to acquire those rights on three earlier occasions, and even commissioned a screenplay, but Maria Elena Holly turned it down. Another major, 20th Century-Fox, actually began filming the Holly tale, but eventually scrapped the project.

"The Buddy Holly Story" is Columbia's second major music release this year, first being "Thank God It's Friday," out of Casablanca/Motown.

Now more than a month in national release, it has grossed more than \$6.5 million it's claimed, while Casablanca Records claims the soundtrack set has moved in excess of 1.5 million units.

The third hit music movie of 1978 so far is United Artists' "The Last Waltz," cinematically showcasing the Band's farewell concert in San Francisco in 1976. Budget was around \$1.5 million.

The picture, which reportedly raised little enthusiasm within UA during its initial stages, grossed close

(Continued on page 20)

CUSTOM RECORD PRESSING & TAPE DUPLICATING

DISKMAKERS

925 N. Third Street, Philadelphia, Pa. 19123
(215) MA. 7-2277 • (212) 906-3185

Send for price list

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
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

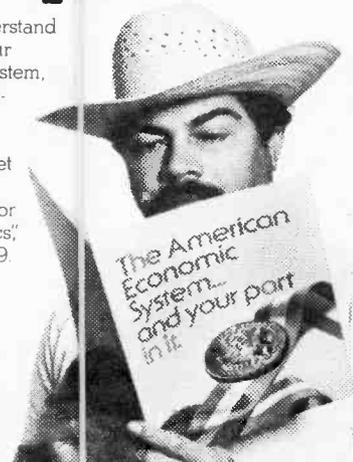
Do you really know what happens when business profits go up or down?

If we citizens don't understand the basic workings of our American Economic System, how can we make intelligent decisions about it? Every American ought to know what this booklet says. It's easy to read, interesting—and free. For a copy, write "Economics," Pueblo, Colorado 81009.

The American Economic System.



A public service message of The Advertising Council and U.S. Department of Commerce presented by The Newspaper



All-Night Sales Boost Eastern Retail Business

• Continued from page 1

to the Fourth of July; and the Boston-based five-store Strawberries chain has staged several successful all-night sales (Billboard, May 27, 1978).

Galaxy, which concentrates on stocking product contained on Billboard's Top LPs & Tape chart, is located in the East Meadow Shopping Plaza, adjacent to a disco, a rock bar, and a movie theatre, all of which provide late night crowds. Holders of tickets to a recent "Saturday Night Fever" screening received a \$1 discount off the \$8.99 list price.

Both Galaxy and the Music Warehouse stores rely heavily on radio spots to alert customers to the special sale hours, and a mention on WLIR brings additional discounts to Galaxy customers.

Straub's, a Music Warehouse affiliate in Plainview, L.I., reports

sales doubled as a result of the mid-night sale, although spokesman Bob Moloney claims that when advertising is pegged to his store alone, as had been the case in the past, sales shot up five times that of a normal Friday. Still, the Music Warehouse tie-in brought new customers.

"It was a young crowd and it was a new crowd," he admits. "Many of them said they had just gotten off work and decided to come by and shop."

Moloney served refreshments to his customers and stayed open until 5 a.m. On past occasions, when Straub's conducted its own midnight sales promotion, he arranged for a live remote with local station WBAB, guitar clinics and "a lot more promotion." He believes the presence nearby of two movie theatres helps draw a late-night crowd to his area.

The Record Shop Music Ware-

house in Ronkonkoma, L.I., remained open until 4 a.m., since each Music Warehouse member had the option of closing at different hours. Owner Bruce Berg says the turnout "was incredible." He had five clerks working.

"They were lining up to get to the browsers," he claims. "You couldn't move in the aisles. The markup was thin but we moved a lot of dead stock and created a lot of goodwill. It was a good promotion," he concludes. "We had several \$100 purchases."

Berg had a rock band in the store from 10 p.m. to 2:30 a.m. He reports his business was five times above normal as a result of the promo.

The Music Warehouse co-op stores were able to share in co-op advertising money for radio and print ads, and All Records president Michael Cono arranged for the ads to run in Newsday, Good Times and

over four local stations, as well as on New York's WPLJ-FM, which reaches the Island.

Cono took 100 radio spots and concentrated them in Thursday and Friday time slots.

Zawada, although he had no co-op money from labels, managed to

plant 42 spots in three days on WBAB, backed up with his usual 20 spots a week over WLIR.

"We aimed for drive time in the evening and planted more spots during the day on Saturday when we thought people would be on the beaches listening," he says.

'Grease' And 'Holly'

• Continued from page 19

to \$400,000 in single-theatre New York and Los Angeles engagements across three and four weeks.

It is now performing similarly in other cities throughout the U.S. and Canada, and spreads to more locations from June 21. The soundtrack, issued by Warner Bros. is presently a starred 16 on the Billboard Top LP & Tape listings.

In contrast to "Saturday Night Fever," "Thank God It's Friday" and "The Last Waltz," figures from Hollywood's three rock 'n' roll disappointments are generally unavailable.

Each was highly touted prior to release, but they apparently enjoyed only brief cinema runs once out in the marketplace.

The tale of a rock radio station in California, Universal's "FM" boasted the appearance of several major recording artists, including Linda Ronstadt and Jimmy Buffett, with other big names on the soundtrack.

Irving Azoff was originally executive producer, but asked for his name to be removed from the credits after seeing first footage.

Yet the MCA two-LP soundtrack has survived the film's failure, with close to two million units reportedly sold. Package moves to a starred 5 on Billboard's Top LP & Tape chart this week.

With Paramount's "American Hot Wax," the story of deejay Alan Freed and the birth of rock 'n' roll in the '50s, the A&M two-pocket soundtrack is more closely tied to the film. But the latter's slow showing at the boxoffice has not prevented the former from moving about 350,000 units to date.

There was no soundtrack disk with Universal's "I Wanna Hold Your Hand," but the movie has a music base: the exploits of four New Jersey teenagers trying to track down the Beatles on their first U.S. visit. Original Beatles recordings—more than a dozen, leased from Capitol—figured prominently in the picture.

Some industry insiders believe that "American Hot Wax," "FM" and "I Wanna Hold Your Hand" might have fared better in many markets if released later in the year, pitching for summer trade. It is those same insiders who hold that box-office acceptance of "Grease" and "The Buddy Holly Story," particularly the latter, will dictate release and marketing tactics for "Abba—The Movie," "The Kids Are Alright," "Sgt. Pepper's Lonely Hearts Club Band" and other rock 'n' roll movie contenders.

The Abba property, with storyline dramatizing the efforts of an Australian radio deejay to gain an exclusive interview with the band for his station, has already generated spectacular business in various European and Australasian territories.

Atlantic executive Michael Klenfner says that its U.S. releases is still the subject of negotiation, and that for Abba manager Stig Anderson, "it is a matter of waiting for the right deal."

He confirms that the label will be closely involved in the picture's eventual launch, set to capitalize on its potential as a disk promotion vehicle.

Soundtrack from "Abba—The Movie" has been prereleased by Atlantic in its "Abba—The Album" package, treated as a regular release. It contains the Swedish group's new American hit, "Take A Chance On Me," and its last, "The Name Of The Game."

"Sgt. Pepper's Lonely Hearts Club Band," following "Saturday Night Fever" and "Grease" from the Stigwood stable, is a \$12 million cinematic setting of the Beatles' 1967 album.

Director is Michael Schultz, previously responsible for "Cooley High" and "Car Wash." RSO will have the soundtrack.

(Peter Frampton, for whom "Sgt. Pepper" is his first film, has just signed a two-picture deal with Orion. This will encompass both music and drama. The company also has a pact with John Travolta.)

"The Kids Are Alright," with record rights still to be assigned, is a documentary of the Who's career since the mid '60s. Footage focuses on early television and concert appearances, plus new and dramatized scenes.

Producer of the "Kids" is Tony Klinger, who is also set as writer and director of Sylvia Anderson's "Rock On" project.

That science fiction-themed extravaganza will put together film of more than a dozen international recording acts, including, Anderson hopes, the Rolling Stones, Fleetwood Mac, David Bowie, Queen, the Beach Boys, Jethro Tull, Elton John and Rod Stewart.

Material will be specially written and recorded for "Rock On," she continues, and a soundtrack set released to coincide with the movie.

Another new music-related package waiting in the wings this year is "On The Air Live With Captain Midnight," featuring soundtrack tunes by Ted Nugent and Rod Stewart.

This independent production, the story of a California teenager who runs his own pirate radio station, originates from Sebastian International. Co-director Beverly Sebastian says talks are now in progress for the issue of a soundtrack disk.

All these projects augment the flow of films which feature title tunes performed by hot record acts. This trend is far from new, but increasing in frequency as Hollywood moguls recognize the kudos that can come from a hit disk.

Current and upcoming examples include Celebration's "Almost Summer" from the Universal picture of the same name, Barry Manilow's "Ready To Take A Chance Again," from Paramount's "Foul Play" (the soundtrack contains the singer's "Copacabana" hit, too); Roberta Flack's "If Ever I See You Again," from the identically-titled Columbia movie, written by Joe "You Light Up My Life" Brooks; and War's "Youngblood," from the American International pic of the same name.



No Budget, no Christmas.

It wouldn't be Christmas without Elvis, Perry, Guy, Frosty, Rudolph, and the Little Drummer Boy. Pickwick's got a great Christmas title list with budget pricing your customer's will snap-up for gift-giving and great holiday seasoning.

Contact your Pickwick Record Sales Representative NOW for details about our extra "free goods" program for Christmas orders placed before July 28th...or call us direct, toll-free at (800) 328-6758!

Pickwick
Records & Tapes.
The Budget You Can Bank On!

Pickwick Records Division, Pickwick International, Inc.
7500 Excelsior Blvd., Minneapolis, MN 55426

WENDY WALDMAN ARRIVES.



She's arrived with Strange Company, an out-and-out smash album rousing the airwaves at over 90 stations from coast to coast, and the number growing daily. John Rockwell of The New York Times calls it "an intelligent, appealing record." Clearly, he's got a lot of company.

NATIONAL GOSSIP 35' How to Put More Zest into Your Life

Album Review: Reds Slam the Blues

Wendy Waldman: STRANGE COMPANY

Rock Group claims encounter with UFO

EASY TO TAME! GIANT CLIMBING STRAWBERRIES!

Greeks Discovered America!

What's her secret?

\$7.98

Featuring the single "Long Hot Summer Nights." WBS 8617

STRANGE COMPANY

Produced by Mike Flicker.
On Warner Bros. records and tapes.
BSK 3178.



Music Helps Revitalized Atlantic City Thrive

• Continued from page 1
entire summer season in addition to visiting headline acts.

According to local venue operators, club owners and promoters, the crowds rushing toward Resorts International and other projected gambling casinos will spill over to music venues. But, some warn, it is going to take a while before Atlantic City becomes a full-blown Vegas-on-the-Boardwalk.

Already in place and doing turn-around business is the Resorts International complex itself. It opened on Memorial Day weekend when an estimated 400,000 persons passed through the doors for a look at the new casino. Two weeks later, on a

late Saturday night, there was still a crowd three blocks long, many waiting two hours to get in to the tables.

The main musical entertainment room in the 813-room complex is the Superstar Theatre which seats 1,750. The acts featured in the room have included a week of Steve & Eydie followed by five nights of Bill Cosby. Scheduled to appear in the coming weeks are Don Rickles, Vic Damone, Shields & Yarnell and Ben Vereen.

Tibor Rudas, managing director, entertainment, Resorts International, says more contemporary acts, such as Natalie Cole and Helen Reddy, are due in later in the season. He says that there is nothing definite

so far about getting Frank Sinatra or Diana Ross to play the room.

Rudas says he books all his acts, headliners and lounge acts alike, through about 16 booking agencies with which he works. No one is booked directly into the clubs he says. He adds that acts headlining the Superstar room make top dollar—from \$50,000 to \$250,000, figures comparable to what they would be making in Las Vegas.

Tickets for the Superstar shows are available through Ticketron outlets in the Northeast. Resorts International is now constructing a giant electrified billboard on Times Square advertising coming events.

Tickets to the shows, as well as prices in the hotel complex in general, are not cheap. The cover price ranges from \$9 to \$26, with a drink minimum of \$6 at \$2 per drink. Rooms at the hotel range from \$70 per night and up.

In Las Vegas, historically, gambling revenues kept the price of entertainment and drinks to a minimum, but Ralph Taylor, Resorts' vice president of food and beverages, who has the overall responsibility for the various show rooms, says that now in Vegas cheap prices are no longer the case.

He notes, too, that the original Vegas policy of cheap rooms, drinks and entertainment was instituted to lure people into the desert when Vegas first got started. This is not the case with Atlantic City, which is easily accessible from New York and Philadelphia.

Other casino sources note that the complex now has a monopoly on casino gambling so it can easily charge top dollar and get away with it. They add, too, that when next year other casinos open—Caesars Palace, Playboy, Bally, and Penthouse are the prime candidates—Resorts wants to maintain an image as the most sophisticated in town.

The Superstar Theatre, a disco, the various lounges and restaurants, and other public rooms in the hotel were designed by Valerian Rybar in muted greens, corals and browns with no flashing neon. Though some lounge waitresses may wear short-skirted, there is an effort not to look tawdry. The hostesses at the Superstar Theatre where no food is served, would look in place at a Howard Johnson's.

A stage show at the Superstar Theatre runs about two hours. It opens with a short set by Si Zentner and his 18-piece house band, which features Zentner, a Grammy Award winner, and Elaine Stratos, a talented and personable vocalist. A floor show, featuring some 30 dancers follows.

This is followed by the headline performer. Though Cosby records for Capitol Records, at his performance recently he stuck to his standup comic routine, using no music. The musical performers booked into the room can use Zentner's orchestra as their background, with their own musicians in the lead.

Other rooms that use music include the Renaissance Lounge, which overlooks the casino, and which features lounge acts doing soft jazz and "You Light Up My Life" type of pop songs. Performing at the lounge are solo pianist Sam Joffe, the Patti James Quartet and the Lou Styles Quintet.

Joffe also plays the more intimate Renaissance Lounge. At the Le Palais French restaurant, the Harold Sandler Duo holds forth, while at the Camelot Steak House the Ronnie Gray Quartet plays pre-rock dance tunes. Entertaining the crowds waiting to get into the casino is the Jerry Vigue Dixieland Band, which plays on the balcony overlooking the Boardwalk.

The resort complex has a generally middle-brow, middle class, middle aged entertainment policy, which fairly accurately reflects the demographics of the polyester-clad crowd that predominates in the gaming room itself. For those of alternate tastes, however, there is the A.C. Disco, which Dave Cumming, manager of the room, says he wants to be "the Regine's of Atlantic City."

The disco makes use of state of the art sound and light technology, costing about \$100,000. Its weekend music mix is put together by Tom Saverese. Saverese spins his disks on weekend nights, when the disco is open to 6 a.m. Regular DJs for week nights have not yet been firmed.

When the casino first opened lounge acts were scheduled for the disco during the day, but when few came, that was changed in the 250-seat room to taped disco and rock which has proved more popular.

Focal point of the disco itself is a round stainless steel dance floor. Tivoli light systems give the room a mobile light display, and fog can pour out of the ceiling and floors. The lights were done by Design Circuit of New York, while the sound system was designed by Graebar Productions.

Peter Spar, vice president of the company, says that the sound system for the A.C. Disco was designed "from the bottom up."

He says there are no horns among any of the 188 speakers hidden around the room. There is, he says, a quad amp system using specially designed tweeter arrays and midrange speakers designed to create a canopy of sound directly over the dance floor. The system will play up to 115 dBs before there is any feedback or distortion of the needle tracking on the record grooves, he claims.

He adds, however, that because of the setup there is an immediate 10 to 15 dB drop as soon as one leaves the dance floor. The noise level, therefore, is not overpowering to those who wish to sit at the tables and talk.

Powering the speakers are four BGW 750C amplifiers and one BGW 250 amplifier providing about 3.5 to 4 kilowatts of power. Other hardware in the disco include two Technics 1500 Mark II turntables, a Bozak mixer, Pioneer Electronic Crossover JVC equalizers, an RC Pro 16 expander and a DBX 162 compressor.

A change since the casino opened has been the institution of a dress code both for the casino as a whole, and a slightly stricter one for the disco in particular. Men must wear jackets in the resort after 6 p.m. and women must "dress accordingly."

"Look," says one casino source, "there is about 20% or 30% unemployment in this town, and when we first opened we were getting a lot of the kind of people that we don't want. With a dress code we have at least a little control over who comes in here to gamble."

Inside the disco the rules permit no T-shirts and no blue jeans (though jeans any other color are accepted). Polyester is kiss of death at the door of many New York discos, but this is not the case at the A.C. Disco. "Come, on, this is South Jersey," jokes the manager.

Similarly one of the security bosses manning the doors confides that if Peter Frampton showed up in jeans and a T-shirt he would have no problems getting into the casino. "If it is somebody well known, obviously different rules apply. I am not saying it is right, but that's the way it is," he says.

(Continued on page 118)

**We're only #4
so we really have
to try harder**

We offer any or all of the following quality services. All under one roof and at competitive prices.

Lee Myles Assoc., Inc.
100 E. 58th St. Dept. AS, NYC 10022 Tel: 758-3232

- Design
- Art
- Type
- Color seps
- Printing
- Fabrication

Serving the graphic needs of the record industry since 1962.

CONCERT PROGRAMS

**Posters,
Financial Reports,
Brochures**

and other
on time quality
job printing.

By the Printing Division of
Billboard Publications, Inc.
2160 Patterson Street
Cincinnati, Ohio 45214
513/381-6450

JUNE 24, 1978, BILLBOARD

St. Louis has a "New Kid" in the WHOLESALE DISTRIBUTING BUSINESS

**MIDDLEWEST
RECORD DISTRIBUTING**

1911 Washington Ave.
St. Louis, Mo. 63103.

Phone (314) 621-8350

Full line of
Phonograph
Record & Tapes

Just ask for
Skip Gorman or
Harold Goldman

SPECIAL PROMOTIONS FOR INDEPENDENT LABELS

Chi NARAS Offers Female Panel

CHICAGO—Singer Natalie Cole is scheduled to sit on a panel discussing the status of women in the music industry here Monday (19).

The panel discussion, sponsored by NARAS, is the first in a new series of public forums the group will promote here. Admission is \$3.

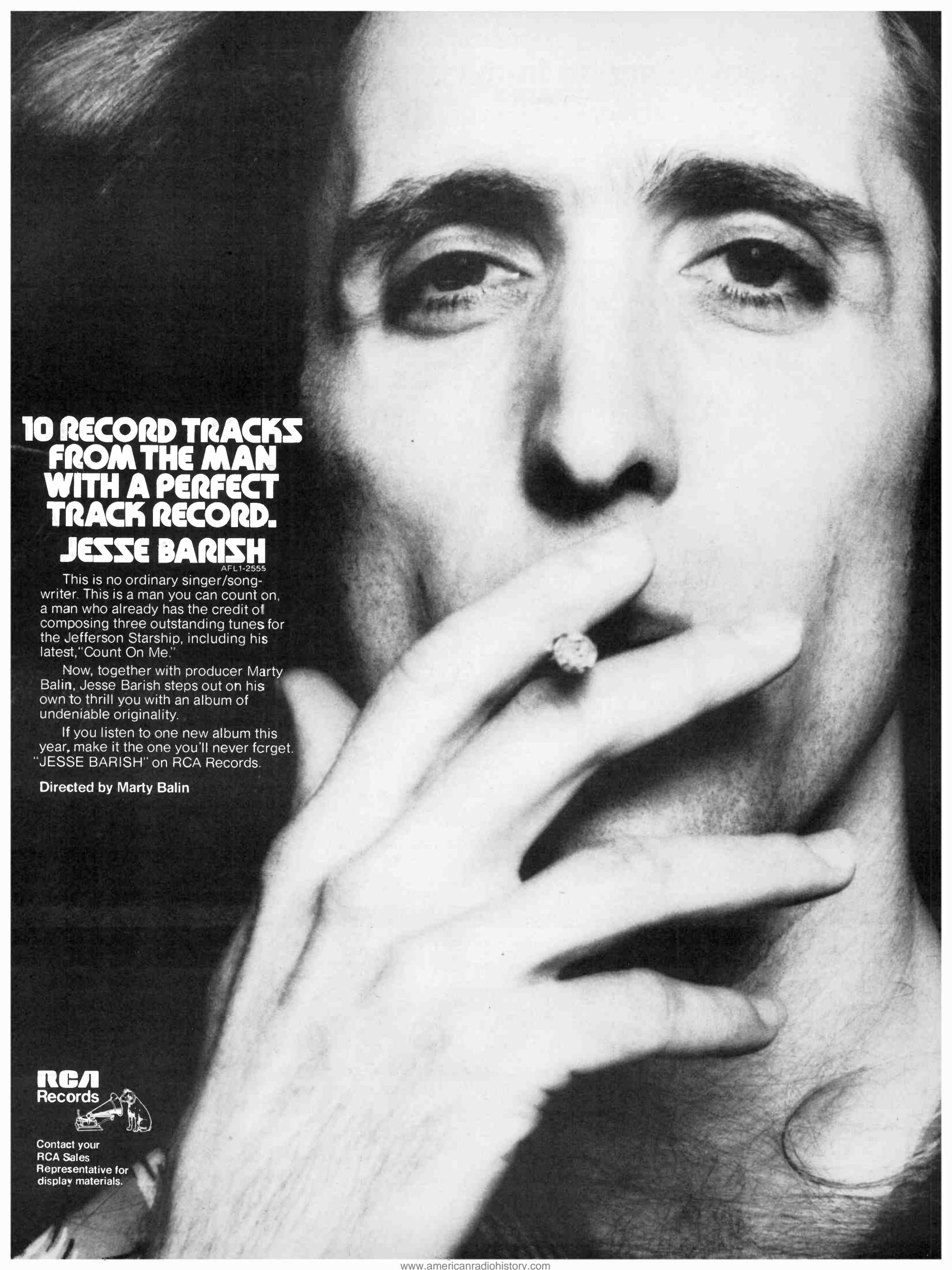
The complete sequence of events from demo recording through contract negotiations and sales and promotion of finished product is to be covered in upcoming public sessions, informs Rick Francisco, local program chairman.

NARAS member-activity pro-

grams have previously been closed to the general public, he notes.

Jazz keyboardist Judy Roberts and entertainment attorney Linda Mensch also will sit on the women in music panel. The panel also includes Terri Hemmert, disk jockey; Jean Cameron, talent manager; Harriet Choice, newspaper entertainment editor, and Thelma Norris, promoter of women's music.

The discussion will be held at the Education and Communications Building on the Univ. of Illinois Circle Campus.



**10 RECORD TRACKS
FROM THE MAN
WITH A PERFECT
TRACK RECORD.**

JESSE BARISH

AFL1-2555

This is no ordinary singer/songwriter. This is a man you can count on, a man who already has the credit of composing three outstanding tunes for the Jefferson Starship, including his latest, "Count On Me."

Now, together with producer Marty Balin, Jesse Barish steps out on his own to thrill you with an album of undeniable originality.

If you listen to one new album this year, make it the one you'll never forget. "JESSE BARISH" on RCA Records.

Directed by Marty Balin

**RCA
Records**



Contact your
RCA Sales
Representative for
display materials.

Flipside Profit Sharing Imminent

LUBBOCK, Tex.—The Flipside store chain, based here, has started to show a significant profit and employees will participate in profit sharing starting later this year.

Founder/president Allen Rosen told management personnel at its annual convention here (Billboard, June 17, 1978) that the four-year transition from rackjobber/retail chain to pure retail chain had turned a corner.

To fortify his previously announced plans for expansion, Rosen

urged all staffers to alert him to enterprising persons working in the 12 stores and as to whether the present store managers would be willing to move into new store management and supervisory posts as they are created during the next two-year expansion.

Carol Waddington of Waddington Advertising, Lubbock, displayed a new rustic logo which will be carried out in store decor and media exposure.

She requested more feedback from employees on the continual advertising she does for Flipside. Managers told her they favored saturation advertising at a particular time rather than sporadic advertising.

She said she is attempting to run

more tv spots, but they would be confined to areas where there are multiple stores in larger population centers. She outlined ad campaigns for the chain through the holiday season.

Rosen told his employees that he will stretch the 1979 confab to three days. The additional day is necessitated by the additional employees, label presentations and increased subjects Rosen wishes to project next year. Rosen informed the meeting that polygraph tests would be administered to all employees who had not taken the test already.

Bill Harris, the firm's Capitol Records salesman, said his label would release 65 UA album titles in the next six weeks. He urged stores to concentrate on in-store merchandising. Joel Hufner and Allen Jones of Pickwick, Dallas, said Mushroom Records would be releasing soon its first four-color picture LP package on a Heart release.

Pickwick Records will release four Bee Gee albums and a never-before-released movie soundtrack from Elvis Presley, along with a Little River and a James Taylor package.

Heart Disk

• Continued from page 4

tion as the piece of paper containing the artwork is manually pressed onto clear and black vinyl. The die-cut album jacket, which Mushroom is supplying, is also costly with price varying according to whether it's two or four colors.

Because of the limited supply and the fact that each album will be numbered, not to mention the controversial nature of the album, Siegel is not concerned about price cutting. He reports that some retailers are already taking names and even money upfront from consumers anxiously awaiting the disk.

Says Siegel: "The price of making the records never scared me. I'd still do it at \$14.98 or \$15.98." He cites the success of recent high priced albums such as "The Last Waltz," "Saturday Night Fever" and "Thank God It's Friday" as inventive for the move.

"If record companies have been using these picture disks for the last year and feel they're effective, why don't they feel they'll be effective for consumers? I want to be the one who leads the way."

Siegel notes that the cover artwork will be the basis of a huge merchandising campaign that will include three-inch record countertops as well.

Siegel believes that come Christmas, there will be different types of Pic Discs on the market from other labels.

In 1946, Detroit-based Vogue Records issued 10-inch shellac 78 r.p.m.'s with photos of the artist. But due to the cost, the venture didn't last long.

Background Music Ops Meet In Sept.

SAN DIEGO—The Independent Background Music Operators will hold its convention at the San Diego Hilton, Mission Bay, Calif., Sept. 10-13.

Additional information may be obtained by contacting Steve Jones, Musi-Cal, 1608 Polmyrita Ave., Riverside, Calif., 92507. Those wishing to exhibit may contact Wally Rubin at Tape-Athon, P.O. Box 814, Inglewood, Calif. 90301.

WBLS-FM Challenge

• Continued from page 1

The station builds audience through the day until it reaches an 8.9 12+ share from 7 p.m. to midnight, surpassing WABC's 8.0. This time period is handled by two DJs: B.K. Kirkland from 4 to 8 p.m. and Vaughn Harper from 8 p.m. to 1 a.m. In this time period the station is number one among men 18+ with an 8.6 share and only nosed out among women by WOR's carriage of the "Mystery Theatre" and financial advisor Bernard Meltzer. These shows win a 13.8 share among 18+ women versus WBLS' 8.6.

The other side of the coin at WOR is the disastrous performance of afternoon drive personality Gene Klavin. From the January/February book Klavin, who moved over from a long tenure as morning drive man at WNEW-AM in January, fell from a 6.3 in the January/February book to a 3.6 12+ metro share. The 3.6 share in the 3 to 7 p.m. time period slips down from a 5.5 share in the 10 a.m. to 3 p.m. when various talk hosts are on. It's then up to "Mystery Theatre" and financial advisor Bernard Meltzer to build the station back up to a 8.8 share from 7 p.m. to midnight.

The only other personality who plays music on WOR, a.m. drive institution John Gambling also had a bad book, slipping from an 11.5 in January/February to a 9.9. However, this is even with what Gambling had a year ago.

Gambling is apparently being hurt by Klavin's successor at WNEW-AM, Ted Brown, who has climbed from a 2.7 to 3.8. Brown has a way to go, as does the MOR flagship of Metromedia. A year ago Klavin had a 4.4 share in that spot.

WNEW seems to be making a comeback under new program director Dean Tyler's leadership. Tyler has been injecting more non-rock oldies from the '50s to build a 35+ audience. Among the artists added: Frankie Laine, Johnny Ray and Rosemary Clooney.

Blacks Gather In Atlanta

• Continued from page 4

bel executives in attendance to set up training situations where company representatives must go through at least six weeks of extensive training prior to going on the street.

Several in the session suggested using the fact that there was such a large cross-section of the industry on hand to either unionize or form an organization that would in effect serve as a cloak of protection for industry blacks.

Unionizing seemed to stir the interest of most in the room as George Ware of the Fair Play Committee contended, "The industry has not found a way to protect blacks from unfair practices by companies" and he too stressed the need for a union.

An independent promotion representative asked the orderly but angry group to organize immediately in order to protest and challenge any firings. (The convention was buzzing with reports of firings in radio and at record labels). He suggested trying to organize that same day and to elect officers by the convention's end.

All attending seemed to agree that blacks are in need of some kind of organization, and while NATRA was mentioned constantly as a group which at one time was the voice of black broadcasters, those on hand were either unaware of, chose to ignore or didn't know how to broach the subject of the newly formed Black Music Assn.

The result is the station is showing the first significant audience gains in a year. Share figures for the past five Arbitron books for men 18+ are as follows: 3.8, 4.0, 2.5, 2.9, and the latest 3.6. For women it looks like: 4.4, 3.0, 2.3, 2.6, and 3.2.

The latest Arbitron book also dealt a severe blow to the mellow sound in New York. San Juan Racing's WKTU-FM attracted only a 1.2 share of 12+ metro audience, and a 1.1 of 18+ men and 1.3 of 18+ women. Meanwhile WKTU's chief competition, NBC's WYNY (Y-97) registered a 1.1 share for 12+ and both 18+ categories.

Looking at these stations' target demographic 25 to 34 WKTU is 16th in the total survey area among men and eighth among women. WYNY is 12th among men and 15th among women.

The market's country station WHN also had a down book. While much of the management of this Storer station—general manager Neil Rockoff, program manager Ed Salamon and promotion manager Dale Pon—were traveling about fixing up other Storer stations (see page 32), WHN slipped from 3.6 12+ metro share a year ago and 3.3 in January to 2.7. Among 18+ men the station dropped from 4.3 a year ago and 4.4 in January/February to 3.0. Among women of this age group the drop was from 3.5 and 2.9 to 2.7.

Major changes at AOR WPIX-FM failed to impress listeners. The station went into the rating period with a new program director, George Taylor Morris from WCOZ-FM Boston, and a new morning drive man Jim Kerr from WPLJ New York. Despite this, the station shows a 1.5 12+ metro share which is where the station has been for the past year. Kerr, in fact, had the lowest share, 1.2 of any time period for the station. The station did a little better with men 18+: 2.0, but poorly with women: .8. New general manager Vince Cremona has his work cut out for him.

Veteran promoter Joe Medlin, who took on a co-moderators role with moderators the Hawk, a freelance writer, and Dr. Hollis Price of the Univ. of Miami, offered another suggestion, "the name of the game is ownership—to have product control." He insisted that product control is the only way blacks will help both the music and broadcasting industries.

The session was also a platform for well-known industry personalities like Lucky Cordell, Lloyd Price, Jimmy Bee, August Sims, Matt Parsons and others to share their personal experiences "in an effort to help those entering music and broadcasting."

Parsons, a vice president at Polydor, explained he is currently bringing qualified blacks into Polydor.

The meetings also served to honor and salute "oldtimers," pioneers of radio—Fred Hanna who left a Miami station a couple of years ago after more than 25 years in broadcasting; husband/wife team Dave and Mamie Bondu, 30-year veterans who operated under the tag Mr. and Mrs. Swing; and Jack Holmes, reportedly Virginia's first black deejay and a co-founder of NATRA.

Meisner LP Out

LOS ANGELES—Former Eagles vocalist/bassist Randy Meisner's first solo LP bears his name and is due for release this week. LP was produced by Alan Brackett.

NEW 1978 DIRECTORY OF RECORD AND TAPE RETAIL STORES

More than 11,000 stores and chain headquarters listed by city and zip code including a special section for rackjobbers.

This ONE-OF-A-KIND directory is a must for every record, tape, accessory and audio product manufacturer, sales office, distributor, rackjobber, one-stop and supplier to the music industry. Price per copy, \$75. Quantity discounts available. Limited supply. Send for your copy today.

Music Retailer

210 Boylston Street
Chestnut Hill,
Mass. 02167

For Exciting Cut-Outs

COUNTRYWIDE
RECORD & TAPE DISTRIBUTORS, INC.

For the Best in Budget LP's

KORY RECORDS

YOU GET A LOT FOR A LITTLE.

Send for our catalog.

COUNTRYWIDE
RECORD & TAPE DISTRS., INC.
200 Robbins Lane, Jericho, NY 11753
(516) 433-9550 (212) 380-3900
Telex 126316 Answer Back CWTRI-UI-JERI
West Coast — (213) 865-8158

JOJOBA

"One of the finest environmental surprises of the century." —New West Magazine

California "liquid gold" is now an extremely high return investment opportunity.

Jojoba produces a multipurpose oil of the highest natural quality the world has ever known. New West Magazine's June 5 issue calls it an oil that "... could replace petroleum (lubricants), save the whales and put the Apaches on the economic map ... Jojoba is hot, and the liquid gold rush is on."

A free seminar is being presented to discuss the evolution of jojoba from a centuries-old Native American tonic/cure-all to the world's most exciting and lucrative new agro-industry.

A number of jojoba investment vehicles will be discussed and should be of special interest to people seeking exceptionally high returns on invested capital during the next decade. (No obligation or soliciting of funds; the seminar will only show you the way ...)



JOJOBA SEMINAR

Wednesday, June 28, 1978: 2, 5:30 & 8:30 PM

Beverly Hilton Hotel — Beverly Hills

Reservations required: (213) 876-2299 or (805) 684-6790

Jojoba International Corporation • 855 Linden Ave., Carpinteria, CA 93013

Even if you haven't heard of Pete Carr, you've heard Pete Carr. A lot.

If you've heard Rod Stewart's *Tonight's The Night*, Paul Simon's *Kodachrome*, Bob Seger's *Main Street* or the majority of the tracks from *Muscle Shoals*, you've heard Pete Carr on the guitar. And of course, you've heard Pete Carr on *Falling*, the chart-topping single from the LeBlanc/Carr Band.

Now you've got an opportunity to hear Pete Carr on his own, on his second solo album, "Multiple Flash." It's a perfect showcase for his expert playing as well as his writing, production and engineering skills. With two exceptions, all the material here was composed by Pete, displaying a tasty and

unusual blend of musical styles—ballads to funk to C&W to jazz to rock 'n' roll, from silk smooth soaring lines to out and out blistering rock guitar.

Listen to "Multiple Flash" and you'll have no doubt why Rod Stewart, Paul Simon, Bob Seger and all the rest have chosen Pete Carr to handle the guitar chores on their albums. He's that rarity of rarities—a true original in a sea of sound-alikes.



BT 76009

Pete Carr. "Multiple Flash." On Big Tree Records and Tapes.

Produced by Pete Carr



Distributed by Atlantic Records

Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/22/78)

TOP ADD ONS - NATIONAL

COMMODORES—Three Times A Lady (Motown)
JEFFERSON STARSHIP—Runaway (Grunt)
JOE WALSH—Life's Been Good (Asylum)

D—Discotheque Crossover

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

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

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

- KAFY—Bakersfield**
- D** **DONNA SUMMER**—Last Dance (Casablanca)
 - TOBY BEAU**—My Angel Baby (RCA)
 - ★ PETER BROWN**—Dance With Me (Drive) 32-23
 - ★ ABBA**—Take A Chance On Me (Atlantic) 11-5
- KRIZ—Phoenix**
- ENGLAND DAN & JOHN FORD COLEY**—You Can't Dance (Big Tree)
 - SEALS & CROFTS**—You're The Love (WB)
 - ★ NICK GILDER**—Hot Child In The City (Chrysalis) 27-17
 - ★ GERRY RAFFERTY**—Baker Street (UA) 10-4
- KTKT—Tucson**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - ERIC CLAPTON**—Wonderful Tonight (RSO)
 - ★ STEVE MARTIN**—King Tut (WB) 23-10
 - ★ HEATWAVE**—The Groove Line (Epic) 24-14

Pacific Southwest Region

TOP ADD ONS:

- PABLO CRUISE**—Love Will Find A Way (A&M)
- ERIC CLAPTON**—Wonderful Tonight (RSO)
- JEFFERSON STARSHIP**—Runaway (Grunt)

★ PRIME MOVERS:

- PETER BROWN**—Dance With Me (Drive)
- BOB SEGER**—Still The Same (Capitol)
- MICHAEL JOHNSON**—Bluer Than Blue (EMI America)

BREAKOUTS:

- HEATWAVE**—The Groove Line (Epic)
- O'JAYS**—Usta Be My Girl (Phila Intl)
- (D) ROLLING STONES**—Miss You (Rolling Stones)

- KHJ—LA.**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - JEFFERSON STARSHIP**—Runaway (Grunt)
 - ★ ROLLING STONES**—Miss You (Rolling Stones) 26-20
 - ★ GEORGE BENSON**—On Broadway (WB) 20-15
- TEN-Q (KTNQ)—LA.**
- MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Intl)
 - ★ HEATWAVE**—The Groove Line (Epic) 25-17
 - ★ PETER BROWN**—Dance With Me (Drive) 20-13

- KFI—LA.**
- ERIC CLAPTON**—Wonderful Tonight (RSO)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 16-8
 - D★ ROLLING STONES**—Miss You (Rolling Stones) 21-16

- KEYZ—Anaheim**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - ROBERT PALMER**—Every Kinda People (Island)
 - ★ MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 21-14
 - ★ MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 13-9

- KCBQ—San Diego**
- JOE WALSH**—Life's Been Good (Asylum)
 - FRANKIE VALLI**—Grease (RSO)
 - ★ ROD STEWART**—I Was Only Joking (WB) 14-7
 - ★ MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 29-23

- KFXM—San Bernardino**
- D** **ROLLING STONES**—Miss You (Rolling Stones)
 - D** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
 - ★ BOB SEGER**—Still The Same (Capitol) 16-11
 - ★ ROBERT PALMER**—Every Kinda People (Island) 19-16

- KERN—Bakersfield**
- TOBY BEAU**—My Angel Baby (RCA)
 - BARRY MANILOW**—Copacabana (Arista)
 - ★ BOB SEGER**—Still The Same (Capitol) 22-16
 - ★ DONNA SUMMER**—Last Dance (Casablanca) 18-14

PRIME MOVERS - NATIONAL

BOB SEGER—Still The Same (Capitol)
PETER BROWN—Dance With Me (Drive)
STEVE MARTIN—King Tut (WB)

- KYNO—Fresno**
- ROD STEWART**—I Was Only Joking (WB)
 - BARRY MANILOW**—Copacabana (Arista)
 - ★ PETER BROWN**—Dance With Me (Drive) 13-7
 - D★ DONNA SUMMER**—Last Dance (Casablanca) 22-18
- KGW—Portland**
- JEFFERSON STARSHIP**—Runaway (Grunt)
 - BARBRA STREISAND**—Songbird (Columbia)
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 20-9
 - ★ BONNIE TYLER**—It's A Heartache (RCA) 13-5
- KING—Seattle**
- BARRY MANILOW**—Even Now (Arista)
 - COMMODORES**—Three Times A Lady (Motown)
 - ★ BOB SEGER**—Still The Same (Capitol) 23-7
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 13-2

- KJRB—Spokane**
- STEELY DAN**—FM (MCA)
 - BARBRA STREISAND**—Songbird (Columbia)
 - ★ MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Intl) 11-4
 - ★ BOB SEGER**—Still The Same (Capitol) 15-9
- KTAC—Tacoma**
- PETER BROWN**—Dance With Me (Drive)
 - ★ STEVE MARTIN**—King Tut (WB) 14-1
 - ★ BOB SEGER**—Still The Same (Capitol) 27-21

- KCPX—Salt Lake City**
- STEVE MARTIN**—King Tut (WB)
 - TOBY BEAU**—My Angel Baby (RCA)
 - ★ BARRY MANILOW**—Copacabana (Arista) HB-27
 - ★ BARBRA STREISAND**—Songbird (Columbia) HB-28
- KRSP—Salt Lake City**
- D** **DONNA SUMMER**—Last Dance (Casablanca)
 - TOBY BEAU**—My Angel Baby (RCA)
 - ★ BILLY JOEL**—Only The Good Die Young (Columbia) 10-4
 - ★ JEFFERSON STARSHIP**—Runaway (Grunt) 27-21

- KTLK—Denver**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - O'JAYS**—Usta Be My Girl (Phila Intl)
 - ★ SEALS & CROFTS**—You're The Love (WB) 14-9
 - ★ BONNIE TYLER**—It's A Heartache (RCA) 21-17
- KIMN—Denver**
- D** **DONNA SUMMER**—Last Dance (Casablanca)
 - BILLY JOEL**—Only The Good Die Young (Columbia)
 - ★ MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 25-20
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 29-24

- KRBE—Houston**
- QUINCY JONES**—Stuff Like That (A&M)
 - COMMODORES**—Three Times A Lady (Motown)
 - ★ BILLY JOEL**—Only The Good Die Young (Columbia) 27-16
 - ★ STEVE MARTIN**—King Tut (WB) 19-10

- KRSP—Salt Lake City**
- D** **DONNA SUMMER**—Last Dance (Casablanca)
 - TOBY BEAU**—My Angel Baby (RCA)
 - ★ BILLY JOEL**—Only The Good Die Young (Columbia) 10-4
 - ★ JEFFERSON STARSHIP**—Runaway (Grunt) 27-21

- KTLK—Denver**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - O'JAYS**—Usta Be My Girl (Phila Intl)
 - ★ SEALS & CROFTS**—You're The Love (WB) 14-9
 - ★ BONNIE TYLER**—It's A Heartache (RCA) 21-17

- KIMN—Denver**
- D** **DONNA SUMMER**—Last Dance (Casablanca)
 - BILLY JOEL**—Only The Good Die Young (Columbia)
 - ★ MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 25-20
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 29-24

North Central Region

TOP ADD ONS:

- STEVE MARTIN**—King Tut (WB)
- COMMODORES**—Three Times A Lady (Motown)
- JEFFERSON STARSHIP**—Runaway (Grunt)

★ PRIME MOVERS:

- GERRY RAFFERTY**—Baker Street (UA)
- BONNIE TYLER**—It's A Heartache (RCA)
- PETER BROWN**—Dance With Me (Drive)

BREAKOUTS:

- (D) DONNA SUMMER**—Last Dance (Casablanca)
- (D) ROLLING STONES**—Miss You (Rolling Stones)
- SEALS & CROFTS**—You're The Love (WB)

- CKLW—Detroit**
- STEVE MARTIN**—King Tut (WB)
 - JEFFERSON STARSHIP**—Runaway (Grunt)
 - D★ DONNA SUMMER**—Last Dance (Casablanca) 27-18
 - ★ TEDDY PENDERGRASS**—Close The Door (Phila Intl) 28-20

BREAKOUTS - NATIONAL

O'JAYS—Usta Be My Girl (Phila Intl)
HEATWAVE—The Groove Line (Epic)
(D) ROLLING STONES—Miss You (Rolling Stones)

- 13-Q (WKTQ)—Pittsburgh**
- ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
 - COMMODORES**—Three Times A Lady (Motown)
 - ★ MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 11-6
 - ★ SEALS & CROFTS**—You're The Love (WB) 21-16
- WPEZ—Pittsburgh**
- D** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
 - COMMODORES**—Three Times A Lady (Motown)
 - ★ PETER BROWN**—Dance With Me (Drive) 16-9

- D★ ROLLING STONES**—Miss You (Rolling Stones) 25-18
- D★ DONNA SUMMER**—Last Dance (Casablanca)
- O'JAYS**—Usta Be My Girl (Phila Intl) 18-10
 - ★ GERRY RAFFERTY**—Baker Street (UA) 10-4

- WAKY—Louisville**
- KENNY ROGERS**—Love Or Something Like It (UA)
 - COMMODORES**—Three Times A Lady (Motown)
 - ★ SWEET**—Love Is Like Oxygen (Capitol) 20-11
- D★ ROLLING STONES**—Miss You (Rolling Stones) 28-19

- WBGW—Bowling Green**
- JOE WALSH**—Life's Been Good (Asylum)
 - BONEY M**—Rivers Of Babylon (Sire)
 - ★ PABLO CRUISE**—Love Will Find A Way (A&M) 20-10
 - ★ STEVE MARTIN**—King Tut (WB) HB-22

- WGCL—Cleveland**
- STEVE MARTIN**—King Tut (WB)
 - BRUCE SPRINGSTEEN**—Prove It All Night (Columbia)
 - ★ STEELY DAN**—FM (MCA) 27-11
 - ★ BONNIE TYLER**—It's A Heartache (RCA) 16-8
- WZZP—Cleveland**
- ERUPTION**—I Can't Stand The Rain (Ariola)
 - ENGLAND DAN & JOHN FORD COLEY**—You Can't Dance (Big Tree)
 - ★ BONNIE TYLER**—It's A Heartache (RCA) 27-15
 - D★ DONNA SUMMER**—Last Dance (Casablanca) 21-14

- WYAI—Cincinnati**
- BONNIE TYLER**—It's A Heartache (RCA)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 25-17
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 8-4
- Q-102 (WKRF-FM)—Cincinnati**
- ROD STEWART**—I Was Only Joking (WB)
 - JEFFERSON STARSHIP**—Runaway (Grunt)
 - ★ GERRY RAFFERTY**—Baker Street (UA) 13-5
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 4-1

- WCOL—Columbus**
- JACKSON BROWNE**—Stay (Asylum)
 - SEALS & CROFTS**—You're The Love (WB)
 - ★ PETER BROWN**—Dance With Me (Drive) 23-14
 - ★ ABBA**—Take A Chance On Me (Atlantic) 16-10
- WNCI—Columbus**
- JOE WALSH**—Life's Been Good (Asylum)
 - PETER BROWN**—Dance With Me (Drive)
 - ★ TRAVOLTA & NEWTON-JOHN**—You're The One That I Want (RSO) 9-5
 - ★ STEELY DAN**—FM (MCA) 13-9

- WYAI—Cincinnati**
- BONNIE TYLER**—It's A Heartache (RCA)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 25-17
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 8-4

- WZZP—Cleveland**
- ERUPTION**—I Can't Stand The Rain (Ariola)
 - ENGLAND DAN & JOHN FORD COLEY**—You Can't Dance (Big Tree)
 - ★ BONNIE TYLER**—It's A Heartache (RCA) 27-15
 - D★ DONNA SUMMER**—Last Dance (Casablanca) 21-14

- WYAI—Cincinnati**
- BONNIE TYLER**—It's A Heartache (RCA)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 25-17
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 8-4

- WYAI—Cincinnati**
- BONNIE TYLER**—It's A Heartache (RCA)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 25-17
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 8-4

- WYAI—Cincinnati**
- BONNIE TYLER**—It's A Heartache (RCA)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 25-17
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 8-4

- WYAI—Cincinnati**
- BONNIE TYLER**—It's A Heartache (RCA)
 - ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (Jet)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 25-17
 - ★ ANDY GIBB**—Shadow Dancing (RSO) 8-4

- KOMA—Oklahoma City**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - JEFFERSON STARSHIP**—Runaway (Grunt)
 - ★ PETER BROWN**—Dance With Me (Drive) 34-23
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 27-17
- KAKC—Tulsa**
- BOB WELCH**—Hot Love, Cold World (Capitol)
 - QUINCY JONES**—Stuff Like That (A&M)
 - ★ HEATWAVE**—The Groove Line (Epic) 18-9
 - ★ ROD STEWART**—I Was Only Joking (WB) 15-8

- KELI—Tulsa**
- PABLO CRUISE**—Love Will Find A Way (A&M)
 - BARRY MANILOW**—Copacabana (Arista)
 - ★ CARLY SIMON**—You Belong To Me (Elektra) 11-4
 - ★ GERRY RAFFERTY**—Baker Street (UA) 9-3
- WTIX—New Orleans**
- MICHAEL JOHNSON**—Bluer Than Blue (EMI America)
 - BARRY MANILOW**—Copacabana (Arista)
 - ★ LOUISIANA'S LE ROUX**—New Orleans Ladies (Capitol) 18-9
 - ★ HEATWAVE**—The Groove Line (Epic) 20-13

- WNOE—New Orleans**
- FOREIGNER**—Hot Blooded (Atlantic)
 - COMMODORES**—Three Times A Lady (Motown)
 - ★ LOUISIANA'S LE ROUX**—New Orleans Ladies (Capitol) 30-14
 - ★ PETER BROWN**—Dance With Me (Drive) 9-4

- KEEL—Shreveport**
- HEART**—Heartless (Mushroom)
 - HEATWAVE**—The Groove Line (Epic)
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 16-9
 - ★ BOB SEGER**—Still The Same (Capitol) 20-14

- KEEL—Shreveport**
- HEART**—Heartless (Mushroom)
 - HEATWAVE**—The Groove Line (Epic)
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 16-9
 - ★ BOB SEGER**—Still The Same (Capitol) 20-14

- KEEL—Shreveport**
- HEART**—Heartless (Mushroom)
 - HEATWAVE**—The Groove Line (Epic)
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 16-9
 - ★ BOB SEGER**—Still The Same (Capitol) 20-14

Midwest Region

TOP ADD ONS:

- (D) DONNA SUMMER**—Last Dance (Casablanca)
- JEFFERSON STARSHIP**—Runaway (Grunt)
- BILLY JOEL**—Only The Good Die Young (Columbia)

★ PRIME MOVERS:

- STEVE MARTIN**—King Tut (WB)
- GERRY RAFFERTY**—Baker Street (UA)
- MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Intl)

BREAKOUTS:

- (D) ROLLING STONES**—Miss You (Rolling Stones)
- BOB SEGER**—Still The Same (Capitol)
- O'JAYS**—Usta Be My Girl (Phila Intl)

- WLS—Chicago**
- D** **DONNA SUMMER**—Last Dance (Casablanca)
 - ★ CARLY SIMON**—You Belong To Me (Elektra)
 - ★ STEVE MARTIN**—King Tut (WB) 24-7
 - ★ GERRY RAFFERTY**—Baker Street (UA) 23-9
- WMET—Chicago**
- BILLY JOEL**—Only The Good Die Young (Columbia)
 - ★ STEELY DAN**—FM (MCA)
 - ★ MICHAEL JOHNSON**—Bluer Than Blue (EMI America) 35-25

- D★ DONNA SUMMER**—Last Dance (Casablanca) 23-16
- D★ DONNA SUMMER**—Last Dance (Casablanca) 30-20
- BARRY MANILOW**—Even Now (Arista)
 - ★ SAMANTHA SANG**—You Keep Me Dancing (Private Stock)
 - ★ ABBA**—Take A Chance On Me (Atlantic) 10-5
 - ★ PLAYER**—This Time I'm In It For Love (RSO) 12-8

- KINT—El Paso**
- BARRY MANILOW**—Even Now (Arista)
 - MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Intl)
 - ★ PETER BROWN**—Dance With Me (Drive) 26-16
- D★ DONNA SUMMER**—Last Dance (Casablanca) 30-20

- WKY—Oklahoma City**
- D** **ROLLING STONES**—Miss You (Rolling Stones)
 - PETER BROWN**—Dance With Me (Drive)
 - ★ O'JAYS**—Usta Be My Girl (Phila Intl) 20-14
 - ★ GERRY RAFFERTY**—Baker Street (UA) 7-2

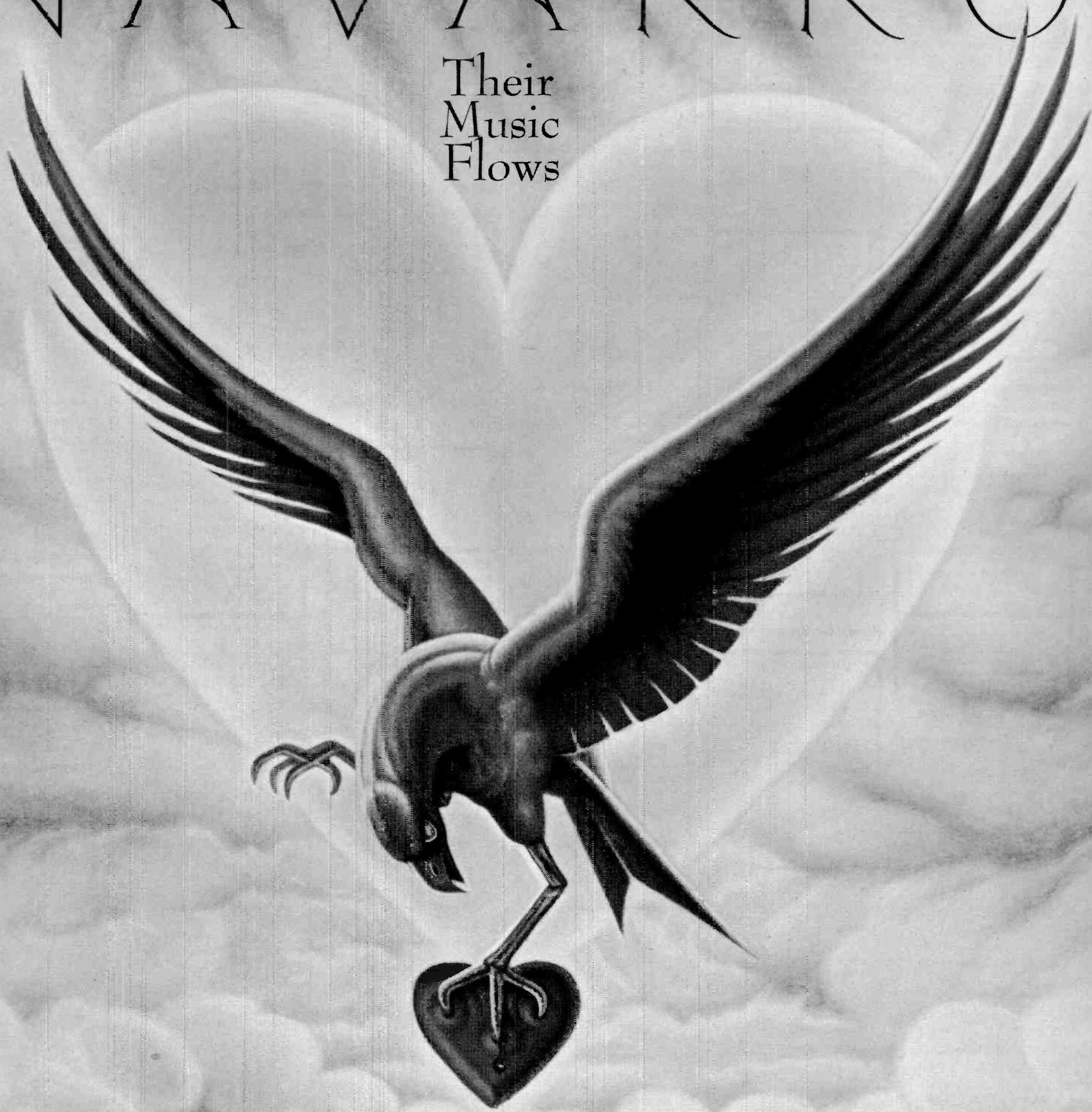
(Continued on page 28)

© 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.

JUNE 24, 1978, BILLBOARD

NAVAARRO

Their
Music
Flows



STRAIGHT TO THE HEART

SW-11784

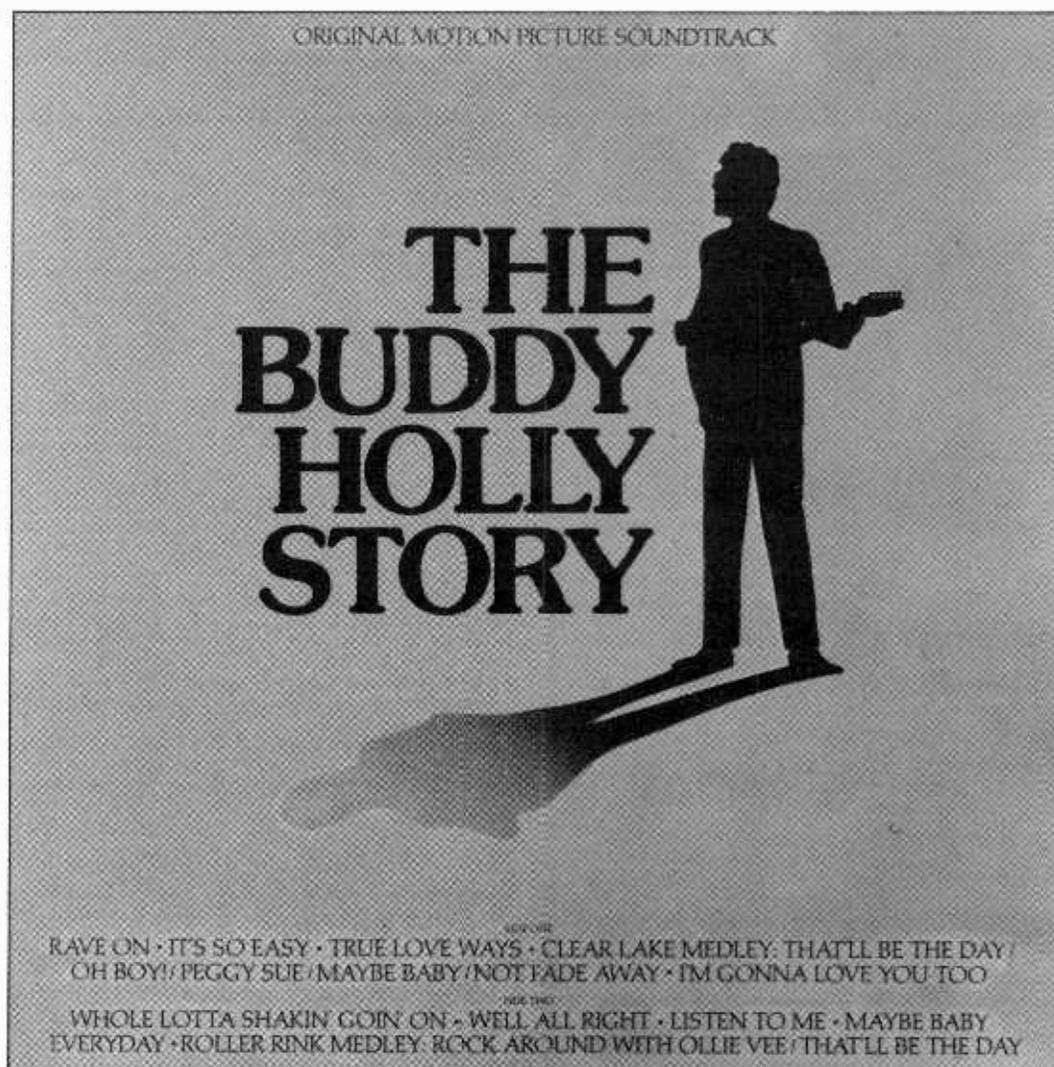
Their Second Album.
Produced By John Palladino,
On Capitol Records And Tapes.



© 1975 CAPITOL RECORDS, INC.

He changed the sound of music with
"Peggy Sue," "Oh Boy!," "It's So Easy,"
"That'll Be the Day," "Rave On" and "Maybe Baby."

This is his story.



"The Buddy Holly Story."
The original soundtrack from the motion picture
starring Gary Busey as Buddy Holly.
On Epic Records and Tapes.

BMI LICENSES MOST OF AMERICA'S MUSIC AND THE HITS PLAYED ON RADIO.

Congratulations to these writers of the 100 most performed songs in the BMI repertoire during 1977.

Richie Adams
Donald J. Addrisi
Richard P. Addrisi
Adrienne Anderson
Stig Anderson (STIM)
Benny Andersson (STIM)
Jeff Barry
Peter Beckett (PRS)
William Bell
Peter Bellotte (GEMA)
Stephen Bishop
Don Black (PRS)
Otis Blackwell
Perry Botkin, Jr.
Roger Bowling
Lindsey Buckingham
Jimmy Buffett
Buddy Buie
Hal Bynum
Toy Caldwell
Eric Carmen
Harry Casey
Mike Chapman (PRS)
Nicky Chinn (PRS)
Roger Christian
John Ford Coley
Carol Connors
Bill Conti
Alice Cooper
John Crowley
Burton Cummings (PRO Canada)
Dean Daughtry
James Dean
Barry DeVorzon
David Dundas
Randy Edelman
Bobby Emmons
Nancy Farnsworth
Dick Feller
Richard Finch

Kenny Gamble
Lee Garrett
Barry Gibb
Maurice Gibb
Robin Gibb (PRS)
Cary Gilbert
John Henry Glover, Jr.
Tom Gmeiner
Andrew Gold
Alan Gordon
Graham Gouldman (PRS)
Roger Greenaway (PRS)
John Greenebaum
Ellie Greenwich
Zane Grey
Daryl Hall
Johanna Hall
John Hall
Len Hanks
Lula Hardaway
George Harrison (PRS)
Jerry Hayes
Buddy Holly
Wayland Holyfield
Leon Huff
Arnold Ingram
Herbert Ivey
Gary Jackson
Mark James
H. Jamiph

Phil Jarrell
David Jenkins
Will Jennings
Jimmy Jones
Richard Kerr (PRS)
Jim Krueger
Cory Lerios
Barbara Lewis
Kerry Livgren
Jeff Lynne (PRS)
Barry Manilow
Barry Mann
Layng Martine
Glenn Martin
Barry Mason (PRS)
Paul McCartney (PRS)
Bob McDill
Parker McGee
Christine McVie
Joe Melson
Charles Merenstein
Raynard Miner
James Mitchell, Jr.
Paul Mitchell
Chips Moman
Giorgio Moroder (SUISA)
Stevie Nicks
Robert Nix
Kenny Nolan
Roy Orbison

Shuggie Otis
Marty Panzer
Joe Perry
Ben Peters
Norman Petty
Vini Poncia
John Pritchard, Jr.
Eddie Rabbitt
Jerry Reed
Ayn Robbins
Rick Roberts
Carole Bayer Sager
Ed Sanford
Paul Simon
Carl Smith
Phil Spector
Cat Stevens (PRS)
Even Stevens
Ray Stevens
Al Stewart (PRS)
Eric Stewart (PRS)
Steven Stewart
Keni St. Lewis
Donna Summer
James Taylor
Sonny Throckmorton
Allen Toussaint
John Townsend
Steve Tyler
Bjorn Ulvaeus
Dick Wagner
Cynthia Weil
Maurice White
Benny Whitehead
Norman Whitfield
John Williams
Marvin Willis
Brian Wilson
Peter Wood
Terry Woodford



What the world expects from the world's largest music licensing organization.

REPLACES GENERAL MGR.

Storer Shakes Up KGBS-FM, KTNQ

By RAY HERBECK JR.

LOS ANGELES—In a move geared to make major inroads into this radio market, Storer Broadcasting has relieved general manager Paul Cassidy of his duties at Top 40 KTNQ and country KGBS and will change both formats and call letters by the fall.

At the direction of Storer radio division chief Neil Rockoff, who is running both stations on an interim basis, the AM KTNQ will become a country outlet known as KXAM and the FM KGBS will become KHTZ (K-Hits), a new Top 40 facility. In effect the stations are swapping formats.

Rockoff, who is also general manager of WHN, Storer's AM country station in New York, is holding off on the format switch until fall because he is pleased with the fact that KTNQ is number one among teens in the April/May Los Angeles book and he wants to exploit this for time sales through the summer.

Joining Rockoff in his temporary relocation are Dale Pon, Storer's national promotion director as well as that at WHN, and national program director Ed Salamon. Salamon is a member of the advisory committee of Billboard's 11th annual International Radio Programming Forum (set for Aug. 9-12 at New York's Americana).

Rockoff says both will work in conjunction with respective staffs at the two outlets, downplaying rumors of massive personnel changes. In fact it has already been decided that KTNQ program director John Driscoll will continue as KXAM p.d. and Ron Martin, Driscoll's counterpart at KGBS, will also continue in that post for KHTZ.

"Right now, I'm only looking for a new general manager," he says. "Although I can't even say with certainty that I'll be around 30 days from now—that's the nature of this business—I will say that I'm not contemplating any more changes before then, if at all."

Rockoff is no stranger to Los Angeles radio. He put KNX-FM on the air here in 1972. It has consistently ranked within the top 10 outlets with a "mellow rock" format.

Cassidy joined daytimer KGBS-AM and FM as general manager in October 1974. When KTNQ took the AM band to rock in 1976 and KGBS-FM retained the country, Cassidy became titular head of both new full-time operations. He was named vice president about one year ago. (Continued on page 44)

Copyright Tribunal Raises Public Radio Station Fees

By MILDRED HALL

WASHINGTON—In its final decisions on compulsory licensing rates for public radio stations not affiliated with the noncommercial ra-

dio network (NPR), the Copyright Royalty Tribunal has gone up somewhat from its earlier proposals.

The rate schedules are as follows:

The originally proposed \$200 annual fee for blanket music licensing for the small non-NPR college stations remains at that figure for stations that do not have voluntary licensing agreements, which supersede compulsory licensing rates.

But the annual fee for compulsory licensing of non-NPR stations not affiliated with any college, will be \$400 for stations with less than 20 watt power, and \$1,000 for stations transmitting with more than 20 watts.

Distribution ratio set by the Tribunal will be 45% each for ASCAP and BMI, and 10% for SESAC in all cases of compulsory licensing royalty from non-NPR stations.

If one of the college stations under compulsory license qualifies to join the NPR network, it will automatically drop its statutory payment to ASCAP of \$90 a year (45% of the \$200 total), because the ASCAP total covers all NPR (and PBS) stations.

ASCAP's \$1,250,000 total would then go up by \$90.

Similarly, the \$180 or the \$450 annual fees to ASCAP (45% of the \$400 or the \$1,000 rate respectively) for the unaffiliated non-NPR and non-college stations, would be discontinued on joining the NPR. A like (Continued on page 38)



TV RADIO—KIOI/KIQI San Francisco p.d. Mike Lincoln watches controls as station expands to tv coverage on San Francisco's channel 26. The event was billed as first AM-FM-TV simulcast in broadcast history.

101 Stations Airing 'Countdown' 3-Hour Jazz Show Blooms After 18-Week Syndication

LOS ANGELES—"Jazz Album Countdown," three-hour weekend syndicated program is in 101 markets after 18 weeks on the air. Thirty-three of the stations airing the program domestically are in the AOR format, with 33 soul, nine mellow rock, 14 Top 40, two beautiful music and 10 college stations.

Additionally, the program, produced by Orcas Productions, is on 300 American Forces Radio Network stations around the world.

Interestingly, there are no pure jazz stations in the U.S. which have taken the show, prompting host Rod

McGrew to comment: "The programmers in the big markets apparently want to do their own programming with some p.d.s. telling us they want to do their own local programming rather than present a show with a national outlook. But in time we hope to change this situation."

"Jazz Album Countdown" is the only syndicated radio show offering weekly breakdowns on the best selling jazz LPs as compiled from Billboard's weekly 50-position jazz LP chart.

McGrew sees his first all-jazz outlet coming his way: WJZZ in Detroit, which has just gone through a management shuffling, with the new powers to be telling the disk jockey the show will be presented to the station's board of directors.

Interestingly, the program is on in 17 of the nation's top 40 markets, with its greatest success coming from the secondary and small market stations, many of which have never had any jazz programming before.

In Philadelphia, the syndicators have been told by Joe Tamburo of WDAS-FM that the show will be aired Saturday (24).

And in San Francisco soul station KSOL says it will begin airing the program Saturday (24) also.

The syndicators recently mailed 1,000 in-store samplers of the program to record shops around the country in markets in which the show is playing. At one location, Roswell, N.M., KBCQ reports that consumer reaction has been strong.

"Alan Sneed, who programs both WKDF in Nashville and WKGN in Knoxville, tells us that people are going to the stores on Monday to buy the product they hear on the show," says Dick Cook, Orcas executive.

Cook also says that at WSPD in Toledo, normally an adult contemporary station, reaction to the jazz show prompted the station to hire a female DJ to play jazz every night from 6-midnight.

And at KTWN outside Minneapolis/St. Paul, public reaction to the show has prompted the station to now go with jazz 24 hours a week—up from nothing.

Among the national sponsors on the show are CBS, Atlantic, Elektra/Asylum, Arista, ABC and Warner Bros. The first two hours of the program are a magazine, explains McGrew, with news, artist interviews and cuts from LPs on the Billboard survey below the top 10 position. (Continued on page 44)

NBC's Silverman Elevates Segelstein To No. 2 Spot

By DOUG HALL

NEW YORK—Whatever plans Freddie Silverman might have for NBC Radio will be filtered through Irwin Segelstein, who was appointed to the newly created position of executive vice president, broadcasting.

In his first official act, Silverman, the new NBC president, promoted Segelstein, a former president of CBS Records, "as my deputy in the day-to-day operations of the five broadcast divisions"—including radio.

Calling Segelstein "a very quick study," Silverman said Segelstein "is going to be a great help to me ... and help NBC operate more efficiently."

Segelstein, who has been executive vice president, program planning of the NBC-TV network since October 1977, joined the network a

year earlier as executive vice president, programs.

In addition to heading up CBS Records from 1973 to 1975 Segelstein worked at CBS-TV with Silverman and at Benton & Bowles.

Just what he might recommend for radio probably even Segelstein doesn't know at this point. He did tell Billboard that, "I have not met with most of the radio people and neither has Silverman, but I believe they are good people."

What remains to be seen is just how Segelstein and Silverman will interface with NBC Radio president Jack Thayer and whether any effort will be made to build up the radio division which has been cut back since the demise of the NBC radio news service and the sale of stations in Pittsburgh and Cleveland.

JUNE 24, 1978, BILLBOARD



Neil Rockoff: Moving L.A.

coming july 1!



JOEL WHITBURN'S LATEST RELEASE!



RECORD RESEARCH INC.

Billboard's Eleventh Annual International Radio Programming Forum

August 9-12, 1978/Americana Hotel/New York City

Radio's 'Week of the Year'

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM provides radio programmers, general managers, record industry executives, on-the-air personalities, and others the opportunity to air, analyze and discuss the major topics that are affecting or will affect radio programming now and in the immediate future.

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM is the industry's most respected event bringing together your peers for meaningful dialogue.

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM stimulates discussions, broadened by top flight participation from industry leaders, culminating with the prestigious Billboard Annual Radio Awards.

Radio's **Week of the Year** is your week for mental rejuvenation.

Register Now! Take advantage of the early bird rate.

*Watch these pages for further details.

Billboard®



Registration Form

Billboard's 11th Annual International
Radio Programming Forum
August 9-12, 1978/American Hotel
New York City

Please register me for Billboard's 11th Annual International Radio Programming Forum

I am enclosing a check or money order, in the amount of (please check):

EARLY BIRD (before June 26)

- \$180 each—Radio Station Personnel
- \$160 each—More than two from one Radio Station
- \$240 each—All others

REGULAR (after June 26)

- \$200 each—Radio Station Personnel
- \$180 each—More than two from one Radio Station
- \$270 each—All Others
- \$125 each—Speakers/Spouses/Students/Military

Name(s) _____ Title(s) _____
 Company/Station _____
 Address _____
 City _____ State _____ Zip _____ Phone _____

Additional information can be obtained by writing to the above address or by telephone (213) 273-7040, all information on hotel accommodations will be mailed to you immediately upon receipt of your completed Registration Form.

Mail completed form to:

DIANE KIRKLAND
 Conference Coordinator
 Billboard's 11th International
 Radio Programming Forum
 9000 Sunset Boulevard
 Los Angeles, California 90069

Billboard®

You may charge your registration if you wish:

- Master charge (Bank Number _____) BankAmericard/Visa
- Diner's Club American Express

Credit Card Number _____

Expiration Date _____

Signature _____

Registration does not include hotel* accommodations or airfare.
 Registrant substitutions may be made. Absolutely no refunds after
 July 23. Cancellations before cut-off date of July 23 will be subject
 to a 10% cancellation fee.

Ted Nugent's "Double Live Gonzo" is platinum. In your neighborhood. On Epic Records and Tapes.

Just one of a million.

Produced by Lew Futterman and Tom Werman for The Next City Corporation.
Direction: David Krebs and Steve Leber for Leber-Krebs, Inc.

 "Epic"  are trademarks of CBS Inc. © 1978 CBS Inc. 



**GREAT
GONZOLECTOMY!**

TED

**TURNED PLATINUM
IN RECORD TIME!**

AND

WITHOUT A TOUR!

BUT

NOW HE'S ON TOUR!

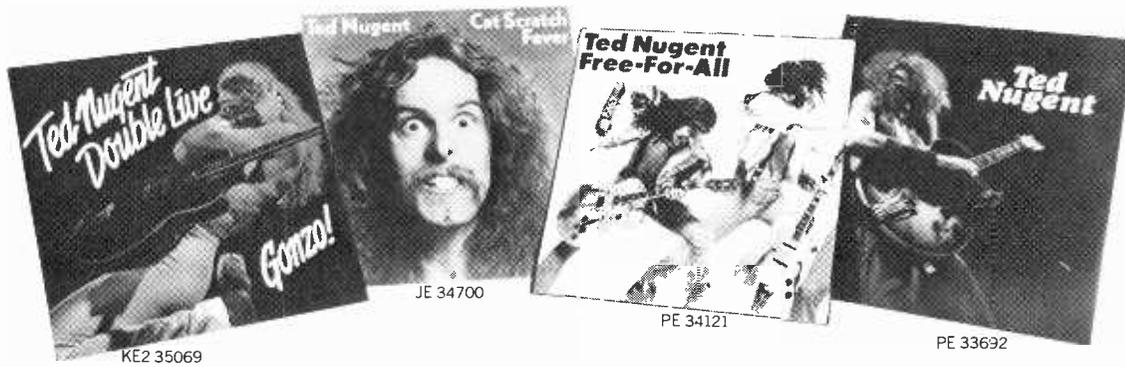
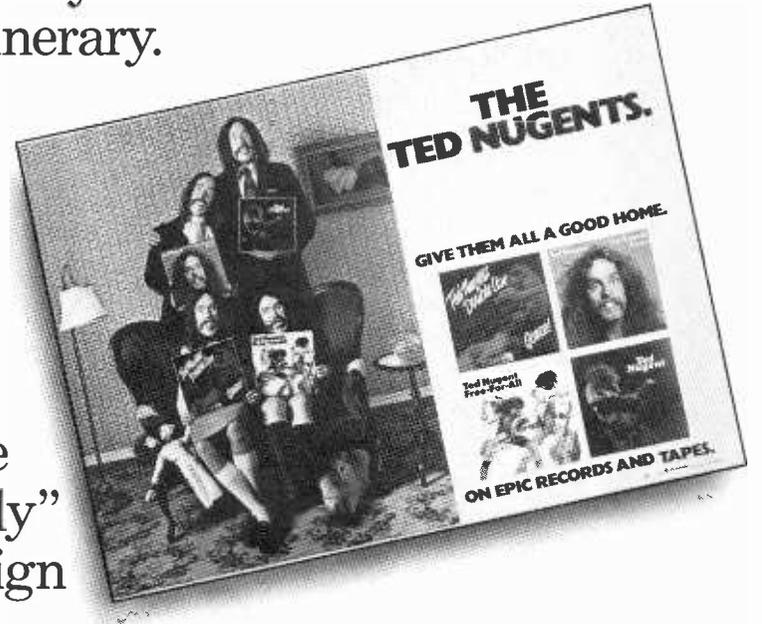
Many marvelous marketing people have already met to make tour and catalog marketing plans for each city on the itinerary.

These plans call for radio, television, print, point-of-purchase posters and displays, assorted extravaganzas and selected in-store appearances by the man himself.



And all this advertising and promotion will revolve around the "Nugent Family" concept to give the campaign a unified look and feel.

If you don't call your CBS Sales Rep. right now, Ted will find out. And once that happens, we're not responsible. On Epic Records and Tapes.



- | | | | | |
|--|---|--|---|---|
| 6/8 Marquette Univ.
Lake View Arena
Marquette, Wisc. | 6/24 Civic Arena
Pittsburgh, Pa. | 7/5 Coliseum
Macon, Ga. | 7/27 Civic Center
Springfield, Mass. | 8/23 Univ. Of New Mexico Arena
Albuquerque, N.M. |
| 6/9 Brown County Arena
Green Bay, Wisc. | 6/25 Civic Center
Charleston, S.C. | 7/6 Municipal Aud.
Mobile, Ala. | 7/28 Coliseum
New Haven, Ct. | 8/24 McNicols Arena
Denver, Colo. |
| 6/10 Duluth Arena
Duluth, Minn. | 6/28 Civic Arena
St. Paul, Minn. | 7/8 Omni
Atlanta, Ga. | 7/29 Coliseum
Cape Cod, Mass. | 8/25 Salt Palace
Salt Lake City, Utah |
| 6/13-6/14 Chicago Stadium
Chicago, Ill. | 6/30 County Stadium
Milwaukee, Wisc. | 7/9 Memorial Stadium
Charlotte, N.C. | 7/30 Cumberland County
Civic Center
Portland, Me. | 8/27 Paramount Theatre
Portland, Ore. |
| 6/16-6/17 Cobo Hall
Detroit, Mich. | 7/1-7/2 Cotton Bowl
Dallas, Tex. | w/Heart & Cheap Trick
7/20 Barton Coliseum
Little Rock, Ark. | 8/3 Fairgrounds
Allentown, Pa. | 8/28 CNE Coliseum
Vancouver, B.C. |
| 6/19 Maple Leaf Gardens
Toronto, Can. | 7/4 Centroplex
Baton Rouge, La. | 7/21 Von Braun Civic Center
Huntsville, Ala. | 8/11 Spectrum
Philadelphia, Pa. | 8/29-8/30 Center Coliseum
Seattle, Wash. |
| 6/23 Buffalo Mem. Col.
Buffalo, N.Y. | | 7/23 Fairgrounds
Louisville, Ky. | 8/12-8/13 Capitol Center
Largo, Md. | 9/2 Day On The Green
Oakland, Calif. |

GONZOLITIS, ARE WE GOING TO SELL ALBUMS!

Buffalo's WBUF-FM Goes To Album Rock

By JIM BAKER

BUFFALO—WBUF-FM, known traditionally for its progressive format, has switched to album-oriented rock under the new ownership of Robert Liggett's Tri-Media, Inc., based in Lansing, Mich.

The station's sale by Al Wertheimer of Syracuse for \$700,000 received FCC approval Feb. 18, but the new regime under general manager Grant Santimore did not move in until last month.

Santimore quickly rejected the progressive approach, which drew an abysmal 2.3 Arbitron rating in the most recent book. He turned to the album-oriented rock format which he points out made ABC-owned WRIF in Detroit among the top 20 stations in the U.S. in terms of listeners.

The new approach places WBUF, now calling itself "B-93" as a direct rival for Taft-owned WGRQ-FM in the album-oriented rock market.

"We'll play two new records an hour 24 hours a day and I venture to say no one else in the market is doing that," Santimore comments. "We'll have one public service announcement and two weather forecasts each hour."

The small-but-loyal group of progressive followers has been vocal in its criticism of "B-93" calling it "Top-40," saying the announcers are being stifled and claiming heavy commercialism.

Santimore responds: "We're not Top 40. We're playing basically the same albums and artists with some different cuts, but our feeling is you must be somewhat familiar without too much repetition. We're still breaking new music in Buffalo, but not albums pressed in some basement."

"There were some listeners extremely loyal to that (progressive programming, but a 2.3 rating doesn't pay for the lights," he continues. "It's not our intent to be over-commercialized. Some stations go 18 to 20 minutes an hour, but we'll attempt to keep our commercials to 8 to 10 minutes."

Santimore acknowledges his critical mail has been heavy since the takeover. "They'll say, 'Oh, you're going commercial,' but we're here to make money. We'll probably be the least commercial station in town."

Santimore says his announcers don't have the freedom to just ramble on. "But can talk if they have something to say. They are allowed to talk about things of interest to the audience, but not just present personal views. They're there for the audience's sake, not for their own."

"There'll be no personal opinions, editorializing or telling how they got drunk the night before. Remember, a good reporter gives an objective view."

WNBC PD, RKO Up In Panel Joust

By DOUG HALL

ST. PAUL, Minn.—Some good natured sparring developed between WNBC New York program director Bob Pittman and RKO vice president Harvey Mednick over how to build a listening audience. The session was one of the most lively at the annual Broadcast Promotion Seminar here.

Pittman said Mednick was advocating "security radio" after Mednick said, "Listeners want security. They don't want to get up and find Don Imus or Elly Dylan are not there anymore." Both Imus and Dylan have been recent WNBC morning drive personalities. Both are no longer with the station.

Pittman explained that change must be made, even radical change, when "negatives outweigh the positives."

Mednick argued that the days of Todd Storz, Bill Drake, and Paul Drew are over. "Those magic seat-of-the-pants days can never happen again," he added calling for more research. At that point he stopped himself and in an aside, said, "No note taking Pittman." Pittman's contemporary WNBC competes, among others, with RKO's WXLO (99X).

Pittman, explaining the philosophy behind WNBC, said that finding a hole in a market is not necessarily finding some format that no one is doing, but can be finding a format that someone is not doing well. It is generally acknowledged that WNBC is positioned against WABC New York. Arguing against heavy hype, Pittman said the no-hype approach of AOR is being felt in Top 40.

Mednick said it was the nature of the business that more people were hoping for Pittman's failure than success.

Pittman said his music research was based on random phone calls, as many as 200 per week and questionnaires being handed out at events such as a car show. He noted that he attempted to interface popularity of tv shows with musical tastes.



AWARDS HOSTS—Class, personality and sex appeal—prerequisites for the role of an awards host and hostess are personified by Mel Tillis, right, after winning comedy act of the year during the recently televised "Music City News Popularity Awards Show." Lynn Anderson, left, and Tillis both served as host for the program.

TV SHOW REVIEW

Music City News Awards 14 Country Acts & Viewer

"Music City News Popularity Awards Show," two hours, June 6 on the Hughes Television Network. Produced by Jim Owens, Bob Witte, associate producer; Bill Walker, musical director.

NASHVILLE—Bringing to television a possible first in fan-voted award programs, the 12th annual "Music City News Popularity Awards Show"—televised live from Nashville's Grand Ole Opry House—provided its audience with an impressive array of country entertainer appearances as it presented honors in 14 categories.

Co-hosted by Mel Tillis, Lynn Anderson and the Statler Brothers, the two-hour syndicated special featured more than 30 artists presenting awards chosen by the readership of one of country music's oldest publications—which claims a worldwide readership of some 365,000—and 15 more performing in the various categories backed by a 28-piece orchestra.

Among the top winners in this fast-paced, contemporary awards program, which moved with short acceptance speeches, humorous monologs and more than 20 top hit performances, were Larry Gatlin and Loretta Lynn. Gatlin was the only three-time winner, walking away with male vocalist of the year, songwriter of the year, and, with his family group, band of the year, while Lynn garnered her 12th consecutive female artist of the year award.

Other winners included Don Williams, most promising male artist of the year; Debby Boone, most promising female artist of the year; the Statlers, vocal group of the year; Roy Clark, musician of the year; Mel Tillis, best comedy act; the Osborne Brothers, best bluegrass group; "50 Years Of Country Music," best country music television program; Conway Twitty and Loretta Lynn, duet of the year; "Heaven's Just A Sin Away" by the Kendalls, single of the year; and "Moody Blue" by Elvis Presley, album of the year.

Highlighting the list of awards, Faron Young, founder and president of the Music City News, presented the Music City News Founders Award to the legendary Ernest Tubb.

Among the stars performing or presenting awards were Larry Gatlin, Barbara Mandrell, Don Williams, Jerry Clower, Minnie Pearl, Mickey Gilley, the Kendalls, the Oak Ridge Boys, Dottie West, Jim Ed Brown and Helen Cornelius, Marty Robbins, Johnny Duncan, Janie Fricke, Archie Campbell, Stella Parton, Johnny Paycheck, Chet Atkins, Brenda Lee, Jack Greene and Jeannie Seely, Connie Smith, Roni Stoneman, Bill Anderson, Mary Lou Turner, Mel McDaniel, T.G. Sheppard and Barbara Fairchild. **SALLY HINKLE**

JUNE 24, 1978, BILLBOARD

3 Calif. Stations Promote Guitar Playing Endurance

LOS ANGELES—Three radio stations in San Francisco, San Diego and here climbed aboard a recent retail instrument store promotion whose duration depended directly on the bounds of human endurance.

Tying into the first annual West Coast Guitar Marathon as co-sponsors were KWST-FM in L.A., KMEL-FM in San Francisco and KPRI-FM in San Diego, all album-oriented rockers. Host and co-sponsor in each city was the local Guitar Center outlet.

Each store assembled its own contingent of strong-fingered guitarists aiming at breaking the Guinness Book's world record for solo guitar picking—which requires one strum per second every hour.

The stations covered the kick-off chord—plucked by 28 strummers in different keys—and updated the attrition periodically throughout the seven days of non-stop playing required to break the old record (128 hours, 21 minutes).

coming july 1!

JOEL WHITBURN'S LATEST RELEASE!

RECORD RESEARCH INC.

Aging Listeners Trigger WCCO's 1st Playlist Use

ST. PAUL, Minn.—For the first time in 54 years, WCCO Minneapolis has a playlist. And as a result program director By Napier of this midwest radio giant is moving toward a more contemporary mix of music.

The MOR format with heavy community involvement has kept the station with a comfortable 30 plus share in the Twin Cities for years (the station had a 37.2 12+ metro share in the October/November Arbitron).

But Napier and the management have been concerned that the audience is aging and showing a slight decrease. So Napier has created an A playlist and a B playlist from Billboard charts. These make up 50% of the music heard on the air. The DJs pick the rest.

"I don't like total regimentation. We have strong personalities and I like to encourage creativity." But Napier says he is still playing with the innovation and that he is not at this point satisfied.

Copyright Tribunal Raises Public Radio Station Fees

• Continued from page 32
amount would be added to the total blanket ASCAP fee.

If any new television station is added to the PBS noncommercial network, \$4,000 will be added to the ASCAP total, and any PBS station dropped, would take \$4,000 from the ASCAP total.

The publication of the Tribunal's final regulations for noncommercial broadcast use of ASCAP music in the June 8 Federal Register, carried a joint dissenting statement by Commissioners Frances Garcia and Clarence James Jr.

Both favor a continuing percentage-of-revenue base for noncommercial station payments, rather than the annual blanket license sum

for ASCAP music.

"We disagree with the opinion reached by the majority," they said, in part. "It is our belief that the record adequately supports a revenue method, not a flat rate."

The dissenters find the argument that "the revenue proposal would generate too much money for ASCAP is without merit in the face of the legislative history."

Commissioner Garcia, whose revenue-based formula was very nearly adopted by the Tribunal (losing on a 3 to 2 vote), says the hopes that by 1982, the first year for review of these rates, the Tribunal's experience will cause a change to a revenue-percentage as fairer to composers.

Billboard's
**INTERNATIONAL
Talent
DIRECTORY**

INTERNATIONAL TALENT DIRECTORY

BILLBOARD
In association with the world of live entertainment presents the first
INTERNATIONAL TALENT DIRECTORY

JULY 28, 1978

Your advertising deadline for the most comprehensive, accurate and up-to-date talent-and-tour directory in the music business!

AUGUST 26, 1978

The issue date of this all-new, eagerly-awaited, complete directory... the culmination of Billboard talent, tour, and campus directory expertise, all wrapped up in one package for the entire business around the world.

LIVE MUSIC PEOPLE

The kind of complete, authoritative listing of artists you'd expect from Billboard, along with their managers and booking agents. An equally thorough listing of promoters... In the USA and throughout the world!

LIVE MUSIC PLACES

From clubs to arenas. The most extensive international enumeration of venues, including campus facilities, ever assembled; state fairs, multi-day festivals, concert halls, and more. Plus a catalog of rehearsal facilities just as well researched!

LIVE MUSIC ESSENTIAL SERVICES

All the ways to get there... from charter services to limos. All the performance-related services available at every destination... staging and costumes, sound and lighting, ticket dealers and unions!

THE NUTS AND BOLTS SURVIVAL GUIDE TO THIS BUSINESS OF LIVE MUSIC

The impact of Billboard's First INTERNATIONAL TALENT DIRECTORY will be instant, lasting, worldwide and an actual working tool guide for 1978-1979. Your advertising message must be included.
DON'T DROP OUT OF YOUR INDUSTRY... Contact your local Billboard advertising representative today!

SPECIAL BONUS DISTRIBUTION:

- (To insure extra copies for top usage)
- Top Talent Buyers at major U.S. Advertising Agencies
 - Top T.V. Show Talent Buyers
 - Top Casting Directors of Major Film Companies
 - Top Talent Buyers for all On-Campus activities
 - Top Outdoor Fair Talent Buyers

Billboard®

Vox Jox

By DOUG HALL

NEW YORK—Personnel shifts have been made in Chicago at both ABC's WDAI and GCC's WEFM. WDAI has a new morning drive man, **Steve Dahl**, and WEFM has a new p.d., **Brian White**.

Dahl comes from Starr's WWWW Detroit and succeeds **John Lodge**, who moves to the 6 to 10 p.m. shift. White replaces **Jerry Clifton**, who is leaving WEFM the end of the month.

Clifton, who has been with the station since February, when it shifted from classical music to Top 40, has been under a cloud since the Chicago Tribune alleged that he had played bootleg tapes on the air and failed to award all prizes announced in a recent contest.

WEFM general manager **Lloyd Roach** said the newspaper story was incorrect and added that Clifton's departure had nothing to do with that story. WEFM is running a Top 40 format which has been successful at three other GCC stations: WZGC (Z-93) Atlanta, WFI Philadelphia, and KRBE Houston. It is supervised

by national GCC p.d. **Steve Rivers** at WFI.

At WDAI **Ford Colley** has also been added as assistant p.d. He comes from WIND Chicago. **Tom Grage** is now doing mid-days on the station and **Don Davis** is on from 6 p.m. to 10 p.m.

London Wavelength's **Mike Vaughan** has a production schedule of four to five specials a month. The latest syndicated shows are on **Jethro Tull** and **Queen**.

All these shows, which are carried on 158 stations, come from BBC broadcasts for which London Wavelength is the U.S. distributor. BBC is now in negotiation with **Dianna Ross** for an interview show. London Wavelength also distributes the BBC "Rock Hour" and the "Best of BBC Rock Hours."

WHK Cleveland turns the clock back to "Nifty Fifties" with the inclusion of an hour-long special "The Making Of American Graffiti." Prizes awarded hourly include Buddy Holly albums and posters, "American Graffiti" albums, posters and T-shirts as well as a movie camera and projector grand prize.

Country music pioneer station KSTL St. Louis celebrates its 30th anniversary. Station personalities included **Skeets Yaney** for 18 years until he died in January. Other DJs on the station include **Jenny Jamison**, a 12-year veteran, who is on from 1:30 to 5 p.m.; and **Don O'Day**, who is on from 5 p.m. to 8:30 p.m.

WASH-FM marked Father's Day Weekend with all PSA time devoted to Big Brothers campaign tied in with WTTG-TV Big Brother movie. During the showing hosted by WASH personality **Jerry Clark**, he asked for volunteers for men between 18 and 80 to act as surrogate fathers to fatherless boys.

Bob Bolton has been appointed operations manager of WKIX Raleigh. Previously Bolton was associated with KXYZ Houston, WFUN Miami, WOWO Fort Wayne and WQXI Atlanta. . . . **Dwight Douglas**, p.d. at WWDC-FM (DG-101) has joined Burkhardt/Abrams & Associates to assist in music selection.

Tim Williams has been appointed music director of KUDL Kansas City. Williams has been with the station since it switched to mellow a

little more than a year ago. He will continue his morning drive air shift. . . . **Herschel Wisebram** is looking for service for an MOR-country station he is putting on the air in August. The station, to be called WRED will have 1kw days, 250 watts at night at 1490khz located in Cartersville, Ga.

Ray Stevens has been appointed p.d. at WQIQ Aston, Pa. He comes from WKIS Orlando where he was an air personality. The station carries a contemporary-MOR music mix. . . . **Mike Hartman**, weekend personality at WAUR Aurora, Ill., has moved up to a full-time position under p.d. **Gary Lee**.

WQYK St. Petersburg, Fla., p.d. **Joe Patrick** is looking for a "drive-time communicator." He should be contacted at 9600 Koger Blvd., St. Petersburg, Fla. . . . WCLV Cleveland will carry five broadcasts of the spring-summer New York City Opera season. Last fall was the first time the station carried the broadcasts.

Peter Steinhaus has joined WDOT Burlington, Vt., as p.d. and is also handling afternoon drive with the air name of **Peter King**. He had been music director at WTKO Ithaca, N.Y. . . . KQFM Portland, p.d. **Bill St. James** marked 100 days with the current AOR format by asking listeners to grade the station. He reports "We passed."

Consultant **Bob Henabery** reports he and NBC's WKYS Washington have parted ways. Henabery notes his association with the station began in May 1975 and in the ensuing 10 Arbitron rating periods the station had an average share of 4.8 share for total persons 12+ metro survey area, Monday to Sunday, 6 a.m. to midnight. "Unlike many black stations that call themselves 'disco,' WKYS was designed for crossover appeal," Henabery says. "In the nation's number one black market, it averaged about 40% white in the weekly cume," he says.

The June 3 photo layout on WKTU and WYNY New York should have credited **Chuck Pulin**.

Chicago Syndicate, which includes **Dick Orkin** and **Burt Berdis**, is leaving the Windy City for Hollywood. . . . **Don Harris**, music director at KFRD Rosenberg, Tex., is having problems with poor record service. The station is progressive country.

Case Studies

By KENT BURKHART

Location: Eastern medium size market.

Date: Two years ago.

Problem: Very heavy FM listening market erodes AM shares.

Solution: Use still heavy AM cume and convert it into larger quarter-hours by presenting a less irritating sound, plus more personality.

Some recommendations to client:

1. Rework weak jock staff.
2. Bring in new program director.
3. Slow down and reduce all music lists.
4. Increase annual promotional activity with more personal appearances.
5. Emphasize news in AM drive and deemphasize it elsewhere except for mobile unit coverage.
6. Use heavy music flow formatics.
7. Increase use of call letters substantially.
8. Increase midrange in audio processing.
9. Hire program director a secretary to take care of unusual amount of paperwork.

Results: Station increased ratings by about two points, bringing it back to upper echelon group.

Burkhart is a well-respected programming consultant.



HAPPY BIRTHDAY—Radio Waikato Hamilton, N.Z., announcer Ken Olsen wheels birthday cake onto stage for presentation to Leo Sayer as he opens his New Zealand concert tour. The cake is heart shaped in honor of Sayer's album "Thunder in My Heart."

P.D. to P.D.

By PAUL DREW

LOS ANGELES—**J.R. Greeley**, p.d. at KEWI, Topeka, Kan., writes: I have some questions and comments for you. The advent of research has deleted some of radio's attractions (showmanship, excitement, etc.). Research is essential if we are to grow as an industry.

The consumer product industry has been doing research to the needs/wants of people for 40 years. Procter and Gamble has been doing in-depth marketing studies; the products still have an exciting appeal. The same applies to auto manufacturers and cat food.

Some radio is bland; people aren't bland. During the final game of the NBA, the fans in Seattle weren't sitting. The fans were excited. Women and men still crowd a Topeka store for a sale. Petition drives are popular.

The American public is excited and concerned about what is going on. When the militancy of the '60s and '70s disappeared, did we (radio) think the listeners were inert? Aren't we wrong? Hasn't the mood of the previous generation been replaced (as it always has)? Isn't it possible to gather info about your market and have a station that sounds exciting? Radio is a trendsetter. Hasn't some radio become a follower? I'd appreciate any comments and feelings you might have."

Interesting observations. Doesn't it also come down to reflecting and anticipating? My programming philosophies have been to take an interest in the people and then the people will take an interest in the station. Give the people what you think they want.

I've heard the argument both ways with concern to making programming changes during the summer when school's out. What do you suggest?

Lifestyle routines in most parts of North America change three times a year. In certain warm weather climates, twice. The programming should be adjusted accordingly.

Please send your questions/comments to: Paul Drew, c/o Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Drew is a noted broadcasting consultant who specializes in programming.

Jazz Countdown

• Continued from page 32

tions. It is in the last five quarters of the show that McGrew starts counting down the top 10 titles.

Each week he plays another cut from an LP which remains on the chart, so that the entire LP gets exposure.

The program is taped on Mondays, mastered into three LPs on Tuesday, pressed on Wednesday and shipped Thursday, arriving at the station around Monday of the week it will be aired that upcoming weekend.

The producers say that record labels are now using its list of stations to contact retailers in those areas about sales movement of product aired on the program. The results, they claim, are very good.

Storer Shakes

• Continued from page 32

"Cassidy will be reassigned within the division," Rockoff adds, "probably in some consulting capacity. But he won't be very active."

Options which have been mentioned for the stations include switching KTNQ to an all-talk format and KGBS-FM to more of an album-oriented rocker.

However, such decisions would be difficult for Rockoff. KGBS-FM recently won the Academy of Country Music's radio station of the year award, beating out crosstown rival KLAC for the first time since the award's inception in 1970.

"Ten Q" also has been making inroads against top AM rocker KHJ, although obviously more slowly than what Storer wanted.

Bubbling Under The HOT 100

- 101—**RUNAWAY LOVE**, Linda Clifford, Curtom 0138 (Warner Bros.)
102—**THIS MAGIC MOMENT**, Richie Furay, Elektra 45487
103—**REACHING FOR THE SKY**, Peabo Bryson, Capitol 4522
104—**ALMIGHTY FIRE**, Aretha Franklin, Atlantic 3468
105—**LET'S GO ALL THE WAY**, Whispers, RCA 11246
106—**OCEANS OF THOUGHTS & DREAMS**, Dramatics, ABC 12331
107—**FEEL GOOD**, Al Green, Hi 78511 (Cream)
108—**DRIFTING AWAY**, Uproar, East Coast 1065
109—**REELIN**, Garland Jeffreys, A&M 2030
110—**TAKE IT OFF THE TDP**, Dixie Dreggs, Capricorn 0291

Bubbling Under The Top LPs

- 201—**JOHN PRINE**, Bruised Orange, Elektra 6E-139
202—**KEITH JARRETT**, Bop Bee, ABC/Impulse IA 9334
203—**LIPSTIQUE**, At The Discotheque, Salsoul TJ 4500
204—**MANDRE**, Mandre Two, Motown 7-900
205—**STYX**, Bst Of Styx, Wooden Nickel BWL 2250 (RCA)
206—**RICHARD WAGNER**, Atlantic SD 19172
207—**MAC DAVIS**, Fantasy, Columbia JC 35284
208—**WENDY WALDMAN**, Strange Company, Warner Bros. BSK 3178
209—**BOBBY BLAND**, Come Fly With Me, ABC AA 1075
210—**DAVID SPINOZZA**, Spinozza, A&M 4677

THE ELECTRIC WEENIE

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

GARY MOORE, WBGW . . . "I've come to the conclusion that jocking IS an art. It just depends on whether you want a finger painting or a Masterpiece. The Weenie gives me those master strokes that help make my 'Da Vinci' complete. Thanks" . . .

If you'd like some help with your brush work, write for free samples.

The Electric Weenie

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

Nashville's Number One Producer in Network Television...

*is Joseph Cates of the Cates Brothers Company, who has produced
20 special programs and 4 summer hours of prime time country music.*

- **COUNTRY MUSIC AWARDS**, NBC, Oct. 10, 1971, Host—Tennessee Ernie Ford.
- **COUNTRY MUSIC AWARDS**, CBS, Oct. 16, 1972, Host—Glen Campbell.
- **COUNTRY MUSIC HIT PARADE**
NBC, Feb. 25, 1973, Host—Tennessee Ernie Ford.
- **COUNTRY MUSIC AWARDS**, CBS, Oct. 15, 1973, Host—Johnny Cash.
- **I BELIEVE IN MUSIC**, NBC, Nov. 24, 1973, Host—Mac Davis.
- **COUNTRY MUSIC HIT PARADE**, CBS, Feb. 4, 1974, Host—Eddy Arnold.
- **JOHNNY CASH'S COUNTRY MUSIC**, NBC, Feb. 23, 1974, Host—Johnny Cash.
- **COUNTRY COMES HOME**, NBC, April 26, 1974, Host—Johnny Cash.
- **COUNTRY MUSIC AWARDS**, CBS, Oct. 14, 1974, Host—Johnny Cash.
- **COMO COUNTRY**, CBS, Feb. 17, 1975, Host—Perry Como.
- **COUNTRY MUSIC AWARDS**
CBS, Oct. 13, 1975, Hosts—Glen Campbell and Charley Pride.
- **COUNTRY MUSIC HIT PARADE**, CBS, Nov. 28, 1975, Host—Roy Clark.

Four CBS summer hours: **JOHNNY CASH AND FRIENDS**
Aug. and Sept., 1976, Host—Johnny Cash.

- **JOHNNY CASH CHRISTMAS SPECIAL**, CBS, Dec. 6, 1976, Host—Johnny Cash.
- **COUNTRY MUSIC HIT PARADE**, NBC, May 3, 1977, Host—Jimmy Dean.
- **JOHNNY CASH CHRISTMAS SPECIAL**, CBS, Nov. 30, 1977, Host—Johnny Cash.
- **NASHVILLE REMEMBERS ELVIS ON HIS BIRTHDAY**
NBC, Jan. 8, 1978, Host—Jimmy Dean.
- **FIFTY YEARS OF COUNTRY MUSIC**
NBC, Jan. 22, 1978, Hosts—Glen Campbell, Roy Clark and Dolly Parton.
- **JOHNNY CASH: SPRING FEVER**, CBS, May 7, 1978, Host—Johnny Cash.
- **COUNTRY NIGHT OF STARS**
NBC, May 23, 1978, Hosts—Charley Pride and Tennessee Ernie Ford.
- **COUNTRY NIGHT OF STARS**
NBC, May 30, 1978, Hosts—Crystal Gayle and Eddy Arnold.

ON TAP FOR 1978-79

SIX MAJOR PRIME TIME NETWORK SPECIALS...AND MORE TO COME

GILBERT CATES
9454 WILSHIRE BOULEVARD
SUITE 303
BEVERLY HILLS, CALIFORNIA 90212
(213) 273-7773



JOSEPH CATES
119 WEST 57TH STREET
SUITE 915
NEW YORK, NEW YORK 10019
(212) 765-1300

Jacobs On An Upbeat At Honolulu KKUA-AM

By DON WELLER

HONOLULU—Ask former KHJ-AM and KGB-AM program director Ron Jacobs which high priority items occupy his present life in Hawaii, and he says, rather poker-faced: "Does anyone reading Billboard, nationally or internationally, know of the whereabouts of, or have access to, a tall Hawaiian Soda Co. inside screw closure bimal bottle, circa 1900?"

Ron Jacobs collects Hawaiian soda bottles. He also holds down the morning slot at KKUA-AM. Over the last two years, he's made incredible inroads with the morning radio market; he's gained rating points in each Arbitron survey to the extent that he's eaten into his closest competitor's (Hal "Aku" Lewis) following.

He's brought his successful promotion, "Homegrown" from San Diego to Hawaii. He's also done radio documentaries (the latest being an updating of the Elvis Presley Story, with Jerry Hopkins) and has participated in more than 10 television projects. All in less than two years.

Like him or dislike him, one has to agree that his public image is anything but benign. In the short time he's been here on home turf, Jacobs has managed to inject a new breath of life into the whole radio market.

He left the mainland after fabulously successful jobs with KHJ in Los Angeles and KGB in San Diego, arriving here in December 1975.

As Jacobs recalls, "I left L.A. because it became apparent, living 10 years on the Mainland, that Hawaii has got the other 49 States licked, especially the indigenous music and the natural climate.

"I'm now in the best place I've ever been. I enjoy what I'm doing more than I ever have. I mean, to do what I do and make a buck is really neat. Hawaii has a special rhythm of its own, a rhythm that comes out of the ocean and is reflected in the local music. It's an emotional thing."

Upon arriving here, Jacobs' first goal was to get better situated and integrated into the culture. But gradually the radio bug began to bite. After meeting a few people and talking with local radio people, he

signed a contract with Jock Fearnhead, owner of KKUA, to begin the 6 a.m.-10 a.m. shift July 4, 1976.

"I first wanted to go with KKUA because that's where I left off before going to the Mainland," Jacobs recalls.

After a successful year with KKUA, Jacobs renegotiated a new financially rewarding multi-year contract.

Fearnhead notes: "For me, it's like being reunited with an old friend. But believe me, he's the most difficult person you can possibly work with. He'll drive you up the wall because—and this is the main point—he's so exacting in his work. He's a complete professional."

Just following Jacobs around can be an exhausting enterprise. When he's not doing his radio show or working on other media projects, he's busy with his Hawaii soda bottle collection. He calls it a hobby. Close friends call it an obsession.

Jacobs playfully defends himself: "Sure I spend lots of time on the soda bottles. I mean, what's a hobby for? I'm basically interested in antique Hawaiian soda bottles, the best of which ceased to be made by 1926."

The "Homegrown" promotion has its roots with a Buffalo Springfield songwriting contest while he was at KHJ; then it began to take its present form when Jacobs moved to KGB.

The promotion meant exposure of new talent in the local community by people sending in their own music and judges choosing the 12 best songs to make up an LP featuring local talent.

As a result of his sincere endeavor to integrate local music into a rock-pop Top 40 format, and because of his bringing Hawaii music to many listeners unfamiliar with that type of music, Jacobs was honored by the 1978 State Legislature in a formal declaration.

"I want to expose both Hawaiian music and contemporary issues as they relate to the 50th state," Jacobs explains, "because I think it's important for a disk jockey to do more than just make cynical remarks and the time and weather."



On Air: Ron Jacobs, KKUA Honolulu DJ, cues up a cart and checks a record cut as he prepares his morning show.

As time goes by, Jacobs seems to get further immersed in the Hawaiian culture while his interests and involvement in the Mainland music machine wanes.

About the only thing he misses about the Mainland is a big operating budget, he claims.

He muses: "In a market like this you have to hustle. There is no ultra huge budget situation. To make it in this market you can't make big power buys. You can't do dramatic things that are based on giant personnel moves. Of course, anyone who can make it in a small market I'd respect more than someone who makes it in a big market with a huge machine already established."

"One hit would do it," he explains. "That would trigger a fad and then everyone would be here like vultures. That one hit may happen. We do have diverse musical styles coming from here—from Bette Midler to Yvonne Elliman to Don Ho's 'Tiny Bubbles'."

Would Jacobs like to be program director of KKUA?

"No, thank you," he replies. "I did that sufficiently on the Mainland to feel that I know enough about it that it wouldn't represent a challenge. There's a lot of guys who should be given a shot. I already had mine."

What's it like to work for Jacobs?

Keala Kai, news director at KKUA, has been working for him since July 1976 when he went on the air. She says that working with Jacobs "is a good learning experience."

FCC Beef Fired By Free Radio Concert For Miami

By AGUSTIN GURZA

LOS ANGELES—A free-admission, radio-sponsored concert in Miami recently featuring top recording star Julio Iglesias has left—in the wake of its success—a bitter aftertaste in the form of a dispute with a veteran concert promoter who has challenged the station's right to stage such events.

Eddy Martinez, principal of Edimart Productions, filed a written complaint with the Federal Communications Commission just three days before the late-April Iglesias concert which was sponsored by station WCMQ-AM-FM, and which drew some 40,000 fans to Miami's Orange Bowl.

In his complaint letter, Martinez charged the station with unfair competition, claiming a competitive conflict between the free concert and another paid-entrance event the same date sponsored by Martinez featuring La Dimension Latina at the Miami Jai-Alai Fronton.

In contrast to the massive audience at the Iglesias show, the Dimension Latina dance drew a paltry 1,000 patrons, and Martinez says he lost \$2,000 on the affair.

The alleged publicity advantage of the radio station in promoting its own shows is the crux of Martinez's charge of unfair competition.

"The issue here," says Martinez attorney Franklin D. Kreutzer, "is whether or not free enterprise is going to be able to compete against the monopoly of the airwaves."

In his complaint letter, Martinez states that "Edimart Productions stands to lose thousands of dollars because of this unfair method of competition . . . (which) is clearly designed to benefit the station and take potential customers away from a private enterprise affair."

"Also," the letter continues, "the use of a well-known recording artist, previously under contract to Edimart Productions, indicates maliciousness and direct interference by WCMQ."

Herbert Dolgoff, WCMQ president, calls the Martinez charges "devoid of substance." He responded with his own letter to the FCC on May 15 in which he accuses Martinez of making "untrue and malicious statements."

Stephen Sewell, the FCC's chief of complaints in Washington, explains that the commission has "so far not said that it is improper or illegal" for a broadcaster to sponsor live talent events. Dolgoff points to this "common practice" among all types

(Continued on page 100)

coming july 1!



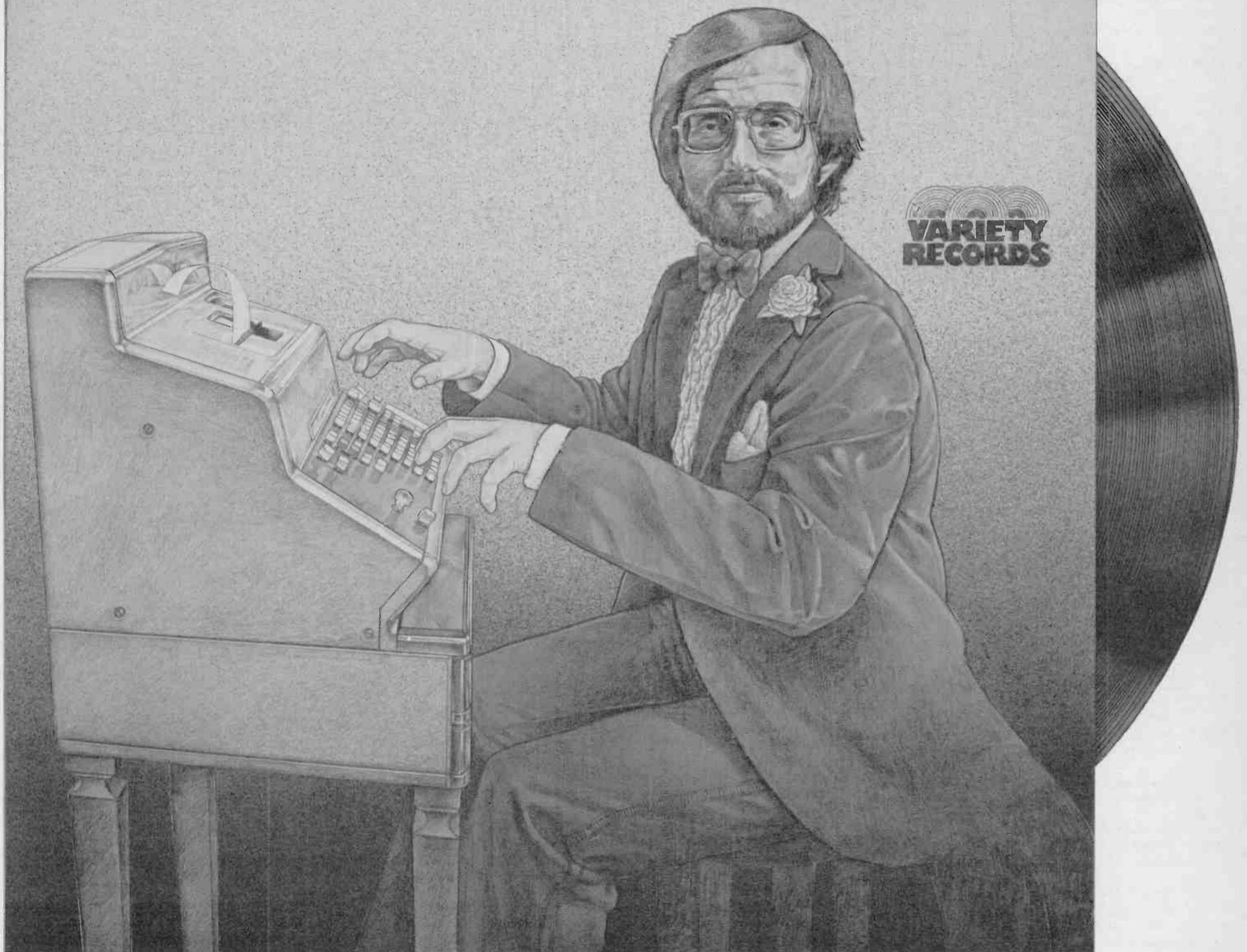
JOEL WHITBURN'S
LATEST RELEASE!



RECORD RESEARCH INC.

HOW JOE GOLDBERG BECAME A MILLION-SELLER WITHOUT SINGING A NOTE.

20 YEARS OF VARIETY



If they gave gold records to retailers, Joe Goldberg would have quite a collection. Because in the 20 years since he opened the first Variety Records store, he's become one of Washington's largest record dealers.

Now, five stores and thousands of satisfied customers later, Joe's celebrating his anniversary by preparing for yet another grand opening—at the beautiful new Lakeforest Mall in Gaithersburg.

The secret of this success is partly selection. It's partly knowledgeable personnel. And it's partly the kind of foresight and marketing expertise that helped Variety become the only record store in major suburban malls all around the nation's capital.

But another equally important ingredient is you: The suppliers who've worked with us every step of the way. The producers who turn out consistently high quality products. The artists who keep the public coming back for more.

To all of you, we at Variety would like to say "thanks." You've made our 20 years exciting and memorable. You've helped us bring millions of hours of enjoyment to our customers. And you've turned a music-lover who can't sing a note into one of Washington's biggest hits.



Wheaton Plaza (Headquarters) • Montgomery Mall • Tysons Corner • Landover Mall • Landmark Center Underground • And Coming Soon, Lakeforest Mall.



**BACK AGAIN...
WITH A SMASH!**

THE IMPERIALS

(Formerly Anthony and The Imperials)

Formerly Top Ten single in England...

“WHO’S GONNA LOVE ME”

OM 5501

Now breaking in USA!
From their soon to be released LP.

Currently touring with BOB MARLEY

Available from your Polygram Distributor



OMNI Records & Tapes
540 Madison Ave., NYC 10022
(212) 751-1345



Perren Boosting MVP Records Publisher, Studio Owner, Producer Ties Into Polydor

By JEAN WILLIAMS

LOS ANGELES—Freddie Perren, in addition to being a successful producer, owner of two recording studios, a publishing and production boss, is now building a label.

Perren, president of MVP Records, distributed by Polydor says: "I was working with artists for other labels and while I get all kinds of requests to work with known and unknown acts, there are a lot of managers and artists coming to me without recording deals.

"Some labels will say, 'We would like to hear what this artist sounds like and we will fund your going in cutting some demos.' Then it comes down to writing or obtaining some songs, going into the studio cutting them, then waiting and hoping the label likes them.

"For me that's too time consuming. I feel I have been around long enough to spot an act with potential, so I decided that if I see an act that I like, rather than go through the hassle of shopping it from label to label, I will have my own situation where I can move on it instantly."

The first such act to go to MVP is veteran duo Peaches & Herb, a well known team of a decade ago.

Perren notes that his artists roster will remain small "because I want to be able to be close to the artists. I will be signing other acts but I first want to break Peaches & Herb."

He points out that MVP will be a diverse label with different forms of music represented.

"I am taking my time signing acts because when I sign them I want to be ready to record them. I don't want my acts to be signed and just sit waiting to be recorded," he says.

Perren explains that Peaches & Herb will be recorded in today's contemporary r&b vein, "but the music is designed to crossover," he adds. "I have taken the r&b sound they had years ago and updated it."

One might wonder why Perren, who admittedly is capable of signing acts with current name value, would sign a veteran act which many of today's record buyers are totally unfamiliar with.

"Although MVP is designed for me to develop new talent, it's a plus for me to sign to the label an act that has had hits, knows what this business is all about and knows how to handle it."

Peaches & Herb separated nearly 10 years ago and were reunited two years ago working the nightclub circuit and touring Europe.

"They have very good management in Paul Cohn of Washington, D.C., and they already have gigs. It's time for a record on them."

While the team is currently working, Perren feels the new record will help to upgrade the places where it works.

When Peaches & Herb dropped from the music scene, Herb became a Washington policeman. On their comeback trip two years ago, Van McCoy produced an LP for MCA which was not successful.

When the duo's single is released, MVP will market the team as a "love duet," says Perren. "My approach to artists is that if you have a group such as Tavares, the songs are directed to girls; a female artist would sing to a guy. In this case we already have the built-in unit—he sings to her and she sings to him. I think that's what it's about.

"The theme for this duet will be love, which is how Peaches & Herb and their music will initially be promoted."

Although Perren says he will

break one group at time, he is looking at other acts to sign.

In building his staff, which he says will also be small, he has brought in Dino Fekaris, who is signed exclusively to Perren-owned companies as producer/composer. He has also brought in attorney Jimmy Kirk. Yoli McFarlane handles publishing.

He recently completed a project for Demis Roussos for Phonogram Records. "Most people felt Demis and I made a strange team, with him being a Greek living in France and me with my background in r&b. I cut him in a country/rock vein.

"I have a diversified musical background. My roots are in black



RECEPTION TIME—Stevie Wonder joins other guests at a reception Warner Bros. held for Bootsy Collins following Bootsy's Rubber Band's soldout Forum (Inglewood, Calif.) engagement.

Perren's wife Christine is his administrative assistant.

Now that he has his own label, Perren feels his outside projects may be curbed. "The more successful MVP becomes the more time I will have to put into it. Right now I have non-exclusive agreements with the labels."

music but I have formal music training. When I studied at Howard Univ. classical, serious music was stressed. I ended by appreciating all forms of music and I've been influenced by them."

He notes that these varied musical influences will help in assuring a well rounded label.

Soul Sauce

• Continued from page 48

and Kenny Gamble/Leon Huff, a special award. None of the winners were on hand to pick up their trophies. "The Wiz" carried away the best theatre award.

Wonder, on the other hand, collected his statue for male vocalist of the year. As opposed to giving his award to others as he has become known for doing, Stevie gracefully accepted saying, "if you want me to have it I will take it."

Stevie was sporting a brand new look. He has shed his long decorated corn-rows and was clean-shaven. He wore a dark green dress suit.

Lonnie Simmons, co-owner of L.A.'s Total Experience nightclub, took home the Maggie Hathaway Award, a special honor given by the Beverly Hills/Hollywood branch president.

Some of the presenters were Donna Summer, Jimmy Witherspoon, Candy Ward, Bernie Casey, Don Mitchell, Roger Mosley, Judy Pace, Ken Jones, Kellee Patterson, Thelma Houston, O.C. Smith, Verdine White, Barbara McNair, Michael St. John, Lawrence Hilton-Jacobs and the two most impressive persons to grace the Image Awards stage, Ciceley Tyson and Sidney Poitier.

The H.B. Barnum Orchestra did a magnificent job with Barnum conducting. Gene Page was originally set as conductor. Adam Wade replaced Marvin Gaye who was set to co-host with Deniece Williams.

Hodges, James & Smith, unfortu-

nately for them, was the last act to perform, for the three ladies brought on their full production number to a nearly empty house.

This was the first year the Image Awards was taken out of the hands of the local Beverly Hills/Hollywood chapter and put on by the national organization. Booker Griffin was this year's coordinator and Playboy's Hugh Hefner was honorary chairman. Producers were Wendell J. Franklin, Morris Buchanan and Ruben Watt.

What a total tragedy—next year it can only be better.

RCA's r&b department headed by Ray Harris, director r&b promotion and merchandising, recently held a two-day series of meetings in L.A. to discuss promo and marketing strategies; to set the direction of the department for the remainder of the year; and to formulate programs for its black acts and their product.

The label brought in its entire promotion/marketing force for the sessions. Capping the meetings was a disco dinner party hosted by Solar Records head Dick Griffey with Solar's Lakeside performing.

Warner Bros. recording artists Ashford & Simpson have received the first gold record in their long productive careers. The LP "Send It" contains the duo's latest single, "By Way Of Love's Express."

Capitol's Nancy Wilson, celebrat-
(Continued on page 111)

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	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	4	4	NATURAL HIGH Commodores, Motown M 790	31	26	17	RAYDIO Raydio, Arista AB 4163
2	1	9	SO FULL OF LOVE O'Jays, P.I.R. JZ35355	32	35	4	DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
3	2	9	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	33	37	14	VINTAGE "78" Eddie Kendricks, Arista AB-4170
4	4	9	CENTRAL HEATING Heatwave, Epic JE 35260	★ 34	44	3	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124
★ 5	7	4	DON'T LET GO George Duke, Epic JE 35366 (CBS)	★ 35	54	2	LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)
6	5	11	YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	★ 36	46	2	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754
★ 7	9	7	THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	37	30	20	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)
8	6	7	DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	★ 38	NEW ENTRY		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)
9	8	26	SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	39	42	2	TASTY Patti LaBelle, Epic JE 35335 (CBS)
10	10	20	WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	★ 40	50	2	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)
★ 11	20	8	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	41	22	26	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149
12	13	28	THANKFUL Natalie Cole, Capitol SW 11708	42	32	27	CHIC Chic, Atlantic SD19153
13	14	20	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	43	25	29	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905
14	16	22	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	44	36	23	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)
15	11	19	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	45	45	6	BOOGIE TO THE TOP Idris Muhammad, Kudu P798
16	12	7	ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	46	41	28	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)
17	15	17	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	47	47	13	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162
★ 19	29	5	COME GET IT Rick James & the Stone City Band, Gordy G7-981	48	34	19	RIDING HIGH Faze-O, SHE SH 740 (Atlantic)
20	24	6	THIS IS YOUR LIFE Norman Connors, Arista AB 4177	49	39	13	MACHO MAN Village People, Casablanca NBLP 7096
★ 21	27	3	MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	50	38	11	JAM/1980's James Brown, Polydor PD16140
22	23	11	SUNBURN Sun, Capitol ST11723	51	40	8	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
★ 23	31	5	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	52	48	8	LOVELAND Lonnie Liston Smith, Columbia JC 35332
★ 24	33	4	HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)	53	56	2	COME FLY WITH ME Bobby Bland, ABC AA 1075
25	19	14	LOVE BREEZE Smokey Robinson, Tamla T-359 (Motown)	54	49	37	SENT IT Ashford & Simpson, Warner Bros. BS3088
26	17	27	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	55	55	3	A MATTER OF FACT Facts Of Life, Kayvette 803 (TK)
27	21	20	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	56	58	2	LIVING ON A DREAM Wayne Henderson, Polydor PD-1-6145
28	28	7	MIDNIGHT BELIEVER B.B. King, ABC AA 1061	57	57	2	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
★ 29	NEW ENTRY		SOUNDS Quincy Jones, A&M SP 4685	★ 58	NEW ENTRY		SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)
★ 30	43	2	TOGETHERNESS L.T.D., A&M SP 4705	★ 59	NEW ENTRY		SWEET THUNDER Sweet Thunder, Fantasy F9547
				60	51	5	SPYRO GYRA Spyro Gyra, Amherst AMH 1014

FAITH HOPE & CHARITY

T-560



INCLUDES THE HIT SINGLE "DON'T PITY ME!"

TC-2370

Produced for Roy Radin Productions, Ltd.

By McCoy-Kipps Productions.

Produced and Arranged by Van McCoy.

Album art from an original painting by Ernie Barnes.
Courtesy of Company of Art, Los Angeles, California ©1978 Ernie Barnes.

Available on 20th Century-Fox Records & Tapes.



Discos

Industry Encompasses More Than 'Nightclubs'

By DICK NUSSER

NEW YORK—Discotheques, where Dionysian rites of song and dance explode into electronic bursts of light, sound and color, have become more than "the nightclubs of the 1970s."

They now comprise one of the most profitable of the entertainment industries, with an estimated yearly gross of \$4 billion.

From Manhattan's \$1 million customized "cafes" where the rich and not-so-rich mingle on crowded dance floors, to less expensive franchise operations in a suburban shopping mall, folks of all persuasions are dancing the night away; much to the delight of club owners, lighting and acoustic hardware manufacturers, record companies with artists who can produce danceable tunes, disco DJs, and, of course, the customers themselves—who have come to expect more than a house band and a stripper to provide them with a respite from everyday routines.

At the disco, the customer provides the floorshow, and the quality of the performance depends on the talent of the DJ for picking records that meet and merge in an appropriate mood. The DJ's job is an intuitive function.

There is an estimated disco audience of 40-50 million, ranging from age 13 to people in their 60s who simply like to dance. There are teen discos where no alcoholic drinks are served. And there are discos that cater to retirees, where the

pace is a bit slower, but nonetheless exciting.

There are discos where the personality of the DJ and his ability to "tune into" the mood of the regular crowd, is more important than flashing lights and fog machines. There are discos where flashing lights, fog machines, boom boxes and Sound-sweeps are more important than the DJ.

But there are no discos where anything is more important than a steady, unrelenting beat that incites dancing and brings thirsty customers back for more.

One of the most essential functions of the discotheque in contemporary culture, and in the music industry, is its ability to bring diverse groups of people together under one roof where they can enjoy a variety of music, from rock and r&b to Latin and country.

As a result, the type of music being programmed has gone from "pure disco" to anything danceable. Consequently, the integrative function of disco is one of its most important aspects.

"Discomania" has influenced, and continues to influence, movies, television and the record industry. And there is a reciprocal effect at work among these related entertainment industries that is proving to be a boon to all three.

Syndicated disco shows and periodic specials are introducing disco-

oriented artists to the vast television audience.

Record companies are becoming aware of this promotional bonus. Television programming executives are realizing that disco shows are enabling them to tap a wider demographic market. Club owners

Hurrah's offers live music several times a week, geared to a rock crowd, and it is the setting for a long running off-Broadway show called "The Neon Woman," geared to the tastes of a disco audience.

The show plays every night and dancing begins after the final cur-

exclusively through music programming or it can represent a considerable investment in technology. It depends on the market and the resourcefulness of the club owner.

There are discotheques where people come to see and be seen. And there are discotheques where the attraction is simply to get away from the drab and ordinary and escape into a world ablaze with glamour.

There are markets where the latest development in light or sound technology is essential to keeping ahead of the competition. And there are markets where the integrity of the DJ and the diversity of the audience are the strongest drawing cards.

Disco has also proved itself to be an ally of radio programming. The success of the disco sound and its infectious rhythms are influencing what's heard on the air. Disco music, programmed to provide a party atmosphere, is being used as an effective lure to listeners in both large and small radio markets.

As participants gather for this year's Disco Forum, the very concept of a discotheque appears to be swinging full circle, back to the concept of a spectacular club setting where all forms of entertainment hold sway.

The disco industry is now at a point where it is possible to combine live and prerecorded music, laser technology and a theatrical performance, closed circuit video effects and a remote broadcast, the excitement of a live audience and the thrill of appearing in another medium—all under one roof, all at the same time.

There are problems, however, which disco operators and their staffs must address themselves to if the business is to continue to flourish.

The unusually high decibel rate that disco sound systems generate is suspected of being able to cause loss of hearing efficiency, particularly on the part of disco staffers and DJs who are exposed to the sound night after night.

There is the danger that untrained technicians could cause retina damage due to careless handling of sophisticated laser lighting.

These are matters of grave concern to club owners who have invested considerable sums in equipment that demands experienced personnel to operate them.

What began as a cheap substitute for live music has turned into a thriving, sophisticated industry that now rivals spectator sporting events for the regular attention of the consumer, and his entertainment dollar.

What's more, discotheques are a global phenomena. From Munich to Hong Kong, San Francisco to London, more and more people are stepping out onto gaily lit dance floors, awash in a sea of light, sound and color, to dance, dance, dance the night away.

New Mixer Bows

NEW YORK—Working models of a new electronic crossover, and prototypes of a mixer-preamplifier for discotheques, will be shown by Richard Long & Associates at the upcoming Billboard Disco IV Forum scheduled for June 22-25 at the New York Hilton hotel here.

The systems are the latest in an expanding catalog of sound components developed by the Manhattan-based manufacturer and installer of disco sound systems.



A twirling globe reflects lights onto dancers in this moody disco setting.

whose clubs are used as the setting for such shows find their business is considerably boosted by such exposure.

Purveyors of disco entertainment, from club owners to label executives, are being sought out as guests on television talk shows to discuss the meaning and importance of the disco environment.

Paradoxically, the disco craze is responsible for the return of live entertainment to the club circuit. Hurrah's and Le Clique in New York have added live acts to their disco show.

tain. Le Clique offers old fashioned strippers, jugglers, comics and singers.

In addition, many discos are now employing house bands as a relief to the continuous thump of the disco sound system.

There are many sides to today's discotheques. What began as an inexpensive alternative to live music is now a testing ground for the entertainment complexes of the future.

The essence of a disco operation is the creation of a "party" atmosphere. Depending on the nature of the clientele, this can be developed

Only 9 Months Old, Disco Den Clicks

NEW YORK—Starting less than nine months ago with a little bit of money and a lot of positive thinking, two young Harlem business men have built the Disco Den Record Pool into a major force servicing more than 100 disco jocks in the New York area.

Dennis Franklin, president, and Joel Wilson, vice president of Disco Den, originally met in a self improvement class and decided to go into business together. Franklin, a former disco DJ, suggested a record pool and the pair set up shop on 125th St. and Fifth Ave.

The pool was originally set up to service DJs in the Harlem and South Bronx area, but Disco Den's membership list has now grown to include such non-ghetto hot spots as the West Side's legendary swingers sin bin Plato's Retreat.

Disco Den charges its members \$25 a month and records are distributed every Saturday at the pool's storefront. Each member of the pool is asked to give the reaction of his audiences to each piece of product and on Tuesdays Disco Den compiles this feedback and makes it available to the participating record companies.

One quarter of the pool's members are mobile jocks and so Disco Den offers a hotline referral service to help its members find work.

Besides Wilson and Franklin, the Disco Den pool employs a staff of five.

Wilson and Franklin are currently shopping around for a location for a new disco to be run by the pool. The new club will serve as a meeting place for pool members as well as for the general public.

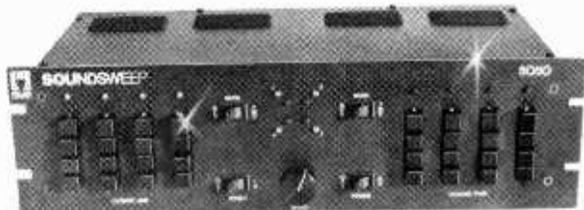
JUNE 24, 1978, BILLBOARD

Whip it Around

Really *move* your disco sound...put it where you want it, with **SOUNDSWEEP**.

SOUNDSWEEP provides an entirely new dimension to sound: movement!

Flip the power on, and **SOUNDSWEEP** is ready to transform your disco into a moving, swirling, dance environment. Program **SOUNDSWEEP** to actually *move* the music around the dance floor — spinning, criss-crossing, zigzagging, — first in one direction, then the other, from slow and smooth to fast and frenzied, for one or both audio channels.



Orchestrate the mood of your audience with any one of **SOUNDSWEEP's** over four billion possible sound effect combinations.

Sound interesting? Contact PortmanShore Electronics at the New York Hilton during *Billboard's* Disco Forum.

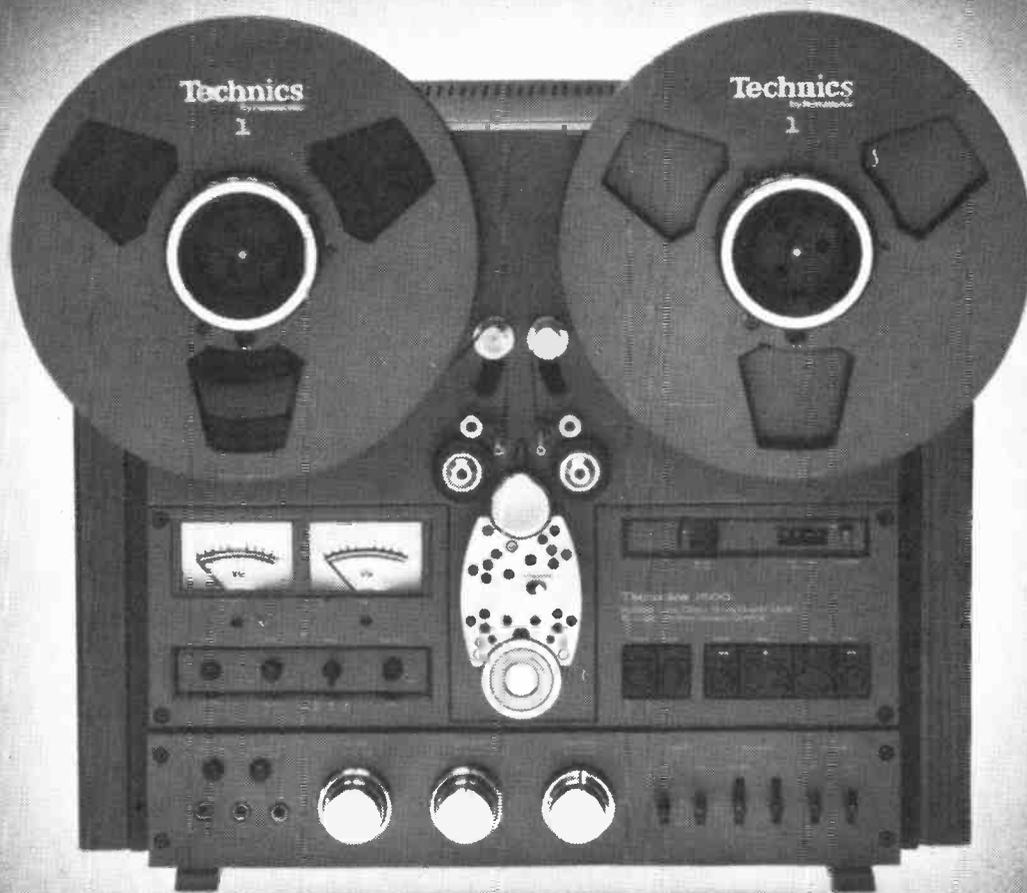
SOUNDSWEEP. A truly innovative addition to any disco's sound system.

PortmanShore
ELECTRONICS

PortmanShore Electronics • 924 Westwood Boulevard, Suite 935
• Westwood Village, California 90024 • (213) 478-9811

Dealer inquiries invited

How to get a three-motor, direct-drive, isolated-loop deck. And save \$5,500.



"Ingenuity of design can be fascinating for its own sake, but when it results in a product of demonstrable excellence, as with this tape recorder, one can only applaud..."

The review is from *Modern Recording*. The tape deck is Technics RS-1500US. And the ingenuity of design that *Modern Recording* and *Audio* have praised in recent issues is Technics' advanced "Isolated Loop" tape transport with a quartz-locked, phase-control, direct-drive capstan.

By isolating the tape from external influences, Technics has minimized tape tension to an unprecedented 80gms. Eliminating virtually all signal dropout. While reducing modulation and wow and flutter to a point where conventional laboratory measurement is seriously challenged. A considerable achievement when you realize Technics RS-1500US is priced substantially below its professional counterpart. \$5,500 below.

Electronically, too, Technics has provided the ultimate in professional control and performance. A separate microphone amplifier. Record amplifier. Mixing amplifier. And three-way bias/equalization. While IC full-logic function controls permit absolute freedom in switching modes.

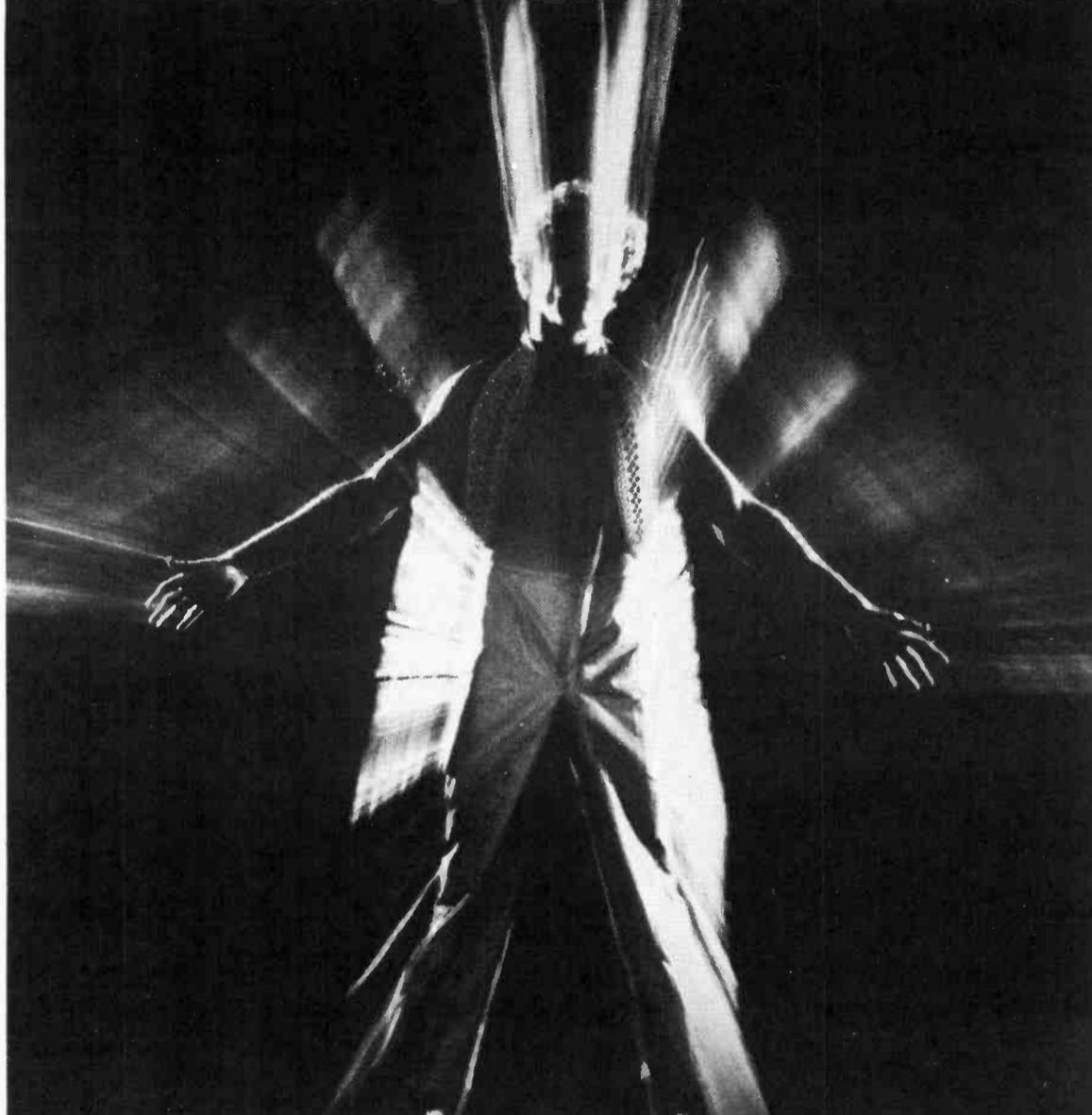
Compare specifications and prices. Then you'll realize there's no comparison. TRACK SYSTEM: 2-track, 2-channel recording, playback and erase. 4-track, 2-channel playback. **FREQ. RESPONSE:** 30-30,000Hz, ± 3 dB (-10dB rec. level) at 15ips. **WOW & FLUTTER:** 0.078% WRMS at 15ips. **S/N RATIO:** 60dB (NAB weighted) at 15ips. **SEPARATION:** Greater than 50dB. **RISE TIME:** 0.7 secs. **SPEED DEVIATION:** $\pm 0.1\%$ with 1.0 or 1.5mil tape at 15ips. **SPEED FLUCTUATION:** 0.05% with 1.0 or 1.5mil tape at 15ips. **PITCH CONTROL:** $\pm 6\%$. **SUGGESTED RETAIL PRICE:** \$1,500*

Technics RS-1500US. A rare combination of audio technology. A new standard of audio excellence.

*Technics recommended price, but actual retail price will be set by dealers.

Technics Professional Series
by Panasonic

Introducing THE BOOM BOX.



It's like listening with your whole body.

You know how good a live bass feels. It talks to you through your chest.

So you know how tough it is to get that sound — and that feeling — when you're listening to records.

But now, you can get fast, fast relief from pale bass. Just hook up one dbx Boom Box. And stand back.

In just milli-seconds the Boom Box goes to work so you can feel all the vibrant, low frequency energy of live bass. Because the Boom Box recreates the low frequency sound that's often deliberately

left out in the recording studio. You actually feel the blast of air a real bass note produces.

The Boom Box does this by seizing the lowest notes, instantly creating new notes an octave lower, and then realistically putting them back into your music. Low frequency notes surge through your hi fi system.

The Boom Box works on any music system that has a tape monitor switch. And it not only makes modest systems sound expensive, it makes expensive systems sound unbelievably real.

Hear the Boom Box. Feel the Boom Box. At your dbx dealer. You'll experience an all-time "low" in musical enjoyment.



dbx

dbx, incorporated
71 Chapel Street
Newton, MA 02195
617/964-3210

See us in Demonstration Suite 529



Contest dancing is a popular activity at many locations.

ON 30-FOOT SCREEN

Old Movies Lure Patrons In Austin

NEW YORK—"TGIF" and "Saturday Night Fever" both popularize discos through motion pictures, but now disco owners can bring motion pictures inside their clubs.

One of the first to try this idea is Stars, a recently opened club in Austin, Tex. Blackstone Productions, which operates Stars, calls it "the first real theatre disco."

Motion pictures are shown in the early evenings on the club's 30-foot screen in its Soundstage area, with old W.C. Fields, Marx Brothers and Laurel & Hardy product being the most recent offerings.

When the music starts at 9 p.m., the club puts on its "Atmospheres" show with special films it buys and produces to complement disco music.

Montages and computer-generated graphics are projected past the dancers by bright xenon projectors. The dancing itself takes place on a white plexiglass floor with lights projected onto it by the Blackstone-designed "Polarama" system.

Stars, which opened one month ago, is located six blocks from the Univ. of Texas but does not seek a college crowd.

The disco's sound system, designed by Blackstone and Ed King of Sound Unlimited, has a backbone of two Cerwin-Vega 1800 amps with 225 watts per channel. The power drives two B-36 bass cabinets, and four DMT speakers. A DBX Boom Box is attached for sub-harmonic bass response.

Playing the records until 2 a.m. are Thomas Moore and Doug Summers who have twin Panasonic Technics SL-120 turntables

equipped with Microtrack tonearms, and a Cerwin-Vega mixer in their booth. Twin Superex mikes are also at their disposable.

A custom lighting system designed by Blackstone's Russell Estes, incorporates a specially modified Diversitronics SQ-4 controller, providing eight channels with matrix capability.

Fowler says that "mainly jazz" is played in the early evening before dancing. The club, he claims, "leans toward a New York sound" and follows the New York rather than Dallas/Houston disco chart in programming.

As a "private membership club," Stars has about 500 members each of whom pays \$50 a year dues (going up to \$100 in July). The club permits a "one-time look" for prospective members for \$5.

The Soundstage is one of three areas at Stars. The club's Black and White room has the same music as the other areas but at a reduced volume. It's designed for intimate meetings.

Between the sofas and bar of the Eden Room, Stars provides backgammon tables and an area for mingling, for two different types of competition simultaneously.

Lowell Fowler and Bill Becker, who are partners in Blackstone Productions, plan to use the club as a showcase for its new products. Recently tried out was the firm's "Searchlight" pin spot which they report as successful.

Stars is planning to package its concept and exhibit it in the future.

ROBERT ROTH

Discos

Media, At Long Last, Accepting Disco Fever

By PAUL GREIN

LOS ANGELES—This was the year disco became legitimate in the eyes of the media, as movies and television shows dealing with disco earned mass audience acceptance.

RSO's "Saturday Night Fever" and Casablanca-Motown's "Thank God It's Friday" were the trail-blazing film hits; while disco acts also found their way in increasing numbers onto tv talk, variety and music shows.

The programs most frequently cited for promoting disco are the 90-minute syndicated Merv Griffin and Dinah Shore shows plus "American Bandstand," "Midnight Special" and "Soul Train."

But even "60 Minutes," perhaps the most prestigious and widely respected news show on the air, got around to analyzing the disco phenomenon earlier this year.

All polled say this wide exposure can only help disco record sales and artist development.

Casablanca will have released three disco-related films by summer, with "T.G.I.F." preceded by "The Deep," in which Donna Summer sang the theme song. Also due from the company in August is "Midnight Express," with a score by Giorgio Moroder, Summer's coproducer.

The label is also concentrating on tv exposure for its acts, and with increasing success, according to Steve Keator, national publicity and media director.

"'Saturday Night Fever' helped a lot," he acknowledges. "It's always been easy to book a disco act that had a sound, personality and hits. But now you can book acts even if they haven't had hits outside of the disco market, like Pattie Brooks."

Keator credits Merv Griffin with being the first talk show host to push disco and do disco theme shows. "He devoted an entire show to Barry White last year, and another to Donna Summer, and then had a two-part 'T.G.I.F.' preview and disco dance contest a few weeks ago.

"Casablanca poured a lot of money into ads for the show," says Keator, "in TV Guide, The New York Times and the Calendar section of the Los Angeles Times."

Keator adds that ABC-TV's "Midnight Special" also booked an all-disco show a few weeks ago with Casablanca acts Donna Summer, Village People, Love & Kisses, Brooklyn Dreams and Paul Jabara in addition to outside acts Linda Clifford and Hot. "On network tv," he explains, "it's against FCC regulations to devote an entire show to one company."

Keator acknowledges the possibility of overexposing a disco act through too many tv bookings and says the company is going to be holding back on any more appearances by Village People and Pattie Brooks over the next few months for that reason.

He also emphasizes the importance of local tv shows specializing in disco in building an artist's camera presence. The ones he cites as being the best are Soap Factory in New York, Disco Magic in Miami and Steel Pier in Philadelphia.

Ray Caviano, vice president of special projects for TK out of New York, echoes the point about the significance of local tv shows. He singles out as one of the best "Soul Alive" on WPIX-TV in New York, which is hosted by Jerry "B," air personality at WWRL, a Top 40-soul radio station in the city.

Caviano says TK is not going to follow Casablanca's lead into the motion picture business. "We're conscious of video and film," he

says, "and we're going to keep that door open, but it's not an immediate priority. We want to build the company from the bottom up, not from the top down."

Of the established talk shows, Caviano says Dinah Shore's program has been the best for soul and disco acts, and he also gives high

marks to Don Cornelius' "Soul Train."

Also, he's placed the Ritchie Family on "American Bandstand" twice and Peter Brown on "Midnight Spe-

cial" while K.C. & the Sunshine Band "pops up everywhere," he says.

TK has an in-house tv specialist. (Continued on page 67)

If you think
disco sound systems
are all the same...

get the Altec Challenge.

It takes a tough line of sound products to stand up to the demands of the disco market. Products that can withstand hour after hour of high-level use. Products that can deliver accurate reproduction of the full musical spectrum—from thundering bass to searing high frequencies. Products that let your dancers feel, as well as hear, every note in the recording.

We at Altec Lansing have been building these kinds of tough, reliable audio components for over 40 years. And today we have the most complete line of professional sound equipment on the market.

1515 So. Manchester Ave., Anaheim, Ca. 92803 • 714/774-2900
ALTEC CORPORATION

Equipment that combines the latest in audio technology with the quality and performance that have become Altec Lansing trademarks.

But don't just take our word for it. Drop by the Franklin-Adams Suite of the New York Hilton during Billboard's Disco Forum IV (June 22-25). And get the Altec Challenge.

Location photography courtesy of Knott's Berry Farm

ALTEC LANSING
SOUND PRODUCTS DIVISION

Franchising Tricky, But Some Are Making It

By PAT NELSON

NASHVILLE—Although disco franchising is still fairly limited in terms of the overall industry, those operations that have pursued the idea, such as the 2001 chain and Tramps, are logging success stories with their concepts that appeal on a nationwide level.

Tramps' first franchise is tentatively set to open in mid-August in New Orleans and, from initial reactions to the idea, Michael O'Harro is extremely optimistic about the future of the new club which will be lo-

cated in the old Lautrec Restaurant in the French Quarter.

Washington, D.C.-based, Tramps has also become involved with the May Co., owners of the Hecht department store chain with 20 locations in the metropolitan area. At this point, Tramps has opened five discos, basically geared for ladies, in the department store's chain of boutiques, and has plans to expand to the full 20, as well as stocking a line of Tramps clothing that carries their Chaplain theme.

O'Harro also points out that the operation will be opening a series of discos in the Holiday Health Spas, which has 30 locations in six states, plus the District of Columbia. Called Dreams, the first disco will open in the Glenburie, Md., location this summer, with the second location tentatively set for Falls Church, Va.

Discussing the minimal amount of disco franchising, O'Harro feels that "very few people have a concept that's marketable anywhere else."

"In other words," he adds, "most people that go into the disco business seem to be concerned only with their own specific problems in their own little sphere of reference. And in many cases, there's nothing unique about their operation that's duplicable."

"My expertise is in image marketing, concepts, public relations and promotion and we're able to put this into other areas and make it work."

"Many of these people are also very guarded about their ideas,"

O'Harro says. "They don't want to share what they know."

In opening other Tramps locations, the operation is carefully screening potential franchisees to be sure they agree in philosophy.

"We're a little bit different in that we are a top of the line, sophisticated operation and we only want to do business with people that have the same ideas of quality clientele," he explains. "We're not just out seeking to sell a lot of franchises. We're out to hand pick potential associates that have the same philosophies we have."

When a franchise is opened, the company is there to advise them in total concept—decor, sound, lighting, marketing, promotion, public relations, music programming, deejay training, service and maintenance of equipment. Mailing lists, a handbook of operations, and promotional aids such as T-shirts, decals, and bumper stickers are also made available to the franchise, as well as help in finding the right management.

"It's to their advantage to have someone on their team that's knowledgeable of disco trends and what's happening in the industry," O'Harro further adds.

"Unlike some other forms of business, we've been working three years to define our concepts locally so that we're able to make them work in other areas," he explains.

"We're looking very closely at Mexico, and the Los Angeles, Atlanta, Miami and Houston markets and when the people and the city are right, we'll go ahead with more."

Parris Westbrook, director of operations for 2001 Clubs of America, feels that failures in disco franchising have been because "the companies involved have attempted to franchise the disco 'phenomenon' and there's much more to it than that. Disco is certainly a large part of what we franchise, but what we're really franchising is a form of the entertainment business that involves all aspects of it."

"Our whole philosophy is that there has always been dancing and there has always been music," Westbrook explains. "My personal feeling is that disco will be around for many years and will continue to grow as an industry."

"But if I'm wrong—if we're all wrong—it doesn't really matter because people are always going to dance and there's always going to be music. If it's called something else next year, that's what you have to be ready for. If a new trend develops, we're geared to follow that trend, but at the same time, not get away from our basic concepts of entertaining adults which involves music and dancing."

There are currently 24 franchises involved in the 2001 chain and the company provides a full turnkey operation through its various divisions that will do everything from build the site to offering advisement on drink and admission pricing, as well as providing various services on an ongoing basis after the disco is open.

"It's a very complicated, extensive business," Westbrook points out. "To do one thing well doesn't count unless everything is done well. When becoming a franchisee, you're buying all of this know-how and becoming part of a continuing, already established national chain, as well as being guaranteed of support after you've opened."

The chain's 13 newest locations are full entertainment complexes,

(Continued on page 71)

Outrageous!!!

Sound Unlimited Systems & Laser Presentations, Inc.,
will exhibit at Billboard's Disco Forum IV
June 22-25, New York Hilton Hotel, Suite #524
Catch a totally outrageous sound
and light extravaganza!



Sound Unlimited Systems, the nationally respected innovator in the design and installation of professional sound and lighting systems, has again taken the lead with the introduction of an outrageously compact, functional, mobile disco console: "Outrageous" is exactly the right name for this beautiful, lightweight, professional unit.

With over 80 disco sound systems already installed in the most prestigious clubs in the country, Sound Unlimited has the experience and flexibility to select the right equipment for your particular application. Whether it's a compact mobile unit like "Outrageous" or an elaborate multi-media system for a conceptual discotheque, we know which equipment will perform

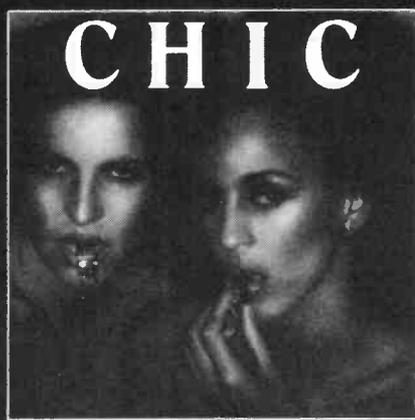
reliably and well for you in demanding, extended use, night in and night out. (Like Cerwin-Vega's excellent, durable speakers and electronic components.)

A complete information package and our "Music Is Magic" T-shirt are available for \$6, refundable with any purchase. Phone or write today and let us tell you more about our fast professional service and our innovative approaches to disco systems design.

Sound Unlimited Systems "MUSIC IS MAGIC"

14540 Sherman Way, Van Nuys, CA 91405 (213) 781-3111

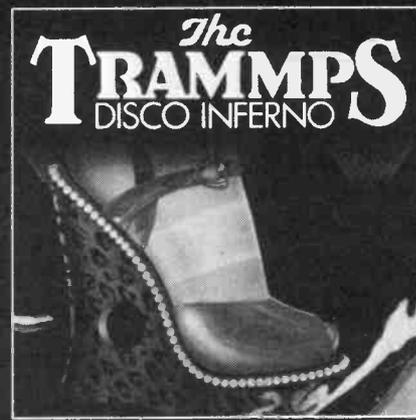
The Disco Source.



SD 19153



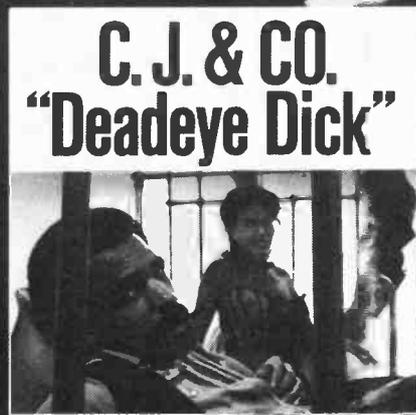
SD 19177



SD 18211



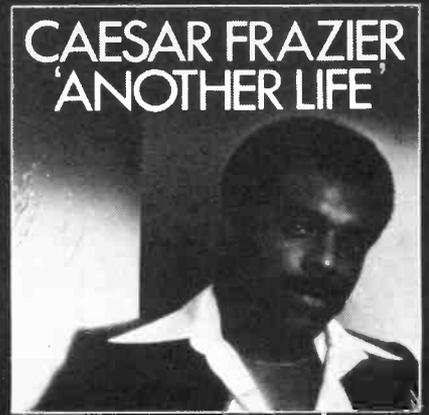
*SD 5202



**WT 6104



**WT 6101



**WT 6103

Let there be Disco. On Atlantic Records and Tapes.



© 1978 Atlantic Recording Corp. A Warner Communications Co.

*On Cotillion Records & Tapes
**On Westbound Records & Tapes

Constant Conflict: BMI & ASCAP Vs. Clubs

By ROBERT ROTH

Music Use Licensing Is Still Hassle

NEW YORK—When "Stayin' Alive" comes over the sound system at any discotheque, a crowd is practically assured to be on the dance floor.

But if the establishment has no BMI license, then Barry, Robin and Maurice Gibb, who wrote that song, receive no fee for the profitable use to which their music has been put.

The same situation is true with ASCAP licenses.

When disco owners are questioned on their failure to obtain licenses from the two performing rights societies, the most common reason proffered is, "I already paid for the records."

For almost 70 years, however, the Copyright Act has provided precisely the opposite: that the mere

purchase of a copyrighted article does not obtain any rights other than physical ownership.

In interviews with both societies, one thing becomes certain: the organizations feel their members are entitled to the licensing fees and will not permit unlicensed uses of the music.

Gene Colton, BMI's director of East Coast licensing, notes his organization has a special agreement applicable only to discos. The agreement provides for the performance of BMI-licensed music at "premises solely via the playing of records and/or tapes by mechanical devices principally for dancing by the public (herein referred to as a 'discotheque')."

BMI's agreement has a license fee schedule which divides discos into 44 classes, using four criteria: room capacity of premises; nights per week operated as a discotheque; if admission or cover is charged at any time; or if admission or cover is never charged.

The fees begin at \$90 per year with class 1A, an establishment operating as a disco from one-three nights per week, serving 1-75 patrons and never charging a cover or admission, and go up to \$980 annually for a seating capacity of over 750, open four-seven nights per week and charging a cover or admission.

Approximately 1,300 discotheques throughout the country are licensed by BMI.

ASCAP handles discos a bit differently than its competitor, according to Paul Marks, the society's managing director. It has no special form.

ASCAP-licensed establishments complete the organization's general license agreement, the same agreement used by restaurants, taverns and nightclubs, whether live or mechanical music is used. The ASCAP rate schedule therefore is much larger with 363 separate rates covering all possible permutations.

For establishments having no live

similar charge and having a show or act. This establishment pays \$1,750 for the right to use all the music in the ASCAP repertoire.

One of the reasons for not employing the term, "discotheque" in the form according to Marks, is that "Our license is based on objective factors regardless of how they prefer to label themselves."

The mobile disco operator has not been overlooked by either licensing organization.

When a mobile disco is set up at a licensed location such as a concert hall, the location's license covers the performance in the case of both BMI and ASCAP.

But the mobile disco which sets up at an unlicensed location (the beach, for example) must obtain a license to legally perform the copyrighted music found on virtually all recordings.

ASCAP and BMI both license mobile discos on a "per event" basis.

BMI uses its "dance promoter" license at the rate of \$10 per dance with a minimum of \$30 per year.

Owners Are Liable, But Ignore Law

mean business about licensing discos.

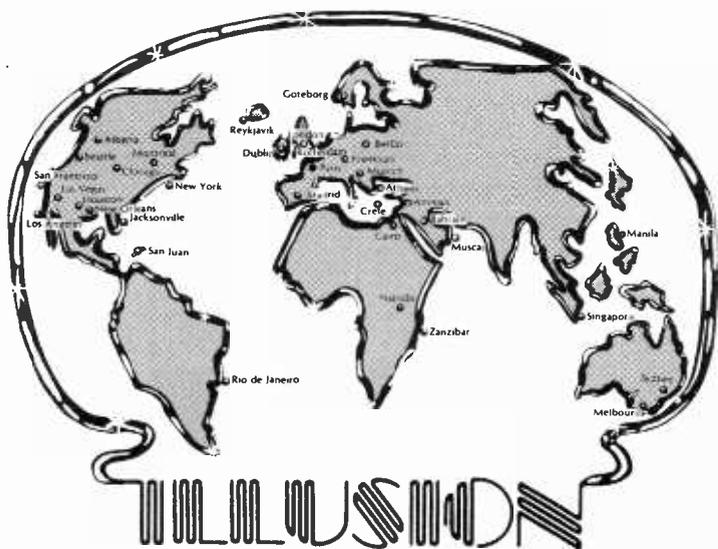
Although it was revealed recently that Studio 54, one of the country's largest and most profitable discos, has neither a BMI nor ASCAP license (Billboard, Jan. 21, 1978), the case is far from closed on the New York nitery.

ASCAP has not gotten any commitment from Studio 54 to pay the \$1,600 the society wants under its general license agreement, but Barry Knittel, assistant national sales manager, seems confident in saying, "We expect Studio 54 to be a good customer for a long time."

BMI, on the other hand, apparently has had enough of the management's recalcitrance. Russell

JUNE 24, 1978, BILLBOARD

We've lit up the world



Some of the sharpest discotheques around the world rely on Illusion Lighting. Why Illusion? Illusion knows there's more to lighting than meets the eye. That's why more and more discos and designers worldwide are advancing to Illusion Lighting's equipment. We have years of experience to back-up our professional expertise, capability and know-how. Let us be your guiding light - we're light years ahead of our competition.

See us at the Disco Forum — Hilton Hotel, New York
June 22 through June 25 — Booth No. 172 & 173

Lighting Designers & Suppliers for:
20th Anniversary Grammy Awards Disco
50th Anniversary Oscar Awards Disco

Manufacturers & Suppliers of:
Controllers/Color Organs/Lasers/Special Effects
Pinpoint Spinners & Scanners

ILLUSION LIGHTING INTERNATIONAL CORP.

Europe & Continent
65 Mortimer Road
Mitcham Surrey CR43TX
London, England
01-640-9321 Telex: 928 347

New York
Imperial Building
175 Fulton Avenue
Hempstead, New York 11550
(516) 481-6640

Los Angeles
8400 De Longpre
Suite 105
Los Angeles, California 90069
(213) 656-3228-9

Annual Disco License Rates For Use Of Mechanical Music

ASCAP

Seating Capacity	No. Nights Per Week	Base Rate	NO. OF VARIABLES***	
			One	Two
0-75	1	\$90	\$120	\$160
	2-3	90	165	220
	4-7	90	205	275
76-150	1	130	160	215
	2-3	130	240	320
	4-7	130	320	425
151-225	1	170	215	285
	2-3	170	320	425
	4-7	170	425	570
226-300	1	210	265	355
	2-3	210	400	535
	4-7	210	535	710
301-375	1	250	320	425
	2-3	250	480	640
	4-7	250	640	855
376-450	1	290	375	500
	2-3	290	560	745
	4-7	290	750	995
451-525	1	330	425	575
	2-3	330	640	865
	4-7	330	850	1150
526-600	1	370	475	650
	2-3	370	715	975
	4-7	370	950	1300
601-675	1	410	525	725
	2-3	410	790	1090
	4-7	410	1050	1450
676-750	1	450	575	800
	2-3	450	865	1200
	4-7	450	1150	1600
751 and over	1	490	625	875
	2-3	490	940	1315
	4-7	490	1250	1750

BMI

Room Capacity of Premises	Nights Per Week Premises Operates As Discotheque	Fee For Premises	
		Not Charging Cover or Admission At Any Time	Fee For Premises Charging Cover or Admission At Any Time
1-75	1-3	\$ 90.00	\$150.00
	4-7	110.00	180.00
76-150	1-3	130.00	195.00
	4-7	150.00	260.00
151-225	1-3	170.00	255.00
	4-7	190.00	340.00
226-300	1-3	210.00	315.00
	4-7	230.00	420.00
301-375	1-3	250.00	375.00
	4-7	270.00	500.00
376-450	1-3	290.00	435.00
	4-7	310.00	580.00
451-525	1-3	\$330.00	\$495.00
	4-7	350.00	660.00
526-600	1-3	370.00	550.00
	4-7	390.00	740.00
601-675	1-3	410.00	615.00
	4-7	430.00	820.00
676-750	1-3	450.00	675.00
	4-7	470.00	900.00
OVER 750	1-3	490.00	735.00
	4-7	510.00	980.00

***VARIABLES —Show or act(s).

—Admission, minimum, cover,

music and utilizing mechanical music only, four criteria are applied in 99 different classes.

ASCAP's lowest rate, also \$90 a year, is for a disco operating any number of nights of the week and serving up to 75 people with no admission, cover or entertainment charge and having no show or acts.

Ninety-eight steps later is the establishment open four-seven nights per week, serving 751 or more patrons, collecting an admission or

The ASCAP agreement is the same as that used for concerts. It is therefore based both on seating capacity and the "highest price of admission exclusive of tax."

The license fee ranges from \$15 for up to 750 people at up to \$3 per person, to \$330 for over 40,001 people at \$12.01 and over per person, although it is unlikely for a mobile disco operation to have an event at which the latter rate is applicable.

Both organizations warn that they

Sanjek, vice president, says, "We are pursuing every avenue possible to get the necessary information to file suit against Studio 54 for its continuous refusal to obtain a license."

Both organizations say they have followed their established procedures with Studio 54.

When an ASCAP or BMI field office discovers an unlicensed operation, a letter is sent informing the

(Continued on page 67)

Black Patrons Significant In Club Activities

By ROBERT FORD JR.

NEW YORK—Blacks make up a large percentage of regular disco patrons throughout the country and most all major clubs sport a well integrated clientele.

But there are still many clubs that are populated almost exclusively by blacks that continue to thrive, though not without problems.

Blacks were spending money to dance to records well before the word disco was in use. Weekly basement rent parties, community center record hops and cocktail lounge back rooms served as early ghetto discos long before the "beautiful people" caught the first epidemic of twisting fever in the '60s.

But while most of the old clubs were seedy, improvised rooms that were designed for some other purpose, today's black discos are among the most elegant around. Almost every major urban center in the coun-

While he is not quite sure why the shift occurred, Urbany is happy with his clientele, "We have a well dressed and well educated crowd

that ranges between 25 and 35 years old," observes Urbany.

Club Sheba in Chicago also advertises extensively, but Sheba gen-

eral manager Pretriss Stampley feels that the primary factor in his club's success has been its reputation. "We get a lot of famous people

in here," claims Stampley, "Muhammad Ali has been in and most black entertainers who play Chicago (Continued on page 71)

Our Sonalite 3 and Sonalite 4 are listed*...



"The Disco Industry Top of the Line Controller"

- 4 Individual Channel Dimmers
- 1200 Watts per Channel
- True 4 Channel Sound to Light
- 5 Different Automatic Chase Patterns
- 5 Different Automatic Fade Patterns
- 5 Different Audio Chase Patterns
- Extenders Available, Each Adding 1200 Watts per Channel
- 40 Amp Breaker
- Master Brightness Control



"The Industry Standard for 3 Channel"

- 1200 Watts per Channel
- True Sound to Light
- 3 Channel Automatic Chase
- 3 Channel Audio Chase
- Keyboard - Allows You to Play the Music
- Full Line Dimmer
- Emphasis Slider for Sensitivity Control
- 30 Amp Breaker

* For Insurance Purposes, for Both Units Quote  Listing 893E

with anything less you could be playing with fire

meteor
light and sound company

with Meteor - reliability is the bottom line

155 Michael Drive, Syosset, New York, 11791 (516) 364-1900
West Coast (213) 846-0500; Canada (416) 677-0545
105-109 Oyster Lane, Byfleet, England KT147LA (Byfleet 51051)



Couples get real close during their dance routines—a bonus for the people enjoying disco.

try now sports at least one disco that has become the posh hangout of that town's "beautiful blacks."

Many of these clubs, such as the Fox Trappe in Washington are private membership clubs. It costs \$50 to join the Fox Trappe club for a year and one must be at least 24 years old to be a member.

Bill Lindsey, president of the Fox Trappe, feels his biggest problem is that most of the blacks who come into his club are not used to going out. "We find we have to educate our patrons because going out is a new phenomenon with this generation of blacks," says Lindsey. The Fox Trappe owner has found it necessary to impose a two-drink minimum at his club because, as he puts it, "Many blacks just aren't used to buying drinks."

But educating their customers does not seem to be a major concern to most black club owners. M. Morton Hall, who operates a number of discos in the New York area, feels his biggest problem is promotion. "When a new white club like Xenon or Studio 54 opens they don't have to advertise because they get full media coverage for free," Hall points out. "But I have to rely on fliers, posters, ads and word of mouth to get people to come into my places."

Mike Urbany, proprietor of Atlanta's Fox Hunt Club is also greatly concerned with promotion. Urbany says his club advertises heavily, mostly on disco-oriented radio stations. Urbany does not specifically gear his ads towards blacks, but in the last year the club's patrons have shifted from mostly white to predominantly black.

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	LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
★	6	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
	3	2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch/LP)
	4	3 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
	5	4 GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
	6	7 YOU AND I—Rick James—Motown (LP/12-inch)
	7	5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	12	1 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
	9	8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
	10	11 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
	11	10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
	12	9 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
★	18	18 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
★	23	23 HOT SHOT—Karen Young—West End (12-inch)
	15	13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
	16	14 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
★	28	28 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
	18	16 AT THE COPA—Barry Manilow—Arista (12-inch)
★	27	27 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
★	32	32 DO OR DIE—Grace Jones—Island (12-inch)
★	25	25 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
	22	19 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
	23	15 LET YOURSELF GO—T.Connection—TK (12-inch remix)
	24	24 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
	25	26 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
★	39	39 MISS YOU—The Rolling Stones—Atlantic (12-inch)
	27	17 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
	28	20 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
★	38	38 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
★	37	37 SATURDAY—Norma Jean—Bearsville (12-inch)
	31	22 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
★	40	40 BACK TO MUSIC—Theo Vaness—Prelude (LP)
	33	30 HOLD ME, TOUCH ME—Carolyne Bernier—Private Stock (12-inch)
★	—	WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
	35	31 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
	36	33 SUPERSLUCK/LOVEMAKER—Wham—GRT (LP/12-inch)
★	—	LAW & ORDER—Love Committee—Gold Mind (LP)
★	—	READY OR NOT—Deborah Washington—Ariola (12-inch)
	39	21 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (LP/12-inch)
	40	34 CONQUER ALL—Kennie Delt and Prana—Mercury (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.

ATLANTA

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 3 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 4 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 5 YOU AND I—Rick James—Motown (LP/12-inch)
 - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 8 LET YOURSELF GO—T.Connection—TK (12-inch)
 - 9 DO OR DIE—Grace Jones—Island (12-inch)
 - 10 HOT SHOT—Karen Young—West End (12-inch)
 - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention (12-inch)
 - 14 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 15 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)

BALT./WASHINGTON

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 6 HOT SHOT—Karen Young—West End (12-inch)
 - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 9 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 11 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 12 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 DO OR DIE—Grace Jones—Island (12-inch)

BOSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 3 YOU AND I—Rick James—Motown (LP/12-inch)
 - 4 HOT SHOT—Karen Young—West End (12-inch)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 6 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 7 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 9 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 DO OR DIE—Grace Jones—Island (12-inch)
 - 12 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 13 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 14 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 15 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)

CHICAGO

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 3 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 7 YOU AND I—Rick James—Motown (LP/12-inch)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP)
 - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 10 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 12 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 13 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 14 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

DALLAS/HOUSTON

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 YOU AND I—Rick James—Motown (LP/12-inch)
 - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 4 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 9 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 10 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 11 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 12 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 13 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 14 LET YOURSELF GO—T.Connection—TK (12-inch)
 - 15 MISS YOU—The Rolling Stones—Atlantic (12-inch)

DETROIT

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 3 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12-inch)
 - 4 YOU AND I—Rick James—Motown (LP)
 - 5 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (LP/12-inches)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 9 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 10 LAW & ORDER—Love Committee—Gold Mind (Salsoul) (LP)
 - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 14 BLACK WATER GOLD—The Sunshine Band—TK (45)
 - 15 HOT SHOT—Karen Young—West End (12-inch)

LOS ANGELES

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 6 YOU AND I—Rick James—Motown (12-inch)
 - 7 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 9 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 10 BACK TO MUSIC—Theo Vaness—Prelude (LP)
 - 11 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 14 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 15 WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)

MIAMI

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 4 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros.—(LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 9 HOLD ME, TOUCH ME—Carolyne Bernier—Private Stock (12-inch)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP)
 - 11 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 12 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 14 LET YOURSELF GO—T.Connection—TK (12-inch)
 - 15 AT THE COPA—Barry Manilow—Arista (12-inch)

NEW ORLEANS

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 3 YOU AND I—Rick James—Motown (12-inch/LP)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 7 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros.—(LP/12-inch)
 - 9 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 10 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12-inch)
 - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 12 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 13 BACK TO MUSIC—Theo Vaness—Prelude (LP)
 - 14 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)

NEW YORK

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 6 HOT SHOT—Karen Young—West End (12-inch)
 - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 8 YOU AND I—Rick James—Motown (LP/12-inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 11 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 14 DO OR DIE—Grace Jones—Island (12-inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)

PHILADELPHIA

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 HOT SHOT—Karen Young—West End (12-inch)
 - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 5 YOU AND I—Rick James—Motown (LP/12-inch)
 - 6 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 8 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 9 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 11 CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
 - 12 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 13 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 14 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

PHOENIX

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 4 YOU AND I—Rick James—Motown (LP/12-inch)
 - 5 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 6 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 9 SUPERSLUCK/LOVEMAKER—Wham—GRT (LP/12-inch)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 11 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 12 SATURDAY—Norma Jean—Bearsville (12-inch)
 - 13 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 14 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 15 READY OR NOT—Deborah Washington—Ariola (12-inch)

PITTSBURGH

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 YOU AND I—Rick James—Motown (LP/12-inch)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 5 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 6 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 7 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 8 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 9 DO OR DIE—Grace Jones—Island (12-inch)
 - 10 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 11 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 14 HOT SHOT—Karen Young—West End (12-inch)
 - 15 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

SAN FRANCISCO

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 4 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 5 YOU AND I—Rick James—Motown (LP/12-inch)
 - 6 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (LP)
 - 9 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 10 HOT SHOT—Karen Young—West End (12-inch)
 - 11 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 12 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
 - 13 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 14 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 15 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)

SEATTLE/PORTLAND

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 5 RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inches)
 - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
 - 9 YOU AND I—Rick James—Motown (LP/12-inch)
 - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 11 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 12 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (12-inch)
 - 14 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 15 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)

MONTREAL

- This Week**
- 1 ROUGH DIAMOND—Madleen Kane—WEA (LP)
 - 2 BLACK WATER GOLD—The Sunshine Band—CBS
 - 3 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
 - 4 CONFESSIONS—D.C. LaRue—Quality (LP)
 - 5 COME INTO MY HEART—USA-European Connection—CBS (LP)
 - 6 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—RCA (LP)
 - 7 RUNAWAY LOVE—Linda Clifford—WEA
 - 8 AT THE COPA—Barry Manilow—Arista
 - 9 YOU AND I—Rick James—Alta
 - 10 SPEND THE NIGHT WITH ME—Silver Convention—CBS
 - 11 DANCE ALL OVER THE WORLD—T.C. James Fist O Funk—Quality
 - 12 HOOPS—Jimmy Miller—Capitol
 - 13 ACTION 78—Erotic Drum Band—Down (12-inch)
 - 14 KEEP ON ROLLING—Jean Mathew—Uni (12-inch)
 - 15 LA BIONDA—La Bionda—London (LP)

JUNE 24, 1978, BILLBOARD

*Make the excitement of Saturday night yours
anytime of the week with Norma Jean's new hot single,*

Saturday

BSS 0326



BRK 6983

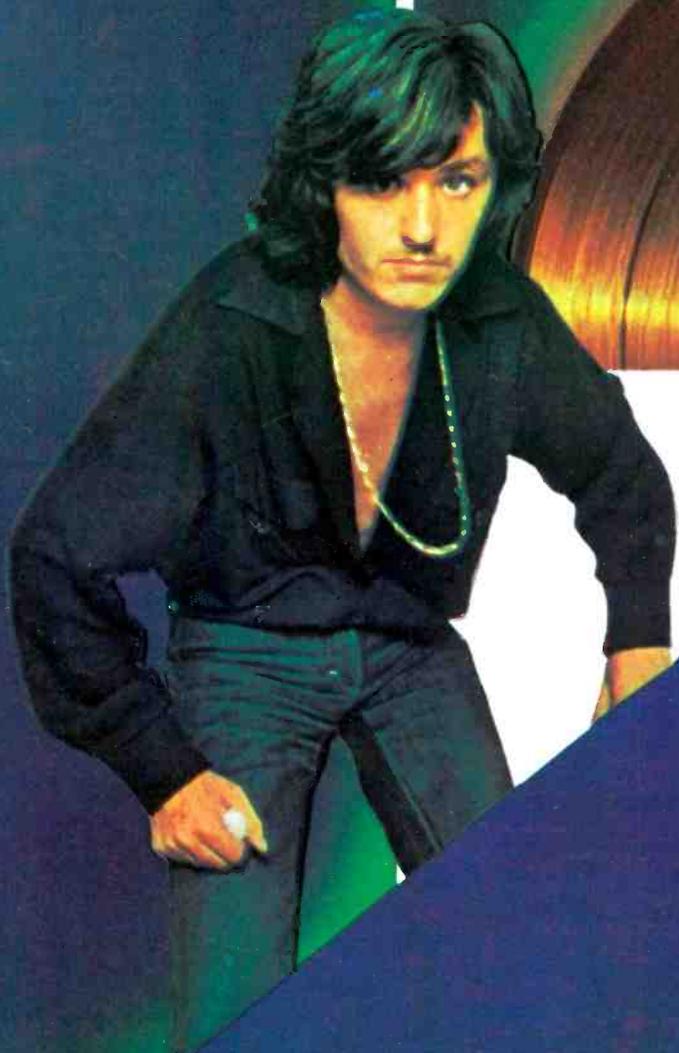
Look for Norma Jean's debut album,

Norma Jean

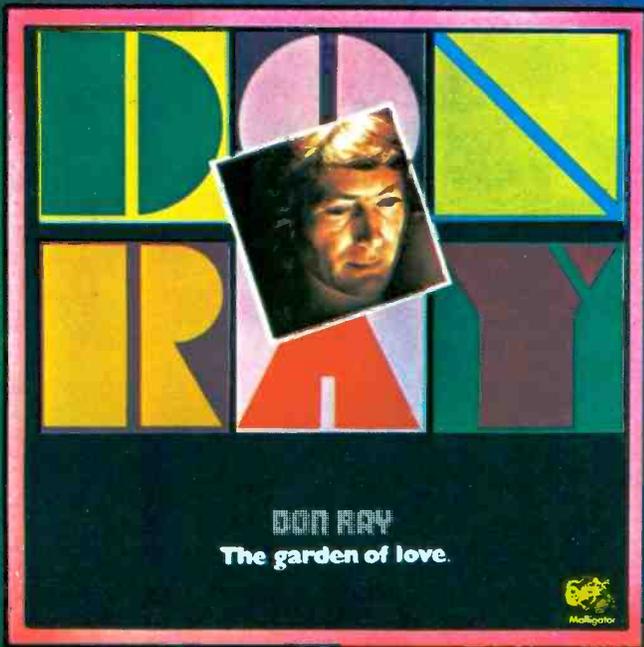
Produced by
Nile Rodgers and Bernard Edwards.
Executive producers,
Marc Kreiner and Tom Cossie
for **MK** PRODUCTIONS



on Bearsville records and tapes.



CREAC



DON RAY

When a great arranger signs his own record. You'll be carried away by his first album.

DISTRIBUTION




KONGAS

Cerrone's first group back after a six years' absence with a super album, Africanism.

DISTRIBUTION

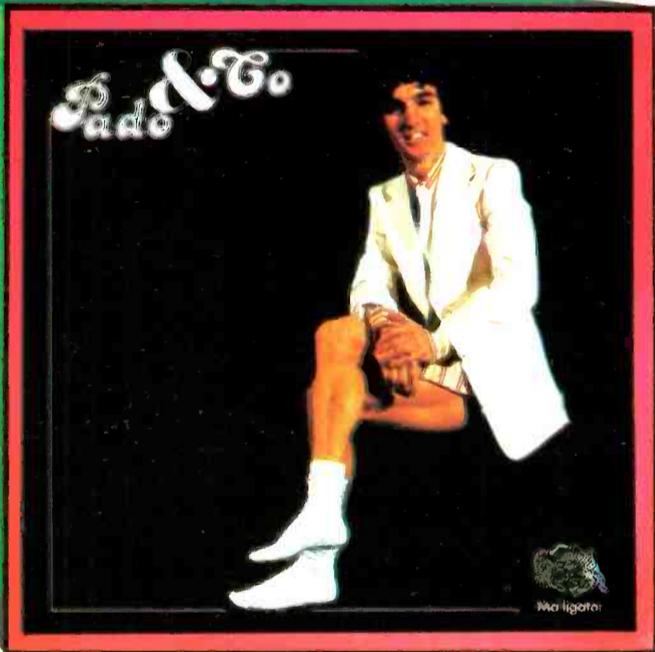



CROCOS RECORDS

116, CHAMPS ELYSEES 75008 PARIS

Tel. : 500.15.13 Télex : ISOBUR 641605 F

Cerrone's Productions



PADO and CO
Cerrone productions' latest release.

STRAIGHT
TO GOLD!
with more
to come...

new
Cerrone
4



Hardware Sophistication Advances

By STEPHEN TRAIMAN

NEW YORK—The wide spread of sound and light exhibitors at Billboard's Disco IV is indicative of the continuing growth and sophistication of the hardware side of the business.

Portman-Shore Sound Sweep equipment.

The Showco involvement with Portman-Shore was set up by Ralph Caraberra of the Delta Associates rep firm in Paramus, N.J., one

major labels at Disco III, has seen a solid buildup in customers and excellent DJ feedback on audience response for the labels.

In video, SoundStream will preview the first tapes in a major-artist promotional package to be available on a subscription basis, with special hardware lease/purchase decals available. The pilot test program, which will involve a number of prime discos, will provide the feedback to the major labels participating as to the overall viability of the plan.

Also on hand will be the Record Source International division of Billboard that now provides a growing number of discos with new-release product from all labels on a weekly subscription basis.

Among innovative products promised in the lighting field, Tom Misiak of Lights Fantastic will have a new S2L 10 by 1200 super-chaser in production at \$825, with optional slaves and zoners; a new four-way chaser and strobe, and the latest special effects cassettes from Rank Aldis and portable consoles from Soundout Labs, two U.K. firms it represents in the U.S.

Litelab is highlighting its custom roller disco package, which Howard Rheiner notes is breathing new life into discos and roller rinks, with ice rinks just getting started. In conjunction with GLI, which provides the sound system, Litelab is working with Chicago Roller Skate Co., world's largest supplier, in installing the systems.

Doc Iacobucci of Roctronics will have a production version of the Patch Box controller previewed in prototype at Disco III, claiming double the lighting load that can be controlled from a single unit, with six input and 12 output circuits.

The Blackstone Productions-designed "Polarama" system of montages and computer-generated graphics was put to its ultimate test in the new Stars disco at Austin,

Tex., backed by a sound system designed by Blackstone and Sound Unlimited. An updated Polarama package will be shown at Disco IV, notes Lowell Fowler.

Among other new audio products promised are working models of an electronic crossover and mixer/preamp from Richard Long & Assoc., several new additions to the Technics professional series including a digital quartz FM tuner and companion microprocessor-controlled programmer to aid in backup disco programming, and several new linear phase speakers.



A mixing console is viewed by interested parties at a recent Disco Forum.

Perhaps as important a linchpin to disco as the music, the audio, lighting and video are providing the creative environment that keeps traffic building in new markets, while maintaining attendance at more established areas such as New York and Los Angeles.

More than two-thirds of the Disco IV exhibits will highlight the latest in sound and sight advances, both hardware and software, with some of the best creative programming to be seen for the first time.

Exhibitor mix is both the newer custom firms and the more traditional hi fi companies that continue to find a healthy market in disco diversification. Firms like Technics, Stanton Magnetics and Altec Lansing, among the first to offer distinct disco lines, are in the field stronger than ever.

Their success is bringing new firms in all the time, and while not ready for the current Forum, Sansui is debuting its professional series that includes a pro power amp and two equalizers; Pickering, an oldline cartridge firm, and Empire Scientific, another broad-based cartridge/accessory company, both have disco models well along, with introductions later this year.

Unfortunately, some of the major firms will be missing due to conflicts with the recent CES that wound up last week (14), and the National Assn. of Music Merchants expo in Chicago that overlaps.

But several, like Showco, will be represented at other booths, in this case providing new speakers for the

of the first in a growing number of manufacturer rep organizations who are recognizing the potential of disco distribution. He has both lines, and Varaxon.

He feels any slump existing in the disco equipment market is due primarily to the lack of viable retail outlets for the equipment, pointing to Rick Coscia's Heavy Custom Sound in Brooklyn as one of a handful across the country that really specialize in disco products.

Acknowledging that Harvey Sound and Sam Ash in the New York Metro area both handle disco products, Caraberra claims it's mostly items that can double as p.a. units. He feels that a company like Showco can't get distribution in these outlets, since its speakers and mixers are strictly disco-built equipment.

"It's a difficult marketing marketplace," he claims, "and we've had to cater to the DJ pools, with mini equipment seminars and questionnaires on their buying habits for feedback.

"That was the main reason Coscia started Heavy Custom Sound, which carries a wide variety of disco lines. It's really the pilot for a successful retail professional disco outlet, catering to deejays and club owners who really want to do their own thing without using a professional sound or light designer."

In the software area, both audio and video product will be on view. Disconet, which launched its deejay subscription service with custom-mixed product from virtually all the

LIGHTS
FANTASTIC

We have all
you need in
equipment
and
know-how.

- Controllers
- Super Strobes
- Design Cassettes
- Wheels
- Special Effect Lenses
- Color Splodes
- Lasers

Everything
to make
your Disco
move is at

LIGHTS
FANTASTIC

The Original Disco
Projection People

5000 Hempstead Tpke.
Farmingdale, N.Y. 11735

(516) 752-1288
(516) 752-1283

AUDIO DEALERS:

Get in on the Disco lighting boom. Write for brochure "Profits Fantastic from Lights Fantastic".

DISCO IMPORTS 12"-LP's-7"
France—Germany—Italy—England—Canada

DOWNSTAIR RECORDS
TO OUR CUSTOMERS AND
DISCO FORUM ATTENDEES:

We thank you all for your patronage and we look forward to seeing and meeting those of you attending the Forum this week.

If you can, we'd like to invite you to stop by the store too. Downstairs is just a few short blocks downtown from the Hilton.

55 W. 42nd St.
NY, NY 10036
212/354-4684
/221-8889

401 7th Ave.
NY, NY 10001
212/279-9880

Mastercharge &
BankAmericard

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

STAGE LIGHTING
&
SPECIAL EFFECTS



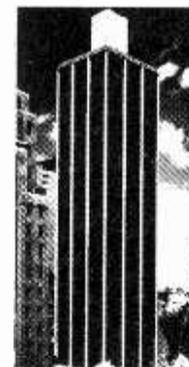
- Mirror Balls
- Chasing Lights
- Flashers
- Strobes
- Turntables
- Color Effects
- Color Wheels
- Color Organs
- Spotlights
- Dimmers
- Fog Machines
- Bubble Machines
- Special Effect Projectors

Send for our illustrated
68-page Catalog on
Lighting and Special Effects.

**TIMES
SQUARE**

Theatrical & Studio Supply Corp.
318 West 47th St. New York, N.Y. 10036
Tel: (212) 245-4155

IN CHICAGO
...the BEST VALUE
for
QUIET LUXURY



- Spacious suite with its own all-electric kitchen/bar.
- Complimentary continental breakfast served in your suite.

1300 N. ASTOR ST.
CHICAGO, ILL. 60610
William C. Wolf,
Gen. Mgr.
(312) 943-1111

**30 FLOORS OF DRAMATIC SUITES
& MASTER BEDROOMS**

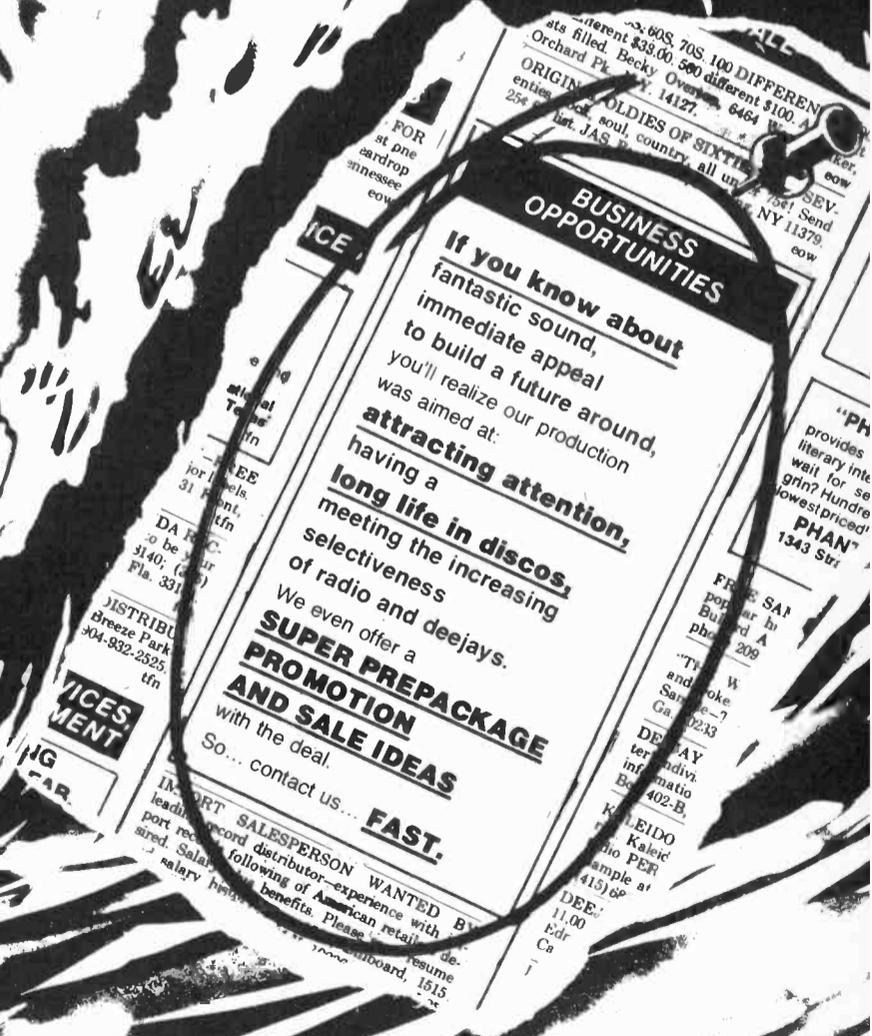
where you dine
in elegance
at **MAXIA'S**
de PARIS

**ASTOR
TOWER
HOTEL**

DONT' MISS\$

THE INTERNATIONAL DANCE MUSIC ALBUM

SEA CRUISE



AVAILABLE FOR EXPORTS THROUGH

Dominique Zgarka, Export Department Trans-Canada Musique Service
7033 Trans-Canada Hwy Montreal, Quebec, Canada H4T 1S2 (514) 336-7151. telex 05825656

FOR INTERNATIONAL LICENSING CONTACT:

John Pantis, Celsius Records (514) 336-7151 Telex 05825656

celsius®
CLP 61,000

Relations Improve Between Club Owners, DJs

By ALAN PENCHANSKY

CHICAGO—Relations between disco deejays and club owners appear to be improving around the country as acceptance of the crucial role of the programmer in creating the disco experience mounts.

Disco deejays are winning their fight for recognition as professionals, and with it improved pay scales and greater influence in defining programs and policies of their clubs.

The creation here of a labor union for disco spinners also attests to the fast developing stature of this occupation. The organization, the International Union of Programmers and Technicians (Billboard, June 17, 1978), intends to dedicate itself to the creation of high professional standards for programmers, organizers say.

The group began organizing here in June and will ask club owners for a minimum of \$50 per night for

spinners working in Chicago, the toughest of the three major markets on deejays.

Chicago jocks reportedly bring home an average of \$20 less per night than their counterparts in the East and West Coast disco centers.

In San Francisco, for example, spinners are averaging \$75 per night against the \$40 average of Chicago programmers. New York and L.A. deejays also earn in the \$75 bracket.

These figures represent noteworthy increases to spinners over the last year. The Bay Area Disco Pool reports that its jocks have made sizeable wage increases recently, partially as a result of regular pool meetings to which attendance by club owners is encouraged.

Club owners have successfully been made aware of the problems of programmers and better relations created by these meetings, president John Hedges claims.

The Bay Area pool indicates that lack of programming freedom and room for self-expression is the area in which spinners express greatest dissatisfaction today.

The increasing maturity and stability of the disco scene has encouraged the club owner's appreciation of the programmer's crucial role in his operation. Spinners are using this new found influence to introduce better equipment and promote better policies and programs in their clubs, making for better disco overall.

Their grasp of electronic technology in addition to a mastery of contemporary music is being emphasized by the disk jockeys, and they are emerging with more clout in their dealings with club owners.

A consultant board to help club owners select equipment without getting ripped-off will be one of the services offered by the new Chicago spinners association. Organizers are stressing that the deejays should help club owners in securing the right equipment, and they profess the belief that training in electronics troubleshooting should be undergone by union members.

Deejays are playing a major role in designing club interiors and sound and lighting systems in Chicago, New Orleans and elsewhere. Jocks also are making advances in the entrepreneurial end of the business with many branching into their own auxiliary companies.

"Relations between owners and jocks have gotten better," observes Grant Smith, Chicago deejay who had a big hand in redesigning his club.

"A lot of owners are realizing that music is very important. Audiences are more demanding and it takes someone with expertise to hold them," he explains.

"Club owners are realizing they can't just bring someone in off the street," Smith states.

That realization indeed appears to be current here, and some club owners are welcoming the announced union as a vehicle for helping in the selection of a deejay.

A system whereby qualified, professional deejays can be referred for employment is being asked for by club owners, many of whom have been left with the bad taste of a parade of amateurs masquerading as the real thing.

The absolute importance of the deejay to the success of the club is dawning in the minds of more and more owners and managers.

"I think the deejays want to be treated as professionals if they are professionals, but a lot of them

aren't," a spokesman for Chicago's Galaxy disco says.

The modernistic new club will be the site of the next gathering of the deejays union here, with encouragement for the trade association coming from the Galaxy.

"I say more power to 'em, when they're more professional and organized it's reflected in their spinning," the spokesman says.

Gilbert Salgato, owner of a disco that also books live salsa bands, also views deejay inexperience as the biggest problem in working with programmers.

"When a deejay comes to apply for a job it's very difficult to measure his talents," Salgato explains.

The club owners say he went through five deejays before finding one who did not drive away customers. Many were spinners who came with what appeared to be high recommendations, he says.

Salgato, who likens the deejay's work to a musical performance, stresses that bad jocks will actually drive an audience from a club, and he says more and more club owners are appreciating the value of quality programming.

Club owners and spinners also report a trend toward programmers remaining a longer time with one club, part of the increasing professionalism that is attaching to the programming craft.

By no means is it suggested that frictions between club owners and jocks have been eliminated, or that programmers do not exist today who are being grossly underpaid and badly treated.

However, it is good to note that one of the signs of the disco industry's maturity is a growing understanding of the importance that attaches to programming and the men and women who perform this duty.

JUNE 24, 1978, BILLBOARD

COMPUTERIZED LIGHTED
DISCOTHEQUE LIGHTING DESIGNERS TO
LITELAB
DANCE FLOOR
TAKES MINUTES TO INSTALL
Three 4' x 8' x 6" modules. Simply plug together to form a 12' x 8' x 6" platform.
A SELF CONTAINED MEMORY CONTROLLER AUTOMATICALLY PROVIDES CONSTANTLY CHANGING PATTERNS REACTING TO YOUR MUSIC:
• 4 Channel Chase • Dark Lamp Chase
• Music Burst (Volume determines number of lamps lit)
• Skip-Random Chase (Programs are randomly advanced automatically)
SURFACE CONSTRUCTED OF DURABLE TRANSLUCENT THERMOPLASTIC FOR CLUBS THAT WANT THE EFFECT OF A LIGHTED DANCE FLOOR WHILE CONSERVING SPACE
SALES OFFICE: 76 Ninth Avenue, 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

An aid to the beginner,
A time-saver for the experienced.
DISCO BIBLE
© Copyright 1978, All rights reserved, Syntropy Inc., Tom Lewis
Hard-bound computerized print-out of over 2500 songs. Arranged by beats per minute, alphabetically by title, and, in a new section, by artist. E-Z Locator for national Top Ten songs. An excellent programming guide
 Complete Bible 49.95
 Monthly Supplement 12.95
 12 Supplements 99.50
 Special intro offer: 100 Top Songs in DB format 6.95
NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
MAIL TO
DISCO BIBLE
PO BOX 500D
BALLSTON SPA, NEW YORK 12020
Please ship COD
Check or MO enclosed
Amount enclosed
NYS residents must include appropriate sales tax
Please add \$2.00 shipping charge

**EXPERT SERVICE ON
DIGITAL
LIGHTING INC.**
and other
DISCO LIGHTING CONTROL EQUIPMENT

IN DEPTH STOCK OF PARTS ON ALL
DIGITAL PRODUCTS including:

- PDC 6x9 MINICONSOLE • PDC 3 CHASER
- XE 101 AND XE 25 STROBES • CUSTOM SYSTEMS

PRODUCTION ARTS CAN OFFER:

- Factory Authorized Digital Service
- Competitive Rates
- Staff of Expert Service Engineers
- Worldwide Field Service
- Fully Equipped Service Lab.

CALL US WITH YOUR LIGHTING SERVICE PROBLEMS!
YOU CAN CHARGE IT . . . Master Charge or VISA

production arts lighting, inc.

636 ELEVENTH AVENUE • NEW YORK, N.Y. 10036
Call: (212) 489-0312

5 Maxi-Singles Big In Greece

ATHENS—The launch of the first five maxi-singles in this country by Minos Records met with favorable reaction from discotheques and disco-orientated audiences. It is now seen as the next step forward by other record companies currently into the disco scene.

The product on Minos was from the RCA, Casablanca, Salsoul and Minos labels, each with two-four songs or medleys and each lasting 14-18 minutes.

A special common-to-all color sleeve with a disco sign and hole in center to facilitate reading titles and artists are characteristics of the Minos series, which sells at \$3.20 to consumers and \$2.36 to retailers.

**DISCO
BULBS**

Special quantity prices for discos!

10-15-25-40 watt Marquee Bulbs

Transparent & Solid Disco Colors

Red	Yellow	Orange
Blue	Amber	Rose
Green	Violet	Ivory
Black light	Ultraviolet	

Medium & Candelabra Bases

IN STOCK—IMMEDIATE DELIVERY

Serving the theatrical industry for over 30 years.

(212) JUDSON 6-1620

BARBIZON ELECTRIC
426 W. 55, NYC 10019

Media, At Long Last, Accepting Disco Fever

• Continued from page 55

Larry Brahm, who deals with the talent coordinators of these shows.

Carolyn Baker, associate producer of Dinah Shore's show in charge of music programming, says that her show has dramatically increased its bookings of disco acts in the past year.

"At the beginning of disco," she says, "we'd only take disco acts who were also at the top of the pop chart. Now we'll book just based on the disco chart as well."

"Disco is very hot, ratings wise it's a positive," she says, while allowing that "kids may be tuning in more than moms and dads."

Baker concedes Dinah's show has not yet done an all-disco show like Merv Griffin has, but she adds, "We're working on some disco theme shows. It's not something we wouldn't do. But on a theme show you need a star like a Donna Summer, you need that marquee value."

And Baker feels that disco may be part of the answer to the need for something new on talk shows. "There are a lot of stars," she says, "but talk shows eat them up. We need this freshness."

Bob Murphy, producer of Merv Griffin's show, disputes the view that a theme show needs a name with "marquee value."

"That's what we used to think," he says, "but our disco dance contest had no big names and it was one of the three best-rated shows we've had in the 16 years we've been on the air, along with the finals of a Totie Fields lookalike contest and the show on which she made her first tv appearance after her operation."

"And other top-rated shows we've done have been on totally unknown explorers and adventurers and on new fashion faces. So we've proved that is not true."

Murphy says Merv's show has only gotten heavily involved in disco

bookings in the past four months or so. It now books both disco musical performers and dance exhibitions. It has had two dance contests in Las Vegas with local hotshot disco danc-

ers and has featured Denny Terrio, John Travolta's dance coach for "Saturday Night Fever," about seven times.

"The whole world's gone crazy

over disco," enthuses Murphy, who has been with the Griffin show for the entire 16 year run, the last seven years as producer.

"It's unbelievable. And people in

their 60s have told us they thought the disco dance contest was one of our best shows ever. My mother-in-law is no chicken and she was fascinated by it."

PROFESSIONAL

On location: Stanton is there where TGIF (Thank God, It's Friday) is filmed.



Constant Conflict

• Continued from page 58

owner of existence of the license and the necessity of obtaining it.

Each group also has a variety of pamphlets on copyright law which are also dispatched to the potential licensee.

After the letter is received, an attempt is made, as Colton puts it, "to familiarize the music user as much as possible" with the demand for the license fee.

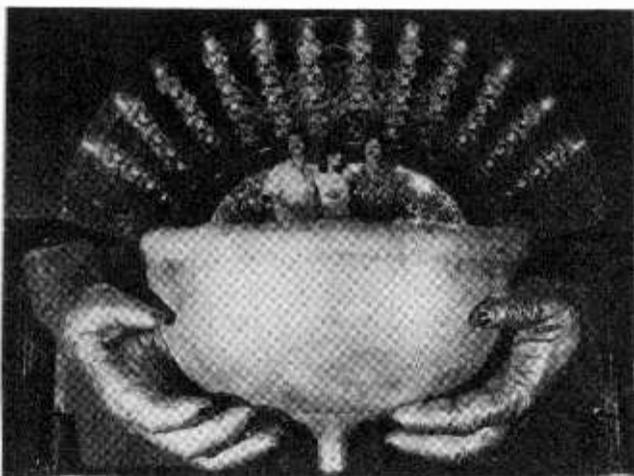
But when no agreement has been reached, and none is foreseeable, litigation is viewed as the only alternative. Both groups have retained lawyers in every state and file cases practically on a weekly basis.

Knittel claims that court cases are not begun hastily and that before a person is served with a complaint charging copyright infringement, "he has had every possible chance" to sign the agreement.

ASCAP encounters between 400 and 500 locations each year which run out of chances and wind up in court.

U.K. Promotion

LONDON—RCA has consolidated its reputation for distinctively presenting 12-inch singles with its latest release from the Olympic Runners, "Whatever It Takes," which is available in a limited edition of 15,000 with a special cartoon sleeve depicting scenes from the recording of the single and well-known radio deejays. Backup promotion includes press advertising, and a promotional film for tv and club use.



Go to the Club called Osko's in the Los Angeles Area. Revel in the sound around you, supplied to Osko's by Sound Unlimited Systems, Inc., a prime packager of Disco systems. They have supplied 90 systems to Stationary facilities and 60 to Mobile operations.

Sound Unlimited swears by Stanton's 500AL because they have used it for many years until Stanton came out with the 680 EL. Now they use this model exclusively in all of their installations, and endorse it without reservation.

Whether your usage includes recording, broadcasting, archives, Disco or home entertainment, your choice should be the overwhelming choice of the Professionals in every field . . . Stanton Cartridges.

P.S. "Thank God It's Friday" has turned out to be a dynamite film starring Disco Star, Donna Summer.

For further information write to: Stanton Magnetics, Terminal Drive, Plainview, N. Y. 11803

© STANTON 1978



STANTON!

Visit Stanton Magnetics at booth 164
at the Disco Forum at the New York Hilton

Technology Raising Health Risks

Innovative Sound, Lighting Drawing Medical Concern

By ROBERT ROTH

NEW YORK—Technological innovations that have made more powerful sound systems and unique lighting possible in discotheques today may also be resulting in increased safety and health risks.

With disco deejays claiming job-related deafness recently (*Billboard*, May 13, 1978), the issue is gaining attention in industry circles.

Dr. Ronald Hoffman, an attending physician at Lenox Hill Hospital here, specializes in otology, the science that deals with diseases of the ear. Hoffman has treated "quite a few musicians" and is familiar with the effects of loud music upon the ear.

"All ears are not the same," notes Hoffman, who also is a clinical instructor at New York Univ. Medical School. "There are people with more sensitive ears and people with less sensitive ears," and that in part determines the individual effect of a given sound."

The Occupational Safety and Health Act (OSHA) states that protection must be provided to em-

ployees when they are exposed to sound levels at longer than certain maximum permissible durations. At 100 dB, the maximum unprotected time allowed for employees is two hours and at 115 dB it is reduced to a quarter hour, since each increase in decibels represents a geometric increase in sound level.

There are no standards set for sound levels above 115 dB, about the sound of a power lawn mower, although there may be discotheques with music played at higher volumes.

Referring to the above provisions, Dr. Hoffman notes that, "The person who works at a disco is definitely at a risk if it doesn't meet the OSHA standards."

Although the duration and degree of the exposure will determine if hearing trouble results, Hoffman points out a circumstance familiar to many discogers after leaving an establishment: "If you have a ringing in your ears, you have sustained temporary hearing loss," the physician claims.

"At first," he continues, "it is usually reversible." But, "Every time you re-expose yourself, you increase a risk of permanent hearing loss." Tinnitus, or ringing in the ears, a feeling familiar to many music industry people, means that "the inner ear has been injured."

One question yet unanswered is "how many times can you bruise the inner ear before it gets damaged?"

"No one can tell you when that will happen," says Hoffman. As a specialist in the problems of the inner ear, Hoffman points out that experimentation with human beings has not been possible since scientists could not very well subject volunteers to sound levels sufficient to make them go deaf.

Hoffman realizes that many persons attend discos despite the potential hearing loss, and advises that those who go wear ear protection.

That, however, assumes good ears, to begin with. "If you already have a hearing loss, it's not in your best interest to expose yourself to that kind of noise," he advises. That is more true if one has subsequently experienced temporary hearing loss, tinnitus, a sense of pressure or fullness in the ears, or dizziness.

Common misconceptions exist regarding hearing loss, according to Dr. Hoffman. "Unfortunately, a permanent noise-induced hearing loss, as a rule, can not be reversed, says the specialist. "On occasion," he continues, "it may be progressive, even if you're no longer exposed to loud noise." Such might be the case with a person who already had an ear problem, such as Meniere's Disease, before hearing the loud music. Typical hearing loss starts at about 4,000 Hz.

Hearing aids or "ear transplants" are not the answer either. "Hearing aids are effective aids for improving communication skills but sound through a hearing aid," Hoffman points out, "is not comparable to sound through normal hearing." Inner ear implants are "strictly experimental" at the moment, which doesn't leave much hope for those with permanent loss.

It's worth noting that this problem is not confined to disco music. Hoffman quotes from a journal article evaluating ear problems resulting from exposure to both rock and classical music which concluded that classical music was more disturbing because it was played at different levels and built to crescendos.

But when it comes to one's hearing, Dr. Hoffman advises that, "Once you've lost a little, you should be very careful not to lose any more," and that those with suspected trouble seek professional care.

High intensity laser lighting may be a source of potential trouble, if not installed and used properly.

Dr. Percy Wendler, an ophthalmologist and specialist in "laser beam photo coagulation," uses lasers in his eye surgery at Lenox Hill Hospital.

Dr. Wendler says that in the event of improper use of the special lighting equipment, "some forms of laser can cause a burn in the eye in the same way as the sun."

That would only happen, says the ophthalmologist, if the laser was not set up properly and one was able to look directly into the beam. The effect may take "hours to days" to feel, he notes.

The damage, which is to the retina, is "irreversible," he states, since the retina can't be replaced, even by transplantation.



A fog machine spews out its mist as discogers prance around before being engulfed.

HEAVY CUSTOM SOUND & LIGHT INC.

America's First Disco Store
Discos—Roller Rinks—Entertainment Complexes



Complete Installation, Sales and Service

Rick Coscia—President

2075 86th St., Brooklyn, NY 11214 212/946-0985
Open 10-6 Mon.-Fri., Saturday by Appointment

American Acoustics Labs
Mobile Speakers—Meteor
Light and Sound Equipment—
BGW—Lights Fantastic—Latec
Products—Diversitronics Controllers—
IVIE Audio Spectrum Analyzers

light controllers



FEATURES:

4 CHANNEL
1500 WATTS/CHANNEL
MRF'S WARRANTY
DIMMING
CHASE/AUDIO CHASE

COLOR ORGAN
KEYBOARD
ILLUMINATED OPERATIONS
19" RACK MOUNTABLE
SATISFACTION & MORE

\$997
SUGG. RETAIL PRICE

NOW AVAILABLE THROUGH SELECT LIGHTING AND SOUND DEALERS

an alternative...
EIKOR

A DIVISION OF omniconp 5450 N. 16TH ST. SUITE 253, PHOENIX, AZ. 85016
602/264-2475

Record Pool International

In New York call Mike Pabone
Tel: 212/747-0608
Elsewhere in the U.S. call Toll Free
Tel: 800/221-3235

an affiliate of the
Canadian Record Pool

One of the Largest Importers of Disco Product

We are 250 members strong in 8 weeks of operations and growing fast. Membership for RPI will end soon. Call Now!

The latest European and Canadian 12" and LP's are being serviced.

For further information call Mike Pabone.
In Canada, call Mary Spana, 514/270-6870.

DISC-GO TO THE BANK

PROFIT

from our Experience as the oldest, largest, most **DEPENDABLE** agency specializing in Disco Artists.

Representing nearly all the important Disco Stars.

Est. 1930

JOYCE AGENCY
435 E. 79th St., NYC, NY
(212) 988-3371

Nominated for:

Heavy Disco/Heavy Radio

"Native New Yorker" Odyssey
"Hold Tight" Vicki Sue Robinson

Heavy Disco/Light Radio

"Lovin' Is Really My Game" Brainstorm
"Make It With You" Whispers

Disco Single/LP-Cut of the Year

"Shame" Evelyn King
"Trust In Me"/"Don't Try to Win Me Back" Vicki Sue Robinson

Disco Album of the Year

"Odyssey" Odyssey
"Half & Half" Vicki Sue Robinson

Disco DJ's Favorite 12" Disc

"Shame" Evelyn King
"Native New Yorker"/"Easy Come, Easy Go" Odyssey
"Lovin' Is Really My Game" Brainstorm

Disco-DJ Mix/Edit of the Year

David Todd and Al Garrison

Disco Artist of the Year (Female)

Evelyn King
Vicki Sue Robinson

Disco Group of the Year

Odyssey
Dr. Buzzard's Original Savannah Band
Whispers

Disco Artist of the Year

Vicki Sue Robinson
Dr. Buzzard's Original Savannah Band
Whispers

Most Promising New Disco Artist

Odyssey
Evelyn King

Disco Promotion In-House

David Todd

Disco Label

RCA Records

Disco Composer of the Year

David Gates – "Hold Tight"
Vicki Sue Robinson/"Make It
With You" Whispers

IT'S HARD TO BE HUMBLE.



Discos

MOVING WEST FROM N.Y.

Live Performances Make Gains

By JEAN WILLIAMS



Disco definitely brings people together.

Ernest Gold Scores

LOS ANGELES—Ernest Gold has been tapped to compose and conduct the score for "The Runner Stumbles," a Melvin Simon presentation with Stanley Kramer producing.

The film, which begins shooting July 6 in Roslyn, Wash., stars Dick Van Dyke, Kathleen Quinlan, Maureen Stapleton, Ray Bolger, Tammy Grimes and Beau Bridges.

LOS ANGELES—The growing trend toward the inclusion of live performances in disco, which apparently started in New York, is rapidly sweeping the country.

In Chicago and other Midwest areas, many discos are offering top disco names along with its regular recorded entertainment.

According to Don Johnson, co-chairman of Chicago's largest disco organization The Dogs Of War and spinner at the Chateau Disco, "Many of the major discos are developing live performance formats."

"In the case of the Chateau," he continues, "Gilberto Salgado, owner of the club opened the doors two years ago with both recorded and live entertainment. He realized the disco industry would eventually move in that direction and wanted to be on top of it."

Chicago's Happy Medium club,

which offers jazz downstairs with the disco happenings on its second floor, is now featuring both recorded and live entertainment such as disco favorites B.T. Express, Pablo Cruise and others.

Rocky's, possibly Chicago's largest disco, has also incorporated live acts in its format.

"I'm sure that any club manager will tell you they are either doing it or are at least thinking about including live entertainment," says Johnson.

"The idea is to expand and we all want to expand. It's difficult to expand musically if you don't bring in live artists. Once the newness of a disco wears off, there must be something else to offer the people," he adds.

The Chateau, which opened with a \$5 admission fee, has lowered that charge to \$3. "We know it seems strange to lower the price when you're offering both recorded and live performers but Salgado feels the more volume we get the more business we'll do overall."

Johnson points out that generally recorded music and live performances are offered on a rotating basis. His club will play music for about an hour to one hour and 40 minutes, followed by a live artist.

"We survey the crowd and if it's heavy into disco music, we play the music longer, if it wants the performer, we cut down on the recorded music."

He notes that not only with the Chateau but with other area clubs, the audience is broadening to include people who are not necessarily discogers.

In San Francisco, Don Miley, assistant to Tom Sanford, owner of the City nightclub/disco, says the City initiated a live entertainment policy with its recorded music last February.

The City, which has a main showroom with its disco accommodating 500 on its second floor, is bringing in top name disco acts like Grace Jones, Tuxedo Junction and Silver Convention.

"The trend to incorporating live entertainment with records started in New York" says Miley. "We didn't initially know just how adding live entertainment would go over but when we put Grace Jones in here in February, it went over so well, we had club owners from other states calling us saying they want to book live acts too."

"Discos are expanding, and adding live entertainment gives them another dimension plus it brings in another audience."

"The idea is to keep the people we have but also to get those who don't necessarily want to dance."

"We are able to get new people because they know something else is happening in discos now. This is as close as you can get to offering a total package. They can dance and then sit back and see their favorite disco performer in person."

Miley claims that most disco operators he is in contact with are creating new images through disco live performers.

New York, the disco capital, has and continues to set the trends, according to Miley, and the rest of the country follows.

One of Los Angeles' top discos Studio One, features some of the major names in the music business but in its showroom, not its disco.

According to Scott Forbes, operator of the club, "Studio One is the exception to the disco rule. We tend

to make the trends as opposed to following them.

"However, there is definitely a trend toward the inclusion of live entertainment in discos but the reason is because of the growing competition.

"I believe," he continues, "that this trend will sweep the country, but because of the cost of bringing in live entertainment, it will be limited to the larger clubs. It all gets down to competition.

"If there are 12 clubs in a city, there must be a reason for a person to go to one club over another. Live performance in discos is the coming thing."

In one state, Hawaii, it already is. The majority of the clubs in the 50th (Continued on page 71)



People put their best foot forward in their dancing and their dress when going out on the town.

Brubeck On TV

NEW YORK—The Dave Brubeck Quartet was featured on the CBS-TV Network Sunday program "Theology And Jazz." The program, which is a rebroadcast, featured Brubeck's quartet with the late Paul Desmond on alto sax.

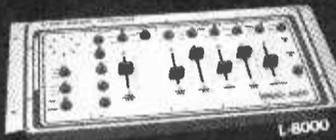
JUNE 24, 1978, BILLBOARD

DISCOQUELLE LIGHTING DESIGNERS TO SATURDAY NIGHT FEVER

Litelab CORPORATION

Eight Channel Memory Controller

- Most Advanced Lighting Controller Available
- Eight Channels, 9600 Watt Total Capacity
- Memory Contains 32 16-Step Programs, Each Different
- All Solid State, Audio Fully Isolated
- Now Available with Remote Power Pack



SALES OFFICE:

76 Ninth Avenue
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

PRICES SLASHED ON

DISC —  — DEK

MODULAR STEEL DANCE FLOOR

Durable — Versatile — Easy Installation

New Features:

- Dual Pattern—Double Bolt Floors
- Perimeter and Internal Chase for Floor
- Double Socketed for Easy Connection

- Fully welded 16 gauge steel
- Modules measure 30"x30"x16" high
- Standard size 10'x10'

- Maintenance free polypropylene surface
- Separate chase around exterior optional

NEWLY DEVELOPED WALL OR CEILING PANELS

- 2'x2' and 2'x4' Infinity Panels
- Choice of 5 Colors in Lighting, all wired to play to music

- Comes in Matte Black Finish
- Will fit in standard suspended ceiling or recessed into walls

STANDARD PRISMATIC

3 color light disperement to form varying designs

Will be shown at Booth # 165,
MGM STAGE LIGHTING, at Disco Forum

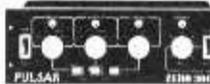
DISC-O-DEK

P.O. BOX 521
Unionville, Conn. 06085
59 High Street
New Britain, Conn. 06051 (203) 223-7698

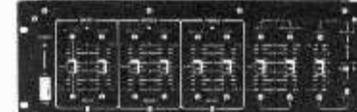
PULSAR

LIGHTING CONTROL THE PROFESSIONALS USE

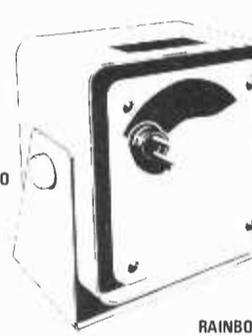
Pulsar Light of Cambridge Ltd
Henley Road, Cambridge
England CB1 3EA
tel. (0223) 66798 telex 81697



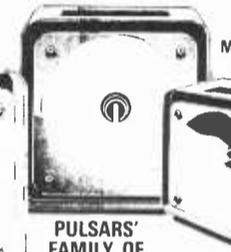
THE ZERO 3000



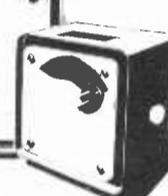
THE MODULATOR



JUMBO



MAXI



SUPER

PULSARS' FAMILY OF STROBES & CONTROLLERS



RAINBOW UNIT



REMOTE CONTROL

STAND 165 AT THE DISCO FORUM

SWIVELIER

Quality Engineered Lighting For Four Decades

introduces the latest
in Sound-to-Light and
Special Effects Lighting
at the Billboard
International Disco Forum IV
June 22-25, 1978 at
the New York Hilton Hotel.

See Swivelier's
dynamic presentation
of special effects
at Booth 156

SWIVELIER
NANUET, N.Y. 10954
914 623-3471

Blacks & the Club Scene

• *Continued from page 59*
 stop by when they are not working.”
 Club Sheba's reputation as a hangout for influential blacks has spread and it has established the club as the number one black disco in the Windy City.
 Jerome Dyson, who does freelance disco promotion in the New York area, says that reputation is a key in his market too.
 “When I go around and tell people about a club the first thing they ask me is what kind of crowd goes there. Older working people don't want to hang out with a bunch of young kids and vice versa.”
 Dyson spends much of his time handing out flyers for clubs and one-night disco events, and he says

that he distributes his flyers in different locations depending on the type of crowd the disco is trying to attract.
 “If they are looking for middle class working crowd I might go down to midtown at lunch time or by a subway stop at rush hour,” explains Dyson.
 “If they want an older sophisticated crowd I'll go to a jazz concert. If they want a young crowd I'll go to high schools and colleges.” Dyson says sometimes he gives out as many as 15,000 flyers a week.

One-night disco promotions are still a large portion of the black disco market. Many of these one-night promotions are given by social clubs which are looking to raise money quickly. Most of these clubs are made up of people in the same profession, such as bus drivers or police officers.

Many blacks prefer one-night promotions because they can usually be sure of the type of crowd the promotion will attract. Most of the major black club owners in the East got their start as one-night promoters.

Besides the increased difficulty they have in promoting their clubs, most owners feel that the only difference between black discos and white discos is the music. Says Urbany of the Fox Hunt: “Most of our customers prefer a funkier brand of r&b to regular disco music and we try to give them a mixture of both.”

Hall feels the difference in musical taste stems from the difference in dance styles. “Most whites are still into the hustles, but most blacks in

Franchising Tricky; Some Making It

• *Continued from page 56*
 18,000 square feet and up, that include not only the dancing area, but a nickelodeon-themed bar, a VIP lounge which has live entertainment and a backgammon room which is also a large lounge area.
 “When going into a market we go over the complete pros and cons of that particular city,” Westbrook says. We do feasibility and marketing analysis to see if they can first of all support one of the 2001 oper-

ations and, if so, how many others they can support.
 “There are many cities now going into two or more operations within the whole market area. In Pittsburgh we have two and there are two more under construction. Cleveland is being geared for three.”
 2001 Clubs are geared toward career-oriented, middle America

people who want to be entertained, but, as Westbrook says, “their life isn't disco.”
 “The people that we entertain aren't necessarily aware of the industry side of music,” he adds. “Not that they don't care, it's just that they don't have the opportunity or time to get into it. But they do enjoy music and dancing.”

Hungarian DJs Rated By Govt.

BUDAPEST—Dramatic growth in the number and popularity of discos in Hungary, particularly around the Lake Balaton holiday resorts, has prompted the government to recognize deejays as a special profession and to draw up regulations governing their activities and pay.
 Three categories—A, B and C—have been established, graded ac-

ording to importance. Daily rates of pay are fixed at \$5.50—\$10 (category A); \$4.50—\$7.50 (category B); and \$4—\$5 (category C). Deejays may work six hours in any one day.
 In addition to these very modest salaries, a maximum daily payment of \$4 is permitted for the use of deejays' own records, while tipping by the public may be expected to boost earnings a little more.

Live Performances

• *Continued from page 70*
 state book local bands over recorded music and both locals and tourists seem to enjoy the live music. Honolulu's romance with live bands, in fact, goes back to the late '60s when the clubs there were playing music for dancing but the word disco wasn't associated with any of the rooms. They were just called rock clubs then.

New York do what is called the freak and the beat is a little different.”

Many people in the business feel the black disco industry will continue to thrive even though very few clubs today are now exclusively black. “I don't think anybody is trying to get an all-black clientele, but it usually just works out that way,” says Dyson. “Most people like to party with folks they have something in common.”

DISCO IMPORTS

Retail • DJ & Mail Order Service

Call or Write us—We have the fastest service, best stock and cheapest retail price on imports. Send for our FREE separate listings of Imports, 12" Discs, Current Singles and Disco Oldies.

DISCO—DISC

71-59 Austin St., Forest Hills, NY 11375
 (212) 261-6690—20 Minutes from Manhattan

ALL ORDERS ARE SHIPPED IMMEDIATELY—WE GIVE PERSONAL ATTENTION TO YOUR NEEDS—WE HAVE THE BEST PRICES—TRY US, YOU'LL NEVER NEED ANYONE ELSE—ASK FOR DJ SPECIAL DISCOUNT.

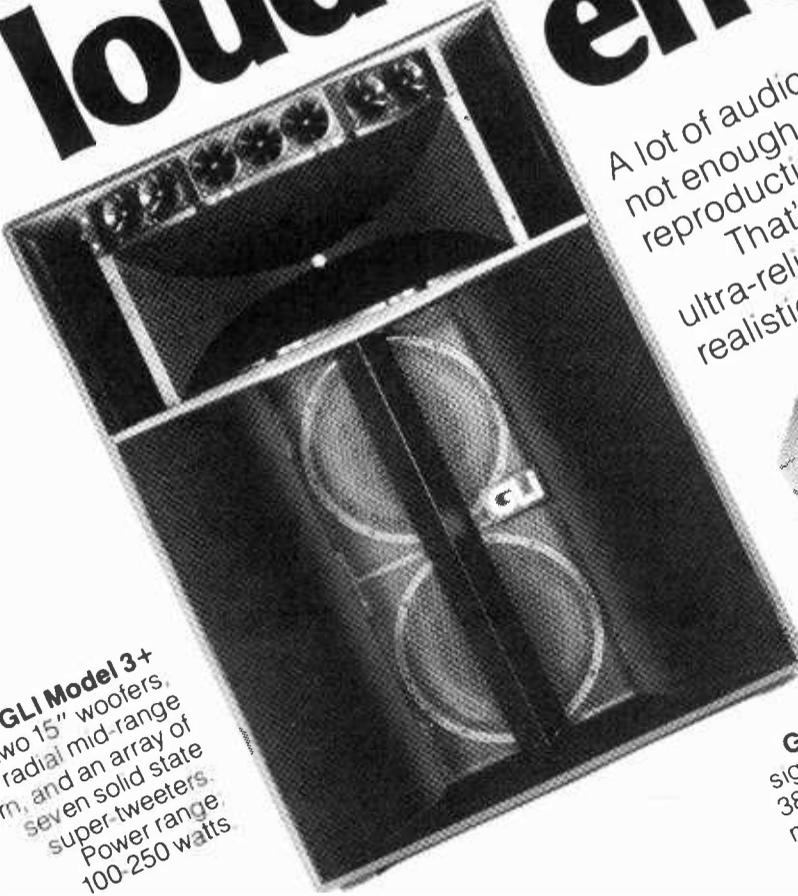
• Disco/Stage Lighting Suppliers Worldwide.
 • Free Discount Catalog available illustrating our '78 line of Disco Lighting Products.
 • Jack Ransom is now at our New York Sales Headquarters—

MGM

Phone: (212) 757-1220

STAGE EQUIPMENT, Inc.
 750 10th Ave. (At 51st), NYC, NY 10019

Because loud is not enough.



GLI Model 3+
two 15" woofers, radial mid-range horn, and an array of seven solid state super-tweeters. Power range 100-250 watts



GLI Model 1000
signal processor and 3880 mixer/preamplifier mounted in WC-1 cabinet.

A lot of audio products can make big sounds in big rooms. But that's not enough for today's disco-philes who listen to high-quality music reproduction at home.

That's why GLI developed Heavy Duty High Fidelity. Five high-output, ultra-reliable speaker systems with wide, flat frequency response for realistic reproduction, and wide, even dispersion to prevent hot spots on the dance floor.

To ensure that only the best quality signals reach those speakers, GLI offers the Creative Controller Series of electronic components. Including the super-versatile 3880 mixer/preamplifier that won the 1977 Disco Forum Award, the Model 1000 signal processor, and the new SA-1 power amplifier.

When you buy GLI you get more than loud. You get great.

GLI

DIVISION

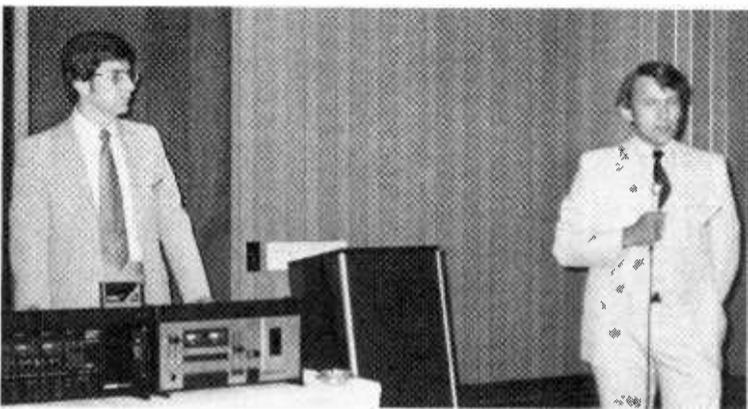
29-50 Northern Boulevard
 Long Island City, New York 11101
 Tel. (212) 729-8400

JUNE 24, 1978, BILLBOARD



Billboard photo by Stephen Traiman

SOFTWARE BREAKTHROUGHS—Most dramatic potential for recording industry at CES comes from Matsushita Visc videodisk system, with Tadashi Nagaoka, above, showing compatible player for 7-inch, 7-minute, and two-sided 30-minute software. Below, Tandberg of America president Kjell Hoel, right, describes firm's new 3-head and 2-head cassette decks seen at left as first capable of recording with 3M's Metafine metal particle tape offering significantly greater output noted by company's Del Eilers.



JUNE 24, 1978, BILLBOARD

Pro / Semipro / Disco Share Audio Spotlight

CHICAGO—Professional and semiprofessional audio products continued to play an ever expanding role here at the basic consumer high fidelity CES.

Scores of manufacturers—both consumer broad base and high-end specialty suppliers—introduced a wide range of new and technologically sophisticated products such as amplifiers and signal processing equipment with vast pro, broadcast, disco and sound reinforcement applications.

More crossover took place as ad-

ditional hi fi manufacturers such as Akai and Sansui expanded their product lineup to take advantage of the creative audio/semipro recording market that's burgeoning—underscored by the first CES semipro seminar (see separate story).

More innovative consumer audio products at the esoteric high-end were also introduced—such as a microprocessor programmable turntable and two-speed cassette deck—again with applications for pro markets.

(Continued on page 76)

1978 DEALER OUTLOOK Key Market Survey Finds Mixed Views On Economy, Pricing And Home VTRs

Washington/ Baltimore

A certain unsteadiness hit the Baltimore-Washington market during the first half of 1978, with some dealers reporting strong upsurges in sales, others reporting only moderate gains, and still others finding that business was extremely strong at times and squishy soft at others.

Typical of the responses was that from Ed Myer, president of Myer-Emco, a high-end dealer in the Washington area. "Our first quarter was extremely strong, but April was soft and May pretty good," Myer says.

Similarly, Dave Kaplan, president of Baltimore's Gordon Miller Music Stores, says the first half was good until late February or early March, when a slump hit. "It's not tragic, but it was not what I had hoped," Kaplan says. "I'm not bullish."

Tom Pollina, area manager for Lafayette, says the market was "soft,

generally speaking," but the chain is expanding into a seventh store in the Washington area.

On the other hand, Jack Luskin, president of the Luskin chain of appliance stores that deals heavily in audio equipment, says his volume was up over 100% in Washington and 40% in Baltimore, and says the first half was "sensational." And Mike Zazanis, president of Audio Associates, says that dollar volume is up 20%, well ahead of expectations.

Dealers offer a variety of reasons to explain their first half results. The weather, which was dreadful much of the time, was cited by many as both a factor in improving sales and as a factor in holding them down. Zazanis says the economy, which is traditionally strong in Washington, helped him, while Doug Norfolk, manager of the Dundalk, Md., outlet of the Stereo Discounters chain, (Continued on page 74)

COHEN: INDUSTRY CONCERN

Hardware Outpacing Software

• Continued from page 3

retail last year and perhaps \$4 billion in 1978, he took issue with Irv Stern of Harman International who maintained there had been virtually no growth at retail over the last five years, with fairly constant levels of

Audiophile Recordings In Spotlight

By ALAN PENCHANSKY

CHICAGO — The audiophile recordings industry made its biggest CES showing to date last week, emerging as something of a fixture now on the floors of the huge merchandise expo.

Super-fidelity record manufacturers appeared in bigger numbers than ever before, occupying larger and more impressive spaces from which to tout their software.

If there remains anyone who does not know about the direct-to-disk recording process or the digital revolution, he was not in the vicinity of McCormick Place last week or near

(Continued on page 77)

\$2 billion (including returns and cutouts).

Regardless of the figures, Cohen pointed to the innovative display jointly produced by NARM and the EIA/CEG, sponsors of CES, effectively blending a "hit wall" of records and tapes with autosound, high-end and compact hardware; prerecorded video cassettes and video game computer cassette software with the home VTR and computer/game machines themselves, and innovative in-store displays and merchandisers.

"The dialog which has been created between our two great industries in less than one short year—exchange of information, sharing of statistics, understanding of one another's problems and potential—is very gratifying to me and the recording industry," he concluded. Cohen again stressed the need to expand

the joint opportunities begun at the Winter CES and continued at NARM and at the current Summer CES.

Covering the expanding consumer market for audio components, Stern drew the line at \$300 a system in measuring that segment of the industry at \$2.5 billion. He believes the transition from fair trade to an open market, regardless of impact on individual firms, has most importantly increased the market significantly, with a broadening base from the 15% of "hi fi households" today and innovative products combining for a \$4 million retail mart by 1984.

Jim Parks of Technics, noting tape equipment trends, pointed to the Philips compact cassette as the most significant contribution to tape technology growth. He also noted the

(Continued on page 78)

'Amateurs' Will Fuel Creative Audio Mart

By JIM McCULLAUGH

LOS ANGELES—Some 50 million amateur musicians in the U.S. will help fuel a swelling, multi-million marketplace for creative audio/semi-pro professional recording equipment.

The marketplace is still being defined but incorporates multi-track recording equipment, sound reinforcement gear, electronic musical instruments and all related accessories.

Buyers of this equipment include both professional and amateur musicians, as well as non-musicians, and has both private and commercial/industrial applications. And all participants in the market need continuing expertise and education.

These were some of the feelings expressed by panelists contributing to the first seminar in CES history to broach this subject.

Called "Creative (Semi-Pro) Audio Market" seminar, panelists included George De Rado, president of Damark, Inc., a rep firm, and former president of TEAC; Jim

Ford, Ford Audio, Oklahoma City; Hank Greenberg, Federated Group, Los Angeles; David Schulman, representing CAMEO, and Sid Zimet, Audio By Zimet, Roslyn, N.Y. Moderating was Vinnie Testa, Modern Recording magazine.

In helping to define the market, De Rado expressed, "The products are essentially recording equipment, sound reinforcement equipment and accessories. One of the considerations of the semi-pro market as compared to the pro market is cost. The cost of semi-pro equipment is lower than pro."

"But electronic musical instruments are also a large part of the market," added Schulman.

"The whole market is really focused around the multi-track recorder," added Ford, a pro dealer.

According to Zimet, "This market is about creative equipment and that sets it apart from hi fi. It is equipment that allows the end-use to create sonic colors. For me it's creative" (Continued on page 101)

Report



From CES

This special retail forecast began last week with reports from Chicago, Greater Philadelphia, San Francisco Bay Area, Dallas/Fort Worth, South Florida, Cleveland and Nashville.

Atlanta

Judging from the first half of the year, 1978 seems to be shaping up as a good year for area hi fi dealers, despite a slow start aggravated by the severe winter weather.

In a spot check of the growing Atlanta hi fi market, spokesmen for Hi Fi Buys, a large local independent; the record/stereo chain of Franklin Music stores; the national Radio Shack chain and Sears department store's home entertainment department all said business was up from last year.

"It's been a pretty good year, though it started a little soft. But it's picking up now," says Nick Prince, manager of Hi Fi Buys. Franklin (Continued on page 74)

Minneapolis/ St. Paul

Twin Cities retailers report increases ranging from 18% to 30% for the first half of 1978 and look toward a strong finish for the year.

The market is good and no one is particularly worried about the price increases necessitated by the yen/dollar situation. "Nobody raises prices unless they have to," says Al Kempf, owner of Audio King, a three-store operation. "If prices go up, it's a general thing. The public understands that."

The January-June increase was attributed to a number of factors: Dayton's Soundtrack staged a gigantic show and sale in its downtown Minneapolis store auditorium, with every resource represented. "It intensified consumer awareness of hi fi," says Bill Garrett, assistant buyer." Dayton's has been running basic weekend sales every other week. Technics' changeover model

period did its annual job of hyping customer interest.

For a number of retailers, the period was one of additional store and/or department openings. Dayton's new Southdale Home Store opened April 1 with a large soundtrack department. Audio King, after opening its second store a year ago, opened a third store this year. "Our sales are doubled, but that would not be a true picture," says Kempf. "Going by our projections, made prior to the beginning of the year, we are up 18%." He notes that it has been a year of learning, going from a single store to a program of expansion. "We're taking a more experimental approach to the market. We're putting in a lot more controls. And we are visiting retail operations in many other parts of the country."

Mike Sarles, vice president of finance for Schaak Electronics, says it's been "a super year," with sales (Continued on page 75)



Maxell guarantees life after death.

A lot of tape manufacturers protect you from their errors.

Maxell's guarantee also protects you from yours.

So if by accident, you leave our cassette in the trunk of your car and

the sun bakes it to death, send us the remains. We'll send you a new cassette.

In fact, if for any reason one of our cassettes should die on you—whether it was struck by lightning,

drowned in a flood, or torn apart by a tornado—we'll replace it. Free.

Because at Maxell, we wouldn't let a little thing like an act of God stop you from listening to our tape.



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

1978 DEALER OUTLOOK *Key Market Survey Finds Mixed Views On Economy, Pricing And Home VTRs*

Washington/Baltimore

• Continued from page 72

attributes a strong showing to the greater sophistication of his suburban Baltimore market.

Few of the dealers had anything positive to say about the help they are getting from manufacturers in promoting and advertising their goods, but several cited new product lines as moving well. Luskin says that his chain is moving into autosound in a big way and expects that to be the next big breakthrough in the audio area. Myer says there was a "strong swing" in turntable sales, up to the \$750 price range, mentioning the Revox, B&O and Phillips lines. Pollina says that Lafayette's new receivers are expected to have a "strong impact" and that the Criterion 2001 speakers "are doing well as always."

In general, the dealers report that VTR sales still have not taken off or, if they took off at Christmas time, have slumped since then. Myer, whose chain doesn't carry VTRs, admits that they are "sopping up some purchasing power," but says the effect is negligible. Zazanis, whose stores carry JVC, says the price war has made it "impossible to make any money on the things." Kaplan says that Baltimore buyers are "intrigued, but not buying," and Norfolk says his customers now know what VTRs are but can't afford to buy. Only Luskin reported strong VTR sales.

Similarly, few dealers report much in the way of blank videotape and even fewer had much sales of prerecorded tapes, though Norfolk says he sells a few movies, as does Zazanis. Typically, Luskin says "we don't feel it's worth it to carry them in our 14 stores, since we aim at the non-audiophile market."

On the other hand, those who do aim at the audiophile market report fairly strong interest and sales in audiophile recordings, a new element in their sales picture. Zazanis, who carries Direct Disc, Denon and Great American Gramophone lines, says they're doing very well, and Kaplan says his stores recently opened a record department to stock Discwasher, Audio-Technica and Great American Gramophone lines. All who are carrying the premium disks say they retail them at the \$12-15 price, rarely offering discounts.

Dealers appear to be vying with each other to come up with the strongest terms for describing the death of the CB market. Even the generally ebullient Luskin described the CB situation as "death warmed over."

Price competition, always a factor in the highly developed Washington market, continues to take its toll, though Baltimore dealers say that things in that area are shaking down. Myer says he fights competition by lowering the price and pushing service, and Zazanis concurs, citing the especially tough price competition in "MOR" lines like Pioneer and Marantz.

In Baltimore, however, Kaplan says that "everybody is taking their own lines and doing their own thing," with little price competition evident, and Norfolk, who manages a discount store to start with, says that his chain intends to meet any price but finds that "price competition isn't what it used to be."

As for the last half of the year, the dealers seem to be crossing their fingers and hoping for the best. Pollina expects help from a new Lafayette catalog, Myer sees the public in a

good buying mood, Zazanis expects continued strong sales, Kaplan hopes the youth market will bring good things and Luskin expects "a dynamite year."

BORIS WEINTRAUB

Atlanta

• Continued from page 72

Music's Joe Pfeiffer says his store's business was slow after Christmas but "has picked up really well"

lately, and Sears' Jimmy Murray says his department is doing "probably a little better than last year."

Al Dodd, assistant manager of the Radio Shack at South DeKalb Mall, says he thought "we'd be doing a

little better" but while the cold weather that hit in February "hurt all the small retailers," Radio Shack's business is still up anywhere from 30 to 70% in some areas, and he

**"FOR THE FIRST TIME
RECORD PEOPLE AND
MOVIE PEOPLE HAVE REALLY
PULLED IT TOGETHER."**

Quincy Jones



1978 DEALER OUTLOOK

Key Market Survey Finds Mixed Views On Economy, Pricing And Home VTRs

attributes the increase to a change in management.

Pfeiffer, assistant manager at the Perimeter Mall Franklin Music, also cites a management change and the use of a lot of promotions and spe-

cial in his store's "5 to 10% increase." Murray says Sears' business is up "about 20%" and cites the advertising of individual components instead of just packages. Prince says that the warmer weather has helped

his business, though "it still hasn't firmed up as much as I'd expected."

Home videotape recorders seem to have had little effect, all four agree. "We've sold a few cameras, but no recorders," Pfeiffer says, and

Murray says "we've sold some but the problem is that most consumers are confused and waiting for a price drop." Prince says he does very little video business "because they're in such a price competition which we

have no desire to get into. We find we sell hi fi best." Radio Shack carries no VTRs.

Those carrying video equipment add that blank tape sales are poor. Only Franklin Music carries prerecorded tapes but Pfeiffer says "we just got them" so no trend has yet developed.

In the area of audiophile recordings, only Franklin Music was actually stocking and selling. "We carry the Umbrella line and are getting the Sheffield. We sell three to eight a week," Pfeiffer says. "We're looking at it, but haven't made any decision yet," says Prince. Adds Dodd, "we debated a long time about them, but Radio Shack has never found a way to carry records and make anything on them. Murray says Sears is not interested in audiophile recordings.

Promotions and co-op advertising from manufacturers seem to have been rare, so far. Prince and Pfeiffer believe price competition is more of a factor than a year ago, but Murray thinks it is about the same and Dodd thinks "it's getting to be less of a factor."

Pfeiffer says competition has increased "because there are so many stereo shops in Atlanta now. There's a pretty good price war going on." He has countered with "end of the line sales, such as on Marantz," while Prince says he is "meeting the prices and selling our quality service and our well-trained staff." Dodd, however, thinks that consumers "are willing to pay a little more for good product. They're not worrying as much about comparing prices."

All except Murray are sure that the second half of 1978 will see a rise in sales. "It will be a slow summer, but will definitely pick up towards fall," Prince says. "We're about to begin a good upswing that will go all the way to Christmas," Pfeiffer believes, with Dodd adding 1978 will be Radio Shack's "biggest year ever." Murray is less certain. "I think televisions and stereos, which aren't essentials, might be hurt by inflation," he says.

All agree that most everyone will be affected by higher prices on Japanese electronics imports. "It will probably be across the board increases for everyone. Nobody will get an advantage," Prince says. Pfeiffer says the yen-dollar fluctuations and the ensuing price hikes "may cause people to be more price conscious and more reluctant to buy."

"We'll have to either take a cut in our margin or increase prices," Dodd says, adding that it will hurt CB sales, since they are his main Japanese product. Murray concurs, saying that "CB sales are really hurting. They've dropped off quite a bit." **BILL KING**

Minneapolis/St. Paul

• Continued from page 72

volume going up 50% each month, "but that includes seven more stores than we had a year ago. In actual sales gains, the figure would more correctly be between 20% and 30%." Doing a good job in a good economy is what's happening, he adds.

Home videotape recorders are eyed as a great potential and dealers are readying themselves for what they feel is an upsurging interest. Dayton's carries RCA, Zenith and Sony. "If disks are available, it's the system of the future," says buyer Jim Brinkman.

Dealers drop down below the \$1,000-mark only occasionally. Au-

(Continued on page 78)

It's not surprising that Quincy Jones sometimes feels like he was born in a studio. He's performed on, composed for, or produced over a thousand albums. Right now he's finishing his first musical, Sidney Lumet's version of *The Wizard of Oz*, *The Wiz*, starring Diana Ross.

While Quincy is one Jones that's impossible to keep up with, we were able to catch him briefly to find out his views on the current recording scene, his latest work, and "Scotch" 250 Mastering Tape.

The only thing Dizzy Gillespie, Andy Williams, Peggy Lee, and Ringo Starr have in common is that they've all worked with you. How can you work in so many musical styles?

"I don't get hung up in any bags. When I was studying in Paris, a teacher told me once, there were only twelve notes, so you should find out what everybody's done with them, because they're the same twelve notes that Palestrina was scuffling with. So I can live with the best of all different areas. I like that, you know. The menu is broad, man—eat everything."

There are a lot of movie scores that have turned into some pretty hot albums lately, Saturday Night Fever, for example...

"You know why I think it's happening? It's just a guess... for the first time record people and film people are basically the same people and they've really pulled it together."

"Of all the films I did, the thing that bugged me the most was that we'd be in the studio and the music would boom down at you, and when you got to the theatre it was almost like a rumor, all the bottom end and the top end falls off. Then Dolby came along and they got *A Star is Born*, *Star Wars*, *Close Encounters*, and *Saturday Night Fever*.

"Those are successful record-wise because for the first time people actually hear the music in the track, really hear it. We've got a new kind of sound system now with Dolby. Emotionally it hits you from a place you're not even aware of."

Is it technically harder to achieve what you want in a musical as opposed to doing a score for a dramatic film?

"Oh yeah, in *The Wiz* we've got choral things that go up to 80 and 120 voices, so to get a good lip sync we decided to use just two voices for guide tracks, almost like a Polaroid. After their mouths are moving in the right way, then we sit down and put the sweetening on the dance and singing numbers."

So the music is composed simultaneously with the filming?

"They've been sending me out dailies on videotape from New York because the color really turns me on. You get it at 2 o'clock in the morning and look at the reel about ten times. You have to eat it. That's the best homework you can do for a film."

You're a big user of "Scotch" 250. Do you find that it has a clean sound? That's one of the things we've been selling the tape on.

"That's right."

"It's like with film stock, you know. When you've got 800 people out there on a set, I don't care what happens on that performance, if it isn't recorded on camera, it's all over. And it's the same in the recording studio; everything else is superfluous."

"No matter how great a song we get, or performance or balance or anything else, if that same thing isn't reproduced and captured on that tape, nothing we do means a thing."

"That's why we stay with 'Scotch.'"

"SCOTCH" 250 MASTERING TAPE.

The tape the masters use.

3M
COMPANY

'METAL TAPE' DUPING & MATSUSHITA A/V VISC

CHICAGO—Perhaps the two breakthroughs with most important fallout for the music industry at the Summer CES were 3M's intro of the first commercial metal-particle recording tape, and Matsushita's Visc mechanical (pressure) videodisk in a 7-inch, 7-minute single, and compatible long-play digital audio version.

While the consumer version of the 3M tape will need a new generation of cassette decks with improved erase heads, a bulk duplication product could be available within a year for cassette pancakes and 8-track lube formulations, the company says. Prerecorded product is playable on any deck with a chrome switch, since it's also a 70 microsecond equalization, and enhancement is 3-5 dB for either tape format.

Consider that RCA in its In-

dianapolis plant already has new 8-track and cassette slaves with record amps and heads capable of using the new tape, and you have the potential of significantly improved product that could command a premium price.

In Matsushita's case, private demos of the Visc had MCA's Olivia Newton-John featured on both a 7-inch and 12-inch version, playable on the same machine with impressive color and 60 dB audio signal-to-noise ratio on both. And a digital audio version, hour per side, also compatible with the player, produced more than 85 dB dynamic range. While not truly compatible with RCA's capacitance system, the similarities are many, and both companies appear not averse to further discussions along compatibility lines.

STEPHEN TRAIMAN

RECORD INDUSTRY BONUS

Technology Sparks Summer CES

• *Continued from page 1*
new 7-inch single and compatible digital audio versions—is enormous for the music industry.

Tomorrow's technology vied with today's newest products in audio, video, car stereo, blank tape and accessories for a record 55,000-plus preregistrants and attendees. More than 800 exhibitors filled 450,000 square feet at McCormick Place, McCormick Inn for hi fi, and the downtown Pick-Congress for esoteric audio.

While the three separate locations made traffic overall appear lighter, there were few complaints from exhibitors on the event's total impact. The June 11-14 expo reflected the generally good year virtually every category is enjoying, tempered with caution over the next six months' economy and the uncertainty of 1979.

Certainly the recording industry was highly visible in a 600 square foot joint software/hardware dis-

play co-sponsored by NARM and the EIA/CEG. Credits are shared by NARM's Stan Silverman who guided the effort of Lieberman's Mike Damsky and setup man Rich Lua; Dave Crockett of Fathers & Sun's, Indianapolis, and Herb Dorfman of Bee Gee Records & Tapes, Latham, N.Y., ads, signs and consultation; Freedman Artcraft and Dajin, fixtures and the "hit wall;" Lieberman and Magnetic Video, prerecorded record/tape and video software; Ken Rudenske and Jerry Statler of Pickwick's local branch who helped man the booth.

On the hardware side, contributing were Sansui with its GX-5 pro studio rack with power amp, receiver and cassette deck; BSR/ADC, Accutrac 16 changer; Pioneer Electronics, autosound display; Osawa & Co., Chartwell speakers and AVF stands; Bally, arcade and cassette software; Panasonic, Omnivision IV VTR and Quintrix II television monitor, and Lloyd's, compact stereo system.

The first formal showing of the two sides of the industry was heartily endorsed by Jack Wayman, EIA/CEG senior vice president. Traffic through the display was high all four days, with NARM information distributed, and both executives promised more sophisticated joint merchandising ventures in the future.

Highway hi fi certainly came into its own, with both Mitsubishi and Marantz making impressive full-line entries in the field, and a host of innovative new tape players, tuners, amplifiers, equalizers, speakers and the first digital time delay units shown for the market. With traditional hi fi firms such as Advent, KLH and Advent in the autosound mart for the first time, the priority for better mobile sound should mean a solid boost in sales for prerecorded tape—and blank.

Capitalizing on the latter, 3M had its FerriChrome van, a customized unit showing how music recorded on FerriChrome cassettes achieves enhanced playback on most normal-biased car stereo units.

Miniaturization has hit the audio field in a big way, with the first "micro components" shown by both Mitsubishi and Randix. Already on sale in Japan, with a November entry in the U.S., are Mitsubishi's FM tuner and preamp, amplifier and cassette deck, while Randix will have three versions of its Audio-Logic micro-audio component system this fall.

Digital recorders were shown for the high-end consumer mart by Sony, Mitsubishi, Technics, JVC and Hitachi, with the latter four VHS-compatible units still not truly compatible in format. But perhaps most important was the professional prototype of the Mitsubishi master PCM recorder, already promised to two major U.S. studios for fall delivery.

On the video front, the first real phase two family of VTR units were shown by the Beta and VHS distributors, with RCA's programmable VHS, Magnavox's electronic tuning, and respective three-hour Beta units from Sony, Zenith, Sanyo and Toshiba with the new tape due in August, to note a few. The \$1,000 color camera barrier was broken by JVC, Magnavox and GBC, with similar units promised by Toshiba, RCA, Panasonic and others by the fall.

Complementing the new video hardware was a host of new video software, with the most important announcement from Allied Artists

that it would release new films to the home videocassette mart soon after major theatrical release—but before network, cable and pay tv.

While the digital audio era appears to be dawning, analog isn't rolling over to play dead. The metal-particle tape shown by 3M and demonstrated on two Tandberg decks had to share the spotlight with an equally impressive demo by Nakamichi for its own metalloy formulation and two experimental decks.

Using its modified 600 II and 1000 II decks, in conjunction with a consumer version of Telefunken's Telcom C4D noise reduction, the Japanese firm offered 20 dB noise reduction in a superbly enhanced tape.

This is just a sampling of what a visitor to CES could find if he or she looked hard enough. Both today's and tomorrow's technology were on view, and virtually all the dramatic developments have potent implications for the recording industry.

Autosound Expanding Hi Fi Reach

By JIM McCULLAUGH

CHICAGO—Autosound took a giant leap forward towards being a true high fidelity medium with the first introductions of receiver-like radio/tape players for the car here at CES.

A rapidly expanding market and advancing technology combined for prolific across the board introduction from many suppliers of more high-end, feature-laden signal sourcing units, power amplifiers, graphic equalizers and high performance auto speakers from both car stereo makers and traditional speaker manufacturers.

In addition, other trends noted in car stereo at the recently concluded summer CES were more radio tape players—including both cassette and 8-track—featuring Dolby noise reduction, usually found on component hi fi, initial digital delay systems for the car, and overall sleeker, European cosmetic styling on product that now resembles hi fi separates.

Among highlights:

• Component specialist Marantz—entering car stereo electronics—introduced a full-line of "Rolling Thunder" in-dash AM/FM stereo cassettes and under-dash power amps featuring what the firm terms a "Compu Tuner" micro-processor which the company claims allows accuracy and multiple functions never available before in car stereo. stereo.

The microprocessor circuitry allows electronic station search, 12-station memory pre-sets and digital station frequency and Quartz clock display which adjust to available light.

Included in the line are four AM/FM/cassette combination units, an equalizer/amplifier and power amplifier capable of generating up to 60 watts. The top two radio/tape units, the 420 retailing for \$400 and the 410 retailing for \$400 also, feature the microprocessor.

• Jensen, a car stereo speaker specialist, introduced its first car electronics called "Car Receivers." The line consists of three cassette (Continued on page 78)

Pro, Semipro & Disco Crossover

• *Continued from page 72*

Digital audio continued to draw near the pro and high-end consumer mart with the demonstration of five Pulse Code Modulation systems for super audio fidelity when used in tandem with VCR equipment.

Sony, which exhibited its PGM systems at the last Summer CES, was joined this year by Mitsubishi, Hitachi, Technics and JVC.

The proliferation of mini-speakers from many manufacturers which is broadening a new home and mobile hi fi market also opened a potential new pro market as some manufacturers are gearing certain models toward recording studios as one set of monitors.

Disco was also well represented with many more sound and lighting company participants—again highlighting the close relationship that has developed among disco equipment companies and pro, semipro and consumer audio equipment suppliers.

Among show highlights:

• On the semipro side TEAC displayed its recently introduced model 15 mixer as well as upgraded versions of its multi-track semipro/creative audio open reel tape decks including the A-3440 4-channel machine, the A-2340SX 4-channel unit, the A6100MKII 2-track master recorder and the A3300SX-2T 2-track master recorder. Also on hand was the new GE-20 10-band equalizer and model 2A mixer and MB-20 meter bridge.

In order to hypo semipro recording even further TEAC has developed a "Multi-Track Starter Kit" package complete with hardware, recording tape, cables and other necessary accessories.

The firm also introduced a stereo integrated 30-watt amp at \$190 and a 50-watt at \$280 for high-end consumer and pro applications.

• Uni-Syne, a BSR company, was on hand with its newly introduced model 100 (100-watt) professional

power amp featuring two individually powered amps in one chassis; model 50 (50-watt), also with two individual power amps in one chassis; and the PMS-1 professional metering panel designed to measure line level and power output with 24 flashing LEDs and can be connected to mixers, preamps, power amps and receivers. Also on hand was Uni-Sync's Trouper Series of live music mixing equipment. Larry Jaffe, recently appointed vice president, also indicates the firm has formed a Canadian sales and marketing division in Ontario.

• Technics added new headphones and microphones to its rapidly expanding "Professional Series" including the RP-3210E, RP-3500E and RP3540E electret condenser mikes and the RP-3330 dynamic and three linear drive headphones, models EAH-810, EAH-820 and EAH-830. They join three new professional series open reel decks with "isolated loop" designated models RS-1520US (2-track), RS-1560US (4-track) and RS1700 (auto-reverse) aimed at both the studio professional and high-end home hi fi purchaser.

• JVC demonstrated its 6-channel stereo microphone mixer, model MI-E60, as part of its "Tape It Live" promotion working in conjunction with its KD-1636 ANRS professional portable stereo cassette deck.

• MXR introduced two new equalizers into its existing line of signal processors. One is a one-third octave equalizer (mono) with 31 bands of equalization for \$350 and the other is a stereo 15-band unit offering 15 bands of equalization per channel at \$325.

• Sansui has formed a professional products division aimed squarely at creative audio/semipro enthusiasts, professional, and broadcast, sound reinforcement and disco markets. While demonstrating its AX-7 mixer/reverb at \$239 featuring six inputs, the firm intends to debut a 250-watt power amp, a parametric equalizer and phone equalizer/pre-amplifier this fall.

On the esoteric consumer audio side with potential pro applications:

• Optonica, pioneer of the programmable microprocessor cassette deck, unveiled a prototype of a fully programmable microprocessor controlled turntable that can play por-

(Continued on page 78)

366=1

We've got 366 films. They're some of the best movies ever made for children, families and adults. And our retail prices start at \$29.95.

QUANTITY!
QUALITY!
PRICE!

No matter how you look at it, in video movies, We're number 1!

Audio, video, equipment, photography, records, appliances. Whatever your business is, we have a big profit program for you. CALL...



Video Warehouse Inc.
P.O. Box 275, 500 Highway 36
Atlantic Highlands, N.J. 07716
201/291-5300

Audiophile Recordings

POWER—Power, Direct-Disk Labs DD107, distributed by Direct-Disk Labs, \$15 list.

A wedding of the contemporary pop music sound to direct disk sonic impact is the aim of this Nashville production. Hit material by the Bee Gees, Chuck Mangione, Loggins & Messina and others is featured in arrangements that blend five-piece horn section, guitars, keyboards, percussion and synthesizers. The album demonstrates just how sophisticated a mix can be achieved while working in real time, and the superb caliber and versatility of Nashville's musicians. Even the high wailing vocals of pop music are here, delivered with a presence that is arresting. The arrangements, particularly on side one, have been crafted for excellent sound demonstration, with plenty of variety and one striking solo effect after another.

ALONE TOO LONG—Tommy Flanagan, piano, Denon YX7523, distributed by Discwasher, \$14 list.

This program droops under Flanagan's inabil-

ity to bring rhythmic support to his playing or to develop any truly interesting solo ideas. It is the jazz pianist's first solo recording, one of a group of jazz albums cut last December in New York by the Nippon Columbia Denon production team on its first visit to America. The drabness of the playing tends to undermine the record's sound demonstration qualities as well, since Flanagan employs a limited dynamic compass and restricts his work primarily to the middle of the instrument's range. Critical listening reveals excellent piano reproduction with the right balance of warmth and bite and clear stereo imaging. There's just not enough happening on the disk, as Flanagan appears uncomfortable with the spotlight cast entirely upon him.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11, 25; April 8, 22; May 13, 27; June 10.

CES Spotlight On Premium Disks

• Continued from page 72

the esoteric audio encampment at the Pick-Congress Hotel.

Labels appearing for the first time at the show included Century Records, Mobile Fidelity Sound Labs, Salisbury Labs, Reference Recordings (Sumiko) and M&K Real Time. About the only issuing firms not represented were Nautilus Recordings and Sheffield Labs Records, choosing not to repeat their venture into CES territory at the winter stand in Las Vegas.

Among those returning were Joe Overholt's Direct Disk Labs and Ed Wodenjak's Crystal Clear Records, both of which occupied larger, more sophisticated spaces, as did Orinda Records.

Audio-Technica and Discwasher, each of which distributes a number of super-fi labels, both increased their investment in record display space and auditioning facilities.

Interest in the audiophile disks was evident in booming "courtesy price" show sales from several display areas. Direct Disk Records traded heavily in its new Dave Brubeck Quartet two-record set, while next door at Crystal Clear Records show attendees stood in line to purchase an assortment of titles at the special \$8 price.

Just down the hall on McCormick Place's lower level, Audio-Technica and Gale Electronics manned a sound room devoted expressly to auditioning the 42 A-T distributed recordings.

Speakers used for the demonstrations were by Gale, as were five of the albums being sampled, along with disks on the RVC, Umbrella, Toshiba-EMI and Sonic Arts labels.

The Toshiba-EMI direct disks, to which Audio-Technica recently acquired U.S. distribution rights were being introduced at the show.

About two miles away, at the Pick-Congress hotel, so-called "esoteric" audio manufacturers were given their own special display area. Here, album exhibits accounted for an even larger share of the total exhibit space, with Century Records, M&K Real Time Records and Mobile Fidelity Sound Labs drawing large listening parties into their suites.

Excerpts from new jazz, flamenco and operatic direct disks were sampled at the M&K Real Time suite. The Beverly Hills-based label combines its software audition with a demonstration of the sub-woofer speakers it also manufactures.

Century Records was auditioning selections from a new Tuxedo Junction disco album it has co-produced with Butterfly Records. A direct disk

with Denise McCann also was cut in conjunction with Butterfly. Tape mastered versions will be distributed by the disco specialty company, while Century handles the direct-to-disk transcriptions.

John Hess, Century national sales manager, announced the label would begin pressing on a new super vinyl compound developed by parent firm Keysor-Century.

Both Century Records and M&K offered new retail display fixtures to go with their albums, Century's as part of a program buy. M&K is promoting the "Directree," a hatrack-like rotating floor display with lucite shelves holding 120 single LPs.

Other new recording developments included:

- The introduction of Sonic Technology Corp., a new label owned by Micro-Acoustics Corp., and what the company calls the "Direct Pressed Disk." The company's idea is to eliminate mass production stages in the lacquer plating process, and disks will be stamped directly from the negative metal master, the first generation plate.

Company spokesman Sandy Drelinger explains that the label will license its material and hopes to have 40 titles available, mostly classical, in time for the next Summer CES. Two albums, a jazz treatment of Vivaldi's "Four Seasons" licensed from GRT Canada, and a Copland orchestral program with the Dallas Symphony, were shown here. The Copland album is leased from Vox, Drelinger indicates.

- Mobile Fidelity Sound Lab, which also produces super-fi editions of previously released material, announced several additions to its catalog including Al Stewart's "The Year of the Cat," Jimmy Buffett's "Living and Dying in 3/4 Time" and the Crusader's "Chain Reaction."

Half-speed mastering and pressings by JVC on CD-4 vinyl are used to upgrade the sonic qualities of these and other major label pop titles.

- The latest additions to the Denon PCM catalog, a dozen jazz titles recorded last year in New York, were featured in the Discwasher listening room. The record cleaning accessories manufacturer is exclusive U.S. representative for the digitally recorded Denon material, which now includes 150 titles.

Discwasher also promoted the first release on its own Discwasher label, a direct disk performance by jazzmen Paul Smith, Louie Bellson and Ray Brown, in addition to several titles out of Canada on the Labyrinth Records imprint.

Jim Hall, executive producer for

More Higher-End Action On Blank Tape, Accessories

By STEPHEN TRAIMAN

with plenty of high-end performance already available.

Overlooked, however, is the very real potential for immediate application of a Metafine bulk or lube product for cassette or 8-track duplication for greatly enhanced playback on existing tape decks at the 70 microsecond chrome equalization position.

On the audio side, 3M also showed its newly introduced Master 8-track and open-reel lines, premium priced to complement the Master I, II and III cassettes; TDK had its improved SA (Super Avilyn) chrome-equivalent tapes, and Ampex officially debuted its Grand Master II chrome-equivalent high bias cassette, as well as a complementary Grand Master 8-track to fill out the line that was launched with a consumer version of its open-reel product. Memorex bowed its improved MRX line and Sony had all four lines blister-packed for rackjobs.

In another area, AudioMagnetics reported national rollout of its High Performance line of 45, 60, 90 and 120-minute cassettes and 45/90-minute 8-tracks after successful tests in Phoenix, Syracuse and Los Angeles.

Neither confirming nor denying strong rumors that the firm was for sale, president Dom Saccaccio officially commented: "In order to maintain and achieve our objective as a major factor in the audio business, we'll talk to anybody interested in a merger, acquisition or sale. As a subsidiary of Sun Ventures, we're required to file notice with the SEC

of any serious discussion, and none has been filed at this time."

On the lower end of the market, InterMagnetics bowed its "Premium" line, with wholesale prices about 45% higher than its standard line, plus its InterCase and FlipA-Tape storage systems and TapeTote promo bag. New entry on the low end is Creative Music Corp. of Los Angeles and Drexel Hill, Pa., headed by Miro Peterka, with its Hong Kong-made, Florida-imported CMC standard low noise (LN) SuperPro (SP) and Chromium (CR) lines priced for the promotional market.

Key promotional programs wound up at CES for both TDK and Maxell, which hosted receptions to honor winners. Maxell had 17 dealer salesperson winners in its national "How I Sell Tape" contest, while TDK honored both its top-selling dealers and reps from all regions.

On the ever-expanding home videocassette scene, TDK officially bowed its Super Avilyn VHS line, including the first branded four-hour tape and companion two-hour cassette; Fuji had its first straight two-hour VHS, shipped to New York's Harvey Sound, with a four-hour tape promised for fall; Ampex formally introduced its Beta-format videocassette and BASF announced its Beta-tape licensing agreement is completed, with samples of a premium chrome-formula line shown, and shipping later this year.

Extending their accessory products to provide a more rounded line for the key record/tape dealer, both

(Continued on page 78)

JUNE 24, 1978, BILLBOARD

Pfanstiehl is NEEDLES AND LOTS MORE!

PFANSTIEHL has the most complete line of replacement phono needles available from any one source—with EXTRA LONG MARKUPS . . . more up-to-date cross reference information . . . more sales aids and needle merchandising helps to make your phono needle selling simpler with LONGER PROFITS . . . and, Pfanstiehl offers a liberal 100% EXCHANGE PRIVILEGE so you never get stuck with anything that doesn't sell in your area.

You'll like doing business with PFANSTIEHL!

Pfanstiehl WRITE FOR COMPLETE INFORMATION TODAY ON YOUR LETTERHEAD

3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL. 60085

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 #54 and #C-30 Promotional Cases.

#C-30 Holds 30 Cassette Tapes

#54 Holds 24 8-Track Tapes

Come see us in Booth #1544 at the SUMMER CES SHOW

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

Highway Hi Fi Shifts Into Superdrive

• Continued from page 76

and three 8-track models, each with a high performance tuner and ranging in price from \$300 to \$470.

The cassette models are designated R410 (10 watts), R420 (20 watts) and R430 (60 watts). The 8-track models are R310 (10 watts), R320 (20 watts) and R330 (60 watts). The 20 and 60 watt receivers—cassette and 8-track have bi-amplified audio output and the 60 watt models also feature separate high power amplifiers.

All units feature Dolby noise reduction, electronic switching, independent bass and treble controls, loudness compensation and inter-station muting.

• Clarion introduced its "Hi-Way Fidelity Series" highlighted by the PE-751A AM/FM/MPX in-dash cassette featuring Dolby on both cassette and FM, push button tuning, automatic reverse and 15 watts per channel. Suggested retail is \$340. The firm also introduced a third generation power booster/graphic equalizer, model 300-EQB, rated at 30 watts per channel and featuring LED display for power output. Suggested list is \$170.

• Panasonic displayed a new in-dash cassette player/stereo radio, a 76-watt "Quadro Boomer" power booster and a new "Concert Sound" 2-way surface mount cabinet speakers for the car.

The model CQ8520 "Classic" in-dash radio/tape player features automatic and manual reverse cassette player, digital readout clock, six

electronic memory buttons for 12 pre-set stations and a seek/search button with AM/FM frequencies appearing in a digital readout. With a maximum power output of 25 watts, the suggested retail is \$400.

• Sound Concepts and Fujitsu Ten both displayed the autosound industry's initial time/digital delay systems. The Sound Concepts unit is called the Concert Machine at \$300 and delays the audio signal sent to rear channel car speakers.

Fujitsu Ten's model is RU-130 and is a graphic time delay system for \$180, designed to be used with two power amps in the company's line.

• Mitsubishi entered the auto-sound market for the first time with an FM tuner, power amp, two cassette decks and several radio/tape combination units and speaker systems.

(A fuller look at CES car stereo appears in next week's issue.)

Blank Tape/Accessory

• Continued from page 77

Maxell and TDK had added entries.

Complementing its head demagnetizer, TDK had seven more blister-packed units, including a head cleaner cassette, head cleaning kit, test tape, two endless cassettes, cassette labels and index labels. Extending the accessory line that began with professional reels, Maxell showed a tape recorder care kit, and

Summer CES: 'Razors & Blades'

• Continued from page 72

capstan drive Micro-cassette's potential for music recording on matchbook-size tapes, and the PCM digital processing of analog material leading to "unprecedented levels of performance and great quantities of dubs with virtually no degradation.

Tying in with record industry studies of the adult market potential, Newsweek's Karl Oesterle highlighted the magazine's recent study of "The Changing Stereo Market" which emphasizes the growing importance of the 25-49 age group in purchases of the component segment of the audio market.

Most important, the older group is willing to trade quantity for quality, versus the younger 18-24 age group that is still the dominant stereo (and record/tape) buyer. It's certainly a factor to consider with the recording industries at a crossroads between the quality of today's typical software and the promise of digital disks

and prerecorded metal-particle tapes.

Advent's Peter Sprague, commenting on the long-overdue "marriage" of audio and video, scored with his view that the merging becomes increasingly important as software becomes more lifelike and more "involving."

Noting that more musical programs coming on television should lead to consumer demand for better tv set sound, he maintained the tv industry hasn't met the challenge of the "video freak." Sprague noted that AT&T and Public Broadcasting will soon deliver high quality sound to mono tv and VTR machines.

Jack Doyle of Pioneer Electronics of America, highlighting "highway" hi fi, pointed out trends including higher price points, 8-track to cassette shift, in-dash from under-dash tempered somewhat by component systems growth, installation potential for dealers, and inadequate display and merchandising techniques. He feels 1979 could be troubled due to many new firms in the business and the advent of AM stereo—a huge new market—delaying purchases.

Covering compact stereo, Emerson Radio's Sonny Knazick hopes he's wrong, but believes 8-track won't be a viable entity by 1983, with the current shift to cassette in his segment of business.

He estimates "affordable" audio as a significant part of the overall \$2.5 billion audio industry, with the "knobs per dollar" business selling 30 million units in the last 10 years. "Compacts sold through mass merchandisers are the base for our industry's exploding audio business," he said, estimating 5 million unit sales at \$1 billion retail in 1978.

Dick Sequerra of Pyramid Industries believes the key role of esoteric firms is establishment "of the fundamental platform of competition within our industry to demonstrate what IS possible."

Minneapolis/St. Paul 1978 Dealer Outlook

• Continued from page 75

Audio King closed out some older models at \$695. Dayton's runs an occasional special at slightly below the thousand level and so does Schaak, which handles Sony and JVC.

"There is interest," Brinkman declares. "We're selling some. And, we'll always sell a half-dozen blank tapes (longer-recording are most popular) with the video recorder and, over a year's time, we'll sell 12 to 20 tapes to that customer. We're also selling movies."

Schaak, in addition to selling some of the movies, has also used them as giveaways to help sell a videotape recorder. Audio King is in process of remodeling its main store to include a special department for videotape recorders, followed shortly by similar departments in the other two stores.

"We're going into large-screen and you have to have a place to display it and special lighting," says Kempf. "We're going to broaden our product base. At present we just carry Sony. We're going to get serious about this area of the business." Even though VTR sales have been lighter than last year at Audio King, they're still selling lots of blank tape.

Premium priced audiophile recordings are another market potential being emphasized by retailers here. Audio King is "getting bigger all the time in this area, buying from 10 different suppliers, some of which have several different labels." Fifteen dollars is the price most generally mentioned by the retailers. Schaak which "isn't in the record business

He believes the high-end firms present a more viable illusion of music in the home, and that digital audio is significant, but the industry hasn't really explored the full dimensions of analog technology.

John Hollands of BSR (USA) Ltd., EIA/CEC audio division chairman, opened the session with comments on the industry's growth, and the first melding of both the software and video segments of the consumer electronics business with audio.

Audio Crossover

• Continued from page 76

tions of bands in addition to bands, model RP-X1 with an expected price range of \$600-\$700.

The direct drive unit uses a laser scanner to count the grooves in the disk and set the instructions programmed into it and can be programmed for up to 10 different and separate functions.

In addition to playing bands and portions of bands in any order desired, it can also be programmed to repeat the selections up to 10 times. An LED digital readout enables the listener to see what has been programmed into the system and which portions are being followed. All functions can be programmed into the unit through its infrared remote control and the turntable arm will use any standard audio cartridge on the market.

• B.I.C. turntable specialists, introduced a line of three two-speed cassette decks. 1½ and 3¼ i.p.s. The firm claims that frequency response is improved by a two to one margin at the faster speed.

On the disco side:

• American Acoustic Labs was on hand with its lineup of disco speakers including the Disco One, Disco Tower, Disco Monster, Super Jock, Pro Tweeter Array and Monster Tweeter Array. Its McCormick Inn penthouse disco ran non-stop.

Good-bye, paper labels



On-cassette printing in up to 3 colors plus full background color at speeds up to 100 units per minute

Saves time, money and problems

the Apex Printer

from



1290 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019 PHONE (212) 582-4870
CABLE AUDIOMATIC, TELEX 12-6419

OVERSEAS OFFICE: 4 RUE FICATIER
92400 COURBEVOIE FRANCE PHONE 333 30 90
CABLE AUDIOMATIC, TELEX 620282

12-cassette storage case, with more items promised before year-end.

Memorex had its four-item deluxe accessory line bowed at the Winter CES, and Ampex is close to a deal with a major high-end supplier for its own custom line of accessories.

Perhaps the most innovative disk care product was bowed by Empire Scientific with its \$29.95 list Disco-Film, spread on LPs with a sponge applicator, then peeled off when dry to lift all foreign matter deep in the grooves. Firm also added an anti-static record mat, stylus cleaning fluid, carbon-fibre headshell and gold-plated connector cables to its Audio Groome line.

Another new wrinkle was shown with Transciber's Disc Shield spray-on dry lubricant that is buffed in to provide protection, at \$6.99-\$7.99 list. Doing well in the Sound Saver line bowed at the Winter CES is the Micro Stor system, built around an anti-static humidifier—not a typical "wet" solution.

Ball Corp.'s Sound Guard added a new Stylus Care Kit at \$9.99 list, including brush, fluid/applicator, bulb air blower and Bausch & Lomb magnifier. Bib Hi Fi's newest items are its chromed Stylus Cleaner with mirror at suggested \$8.95, and its anti-stat Groovstar Electronic 3000 at \$29.95. Available to dealers free are gift pouches for both items, tailored for personalized store logos, with a minimum order of 100 pieces.

Also extending its line was Audio-Technica with a new Sonic Broom hand-held disk cleaner at \$10.95 list, used with an anti-stat cleaning solution. One of Fidelitone's hottest items is its Record Conditioner at \$10.95 list, available in a private-label program for any store with a minimum one-gross order. And Pfanstichl had an innovative new Phono Cartridge/Stylus Mount Kit at \$9.95.

Among new full-line entries was the GRT Design group of tape care units—demagnetizer, maintenance kit, 8-track demagnetizer/cleaner, cassette demagnetizer/cleaner and dust clips; and disk care products—sound cleaner, maintenance kit, cleaning tonic, "Dustbuster" and stylus cleaner. Both groups are available in prepacked or empty display racks.

Also new is the Rolling Cleaner from Japan's Nagaoka at \$16.95 retail, first in a full line to be marketed in the U.S. by Osawa & Co. Newest entry in racks for tapes is the "rack 'n' stack" system from Modpac division of J.L. Alger Mfg.



FAN FAIR KEYNOTES—Among the highlights of the record-breaking Fan Fair '78 are top row—the finale of the CBS Show with Louise Mandrell, R.C. Bannon, Janie Fricke, Charly McClain, Ed Bruce, Moe Bandy, Barbara Fairchild and Jody Miller; Tammy Wynette and Charley Pride, hosts of the International Show, closing it with a duet; the Statler Brothers facing the fans, and flash-

bulbs, during the Mercury Show; bottom row—Elektra's Stella Parton obliging fans with autographs; Jerry Reed performing on the RCA Records Show; ABC Records Tommy Overstreet belts out a ballad; Monument's Larry Gatlin draws a large crowd to the Monument booth.

LIVE HIT PARADE

Opryland Bookings Heavy With Country

By GERRY WOOD

NASHVILLE—Opryland U.S.A.—the giant and successful Nashville theme park that offers all forms of amusement and musical entertainment—plans to stress country music throughout its 1978 season.

New versions of old shows and brand new shows such as "Today's Country Roads"—a live hit parade version of the week's top 10 country hits according to Billboard's Hot Country singles chart—spice the park's summer entertainment agenda.

"Bluegrass Country" performs during the summer season in Opryland's Folk Music Theatre, led by Mack Magaha and band members Larry Moore, Dean Rutherford and Mark Barnett.

Smoky Mountain Sunshine, featuring Russ and Becky Jeffers, and including Craig Duncan and James McKinney, also performs in the Folk Music Theatre.

Bashful Brother Oswald and Charlie Collins, two members of Roy Acuff's Smoky Mountain Boys, entertain daily in the El Paso Music Hall. The same site hosts "Today's Country Roads" which alternates with Charlie and Os. The former show features the top 10 Billboard country songs as performed by Opryland entertainers.

"Country Music U.S.A." consists of 45 minutes of songs and dialog as performers portray such country greats as Red Foley, Patsy Cline, Tex Ritter, Ernest Tubb, Jimmie Rodgers, the Carter Family, Roy Acuff, Willie Nelson and Hank Williams. The show has been recorded on Opryland Records and is sold in the park.

The "Opry Star Showcase" is performed Monday through Thursday—during the summer in the Grand Ole Opry House. Featuring a different country music artist each day, the 1978 schedule calls for appearances by such artists as Acuff, Tubb, Jim Ed Brown, Helen Cornelius, Hank Snow, the Four Guys,

Skeeter Davis, the Carlises, Bill Monroe, Jeanne Pruett, Marty Robbins, the Osborne Brothers, Jean Shepard, Jack Greene & Jeannie Seely, Connie Smith, Stu Phillips, Barbara Mandrell, Dottie West, Bob Luman, Jimmy C. Newman, Lester Flatt, Larry Gatlin, Bill Anderson, Charlie Walker, Justin Tubb, David Houston, Del Wood, Grandpa Jones, Loretta Lynn, Billy Walker, Ronnie Milsap, Jerry Clower, Charlie Louvin, Ray Pillow, Jan Howard, Don Gibson, Jim & Jesse, Roy Drusky, Lonzo and Oscar, George Hamilton IV, Stonewall Jackson, the Wilburn Brothers, Del Reeves and Bill Monroe.

The Friday night "Grand Ole Opry" double-show schedule has already been instituted. Friday matinee performances of the "Opry" begin Friday (23) while Sunday matinee performances begin two days later.

The summer season will see such television shows as "The Porter Wagoner Show," "Marty Robbins' Spotlight TV Show" and "Pop Goes The Country" taped before live audiences.

The fourth annual Opryland Western Square Dance Festival will be held on Aug. 26, the same day that the Opryland U.S.A. Country Music and Crafts Festival begins. Running through Sept. 4, the festival includes 10 days of country music and clogging dance performances and booths for country artisans and craftsmen.

The "Grand Ole Opry" is performed seven times each weekend during the summer, with matinees and night performances on Fridays and Saturdays and a Sunday matinee. All reserved seats for evening Opry shows have already been sold for the summer season, but some reserved seats are available for matinees. General admission tickets to all Opry performances go on sale at Opryland each Tuesday for the following weekend.

Another Day For Fan Fair In '79 Is Being Studied

NASHVILLE—Fan Fair 1979 might be expanded by one day to accommodate all the fans who want to see shows and all the labels who want to stage them.

That's the opinion of Jo Walker, executive director of the Country Music Assn. in reviewing the successes of Fan Fair '78.

Record attendance of 13,500 registrants—up 1,000 from the previous year's record—packed Memorial Auditorium to the rafters for several of the hot label shows.

Although the event officially began on June 7, festivities were inaugurated June 5 with the Fan Fair softball tourney won by Ray Griff's Rays of Sunshine, men's division, and the Reev-ettes, women's division.

"We might have to start a day earlier next year," comments Walker, adding, "we couldn't get in all the shows requested."

Three record labels had requested shows, but were turned down because of lack of time. An expansion by one day could alleviate some of the label pressure for shows at Fan Fair '79.

"We also had more music industry and press people than ever before, including a large contingent of overseas press," Walker notes. For the first time, two international shows were held, doubling the focus on international country acts.

McDowell Bows In 2 Ontario Concerts

NASHVILLE—Scorpion recording artist Ronnie McDowell made his Canadian debut recently at his first concert for Ontario audiences in Hyde Park and Port Stanley.

McDowell has enjoyed a surge in popularity throughout Canada, where his Elvis tribute single "The King Is Gone" was certified gold.

As a result, McDowell is set for 15 additional Canadian dates for the remainder of this year which will be topped off with a 10-day tour in January 1979.

ABC-TV Digs Rice

NASHVILLE—Tandy Rice, president of Nashville-based Top Billing Agency, a booking and talent management firm, will be among the first subject features of a new ABC-TV network series entitled "20-20," which made its coast-to-coast preview two weeks ago.

The general format of the prime time series will be human interest and will cover the spectrum of human interest items on people and places across America.

ABC network film crews from New York and Miami followed Rice to Plains, Ga., and taped segments involving Billy Carter in and around his service station, at the new Plains Welcome Center and at Miss Lillian's "Pond House."

Other sequences taped in Nashville included a roadshow rehearsal

with Jim Ed Brown and Helen Cornelius, an album preview session with Don Gibson, supper with Jack Greene and Jeannie Seely, a dinner meeting with Tom T. Hall, his wife and manager; a television taping with the Kendalls, a recording session with Dickey Lee, a farm visit with Jeannie C. Riley, a career strategy meeting with Cornelia Wallace, a look at Kitty Wells' and Johnny Wright's new bus, random office meetings at Top Billing and in Franklin, Tenn., a bank board of directors meeting, Rotary club luncheon and tennis match with the Rice family.

NASHVILLE ACTS VIEWED

NASHVILLE—For the first time, the Nashville NARAS chapter is sponsoring a Nashville Showcase for three independent labels.

Lineup for the Tuesday (20) show at Possum Holler includes Reg Lindsay, Terri Hollowell and Don King of Con Brio, Dwayne Orender and David Houston of Colonial, Mundo Earwood of GMC and Joe Sun and the Kendalls of Ovation.

Working with the NARAS committee in the independent label show were Howard Knight and Jerry Hayes of Superior Distributing, Mike Kossor of Ovation Records and Jeff Walker of Con Brio Records.

Palmer Makes Deal

NASHVILLE—Palmer Records, a new independent label formed by Paul Palmer, has signed an exclusive promotion and distribution contract with the World International Group.

Among the new artists' releases included in the agreement are Ernie Ashworth's "Give Me A Hundred Reasons," Jay Lee Webb's "The Birthday Henry Thompson Talks About," Louie Roberts' "Cross Country Drifter" and Little Roy Wiggins' "Mili."

Palmer Records is a division of National Productions, Inc., which also includes Gabe Music.

WATCH OUT FOR THIS SUPER NEW RELEASE

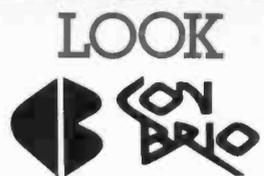
"A VOICE IN THE BACK OF MY MEMORY" #NR9593

By

JIM VOYTEK
AUTUMN HILL RECORDS

P.O. Box 844
Hendersonville, Tennessee 37075
(615) 824-4594





HAS THREE WINNERS WITH DON KING'S "Don't Make No Promises" CBK133



BILLBOARD CASHBOX RECORD WORLD 29 31 33

AND FROM OUR NEWEST ARTIST

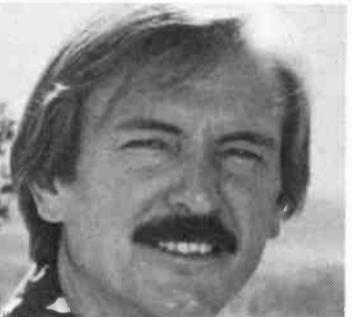
TERRI HOLLOWELL



BILLBOARD CASHBOX RECORD WORLD 83 79 85

"Happy Go Lucky Morning" CBK134

AND JUST SHIPPED THIS WEEK FROM DALE McBRIDE



"I Don't Like Cheatin' Songs" CBK135

Produced By: BILL WALKER Exclusively On: CON BRIO RECORDS

Suite 405 49 Music Sq., West Nashville, TN 37202 Distributors & Dealers Call: (615) 329-1944

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.

Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and STAR PERFORMER. Lists 100 songs with their chart positions and details.

JUNE 24, 1978, BILLBOARD

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/24/78

© 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	7	STARDUST—Willie Nelson, Columbia JC 35305
2	3	11	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
3	2	21	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
4	4	22	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
5	5	9	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★	9	4	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
7	7	21	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
8	6	35	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
9	10	23	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	16	2	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
11	11	30	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
12	12	11	VARIATIONS—Eddie Rabbitt, Elektra GE 127
13	8	10	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
14	17	43	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
15	14	37	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
16	18	10	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
17	13	13	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
18	20	17	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
19	19	4	THE VERY BEST OF CONWAY TWITTY—MCA 3043
★	24	19	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★	38	2	OH! BROTHER—Larry Gatlin, Monument MG 7626
22	22	77	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
23	15	11	BILLY "CRASH" CRADDOCK, Capitol ST 11758
24	26	6	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
25	25	42	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
26	21	37	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
★	49	2	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
28	29	26	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
29	31	3	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
★	NEW ENTRY		BILLY "CRASH" CRADDOCK SINGS HIS GREATEST HITS, ABC AY-1078
31	30	41	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
32	23	45	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
33	35	9	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
34	28	7	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
35	40	9	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
★	45	3	LITTLE JUNIOR—Gary Stewart, RCA APL1-2779
37	32	58	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
38	33	12	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
39	42	35	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
40	36	7	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
41	39	37	COUNTRY BOY—Don Williams, ABC/Dot D0 2098
42	27	49	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
43	43	2	THE BEST OF GENE WATSON, Capitol ST-11782
44	37	62	KENNY ROGERS, United Artists UA-LA689-G
45	41	15	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
46	44	6	LABOR OF LOVE—Roy Clark, ABC 1053
47	34	8	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA-LA876-H
48	46	3	BRAND NEW—Rex Allen Jr., Warner Bros. BSK 3190
49	50	3	FANTASY—Mac Davis, Columbia JC 35284
50	48	5	FAMILY ALBUM—David Allan Coe, Columbia KC-35306

★ Star Performer—LPs registering proportionate upward progress this week.

Country



JUNE CROON—Members of the Nashville Songwriters Assn. International plan the organization's "writer's night" slated for June 27 at Nashville's Possum Holler. WKDA radio will co-sponsor the event. Left to right are the project's committee members, Merlin Littlefield, ASCAP; Maggie Cavender, the association's executive director; Dale Turner, WKDA; and Del Bryant, BMI.

Nashville Scene

By PAT NELSON

Following headlining stints in Dallas, El Paso and Gilley's Club in Houston, ABC's Randy Guley heads for a one-month engagement at the Park Tahoe Hotel in Lake Tahoe in July. ... Salt of the Earth Records is looking for domestic distribution, according to company spokesman Mark Aaron. The label has a second single ready for release by Chris Aaron and has plans for an album, as well as tv appearances in California.

Little David Wilkins has been on a three-week tour of Germany—his first overseas venture. ... The Walker Sisters—Judy, Deana, Tina and Julie—are playing the Nashville tv circuit and performed recently at Nashville's Exit/In. The new group plans to tour and search for a label/producer affiliation. ... Epic's Jody Miller and producer Glenn Sutton completed six cuts for release this summer on her new LP.



KILLER KISS—Barbara Mandrell tames a killer whale with a kiss while taping "Seaworld Country-style" in Orlando, Fla. The show, also featuring her fellow ABC Records artists Freddy Fender and the Oak Ridge Boys and comedian Marty Allen, will be syndicated for telecasting in June.

Warner/Curb songstress Susie Allanson completed an extensive radio promotion tour for her current single "We Belong Together" and has prepared an album by the same name for release July 1. Allanson will be spending the entire summer doing radio appreciation shows as an extra promotional effort. ... Leroy Van Dyke interrupts a Midwest tour with a two-week stand at the Nugget Lounge in Sparks, Nev., Thursday (22)-July 5.

Scorpion Records act Ronnie McDowell tapes the "Nashville Swing" tv show, hosted by Tom Bresh, in Toronto July 7. ... The Kendalls, recording in SLI Studios and as guests of honor at an appreciation dinner, were filmed and interviewed by Newsweek's Television Syndicated Service for a celebrity profile. The duo's three-

minute feature will be shown the end of June in 55 markets nationwide.

Buck Trent and Roy Clark debut their second all-banjo album on ABC Records in July. Titled "Showtime," the LP contains several original tunes co-written by the two pickers. Trent goes back into the studio soon to cut vocal sides with producer Glenn Sutton. ... Jim Stafford filmed guest appearances on "Hee Haw" and "Pop Goes The Country," Thursday (15)-Saturday (17), shortly after a concert stint at the Aladdin Hotel in Las Vegas with Bobbie Gentry. He's also been involved in the Walt Disney Production of the animated feature film, "The Fox And The Hound," for which he wrote and performed three songs.

Patrons at a local bluegrass club in Nashville were surprised to see MCA's "father of bluegrass," Bill Monroe, pay his \$1 cover charge and walk in unannounced. "I just wanted to go by there and see the people," Monroe explained, "to let them know I'm not above them." Now 66 years old, Monroe remains a full force in the musical form he helped to create 40 years ago, performing more than 200 days a year, appearing frequently on the "Grand Ole Opry," and continuing to present his annual bluegrass festivals in Southern Indiana.

Prophet Has His Day In Tennessee

NASHVILLE—Tennessee Gov. Ray Blanton recently proclaimed "Ronnie Prophet Day" in Tennessee in honor of the entertainer's contributions to promoting the state in his radio, television and personal appearances.

In making the announcement, Gov. Blanton noted that Prophet has adopted Tennessee as his home state and Nashville as his home town and has actively served as ambassador for the state in his native country of Canada and in his many appearances throughout the U.S. and other countries.

Distrib Pact Set

NASHVILLE — All American Record Distributing, Inc., a Nashville-based distributor of independent labels, has agreed to handle national distribution and promotion for Cemo Records, Kountry Kin Records, Happy Valley Records, GME Records and Music Square Records.

Each of these labels has records being pressed for shipment to country radio stations and wholesale distributors.

Big Stewart June

NASHVILLE—Gary Stewart celebrates June with a new RCA LP, a new band, "The Train Robbery," and a heavy slate of road appearances. Managed and booked by Celebrity Management, Inc. of Nashville, Stewart will perform in Toledo, Louisville, Oklahoma City and Dallas.

ARAO
A REAL ACTION
COMPANY

PROMOTIONAL
PRICES

LPs / 8 TRACK

\$2.00 \$2.67

THESE ARE NOT CUT-OUTS



MCA

- 1 CONWAY TWITTY & LORETTA LYNN
We Only Make Believe
- 2 CONWAY TWITTY & LORETTA LYNN
Lead Me On
- 3 JERRY CLOWER
Jerry Clower From Yazoo City,
Mississippi Talkin'
- 4 JERRY CLOWER
Mouth Of The Mississippi
- 5 MEL TILLIS
Greatest Hits
- 6 LORETTA LYNN
Don't Come Home A Drinkin' (With
Lovin' On Your Mind)
- 7 OSBORNE BROTHERS
Yesterday, Today And The
Osborne Brothers'
- 8 JERRY CLOWER
Clower Power
- 9 CONWAY TWITTY & LORETTA LYNN
Louisiana Woman, Mississippi Man
- 10 JEANNE PRUETT
Satin Sheets
- 11 CONWAY TWITTY
You've Never Been This Far
Before/Baby's Gone



- 12 FERLIN HUSKY
Best Of Ferlin Husky
- 13 ROY CLARK
Roy Clark's Greatest!
- 14 MERLE HAGGARD
I'm A Lonesome Fugitive
- 15 SONNY JAMES
Biggest Hits of Sonny James
- 16 BUCK OWENS
Best of Buck Owens, Vol. 3

RCA

- 17 CHARLEY PRIDE
Charley Pride—In Person
- 18 HANK SNOW and JIMMIE ROGERS
All About Trains
- 19 WILLIE NELSON
Yesterday's Wine
- 20 PORTER WAGGONER
The Best of Porter Waggoner
- 21 CHARLEY PRIDE
I'm Just Me
- 22 JERRY REED
When You're Hot, You're Hot

CBS

- 23 LYNNE ANDERSON
Rose Garden
- 24 THE OAK RIDGE BOYS
Old Fashioned, Down Home, etc.
- 25 JOHNNY PAYCHECK
She's All I Got
- 26 TAMMY WYNETTE
Tammy Wynette Greatest Hits
- 27 STATLER BROTHERS
Statler Brothers Sing the Big Hits

Minimum Order, \$200.

ALEX A. ARACO
CO., INC.

P.O. Box 189
Burlington, NJ 08016
(609) 386-3266 (609) 386-3288

New High For World Intl Labels

NASHVILLE—World International Group, Inc., the Nashville-based promotion and distribution firm, has scored new highs, according to its president Gene Kennedy. The company has charted five

songs at once: De Wayne Orender with "Brothers" on Nu-Trayl; Jerry Wallace, "My Last Sad Song," BMA Records; Claude Gray, "If I Ever Need A Lady (I'll Call You)," Granny White Records.

ABOARD S. S. ROTTERDAM

Jazz On the High Seas; Novelty Now a Tradition

By LEONARD FEATHER

The following was written on dry land after the author enjoyed jazz on the high seas.

LOS ANGELES—The jazz festival cruise, a phenomenon unheard of until the Holland America Line presented the first such bash in 1974, has become a firmly established and solidly lucrative tradition.

Held every spring and fall aboard the S.S. Rotterdam, the week-long festivals have been drawing ever-larger and bigger-spending crowds. An estimated \$1 million changed hands at the eighth semi-annual May 27-June 3 event, which sailed from New York and stopped at the regular ports, Nassau and Bermuda.

For the first time, the ship was filled to capacity, accommodating 1,120 passengers whose round-the-clock requirements were attended to by a crew of 500.

The unprecedented success of this latest voyage could be credited to several factors: the lure of Caribbean sunshine, the name appeal of the talent, the variety of other leisure pastimes, the overall ambience, and, perhaps most significantly, the large number of repeaters.

A couple of passengers said they had sailed on all eight cruises. Many others reported this was their fifth, sixth or seventh time out. Word of mouth, radio spots and newspaper advertising brought in the newer customers.

The 17-piece Thad Jones/Mel Lewis Orchestra made its first cruise outing, as did George Shearing, who was accompanied only by his bassist, Victor Gaskin.

Repeat performers were Dizzy Gillespie, a solid cruise favorite on the strength of his blend of musicianship and entertainment; Jimmy Tyler, the saxophonist whose quartet offers uptown lounge type music in the Earl Bostic tradition; and singer Dakota Staton.

Credit for the original concept of the jazz cruise goes to Carl Warwick, a veteran trumpeter who played with the bands of Bunny Berigan, Dizzy Gillespie, Woody Herman and Buddy Rich. Warwick, who had read about classical music theme cruises organized by Fred Mayer's Exprinter Tours, suggested to Mayer

that the same principal be applied to jazz.

Mayer packaged the first five jazz outings. In 1977 Holland American Cruises took over the packaging personally, with Warwick remaining as talent consultant. (After the break with Holland America, Mayer's Exprinter office assembled the historic jazz cruise to Havana in May of 1977, aboard the Green ship Daphne. This was the first and only such tourist trip from the U.S. to Cuba since the U.S. broke relations with Castro in 1961.)

The cruises are easy work for the

performers. The Jones/Lewis band played two sets the night after sailing, in the ship's 450-capacity theatre, then worked four nights in the Ritz Carlton Lounge.

The other artists, contracted for only one evening's work, spent the rest of their week aboard doing what they chose. For Gillespie, as usual, this meant sitting in when the mood took him. He showed up unexpectedly during one of George Shearing's sets; later both he and Shearing sat in with the Jones/Lewis orches-

(Continued on page 86)

'Walk Of Fame' On N.Y.'s W. 52nd St.

By ARNOLD JAY SMITH

NEW YORK—West 52nd St., here, once known as "Swing Street," or simply "The Street," echoed with sounds of some of the famous musicians who played the clubs that dotted the area in the 1930s and '40s.

Plaques bearing names of such musicians were presented in ceremonies which began at noon Thursday (15). Eventually, the plaques will be imbedded in the sidewalks on both sides of the east-west thoroughfare.

A blue ribbon committee culled from the ranks of musicians, journalists, record company executives and those close to the scene, chose 12 persons, six living and six deceased, to be the first so honored. They are: Stuff Smith, Charlie Parker, Art Tatum, Billie Holiday, Lester Young, Coleman Hawkins, Dizzy Gillespie, Roy Eldridge, Miles Davis, Thelonious Monk, Sarah Vaughan and Kenny Clarke.

The awards were presented from a stand setup near the Sixth Ave. intersection, which was the epicenter of the doings on 52nd St. From the rostrum the following were expected to speak: Vice President Walter Mondale, Gov. Hugh Carey, Mayor Edward Koch, United Nations Ambassador Andrew Young, CBS Records president Bruce Lundvall, representative John Conyers, Livingston Biddle, chairman of the National Endowment for the Arts, and Kitty Carlisle Hart, chairwoman of the New York State Cultural Commission. Dr. Billy Taylor was emcee.

Taylor also shared the piano duties in the band that performed for the affair, along with Hank Jones. The rest of the band included Budd Johnson, Percy Heath and, it is hoped, award recipients Gillespie, Eldridge and Clarke.

The 52nd St. Award, dubbed "The Prez," is expected to be an annual presentation. The committee for this year's awards was: Dave Sailey, Dr. George Butler, Roy Eldridge, Phyl Garland, the Rev. John Gensel, Gary Giddins, Dizzy Gillespie, Ira Gitler, John Hammond, John Lewis, Bruce Lundvall, Greg Millard, Dan Morgenstern, Max Roach, Arnold Jay Smith, Dr. Billy Taylor, Walter Wager and John S. Wilson.

Fifty-second St., traditionally known as the street of jazz, held a

concentration of nightclubs such as the Onyx, the Downbeat, Bop City, the Famous Door, the Flamingo, Kelly's Stable, Leon & Eddie, the Yacht Club, 21, the Three Deuces, the Spotlite, Jimmy Ryan's and many others.

In 1972, author Arnold Shaw ("The Street That Never Slept," which chronicles 52nd St.) flew to New York from his Las Vegas home to meet with the director of the Urban Improvements Program of the city's Parks Council. His purpose was to interest then Mayor John Lindsay in an idea generated by historian and jazz critic Leonard Feather.

In reviewing Shaw's book in the Los Angeles Times, Feather suggested the sidewalks of 52nd St. be repaved and, like the "Sidewalk of Fame" in Hollywood, display plaques bearing the names of famous musicians who played there.

The Parks Council gave its tentative approval, but lacked funds. Shaw formed a committee to raise \$20,000 needed for the paving job, which was to run between Fifth and Sixth Aves. The committee consisted of Arnold Gingrich, publisher of Esquire; I. Robert Kriendler of 21, and Abel Green, editor of Variety. All are now deceased. The committee failed to find a city resident to head the drive.

Shaw did not give up, but continued to contact his friends and acquaintances until someone took up his cry. The present committee is a result of his persistence and the right people.

Past the portals of those nightclubs came the most exhaustive list of jazz musicians the world has ever seen. Throughout its more than score of years, 52nd St. gave the world music by artists who might never have otherwise become known. The sidemen from the big bands formed small swing groups and played those clubs. Bebop, first nurtured on "The Street," went on to become a major force in music.

Even in the twilight of the boom era of "The Street," clubs remained to showcase the new bop music. Most notable among those was Birdland and later Basin St. East.

Fittingly, New York City honored some of those heros this month which has been designated Jazz Month in the city.



Billboard photo by Chuck Pulin

MIKELL BENEFIT—Hamish Stuart of the Average White Band joins members of Stuff in a benefit performance at Mikell's nightclub in New York to aid owner Pat Mickell who was recently hospitalized.

Bluegrass, Country Acts For Telluride

By DICK KELLEHER

TELLURIDE, Colo.—The fifth annual Telluride Bluegrass and Country Festival is scheduled for June 23-25 in the town park here.

Telluride Festival Corp. president Fred Shelman says the tentative lineup calls for Jaime Brockett, Possum, Hot Rize, Too High and Tim Goodman to perform on Friday.

On Saturday the Ophelia Swing Band, Live Wire Choir, Dan Creary, New Grass Revival and Vassar Clements are pencilled in.

Sunday's performers call for a return appearance by Possum and New Grass Revival along with John Hartford, Bryan Bowers and the Billy Spears Band.

Alternate performers who may or may not perform, depending on time, are the Rudy Toot Band, Papa John Creach, Byron Berline, John Lucas and John Summer & Sandy Monroe, an Aspen duo.

Jam sessions are in order each night following the regular performance.

Shows begin each day between 10:30 and 11 a.m., lasting well into the evening. Ticket prices this year are \$18 for the entire weekend or \$6 Friday and \$7 for Saturday or Sunday.

Shelman says there is plenty of camping area for the expected 5,000 to 7,000 persons. Telluride is a town of around 1,000 full-time inhabitants. "You're restricted by the number of people you can bring in," Shelman states. He says the town

and its surrounding area could actually support 5,000 to 7,000 for the entire weekend.

According to Shelman there are 700 motel beds in the town, 25 bars, 20 restaurants and two movie houses. In addition there will be food and craft booths at the festival site.

Advertising is being carried out primarily on radio stations in Fort Collins, Colorado Springs, Steamboat Springs, Durango, Grand Junction and a station in Denver.

"A lot of these people give use free advertising because Telluride is sort of a gigantic party," Shelman says.

The festival has yet to make any money for the corporation, Shelman claims, maintaining the average cost of the festival is around \$35,000. More people could be attracted if a big name act like Jimmy Buffet was on the bill. But says Shelman, the town just couldn't support the people who would attend if that were the case.

He expects people from Albuquerque, Grand Junction, Steamboat Springs, Aspen "and a smattering from Denver" to attend the festival in the Southwest corner of the state.

The festival was held on July 4 last year, but Shelman says it was moved to the last weekend in June to avoid any chance of rain. "The rainy season is pretty predictable in Telluride" and he says it usually doesn't rain the end of June.

D.C. Stones Concert 3-Hour Sellout

By MILDRED HALL

WASHINGTON — Without a whisper of advance promotion, \$10 tickets for a Rolling Stones Thursday (15) concert went on sale at a downtown theatre here Tuesday (13) and were sold out in less than three early morning hours.

The pull of the great rock group brought a stampede of the faithful starting at 6 a.m., when a banner went up on the theatre marquee, the only public announcement of the concert made by the producers. The last seat was sold at 8:25 a.m.

Some of the Stones devotees, having heard rumors of the concert via their own mystic telepathy, had stood in the rain from 4 a.m., not even certain whether their information was true.

The concert is one in a series of small hall shows the Stones are putting on without advance notice by press or radio. The Warner Theatre a former movie palace, seats only 2,000 but has superb acoustics.

Ticket scalpers are largely defeated by the unprecedented advance secrecy, although it is not always 100% successful—the scalpers have their underground sources, too.

Tickets for the Warner Theatre concert were limited to two to a customer—except for the enterprising few (one was a quick change artist) who lined up a second time to try for two more.

The concert was handled by Cellular Door Productions. Partner-promoter Sam L'Hommedieu had the theatre banner announcing the concert put up at 6 a.m. on Tuesday. The sight brought cheers from some 30 of the faithful who had risked disappointment in the pre-dawn wait.

WWDC-FM's deejay Dave Brown, trusting in a phone tip, reportedly beat their time by about 10 minutes when he announced the Warner Theatre ticket sale on the air.

Unsurpassed in Quality	
GLOSSY PHOTOS	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" \$16.00 30"X40" \$25.00
A Division of JAMES J. KRIEGSMANN 165 W. 46th St., N.Y. 10036 (212) PL 7-0233	

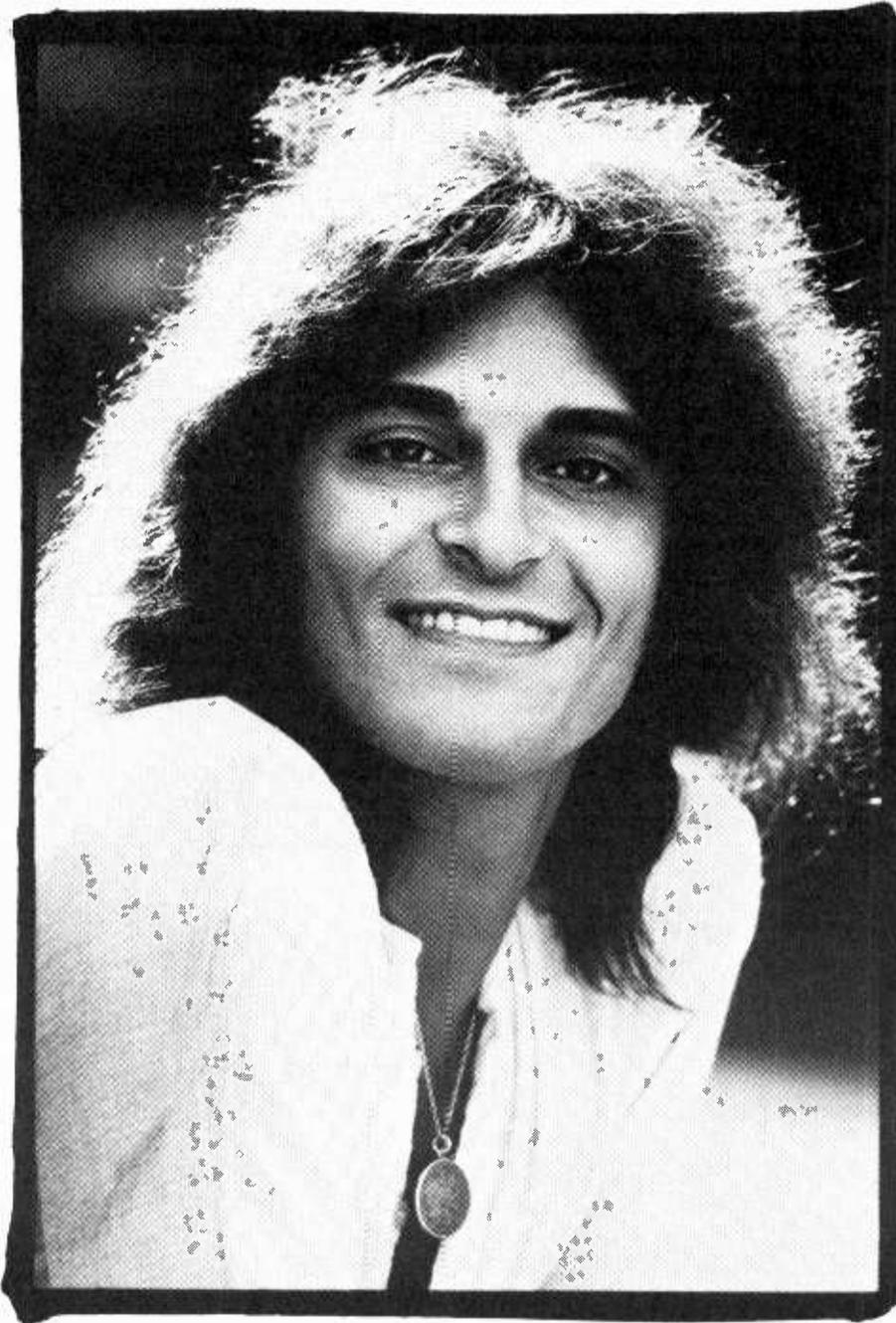
Premier

FRANK BARSALONA, PRESIDENT

PREMIER TALENT ASSOCIATES, INC. 888 SEVENTH AVENUE, NEW YORK, N.Y. 10019 · TELEPHONE (212) 757-4300

Premier Talent
proudly announces
the exclusive worldwide
representation of

Carillo



Career Consultant: Phil Lorto

Artists One

35 Brentwood Avenue
Farmingville, New York 11738
(516) 698-7525



© 1978 Atlantic Recording Corp. A Warner Communications Co.

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 DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	O'JAYS/ASHFORD & SIMPSON/COLDFIRE —Lewis Grey Prod., Conv. Center, Fort Worth, Tex., June 11	12,687	\$6.50-\$7.50	\$102,587*
2	SHAUN CASSIDY —Tour Prom./Mid-South Concerts, Mid-South Col., Memphis, Tenn., June 7	11,816	\$8	\$94,528*
3	HEART/BTO —Feyline Presents Inc., McNichols Arena, Denver, Colo., June 11	10,911	\$6-\$8	\$92,127
4	REO SPEEDWAGON/RAINBOW —Cedric Kushner, War Mem., Rochester, N.Y., June 9	13,500	\$6.50-\$7.50	\$88,971*
5	FOGHAT/SWEET —Cross Country Concert Corp., Col., New Haven, Conn., June 10	10,789	\$6.50-\$7.50	\$78,125*
6	PARLIAMENT/BAR-KAYS/PETER BROWN —Festival East Inc./TP Prod., Mem. Aud., Buffalo, N.Y., June 10	10,821	\$6-\$8	\$74,717
7	LITTLE FEAT/POUSETTE DART BAND/JOHN HALL —Feyline Presents Inc./Martin Wolff Prod., Redrock Park, Denver, Colo., June 7	8,188	\$7-\$8	\$64,403
8	ANDY GIBB/SHERBET —Bill Graham, Pav., Concord, Calif., June 9	8,574	\$6.50-\$7.50	\$58,841*
9	ANDY GIBB —Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Calif., June 7	6,728	\$7.75-\$8.75	\$56,925
10	BOB SEGER & THE SILVER BULLET BAND/WET WILLIE/TOBY BEAU —John Bauer Concerts, Col., Seattle, Wash., June 9	9,619	\$6-\$7	\$56,642
11	DOLLY PARTON/EDDIE RABBIT —Pace Concerts, Civic Center, Lake Charles, Ind., June 11	7,412	\$5.50-\$7.50	\$52,431*
12	FOGHAT/SWEET —Cedric Kushner, War Mem., Syracuse, N.Y., June 9	7,320	\$6.50-\$7.50	\$47,821
13	FOREIGNER/BOB WELCH —Entam, Civic Center, Wheeling, W.Va., June 8	6,357	\$7-\$8	\$47,002
14	TED NUGENT/BLACK OAK —Star Date Prod., Lakeview Arena, Marquette, Mich., June 8	6,000	\$7.50	\$45,000*
15	BRUCE SPRINGSTEEN —Schon Prod., Met Sports Center, Minneapolis, Minn., June 10	6,428	\$6.50-\$7.50	\$44,966
16	TED NUGENT/BLACK OAK —Star Date Prod., Brown County Arena, Green Bay, Wisc., June 9	5,635	\$7.50-\$8	\$44,950
17	FOREIGNER/BOB WELCH —Entam, Civic Center, Charleston, W.Va., June 7	5,281	\$7-\$8	\$39,088
18	BRUCE SPRINGSTEEN —Star Date Prod., Dane County Col., Madison, Wisc., June 8	4,739	\$5.50-\$7.50	\$33,420
19	REO SPEEDWAGON/RAINBOW/GODZ —Ruffino & Vaughn/TM Concerts, Suffolk Forum, Commack, N.Y., June 10	3,972	\$6.50-\$7	\$26,280
Auditoriums (Under 6,000)				
1	BOB DYLAN —Jerry Weintraub Presents, Amphitheatre, Universal City, Calif., June 5, 6, & 7 (3)	15,750	\$12.50	\$196,875*
2	NANCY WILSON/STANLEY TURRENTINE —Crest Prod., Avery Fisher Hall, New York, N.Y., June 9 (2)	5,400	\$8-\$11	\$54,000
3	JACKSON BROWNE —Wolf & Rissmiller, Terrace Thea., Long Beach, Calif., June 8	3,113	\$12.50	\$38,912*
4	AMERICA/AZTEC TWO STEP —Don Law Co., Music Hall, Boston, Mass., June 9	4,200	\$7.50-\$8.50	\$34,200*
5	TOM PETTY/EARTHQUAKE/DAVID JOHANNSON —Bill Graham, Winterland, San Francisco, Calif., June 10	4,514	\$6.50-\$7.50	\$31,294
6	GORDON LIGHTFOOT/MIMI FARINA —Avalon Attractions, County Bowl, Santa Barbara, Calif., June 9	3,230	\$7.50-\$9.50	\$29,870
7	ELVIS COSTELLO/MINK DE VILLE/NICK LOWE —Bill Graham, Winterland, San Francisco, Calif., June 7	4,371	\$6.50-\$7.50	\$29,270
8	AL GREEN/RAMSEY LEWIS —Avalon Attractions, Terrace Thea., Long Beach, Calif., June 9	2,494	\$8.50-\$9.50	\$23,295
9	GEORGE CARLIN/TRAVIS & SHOOK —Entam, Mun. Aud., Charleston, W.Va., June 10	2,772	\$7.50-\$8.50	\$21,528
10	LITTLE FEAT/JOHN HALL —John Bauer Concerts, Paramount, Seattle, Wash., June 10	2,976	\$7-\$7.50	\$20,314*
11	LITTLE FEAT/JOHN HALL —John Bauer Concerts, Paramount, Portland, Ore., June 11	2,706	\$7-\$7.50	\$18,812
12	JOURNEY/STARCASTLE/WALTER EGAN —Monarch Entertainment, Capitol Thea., Passaic, N.J., June 10	2,337	\$6.50-\$7.50	\$17,470
13	BRUCE SPRINGSTEEN —Sunshine Prom., Convention Center, Indianapolis, Ind., June 6	2,014	\$7.50	\$15,105
14	REO SPEEDWAGON/SWEET —DiCesare-Engler Prod., Stanley Thea., Pittsburgh, Pa., June 11	1,978	\$7.50	\$14,835
15	ELVIS COSTELLO/MINK DE VILLE/NICK LOWE —Bill Graham, CPA, San Jose, Calif., June 6	2,009	\$6.50-\$7.50	\$14,711
16	RENAISSANCE/AL DIMEOLA —Pace Concerts/Jam Prod., Mun. Aud., Austin, Tex., June 10	1,976	\$5.50-\$6.50	\$12,676
17	AL GREEN/DEXTER WANSEL —California Concerts/Moonlight Prod., Thea., San Diego, Calif., June 8	1,075	\$8.50	\$9,138
18	JOHN McLAUGHLIN/BILLY COBHAM —Contemporary Prod./Chris Fritz & Co., Uptown Thea., Kansas City, Mo., June 9	956	\$6-\$7	\$6,308



COE PERFORMANCE—David Allan Coe, known as the "Mysterious Rhinestone Cowboy," delivers the title cut from his forthcoming "Human Emotions" LP on Columbia during a recent appearance at Nashville's Exit In.

10 ACTS FOR NEWPORT '78

NEWPORT, R.I.—The second annual Newport Jazz Festival ('78) here is set to feature 10 major jazz acts over three days July 1-3.

The festival, produced by Banzini Brothers Productions in conjunction with Rhody Productions, both of Providence, will be held at Fort Adams State Park with 7,000-seats available.

The concerts, all to begin at 6 p.m., will feature Herbie Mann, Dave Brubeck and Thad Jones/Mel Lewis on July 1. July 2 will have Dizzy Gillespie, Gary Burton, Crusaders and Chick Corea with his 13-piece orchestra. George Benson heads the list July 3, with Maynard Ferguson and Buddy Rich.

Tickets for the shows are scaled at \$10, \$12.50 and \$15.

Nancy Wilson Hurt In Crash

LOS ANGELES—Singer Nancy Wilson was injured in an automobile accident in San Pedro, Calif., Tuesday (13) when the van which she was driving collided with some road-building equipment.

At presstime, Nancy remained in guarded condition at San Pedro & Peninsula Hospital. She was scheduled to appear at the Terrace Theatre in Long Beach, Calif., Saturday (17) for her 25th Anniversary Concert.

L.A. Mayor Tom Bradley proclaimed June 11-17 "Nancy Wilson Week" in the city in honor of her anniversary.

JFK Stadium's \$1 Mil Concerts

PHILADELPHIA—With \$1 million-plus already in the till for the Rolling Stones plus Foreigner sell-out on Saturday (17) at the 90,000-seat JFK Stadium, Larry Magid and Alan Spivak are shooting for another \$1 million-plus concert for their Electric Factory Concerts.

For another noon-to-dusk show, with the same \$12 ticket price for general admission, no reserved seating, they are depending on Fleetwood Mac plus Steve Miller and Bob Welch to match the Stones figure on July 30.

The Stones, who soldout in 12 days, set a new record for JFK Stadium, topping the \$1 million hit in 1976 when Peter Frampton with Yes and Gary Wright soldout 100,000 stadium seats at a \$10 ticket. Fleetwood Mac tickets went on sale June 10.

Talent

SOLID SUMMER LINEUP

Sinatra In 'Benefit' For Garden State Arts Center

HOLMDEL TOWNSHIP, N.J.—Garden State Arts Center, operated by the New Jersey Highway Authority, has filled out its summer concert schedule, largely top pop and contemporary fare, with the signing of Bob Hope and Frank Sinatra who will be presented in "benefit performances" to justify the higher ticket prices.

For the first time since the center was opened in 1968, the bookings are being handled direct. Until now, Nederlander Associates of New York received a \$100,000-a-year service fee for handling the bookings.

The formal opener for the season, traditionally a benefit opera, has Anna Moffo in "Madame Butterfly" on Saturday (24) with the New Jersey Opera Co. Hope, joined by Joey Heatherton, will play benefit shows on July 20-21. Sinatra, the arts center's biggest grossing star who returns after missing a season, will provide the third benefit of the season on Aug. 31-Sept. 1.

Opening on June 19-20 is the Gerry Buckley/Dewey Bunnell singing duo, followed by country singer Kenny Rogers on June 22. The following three weeks gives week-long engagements to Eddy Arnold and George Gobel, June 26-July 2; Barry Manilow, July 3-8; and Paul Anka, July 10-16. Dave Mason comes in July 17 followed by England Dan & Ford Coley on July 18.

The arts center goes classical July 19 for the New Jersey Symphony with Nelson Friere piano soloist, followed by the Johnny Cash Show

with June Carter and the Carter Family, July 24-29; Seals and Croft, July 31-Aug. 1; Cleo Laine, Aug. 3; George Benson, Aug. 5; and a three-night stand, Aug. 7-9 for the Joffrey Ballet.

Jackson Browne is in for Aug. 10-11; Dolly Parton with Eddie Rabbie, Aug. 12; Pat and Debby Boone for six nights beginning Aug. 14; Michel Legrand with Tony Bennett, Aug. 21-26; Mac Davis, Aug. 28; Meat Loaf, Aug. 29; with the regular season closing Aug. 31 with Zubin Mehta conducting the New York Philharmonic.

A post-season series for the first September week, with three performers who appeared last year, will bring in Gordon Lightfoot (2), Harry Chapin (5-7) and Frankie Valli (7-8).

Although the Highway Authority turned to direct bookings to cut administrative costs, the \$100,000 savings in booking fees to Nederlander Associates is being swallowed up by increased talent costs, according to F. Joseph Carragher, the authority's executive director.

To cover the higher talent costs, there is an across-the-board ticket price increase of \$1 this season. Seats at the arts center (5,000 under a roof and 3,000 outside lawn seats) will now cost between \$5.50 and \$10.50.

In addition to covering the increased talent costs, the highway authority is looking for a substantial enough profit to offset the cost of the free cultural ethnic concerts presented at the state-owned facility.

MAURIE ORODENKER

Ban Penn. Rock Concerts

ALLENTOWN, Pa.—A melee between police and gate-crashers at the Foreigner concert June 5 at the Allentown fairgrounds here created not only a permanent ban on rock concerts in the city but an almost immediate lid on the earlier scheduled concert at the fairgrounds June 11 with America and Pure Prairie League.

With only four days before the playdate, Jerry Deane, of Mayac Productions, local rock concert promoters, was notified that his show could not go on.

In spite of the short notice and contractual commitments, Martin H. Ritter, general manager of the Lehigh County Agricultural Society which owns the fairgrounds, decided against permitting the concert to go on. His action was taken after receiving a strong letter from local

mayor Frank Fischl, who called for a total ban on all rock concerts in Allentown.

After the June 5 fracas, Ritter consulted with the fair's attorneys on concert dates that promoters had already contracted for use of the fairground bandstand. Ritter says that since Fischl is the city's chief executive, he is going to abide by the mayor's decision. At presstime, it was not known what recourse the show's promoters are going to take. The America concert, as was the fateful one June 5 featuring Foreigner, was to be sponsored by the Allentown Council of Youth.

Although earlier reports had one policeman seriously injured in the gate-crashing fracas and some 30 youths arrested, Mayor Fischl said in his letter to Ritter that final reports showed 11 police officers injured and 55 persons arrested.

Rain & Apathy Kill Yahoo Colo. Concert

DENVER—A June 12 concert featuring Jerry Lee Lewis, Moe Bandy, the Kendalls and Chuck Price was cancelled a few days before the date after only 155 tickets had been sold.

One of the partners of Yahoo Productions, which was sponsoring the show, blamed the slow sales on the weather. It had rained for a solid week before the concert, moving several other concerts scheduled by another local promoter indoors.

Jay Cooper, a Yahoo partner, says a Tuesday (27) concert featuring Johnny Paycheck and Donna Fargo has been revised to include the Kendalls and Chuck Price.

Ticket price for the Tuesday (27) show have been dropped from \$8 to \$7. Plans are still on for a July 11

show, but no headliner has been announced for that one with other acts, including Doug Kershaw and Larry Gatlin, scheduled.

Chicago's Caray Tapes Baseball 45

CHICAGO—Harry Caray, veteran broadcast announcer for the Chicago White Sox is going to bat as a recording artist with a disco version of "Take Me Out To The Ballgame."

The single, produced by Churchill Records, is backed by the sportscaster's disco rendition of "Na Na, Hey Hey, Kiss 'Em Goodbye"—the Sox fans' anthem. Disk will be promoted through beer companies, discos and at the ballpark.

BILLBOARD'S INTERNATIONAL TALENT FORUM IV
September 6-9, 1978/CENTURY PLAZA HOTEL/Los Angeles

Great things happen when the whole wide world of live entertainment comes together in one place.

Registrants

BILLBOARD'S INTERNATIONAL TALENT FORUM IV will bring together promoters (large and small volume), agents, facility managers/owners, artist managers, record company personnel, artists and others involved in the proper presentation of LIVE talent.

An-all encompassing opportunity to exchange ideas, pick-up on today's best and most effective ways of utilizing talent and facilities in which they perform. To see live showcases of new and established performers.

Brush up on the **new laws affecting management, security and crowd control; problems with ticket scalping and duplicating; International tours...and much more.**

BILLBOARD'S INTERNATIONAL TALENT FORUM IV is when the "mystique" of productive promotion becomes the "basic fundamentals" of successful promotion.

BILLBOARD'S INTERNATIONAL TALENT FORUM IV promises to be **EXCITING, INFORMATIVE, and CAPABLE** of furthering the business power of everyone involved in the live entertainment field.

Great things will happen at this year's forum. Don't delay. Mail in your reservation form today!

Billboard



Exhibitors

IMPORTANT ANNOUNCEMENT TO ALL WHO SERVE THE LIVE TALENT INDUSTRY:

BILLBOARD'S INTERNATIONAL TALENT FORUM IV is now expanding to include EXHIBITS...the greatest opportunity of the year for you, as a talent supplier, to reach the people who BUY for the talent industry:

- Talent Managers
- Talent Booking Agents
- Talent Promoters
- Facility Owners/Operators
- Record Company Artist Liaisons
- Artist Tour Organizers
- Publicity Agents
- Independent Promotion Firms
- Road Managers
- College Talent Representatives

BILLBOARD'S ANNUAL TALENT FORUM is the established conference for hundreds of the key people involved in the live and recorded talent industry...the only forum of its kind.

For the first time Billboard's Talent Forum will give you the chance to meet face-to-face with the decision makers of this industry...your prospects, looking for the services you offer...with the most effective and least expensive approach in selling.

The Century Plaza Hotel offers the ultimate setting for your exhibit, with maximum traffic flow. All Talent Forum booths will be:

- 8x10, with draping on three sides, including name signs,
 - 24 hour security.
- Separate sound rooms for those with sound equipment.

BILLBOARD'S INTERNATIONAL TALENT FORUM IV offers you the sales opportunity of the year. Reserve your exhibit booth today. Contact Diane Kirkland by checking the appropriate box in the registration form provided below or telephone (213) 273-7040. Information will be supplied to you immediately.



Mail completed form to:
DIANE KIRKLAND
 Coordinator
 Billboard's International Talent Forum IV
 9000 Sunset Boulevard
 Los Angeles, California 90069

REGISTRATION FORM
BILLBOARD'S INTERNATIONAL TALENT FORUM IV
SEPTEMBER 6-9, 1978/CENTURY PLAZA HOTEL
LOS ANGELES

Please register me for Billboard's International Talent Forum IV

I am enclosing a check or money order, in the amount of (please check):

\$200 each—EARLY BIRD REGISTRATION (before July 25)

\$225 each—REGULAR REGISTRATION (after July 25)

\$175 each—Students/Military

\$150 each—Talent Forum Panelists/Moderators

You may charge your registration if you wish:

Master Charge (Bank Number _____) BankAmerica[®]/Visa

Diners Club American Express

Credit Card Number _____

Expiration Date _____

Signature _____

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. Absolutely no refunds after August 18. Cancellations before cut-off of August 18 will be subject to a 10% cancellation fee.

Register Now! Registration at the door will be \$25.00 higher. *All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

Name(s) _____ Title(s) _____

Company _____

Address _____

City _____ State _____ Zip _____ Phone _____

YES—please send me information on exhibiting at the Talent Forum immediately!



PATTI'S CONFERENCE—Arista artist Patti Smith and her lead guitarist Lenny Kaye answer collegiate's questions during a college press and radio conference at the Warwick Hotel in New York.

11TH SEASON OPENS JULY 6

Pact Top Acts For Temple U. Series

PHILADELPHIA—A wide variety of musical styles will be represented at the pop concerts set for the 1978 Temple Univ. Music Festival at the suburban Ambler, Pa., campus.

The festival, which will have a host of first-timers dominating the pop roster, opens its 11th season on July 6-7-8 with the Pennsylvania Ballet and winds up the summer Aug. 31 with Bonnie Raitt.

The pop concerts, offering everything but hard rock, go a long way in covering the expenses for the classical portion of the festival program. Among the newcomers for the pop shows are Jean-Luc Ponty and Earl Klugh (July 11), the Starland Vocal Band and Tom Chapin (July 12), Herbie Mann and Charlie Byrd (July 13), the "Fabulous Four" with the Four Lads, Four Freshmen, the Pied Pipers and Ink Spots (July 17), Jerry Jeff Walker and the Dirt Band (July 18), and England Dan & John Ford Coley (July 19).

Also new to the festival's hard-tent that seats 3,000 are the Earl Scruggs Review with Doug Kershaw (July 24), Muddy Waters and the James Cotton Blues Band (July 31), Al Alberts and the Four Aces with the Kingston Trio (Aug. 9), Roger McGuinn and Gene Clark plus a returning David Bromberg (Aug. 15), the Johnny Cash Show (Aug. 21-22), "Sounds O' The '40s" with Helen O'Connell, Bob Eberly and the Jimmy Dorsey Orchestra (Aug. 24), Ramsey Lewis and Dizzy Gillespie (Aug. 25), and McCoy Tyner and Ron Carter (Aug. 27).

A special Pops attraction will be the 10th anniversary production of "Jacques Brel Is Alive And Well And Living In Paris" with Elly Stone and Joe Masiell (Aug. 14).

Pops favorites returning to the festival include the Fred Waring Show (July 9), Don McLean with Asleep at the Wheel (July 12), Preservation Hall Jazz Band (July 26), Benny Goodman and sextet (Aug. 1), the

Max Morath Show (Aug. 2), Harry Chapin (Aug. 7-8), Myron Cohen and Claire Barry (Aug. 16), Ella Fitzgerald (Aug. 23), Helen Reddy (Aug. 26 for two evening shows), and Bonnie Raitt (Aug. 31).

MAURIE ORODENKER

11 Students Participate In Internship

LOS ANGELES—Headliner's Talent Agency is sponsoring a summer internship program in July and August, with 11 students, one from each National Entertainment & Campus Activities Assn. (NECAA) participating.

Nine students will work out of Headliner's New York office and two out of Headliner's West in Los Angeles as agents-in-training to learn more about the various facets of the music industry.

The interns will assist Headliner's agents, visit record companies, attend recording sessions, and cover dates on Headliner's acts as well as visit other agencies.

Headliner's will pay for hotel accommodations and will provide one meal per day.

Says Patsy Morley, chairwoman of the NECAA: "We want to encourage the NECAA leadership to actively seek interested applicants from schools in each region. This is an excellent opportunity for schools to work in cooperation with an associate member in giving students the type of practical educational experience we have been emphasizing in activities programming."

Says Heddie Tracy, Headliner's internship coordinator: "We've tried to gear the program for those students who hope to pursue a career in this industry. Since we want the interns to learn a lot in a short period, we plan to schedule their activities tightly, have them complete assignments and work just as they would if they were employed here."

Regional coordinators will screen applicants and make recommendations to Headliner's.

Headliner's is the second NECAA associate member to undertake an internship program this year. Blytham, Ltd. in Champaign, Ill., has offered three internships which have lasted from eight to 12 weeks with Blytham paying a small stipend and providing housing.

Cohn Drives Doobies In Duplicity

Manager Gears Artists For Future & Immediate Needs

By JEAN WILLIAMS

SAN FRANCISCO — Bruce Cohn, manager of the Doobie Brothers, has sustained the group by working with two extreme theories—"one is to try to make each decision so the career lasts as long as it can, and two, to actually plan for it to be over tomorrow. The way we do it is to make investments," says Cohn.

He notes that there is another ballgame with the Doobies that does not relate to music but is possible because of the group's music.

Cohn, who also manages Tommy Johnson, former lead singer with the Doobies, who is now a solo act, as well as Roger Voudouris has invested heavily in California real estate for his acts.

"Music has created the income for the investments but we also have a working philosophy to set the guys up so that when they are past 50 and want to sit back, they won't have to worry about where their next meals are coming from.

"The first thing we did to that end," says Cohn, who operates from his Sonoma, Calif., office and ranch, "was to incorporate. This gave us flexibility within the business world to start pension and profit sharing plans. We've put quite a bit of money away for that plus we have managed to set the group up to where it is now financially secure.

"Most bands," he continues, "when they break up are starving a year later. What triggered this whole concept was my association with an-

other major group. I was associated with the group before and during the time it was really making it.

"I saw how the guys just blew it. They were struggling financially when the group broke up."

Cohn notes that as much energy as he with the Doobies put into booking and enhancing the act, they are spending just as much energy securing the group on the other end. "And it's paid off for us."

The individual Doobies members along with Johnson and Voudouris have their own publishing firms with some clients holding two companies—Cohn is administrator of these firms.

Why two publishing firms for some of the acts? "The reason in some cases is because some of the attorneys involved wanted to go for advances, which I don't really believe in. But in order to get the advances the artists had to set up another company.

"I don't operate that way but some of the attorneys like that method and if that's the way they want to go, I go along with it. Personally, I didn't feel the guys needed the money and this type of arrangement causes tax and other problems. I would rather take the money as it normally comes.

"My exception to this is in foreign publishing. I go for advances then because the time of payment is so long." Cohn says his own company is administering about 18 publishing firms.

MUSICAL REVIEW

'Oingo Boingo' a Success In Short Repeat L.A. Run

LOS ANGELES—"Oingo Boingo," a musical comedy which has played Southern California theatres sporadically (and in various stages of development) over the past few years, was a smashing success in its latest five-day run (June 6 through June 10) at the 500-seat Westwood Playhouse.

Not only was this elegant house soldout on night caught (9) but the audience was enthralled and expressed it by way inordinate applause and two standing ovations.

A super-sophisticated farce, the play's premise purports to trace the entire history of mankind from prehistoric times straight through to the year 2365 A.D. in one fell 32-song, 2¼-hour musical swoop.

This modest undertaking was the brainchild of a carrot-topped young man named Danny Elfman, who wrote all of the original songs, co-orchestrated the score and alternately served as lead singer, played rhythm guitar, congas, electric violin and trombone—and with great adeptness in each role.

The show opens with the entire cast of nine getting onstage by way of a march down the aisles, appropriately attired in "Planet Of The Apes"-style monkey suits, all the while beating, strumming or tooting their instruments.

It wasn't till the members doffed their costumes that the audience discovered there was one female among them—Miriam Cutler, who capably served as Elfman's counterpart as lead singer, and played clarinet and alto sax as well.

What there was of a storyline was cleverly told during scene changes, when two-minute film clips (created by Marty Brest, Denis Michelson

and Brian McDougall) were flashed upon a roll-down screen at center-stage. The satirical content of the film narration was consistently funny.

There wasn't a weak link in the musical chain, either. Outstanding performances were turned in by drummer Danny Boatman in a solo performance in the Elfman original "He Is Always There;" by Leon Schneiderman in the evergreen "Body And Soul" when he put forth a moving solo on tenor sax; and by Dale Turner, whose trumpet work in "Can't Get Started" would have

(Continued on page 88)

Jazz On the Rotterdam

• Continued from page 82

tra in an inspired post-midnight set that ran until well after 2 a.m.

When the band got through, a group was formed out of members of various combos, plus a couple of passengers, and the jamming went on until five in the morning.

An estimated 60% to 70% of the travelers were aboard strictly for the jazz. The others, though partly lured by this aspect, were tourists of various ages.

One attraction was a screening of a BBC film made aboard an earlier jazz cruise, featuring Sarah Vaughan, Cannonball Adderley and others, but movies such as "High Anxiety" and "The Turning Point" were also shown.

About 40% of the passengers were black: most appeared well-to-do, though some were college students who had saved all year to make the sailing. Rapport between passen-

gers, and their common interest in the music, was a primary force in the success of the voyages.

"There's nothing quite like a jazz cruise anywhere on earth," Warwick said as we leaned over the rail of the promenade deck and listened to the rhythm of the waves. That more and more passengers have agreed with him over the past four years is evident in the number of groups that have organized to make the scene.

On this latest cruise no less than 20 travel agencies or jazz societies sent delegations of 10 to 40 persons.

Warwick already has lined up another "Jazz At Sea" get-together for Sept. 16-23. The schedule includes big bands led by Clark Terry and Lionel Hampton, singers Joe Williams and Cavril Payne, Gerry Mulligan and Earl Hines. Clearly the Rotterdam is to the ocean what Newport became to dry land.

He explains that all of his clients are songwriters as well as some being performers. "The performers I want to represent come as a complete package." He also represents a number of persons who are strictly composers.

Cohn joined the Doobies about eight years ago and since that time there have been internal personnel changes.

Mike McDonald replaced Johnson a few years ago, although Johnson continued with the group until he made the break to do his solo LP. Cohn believes the band has continued to come up with fresh new sounds because of the internal changes.

"I'm reluctant to change. I basically feel that when you've got a good thing going—keep it going. But when you get to a point where you feel things are not clicking, something's got to give because it reflects in the music.

"The changes that we've gone through have added new spark to the guys and this also comes out in the music."

Cohn explains that he takes much of the direction for the group from fan mail. "These letters give me a street feel for what people are really thinking and what they want from us. I am often guided by these letters and we read each one personally."

In a couple of years the Doobies will be ready to possibly cut solo LPs, "but what we want to do now is get a hit group album." A new Warner Bros. LP is being set for about the end of the month.

According to Cohn, booking the group is much different than a few years back. "The difference is that there are a lot more headlining acts. The world is supporting more headliners than ever before.

"In 1972 when the Doobies would tour, there were about five or six headliners going around the country and that's all the record buyer would support at one time.

"Now we have to book our halls more than six months in advance of the tour or someone else has got the date. Between sports and music nearly every hall in the country is booked. There are a phenomenal number of headliners now.

"Another vital point is that most groups like to work in the spring and the fall which is why we have to book many months ahead."

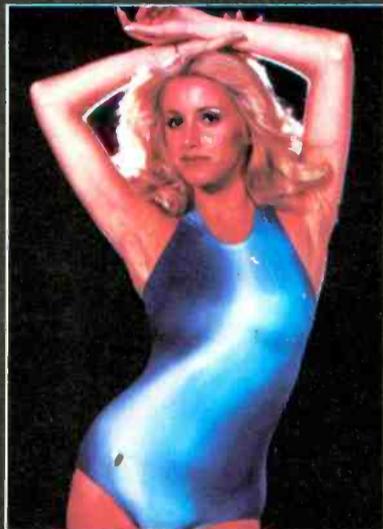
not good...
not better...
but the **Best!**



14-594 Ms. Carter



14-560 L.A. Farrah



14-573 Suzanne



14-591 Ms. Tiegs

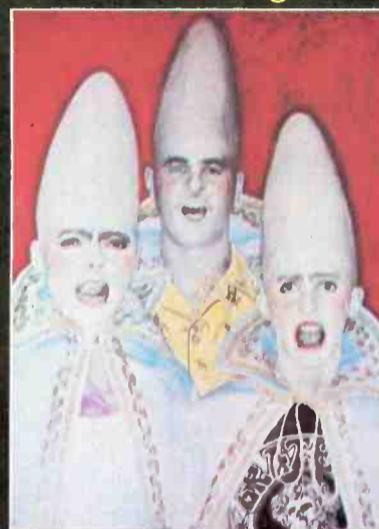
the **Best**
people come to Pro Arts
for the **Best**
representation
of the **Best**
products
for the **Best**
retailer



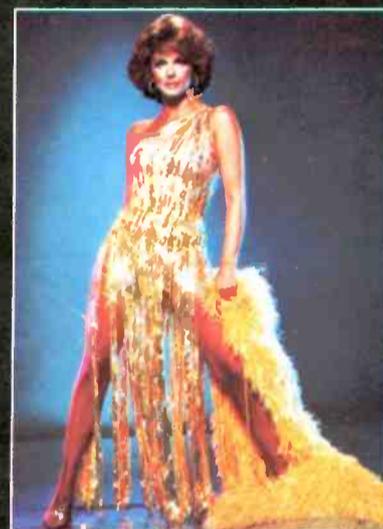
14-555 Leif



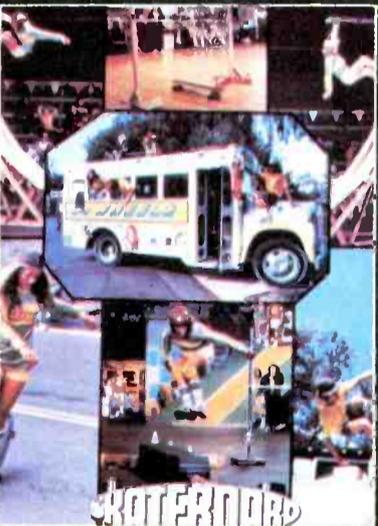
22-370 Giant Shaun



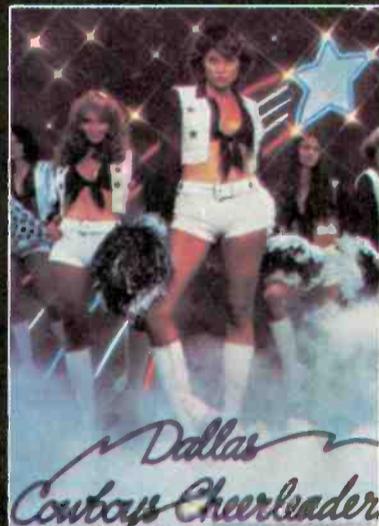
14-581 Coneheads



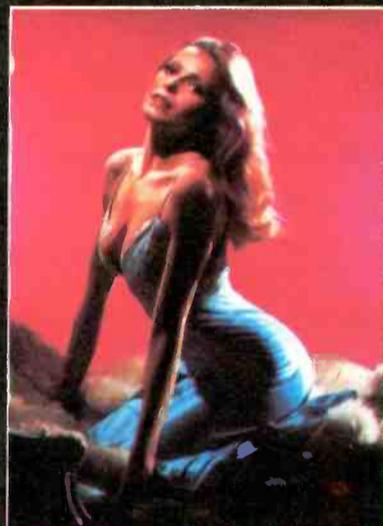
14-608 Ann-Margret



14-539 Skateboard



14-548 Cheerleaders



14-605 Cheryl Lacey



14-596 Blind Side

are you handling the **Best?**

the **Poster People**™

Pro Arts, Inc.,
1040 Industrial Pkwy.,
Medina, Ohio 44256
tel. (216) 725-7767

all photos copyrighted by Pro Arts Inc.

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 6/12/78

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

- | | |
|--|--|
| 1 SHADOW DANCING—Andy Gibb—RSO 893 | 21 COPACABANA—Barry Manilow—Arista 0039 |
| 2 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249 | 22 MY ANGEL BABY—Toby Beau—RCA 11250 |
| 3 TAKE A CHANCE ON ME—Abba—Atlantic 3457 | 23 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic) |
| 4 BAKER STREET—Gerry Rafferty—United Artists 1192 | 24 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA) |
| 5 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549 | 25 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048 |
| 6 BLUER THAN BLUE—Michael Johnson—EMI-America 8001 | 26 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS) |
| 7 DISCO INFERNO—Trammps—Atlantic 45-3389 | 27 GREASE—Frankie Valli, RSO 897 |
| 8 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551 | 28 THE GROOVE LINE—Heatwave—Epic 850524 |
| 9 BECAUSE THE NIGHT—Patti Smith—Arista 0318 | 29 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028 |
| 10 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) | 30 MOVIN' OUT—Billy Joel—Columbia 3-10708 |
| 11 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891 | 31 ONLY THE GOOD DIE YOUNG—Billy Joel—Columbia 3-10750 |
| 12 DANCE WITH ME—Peter Brown—Drive 6269 | 32 THIS TIME I'M IN IT FOR LOVE—Player—RSO 890 |
| 13 YOU BELONG TO ME—Carly Simon—Elektra 45477 | 33 KING TUT—Steve Martin, Warner Bros. 8577 |
| 14 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 34 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463 |
| 15 WITH A LITTLE LUCK—Wings—Capitol 4559 | 35 EVERY KINDA PEOPLE—Robert Palmer—Island 100 |
| 16 EVEN NOW—Barry Manilow—Arista 0300 | 36 STONE BLUE—Foghat, Bearsville 0325 (Warner Bros.) |
| 17 FEELS SO GOOD—Chuck Mangione—A&M 2001 | 37 TUMBLING DICE—Linda Ronstadt—Asylum 45479 |
| 18 HEARTLESS—Heart—Mushroom 7031 | 38 FOLLOW YOU, FOLLOW ME—Genesis—Atlantic 3474 |
| 19 STILL THE SAME—Bob Seger—Capitol 4581 | 39 OH WHAT A NIGHT FOR DANCING—Barry White, 20th Century 2365 |
| 20 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568 | 40 LAST DANCE—Donna Summer—Casablanca 926 |

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 6/12/78

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

- | | |
|--|--|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 21 MAGAZINE—Heart—Mushroom MRS 5008 |
| 2 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 | 22 BOYS IN THE TREES—Carly Simon—Elektra 6E-128 |
| 3 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2 | 23 THE ALBUM—Abba—Atlantic SD 19164 |
| 4 NATURAL HIGH—Commodores—Motown M790 | 24 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 5 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 25 CITY TO CITY—Gerry Rafferty—United Artists UALA 840 |
| 6 GREASE—Soundtrack—RSO RS-2-4002 | 26 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019 |
| 7 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099 | 27 THE GRAND ILLUSION—Styx—A&M SP 4637 |
| 8 EVEN NOW—Barry Manilow—Arista AB 4164 | 28 STARDUST—Willie Nelson—Columbia JC 35305 |
| 9 SHADOW DANCING—Andy Gibb, RSO RS-1-3034 | 29 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141 |
| 10 SONGBIRD—Barbra Streisand, Columbia JC 35375 | 30 TOGETHER FOREVER—Marshall Tucker Band—Capricorn CPN0205 |
| 11 FM—Soundtrack—MCA 2-12000 | 31 LONDON TOWN—Wings—Capitol SW 11777 |
| 12 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 | 32 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) |
| 13 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 33 YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259 |
| 14 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 34 FANTASY LOVE AFFAIR—Peter Brown, Drive 104 (TK) |
| 15 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic) | 35 TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H |
| 16 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 36 STONE BLUE—Foghat, Bearsville BRK 6977 (Warner Bros.) |
| 17 THE STRANGER—Billy Joel—Columbia JC 34987 | 37 EASTER—Patti Smith—Arista AS 4171 |
| 18 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821 | 38 ALL N' ALL—Earth, Wind & Fire—Columbia JC 34905 |
| 19 AJA—Steely Dan—ABC AB 1006 | 39 SO FULL OF LOVE—O'Jays—Philadelphia International JZ 35355 (CBS) |
| 20 SLOWHAND—Eric Clapton—RSO RS1-3030 | 40 HERMIT OF MINK HOLLOW—Todd Rundgren, Bearsville, Bearsville BSK 6981 (Warner Bros.) |

Valli Launches 8-Week Fest

NEW YORK—Frankie Valli launches this year's Dr Pepper's Music Festival series of concerts in Central Park July 5.

Produced by Ron Delsener, the eight-week-long festival includes a lineup of 31 early evening shows in the 8,000 capacity outdoor Wollman Rink Theatre. Ticket prices are \$4.50 and \$2.50.

The series will end with five nights

of Chicago from Aug. 28 Sept. 2. Though some hard rock acts such as Patti Smith, Meat Loaf and Atlanta Rhythm Section are booked, most lean toward softer sounds.

Last year's somewhat disappointing season, attendance-wise, was in part attributed to a soft rock policy mandated by the city as a condition for holding the concerts.

JACKSON BROWNE

Terrace Theatre, Long Beach, Calif.

"We want you to know how happy we are to be the opening act and to get to close the show too," Browne told the crowd at this plush indoor theatre June 8.

He opened the show with a 35-minute, six-song set, supported by just one sideman at a time. Then after a 20-minute intermission, he returned with his four-man band and two backup singers for another two hours and 20 more songs.

The opening spot, which included such early Browne classics as "Jamaica Say You Will" and "Song For Adam," set the tone for the evening, with Brown showing more personality than in his appearance at the Universal Amphitheatre last fall. He told a few jokes and personal anecdotes and basically was warm—if a bit spaced—in his interaction with the adoring, mostly young crowd.

While Browne carried the show with his piano and guitar playing and strong but vulnerable vocals, his four-man band gave many of the songs their distinctive colorations. "Linda Paloma" had an enticing Spanish flavor, "Here Come Those Tears Again" was more country than on record and "Rock Me On The Water" had an almost gospelish sound.

The musicians were David Lindley, slide guitar and violin; Jim Gordon, drums; Craig Doerge, piano; and Bob Glaub, bass. Lindley also drew cheers with a falsetto vocal part on "Stay," the last song of the main set. Backup vocalists were again Rosemary Butler and Doug Haywood, who provided fine harmonies.

The sequencing of the numbers did seem off, as all of the first 15 songs were slow or moderate in tempo; while the rocking, uptempo numbers were bunched toward the end.

It wasn't until the night's 16th song, an extended version of "Doctor My Eyes," that the crowd got on its feet. It got charged up again for "Running On Empty," probably the most dynamic, exhilarating hit single of the year, and for the two encores, "The Pretender" and "The Road And The Sky," with its searing guitar finish.

With the full-bodied boogie numbers grouped at the end of the show, the ballads for the most part were in the beginning: "The Fuse," "Fountain Of Sorrow," "Before The Deluge," "Cocaine," "Rosie," "For Everyman" and "The Load-Out."

PAUL GREIN

'Oingo Boingo' Elfman Triumph

• Continued from page 86

pleased the late Bunny Berigan for its authenticity.

After the earth was demolished in a 23rd or 24th century war with space people, the rest of the tale was told from Hell—"because so few qualified for Heaven."

Following two encore numbers (one of which spotlighted Cutler in a femme fatale rendering of "Johnny," where she went into the audience to enlist the services of a spectator's lap and used it to sing sexily and humorously into his ear). The cast made its exit in the same manner as it made its entry by way of the aisle, all the while playing and singing. It drew a second standing ovation.

Steve Bartek was excellent on lead guitar, electric bass and flute, as were Joe Berland on keyboards, accordion and clarinet, Nill Folwell on bass, second trumpet and baritone horn and Sam Phipps on reeds.

But the real star of the show was the young, elf-like Elfman, whose work as singer-performer-writer-musician-you-name-it puts him in a league all to himself. JOE X. PRICE

Manhattan Transfer Appears In Movie

LOS ANGELES—Manhattan Transfer will perform two songs in the upcoming film "Gigolo" starring David Bowie and Marlene Dietrich.

The group, winding up a successful European tour, will sing "Jealous Eyes" and "I Kiss Your Little Hand, Madam."

Talent

Talent In Action

The only concession to stage theatrics and special effects, outside of the excellent stage lighting, came when a curtain parted to reveal a desert road mural on "Running On Empty."

The show was a benefit for the Ann Sippi Clinic, which specializes in mental disorders.

PAUL GREIN

PARLIAMENT/ FUNKADELIC BAR-KAYS PETER BROWN

Madison Square Garden, New York

It was a night of good-natured fun June 8 as the 1978 edition of the P-Funk Earth Tour played before a near-capacity crowd of hyperactive funkateers.

Parliament/Funkadelic offers one of the most visually interesting stageshows in all of show business and so the crowd, intent on seeing everything, spent most of the night on its feet.

The P-Funk show has a little something for everyone. It is a combination concert, sci-fi spectacular, horror show, burlesque revue and morality play. It is always fun to look at and usually fun to listen to.

The show's only flaw is that the music tends to get a bit monotonous as the band stretches seven songs over an hour and 35 minutes. But the slow spots in the music are functional as they give the audience a chance to cool off and take a look at the dozen or so musicians and characters who populate the stage in various bizarre costumes.

The evening's frenzy was climaxed by P-Funk's best known tunes, "Flashlight," and "Tear The Roof Off The Sucker," which were played over the delighted screams of the group's flashlight waving zealots.

The Bar-Kays' preceded P-Funk with a five-song 40-minute set that was greeted with the type of spirited adulation this town usually reserves for headliners. The nine-piece veteran soul unit brought the house to its feet from the moment the band hit the stage.

The group puts on an exciting and captivating stageshow to go along with its strong musicianship. The Bar-Kays' chief problem is that it still has not been able to come up with a distinctive and recognizable sound.

The group closed its set with two solid uptempo rockers, "Do What You Wanna," and "Shake Your Rump To The Funk."

The opening act, Peter Brown, is in the midst of his first national tour and he seemed nervous as he tried hard to entertain.

Fortunately Brown's excellent six-piece band, colorful three-girl backup vocal group, and creative songs more than made up for his uneasiness.

While his first two numbers garnered only polite response, Brown ignited the house with his two familiar disco standards, "Do You Wanna Get Funky With Me" and "Dance With Me." For the latter tune Brown was joined onstage by fellow TK recording star Betty Wright who helped bring the 25-minute set to a torrid close.

ROBERT FORD JR.

BEN VEREEN JOAN RIVERS

Riviera Hotel, Las Vegas

Continuing the pairing of top-marquee name musical and comedy acts, the Riviera Hotel has successfully blended the talents of Broadway/"Roots" television star Ben Vereen and the female comedy star, Joan Rivers.

The director of her first major feature, "Rab-

bit Test," Rivers again fractures the SRO Versailles showroom audience with her acerbic, routine material. From today's political scene, sex and housewifery to poking jabs at celebrities, her classic gynecology routine and Southern California lifestyles, the comedienne is without equal in nightclub circles.

Vereen makes an auspicious debut in his first headliner status at the hotel, after a recent successful stint as Rich Little's opening act.

His June 5, hour-plus segment completes Rivers' side-splitting 45 minutes, opening with Seals & Crofts' soft rock "I'll Play For You" and a dance sequence from one of his many Broadway shows, "Pippin" with hat and cane. A career spot continues the musical stage theme featuring numbers from "Hair" and "Jesus Christ Superstar."

Emulating Chicken George's idealistic search for his ancestry, the nimble, physically graceful Vereen imparts "Cock-eyed Optimist" from "South Pacific."

One of three solos from his upcoming album, Judy Weber's melodic "Here We Go Again," was a gem. Guitarist Tony Ventura's upbeat pop tunes "Love Can See You" and Billy Joel's hit, "Just The Way You Are," also received great response.

Two Stevie Wonder songs, "Another Star" and "Too Shy To Say" provided appropriate lyrical impressions, as did "Posin'," a skit about dance poses and attitudes.

"New World Comin'" completed Vereen's efforts on a positive, optimistic pace, only outdone by his incredible jazz-ballet dance styles, cartwheels and slides. Mark Dicciani's musical arrangements enhanced the entire production.

HANFORD SEARL

AURACLE

Roxy, Los Angeles

Opening groups sometimes can be a little nervous, especially when they are in completely new surroundings and they're out not only to impress the audience, but to leave an impression that will not be easily forgotten.

Preceding Noel Pointer, recently reviewed here, was Auracle. The six-member group of young musicians straight out of Rochester's Eastman School of Music set the house afire, enabling an SRO crowd to experience its highly disciplined sextet while introducing its own brand of jazz/classical/rock at its May 30 performance.

Beginning with "Sartori," a fiery Latin piece that switched back and forth from rock to jazz to a Latin hustle, Auracle's capsulating set featured material from its first album on Chrysalis Records, "Glider," including "Kid Stuff," "Columbia Bubblegum" and "Tom Thumb."

Auracle personnel includes Richard Braun on trumpet and flugelhorn, Steve Kujela on sax and flute, Steve Rehbein on vibes and assorted percussion, outstanding piano work by John Serry, together with newest member Bill Staebell on bass and Ron Wagner on tubs.

This band's compelling 45-minute, six-tune set had the crowd's attention from start to finish, completing the night with the title track from the "Glider" LP.

The audience wouldn't let it go, bringing the group back for an encore. It concluded with "Sleazy Listening" bringing the crowd to its feet a second time, while leaving the audience in a highly emotional state.

Auracle's ability to combine all facets of music will certainly draw a bigger following as its career progresses.

BRUCE BOGUCKI

Signings

The Sylvers to Casablanca Records via production agreement between the record company and Century Entertainment Corp. The pact also covers future solo LPs by Foster Sylvers and Angie Sylvers. The Sylvers' new album, "Forever Yours," will be released this month. . . . Atlantic act Carrillo to Premier Talent. . . . Gracie Jarrett to King Records. . . . Al Mack to Gulf Coast Talent for bookings. . . . Sweet Cream to Metz-Rapp Management.

Composer Shelly Manne to the Robert Light Agency for film composers. . . . Country singer/songwriter Hank Cochran to Capitol Records with a longterm worldwide contract. His initial release "Hank Cochran—With A Little Help From His Friends," produced by Glenn Martin, is set for release in July. . . . Jerome Olds to Big Peach Publishing in Atlanta. . . . Leroy Gomez to Casablanca Records with an LP due in late summer.

Max Webster, a Toronto-based rock 'n' roll band to Capitol Records. In Canada only, the group will record on Anthem. . . . The Lost Gonzo Band to Capitol with its debut LP "Signs Of Life" set to be released this month. . . . Singer/songwriters Frank Biner and Diana Benedict to Dreampower for personal management. . . . Rosanne Cash, daughter of Johnny to Ariola Eurodisc and Ariola America. . . . Singer/guitarist/composer Craig Marsden to E.N. Miller Co., for management.

The Singing Cookes to QCA Records. . . . Sharalee to the Benson Co. for an album release on Impact Records and a book release by Impact Books. . . . Jazz violinist Michal Urbaniak to TK Records with the LP "Want To Make You Feel Good" expected in mid-summer. . . . Singer/songwriter Chuck Kruger to Planet Records and to Maine Sound Music.

Rick Coupland has just Re-Invented the Synthesizer.

Every performer knows exactly what's wrong with keyboard synthesizers: they're not really performance instruments.

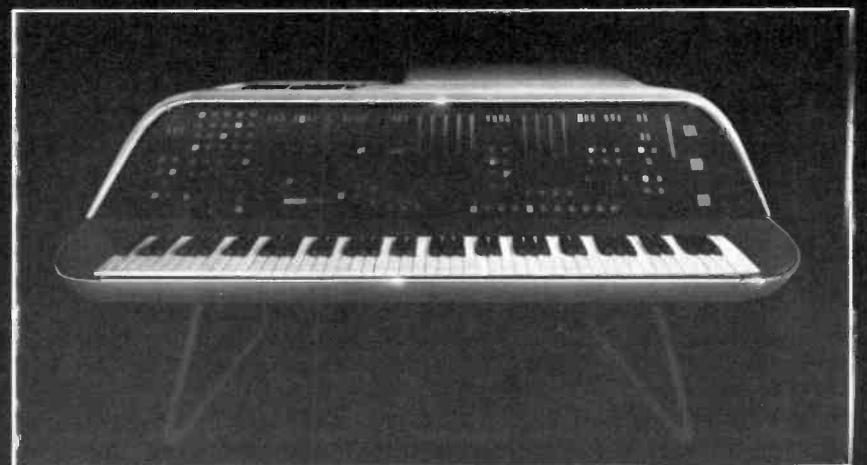
The Coupland Digital Synthesizer is designed to be played. Not tweaked and fiddled with. The computer does all that, instantly. The composer can spend his time composing. The performer can spend his time performing.

But that's just technical stuff. The important difference is the sounds. You don't just select or modify sounds. You **design** sounds. Your sounds, not somebody else's. You create and perform in your own style.

The Coupland Digital Synthesizer can create virtually any musical sound ever heard on earth. And the sounds that have never been heard. Really.

Maybe you'll never believe all this... until you hear it. Then you'll believe.

See us in Chicago: N.A.M.M. booth 7046



Coupland Digital Synthesizer, Model One
where the next new sounds will come from.

Coupland

DIGITAL SYNTHESIZER

Micor Inc. · Audio Products Division · P.O. Box 20885 · Phoenix, Arizona 85036
(602) 273-4381

Rick Coupland: genius,
musician/composer,
computer programmer, inventor,
and well-dressed-man-about-town.



STAR KEEPER—The star of soprano Beverly Sills gleams like never before thanks to the efforts of 16-year old Julie Geveshausen, a native of Long Beach, Calif. The ardent fan regularly treks to Hollywood Blvd. to return the Sills installation to its original lustre and has traveled cross-country several times to hear her idol in performance.

SAYS MORTON GOULD

Picking Maestros 'Russian Roulette'

By ALAN PENCHANSKY

CHICAGO—The process by which most American orchestras choose their conductors is comparable to "Russian roulette," composer/conductor Morton Gould believes.

At most orchestras the selection process is characterized by a "tremendous amount of confusion," claims Gould, who refers to the choosing as "most often a free for all."

These remarks emerged here at the recent American Symphony Orchestra League conference, during a panel discussion devoted to the topic of finding a conductor.

Criticism of the selection process involved claims of a widespread lack of suitable criteria for selection, and a general failing to place proper emphasis on the applicant's musical qualifications. Discussion applied primarily to the hundreds of American symphonies beneath the major orchestra status.

"Many selection committees with the best of intentions really don't have the know-how to select a conductor," Gould told the group of more than 150 orchestra managers and personnel which also included a number of young conductors.

Gould, speaking from the audience, deplored the "vague, now you see it now you don't approach to the situation" and called for the establishment of a consultancy board to aid orchestras in selecting their music director.

Joining Gould in a scathing indictment of the selection process was Ernest Fleischmann, executive director of the Los Angeles Philharmonic. Fleischmann, a member of the panel, said he had given up a conducting career in order to become an orchestra manager.

That decision, he announced, allowed him more contact with music than many conductors might

have, because of the extra-musical demands placed upon them.

"Show respect to your musicians," Fleischmann exhorted the group, "by considering the conductor's musical stature first, second and last."

Fleischmann said a conductor would have to be a maitre d', a hand-holder and a partygoer to satisfy the requirements drafted by some orchestra selection committees.

The call for exclusive attention to the applicant's musical capabilities was echoed by Amerigo Marino, conductor of the Birmingham Symphony. Marino and his orchestra were recipients of an ASCAP contemporary music programming award presented at this year's conference.

Also on the panel were Richard Cormier, Chattanooga Symphony music director; Edward Alley, director of the Exxon/Arts Endowment conductors program; and Herbert Barrett, president of Herbert Barrett management.

Barrett urged orchestras to pay greater attention to American conductors, and deplored what he said was the growing tendency of selection committees to seek out candidates in Europe.

The call for a League board to work with orchestras in the selection of conductors elicited mixed feelings from the group.

"I think Russia has a similar system, where certain groups of professionals decide who is going to advance," one audience member rose to announce.

The discussion was one of the more controversial of the numerous panel sessions held at the five-day meeting here. Also on the panel were representatives of the orchestras of Ft. Wayne, Ind.; Savannah, Ga.; and Binghamton, N.Y., who presented case histories of recent selection procedures.

Nyiregyhazi LP Hottest Desmar Item

NEW YORK—While release of new studio recordings by Ervin Nyiregyhazi is stalled in disagreement among the parties to the contracts, the pianist's record on the Desmar label is fast becoming that company's biggest seller.

Large quantities of the single LP were shipped in anticipation of the June 3 NBC-TV "Weekend" segment devoted to the pianist, and Desmar reported the following week that the album was being repressed to meet demand.

"It's one of the hottest items we've ever had," explains Frank Burton, a spokesman for the Manhattan-based label which presses and distributes for Gregor Benko's International Piano Archives. According to Burton, the Nyiregyhazi disk is rivaling sales of Stokowski recordings that to date have been Desmar's biggest sellers.

Overall, Burton indicates a belief that the Desmar release has been helped by CBS' stalled negotiations, though he admits the CBS release "might have pulled the Desmar album along with it."

Says Burton, "There could have been very good sales for Columbia with all the publicity."

Nyiregyhazi, 75, was brought to public attention largely through the International Piano Archives/Desmar issue, which includes live recordings from a remarkable 1973 San Francisco recital.

The record, introduced last year, has been licensed by Nippon Columbia. Burton indicates.

Licensing deal was closed early in May and the record already has appeared in Japan. "The Japanese just love this kind of person," states Burton.

Interest in other International Piano Archives recordings does not necessarily result from the attention paid to Nyiregyhazi, notes Burton. "Nyiregyhazi is someone who's living, who can be seen on tv, while most of the Archives recordings are historical material," he explains.

Burton points out that Nyiregyhazi fits the historical series outlook since his playing generally is regarded as a throwback to the 19th century.

\$50,000 Awarded L.A. Philharmonic

SAN DIEGO—The Los Angeles Philharmonic has been granted a \$50,000 incentive award by the California Arts Council. The award, the largest ever granted by the council, will be used by the Philharmonic and station KUSC-FM to develop and produce weekly programs dealing with musical activities throughout the state.

The series is expected to begin broadcasting statewide next January. A highlight of the programs will be 13 full-length concerts by the Philharmonic.

Itzhak Perlman to record as soloist with Eugene Ormandy and the Philadelphia Orchestra. Taping is for EMI/Angel.

RCA bows its Gold Seal classical cassettes this month with 20 titles. Artists include the Boston Pops, Boston Symphony, Chicago Symphony, L.A. Philharmonic, and conductors Monteux, Leinsdorf, Fiedler, Reiner and Mehta. The Dolby B processed tapes list at \$4.98.

ALAN PENCHANSKY

Classical Notes

New York Philharmonic, Seattle Symphony and the Minnesota Orchestra were the major American symphonies most supportive of modern music last year—that's the view of ASCAP, which presented its contemporary programming awards, June 8, at the American Symphony Orchestra League Conference in Chicago.

The three winners in the major orchestra category each received \$2,000 from ASCAP, presented by composer Morton Gould. In the re-

gional orchestra category, the Birmingham Symphony and Oklahoma Symphony were honored, each receiving \$1,000. In all 22 symphonic groups received cash awards recognizing their work in programming music written after 1945.

Mstislav Rostropovich has agreed to an additional two-year term as music director of the National Symphony Orchestra. His leadership of the group now extends minimally through the summer 1981 season, it was announced.

Easy Listening

© 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.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
2	3	8	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
3	2	11	YOU'RE THE LOVE Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
4	6	8	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
5	4	9	YOU BELONG TO ME Cary Simon, Elektra 45477 (Snug/C'est, ASCAP)
6	5	16	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
7	11	6	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
8	7	12	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
9	12	10	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
10	20	2	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/ Intersong, ASCAP)
11	8	21	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
12	10	7	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
13	9	8	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
14	14	9	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
15	22	2	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
16	15	10	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
17	40	2	COPACABANA (At The Copa) Barry Manilow, Arista 339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
18	18	12	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Leo Feist, BMI)
19	19	4	DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
20	29	7	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
21	24	7	HE'S SO FINE Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
22	16	18	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
23	13	10	I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
24	32	4	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
25	28	5	EVERY KINDA PEOPLE Robert Palmer, Island 100 (Island/Restless, BMI)
26	23	10	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
27	27	6	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelling/Run It, BmMI)
28	30	3	YOU CAN'T DANCE England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
29	17	9	I WANT TO LIVE John Denver, RCA 11267 (Cherry Lane, ASCAP)
30	35	4	OVER THE RAINBOW Gary Tanner, 20th Century 2373 (Leo Feist, ASCAP)
31	33	7	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
32	36	3	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
33	21	10	GOD KNOWS/BABY I'M YOURS Debbie Boone, Warner-Curb 8554 (Irving/Braintree/ Golbe's Gold/Peter Noone, BMI/Blackwood, BMI)
34	44	2	YOU'RE A PART OF ME Gene Colton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
35	26	9	ON BROADWAY George Benson, Warner Bros. 8542 (Screen Gems/EMI, BMI)
36	34	7	YOU KEEP ME DANCING Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
37	43	2	ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
38	41	3	STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
39	NEW ENTRY		TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
40	25	13	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
41	49	2	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
42	48	5	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
43	45	5	WONDERFUL TONIGHT Eric Clapton, RSO 895 (Stigwood, BMI)
44	NEW ENTRY		NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckycy, BMI/Special Songs, ASCAP)
45	47	4	I BELIEVE IN YOU Mel Tillis, MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)
46	46	3	ANOTHER FINE MESS Glen Campbell, Capitol 4584 (United Artists, ASCAP)
47	42	5	FROM NOW ON Bobby Arvon, First Artists 41003 (First Artists, ASCAP/Little Whitehouse, BMI)
48	NEW ENTRY		SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
49	NEW ENTRY		GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
50	NEW ENTRY		YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)

NOTHING BUT THE *BEST*.



Best Score for a Musical:

On the Twentieth Century
Cy Coleman: music
Betty Comden and Adolph Green: lyrics



Best Book for a Musical:

On the Twentieth Century
Adolph Green and Betty Comden



Best Musical:

Ain't Misbehavin'
A joyous salute to the
life and music of the late
Thomas "Fats" Waller



Lawrence Langner Award:

For Distinguished Contributions
to the American Theatre:
Irving Berlin

ASCAP
We've Always Had the Greats

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—85¢ a word. Minimum \$17.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$38.00, 4 times \$34.00 each, 26-times \$32.00 each, 52-times \$27.00 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
 Diners Club
Card Expires BankAmericard/VISA
Signature Master Charge
 Bank # (Required)

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
Telephone No. _____

FOR SALE

PREMIUM 8-TRACK BLANKS

Learn Jet style cartridge with rubber roller Professional duplicating tape 90 lengths in 1 min increments. Private labeling available

1 min to 45 min any quantity	68¢
46 min to 65 min any quantity	73¢
65 min to 80 min any quantity	78¢
81 min to 90 min any quantity	83¢

Head cleaners 45¢ ea
\$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 tfn

McC



Coop

NEW ALBUM STORAGE SYSTEM (13"H x 13"D x 24"W) holds approximately 140 albums. Made as all McCoy products are, out of the finest natural oak. \$14.95 ea. three or more \$12.00 ea. Removable, adjustable center post \$1.00. Perfect for stacking, designed for strength and beauty. Natural oak will mellow with age or order units stained dark at \$5 per unit. Send for catalog. Dealers inquiries invited. Va. residents incl. 4% tax. Units are shipped freight (only) collect. No COD's. We accept Visa, Master Charge and BankAmericard. McCoy Coop Co., P.O. Box 521BB-1, Fairfax, Va. 22030. jy15

POSTERS POSTERS THAT'S ALL WE SELL!

We have the largest and latest line of posters in the country. Rock Stars, TV Personalities, Movies and Velvets, including F.I.S.T., SGT. PEPPER, GREASE.

*You've heard of the rest
Now try the best*

Call or write for free catalogue:

SCORPIO ENTERPRISES
5814 Ft. Hamilton Pkwy.
Brooklyn, N.Y. 11219
(212) 633-1700 jy15

RECORD HAVEN IMPORTS

Now taking orders on BEATLES White LP, pressed in white vinyl and the STONES 12" Mix, "MISS YOU," pressed in pink vinyl.

Also, in stock, the HOTTEST NEW DISCO IMPORTS from CANADA AND EUROPE.

Call Henry
at
(212) 354-8770 jy1

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 jy21

8 TRACK BLANKS

Professional duplicating tape. Exact time loaded in 1 minute intervals from 1 to 100 minutes.

45¢ PLUS 1/2¢ PER MINUTE
Pay only for the length you need.

CASSETTE BLANKS

1st line low noise high output tape and 5 screw cartridge, any length from 1 to 120 minutes.

C-90 AS LOW AS 59¢
Minimum order \$25.00. May be assorted. COD only.
LITTLE WAREHOUSE, INC., 1820 W. Schaaf Rd., Cleveland, Ohio 44109. (216) 398-9438. oc7

ESTATE SALE RECORDING COMPLEX

All studios currently in use, 24-track, 16-track, MCI, NEUMANN. Government contracts in excess of asking price.

OPPORTUNITY FOR NATIONAL CONCERN TO COVER COST BY PRODUCING OWN COMMERCIALS.

Located in TROPICAL FLORIDA.

Principals only

(305) 772-7526
or write:
Box 7203, Billboard
1515 Broadway, N.Y., N.Y. 10036 je24

ATTENTION RACK JOBBERS

Surplus 8-track and albums for sale we can supply

ALL your 8-track and album needs
Call today Jim Adams
(314) 343-7100

RECORD WIDE DISTRIBUTORS

1755 Chase Drive
Fenton (St. Louis), Mo. 63026 tfn

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 backlight 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 Goneish Incense. Catalog available.

TRI-CITY PRODUCTS

99 B Guess Street
Greenville, S.C. 29605
Phone (803) 233-9962

TV ADVERTISED TAPES & LPs

Just off TV

Original Artists—Original Songs
—Reps and Distributors Wanted—
Call (312) 835-3280

BLOOM ENTERPRISES

726 Strawberryhill Drive
Glencoe, Illinois 60022 jy1

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) 658-0076 (800) 221-6730 ja8

FOR SALE

18' "T" SHIRT TRAILER

Fully equipped, two new awnings, recently rewired, tandem axle. May be converted to double game joint. Reason for selling is illness. A real moneymaker.

Call (703) 667-9050 days or
(703) 662-8711 evenings. jy1

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only. tfn

CONCISE ROCK AND ROLL RECORD COLLECTION for sale (1955-1974). Box 7206, Billboard, 1515 Broadway, New York, N.Y. 10036. je24

OVER 10,000 OLDIES LISTED IN GIANT 45-page catalog. Crystals, Ronettes, Bill Haley and thousands more. Send \$1.00 for catalog to: Aardvark Music, Box 69441, Los Angeles, Calif. 90069. eow

COLLECTORS' RECORD OPTION — JAZZ, C/W, S/T, O/C, Blues, R&B personalities. Ray Macknic, P.O. Box 7511, Dept. R, Van Nuys, Calif. 91406. tfn

WANTED TO BUY

"JAZZ LP'S OF THE 1950'S. LARGE OR small amounts clean condition only. Top \$ paid. Leon Leavitt, P.O. Box 38395, Los Angeles, Ca. 90038." jy1

WANTED OFFICIAL TALENT AND BOOKING directory either new 7th annual or 6th annual. Urgent—state price. R.C. Studios, 4502 Merrygold Blvd., Cleveland, Ohio 44128 (216) 464-1615 eves. tfn

FOR RENT

EXCLUSIVELY YOURS IN MILWAUKEE

A whole beautiful 3 bedroom home all to yourself. Country setting on a golf course. Rent one day or week. All facilities. Advance reservations only.

P.O. Box 21768
MILWAUKEE, WISCONSIN 53221 jy15

TWO BEDROOM HOME TO SHARE. \$150/month. Van Nuys, Ca. Call Sonia (213) 277-1261 or (213) 655-4333. jy1

PROFESSIONAL SERVICES

SOUND TECHS LIGHTING TECHS
ROADIES

List yourselves with our referral service
Call or write for more information

MUSICIAN SERVICES

7315 Wisconsin Ave., 320 E.
Bethesda, Maryland 20014
(301) 652-5311 my5

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 tfn

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.

116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Tele: 236569 eow

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 eow

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). tfn

ATTENTION: A&R MEN, WE HAVE MANY published and unpublished, recorded and unrecorded songs. Call or write: Nashville Music Productions, Box 40001, Nashville, Tenn. 37204. (615) 385-3726. eow

When Answering Ads . . .
Say You Saw It in Billboard

NEW, 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.



RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING

LP JACKETS PTD. & FAB.

Quality 45 & LP pressings Dependable FAST Personal Service! Send us your tape and let us do the rest!!

VILLE PLATTE RECORD MFG. CO.
120 E. Cypress St., Ville Platte, La. 70586
(318) 363-2104 tfn

SPECIALIZED PLATING POWER SUPPLIES

and accessories for the record pressing industry

Call Ken Lowery

HBS EQUIPMENT DIVISION
3000 Supply Avenue, Los Angeles 90040
(213) 726-3033 jy15

PROMOTIONAL SERVICES

MARTIN-JERDINE

• Full service record productions.
• Demos through distribution.

4828 Lee Road, Suite 2F,
Cleveland, Ohio 44128
(216) 581-3737 jy8

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D.P.A., 631 Front, Cresson, PA 16630. tfn

HIT RECORDS WANTED FOR DISTRIBUTION. King Record Dist., 800 E. Gulf Breeze Parkway, Gulf Breeze, Fla. 32561. Phone 904-932-2525. tfn

RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage. Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITIONS WANTED

PERSONALITY SUPERBLY TRAINED

Seeks first radio break. 3rd endorsed—prefer western states. Available immediately.

David McArdle call 707-527-7370 or write 108 Calle Roja, Rohnert Park, CA 94928 je24

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL (The Service of the Stars Since 1940) "THE COMEDIAN" Original Monthly Service—\$45 yr. pstg. \$8 (Sample Order) 3 issues, \$15, pstg. \$1.80 35 "FUNMASTER" Gag Files, \$100 pstg. \$8 "Anniversary Issue," \$30, pstg. \$3 "How to Master the Ceremonies," \$10, pstg. \$3 Every item different! No C.O.D.'s "WE TEACH STANDUP COMEDY" via mail Payable to: BILLY GLASON 200 W. 54th St., N.Y.C. 10019 tfn

"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 tfn

Fruitbowl

BECAUSE YOU'RE MORE THAN A COMIC. YOU'RE A PERSONALITY!!! Free trial month's subscription to qualified broadcasters! FRUITBOWL, Dept. "B," Box 9787 Fresno, CA. 93794

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). tfn

"THE WEEKLY WIPE"—DEE JAY GAGS and Jokes—No Record intro's—No Junk—Free Sample—The Weekly Wipe, Box 3715 Jackson Ga. 30233. tfn

DEEJAY SPECIALS! MONTHLY GAGLET-ter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, Ca. 93650.

"PHANTASTIC PHUNNIES" PROVEN audience builder! Today international—tomorrow interplanetary!! \$1.00 phor jumbo issue and gipht!!! 1343 Stratford Drive, Kent, Ohio 44240. jy8

DEEJAYS: NEW SURE-FIRE COMEDY. 11,000 classified one-line gags, \$10. Catalog free. Edmund Orrin, 41171-A Grove Place, Madera, California 93637. tfn

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Twining, Dallas, Texas 75227. Phone 214/381-4779. tfn

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack; Lola's Lunch, 1789 Hamlet Drive, Suite 888, Ypsilanti, Michigan 48197. eoi

LATEST GAGS \$1. LATEST MONOLOGUE \$1. How to Write Gags \$1. Bob Makinson, 417 State St., Brooklyn, N.Y. 11217. je24

PERSONALS

PSYCHIC ADVISES ON BUSINESS, LOVE and personal direction. Write requests. Donations appreciated. Donations returned if not satisfied. Call anytime. JAMIL, P.O. Box 10154, Eugene, Oregon 97440. (503) 484-2441. tfn

SELF DEVELOPMENT

INSTANT MEMORY... NEW WAY TO Re-member. No memorization. Release your "Photographic" memory. Stop forgetting! Free information. Institute of Advanced Thinking, 845BB VialLapaz, Pacific Palisades, CA 90272. je24

HELP WANTED

RECORD HAVEN IMPORTS NEW YORK CITY'S NEWEST MAJOR ONE-STOP/EXPORTER has openings for people with experience in the following areas:

- EXPORT SPECIALIST • TELEPHONE SALES PEOPLE
• SHIPPING, PACKING & UPS • DISCO MUSIC SPECIALIST
• BILLING (must know list prices)
• ORDER PULLERS (knowledge of record labels)

Excellent opportunity for the right people! Must be HONEST, DEPENDABLE and READY TO WORK. Salary based on experience and ability.

Box 7208, Billboard, 1515 Broadway New York, N.Y. 10036 je24

CONTROLLER FOR FAST GROWING WEST COAST RECORD COMPANY

CPA with "big eight" accounting experience plus, at least, four years music industry experience preferred.

Full responsibility for all accounting and financial reporting functions. Must be aggressive, imaginative, people-oriented—an organizer!

Salary open, many fringe benefits. Send complete resume, including salary history in confidence:

Box 7209, Billboard 1515 Broadway New York, N.Y. 10036 je24

LOOKING FOR A NEWSPERSON COMMUNITY MINDED

HUMAN DELIVERY and A LIBERAL NEWS APPROACH

Send tapes and resumes to: DAVID SOUSA 4330 N.W. 207 Drive Miami, Fla. 33055 je24

ARRANGER/COMPOSER

for N.C. MUSIC PRODUCTION HOUSE. Access to symphony players and experienced studio musicians.

Send demo to: STEPHEN VON HAGEL 1101 Downtown Blvd. Raleigh, N.C. 27603 jy1

DISCO DJ NEEDED FOR EXCLUSIVE EUROPEAN-STYLE CLUB

Would prefer experience in European disco. Familiarity with imported disco product essential. Send resume, salary requirements and recent photo to:

FRED RIDENOUR FRANK FARMER ENTERPRISES 2135 E. Sunshine Springfield, MO. 65804 jy1

RADIO-TV JOBS! STATIONS HIRING Nationwide... DJ's... PD's... Sales... News... Everyone. Free details: "Job Leads," 1680-GZ Vine, Hollywood, CA 90028. je24

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

When Answering Ads... Say You Saw It in Billboard

HELP WANTED

CBS Records S.S.K. in Iran.

announces immediate executive staff opportunities

- General Management
■ Finance & Accounting
■ Artists, Repertoire & Promotion
■ Marketing, Distribution & Warehousing
■ Musicassette Duplication Operations

To qualify for these Tehran-based openings, you must be an Iranian national with previously successful experience in a similar position, preferably in the recorded music industry.

Good knowledge of English, fluency in Farsi, and thorough familiarity with relevant working conditions in Iran are essential.

Compensation package will fully match your experience and qualifications. Your resume should have a US telephone number and include detailed work background, salary history and requirements. Interviews will be held during July in New York and Los Angeles. Send resume, in strict confidence, to: Director of Recruitment, CBS Inc., 51 West 52nd Street, New York, N.Y. 10019.



JUNE 24, 1978, BILLBOARD

Now, you can have one of the world's most authoritative jazz publications delivered right to you at home.

Jazz Journal International June 1978, 55p. Includes photo of Gordon Beck and Mel Lewis. Text: 'This month's cover: Thad Jones and Mel Lewis. Photo: David Redfern.'

Keep up with the worldwide 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

Subscription form with fields for NAME, ADDRESS (BLOCK CAPITALS), and checkboxes for 'Please send me 1 year's subscription', 'I enclose \$', 'Cheque', 'Postal Order'. Return to: JAZZ JOURNAL INTERNATIONAL, SUBSCRIPTION SERVICE, OAKFIELD HOUSE, PERRYMOUNT ROAD, HAYWARDS, HEALTH, WEST SUSSEX RH 16 3DH. Tel: 0444 59188

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 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

BEAUTY PAGEANT—WE ARE NOW ACCEPTING candidates for our Miss Celebrity Beauty Pageant. Winner will receive \$1,000 and more. For details call (213) 548-1623. Celebrity Public Relations, Inc., 9701 Wilshire Boulevard, Suite 710, Beverly Hills, CA. 90212. je24

KITS! BUILD DULCIMERS, GUITARS, harps, Banjos, mandolins. From \$2.95. Finished instruments from \$23.95. Free catalog. 8665 West 13th BP, Denver, Colorado 80215. jy1

PUBLISHING SERVICES

ASCAP MUSIC PUBLISHER LOOKING FOR good country songs by writers with at least one major record release. Send demos to Teardrop Music, 4701 Trousdale Dr., Nashville, Tennessee 37220. eow

SITUATION WANTED

Looking for opportunity where a good background in entertainment and business will apply.

Experience of late has been owning and operating a successful booking agency. Degreed.

For further information write P.O. Box 8306, Pittsburgh, Pa. 15218. jy1

ATTORNEY DESIRES AGENTS JOB WITH agency in L.A. Larry Gordon, 5754 Lemona Avenue, Van Nuys, Ca. 91411. (213) 994-1852. jy1

PROFESSIONAL (FEMALE) DRUMMER—Fourteen years experience. Own equipment, transportation, will travel. Resume and pictures available. Can play any style. Call Jody (318) 463-6456. je24

MISCELLANEOUS

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 tfn

SCHOOLS & INSTRUCTIONS



CALL US NOW! (213) 467-5256

SPECIAL SUMMER SESSION

Small classes. Hands on training. RECORDING ENGINEER TECHNICAL ENGINEER STUDIO MANAGER MANAGEMENT ASSISTANT

1508 Crossroads of the World, Hollywood, CA 90028

REI FIVE WEEK COURSE FOR FCC-1ST 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. tfn

When Answering Ads... Say You Saw It in Billboard

Jazz

USES VOCODER ON 'SUNLIGHT' LP Hancock Sings, More Or Less

By ELIOT TIEGEL

LOS ANGELES—Herbie Hancock makes his vocal debut on his new LP "Sunlight" only that's not him singing, it's him talking through a vocoder hooked up to a synthesizer.

But the sound coming out has Hancock singing. Confused? Read on with caution. The vocoder is a device which when connected to a melody instrument like a synthesizer, analyzes the pitch, diction and intensity of the sound played on the synthesizer and creates a vocal sound.

So that when Hancock sings on three of the five cuts on the just released Columbia LP, in effect he is talking the words of the song as he plays the melody on the synthesizer. The vocoder turns his spoken words into the melody he plays on the electronic instrument.

And whamo, out comes Herbie Hancock as vocalist.

But Herbie, jazz pianist extraordinaire, says he can't sing. "I can't," he admits, "because I have no control over my pitch." Hancock says in order for the vocoder to work, "you have to hold out your words. The vibrato you create on the synthesizer gives the voice its quality."

Hancock claims he is the first person to use the vocoder in this fashion. He admits it's been used in the past as a "gimmick to alter sound."

It took him one week after he bought the \$15,000 vocoder from the Sennheiser Co. to equalize the microphone he used to sing and the synthesizer he used on the recording.

For the LP he wrote his own words and music, marking another first—creating his own words.

On his forthcoming tour in September to Australia and to Japan in October, he plans using the vocoder onstage. He'll perform with eight pieces and hook the vocoder into a portable keyboard

which he'll hang around his neck much like what rock keyboardist Gary Wright does.

So if you can visualize Hancock walking around a stage talking into a mike and playing a portable synthesizer, you have a picture of how he'll be able to "sing" for his audience in-person.



Herbie Hancock: His voice is now his newest instrument.

"This is a device that an instrumentalist can use to sing with." Hancock first learned of the vocoder from Stevie Wonder. "He said to me, 'Close your eyes' and he led me into a studio. He took my hand and put it on a big synthesizer. Then he said, 'Play a chord and let's talk.' I said, 'What do you want me to say?' and it came out in the chord. He said, 'Keep your eyes closed.' And we had this whole conversation and it sounded like a modified voice. I didn't think of me singing. It sounded like my voice was going through a phase shifter."

Hancock says that since a synthesizer breaks up sound and can be used with modifiers, "you can

make the voice sound like some other instrument. I made my voice on one cut on the album sound like a bass clarinet."

Hancock says the vocoder analyzes voiced and unvoiced sounds. Voice sounds are the vowels; unvoiced are s, t and p sounds. You can also produce the sound of

your real voice in addition to the vocoder voice with the "black box."

And if you use the vocoder with a polyphonic instrument, your voice will be reflected in all the individual pitches of that instrument. Or "If you play a four note chord, you'll be able to hear your voice on all four pitches."

Hancock's vocal range on the LP is four octaves "because it uses the pitch of the synthesizer." The pianist says he can create "incredible intervals with high and low notes being created for the voice."

Where does this all lead? Hancock isn't sure. "I don't really know where all the difficulties might lie."

European Jazz Healthy; Sales Small

• Continued from page 1

no real commercial breakthrough in jazz disk sales.

In most territories checked out, jazz accounts for something between 3% and 10% of total LP sales. In the smallest markets, these percentages—and some even fall lower—may signify that by U.S. standards sales are minuscule.

In Portugal, for example, a best-selling jazz album will move maybe 300 units. Even in more developed

countries such as the U.K., France and Germany, sales over 5,000 are unusual.

Highest sales figures come from East European territories which present the healthiest picture, despite, or maybe because of, a political alignment that cuts them off from much of the jazz action in the west.

Poland, for instance, has a Jazz Federation with a permanent staff of 80, a monthly magazine selling 40,000 copies and a jazz market share of 12%. Here individual titles often sell 40,000 units, with all Polish jazz albums appearing on Polskie Nagrania's Muza.

Polish radio gives 30% of air time to jazz. There are regular programs on television. Among a host of festivals: the trad Old Jazz Meeting in Warsaw in January; Jazz On The Oder River, for amateurs; Jazz Jantar, which tours summer resorts; and the International Jazz Jamboree which has its 20th birthday this year.

Leading musicians such as Stan Getz, Clark Terry, Gerry Mulligan and Buddy Rich appear at these events. But the real strength of Polish jazz lies in national figures like singer Urszula Dudziak, saxophonists Michal Urbaniak and Zbigniew Namyslowski and pianists Wojciech Karolak and Adam Makowicz.

Polish is exceptional, but Russia enjoys the same boom atmosphere, with more festivals and increased recorded output. More typical is Czechoslovakia, where licensed album sales top those of local artists.

(Continued on page 95)

Jazz Beat

LOS ANGELES—Two cities honored the late Erroll Garner with concerts: Pittsburgh on Friday (16) and New York on Sunday (18). Event marked what would have been Garner's 55th birthday. The Pittsburgh event took place at the Westinghouse high school featuring the bands of Walt Harper, Carl Arter and Dr. Nathan Davis. Garner attended this school. The Manhattan gig was a jazz vespers service at St. Peter's Lutheran Church.

The North Texas St. Univ. 1 O'Clock Lab Jazz Band was featured on the NBC-TV "Today Show" and at the Spoleto U.S.A. Festival in Charleston, S.C.

Woody Herman and his Young Thundering Herd opened Disneyland's summer season Saturday (17). . . . Leon Thomas and his Full Circle group appear in concert at the KBS Cafe Theatre, East Orange, N.J., presented by Orpheus Entertainment, Friday, Saturday (23-24).

Detroit Jazz All-Stars At The Detroit Institute Of Art is a series of Thursday evening concerts through the summer featuring such resident musicians as Marcus Belgrave, Sam Sanders & (Continued on page 111)

Billboard SPECIAL SURVEY For Week Ending 6/24/78
(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	36	FEELS SO GOOD Chuck Mangione, A&M SP 4658
2	1	20	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
3	3	20	RAINBOW SEEKER Joe Sample, ABC AA 1050
4	7	7	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
5	6	7	CASINO Al DiMeola, Columbia JC 35277
6	8	3	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
7	5	12	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
8	4	27	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
9	10	12	LOVE ISLAND Deodato, Warner Bros. BSK 3132
10	11	7	LOVELAND Lonnie Liston Smith, Columbia JC 35332
11	NEW ENTRY		ARABESQUE John Klemmer, ABC AA-1068
12	27	3	SKY BLUE Passport, Atlantic SD 19177
13	9	14	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
14	14	10	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
15	33	3	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
16	22	3	EVERYDAY, EVERYNIGHT Flora Purin, Warner Bros. BSK 3168
17	23	3	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
18	20	5	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
19	12	5	BALTIMORE Nina Simone, CTI CTI 7084
20	NEW ENTRY		FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
21	16	7	SPINOZZA David Spinozza, A&M SP 4677
22	21	14	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
23	18	5	INNER CONFLICTS Billy Cobham, Atlantic SD 19174
24	NEW ENTRY		BOOGIE TO THE TOP Idris Muhammad, Kudu KU-38 (CTI)
25	25	5	BRAZIL—ONCE AGAIN Herbie Mann, Atlantic SD 19169
26	NEW ENTRY		THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
27	19	5	BOP-BE Keith Jarrett, ABC IA 9334
28	17	20	HOLD ON Noel Pointer, United Artists UALA 848-11
29	34	3	DON'T ASK MY NEIGHBORS Raul de Souza, Capitol SW 11774
30	15	20	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
31	36	3	GLIDER Auracle, Chrysalis CHR 1172
32	28	33	HEADS Bob James, Columbia JC 34896
33	NEW ENTRY		SOUNDS Quincy Jones, A&M SP 4685
34	26	53	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
35	NEW ENTRY		THE VERY BEST OF BIRD Charlie Parker, Warner Bros. 2WB-3198
36	24	10	LET'S DO IT Roy Ayers, Polydor PD1-6126
37	30	20	THE PATH Ralph MacDonald, Marlin 2210 (TK)
38	29	15	THE MAD HATTER Chick Corea, Polydor PD 1-6130
39	31	7	PEG LEG Ron Carter, Milestone M9082 (Fantasy)
40	13	7	JUST FAMILY Dee Dee Bridgewater, Elektra 6E-119

© 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.

Progressive RECORDS

PRESENTS

1202 LOVE FOR SALE
DEREK SMITH
George Duvivier, Bobby Rosengarden

7008 TRAVELING
CHUCK WAYNE
Jay Leonhart, Ronnie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT
LEE KONITZ QUINTET
Ted Brown, Albert Dailey, Rufus Reid, Joe Chambers

7004 ARIGATO
HANK JONES TRIO
Richard Davis, Ronnie Bedford

Order from your favorite distributor or direct from Progressive Records, Route 4, Titon, Georgia 31794 (912) 382-8192

U.S. Jazzmen Still Dominate European 'Scene

• Continued from page 94

Polydor's Billie Holiday sampler and CBS' Return To Forever albums sold in excess of 40,000 copies. Runnersup in Russia include Mahavishnu Orchestra and Duke Ellington. One of the bestselling jazz LPs is one by the late New Orleans clarinetist Albert Nicholas, topping 20,000 units in Czechoslovakia, 61,000 on export. Singer Eva Olmerova sold 29,000 LPs at home, 31,000 abroad. Jiri Stivin also sells well.

The amount of product is small. Supraphon puts out some 10 jazz albums a year. But the Pantan label has considerable jazz success with EPs which provide recording openings for contemporary local bands.

But Western groups appear only rarely, owing to policies of the monopoly Pragokonzert Agency. Gary Burton, Stan Getz and Clark Terry played the bi-annual International Prague Jazz Festival this year but no other western acts are expected until the next festival.

In Yugoslavia, some five or six local releases have in the past been augmented by a steady flow of imports, but restrictions were imposed three years ago. Now the flow is a trickle of product from ECM and CBS. Bestselling licensed material tends to be of classical jazz artists such as Louis Armstrong, Ella Fitzgerald and Count Basie.

Meanwhile fusion music, repre-

sented by releases from Billy Cobham, Ronnie Laws, Gato Barbieri and others has no real commercial impact. Average sales are around 1,500, with bestsellers maybe hitting 5,000 units.

Similar figures apply to Romania, with local names Marius Popp, Johnny Raducanu and Dan Mindrila leading the field. Major jazz showcase is the Sibiu National Festival but thanks to the U.S., major American acts such as McCoy Tyner, Elvin Jones and Barney Kessel have played Bucharest.

In Scandinavian areas, jazz accounts for 5% of album sales, with small labels like Storyville and SteepleChase in Denmark; Four

Leaf Clover, Caprice and Sonet in Sweden; and ECM, through its Oslo studio, in Norway.

Finland is the smallest of these markets, with the majority of product coming from majors like EMI and Love, and local artists like Gusse Rossi, Heikki Sarmanto and Edward Vesala competing with U.S. giants for sales of only a few hundred units.

Swedish bestsellers include Keith Jarrett's ECM releases at around 5,000 each, with local names Rune Gustafsson and Wasa Express. Sonet's all-time topseller is Basie's "Atomic" album, unique in going gold with sales of 25,000 units.

But all four Scandinavian countries enjoy good media coverage of jazz. In Denmark it seems tv shows more jazz than pop. Artists on the European touring circuit regularly visit and each country has several dozen jazz clubs.

In Copenhagen, Anders Stefanen, whose SBA agency books European tours for many U.S. acts, opened the Tivoli Gardens club early May, just a few streets from the existing Club Montmartre. It recently featured Stan Getz, with Johnny Griffin, Kenny Drew and others.

Even in little Finland, where there are just a dozen clubs, a new Helsinki venue Groovy is succeeding.

Festivals include Vossa-Jazz, Kongsberg Festival and Molde Jazz in Norway; Pori Festival in Finland; and, in Sweden, events include Kris-

tianstad, Halmstad, Emmaboda, Stockholm and Arhus.

The Mediterranean markets are the least developed in jazz and present a gloomy picture. In Greece there is no local jazz production and the last concert worthy of the name was by Buck Clayton in October 1977. Only a handful of names—George Benson, Keith Jarrett, Weather Report—sell more than 1,000 albums.

Portugal has two jazz clubs, one festival, and only 20 retailers selling jazz, but in tiny quantities. The one bright spot is the Cascais Festival, with crowds of 15,000 during six years as an annual two-day event.

By contrast, Italy has many festivals, some, like Umbria and Piemonte, involving whole regions. Also promising here is the growth of specialist labels, Red Record, Ictus and Dischi Della Quercia, linking with established names like Horo and Black Saint. Most are run by practicing musicians.

The Italian disk market in jazz shows few signs of overall growth, with bestsellers rarely topping 5,000. Similar observations and statistics apply also to West Germany, where record companies are starting to motivate dealers with jazz promotional campaigns.

Jazz in Austria accounts for 8% of the album market. Main product comes from Paltram Records and it is noted that there are more jazz concerts these days. Recent visitors have been Chick Corea, Passport, Larry
(Continued on page 111)



SPINNING BRIGHT—The Spinners and WEA South Africa staff celebrate the "Spinners 8" LP now charting in Johannesburg. Rear row, fourth from right is Derek Hannan, managing director of the company.

Japanese Songs For Tokyo Fest

TOKYO—The three Japanese songs which vied for honors at the seventh Tokyo Music Festival Sunday (18) at the Budokan Hall here, were chosen in the national finals of the Golden Canary Prize contest, May 28, at the Nakano Sun Plaza.

"Sayonara Dake Wa Iwanaide" (Please Don't Say Good-Bye) sung by Mayumi Itsuwa, "Honoo" (The Flame) by Hideki Saijo and "Kimi No Uta Ga Kikoeru" (Your Song) by Akira Fuse are the winners.

The three songs fought it out for the grand prize with 13 foreign entries from six countries.

Complete winners will be announced in a forthcoming issue.

'FAIR USE' RULES MULLED

British Publishers & Writers Hit By Unauthorized Print Duplication

• Continued from page 4

iversity Press and Novello, for making illegal copies of their music.

Solicitors' letters from the Music Publishers Assn. elicited the return of all the unauthorized copies, and agreement to refrain from copying in the future and the agreed compensation. Such successes are rare.

The publishers' investigation only came about as the result of information received from an anonymous informant and neither the association nor any individual publisher has ever taken an offender to court.

Publisher Assn. secretary Dana Josephson says: "It is very hard to construct a case based on infringe-

ment, where you have to provide evidence that the offender has actually made or distributed copies. People know it's hard to track down offenders so they feel safe in making copies.

"British courts limit damages to the amount of profit lost. In America statutory damages are now allowed over and above actual damages, but here we would have to meet the whole cost of bringing a case to court. Any change in the law would be likely to take at least five years and entail a great deal of work on our part.

"And in any case the government would be more likely to opt for a whole new copyright law than for a change in the existing one."

So what can be done? The prohibitive cost has so far deterred the association from a full-scale campaign to educate schools and similar institutions about the legal position, though leaflets have been distributed in the past.

Nevertheless, the association is in negotiation with local education authorities nationwide for some form of blanket licensing arrangement—a recommendation carried in the report of the Whitford Committee—and is also planning a conference at which the entire spectrum of printed music users would be represented with the aim of establishing guidelines for fair use.

TAPES OUTPACE DISKS

Japan's Strong Comeback Continues Surge In April

TOKYO—April figures for record and tape production in Japan once again, as they did in March (Billboard, May 27, 1978), underscore the quickening pace of industry recovery after last year's lackluster performance.

According to the Japan Phonograph Record Assn., disk production jumped 12% to 17,921,000 units worth \$68.3 million, up 13% over last April. Singles increased 16% to 9,713,000 units valued at \$17.7 million, up 19%. These were higher growth rates than those for LPs which were up 8% to 8,197,000 units worth \$50.6 million, up 11%.

This brought the cumulative total for the first four months of 1978 to 63 million disks worth \$239.6 million, advances of 8% and 10% over the corresponding period of 1977. Quantity and value increases for singles stood at 8% and 10%, compared with 9% and 11% for LPs.

The April production of tapes outperformed that of disks with a 45% increase in quantity to

4,228,000 units. They were worth \$27.2 million, up 26% over last year.

Cartridges increased 47% to 1,171,000 units worth \$5.5 million, down 7%. But cassettes gained in both areas, rising 44% to 3,057,000 units valued at \$21.7 million, up 38%.

The cumulative tape total came to 13,827,000 units worth \$93.5 million. These represent year-to-year growth rates of 46% and 37%.

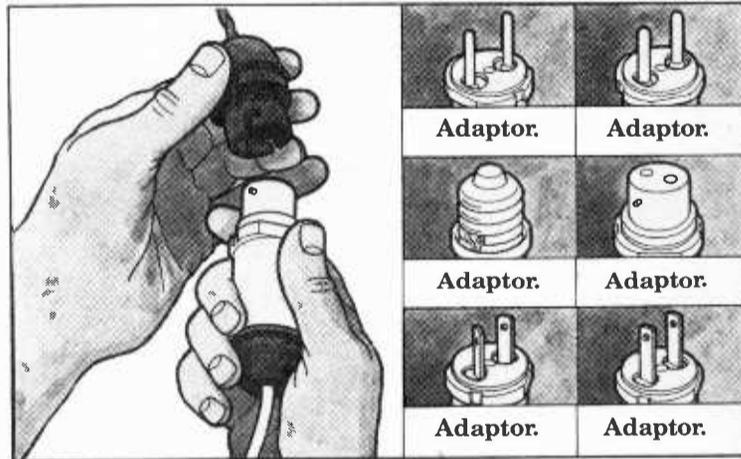
Paris Concert Hall

PARIS — Valery Giscard d'Estaing, president of France, has asked for plans to be drawn which, if adopted, would give Paris one of the most modern concert halls in the world. Total cost is expected to be about \$40 million and it would be situated in Les Halles, formerly the central market here, but now part of the main cultural quarter of the city. Paris has agreed to invest around \$1.4 million in the project.

Czech Fest Clicks

PRAGUE—This year's Bratislava Lyre song festival has been one of the most successful in the history of the event with all socialist countries represented.

At last. The only truly international electrical adaptor.



At last, at last, you can actually go out and buy it: the only truly international electrical adaptor in the world.

Shave, dry your hair, play your cassettes without a moment's trouble anywhere from Benidorm to Leningrad, Dusseldorf to Abu Dhabi.

Screw-in, bayonet, fat pin, thin pin, flat pin or wide-angle: virtually any fitting in the whole wide world can be matched either at once or simply by locating the pins you need on a

rotating plate, drawing them free and locking them.

Available right now from Selfridges, Fenwicks, stores in the Debenhams Group or other leading London houses. Or direct from the makers by sending a cheque or postal order for £3.95 to Fittall Products Ltd., Coastguard Road, Larne, Co. Antrim, Northern Ireland, telephone Larne 3015/7.

The Traveller
International Adaptor

Only your passport is more useful.

CUT-OFF CLAUSE AT ISSUE

U.K. Publishers Reject New Pact On Mechanical Payout

• Continued from page 3

only to commercial record royalties. Radio and other royalty distribution is still to be paid in full.

The publishers regard it as symptomatic of the general MCPS attitude favoring larger publishers and successful writers in preference to the small companies and composers.

Dyer says the general feeling was that the MCPS contract should be left as it was. However, the society says this isn't possible because it is not commercially viable. It says, "it has only kept going until now because of undistributed amounts and freak high interest rates."

The MCPS was not present at the forum in deference to a majority decision by the publishers council. Dyer says he felt the decision not to

invite MCPS representatives was "unfortunate" because the MCPS viewpoint was not given. "We had only one side of the story. But there is no doubting the strength of publisher feeling against the contract."

Now the publishers council is to meet and consider the implications of the vote. It seems certain that a general meeting must be called to try and solve this rift between the association and the society which it took over in June 1976.

The May publishers council meeting passed a vote of confidence in the MCPS board. Dyer hopes the MCPS will be invited to any general meeting and sees the current problem as a matter of "growing pains" following the takeover.

Bob Newby, of Marylebone Mu-

sic, who resigned from the MCPS board as a result of the contract details, has welcomed the results of the votes. "I'm delighted it was so unequivocal. The worst thing would have been a split vote with only a narrow majority in favor or against."

"My concern is that in the past the MCPS board has been inclined to interpret decisions in its own way and to interpret non-interference from the publishers council as a kind of *carte blanc* to do what it likes. I just hope the council won't fail to do what the members so patently want it to do."

"And I hope publisher members who didn't attend the forum won't regard the contract they've received as the final formal document which has the association's endorsement, and just sign it and return it."

RCA Italiana Scores 25% Sales Gain Despite Static Marketplace

By MIKE HENNESSEY

ROME—RCA Italiana sales for the first four months of this year were nearly 25% over the same period last year, and the company continues its leading position in Italy with a 20.8% market share, according to Giuseppe Ornato, the RCA managing director.

"Despite the political and economic crises," says Ornato, "the prospects for the music industry in Italy are quite encouraging."

Although Ornato acknowledges that there is less disposable income available for leisure spending in Italy than in countries like Germany, Sweden and the U.S., he maintains that the failure of the Italian record market to expand more rapidly is due partly to the fact that Italy was slower to develop its recording industry than many other countries, and partly to customs and cultural traditions.

In terms of money spent on records per person, Italy ranks 11th among the major record markets. Annual spending stands at \$2.21, compared with Sweden's \$18. "But," says Ornato, "if you make the comparison in terms of percentage of income allocated for records and tape buying, Italy drops down to 15th place."

What is hampering the development of the market in Italy is the inadequate number of record outlets

and the complex and costly process of structuring promotion to meet the needs of the plethora of free radio and TV stations which have sprung up in recent years. "Promotion is extremely critical," says Ornato, "because for the last three or four years, the official broadcasting organization, RAI, has consistently reduced the amount of program time allocated to music in favor of politics and talk programs. This means the record industry turns increasingly to the independent stations of which there are 2,000 radio stations and 350 TV operations. Of these, perhaps 200 radio stations and maybe 60 TV channels are operating in an acceptable way."

"We direct our promotional resources to these stations, but they are local stations serving small audiences and we have to deal with 200 different disk jockeys."

As far as points of sale are concerned, Ornato says that something of a vicious circle operates here, "because in order to increase our volume we must increase the number of record outlets, but we can't increase our volume until we have more outlets for the product."

Finally, a more grisly and familiar factor militating against the expansion of the market is the scourge of tape piracy which now accounts for between 50%-60% of the entire cassette market in Italy.

"When the company began operations in 1953," says Ornato, "it had a market share of between 6-7%. But as more and more effort was made to build local talent—a process which really began in earnest in 1960—the market share was increased dramatically. It has remained our policy ever since to place a very strong emphasis on finding and promoting local artists and it is a source of great satisfaction to me to know that Italian artists like Bindi, Endrigo, Bruno Lausi, Battisti, Branduardi and Venditti were either discovered or developed by RCA Italiana."

A feature of recent years has been the increasing market penetration of international product.

"In the past local repertoire accounted for 75% of our turnover, today we look to international repertoire to provide 1/3 of our sales. We have vigorously pursued a policy of

taking records from other RCA affiliates which seem to have potential in the Italian market and trying to break them. In this way we have scored with Bonnie Tyler from the U.K., Laurent Vouzy from France and Baccara from Germany."

"We are trying increasingly to open up international markets for our domestic artists. Battisti has recently recorded English-language songs in London and Italian singers are generally becoming more and more popular in Spain and Portugal. Enrico Morricone has had an excellent response in France."

Ornato says a growing difficulty when it comes to local recording projects is that it becomes hard to compete with high quality international recordings. "We have to liquidate ever-increasing recording costs in a small market—and this is another good reason for developing international sales for our home-grown product. In the meantime artists become more and more demanding in terms of fees and royalties." Ornato estimates that to break even today a record has to sell 35,000-50,000 copies.

An additional problem, he says, is that most writers in Italy today also want to be singers and this makes it quite difficult to find good songs for non-writer singers who are under contract.

As far as taste in music is concerned, Ornato sees the Italian market as having become more mature. "Today we sell all kinds of music—pop, folk, punk, disco, rock—the market is wide open. The only blind spot the Italians seem to have, as do the other Latin countries, is for country music."

Ornato sees no great expansion of the Italian market in the short term. "The future of the industry is, of course, linked with the Italian economy and political situation in general and a major problem to be solved is the unemployment among young people, which is particularly severe. But I see some light at the end of the tunnel. I think there will be a steady improvement over the next three to five years and, in my view, the next 10 years will be a big increase in record consumption."



BONEY GOLD—Visiting Israel for the nation's 30th anniversary celebrations, the group Boney M was presented with a double gold disk by CBS Israel for sales of their "Love For Sale" LP. The group's single "Rivers of Babylon" is a huge seller in Israel. Left to right, Carey Budnick, international a&r manager; lan A. Wiener, CBS label manager; Liz Mitchell, Marcia Barrett, Maizie Williams and Bobby Farrell, all of Boney M; Mannie Braun, CBS promotion manager; and Samuel Sachar, promotions.

Petrone Hosts Intl Capitol Meet On Promotion Plans

LONDON—Capitol Records' international director, Joe Petrone, flew to Britain to host the company's international conference held here June 10.

Main business of the meeting, one of several held each year to bring together European label managers and promotion people with Capitol's London and Los Angeles executives, was to announce new appointments and air plans for the coming fiscal year.

John Dixon, formerly international a&r manager in L.A. with responsibility for acts like Kate Bush, Kraftwerk, and Tom Robinson, is appointed Capitol's resident director, Europe, and will work from the company's London office. Dixon

replaces Brian Shepherd, now head of a&r for EMI Records.

Petrone also announced the appointment of Bruce Portman as L.A.-based manager of international promotion. Portman, who was previously a regional promotion manager for Capitol in Baltimore, takes over from Frenchy Gauthier, who has moved to the newly-formed EMI America as director of press and artist development.

EMI America was itself the subject of a presentation at the conference, when Petrone introduced Don Grierson, a&r vice president of the new company.

With him was EMI America's first new artist, Michael-Johnson, in Britain to promote his current U.S. hit "Bluer Than Blue."

Benjamin Shakes Up Pye

LONDON—A top-level executive reshuffle at Pye Records here follows what Louis Benjamin, company chairman, describes as "a new phase of development regarding our long-term planning." Included in the strategy is modernization of manufacturing facilities and heavy emphasis on the worldwide album market.

In the new set-up, joint managing director Walter Woyda is respon-

sible for all international activities, while retaining his interest on the potential development of the video market. He also represents Pye on the various record industry boards.

Derek Honey, the other joint managing director, is now responsible for the daily running of the U.K. operation. He gives up his duties as financial controller of Pye Records, and a new one is being sought.

Victor Launches New Zen Label

TOKYO—Victor Musical Industries has launched a new label called Zen.

The word "Zen" in Japanese refers to the esoteric Buddhist sect in Japan which seeks enlightenment through introspection and intuition.

From now on, however, Victor expects the word to take on a different meaning for folk, rock and jazz fans. Starting Sunday (25) the Zen label will kick off sales with three LPs, "Ten Kai-Astral Trip," an original album by synthesizer specialist Kitaro, "The Way We Were" by Mari Nakamoto, one of Japan's leading female jazz vocalists, and "Valentino" by Hedva who represented Israel at the 7th Tokyo Music Festival on Sunday (18).

Victor is negotiating with several companies for overseas sales, and it hopes to begin exports of both disks and masters soon.

WEA & Sire In Licensing Pact

LONDON—WEA U.K. has finalized a long-term licensing agreement with Sire Records, with first product to be singles by the Rezillos and the Talking Heads, set for mid-July release here.

In London to set up the deal, Seymour Stein, Sire managing director, said, "WEA managing director John Fruin has pulled the company together in the U.K. to the point where it is the most logical choice for Sire at this point in our development."

"We are in agreement about the most effective ways to break new bands and many of our acts will tour Britain extensively."

Sire was formerly with Phonogram for the U.K. Other acts on the Sire roster are the Ramones, Flamin' Groovies, DMZ, Richard Hell and the Voidoids, Tuff Darts, the Dead Boys, the Paley Brothers and the Rubber City Rebels.



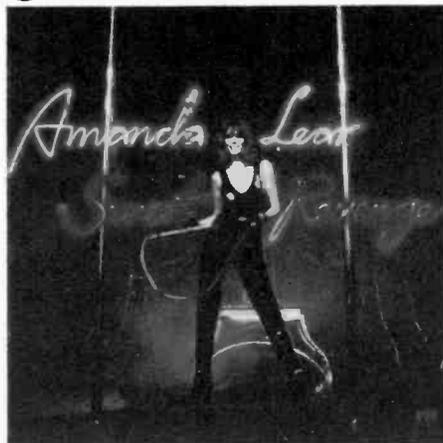
Amanda

Lear



The White Queen Of Disco
Already Took The Continent By Storm.
Top Chart Positions In Germany,
Austria, Switzerland,
Italy And France!

The Bright New Second Album*



Produced By Tony Monn

*incl. Top-Hit „Follow Me“

ARIOLA-Records



Saxist Gordon Wins Prize For 'Biting The Apple' LP

MONTREUX—For his Steeplechase album "Biting The Apple," saxophonist Dexter Gordon was awarded the Grand Prix du Disque Diamant for 1978.

The jury, Michel Denoreaz, Willy Bischof, Jean-Francois Boillat, Hugo Fas, Luc Magnenat, Jacques Rossat and Niklaus Troxler, said it wanted to honor the "constant creativity in the long career of this influential musician."

In the jazz section, special mentions went to "Gypsy Folk Tales" (Roulette) by Art Blakey and the Jazz Messengers; "Goin' Home" (Steeplechase) by Archie Shepp and Horace Parlan; "Trilogy Live" (MPS), featuring Albert Mangelsdorff, Jaco Pastorius and Alphonse Mouzon; and to the ECM label for its originality and quality of production over the past decade.

The Prix Aiguille '78 for the best reissue went to "The Best Years," by Bud Powell (Roulette), with honorable mentions to "The Fletcher Henderson All-Stars," directed by Rex Stewart (Musidisc); "At The Five Spot," by Thelonious Monk (Milestone); and "The Duke Ellington Carnegie Hall Concert: 1943-44-46-47," (Prestige), this production containing the only complete version on record of the suite "Black, Brown and Beige," from the 1943 concert.

In the folk section, the Grand Prix du Disque Diamant went to "La Tete En Gigue" (Kébec Disque RCA) by Jim Cormoran and Bertrand Gosselin" for their great origi-

nality and excellent use of classical sonority, their a capella songs and their new approach to mandolin, plus the standard of their compositions."

Special mentions went to the EMI Pathe Marconi album "Gwendal," felt by the jury to be of "exceptional quality," though the overall quality of Cormoran and Gosselin eventually prevailed; and to "Sarclon," (Evasion), "which represents the very characteristic way the folk trend in French-speaking Switzerland is moving."

Melodiya Adds Press Capacity

MOSCOW—The Melodiya record company here has added a new facility in the Gramsapis pressing factory, built on the former pressing department of Moscow-based VSG, the All-Union Recording Studio.

According to Pietr Shabanov, Melodiya director-general, the new unit is to be an experimental and research base, developing recording and measuring equipment and investigating the latest techniques of recording processes. "Much attention will be paid to improving software quality."

Record sleeves of very high quality will also be produced there and work is in progress on quadrasonic and video disks.



GOLDEN AMANDA—U.K. disco singer Amanda Lear, one of the biggest names in Italian pop, receives a gold disk from Alain Trossat, Phonogram Italy's managing director, for cumulative sales of a million units of the singles "Tomorrow" and "Queen Of China Town," and the album "I'm A Photograph."

Jonathan Music To Open Doors July 1

SYDNEY—Jonathan Music, a publishing company founded by Barry Kimberley, ex-managing director of Essex Music here, will begin operating on July 1. Vicki Bentick has been named director of the company.

Jonathan intends to have an open door policy relative to international publishing interests, but is particularly interested in Australian composers.

Glorieux Savors Triumph For Beatles Adaptations

BRUSSELS — Belgian pianist/composer/conductor Francois Glorieux is the center of critical acclaim and huge record sales in Japan for his two volumes of "Glorieux Plays The Beatles," the first of which is now to be released in the U.S. and Canada via Vanguard Records.

The musician has just returned from Japan where, in two weeks, he gave seven concerts, appeared on four television shows and also was featured on radio. Through Shinko Music, his albums were released in Japan by Victor and are currently at numbers three and four in the classical chart, with growing dealer demand all over Japan.

King Releases Japanese Jazz

TOKYO—King Records has jumped on the jazz export bandwagon by launching "New Stream," a series of albums with material from Japan's top jazz performers.

Jazz fans abroad have been acknowledging the talents of Japan's jazzmen as evidenced by sales of LPs on Nippon Phonogram's East Wind label and others, according to a King spokesman.

"Jazz has been in Japan now for about 50 years and the country is producing some very talented musicians. We want to let foreign fans judge for themselves by letting them hear what's happening on Japan's jazz scene," says the spokesman.

In Japan, where he received a gold disk for sales success, he taped a tv special, "Music With No Name," accompanied by the New Tokyo Symphony Orchestra. He featured "Yesterday" and "Hey Jude," plus "Broadway" from his symphonic suite "Manhattan" and also composed a brass and percussion piece, "Fanfare For Japan."

Now Victor in Japan is to release a live album, and a Glorieux LP of Japanese songs in classical style. These are to be followed by a "Francois Glorieux Plays Simon And Garfunkel" album in the fall.

Also in Japan he wrote two country-pop songs for Japanese singer Shizue Abe, to be recorded next month in Nashville, Tenn.

Name Merit Awardees

LONDON — Tenor saxophone player and jazz-club boss Ronnie Scott and Performing Right Society chairman Alan Frank are among those named to receive 1978 Gold Badge of Merit awards from the Songwriters' Guild of Great Britain at a special lunch Oct. 4.

Others named are organist Reginald Dixon, musician Reginald Kilbey, musician and retired publishing promotion executive Al Leslie, bandleader Victor Silvester, composer and musical director Sidney Torch, musician George Scott-Wood and publishing promotion and trade manager Harry Wise.

The great summer event

BOB DYLAN

in PARIS july 3-6

it is with great pride that
BAGATELLE *welcomes you*

(BAGATELLE - 10, rue Washington - Paris 8^e)

International

From The Music Capitals
Of The World

LONDON

Leslie Hill, EMI's director of group music, has finalized a new long-term deal with **Olivia Newton-John** for all territories except the U.S., Canada, Australasia and Scandinavia. . . . Success of **Harry Chapin** concert promoted by Metro Radio, Newcastle-based network, followed by a similar gig by **Jack Jones**.

First live public performances of **Andrew Lloyd Webber's "Variations"** at the Royal Festival Hall (July 15) in two shows promoted by **John Martin** with Capital Radio. . . . **Mike Gill**, managing director and chairman of Riva Records, has quit the group after nine years, his future plans to be revealed in a few weeks.

The **Three Degrees** recording contract with Ariola actually signed on the tarmac as they stopped over in Concorde for a New York to Dubai trip. . . . **Joe Tex** revue package, in for European tour, now a 12-piece, including two girl dancers. . . . Big Phonogram campaign for **Thin Lizzy's** new double album "Live And Dangerous," incorporating posters on 100 London Transport buses.

MCA here launching new series of four-track EPs, including product from **Shirley Ellis**, **Bill Haley**, **Brenda Lee**, **Brian Hyland**, **Jerry Keller** and the **Kalin Twins**. . . . New **Peter Sarstedt** single "Beirut," written during his year-long stay in the U.S., a song built round the Lebanese civil war. . . . A&M artist **Joan Armatrading** on Blackbushe open-air gig at the personal request of topper **Bob Dylan**.

BBC-TV here said to have paid \$4 million for the rights to "The Sound Of Music" movie, allowing nine screenings in the next 10 years. . . . **Skunks** play music described by one publicist as "music to mug people by." . . . Likely August pop festival for some 60,000 fans on the banks of Loch Lomond.

Upcoming tour for **10cc** in September, including two Wembley Arena (formerly Wembley Pool) gigs. . . . This year's **Elvis Presley** Convention (Leicester, 18) a complete sell-out with 2,000 fans attending. . . . **John Otway** fired his long-time partner **Wild Willy Barrett** following failure to appear at three gigs.

Veteran U.K. bluesman **Alexis Korner** has turned producer, blues associate **Rod Dawes** being the first artist working with him. . . . Criminal Records out with a **Michael Chapman** album "Playing The Guitar The Easy Way," incorporating a booklet explaining a simple system of learning.

Johnny Mathis set for another extensive U.K. tour, starting Sept. 24 and taking in two days (Oct. 16-17) at the Royal Albert Hall. . . . Satril here released tribute disk to late martial arts super-star **Bruce Lee**, otherwise "The Little Dragon," the title being "Dragon Power," by the **J.K.D. Band** and featuring Lee's voice.

PETER JONES

HAMBURG

EMI Electrola here launched a new folk music and children's product campaign with a release batch of more than 20 records. . . . **Walter Kahl** is the new public relations manager of the group **Teach-In** in Germany.

WEA here has a new promotion team linking **Gero Puchstein** with press chief **Elli Kuester**. . . . **Rudo Martini** still handling WEA promotional activity in Munich. . . . **Udo Juergens**, **Howard Carpendale** and **Juergen Drews** to receive Golden Europe awards for chart successes in the Top 20 ratings of radio station Europaelle Saar.

Bonnie Tyler, U.K. singer, to receive "most successful newcomer of 1977" in a June 22 ceremony in Saarbruecken. . . . German Eurovision Song Contest entry "Fire," sung by **Ireen Sheer**, to be released in a total 25 countries, reports **Werner Klose**, Deutsche Grammophon a&r chief.

Chrysalis Records now has its own office in Hamburg, managed by **Teddy Meier**, whose main job is coordination of activities with distribution company Phonogram and the music-publishing side. . . . **Mike Kreuger**, comedy entertainer with album sales of more than 500,000, now cutting his first EMI album under the title "Stau."

Hans Blum, composer and producer, celebrated his 50th birthday in Cologne. . . . **Gibson Kemp** left his job as international a&r chief for Phonogram and now is free-lance producer for WEA. . . . Phonogram signed teenybop group **Boy**. . . . Metronome launched a jazz campaign based on 300 albums from the labels MCA, MPS, Transatlantic and Sonet.

WOLFGANG SPAHR

MEXICO CITY

Jaime Ortiz Pino, who just resigned as a&r director of CBS De Mexico after 13 years, set up his own independent producing firm. He says the thinking in this country is accelerating towards obtaining more international markets. One such case in point is **Manoella Torres**, CBS' top female star, journeying to Madrid this month to record with one of Spain's outstanding producer-writers—**Juan Carlos Calderon**. . . . Latter was here recently for talks with Miss Torres, her manager **Alfredo Marcello Gil**, and CBS toppers **Armando De Llano** and **Raul Bejarano**. Calderon also was conferring with **Sergio & Estibaliz**, currently winding up their second tour of this country within a year.

Added indications of free-wheeling indie productions are those by **Ruben Fuentes** with **Marco Antonio Muniz**, **Lucia Mendez** doing her own (both for RCA) and **Armando Manzanero** working with **Dulce** (for Discos America).

Bernard Gonzalez, Mexican music industry pioneer and v.p. in charge of promotion for Discos Son Art, was recently elected president of PROFOMEX, association for more than 20 smaller independent labels. . . . Special election was held in mid-May following the sudden death of **Roberto Sasiain**, who had headed up the affairs of the group for approximately two years.

Guillermo Acosta, GAS president and current topper of the major record companies' group, AMPROFON, informs through the association's spokesman **Juan Larequi** that a "major piracy conviction will be revealed shortly."

Cisne coming up with **La India Maria's** first recording in three years, "La Ballena," according to the company's general director **Juan Ramon Martinez Duran**.

International Turntable

Bruce Powell becomes general manager of the Essex Music Group in Australia, based in Sydney. The appointment, effective June 16, keys stepped up activities of the publishing enterprise in Australia and New Zealand, says **David Platz**, international director of the group in London. Powell comes to Essex from Festival Music. Before that he was affiliated with RCA Records in Australia.

Jan Corduwener, for three years head of the press and promotion department of Phonogram Holland, is now manager of the exploitation and promotion division of Phonogram International's pop repertoire section.

The Phonogram press and promotion department is now divided into two sections, one headed by **Rob Ombach**, responsible for radio and

tv, and the other by **Jan Rubinstein**, formerly head of the company's classical department, covering press and public relations.

John Harper, general manager of K-tel Holland for the past two years, has moved to K-tel's European headquarters in Brussels, where he is now personal assistant to the company's European president, **Raymond Kieves**.

Additionally Harper has overall responsibility for K-tel's Northern European operations, taking in the Benelux and Scandinavian territories.

Peter Kloeth, formerly sales manager with the company, becomes new general manager of K-tel Holland. Kloeth, who joined the company four years ago, is the first local resident to head the Dutch operation.



CANADA MONEY—Eddie Money, center, CBS Records International artist, chats with a phone fan as he is presented with a "Canadian Dollar" by Toronto's FM DJ, **John Donabie**, right, of Q107. **Dave Charles**, Station program director looks on. Money's LP, "Eddie Money" went gold in Canada.

Polydor Mounts
'Grease' Promo

TORONTO—Polydor Records is launching a major promotion to coincide with the opening of the film "Grease." It fully anticipates another blockbuster gross from the soundtrack equal to "Saturday Night Fever."

For the important Toronto opening Polydor's staff co-ordinated several different promotions to maximize publicity to announce the show opening. On June 8, 30 1950s cars paraded up Yonge Street, the main artery of the downtown core, stopping along the way at A&A Records flagship store to pick up the winners of the Olivia Newton-John and John Travolta look-alike contest.

From this point the convoy moved up to the theatre where it was met by searchlights and a red carpet. The well attended screening was followed by a "Grease" reception at the nearby Floating World discotheque with a dress and dance contest.

"Grease" madness continues into the summer with a '50s car visiting major shopping centers in the Metro area, handing out promotional material about the film and the album. In addition, a shampoo product is offering a coupon deal for "Grease" posters.

Gallant In Deal
With CTV Web

MONTREAL—Two-time Juno winner **Patsy Gallant** has signed a multi-show contract with the CTV television network, which makes her one of the top paid Canadian performers in the history of Canadian television.

Executive producer **Ed Richardson** at CTV said in an interview that the series of 24 half-hour shows is scheduled to debut in September. He would not comment on the contract's value because reruns and possible sale of the series to the U.S. and elsewhere would increase its value.

Ben Kaye, Gallant's personal manager, said the initial contract may be worth more than \$200,000 for the 28-year-old bilingual singer.

Gallant won the top Canadian female vocalist award in 1976 and 1977 and has had "From New York To L.A." and "Sugar Daddy" on the international charts.

Taping will begin in late July at CTV's flagship tv station in Toronto, CFTO-TV.

Canada

Canadian Radio To Remit
\$1 Mil Performance Fees

By DAVID FARRELL

TORONTO—A recent decision to increase the royalty rate paid to the Performing Rights Organization of Canada by broadcasters could increase revenue by as much as \$1 million, says **S. Campbell Ritchie**, managing director of the collection society.

The Dept. of Consumer and Corporate Affairs has published a decision, approved by the Copyright Appeal Board in Ottawa, which ups the royalty rate paid by all private broadcasting radio stations in Canada to 26%, retroactive to Jan. 1, 1978. The new fee is 1.45% of gross revenue received by each radio station each month, compared with 1.15% last year.

Commenting on the rate rise, one that the organization had fought for, Ritchie says, "We consider the increase important. Our staff worked very long and hard in preparing a

case to present to the Board and, obviously, we were successful to a degree.

An increase was also given to the organization in the license fee from the CBC, the government-owned broadcasting system. The sum is equal to 1.76 cents per capita of the total population in Canada, up from 1.41 cents last year.

An increase was also approved in what is called Tariff No. 2, which includes hotels, lounges, restaurants and other areas covered by "general licensing" outside of broadcasting.

The Performing Rights Organization is the BMI affiliated collection body representing 9,600 writers, composers and music publishers.

Development of negotiations between CAPAC, the ASCAP collection society, and broadcasters is not yet available.

Vancouver Folk Festival
Will Attract Major Talent

TORONTO—Folk festivals are a regular affair in the heat of Canadian summers, and three enterprising fans of the genre are planning on launching a major one this summer in Vancouver.

Gary Crisall, **Mitch Podolak** and **Bruce Russell** started the Winnipeg Folk Festival back in 1974, an event that drew over 30,000 over its weekend last year. Recently hired by Vancouver's city social and cultural planner **Ernie Fladell**, the trio now is working on a massive three-day event which will bring in 60 performers from various parts of Canada, the U.S. and U.K., to play on four separate stages at Stanley Park in Vancouver.

The Vancouver Folk Festival, to be staged Aug. 11-13, has a budget of around \$150,000 and includes names such as **Odetta**, **Mimi Farina**, **Bruce Cockburn**, **Leon Redbone**, **John Hammond**, **Roosevelt Sykes** and **Amos Garrett** in its lineup.

"It's like cooking a big stew," says **Podolak**. "The secret of a festival is not to have 50 name stars. People don't get invited because they are names. They get invited because they are fine performers."

"We have the best concertina player in the British Isles. **David Amram**, a respected ethnomusicologist, is coming. We even have a New Orleans barrelhouse player. And **Vera Johnson**, a grandmother who writes songs."

Podolak says the main difference between the Vancouver and Winnipeg festivals is that the new one is placing less emphasis on education, and more on craft displays. The workshops will remain.

Podolak still runs the Winnipeg Folk Festival and through June will actually be working on both at the same time. The limit put on the Vancouver Folk Festival is 8,000 per day with a weekend rate of \$17.

Canada Turntable

TORONTO

Capitol Records is hot right now with **McCartney's** "With A Little Luck" single now gold, the **Little River Band's** "Sleeper Catcher" LP shipped gold and **Seger's** new LP closing in on platinum.

Teaze has been confirmed to open **April Wine's** national tour of the home country. Both acts are signed to the management arm of **Aquarius Records**. **Teaze** was recently presented a silver plaque by **Teichiku Records** of Japan for the "best-selling international album" on that label. The presentation, held in Toronto, precedes a Japanese tour for the rock outfit.

The **Rolling Stones** Buffalo-concert date, July 4, is being promoted in this city, as well as Montreal with bus charters being offered by **CPI** and **Donald K. Donald**. The Toronto-Buffalo package rings in at \$14.25.

Garland Jeffreys made a rare appearance in Toronto at **Massey Hall**, May 15. . . . The **Tom Robinson Band** is building a reputation for itself in Toronto, mostly through underground exposure on the "2-4-6-8-Motoway" single, and the act debuts at the **El Mocambo**. . . . The revitalized **Guess Who** have a hit with their debut single, "C'Mon Little Mamma." The disk was given instant adds at **CHUM**, **CFTR**, **CFUN** and **CFRW**.

CHUM Ltd. has a bid in on a local tv station in this city and if the acquisition is approved by the CRTC, live cable concerts are a strong possibility. . . . **Rush** and **Max Webster** have resigned to **SRO/Anthem** for a new six-year contract. The deal encompasses management, publishing,

production and Canadian label representation.

Ottawa based **Cooper Brothers**, recently signed to **Capricorn Records**, appear to be getting strong results in the U.S. on their debut LP. **Frank Fenter**, v.p. **Capricorn**, and **Tim Harrold**, president **Polydor Canada**, are planning a cross-Canada tour of radio stations to promote the **Cooper Brothers** album here.

MONTREAL

The top three French album sellers in this market are by Quebecois acts. They are: **Fiori Sequin**, **Raoul Duguay** (live), and **Garolou**. Meantime, several brand new releases promise to be equally strong draws at retail outlets. Included in these titles, **Patsy Gallant**, **Beau Domage** (anthology) and **Plume** (his worst hits).

Mahogany Rush is considering another live album project, this time a studio setting without overdubs. The **Genesis** concert at the 75,000 Olympic Stadium has been shelved and now tentative plans call for two shows in the 18,000 Montreal Forum. **Donald K. Donald** says the Olympic date was aborted because the band needed a day either side of the show for equipment set-up and tear-down and the facility was unable to guarantee three consecutive dates owing to the summer baseball schedule.

Another Montreal show to be rescheduled is a double bill featuring the **Village People** and **T-Connection**. The Forum site has been shelved and now the "disco-dance concert" is moved to **Place des Nations**. No date has been fixed for the new site, however.

CLAIMS UNFAIR COMPETITION

Free Radio Show Draws Ire Of Veteran Miami Promoter

Continued from page 46

of broadcasters as part of his defense.

But Sewell does indicate that the FCC has evolved a policy trying to prevent broadcasters from abusing their licenses in such situations.

In a separate, previous conflict, the FCC found that both WCMQ outlets were in fact guilty of such abuse.

After a 1976 field investigation into the station's concert promoting activities dating back to April 1975, the commission "strongly admonished" the outlets "for their apparent unfair method of competition in advertising (their) concerts."

The promotion provided for one of the WCMQ concerts (Danny Daniel, Oct. 18, 1975) "would have cost an individual promoter between

\$15,000 and \$20,000," the Commission noted.

"It appears from the investigation that in addition to spot announcements, extensive use was made by WCMQ-AM-FM of trade-out accounts to house, feed and transport the talent," the FCC stated at the time. "Evidence was also discovered that station announcers were airing the recordings of concert artists and broadcasting unlogged announcements for the concerts, something which other area promoters stated was not done for the promotion of non-WCMQ concerts."

The Commission also found that the WCMQ promotions "presented an overwhelming obstacle for new entrants into the concert promotion field and also presented a more attractive package for the artists involved."

FCC complaints chief Sewell cautions that the Commission has not determined whether the current controversy is similar to the earlier situation, although Martinez alleges the cases are identical.

Formal FCC policy in the matter states that "licensees must refrain from using their exclusive broadcasting franchise as a trade weapon to gain a competitive advantage in other business activities."

But Sewell says the FCC has not established "a firm demarcation" in its policy as to what constitutes abusive use of the broadcast license, and therefore judges such matters case by case.

In his response to the FCC, Dolgoff alleges that Martinez was not in fact the promoter of the competing event, claiming the promoter was, instead, one Manuel Garcia.

Martinez concedes Garcia contracted for the venue as 25% partner in the dance. A copy of the engagement contract from La Dimension Latina's manager and booking agent in New York, Ralph Mercado, indicates Martinez was indeed the show's promoter.

Further, Dolgoff termed as "completely fallacious" the claim that Julio Iglesias had previously appeared under contract to Edimart or Eddy Martinez.

Martinez clarifies, however, that he bought in for 50% of the concert action for Iglesias' 1977 U.S. tour, pacting with Alberto Nozzi who directly held the Iglesias contract for the U.S.

Meanwhile, Martinez continues to face losses with recent Miami concerts featuring Juan Bau (98 persons in attendance) and Sandro (400). And he has no doubt the free, radio-sponsored concerts have been largely responsible.

WCMQ, Dolgoff says, has promoted three free, and successful, concerts since the 1976 FCC reprimand, but has not offered any paid-entrance events since then.

EXPANDING PERSONNEL

Pickwick Plan Bolsters Service & Competition

LOS ANGELES—Pickwick International, reaffirming its commitment to the Latin market, plans to meet the challenge of its all-Latin competitors by refining its own specialty service in the field.

Larry Ceminsky, western regional manager, reports the rack-jobber has taken steps as part of its "expanded commitment to build on the firm base we've already established" in the Latin field.

Says Ceminsky: "We—the music industry as a whole—can't look at the Latin market as a small part of our business. As a stepchild, if you will. We must look at it as a special market, no different from black ethnic or classical that requires specialist personnel to fulfill the market's needs."

In the wake of the departure of Walter Bueno, Pickwick's Latin division chief here for two years, the firm plans to expand its personnel in the area.

Aside from a Latin regional manager, three field representatives will work the Latin market from branches in Southern California, Northern California and Denver.

In addition, the firm has informed Latin labels in the area that it is prepared to commit the resources of its advertising and creative services departments to help develop much-needed merchandising tools and advertising plans.

As a means of exploring growth in the market, Pickwick called together late last month the first group meeting of Latin

Concludes Martinez, an active concert promoter in the Latin field since 1967: "I'm going to go out of business if this doesn't stop."

But an end to his troubles is not in sight, as Martinez prepares for at-

tack on another front, lodging a similar protest against Spanish television station WLTV, Channel 23, which is planning a Latin music festival July 2, the same day Martinez has slated a similar event.

vendors. Some 24 Latin label representatives met with Ceminsky and Pickwick representatives from Seattle, Denver and Phoenix as well as staff from the advertising departments and management from the retail division.

"The labels were somewhat surprised that we as a customer would have invited them together," Ceminsky says. "Our purpose wasn't to formulate decisions, but to exchange information and be educated and to learn from them more about the Latin market and how Pickwick can help fill the market's needs."

The Latin representatives present, "expressed a need for Pickwick in helping maximize exposure for the product," Ceminsky reports.

Pickwick could provide an especially important function in exposing substantial quantities of a new release on an initial shot, the firm was told by the Latin label reps.

"Pickwick has the resources financially to expose the new product in the marketplace to back up radio exposure," Ceminsky says. "But to do this we have to have more people in the marketplace to immediately relay the needs in each area."

Ceminsky characterizes the firm's growth in the Latin field as "steady," but he notes that "we're only scratching the surface."

He advises Latin suppliers to "take a much more aggressive posture in merchandising, advertising and promoting their product" as a necessary complement to the distributor's efforts.

AGUSTIN GURZA

JUNE 24, 1978, BILLBOARD

TERMO HITS MEXICO

Sencillo	Lp.
1 A PESAR DE TODO VICENTE FERNANDEZ CBS/MEXICO 7950	1
2 EL REENCUENTRO SONIA RIVAS/YOSHIO CBS/MEXICO 7882	2
3 AMIGO ROBERTO CARLOS CBS/BRASIL 7911	3
4 SOY UN TRUHAN, SOY UN SEÑOR JULIO IGLESIAS CBS/HOLANDA 30.001	4
5 NO QUIERO SER LEO DAN CBS/MEXICO 7898	5
6 NACE UNA ESTRELLA BARBRA STREISAND CBS/U.S.A. 7912	6
7 ACARICIAME MANOELLA TORRES CBS/MEXICO 7879	7
8 EL GATO VIUDO LOS DINNERS CBS/MEXICO 7939	8
9 CARA DE GITANA DANIEL MAGAL CBS/ARGENTINA 7929	9
10 LINDA MIGUEL BOSE CBS/ESPAÑA 71573	10

LA MUERTE DE UN GALLERO
VICENTE FERNANDEZ
CBS/MEXICO
816

NACE UNA ESTRELLA
BARBRA STREISAND
CBS/U.S.A.
5527

A MIS 33 AÑOS
JULIO IGLESIAS
CBS/HOLANDA
60.001

ACARICIAME
MANOELLA TORRES
CBS/MEXICO
829

EXITOS LATINOS
RAY CONNIF
CBS/U.S.A.
5574

AMIGO
ROBERTO CARLOS
CBS/BRASIL
835

MI BARRIO
SONORA SANTANERA
CBS/MEXICO
820

EL GATO VIUDO
LOS DINNERS
CBS/MEXICO
8882

NO QUIERO SER
LEO DAN
CBS/MEXICO
830

ALL'N ALL
EARTH, WIND & FIRE
CBS/U.S.A.
5581

1

2

3

4

5

6

7

8

9

10

ADVERTISEMENT

CBS/COLUMBIA INTERNACIONAL, S. A.

MIAMI

Julio Iglesias, accompanied by an entourage which included manager Alfredo Fraile and musical director Ramon Arcusa, dashed into town after completing recording sessions in Paris of his about-to-be-released Brazilian album. Seven of the cuts were mixed at Criteria, among them a dynamite version of the disputed Abraira-Jose Jose hit, "Gavilan O Paloma," and his present Spanish single "Soy Un Truhan, Soy Un Senor."

Iglesias appears to be sold on the idea of using the Emmerman premises for the recording of his upcoming LP, the first one to be produced under the aegis of CBS International. Fraile took time to initiate conversations with Dan Boothe, executive producer for WTVJ-TV on a proposed one-hour English special to be shot in October. It is obvious that the long awaited signing of the CBS contract has already begun to affect the singer's direction.

Mike Lewis, a talented local arranger with a number of Anglo million sellers to his record, was contacted and assigned the arrangement of a French hit, "J'Oublie De Vivre," with which Iglesias intended to close his recent Buenos Aires concert. George Tavares, recently appointed manager in charge of business affairs of Miami's CBS, kept a close tab in the comings and goings of the group.

Miguel Estivil and Ricky Corrooso of Alhambra Records appear convinced of the great possibilities that their new Peruvian product, Jorge Baglietto, has within the U.S. Latin market. Also new on their catalog is Edwin Oliver a Puerto Rican singer with a style at times reminiscent of Jose Jose. Singles for both vocalists

Latin Scene

will be out before the month ends. Corrooso, talking about the much-commented Grupo Alma breakup, says, "We don't believe this will affect the group as a whole. Silvano Cicogna and Juan Natividad, wind and keyboards, are the dissidents."

"But on the other hand, Ramon Brea, the group's former keyboard man, has returned." Nydia Caro and Kantares, two of the label's top acts, have received awards from Revista Extra, in Puerto Rico, naming them the most prominent Latin singer and most prominent duo of the year, respectively.

Difficult times appear to be in store for the local concert scene. Two recent fiascos, the Juan Bau and Sandro shows, have instilled a feeling of caution that will undoubtedly hurt the one-nighter bookings. Even Camilo Sesto, one of the all time heavy attractions in the area who is billed to concertize on Oct. 8 seems to be hanging from a string due to a logical promoter-panic-of-bombing-out.

Gustavo Rojas, formerly with Audio Latino label, has signed a three-year contract with Roberto Vazquez and Augusto Navarro for Mexican Producciones Piki. Rojas is presently in New York City, where he is slated to start etching his first album for Piki under the direction of Argentinian arranger Jorge Calandrelli... After a prolonged absence, Nelson Ned arrived in town to stage a Mother's Day concert in which he shared top billing with Olga Guillot. Immediately afterwards, he began a three-week engagement at Abdon Grau's Centro Espanol. He announced plans for a New York presentation scheduled for October at Carnegie Hall, and a European tour

which encompasses Portugal, Spain and Paris. Two of the cuts from his latest LP, "Si Es Preciso" and "Ven, Dame Tu Mano," have had a fair amount of airplay but gone are the days of sequential hits.

Lissette, who has lived in Miami for the past two years, is planning a permanent move to the Big Apple. Although her new Coco Records album, recorded and mixed at Criteria with arrangements by Frank Fiore, her departed manager-musical director, and Jorge Calandrelli, has not been released as of this time, the d.j. copies are already in the hands of local music programmers and they all seem to think that her Spanish version of Barry Manilow's "Copacabana" is a winner. The cut is getting the kind of airplay that makes hits.

MIMI KORMAN

NEW YORK

Looks like the recent TR/Fania legal battles (Billboard, June 17, 1978) will put the kibosh on their softball game this summer. Too bad... 42nd anniversary tribute dance to Miguelito Valdes at Roseland May 26 an outstanding success... Dropped in unexpectedly at Fania's La Tierra Sound Studios the other day and caught Al Santiago (not Larry Harlow as previously reported) producing Fuego 77. Al is something to watch, a veritable textbook on production. This is his first producing job in too long a time.

Salsoul/Mericana held up release of a second Saoco album a bit too long. The album is now out, but the promising group has broken up... Linda Leida's second LP, "Electricando Linda," a Tito Puente production.

PABLO "YORUBA" GUZMAN

BUT ONLY IN 4 CITIES

Woolworth-Woolco Chain Switches To Alamo Distrib

By AGUSTIN GURZA

LOS ANGELES — The Woolworth/Woolco chain of discount department stores has changed its Latin product suppliers in four cities from Pickwick International to Alamo Distributors, a specialized Latin rack-jobber based in San Antonio.

Effective June 6, the switch affects 17 Woolworth and Woolco stores in Tucson, Phoenix, El Paso and Albuquerque.

John Bosch, Woolworth/Woolco merchandise manager for the 14-state western region, says all the chain's stores in the three states which carry Latin product were affected by the move.

The firm's motives for dropping Pickwick in the Latin field was to switch to a specialized vendor, Bosch explains.

"We're doing this on a trial basis in this area," says Bosch, "to see if we get an increase in sales."

The arrangement—which is a return for the chain to the use of split suppliers—will be reappraised in September or October, Bosch says.

Pickwick is the chain's major supplier of record/tape product, Bosch reports.

Asked if there were any changes contemplated for the store's Latin supply in California or Colorado where Pickwick still holds the account, Bosch replies, "Not yet."

The switch of Latin suppliers in the Texas, Arizona and New Mexico stores does not indicate any expansion in space devoted to Latin repertoire, Bosch says.

Bosch notes that the Woolworth/Woolco stores have a large Mexican clientele in general, and particularly so in the regions affected by the current changes.

Before Pickwick began servicing the Woolworth account for both Latin and non-Latin product, the chain had used several suppliers for both fields, with Amex its principal Latin supplier.

"It's easier to deal with one supplier," Bosch observes, "but we're willing to try separate suppliers again for this specialty area."



SAGER PLANTS—Carol Bayer Sager, second from left, takes a moment out from recording an album at Los Angeles' Record Plant Studios to chat with Chappell Music representatives. The writer/artist, who recently signed an exclusive new worldwide agreement with Chappell, is joined, left to right, by manager Shep Gordon, producer Brooks Arthur, Roger Gordon, West Coast division vice president for Chappell and Randy Gordon, Chappell professional manager.

'Amateurs' Will Fuel Creative Audio Mart

• Continued from page 72

tive audio and I don't think the term 'semi-pro' is a good one."

Because of the wide proliferation of products related to creative audio equipment and potential buyers, panelists hesitated to place a gross dollar figure on the size of the market, except to agree that it was substantial for those dealers addressing themselves to it.

Panelists agreed that musicians are the majority of buyers of this equipment, however.

"That's what CAMEO is attempting to do," added Schulman, detailing for the audience what the newly formed Creative Audio & Musical Electronics Assn. is trying to accomplish as the trade arm for this market.

Up to 22 members, with the next meeting set for June 27 in Chicago to coincide with the NAMM Show, Schulman explained that part of CAMEO's function will be help define the market in terms of products and consumer and gather statistics for all market segments.

"One of the problems," said Schulman, "is where do you draw the line as to what equipment is included and not included?"

De Rado offered one statistical barometer when he recalled that the buying age group for the 3340, an early TEAC multi-track machine was approximately 18-20, indicating a younger consumer. But 51% of purchasers of all audio equipment sold in the hi fi industry is roughly 18-24.

One element greatly spurring the market has been bank credit programs through Finance America, pioneered by TEAC, enabling young musicians to buy semi-pro equipment more easily on credit, noted De Rado.

"Some 99% of all my customers are musicians," said Ford.

Zimet indicated that, in addition to musicians, he is having a great deal of success merchandising creative audio equipment to what he termed "commercial and industrial segments of the market such as advertising agencies and companies doing in-house production work."

"I think this product area has made a great deal of small production facilities possible," De Rado pointed out.

Panelists agreed that there has been a great deal of crossover in all the marketplaces with hi fi/audio stores involving themselves to a greater degree.

Studio Track

LOS ANGELES—Doobie Brothers guitarist Jeff Baxter mixing and overdubbing Paul Bliss, a new CBS band, at Cherokee Recording Studios, in his first production effort with Bruce Robb turning the dials. Jean-Luc Ponty has also been in at Cherokee working on a new album.

ABC Studios activity sees Bobby Lyle finishing up a new album project for At Home Productions, Wayne Henderson producing and Reggie Dozier engineering; Paul Anka doing vocal overdubs for a new RCA LP, John Mills and Al Schmitt Jr., engineering; Rodney Crowell, Emmylou Harris' guitar player, working on a solo Warner Bros. LP with Bruce Brown engineering; Marilyn McCoo and Billy Davis working on a new ABC LP, Reggie Dozier engineering; Colleen Peterson laying down tracks for a new Capitol LP, John Arrias and Al Schmitt Jr., engineering; and Reggie Dozier engineering Narada Michael Johnson for Atlantic.

Bob Esty producing Brooklyn Dreams at Larrabee, Bob Stone and John Bergman engineering. The group is laying down tracks for a new LP. Other activity there: Richie Wise producing Galaxy, Doug Rider and Linda Corbin at the board; Juice Newton mixing a new Capitol LP, Barry Rudolph and Sherry Klein behind the board; Ken Mansfield producing David Cassidy, John Arrias and Sherry Klein engineering; and Jackie Mills producing Gene Nelson, Randy Tomanaga and Linda Corbin behind the console.

'Cheese' Album On Good Sound Label

LOS ANGELES—Good Sound Records, Inc., a subsidiary of Criteria Recording Studios, Miami, has issued its first album entitled "Cheese" under the direction of co-presidents Ron and Howard Albert.

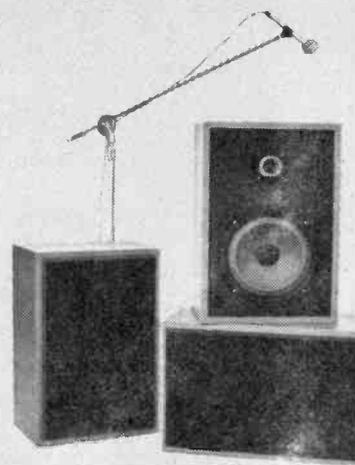
Co-producers of the LP are John Blanche and Stephen J. Nicholas.

"We hope to make Good Sounds a viable record company," says Ron Albert, "and break into the pop market with some hit groups. It's also a great extension for Criteria."

The Albert brothers, in the recording business in Miami for 14 years, note that their label will be distributed by TK Productions.

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

Billboard SPECIAL SURVEY For Week Ending 6/24/78

Billboard Special Survey Hot Latin 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.

SAN ANTONIO (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOE BRAVO Joe Bravo Is Back, Freddie 1086	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	2	OSCAR D'LEON El Oscar De La Salsa, Top Hits 2026
3	LOS CADETES DE LINARES Hijos Del Palenque, Ramex 1020	3	LA DIMENSION LATINA 780 Kilos De Salsa, Top Hits 2025
4	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	4	FANIA ALL STARS Spanish Fever, Columbia 35336
5	JUAN GABRIEL Denme Un Ride, Arcano 3412	5	CHARANGA 76 Encore, TR 128
6	LITTLE JOE Y LA FAMILIA La Voz De Aztlan, Leona 007	6	JOHNNY PACHECO The Artist, Fania 503
7	LOS TIGRES DEL NORTE Numero 8, Fama 564	7	PACHECO/MELON Llego Melon, Vaya 70
8	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	8	ADALBERTO SANTIAGO Adalberto, Fania 512
9	RUBEN PULIDO Y LOS CALSICOS On Tour, ARV 1046	9	VARIOUS ARTISTS Super Salsa Singers, Fania 509
10	LITTLE JOE Y LA FAMILIA Caliente, Freddie 1083	10	ORCHESTRA HARLOW La Raza Latina, Fania 516
11	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031	11	ISMAEL MIRANDA No Voy Al Festival, Fania 508
12	RAMON AYALA Besos Y Caricias, Freddie 1086	12	LIBRE Tiene Calidad, Salsoul/Salsa 4114
13	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	13	CONJUNTO BORINCUBA Libre 2001
14	JUAN GABRIEL Espectacular, Pronto 1036	14	HECTOR LAVOE De Ti Depende, Fania 492
15	YOLANDA DEL RIO Tradicionales Al Estilo De Yolanda Del Rio, Arcano 3404	15	CHARANGA AMERICA Sonido 1001
16	NAPOLEON Hombre, Raff 9066	16	JUNIOR GONZALEZ Tiempos Buenos, Fania 510
17	RUBEN NARANJO Felicidades, Zarape 1126	17	TITO ALLEN Ahora Y Siempre, Alegre 6012
18	LUCHA VILLA Interpreta A Juan Gabriel, Musart 1731	18	LOS HIJOS DEL REY Karen 30
19	RENACIMIENTO 74 Frescas Rosas, Ramex 1019	19	SAOCO Macho Mumba, Salsoul/Salsa 4117
20	CHELO Vuelve La Voz Tropical, Musart 10687	20	CONJUNTO IMPACTO Los Limones, Teca 3004
21	TONY DE LA ROSA Dame Una Cachetada, DLR 1008	21	ELG GRAN COMBO 15vo Aniversario, EGC 014
22	IRENE RIVAS Vida Mia, Cara 004	22	JOHNNY VENTURA El Exitante, Combo 2004
23	HERMANOS BARRON Rueditas De Amor, Joey 2030	23	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31
24	RAUL VALE Eres Toda Una Mujer, Mericana/Melody	24	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
25	RIGO TOVAR Dos Tardes E Mi Vida, Mericana/Melody 5610	25	CHARANGA 76 Live At Roseland, TR 136

NOT YOUR AVERAGE DEAL



RCA Records International is pleased to announce the signing of the Average White Band to its fine family of artists.



RCA Records International

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 6/24/78

Number of LPs reviewed this week 58 Last week 62

© 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.

Spotlight

Pop

ALAN PARSONS PROJECT—Pyramid, Arista AB4180. Produced by Alan Parsons. All the songs on this LP were composed by Eric Woolfson along with Alan Parsons, but in the end it is pretty much Parsons' hand behind the project. The man who created "I Robot" turns his musical attention to the "Pyramid, the last remaining wonder of the ancient world." As in the previous effort musicians are hired to play the instruments and sing the songs while Parsons, the engineer as well as the producer, twirls the knobs. As before, Parsons takes pop melodies and songs and then adds choirs and keyboards for a spacey sound. It is aurally interesting, and while it is neither rock 'n' roll, jazz, or modern classical music, it is still a valid musical form and, of course, commercially viable.

Best cuts: "Voyager," "In The Lap Of The Gods," "Pyromania."

Dealers: Arista is also doing studio previews on this LP.

TEDDY PENDERGRASS—Life Is A Song Worth Singing, Philadelphia International JZ35095 (CBS). Producers: various. The Pendergrass power, arguably the most dramatic vocalizing in contemporary r&b, is much in evidence on this, the singer's second solo album. He is sophisticated and soulful, and perfectly complemented by the fluid, fulsome musicianship of Philadelphia's best sidemen. Two of the cuts, "Only You" and "Get Up, Get Down, Get Funky, Get Loose," are overtly disco in delivery, but Pendergrass is best when his vocals gather momentum during the course of a song, climaxing with an intensity that is not suggested at the start. Perfect examples of this are "Close The Door," "When Somebody Loves You Back" and the title tune.

Best cuts: "Life Is A Song Worth Singing," "Cold, Cold World," "Close The Door," "It Don't Hurt Now."

Dealers: Pendergrass' first album went platinum, and he'll be touring soon with the Isley Brothers.

HARRY CHAPIN—Living Room Suite, Elektra 6E1 42. Produced by Chuck Plotkin. Even if the songs here are a bit less story-oriented, this is still vintage Harry Chapin—warm, melodic, personal and humanistic. Though Chapin says most of the songs on the LP were recorded in only a few takes, nevertheless Chapin and his band play so well together the sound is seamless and full on even the more folk-oriented songs. Joining Chapin on this is brother Tom Chapin as well as such other guests as the Cowsills and the Dixie Mockingbirds on a gospel song.

Best cuts: "Why Do Little Girls," "I Wonder What Would Happen To This World," "It Seems You Only Love Me When It Rains."

Dealers: Chapin is a consistent seller.

Country

BILL ANDERSON—Love & Other Sad Stories, MCA MCA2371. Produced by Buddy Killen. A fresh sounding change of pace LP from Anderson gets its momentum from the disco-flavored "I Can't Wait Any Longer" with its staccato horns, strings and background voices. An interesting variety of songs ranges from uptempo dance tunes to nostalgic numbers such as "Ride Off In The Sunset." Producer Killen and Anderson combine powerfully in this release that's one of Anderson's best efforts in recent years. The material demands, and receives, a strong performance. Bergen White's outstanding string and horn arrangements add to the LP's appeal.

Best cuts: "I Can't Wait Any Longer," "Smooth Southern Highway," "Joanna," "Ride Off In The Sunset," "On His Way Down To The River."

Dealers: Anderson's frequent nationwide tv exposure should gain him increased sales, especially if the LP is displayed.

Jazz

HERBIE HANCOCK—Sunlight, Columbia JC34907. Produced by David Rubinson, Herbie Hancock. This is a very clever LP featuring the pianist's debut as a lyricist (words and music on three of the LP's five cuts) and "vocalist" using the new vocoder. This electronic device transforms Herbie's spoken words into a sung performance through some clever pairing with a synthesizer. The material features an amalgam of electric keyboards with added strings, woodwinds, and brass. The jazz is first-rate modern music fusing some disco tempos with the unusual sounding Hancock vocalizing which has an eerie sound—there is a human element to the voice as it proceeds through the vocoder but tacked onto it is an echoey, ersatz feeling.

Best cuts: "I Thought I Was You," (the most commercial viable cut when edited down), "Sunlight," "No Means Yes," "Good Question."

Dealers: In-story play on the opening cut with its offbeat vocal sound should help stimulate sales.

FREDDIE HUBBARD—Super Blue, Columbia JC35386. Produced by Dale Oehler. After some well publicized words about being coerced into recording "commercial" music,



Hubbard appears with a straight-ahead modern jazz effort in which six of today's top jazz names provide support including George Benson on one cut, "To Her Ladyship." Hubbard's trumpet and flugelhorn play cool on several of the cuts and it's a gas not to hear disco tempos and crashing rock sounds blending in with the jazz like on the crossover endeavors. There are even some bop figures ("Take It To The Ozone"). Guest sidemen include: Hubert Laws, Joe Henderson, Ron Carter, Jack DeJohnette, Kenny Barron.

Best cuts: "Super Blue," "Take It To The Ozone," "The Gospel Truth" (some righteous blowing in the funk style of the late 50s).

Dealers: Hubbard is a top trumpeter within jazz who is coming back to his roots.

BILL EVANS—New Conversations, Warner Bros. BSK 3177. Produced by Helen Keane. This, Evans' debut LP for Warner, is the third in a series of works in which Evans plays multi parts of pianos with himself. The idea is delightfully enjoyable, once one realizes that the two acoustic keyboards and the electric one are all played by the same person at different times. But when they are pieced together, it all sounds like a duo or trio of pianists each assigned a specific role in the arrangement. Evans' harmonic imagination allows the eight tunes (four by Evans) to sparkle with vitality. The moods are generally laidback so that the beauty of his touch and his lyrical improvisational skill are standouts.

Best cuts: "Maxine," "For Nnette," "I Love My Wife," "After You."

Dealers: A nice soft in-store display LP to showcase Evans' versatility.

SHELLY MANNE—Rex, Discovery DS783. Produced by Shelly Manne, Albert Marx, Dennis Smith. This is an LP cut originally for Flying Dutchman which never came out via RCA. Now this fledgling L.A. label has secured the master and Manne, the pristine drummer, emerges within the Broadway musical realm again. The eight cuts are from a Richard Rodgers-Sheldon Harnick property which didn't set off too many skyrockets. But Lew Tabakin's flute and tenor sax coupled with Mike Wofford's keyboards, Chuck Domanico's bass and Manne's fleeting brushes and sticks, bring an improvised vitality to the compositions. This is a player's session; the blowing is topnotch and wide open and Manne's undercoatings pulsate throughout. Lots of mood changes.

Best cuts: "Christmas At Hampton Court," "As Once I Loved You," "Away From You," "In Time."

Dealers: Manne was on the historic series of Contemporary LPs in which Andre Previn interpreted Broadway plays in the 1950s. Now he's into his own Broadway action.



FANIA ALL STARS—Spanish Fever, Columbia JC35336. Produced by Jay Chattaway, Jerry Masucci. This is the third release by the group of salsa all-stars for the label under a production deal with Fania Records. It's about evenly split between Latin-tinged disco/soul numbers and straight salsa tunes. The latter have good potential in the Latin market, and the former are fit for disco play. But the album (and the group's) inherent dilemma is deciding what it wants to be in the absence of a viable crossover creation.

Best cuts: "Coro Miyare," "Sin Tu Carino," "Te Pareces A Juda."

Dealers: Group is beginning to register mass appeal.



CHARANGA 76—Live At Roseland, TR 136X. No producer listed. This "charanga" group (a Cuban-derived band dominated by flutes and violins) was captured for this disk during

MOODY BLUES—Octave, London PS708. Produced by Tony Clarke. This long awaited reunion album finds the band together intact after a four year period of solo projects. It seems so easy to acquaint oneself with the Moody's music as the familiar vocal harmonies and melodically structured songs come at you in alarming force and precision. Each of the five band members, Justin Hayward, Ray Thomas, Graem Edge, John Lodge and Michael Pinder, contribute at least one song, as on previous albums, with Hayward and Lodge figuring most prominently in the writing. As in previous efforts, emphasis is on the orchestral backdrop and easily identifiable, yet nonetheless irresistible vocals. Tony Clarke also returns as producer, so whether or not this is a teaser or the first of more to come, is unknown and its forthcoming tour might just decide that.

Best cuts: "Steppin' In A Slidde Zone," "Driftwood," "One Step Into The Light," "Had To Fall In Love," "The Day We Meet Again"

Dealers: Like the CS&N reunion, the fans are waiting for it.

its performance at this ascending salsa label's talent showcase at New York's Roseland Ballroom. TR's leading act, it offers here six numbers from its two widely successful studio LPs. The album gives listeners a sense of the group's exciting stage work. But the inadequate on-location recording quality (no recording firm credited) dilutes the ultimate impact.

Best cuts: A toss-up.

Dealers: The group's established name will help carry this LP.

First Time Around

CARS, Elektra 6E135. Produced by Roy Thomas Baker. This is a very interesting debut LP. The vocals and pacing of the band recall such new wave acts as Television and Talking Heads. And then Roy Thomas Baker's production rolls over this plaintive-tentative sound with Queen's megaforce. It could have sounded grotesque but somehow it works. It creates an interesting tension in the music. Similarly, chords bounce against riffs, and sweet vocal harmonies back a Jonathan Richman-like stiffness. What this five-man band has achieved (with Baker's very able production) is a synthesis of new wave ideas with a commercial pop veneer.

Best cuts: "Good Times Roll," "Don't Cha Stop," "I'm In Touch With Your World," "All Mixed Up."

Dealers: E/A has a big push to break this band.

DAVID GILMOUR, Columbia JC35388. Produced by David Gilmour. The debut solo effort by Pink Floyd's lead guitarist and primary composer is, not surprisingly, an eight-cut prismatic view of Floyd's roots. Rich, textured guitar work pervades, accented by strong bass and drum work—yet tastefully restrained. Gilmour's emphasis seems more to center on his thought-provoking lyrics rather than the electronic web Floyd usually weaves around them. However, several cuts are instrumentals.

Best cuts: "There's No Way Out Of Here," "Cry From The Street," "No Way," "I Can't Breathe Anymore."

Dealers: Floyd fans are fanatical; display with Pink Floyd product.

Billboard's Recommended LPs

ANTHONY PHILLIPS—Wise After The Event, Passport PP9828 (Arista). Produced by Rupert Hine. This is the second solo effort by ex-Genesis guitarist Phillips and a strong one. In addition to the vocals, Phillips plays nine instruments, including a variety of guitars and keyboards. In addition to the strong lyrics, Phillips manages to successfully combine pop, rock and classical textures into a tapestry of fluid multi-dimensional sounds. Tight instrumental support by the players rounds out the effort. **Best cuts:** "Wise After The Event," "We're All As We Lie," "Pulling Faces," "Regrets," "Bird-song."

PRISM—See Forever Eyes, Ariola SW50034. Produced by Bruce Fairbairn, Prism. Latest effort by this five-man Canadian rock band is an uplifting addition to this year's pack. Clear, harmonic vocals are given maximum room to showcase on the pop textured melodies, complete with catchy hooks and barn burning instrumentals. Smooth interaction of guitars and keyboards keep the flow steady and chocked full of solid rock'n'roll punch. **Best cuts:** "Hello," "Nickels And Dimes," "See Forever Eyes," "N-N-N-No!"

JESSE BARISH, RCA AFL12555. Produced by Marty Balin. Singer/songwriter Barish's claim to fame is that he wrote the Jefferson Starship's smash "Count On Me," which is included here in Barish's own interpretation. While the overall tone is on the laidback side, Barish's easy going vocals are custom

made for the arrangements. His lyrics are also far above average and it's his writing that is his biggest strength. The Starship's Marty Balin, "directed" the album and also contributes backing vocals. **Best cuts:** "Count On Me," "You," "Grand Illusion," "A Kiss Made The World Begin."

ULYSSES THE GREEK SUITE, 20th Century 2T1101. Produced by "JJ" Jorgensen. This ambitious undertaking finds Homer's epic "Odyssey" transformed into a rock opera. Ted Neeley, of "Jesus Christ Superstar" fame handles the part of Ulysses while Yvonne Iversen sings the part of his wife Penelope. This double album, somewhat weighty package, comes with a 16-page illustrated libretto that includes lyrics and narration. Music and lyrics are by Michael Rapp, while the heavily orchestrated opera includes french horn, trumpet, harp, percussion, harmonica, sax, synthesizers, and a rhythm section. **Best cuts:** Pick and choose your own chapter of the tale.

FANDANGO—Last Kiss, RCA AFL12696. Produced by Neil Portnow. This is the second time out for this seven-member rock band which does a nice job of balancing appealing pop elements with well-delivered rock power. Five of the members contribute to the band's striking vocal work which is the album's major feature. Material, all written within the unit, is somewhat routine, but the musicianship is solid. **Best cuts:** "Last Kiss," "Losin Kind Of Love."

LYNDA CARTER—Portrait, Epic JE35308. Produced by Vini Poncia. Television's "Wonder Woman" makes her recording debut here with a pleasing set of MOR, ballads and pop flavored tunes. While her vocals are smooth and quite listenable, the true range of her vocal dynamics are never really taxed. The material she works with, including two she lent a hand in writing, is well-tailored for her voice and the rhythmic backup is equally as tight. Noted producer Poncia does an admirable job in directing this debut. **Best cuts:** "She's Always A Woman," "Just One Look," "Fantasy Man," "Lines."

ANDREA TRUE CONNECTION—White Witch, Buddha BDS5702 (Arista). Producers: various. This is a mixed bag, containing True and her five-man combo's two noisemakers, "What's Your Name, What's Your Number" and "New York, You Got Me Dancing." Apart from the latter, which is solid disco material, the rest of the tunes are pop-flavored, curiously carrying a late '60s feel. Sound is perky, with useful keyboards, guitar and percussion work behind True's idiosyncratic vocals. **Best cuts:** "New York, You Got Me Dancing," "You Make Love Worthwhile," "What's Your Name, What's Your Number."

SAINTS—Eternally Yours, Sire SRK6055 (WB). Produced by Chris Bailey, Edmund Kuepper. Though the Saints' debut LP last year was too raw even for some punk rock fans, this Australian band has gone a long way in a short time. The band has a distinctive singer in Chris Bailey and this time he is not buried in a mad rush of guitar chords. By cleaning up its act and slowing down a bit, the band shows it can come up with interesting songs, with real melodies, without betraying its vitality. **Best cuts:** "Know Your Product," "No, Your Product," "International Robots."

ORIGINAL MOTION PICTURE SOUNDTRACK—Jaws 2, MCA MCA3045. Produced by John Williams. Noted film composer Williams, who composed the music to the original "Jaws" returns for an encore with more suspenseful, mood-setting music. The ever-changing moods, delivered through craftily devised changes in pace, is highlighted by "Finding The Orca." This week's release of a "Jaws" theme by Flyer on MCA is not included on this soundtrack. **Best cuts:** "Finding The Orca."

DEAD BOYS—We Have Come For Your Children, Sire SRK6054 (WB). Produced by Felix Pappalardi. Though Pappalardi has given this LP a somewhat more pop sound than the band's debut LP last year, the Dead Boys, once hyped as America's answer to the Sex Pistols, has not totally cleaned up its act. The band is still hard, raw, and powerful and the songs are still about youthful rebellion, Son of Sam, getting drunk, and dying young. The three biggest influences on this band are Iggy Pop, Alice Cooper and Mick Jagger. A speeded up version of the Stones' "Tell Me" is included in this. **Best cuts:** "Ain't It Fun," "Third Generation Nation," "Tell Me," "Flame Thrower Love."

MICHAEL BLOOMFIELD—Count Talent And The Originals, Clouds 8805 (TK). Produced by Norman Dayron. Guitarist Bloomfield emerges on this TK album as if from a time-war; his blues/boogie and musical base still intact from the 60's. Some old associates appear with him here including singer Nick Gravenitas and pianist Mark Naffalin. Bloomfield (who also plays organ and piano) displays his well-known guitar work without letting it dominate the cuts. **Best cuts:** "Peach Tree Man," "Saturday Night," "I Need Your Loving," "Sammy Knows How To Party."

FLAMIN' GROOVIES—Now, Sire SRK6059 (WB). Produced by Dave Edmunds. Fans of mid '60s rock will love this effort by a revitalized Flamin' Groovies, a near-legendary late '60s band whose music presaged much of today's power pop. In addition to its own compositions the five-man band (with Edmunds helping out sometimes) plays such rock classics as the Stones' "Paint It Black," "Blue Turns To Grey," and "There's A Place." The band sounds a little like the early

(Continued on page 106)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Alan Penchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCallough, Paul Grein and Adam White.

THE MOODY BLUES

(Justin Hayward • Ray Thomas • Graeme Edge • John Lodge • Michael Pinder)



their all **NEW**
studio
recording...

“OCTAVE”.

And only on
LONDON[®]
RECORDS & TAPES



PS 708

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/24/78

Number of singles reviewed

this week 89 Last week 85

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.



FOREIGNER—Hot Blooded (3:03); producers: Keith Olsen, Mick Jones; writers: Lou Gramm, Mick Jones; publisher: Somerset Songs/Evansongs/WB ASCAP. Atlantic 3488. The first single from Foreigner's forthcoming album is a high energy rocker that boils with a feverent energy. The powerhouse guitar licks and gutsy lead vocals are reminiscent of Bad Company, yet Foreigner continues to carve its own identifiable sound.

EDDIE MONEY—Two Tickets To Paradise (3:07); producer: Bruce Botnick; writer: E. Money; publisher: Grajonca BMI. Columbia 310765. Money's followup to "Baby Hold On" features more catchy guitar riffs as well as a strong vocal hook. Money's energetic vocals sustains itself throughout climaxing in a powerhouse ending.

recommended

FOTOMAKER—The Other Side (So When I See You Again) (3:31); producer: Eddie Kramer, Ron Albert, Howard Albert; writer: F. Vinci; publishers: Fotomaker/Adrian Leighton. Atlantic 3485.

CHEAP TRICK—Surrender (3:39); producer: Tom Werman; writer: R. Nielsen; publisher: Screen Gems-EMI/Adult BMI. Epic 850570.

WILD CHERRY—1 2 3 Kind of Love (3:25); producers: Robert Parissi, Carl Maduri; writer: R. Parissi; publishers: Berma/RWP ASCAP. Sweet City/Epic 850551.

WEREWOLVES—Hollywood Millionaire (2:34); producer: Andrew Loog Oldham; writers: B. Papageorge, B. Ballard, S. Meador; publishers: Because/Hudson Bay BMI. RCA JA11283

STONEBOLT—I Will Still Love You (3:10); producer: Walter Stewart, J.C. Phillips; writer: Bob Strauss; publisher: WB ASCAP. Parachute RR512DJ (Casablanca).

RAY SAWYER—The Dancing Fool (2:42); producer: Ron Haffkine; writer: Sam Weedman; publisher: Horse Hairs BMI. Capitol P4592.

CITY BOY—5.7.0.5. (3:11); producer: Robert John Lange; writers: Mason, Broughton; publishers: Zomba/City Boy/Chappell ASCAP. Mercury 73999.

PAUL JABARA—Trapped In A Stairway (3:15); producers: Bob Esty, Paul Jabara; writers: Paul Jabara, Bob Esty; publishers: Primus Artists/Olga/Rick's BMI Casablanca NB9300J.

THE MOTORS—Airport (3:40); producers: Peter Ken, Nick Garvey, Andy McMaster; writer: A. McMaster; publisher: Acekce ASCAP. Virgin ZS89519 (CBS).

FANTASY HILL—Sanity Baby (3:01); producers: Tom DeAngelo, Fantasy Hill; writer: D. Mullins; publisher: Stone Diamond BMI. Prodigal P0641F (Motown).

SILVER BLUE—Tennessee Waltz (3:37); producer: Joel Diamond; writers: R. Stewart, P. King; publisher: Acuff-Rose BMI. Epic 850559.

TOWNES VAN ZANDT—Who Do You Love (2:42); producer: Chips Moman; writer: Elias McDaniel; publisher: Ark BMI. Tomato TOM10003A.



ENCHANTMENT—If You're Ready (Here It Comes) (3:42); producer: Michael Stokes; writer: M. Stokes, V. Lanier; publishers: Desert Moon/Willow Gird BMI/Desert Rain/Sky Tower ASCAP. Roadshow RSX1212Y (UA). A mysterious-sounding introduction gives way to a full orchestra on this moody, dramatic ballad. The soulful lead vocal is evocative, as is the superb arrangement.

RHYTHM HERITAGE—Sail Away With Me (3:30); producers: Steve Barri, Michael Omartian; writers: M. Omartian, M. Price, D. Walsh; publishers: World Song/Golden Clover/See This House ASCAP. ABC AB12378. The Heritage come through with one of its strongest recent efforts. This cut is a spry and funky midtempo tune featuring easygoing, yet fluid lead vocals against a highly rhythmic backdrop.

recommended

BRASS CONSTRUCTION—Celebrate (3:51); producer: Jeff Lane; writer: R. Muller; publishers: Desert Rain/Big Boro ASCAP. United Artists UAX1204Y.

WEBSTER LEWIS—Touch My Love (4:05); producer: Webster Lewis; writer: W. Lewis, B. Gray; publisher: Listen To This/Webo BMI. Epic 850567.

TYRONE DAVIS—Can't Help But Say (3:26); producer: Leo Graham; writer: L. Graham; publishers: Content/Tyroneza BMI. Columbia 310773.

JOHNNIE TAYLOR—Ever Ready (3:43); producer: Don Davis; writers: R. Moore Jr., J. Bryant Sr., S. Moore; publisher: Goovesville BMI. Columbia 310776.

STANLEY CLARKE—Slow Dance (2:46); producer: Stanley Clarke; writer: S. Clarke; publisher: Clarkee BMI. Nempor ZS87518 (CBS).

CAMEO—It's Over (3:36); producer: Larry Blackmon; writers: Nathan Leftenant, Tomi Jenkins, Larry Blackmon; publisher: Better Days BMI. Chocolate City CC014DJ (Casablanca).

THE WRITERS—La La La, La, La La (3:20); producer: Ralph MacDonald; writer: J. Peters; publisher: Golden Cornflake BMI. Columbia 310767.

EON—(You're The) Biggest Joke In Town (3:23); producer: Allen Richfield; writer: Michael Burton; publisher: Desert Moon BMI. Ariola 77077.

PLEASURE—Get To The Feeling (3:39); producer: Wayne Henderson; writers: M. Hepburn, Pleasure; publishers: Funky PO/At-Home ASCAP. Fantasy F829AS.

THE ORIGINALS—Temporarily Out Of Order (3:42); producers: Freddie Gorman, The Originals; writers: Gorman, Hunter; publishers: Tru-Sound/Edotha ASCAP. Fantasy F820AM.

THE STYLISTICS—First Impressions (2:50); producer: Teddy Randazzo; writers: Teddy Randazzo, Bobby Weinstein, Bobby Hart; publisher: Teddy Randazzo BMI. Mercury 74006.

ISAAC HAYES—Feel Like Makin' Love, Part 1 (3:45); producer: Isaac Hayes; writer: Eugene McDaniels; publisher: Skyforest BMI. Stax STX3209.

JOE SIMON—I.O.U. (3:34); producers: Norman Harris, Ron Tyson; writers: N. Harris, R. Tyson, J. Simon; publishers: Ensign/Six Strings/Dajoye/Possie BMI. Spring SP 184 (Polydor).

FAT LARRY'S BAND—We Just Can't Get It Together (4:12); producers: Larry James, WMOT; writers: L. James, D. James; publisher: WMOT BMI. Fantasy WMOT F828AM.



DON WILLIAMS—Rake And Ramblin' Man (2:50); producer: Don Williams; writer: Bob McDill; publisher: Hall-Clement BMI. ABC AB12373. Drawing from the catalog of one of his favorite writers, Williams renders a lesson on the ups and downs of commitments that could equally apply to life as well as love. His tasteful production of electric piano and guitars is brightened with Charles Cochran's string arrangement.

GEORGE JONES—I'll Just Take It Out In Love (3:06); producer: Billy Sherrill; writer: B. McDill; publisher: Hall-Clement BMI. Epic 850564. This is the kind of love ballad that Jones can deliver so powerfully and soulfully—and he does. The pure country but highly effective production is pulled together with steel, guitars, and drums, and is enhanced with piano and clear fiddle riffs—a complementary vehicle for relating Jones' style.

SUSIE ALLANSON—We Belong Together (2:45); producer: Ray Ruff; writer: Carol Chase; publisher: Paukie BMI. Warner/Curb WBS8597. Allanson's initially soft vocals, backed with piano, are brought to immediate heights revealing her vocal strength and range early on in this recording. Strings and background vocals enrich the total sound of this quality composition.

CHARLIE RICH—Beautiful Woman (2:51); producer: Billy Sherrill; writers: N. Wilson-S. Davis-B. Sherrill; publisher: Algee BMI. Epic 850562. Rich's lively piano work and distinctive vocal delivery are the highlights of this infectious tune set to a catchy tempo. Electric guitar and steel remain in the background as strings and backup vocals add fullness.

STELLA PARTON—Undercover Lovers (1:52); producers: Jim and David Malloy; writers: Even Stevens/Sherry Grooms; publisher: DebDave BMI. Elektra E45490A. Parton provides a slick presentation of this up tempo number that carries the "undercover" theme all the way through. The tune is punctuated with emphatic electric instrumentation that adds to the energetic beat.

O.B. McCLINTON—Hello, This Is Anna (4:32); producer: Buddy Killen; writers: N. Herman-R. Crick; publisher: Stark, ASCAP. Epic 850563. It's hard to carry on a love affair over a code-a-phone and McClinton proves it with this very well executed production that finds him pouring his heart out over one of those contraptions. It starts out seriously but leaves you laughing as intermediate pay telephone sounds, over the piano, steel and guitar instrumentation, help serve as the buildup to McClinton's predicament. Peggy Jo Adams is featured on the code-a-phone message.

recommended

MARCIA RALL—Good Times, Good Music, Good Friends (3:36); producer: Neil Wilburn; writers: N. Sedaka, P. Cody; publishers: Neil Sedaka/Lebasongs, BMI. Capitol P4591.

DAVID WILLS—You Snap Your Fingers (And I'm Back In Your Hands) (2:49); producer: Tom Collins; writer: J. Schweers; publisher: Chess, ASCAP. United Artist UAX1196Y.

FREDDY WELLER—Bar Wars (2:57); producer: Ray Baker; writer: B. Cason; publisher: Buzz Cason, ASCAP. Columbia 310769.

JOHN WESLEY RYLES—Kay (3:50); producer: Johnny Morris; writer: Hank Mills; publisher: Johnny Bienstock, BMI. ABC AB12375.

KENNY STARR—Slow Drivin' (3:00); producer: Jerry Crutchfield; writer: Sterling Whipple; publisher: Tree, BMI. MCA MCA40922.

JOHNNY DARRELL—Hard To Be Friends (2:54); producer: Chuck Howard; writer: Larry Murray; publisher: Prodigal Son, BMI. Gusto GT49001.

DAVID HOUSTON—Waltz Of The Angels (2:51); producers: Howard A. Knight, Jr., Jerry W. Hayes; writers: D. Reynolds, J. Rhodes; publisher: Central Songs Beechwood, BMI. Colonial SC101A.

GEORGE HAMILTON IV—Take This Heart (3:26); producer: Allen Reynolds; writer: Robin Batteau; publishers: April/Rubin Batteau/Applecider/Music of the Times, ASCAP. ABC AB12376.

KAREN WHEELER—How Is The Sun In California (2:40); producer: David Barnes; writers: R. Murrah, T. Murrah; publishers: Black/Magic Castle, BMI. Capitol P4595.

MARIE OWENS—Nickelodeon (2:43); producer: Johnny Morris; writers: Terry Skinner, J.L. Wallace; publisher: Hall-Clement BMI. MMI MM11026.

MIKE ELLIS—I Never Meant To Harm You (3:03); producer: Hal Freeman; writers: Jimmy Anthony, Donnie Sanders; publisher: Hal Freeman. ASCAP. Cin/Kay AA042CK130.



GRACE JONES—Do Or Die (3:22); producer: Tom Moulton; writers: Jack Robinson, James Bolden; publisher: Savi BMI. Island IS102A. This is mainstream disco featuring the distinctive vocals of the reigning queen of disco. The punchy horn and string arrangements are complemented by captivating breaks that spotlight the driving percussion.

recommended

FANIA ALL-STARS—Spanish Fever (3:40); producer: Jay Chattaway; writer: J. Chattaway; publisher: Wayward ASCAP. Columbia 310760.

SYLVESTER—Dance (Disco Heat) (4:05); producers: Harvey Fuqua, Sylvester; writers: Robinson, Osborn; publisher: Jobete ASCAP. Fantasy F827AM.



First Time Around

NORMA JEAN—Saturday (3:24); producers: Nile Rodgers and Bernard Edwards; writers: Bernard Edwards, Nile Rodgers, Bobby Carter; publisher: Chic, BMI. Bearsville BSS0326 (Warner Bros.). Norma Jean Wright, the lead singer from the disco group Chic strikes out on her own here in a standard number that praises the hedonistic release of the disco culture. Her vocals are powerful and convincing backed by a catchy chorus line.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 104

Byrds, which is charming. With seven cuts to a side, the songs here are good short power pop. **Best cuts:** Those mentioned above.

TIM DUFFY—Orchestra Of Clouds, Music Is Medicine MIM9005. Produced by Tim Duffy. This small label is distributed by Seattle's First American Records. This album is one of those rare treats where you don't go in expecting much and come away dazzled. Writer/vocalist/keyboard man Duffy penned all cuts and shows influences reflective of various contemporary styles. From the playful to the romantic, to the rock edged, the music is delightfully stimulating. Duffy receives tight support from backing musicians. **Best cuts:** "Love Is Within Reach," "Bayou Rhythms," "Woodland Call," "Real Eyes."

PAUL WINTER—Common Ground, A&M SP4698. Produced by Paul Winter, Oscar Castro-Neves, David Greene. Though not heavy on the commercial side, Winter's latest is a bold and cumbersome attempt at uniting ethnic/rock/classical and jazz centered around the sounds of whales, wolves and eagles. Much of the music is filled with African chants, Brazilian rhythms and mellow harmonies, paced by Winter's piano and clarinet and a host of stellar studio musicians. Recommended for the adventurous. **Best cuts:** Choose your own.

soul

JEAN CARN—Happy To Be With You, Philadelphia International JZ34986 (CBS). Producers: various. Carn's second album for this label moves the jazz-tinged stylist further towards the pop-soul mainstream via upbeat tunes like "There's A Shortage Of Good Men," "Happy To Be With You," and "You Can't Come Back Now." Warm, sensuous vocals glide atop typically smooth Philadelphia arrangements and instrumentation, but there are flashes of fire in "Don't Let It Go To Your Head" and "Revelation/Infant Eyes." **Best Cuts:** those cited.

MARTHA REEVES—We Meet Again, Fantasy F9549. Produced by Henry Cosby. Reeves has long possessed one of the strongest and most dynamic voices in black music, and those qualities are prevalent on this Fantasy debut. Cosby wisely showcases her in up tempo tunes like "I Feel A Magic," "Dedicated To Be Your Woman" and "You're Like Sunshine," powered by pulsating percussion, driving brass and lively keyboards. The material is melodically weak, but lacks no spirit, and "Love Don't Come No Stronger" (Reeves' new 45) captures all the qualities of her classic Motown disks. **Best cuts:** "Love Don't Come No Stronger," "One Line From Every Love Song," "You're Like Sunshine."

jazz

RUNE GUSTAFSSON—Move, GNP-Crescendo GNPS2118. Producer uncredited. For two decades, Gustafsson has been acclaimed in Sweden as an exceptionally gifted guitarist. With this LP, he may well enjoy similar renown in the U.S. Backed by two other guitarists, a Fender bassist and drums, Rune offers nine exemplary tracks including two classics popularized by Woody Herman's band. **Best cuts:** "Four Brothers," "Early Autumn," "Father Bach," "Nuages."

JIMMY WYBLE—Etudes, Jazz Chronicles JCS781. Producer uncredited. Twenty tracks, some of them running less than a minute, comprise this unconventional but laudable LP taped in Los Angeles over a three-year period. Wyble is an "interesting" soloist, creating a variety of moods and exhibiting sterling musicianship in his selections dedicated to Joplin, Waller, Van Eps, Wilder and Rowles. Many will enjoy Wyble's classic approach. **Best cuts:** "Eleven," "Seventeen," "Seven," "Improvisation."

disco

AMANDA LEAR—Sweet Revenge, Chrysalis CHR1184. Produced by Anthony Munn. A follow-up to Lear's "I Am A Photograph" LP, her first, this effort is again Munich-made and

molded disco. Her deep, accented vocals are again the centerpiece, exhibiting more sensuality than range. Side A, segued for disco programming, is supposedly an autobiographical sequence. But the unlinked numbers on side B are individually more appealing. **Best cuts:** "Comics," "Enigma."

latin

ANGEL CANALES—Live At Roseland, TR 137X. No producer listed. This is a second in a trio of live LPs generated by the label's talent showcase at the New York ballroom. Vocalist Canales, in his novelty nasal way, is in good form for this set of tunes from recent albums. A big problem, though, is a legal challenge to the LP from Fania, Canales' former label, which may tie it up or force the release of a revised version. **Best cuts:** All.

VILATO Y LOS KIMBOS—Hoy Y Manana, Cotique JMCS1095. Produced by Louie Ramirez. This third LP by this salsa unit, originally a spin-off of Tipica 73, is guided by leader/timbal player Orestes Vilato, former leader/singer Adalberto Santiago having departed for a solo career. No new direction here, though. Just straight, appealing salsa with swing and feeling. New vocalist Carlos Santos does a fine job in his debut with the group. **Best cuts:** "Hoy Y Manana," "Caridad," "Contigo No."

PHIL HURTT'S FIRST ALBUM IS HIS BEST YET.

Phil Hurtt was nominated as "Disco Composer of 1977" by **Billboard**, and had two albums nominated as "Best Disco LP of 1977" — **African Queens** by the **Ritchie Family** and **The Village People**.

Phil's career as a writer, producer, arranger, and/or vocalist has been strong, prolific, and liberally strewn with solid hits. He's written material for the **O'Jays** ("Sunshine"), the **Spinners** ("I'll Be Around"), and the **Ritchie Family** ("Best Disco in Town"). You'll find **Phil Hurtt's** name is on a dazzling array of records — often in collaboration with **Bunny Sigler**, **Tony Bell**, and **Richie Rome**. The "PH Factor" has worked wonders with artists like **Joe Simon**, **Billy Paul**, **Percy Sledge**, **Garland Green**, the **Persuaders**, **Jackie Moore**, **Eddie Kendricks**, **Salsoul Orchestra**, **Little Anthony and the Imperials**, and the **Chi-Lites**.

Now, the **PH Factor** turns full blast on **Phil Hurtt** himself, with explosive results. "**Giving It Back**" is **Phil Hurtt's** best yet.



Teach Them Well • Lovin' • Give Us What We Want • Heaven • Where the Love Is • Teach Them Well/Reprise
Lady Let Your Hair Down • That's the Way the Story Goes • Giving It Back • Please Don't Come Home



1529 Walnut Street
Philadelphia, Pa. 19102
215/568-0500

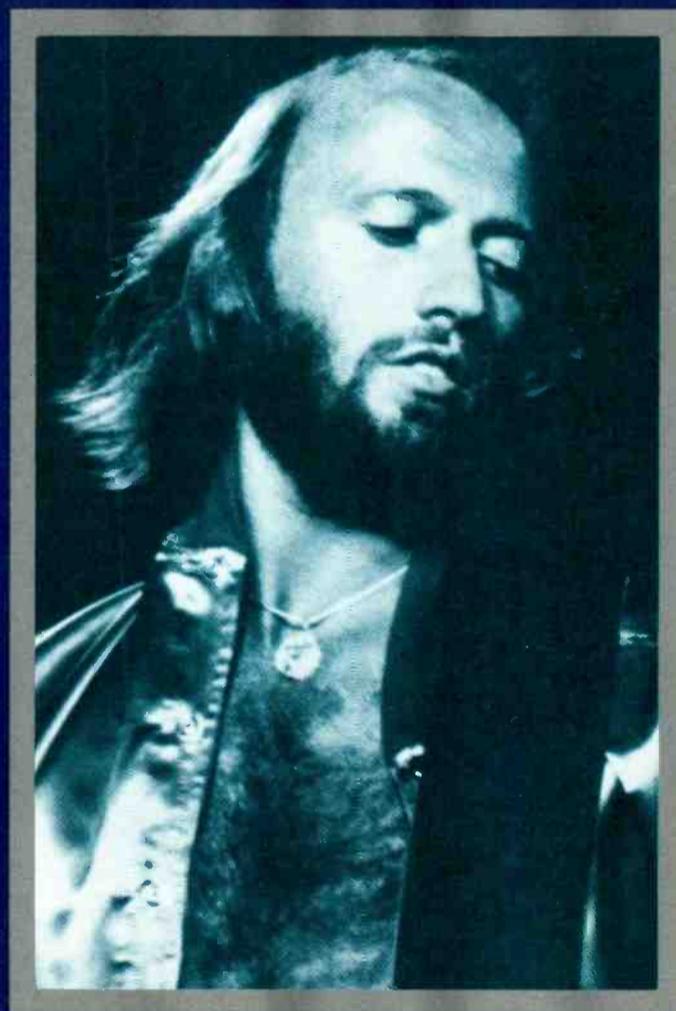
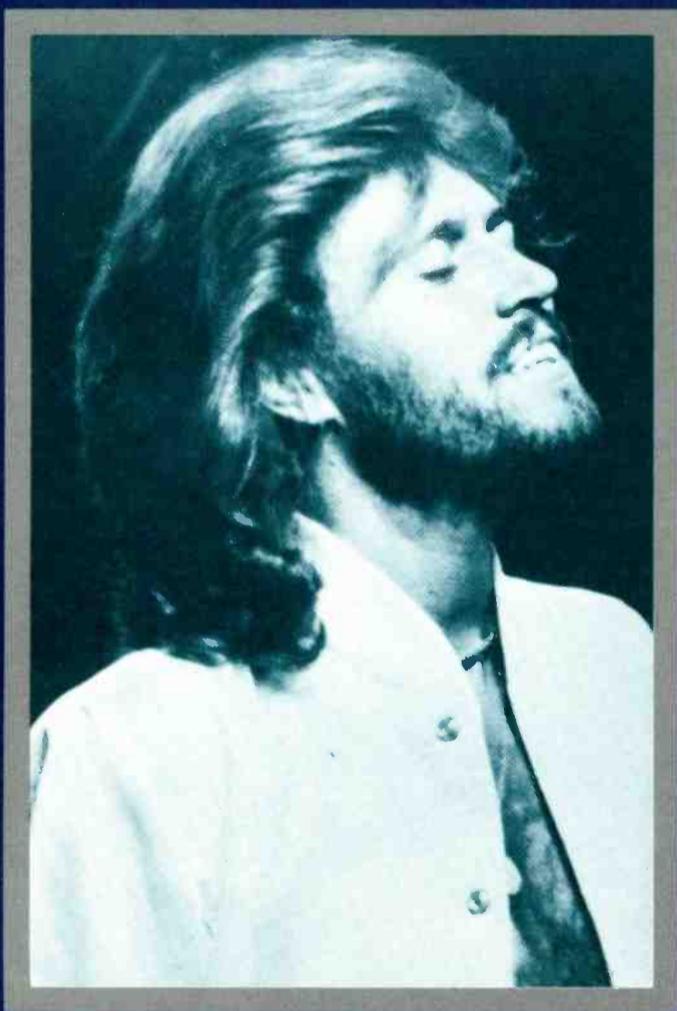
Produced by Phil Hurtt • Arranged and conducted by Richie Rome



BILLBOARD IS EXTREMELY PROUD AND PLEASED TO ANNOUNCE
A T R I B U T E T O
T · H · E

BEETLES

A SPECIAL SECTION IN BILLBOARD'S SEPTEMBER 2, 1978 ISSUE



**Attention: Friends, Associates,
Business Affiliates**

Plan now to participate in this unique tribute to The Bee Gees, with your advertisement in Billboard's September 2nd issue (advertising deadline, July 22nd, 1978).

Contact your local Billboard advertising representative today for further information concerning ad specifications and rates.

A unique opportunity to be a part of a truly significant event, timed just right for distribution.



To maintain the artistic quality and continuity of this special tribute to the Bee Gees, Rod Dyer & Associates, 5550 Wilshire Blvd., Los Angeles, California 90036, telephone: (213) 937-4100, have been retained to assist you in coordinating all design and advertising for this special issue. Billboard suggests your contacting this agency directly on any advertising design inquiries you may have.

Issue Date: September 2, 1978
Advertising Deadline: July 22, 1978

Billboard®

USA OFFICES

LOS ANGELES:
900C Sunset Boulevard
Los Angeles, California 90069
213/273-7040 TELEX: 69-8669

NEW YORK:
1515 Broadway
New York, New York 10036
212/764-7300
TELEX: 62-0523 (int'l only)

CHICAGO and CANADA:
150 North Wacker Drive
Chicago, Illinois 60606
312/236-9818

NASHVILLE:
1717 West End Avenue
Nashville, Tennessee 37206
615/329-3925

INTERNATIONAL OFFICES

UNITED KINGDOM:
7 Carnaby Street
London W1V 1PG
(01) 437-8090 TELEX: 262100

SPAIN:
Plaza Mariana de Cavis 1&3
Escalera Derecha 1-B
Madrid 7, Spain

TOKYO:
Dempa Bldg., 8th floor
11-2, 1-chome,
Higashi-gotanda, Shinagawa-ku
Tokyo, 141
(03) 443-8637

MEXICO/LATIN AMERICA:
Apartado Postal 11-766
Mexico 11, D.F.
(905) 531-3907

ITALY
Piazzale Loreto 9
Milan, Italy
28-29-158



As you know,
There is a new Bob Dylan album called "Street-Legal" on Columbia Records and Tapes.

Captain In Charge (of Production): Don DeVito

 "Columbia,"  are trademarks of CBS Inc. © 1978 CBS Inc.

Closeup

BRUCE SPRINGSTEEN—*Darkness On The Edge Of Town*, Columbia JC35318. Produced by Jon Landau, Bruce Springsteen.

The legalities have been long resolved. The rock world impatiently waits. And finally the many months of anticipation are over. Springsteen is back. With nearly a three-year delay since his superb "Born To Run," which put Springsteen on the map, he's returned in better form than ever with this striking masterpiece that ranks as one of the most vivid statements about adolescence and street life ever recorded.

Each of the 10 cuts is lyrically and instrumentally brilliant, and delivered in Springsteen's urgent, even defiant, but always commanding way.

When Springsteen sings, you automatically jump to attention and listen, so forceful are his songs. His vocals are filled with such dynamite and guts that each tune becomes a bold, forceful message.

He sings with anger about the desolate, the down and outers, of adolescence and love. His songs are universal in theme and scope, almost anthem-like about the tribulations of the young and unrelenting.

Like "Born To Run," "Darkness On The Edge Of Town" is filled with striking images, sensual poetics and an alarming sense of sincerity and truth that only someone speaking from experience and perception could convey.

The dark, seedy side of life is brought to life through Springsteen's foreboding imagery and raw emotional vocal acrobatics.

The opening cut, "Badlands," a high powered rocker, best signifies the hopes and dreams of those on the outskirts and the impatient wait for it to happen. "Badlands, you gotta live it everyday! Let the broken hearts stand! As the price you've gotta pay! We'll keep pushin' till it's understood! And these badlands start treating us good," he sings. Clarence Clemons supplies a tasty sax break, while the E Street Band supports Springsteen with dazzling rhythmic support.

"Adam Raised A Cain" can be taken in allegorical terms as Springsteen draws heavily from Biblical influences. His raw, throaty vocals come across in a shouting delivery, which calls immediate attention to the urgency of the song.

"Something In The Night" best exemplifies the love found/love lost syndrome as Springsteen emotes: "You're born with nothing, and better off that way/Soon as you've got something they send someone to try and take it away." The emotional vocals makes this one of the album's most provocative songs.

"Candy's Room," one of the great songs on the album, is an upbeat romantic love entry that starts with a spoken narrative before reaching a feverish pitch. One gets the impression that Candy is a femme fatale whom men worship because of her unattainable beauty. But Springsteen has the inside track on her as he says, "She has fancy clothes and diamond rings! She has men who give her anything she wants, but they don't see that what she wants is me."

The imagery is so intense that one feels the heat and burning desire and beauty in Candy's eyes, best exemplified in lines like "Baby, if you wanna be wild, you gotta a lot to learn, close your eyes, let them fire, let them burn."

Side one closes with a subdued ballad, "Racing In The Streets," which depicts the automobile as a release for the built-in frustrations and anxieties of the young during a

hot summer. Springsteen's vocals are upfront against a simple keyboard backdrop: "Tonight, tonight, the strip's just right/I wanna blow 'em off in my first heat/Summer's here and the time is right for racin' in the street."

"The Promised Land" finds Springsteen in an optimistic frame of mind believing that there is a promised land where all his small town dreams will come true.



Bruce Springsteen

In "Factory," Springsteen writes an ode to the working man who goes through the daily motions of a boring job. He sees his father "walking through the factory gate in the rain" and "takes his lunch and walks into the morning light." It's the shortest song on the album, but most effective.

"Streets Of Fire" burns with the hot intensity that the title insinuates. It's a down song, depressing, about a loser with no place to go, no one to talk to but "strangers." Again the dark imagery comes to life in lines like "I walk with angels that have no place."

The first single, "Prove It All Night" opens with a catchy guitar riff and also boasts several strong hooks. It's a love song in which Springsteen speaks of the depth of his love on a dark and forboding evening. Clemons shines again with another sax solo before Springsteen resumes his urgent vocals.

The album concludes with the title track, another chilling song with mysterious, danger-laden lyrics.

ED HARRISON

No Sinatra Society Conclave Until '79

LOS ANGELES—The Sinatra Society of America has cancelled its plans for a national convention this year and is now looking for a date in the spring of 1979.

Two sites are favored by the membership: Las Vegas and Philadelphia. The organization hopes to have the site firmed by the fall, according to society official Scott Sayers. Organization claims a total membership of 521 in 29 states and 17 countries.

And among the items in the society's June bulletin are these: an LP of unreleased Capitol material. "Sinatra—The Rare Ones" will be released in England in September. And freelance producer John Ridgway has put together for the U.K. market an LP titled "Gems From Your Hit Parade 1948" which includes 16 cuts by Sinatra.

Olivia Renews

LOS ANGELES—Olivia Newton-John has signed a new long-term contract with EMI for worldwide album distribution, with the exception of the U.S., Canada, Australia and Scandinavia.

General News

European Jazz Situation

• Continued from page 95

Coyrell, Gary Burton and Philip Catherine.

In this territory, average jazz album sales are around 300-500, with a bestseller hitting 1,000. The five existing jazz clubs attract touring visitors such as Earl Hines, Eddie "Lockjaw" Davis, Teddy Wilson and Harry "Sweets" Edison.

Austria has no regular jazz festivals. But interest is on the increase, with blues and boogie most popular, and local jazz heroes including Joe Zawinul, Bill Grah, Peter Wolf, Fatty George, Martin Pyrkler and Erich Kleinschuster.

Maybe 10% of the Spanish market goes to jazz, though it is difficult getting accurate sales figures. There is a dearth of local talent in jazz so there are no specialist labels. There is a general industry belief that "jazz doesn't sell."

The concert scene is low key, too, though there are festivals in Barcelona and San Sebastian, the latter originally for amateurs but now attracting names such as Charles Mingus, Cab Calloway and Muddy Waters.

Spanish jazz sales for an album might touch 1,000 over a year, but exceptions such as Keith Jarrett, John Coltrane or Miles Davis might reach the 4,500 mark. Audiences attending Mahavishnu orchestra, Chick Corea or Herbie Hancock concerts cannot properly be defined as pure jazz audiences.

A problem in Spain is that jazz as such was officially banned by the government until the early 1960s. But there are important local musicians, such as drummer Enrique Llacer Regoli, Pepe Nieto, Tete Montoliu, the blind Catalonian pianist who has broken through internationally; Juan Carlos Calderon, Ricardo Roda, Pedro Iturralde, guitarist Jorge Perez Vallmayer, a legendary figure in Spain; and Vladimiro Bas, altoist and the only Spanish musician included in Leonard Feather's Encyclopedia Of Jazz.

Traditional jazz was never popu-

lar in Spain because it could not be played at the time it had to be played. When Spain "discovered" jazz, modern music was hitting maturity, with the Spanish buying jazz when Davis and Coltrane were the idols.

Switzerland is another country where jazz is at the bottom end of the market, around 2% of album sales, and sales average 50-100. But as in other territories there is a problem separating jazz as a music form. Add in the Mahavishnu Orchestra, Return To Forever and the like and that market share jumps to nearer 10%.

The French jazz share is around 10%, too, reflecting its buoyancy in many clubs and with plenty of concerts, plus local and national festivals.

Best estimates of the value of jazz in Britain is around \$18 million. The overall situation shows many of the elements that mark the overall European scene.

The growing sophistication of rock and the tendency of jazzmen to use rock influences have brought the two closer together, opening up the larger market to the minority music.

Best selling acts go through the majors, while the grass roots scene is boosted by small labels, run on a shoestring and fighting to survive.

Mainstream artists play Ronnie Scott's in London, probably the world's foremost jazz club. Jazz artists with a rock-planted approach tour the big concert halls. Crossover albums do well in the LP charts, while mainstream product sells more slowly but with greater longevity.

U.K. enthusiasts say the glamor and financial rewards go to U.S. acts, while local artists of international stature like Stan Tracey barely make a living. Still, there are British jazzmen striving for public recognition—and improving technically all the time.

But jazz in Britain, as in other European territories, clearly has unprecedented acceptance from the general public.

Jazz Beat

• Continued from page 94

Visions, Ron English, Bess Bonnier, Jack Brokensha, Harold McKinney and Larry Nozero plus George Benson, Hank and Thad Jones, Barry Harris, Kenny Burrell, Roland Hanna and Charles McPherson.

This is jazz month in New York, a switch away from the previous emphasis in April. . . . Bobby Knight's 10-piece Great American Trombone Co. played Donte's in North Hollywood Friday, Saturday (16-17) and did some recording while on the bandstand. . . . Jazz Interactions presented its 13th anniversary party at Storytowne in Manhattan recently with music swinging in three separate rooms.

Cornetist Pete Daily, a big seller of dixieland disks for Capitol in the 1940s, is active again and playing gigs in and near the San Fernando Valley of L.A. . . . Joe Darensbourg, clarinetist, is

ailing at his home in L.A. and unable to accept jobs. Charlie Menees, long a St. Louis jazz writer, teaches classes in jazz at the Univ. of Missouri, St. Louis campus.

The Hi-Los are reuniting for the first time in 17 years to play the 21st annual Monterey Jazz Festival in September. The quartet will perform Sunday evening, Sept. 17. . . . Earl Hines' vocalist Is Marva Josie who is working with him during a six-night gig at Sandy's Jazz Revival room in Beverly, Mass., Tuesday-Sunday (20-25). . . . "Jump For Jazz," two one-hour specials on Channel 10 in Las Vegas began Sunday (18) with the followup Sunday (25). Monk Montgomery helped put the program together and the hosts for the show are Joe Williams and Garvin Bushelle. Shows dissect jazz and its performers.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Soul Sauce

• Continued from page 50

ing her 25th year in the business, is being honored with a congressional commendation by Congressman Robert K. Dorman.

The commendation is for Nancy's involvement with humanitarian causes, her unflinching dedication

toward improving the quality of life and for performance tours.

Nancy's appearance in a "25th Anniversary Concert" at the Terrace Theatre in Long Beach, Calif. Saturday (17) was killed due to a car accident.

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

Lifelines

Births

A girl, Allison Justine, to Rick and Diane Rowe, June 1 in New York. Father is an engineer at New York's Secret Sound Studio.

★ ★ ★

A son, Christopher Michael, to Michael and Rebecca Borchetta, May 29 in Los Angeles. Father is an independent record promoter and mother is Scorpion recording artist.

★ ★ ★

A girl, Amy Alexandra, to Carolyn Hester and Dave Blume, June 2 at Cedars-Sinai Medical Center, Los Angeles. Mother is the vocalist; father, a former RCA producer, is now with The Los Angeles Times. Child is their second daughter.

Marriages

Paul Wexler, Warner Bros. quality control head, to Lydia Valentine, May 28 in Los Angeles.

Deaths

Julian Clifton "Matty" Matlock, 69, arranger, saxophonist, clarinetist and composer who attracted international attention in the 1930s as a member of Bob Crosby's orchestra, in Los Angeles June 14 after a lengthy illness. Matlock, a Kentuckian, made hundreds of records as a sideman and as a dixieland bandleader and had resided in Los Angeles since 1943.

★ ★ ★

Maurice Hart, 69, prominent disk jockey on New York's WMCA and WNEW and later, at KFWB in Los Angeles, June 10 in Los Angeles. Hart also composed songs recorded by Helen O'Connell, Glenn Miller and Tommy Dorsey. He is survived by his widow, Lillian, a daughter and grandson.

★ ★ ★

Carroll Hardy, 48, Buffalo disk jockey, June 9 in an automobile accident near Buffalo. Hardy was employed by WEBR and WBLK as a personality jockey specializing in jazz and also was employed as upstate New York representative of the Atlantic and Elektra labels.

★ ★ ★

Barry Winton, 77, at various times a William Morris agency employee, violinist, bandleader and owner of WQSN in Charlotte, June 4 following a heart attack. He is survived by his widow, a son and daughter.

★ ★ ★

Johnny Bond, 63, singer and songwriter who gained national prominence in the country field in the 1940s, in Burbank, Calif. June 12. Bond worked with Jimmy Wakely, Gene Autry and others and was long featured on radio and television in the Los Angeles area. He is survived by his widow, Dorothy, three daughters, two sisters and two brothers.

★ ★ ★

Wallace T. "Ed" Kirkeby, manager of the late Fats Waller and organizer of the California Ramblers jazz band of the 1920s June 12 in Long Island's Nassau Hospital. He was 87.

★ ★ ★

Services for Bud Brisbois, 41, trumpeter, who died June 2 in Phoenix, were held June 5 in Scottsdale, Ariz. He played with Stan Kenton and Henry Mancini, among others. Surviving are three daughters, his father, a brother and sister.

JUNE 24, 1978, BILLBOARD

THE HEAT'S ON...

COMMODORES

"Natural High" M7-902R1

POP

R&B

★ 7

BB

● 4

CB

■ 2

RW

★ 1

BB

1

CB

1

RW

Includes the single "Three Times A Lady" M-1443F

POP

R&B

★ 63

BB

● 54

CB

■ 48

RW

★ 60

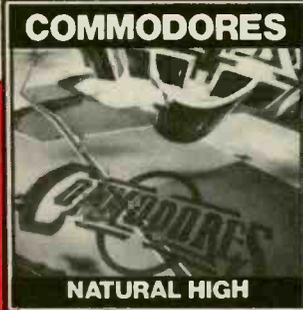
BB

● 57

CB

■ 47

RW



SMOKEY ROBINSON

SMOKEY ROBINSON
Love Breeze



"Love Breeze" T7-359R1

POP

75

BB

118

CB

157

RW

Includes the single "Daylight & Darkness" T-5429

POP

85

BB

76

RW



RICK JAMES

"Come Get It" G7-981R1

POP

R&B

★ 129

BB

● 107

CB

■ 95

RW

★ 19

BB

● 10

CB

9

RW

Includes the single "You And I" G-7156F

R&B

★ 11

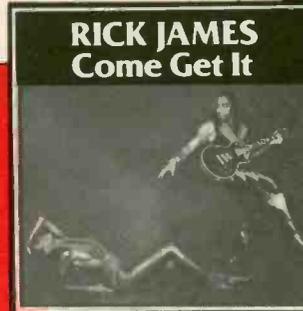
BB

● 17

CB

■ 14

RW



...AT MOTOWN!



© 1978 Motown Record Corporation

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced...

HOT BLOODED—Foreigner (Atlantic 3488) SEE TOP SINGLE PICKS REVIEWS, page 106

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, and a second set of columns for the same information on the right side of the page.

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.

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 Bells; 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 Mogull 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)

Index table listing songs and their publisher/licensee information, such as 'Almost Summer (Stone Diamond/Challouche, BMI)' and 'Dance Across The Floor (Sheryl/Harrick, BMI)'.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

..WHEN GOD BEGAN TO CREATE THE HEAVEN AND THE EARTH HE SAW THAT IT WAS GOOD... 'LET THERE BE DANCE'

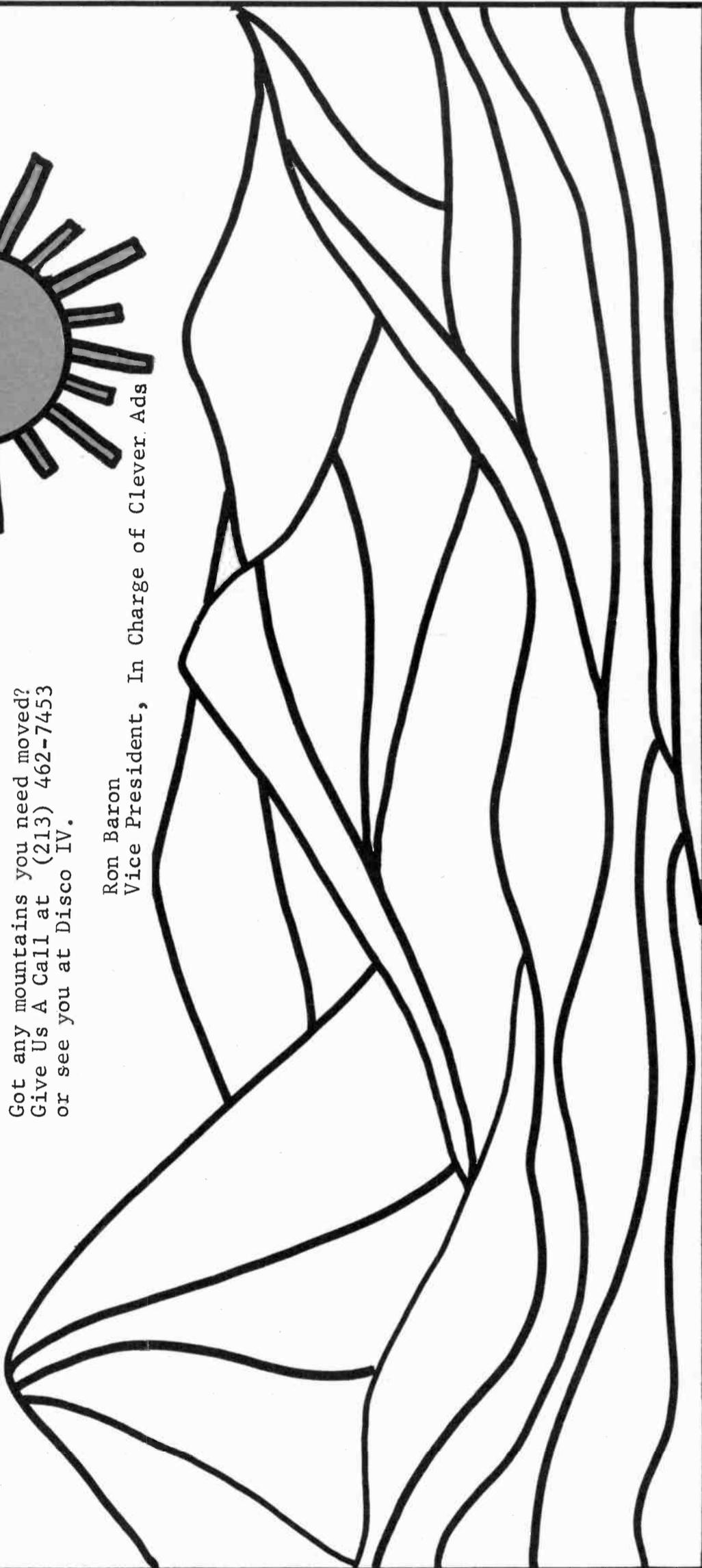
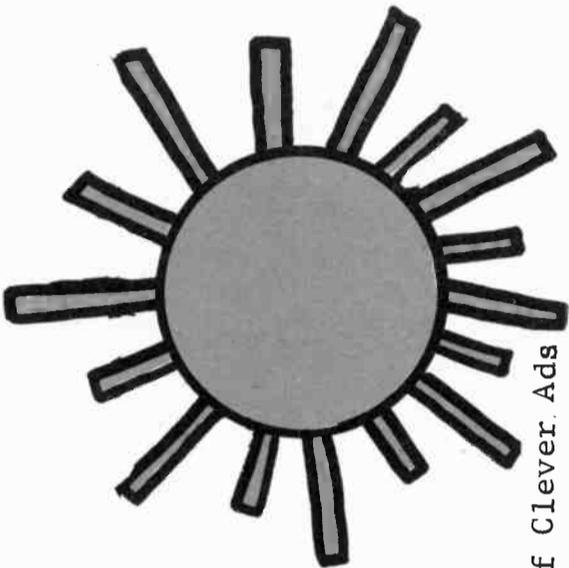
And HE said LET THERE BE DANCE And on Friday ("Thank God") there was dance. And the people of the world began to boogie. HE did not reply. Perhaps because the volume was too high or because their request was too soft. This time thunder cracked and lightning appeared, and hundreds of little business tablets fell to the ground. Picking up the message, they consulted HIS recommendation and a publicist replied, "Yes PR can move mountains too!"

GOD gave each of us the potential to become stars. HE also created good PR companies to make stars shine brighter.

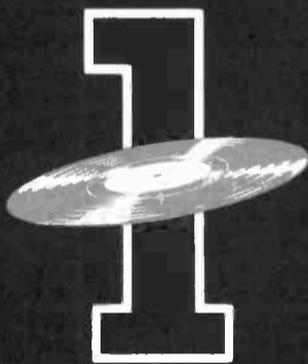
Sure we've moved mountains for clients, and We've helped many to become STARS. Truth of the matter is, what often appears to be a miracle is really just a lot of plain, old fashioned, down to earth, shirt sleeve work.

Got any mountains you need moved? Give Us A Call at (213) 462-7453 or see you at Disco IV.

Ron Baron
Vice President, In Charge of Clever Ads



**MUSHROOM RECORDS
CONGRATULATES THE
WINNERS OF THE
DOUCETTE
DISPLAY CONTEST**



FIRST PRIZE—\$1000.00
Reneé Layne
Discount Records
4050 Nolensville Road
Nashville, Tennessee
Dist. Music City Nashville



SECOND PRIZE—\$600.00
Nancy Crane
Recordland
4180 North Kent
Grand Rapids, Michigan
Dist. Action Music Cleveland



THIRD PRIZE—\$400.00
Jeanne Rucker
Record Bar No. 24
Metcalf So. S.C.
Overland Park, Kansas
Dist. Pickwick, St. Louis



"THERE'S MAGIC UNDER OUR UMBRELLA"

Disco Forum Draws

• Continued from page 1

president Neil Bogart, will deliver the keynote address—"The Impact Of Movies On The Growth Of Disco."

Talent—set to perform during the entertainment portions of the Forum at New York's newest high-voltage disco Xenon—includes Donna Summer, Village People, Brooklyn Dreams, Andy Gibb, Tavares, Trammps, Chic, Peter Brown, Loleatta Holloway and T-Connection.

A Taste Of Honey and Linda Clifford have been added to the all-star talent revue, while Gloria Gaynor and Salsoul Orchestra will be unable to perform as previously announced.

A highlight of the event will be the presentation of Disco Forum IV Awards in the following categories:

Best new audio product of the year, best new disco lighting product of the year, disco club franchiser of the year, disco club consultant of the

year, most innovative disco club owner of the year, most innovative disco club manager of the year, disco instrumentalist (musician) of the year, disco music arranger of the year, national disco DJ of the year, and regional disco DJ of the year voted by Forum registrants attending for each of the cities of Atlanta, Baltimore/Washington, D.C., Boston, Chicago, Dallas, Detroit, Houston, Los Angeles, Miami, New Orleans, New York, Philadelphia, Phoenix, Pittsburgh, San Francisco and Seattle.

In addition, awards will be presented for top disco album, DJ's favorite 12-inch disk, female artist, male artist, disco group, disco artist, most promising new artist, disco orchestra, producer, composer, label of the year, promo person (in-house), promo person (independent), disco-DJ mix, heavy disco/heavy radio single, heavy disco/light radio single, disco single/LP cut (disco play).

Concert In Russia

• Continued from page 3

can acts like the Nitty Gritty Dirt Band and Roy Clark have done modest indoor dates in Russia under State Dept. auspices, but Graham notes that the American State Dept. had nothing to do with this project except for issuance of normal visas and clearances.

Nick Cainos, vice president of Graham's FM Productions, notes that the climate for Western pop music in Russia is gradually beginning to warm up, citing the recent agreements struck by United Artists and also by Stig Anderson, manager of Swedish group Abba, to market recordings in the U.S.S.R.

Joan Baez, attending the press conference here to announce the concert, noted that none of the three acts was in the hard rock vein, and Mike Love added "in the '50s or '60s this would not have happened. Now that we're heading into the 1980s we're finally getting some good news."

Graham said that it was only accidental that the concert was scheduled for the Fourth of July, and added a personal note that "my family came from Eastern Europe so this project is emotionally pleasing for me also. If I had a choice of being on the first spaceship or of going to Russia to do this concert I would go to Russia."

Mathis: Which Direction?

• Continued from page 6

he still considers the song the most important element. He declined to work with one artist who would only record self-composed material. "I couldn't accept that," he says. "I don't care where the songs come from, but I just don't like artists legislating in advance."

Gold's first executive position in the record business was head of a&r for UA in the mid-'60s. He produced three top 10 hits with new artists in 1964-65 with Bobby Goldsboro (whom he brought to the label), Danny Williams and Patty Duke.

He joined Columbia in January 1967 as executive producer for the West Coast, and the following year became vice president of a&r, a post he held for five years in Clive Davis' regime.

"In those days we covered the hits and sold millions of albums," he says. "Radio was different then. There were many stations that wouldn't play the original records. But then what was once a far-out song became middle-of-the-road."

"Gary Puckett (Columbia's top singles act in 1968) became MOR, whereas before a station like WNEW in New York wouldn't play it and they

would welcome the Mathis, Conniff or Andy Williams version. The writing was in the cards. We could see that the change was coming and we had to go out and earn our own hits."

Finally I ask, "Do you mind if we talk about your disease for a while?" "No I don't," comes the unhesitant reply. "I think it's relevant; I think it's important. There are few people besides Johnny who would have done all that he's done for me in that way."

"Somebody in this office told me that somebody was saying to him, 'How can you stand working with Jack? He's always bouncing around. Doesn't that make you nervous?' And Johnny threw him an album and said, 'Listen to this and see if you can't figure it out.'"

"You've got to love him for that," says Gold, choking on his words. "I take pills for this Parkinson's thing that make me very susceptible to emotion," he explains. "You lose a little bit of your control."

"I used to have good weeks and bad weeks," he says. "Now I run the gamut every day. For maybe 20 minutes twice a day I can't walk around or I find it very difficult. But since the second time in the hospital I've handled it fairly well."

Is it a progressive disease? "Let's say that from each January to the next January you're not gaining ground. That's why given the talent and applications that Johnny's got, rather than do ordinary things I only want to do great things, and make great records with him for another year or two or three. No one knows how long anybody lasts."

Inside Track

Will the subject of insurgent unions such as New York's Allied Musicians Union and the Montreal-based Syndicat de la Musique du Quebec be discussed at the AFM's convention being held this week in Spokane? AFM brass seem to be hoping the issue will simply go away. They're proclaiming the issue of allowing members of the armed forces bands to carry an AFM card for outside gigs to be the hot potato. It just ain't so.

The CBS summer convention convenes for a week at the Century Plaza Hotel, starting July 23. The labels have invited some industry outsiders, portending a throng that could rival the Pickwick confab later on. . . . Though principals deny it, rumbles from a couple of meetings indicate that Milt Salstone, founder/president of the M.S. independent label distribution giant based in Chicago, and Pickwick International could be talking over a major deal. . . . KPOL-FM, Los Angeles, had a promotion the past weekend, wherein it promised no Bee Gee records would be played for 48 hours.

Don't think you're flipping your gourd if you see signs or a marquee heralding "Alice Coper" when the bizarre one starts his "King Of The Silver Screen Tour" June 20 in Buffalo. Cooper is deleting one "o" from his monicker during the junket to remind folks that he is donating \$27,000 to the campaign to preserve the gigantic hillside Hollywood sign that towers over the film city. The drive needs to come up with \$250,000, so Cooper estimates his donation will buy one letter. . . . The previously reported benefit concert in Toledo to benefit the local zoo raised \$2,000. A&M, Paul Goldberg of local WMHE and the local Peaches store sponsored. Gap Mangione was headliner, assisted by local groups. . . . Norman Kaye, once bassist with sister Mary's prestigious cocktail trio, now a top realtor in Las Vegas, can't stay away from the business. Nights he's making a Hawaiian disco album. . . . Business Is Good: Barrie and Arlene Bergman of the Record Bar just added a 4,000 square foot manse at Hilton Head, S.C. Lou Fogelman of Music Plus put his new 24-foot cruiser into Lake Mead, Ariz., Tuesday (13).

Is a major major Southern recording studio eyeing real estate in the Los Angeles clime? . . . Gus Dudgeon, former Elton John producer, has finalized an agreement with ATV Music Productions. It involves a major label. The act's identity is being kept confidential. . . . Industry Athlete Of The Week: Vicki Fogarty, third baseman for the Pipe Dreams softball team. She's hitting .823 in Green Bay, Wis. . . . Garland Jeffreys worked the Park West Club, Chicago, recently. "Soundstage" producer Ken Ehrlich auditioned him and was so impressed the A&M act will do the first single artist segment on the PBS-syndicated tv show. Sonny Rollins will bring his sax to assist the warbler. . . . Rhode Island Gov. Joseph Garrahy set aside this week in the smallest state for Barry Manilow, in honor of the Arista star's sellout state gigs coming up. . . . WEA breaks soil for the new Joel M. Friedman Building Monday (19) in Burbank. Buffet luncheon follows the soil loosening at the Warner Records Building. . . . The rack department at Zamoiski Co., Baltimore, has grabbed the Gemco store departments in Houston and Beaumont.

Tony Casciole, known to most as owner of the Vesuvio Restaurant, New York; Ronald Wakeel, manager of the Ramada Inn, Utica, N.Y., and Steve Albighese have formed Bounty Productions, which has put together Sail, a group which bows shortly on UA Records. The group hails from upstate New York. . . . The Kiss comic book did so well for Marvel Comics that they are following up with a Beatles pulper. . . . Flora Purim holds a press conference Thursday (29) to muster public support in her at-

tempt to fight deportation charges stemming from her cocaine conviction some years ago. She fears deportation could end her, and possibly, her husband, Airtio Moreira's careers.

Polydor mulling realignment of its promo staff under four regional directors, overseen by Jerry Jaffe, currently supervising album promo. . . . Derek Pellicci of Little River Band will not be in the drum chair during their world tour. Geoff Cox replaces Pellicci suffered third degree burns when a portable barbecue exploded in his face at a Melbourne farewell for the group. . . . Funny thing happened at the "secret" concert the Rolling Stones played Wednesday (14) at the Capitol Theatre, Passaic, N.J. Inside were lots of tv cameras, press and industry folk. Outside were hundreds of fans milling around. The purported theory behind the concert was to allow average fans to see the Stones in an intimate venue. Ducats were to be put on sale before the unannounced gig at select stores. . . . The Year One Band continues its quest for incongruous backdrops. It will do a June 23 filmed performance atop the World Trade Center, New York. Last summer the group filmed a performance at the Grand Canyon.

Leftover From The Flipside Records Convention, Lubbock: CBS Records a/v presentation on its current "Star Power" summer marketing program sets an all-time high for hitting the mark. The CBS film revolves around a despondent storekeeper, whose store has been depleted of goods by the CBS sale. But the stigma of patting oneself on the back is lost in the cleverness of the presentation. It's all done tongue-in-cheek in an aura of "Star Wars" and "Close Encounters."

Jack Kruger of the Flipside, Austin, won a 19-inch Sony color tv from WEA, presented by Paul Robertson, the account executive on the chain. Robertson is trying to engineer a statewide expansion of the "Texas Record Peddlers," a group of industryites that started in San Antonio several years ago. . . . Allen Rosen runs a sharp convention. He kept the meeting rooms cool and the lunches light so that attention maintained a high through the entire meeting day. The banquet at the Lubbock Club sponsored by WEA was the finest.

Leftover From The Western Merchandisers Convention, Amarillo: The agenda for the separate retail and rackjobbing staffers, plus plenary sessions, and the concurrent ladies social schedule would make NARM look to its laurels. . . . Warner "Pug" Pagliara and Jim Yates of RCA presented a red knit label sportshirt to each of the more than 100 Merchandisers employees at their presentation. In a ladies treasure chest key contest, Kathie Klane, Houston, won a micro-oven; Beth Riley, Tulsa, a color tv; Nancy McNeer, Amarillo, a trash compactor; and Mille Sobiski, 50 RCA albums.

B.J. McElwee, Charlie Stewart and Bill Mack gave each employe a Cross chrome pen and pencil set carrying the ABC logo. . . . Joel Hufner of Pickwick, Dallas, presented 18 cash checks to winners of a recent promotion. . . . Rich Leonetti of WEA gave a plaque to Sam Marmaduke and Dick Williamson for their "in excess of \$3 million business." Leonetti said Merchandisers was his firm's 19th largest customer. . . . Gary Kreisel and Bill Rudolph of Disneyland/Vista presented a 50th anniversary tie-in contest for Merchandisers personnel, in which the winner gets a trip and stay to Disneyland, Anaheim. . . . Roland Lundy, sales manager of Word Records, debuted a 15-minute "educational" film covering the upsurge in religious music. Lundy said that market has trebled in past three years.

Plenty Music For 'New' Atlantic City

• Continued from page 22

When checking into the hotel, which is now near 90% capacity, anyone can check a "no publicity box" if they seek anonymity. As yet the beautiful people have not been tramping en masse to the casino, allowing tourists and high rollers first play.

Competing for the Atlantic City disco market are two major clubs. Little John's is a converted stone church that also features live entertainment. The venue reports that business is running ahead of last year, due at least in part to the nearby casino.

Though Atlantic City's holiday season does not really get started until July 4, the 1,400-capacity Casanova's disco reports block-long crowds waiting to get in on a recent Saturday night.

There are other clubs around

town where music is played, but often music is not the prime concern at the venues. The word on the street, even among knowing ex-New Yorkers, is that Atlantic City can be a very rough town, and seeking out-of-the-way places (or even being alone on the streets) late at night is a dangerous business.

One effect that the opening of Resorts International has had is that it has extended the projected season for the Music Hall Theatre located on Steel Pier, across the Boardwalk from the casino. The 3,000-seat theatre opens in early July with Ray Charles, to be followed by Roy Ayers, George Benson, Lou Rawls and others, says Bob Levine, stage manager of the venue.

The theatre usually closes its season on Labor Day, but this year the policy is to stay open as long as possible into the fall. Levine promises rock as well as soul acts, but so far

none have been confirmed. Booking at the theatre is done through Jim Brant, and other lesser known promoters from Philadelphia and Washington.

Looking at the biggest venue in town, Convention Hall, is the biggest promoter in New Jersey, John Scher. But, Scher says, he is only looking. He says that the city fathers are having second thoughts about their opposition to having rock shows under the same roof where the Miss America pageant is held.

But so far nothing has been decided or resolved. He says he is reluctant to go to Atlantic City since that might take away from the 20 shows he puts on every summer at Asbury Park, further north along the Jersey coast.

So casino gambling aside, so far as big time, big selling, popular music goes, Atlantic City is still a minor market.

"Two Tickets To Paradise." 3-10765

All you need is a little **Money.**



Eddie Money. He's a bundle of dynamite out cruising for a match.

He pushed "**Baby Hold On**" into the Top 10. He made his debut album go Gold. He's played 140 live dates since the release of his first album. Still, after all the work, just show him a stage, a mike, a tight spotlight and Eddie goes into action.

Now, he has a hot new single. It's called "**Two Tickets To Paradise.**" And it promises to follow the same trail his first single blazed.

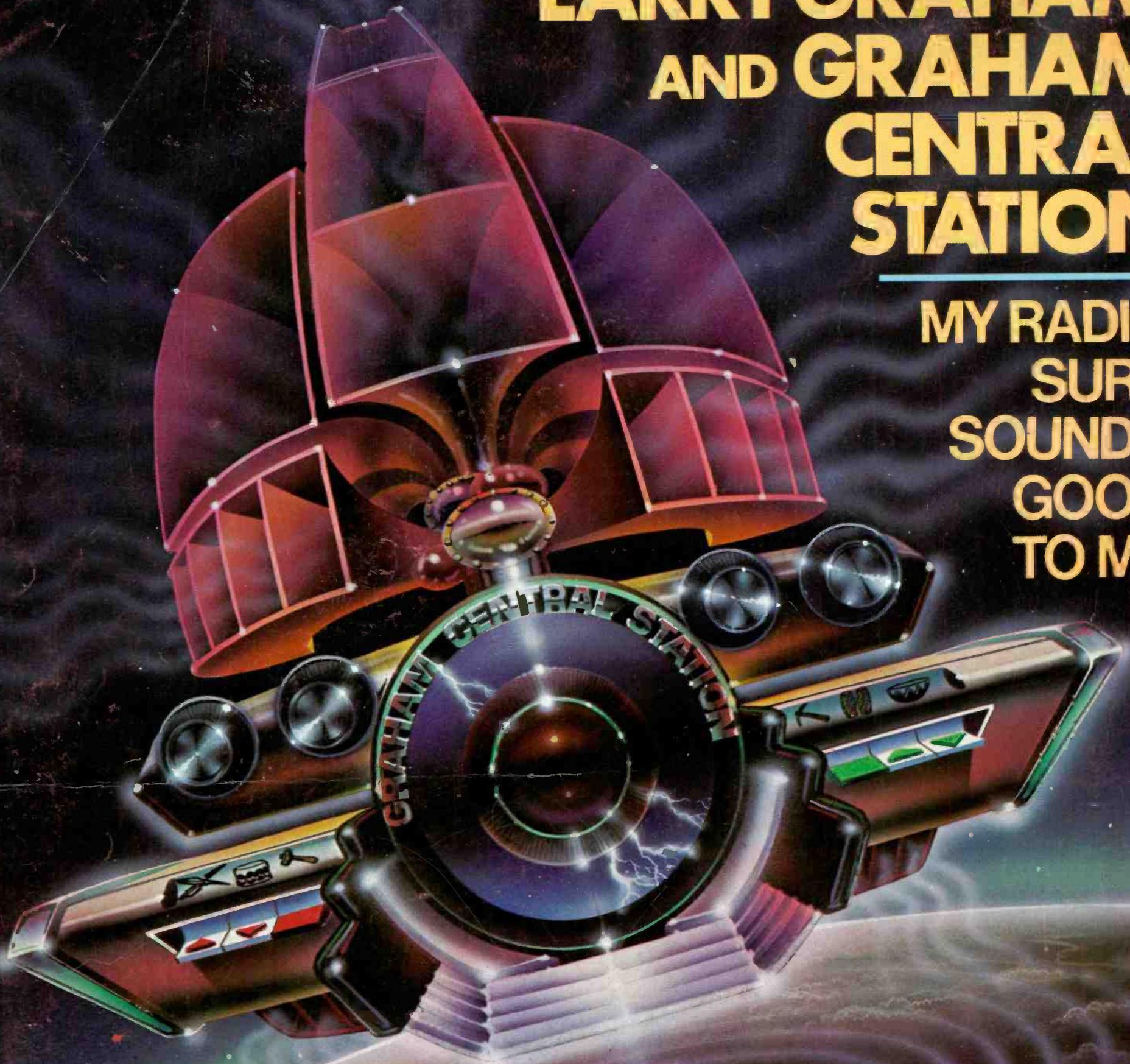
"Eddie Money." The man with all the moves. His debut album features "**Baby Hold On**" and "**Two Tickets To Paradise.**" On Columbia Records and Tapes. PC 34903

Watch for Eddie this summer!

July 1	"Saturday Night Live" (NBC)	
21	Hosts "Midnight Special" (NBC)	
June 27	Phoenix, AZ.	
29	Lexington, KY.	Rolling Stones
July 1	Dallas, TX.	Texas Jam w/Aerosmith, Heart, Ted Nugent
2	Alpine Valley, WI.	Alice Cooper
4	Biloxi, MS.	Alice Cooper
7	Miami, FL.	Alice Cooper
9	Jacksonville, FL.	Alice Cooper
13	Des Moines, IA.	Doobie Brothers
15	Kansas City, MO.	Kansas
16	Boulder, CO.	Rolling Stones, Kansas
22	Indianapolis, IN.	Doobie Brothers
23	Louisville, KY.	Ted Nugent
26-30	Los Angeles, CA.	Dave Mason
Aug. 2	Milwaukee, WI.	Eagles
16	Cincinnati, OH.	Eagles
26	Philadelphia, PA.	Boston

LARRY GRAHAM AND GRAHAM CENTRAL STATION

MY RADIO
SURE
SOUNDS
GOOD
TO ME



“We recorded this album especially for two groups of people. First, those people who spend their lives bringing all kinds of music to all of us who love to listen. That is, all the disc jockeys who keep radio alive and happening.

And then, all the people who love the music and whose words

at one time or another became the title of this album.”

Graham Central Station
My Radio Sure Sounds Good To Me

Featuring the single “My Radio Sure Sounds Good To Me” WBS 8602



Produced by Larry Graham, Jr. and Benny Golson
on Warner Bros. records & tapes. BSK 3175

REGENCY ARTISTS LTD



Personal
Management