

Billboard

06108CALY*8009 1738 SEP78
 03 99 052 71117613385
 CALY
 CRESCENT ST
 HARTFORD

BB

CT 06106

NEWSPAPER

83rd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

June 10, 1978 • \$1.95 (U.S.)

Tribunal Firming ASCAP Fee

By MILDRED HALL

WASHINGTON—ASCAP would receive more than \$1.2 million a year from public broadcasters for use of its music, under a proposal being worked out by the Copyright Royalty Tribunal. Public broadcasters had hoped for a maximum payment of \$475,000.

The Tribunal Wednesday (31) voted to approve in principle but not in all details, a proposal by commissioner Frances Garcia to base compulsory licensing rates for the ASCAP music on gross revenues of public television and radio broadcasting, less certain exclusions and deductions.

Details will be finalized at this

week's crucial June 5 meeting, with the Tribunal required to publish rates by June 8.

The exclusions and deductions from the base amount will be the chief bone of contention between ASCAP—which wants them largely eliminated—and public broadcasters, who want them increased.

Counsels for both sides are allowed to comment during the Tribunal's open hearings.

Only use of ASCAP music is being considered by the five commissioners since BMI and SESAC have reached voluntary agreements which supersede Tribunal compul-

(Continued on page 80)

Neil Bogart To Keynote Disco Forum

LOS ANGELES—Neil Bogart, Casablanca Records and Film-Works president, has been slated to deliver the keynote speech—"The Impact Of Movies On The Growth Of Disco"—at the fourth Billboard Disco Forum June 22-25 at the New York Hilton Hotel.

Bogart is widely recognized as a leading force in the disco industry, and his label, boasting perhaps the

New York's mayor Edward Koch has proclaimed the week of June 19-25 as "New York Disco Week" in honor of Billboard's Disco IV.

highest percentage of disco acts of any record company, has been a bellwether for the disco field in the U.S. and abroad.

Bogart will bring a vital and

(Continued on page 87)

U.S.S.R.'s 1-Way Abba LP Deal

By LEIF SCHULMAN

STOCKHOLM—Stig Anderson's Polar Music has broken new ground with a remarkable deal for Abba's "Arrival" album to be released in the Soviet Union.

For the first time, the Russians are said to have agreed to manufacture and market an overseas album without insisting on reciprocal trade in exchange.

The deal was set up after discussions between Anderson and the Soviet import/export organization Kniga, held in Moscow the last weeks of May. Under its terms Melo-

(Continued on page 68)

L.A. Studios Continue Growing & Expanding

By JIM McCULLAUGH

LOS ANGELES—Construction, refurbishment and expansion of recording studios here continues at a torrid pace in, this, the largest and busiest recording community in the world.

Despite an abundant mix of studios already existing in Southern California—some 150 to 200 of all

(Continued on page 57)

Superstore Era Now Is Reality

By JOHN SIPPPEL

LOS ANGELES—The era of the superstore is here. A national survey of industry retail chains indicates that those who pioneered the trend toward giant outlets are continuing and others are joining the movement. And chain owners are generally increasing store size.

Twenty-one stores, ranging in size from 8,000 square feet to 15,000 square feet, are definitely

scheduled to open in the final six months of this year. A number of prominent entrepreneurs like Tom Heiman, Russ Solomon and Scott Young could not be reached for comment on their own expansions. It is believed there are about 80 superstores in the U.S. today.

John Cohen, who just changed his chain's name from Disc Rec-

(Continued on page 76)

Pact Nearing On Sound Import Duties

By NICK ROBERTSHAW

LONDON—The long battle waged by IFPI, the International Federation of Producers of Phonograms and Videograms, to have the 1950 Florence Agreement on the importation of educational, scientific and cultural material extended to include audio/visual software, records and tapes seems finally to be near a successful conclusion.

Sources close to the Irish government, which has been responsible, albeit indirectly, for delaying ratification of a protocol designed for precisely this end, report Ireland is now prepared to sign. This would open the way for the extended agreement to come into force worldwide.

(Continued on page 69)

RCA & Sony Moves Boost Videodisk

By STEPHEN TRAIMAN

NEW YORK—The videodisk has received two shots in the arm from opposite sides of the globe.

The naming of former NBC president Herb Schlosser as an RCA Corp. executive vice president to develop a videodisk software program, and Sony's unveiling in Tokyo of an optical laser-based 12-inch, two-hour videodisk system compatible with its PCM-encoded audio disks, gives the basically unmarketed medium new interest.

RCA already has done the digital test mastering of an audio version of its videodisk in conjunction with RCA Records (Billboard, May 27, 1978). A/B listening tests are planned "in short order" to compare the simultaneous stereo analog version to be released on Red Seal, according to Dick Sonnenfeldt, staff

(Continued on page 62)

MUSICIANS ON INCREASE

By DICK NUSSER

NEW YORK—A soon-to-be-released study by the Gallup Organization showing a 25% rise in the number of amateur musicians in America underscores the growing importance of print music on the retail level and adds weight to the recently announced 8.9% rise in instrument, accessory and sheet music sales claimed by the American Music Conference.

The Gallup study, commissioned by the National Assn. of Music Merchants, estimates the number of amateur players in this country to be 50 million, up from 40 million in

(Continued on page 76)



KRISTY & JIMMY McNICHOL (AFL1-2875) Two of the hottest acts on TV are turning into one of the hottest acts on record. Millions already know them: Kristy, from the top-rated series, "Family," and Jimmy, star of the new series, "Hollywood Teens." And now they've just gotten together their first album featuring the pop classic, HE'S SO FINE (single No. PB-11271). "KRISTY & JIMMY McNICHOL," the album that's starting off with 27,000,000 fans. (Advertisement)



One of Europe's fastest rising stars now appears in the U.S. Americans are going to find out what Patrick Juvet's award-winning style is all about. GOT A FEELING (NBLP 7101)—has a spirit that's irresistible. Patrick Juvet's GOT A FEELING and it's catching! From Casablanca Record and Film-Works. Produced by Jacques Morali. (Advertisement)

(Advertisement)

High Energy

STEPPIN' OUT

Step into the future with High Energy!
 Their new album, "Steppin' Out."
 On Motown Records & Tapes

Rita Coolidge

LOVE
ME
AGAIN



PRODUCED BY DAVID ANDERLE WITH BOB & T. JONES

© 1978 A&M Records, Inc. SP 4699



Dealers Say WEA Price Rollback Is Appreciated

LOS ANGELES—Appreciative reaction is the way to describe key dealers nationwide to WEA's rollback May 29 of select wholesale prices. The WEA move involves rolling back single prices 3% and LP/tape albums listing from \$9.98 to \$15.98 from 1.6% to 2%.

Singles under the rescinded price hike of January 1978 dropped from 67 to 65 cents. The album base price decreases are as follows:

Suggested List Price	Former Price	Reduced Price
\$ 9.98	\$5.67	\$5.61
\$10.98	\$6.23	\$6.12
\$11.98	\$6.80	\$6.67
\$12.98	\$7.37	\$7.23
\$13.98	\$7.93	\$7.78
\$14.98	\$8.50	\$8.34
\$15.98	\$9.07	\$8.89

More than one retailer noted how refreshing it is in this day of constantly rising prices that a

giant corporation like WEA would repeal a price hike.

But most stress that this is not so much a plus for WEA as a negation of the ill will caused by the January price hike.

Dave Siebert, head of the Siebert's chain in Little Rock, Ark., which owns the Davey's Locker and Mad Cat retail outlets, says, "I'm glad to see them admit their mistake. Their prices were way out of line with the competition, and it was a good idea on their part to come back off them."

Siebert acknowledges that before the rollback, "if the product was equal to product on the Columbias and Capitols," the higher WEA price would have a negative effect on his ordering it.

"We gave them a hard time and let them know they were out of line," says Siebert. "A lot of dealers did. But I'm glad to see them make the change and I appreciate it."

Dave Arnold, vice president of the Seattle-

based Brass Ear chain of seven stores, comments: "I'm not jumping up and down, because WEA's prices were too high, but it's really nice to see this happen."

Did WEA's higher prices deter him at all since they were announced in January? "You

Wholesale Scale Affected By Slash

bet they did," Arnold says. "Their volume was jeopardized, because before there wasn't much room to mark down prices. Considering what you had to pay and what volume it could bring, some lower priced suppliers had the advantage.

"But now they're back to competitive or more like-type pricing. I think they saw where everybody else was and they decided to get back to the core of the industry. I'm glad they did." (Continued on page 84)



COURTESY CALL—President Jimmy Carter accepts a commemorative album of the Fischer choir from, left to right, Hans Betram, choir producer; Berndt von Staden, German ambassador to the U.S.; choirmaster Gotthilf Fischer, and Dr. Ekke Schnabel, senior vice president of Polydor, during the group's visit to the Oval Office following a Peace Mass concert performed by the choir in the nation's capital.

College Resistance To Licensing Ebbs

By ED HARRISON

LOS ANGELES—Campus resistance to the newly implemented performing rights licenses (Billboard, March 4, 25, 1978) has apparently subsided as both the Wisconsin and Tennessee school systems, the two states voicing the most

adamant opposition, have agreed to comply with the model license structure. However, at presstime, it was learned that the Univ. of California school system will attempt to negotiate certain revisions in the model license to better suit its campuses.

A task force comprised of representatives of the California campuses and the general council of the university system, represented by assistant council Susan Amateau of the Berkeley campus, are formulating suggestions for slight changes in the present agreement. Amateau was unavailable to comment further on what these changes might encompass.

According to Sheldon Steinbach, staff council for the American Council on Education, 250-300 schools have signed BMI and ASCAP licenses although some schools still differ on the SESAC license.

Meanwhile, Al Ciancimino, SESAC vice president and council, says the licenses are coming in on a regular basis and is pleased with the way things are going. "We don't expect any major problems," he adds. "We've had little reaction from schools not using SESAC music."

Russell Sanjek, vice president at BMI, also reports licenses flowing in, although "not as many" as BMI would have preferred. By the beginning of the fall term, he does expect to have signed licenses from most schools.

In response to the Univ. of Cali-

fornia's plans for modifications, Sanjek says, "We're required to offer the same license to all so no one is treated better (or worse) than anyone else."

Sanjek adds that in some in-

(Continued on page 76)

'World's Largest' Disco Package On Summer Tour

By PAUL GREIN

LOS ANGELES—What is described as the world's largest disco event—both in terms of dance floor size and projected attendance—is set for Saturday July 1 at UCLA's Pauley Pavilion here.

The 12-hour disco party is being produced by Arne Gerritsen and his wife Carol Brewster of the Gerritsen International theatrical agency, in cooperation with UCLA's department of fine arts productions.

The sports and concert facility will feature a 30,000 square foot dance floor. It holds 15,000. Tickets will sell for \$13.50 in advance and \$16 on the day of the event. Gerritsen estimates the total costs of the package at \$250,000, excluding fees for celebrity appearances.

The show will then travel to 12 major cities across the country: New York, Chicago, Houston, Denver, New Orleans, Atlanta, Miami, Cincinnati, Cleveland, Detroit, St. Louis and Boston.

Local AM radio station KTNQ is heavily involved in the event. Air personalities M.G. Kelly, Don Steele, Gary Cocker and John Driscoll will spin records, and Gerritsen is also buying time on 10-Q to promote the event.

The dance floor, which is made of 13,000 three square foot tiles of linoleum, cost \$55,000 to manufacture and will cost an additional \$15,000 to \$20,000 to install, according to Gerritsen. It was designed by Ernst Van Bovenkamp, art director for the event.

The sound is being installed by Hollywood Sound; lighting is by O'Lesen Lights; crowd control will be provided by Burns International Security Services, Inc.; and catering

(Continued on page 56)

U.K. Singles Sales Up, LPs Sag

By PETER JONES

LONDON—Record and tape production in the U.K. totalled \$350 million at wholesale last year, a rise of little more than 12% in value over 1976.

But official figures released by the British Phonographic Industry show a drop in LP units sold, while singles gained. Cassettes enjoyed a solid 12.3% surge in units.

Although the value of recorded product appears to have increased, the gain is largely due to price rises averaging 12% last year, with some companies instituting two increases in the 12-month period.

The near static state of the industry here, as reported by the BPI, underscores a similar evaluation

presented at an IMIC '78 session recently (Billboard, June 3, 1978).

U.K. album sales last year of \$235.8 million (up 11.9%) mask a slump of 2.8% in units sold for the same period. However, singles (up 7.9% in units) were valued at \$46.6 million, a dollar rise of 18.9%.

The singles surge can be attributed to the few titles which sold huge amounts, mainly Wings' "Mull Of Kintyre," which is now over the 2 million mark. Bob Mercer, managing director of EMI's licensed repertoire division says: "The average annual sales of singles can be boosted enormously by occasional freak sales. Wings' total, with a couple of

(Continued on page 68)

RADIO FOCUS AT KEY MEET

By DOUG HALL

NEW YORK—More attention to radio than ever before is being given at the 23rd annual seminar of the Broadcasters Promotion Assn. which opens Wednesday (7) at the Radisson St. Paul (Minn.) Hotel.

ABC Radio Vice president of programming Rick Sklar will touch on one of the major concerns of radio promotion executives: a trend to continuous measurement of radio listening.

Sklar, a keynote luncheon speaker at the convention, will discuss how promotions must change to meet this

(Continued on page 35)

Launch Muscle Shoals Records & Producers Seminar

By GERRY WOOD

MUSCLE SHOALS—The Muscle Shoals music industry—an amalgam of soul, rock and country—showcased its executives and recording talents, May 25-27, at its first Records & Producers Seminar.

Sponsored by the Muscle Shoals Music Assn., the event at Joe Wheeler Lodge drew 343 registrants from Alabama, Nashville, Atlanta, Memphis, Los Angeles, New York, Chicago, Florida, England, France, Canada, Australia, Holland and Germany.

Maintaining a healthy balance of business, social activities and athletics, the meet featured several seminars, including a publishers seminar by Gitte and Walter Hofer of Copy-

right Service Bureau, a tour highlighting some of the area's nine studios, hospitality rooms, golf and tennis tournaments and a banquet.

A new film promoting the area as a recording capital made its debut, recalling past and recent glories of the Muscle Shoals Sound that comes from—as Jerry Wexler puts it—"white country-bred musicians who somehow took a left turn into the blues."

The film chronicles the Muscle Shoals acts and those who have been drawn to this area of skilled musicianship and sessions that normally run all day or all night rather than just three hours.

Such acts as Arthur Alexander,

who scored with the first hit out of Muscle Shoals—"You'd Better Move On," Jimmy Hughes, Wilson Pickett, Aretha Franklin, Clarence Carter, Arthur Conley, Mac Davis, Paul Anka, Boz Scaggs, Cher, Leon Russell, Mel & Tim, Paul Simon, Rod Stewart, Bob Seger, the Osmonds, the Rolling Stones, Percy Sledge, Dobie Gray, Hank Williams Jr. and others.

Recent growth pointed out included the new Muscle Shoals Sound studio complex and Wishbone's addition of 24-track equipment—the first 24-track console in Muscle Shoals.

"There's practically nothing else to do here except to do music," com-

mented one musician, explaining part of the region's success that is almost consistently displayed on the Billboard Hot 100, easy listening, soul and country charts.

The seminars dealt with the problems and potentialities for producers and label executives, drawing some lively discourse from the audience.

Discussing the "hit factor in independent production," Ron Haffkine, producer of Dr. Hook and other acts, advised labels to go with the rising artists and producers: "Record companies often will spend a lot of money for someone with a big track record who's on the way down, rather than someone with a

(Continued on page 94)

JUNE 10, 1978, BILLBOARD

N.Y.'s Odd Memorial Day Beefs Retail Sales

Gives 4-Day Weekend Of Music Lure

By DICK NUSSER

NEW YORK—This state's insistence on observing the traditional Memorial Day holiday rather than going with the federal decree for a three-day weekend resulted in a sales bonanza for many local retailers, particularly those in the prime midtown area.

New York celebrates Memorial Day on May 30, which fell on Tuesday this year. The federal law, optional for state compliance, allows it to be held on the Monday following the last weekend in May, thereby giving New York retailers four days to court tourist traffic.

"Memorial Day is traditionally good, but this year it was tremendous," reports Ben Karol, president of the King Karol chain. "We made it Monday and then again on Tuesday."

"What usually happens in a case like this is that the city gets deserted by the natives on Monday but the tourists flock in. This year we got double. On Tuesday the natives came back and the tourists were still here, so we had them all," Karol says.

The release of a new Barbra Streisand album came just in time for the holiday, he notes, citing that item as one of the top holiday sellers.

"We moved a lot of show music, including 'On The 20th Century' which is big now, and also a lot of tape and classical items. We stock a lot of stuff the tourists can't get locally."

Department stores and other retailers reported larger than normal volumes for Monday and Tuesday afternoon, attributing it directly to the holiday snafu, which caused some disruption in public transportation since subways and buses here observed holiday schedules on Monday.

"The tourists spent time walking," Karol notes. "And that helped."

"We did most of our business in the afternoons," reports a spokesman for Colony Records in Times Square. "One of our biggest sellers was the single by Taste of Honey, 'Boogie Oogie Boogie,' and of course the 'T.G.I.F.' soundtrack. Streisand and any Broadway show albums also did good."

No special promotions were planned for the weekend holiday, however.



CARTER COUNTRY—Chip Carter, right, son of the President, and Phil Walden, president of Capricorn Records, center, drop by backstage at the Great Southeast Music Hall in Atlanta to congratulate Bonnie Bramlett following her performance.

FOR 3 DISTINCT MARTS

Label Bows 3 45s From 'Phantom' LP

By ADAM WHITE

NEW YORK—Private Stock is issuing three singles simultaneously from its new Walter Murphy concept album, "Phantom Of The Opera."

The label is targeting three specific markets with each record—Top 40, AOR and disco—and the move is thus considered an industry first.

(CBS issued five simultaneous 45s by Moby Grape 11 years ago this month, but the move was not keyed to market segments.)

Two of the Private Stock singles are conventional 7-inch releases, the Top 40-oriented "The Music Will Not End" and the AOR-angled "Toccata & Funk In D Minor."

The third is a commercial 12-inch pressing coupling two "A" sides, "Dance Your Face Off" and "Gentle Explosion" aimed at the disco audience. This carries a \$2.99 suggested list price.

The triple pitch is one of several new marketing ideas presently blueprinted at Private Stock. "We're taking techniques used in other industries, and applying them to the music business," says Jim Massey, vice president of artist marketing and assistant to label president Larry Uttal.

He believes that independent companies are now better placed

than the majors to experiment in this fashion.

Massey, whose marketing background before joining Uttal was outside the disk industry, also believes that his title and responsibilities reflect a fresh approach: "the recording artist as a marketable product."

He holds that the three-single launch is viable because of the diverse musical content of "Phantom Of The Opera."

As in his 1976 million-seller, "A Fifth Of Beethoven,"—currently contained in the nation's No. 1 album, "Saturday Night Fever"—Murphy has adapted classical music for the project.

The storyline comes from the 1910 novel by Gaston Leroux, while the

(Continued on page 87)

In This Issue

CAMPUS.....	46
CLASSICAL.....	74
COUNTRY.....	48
DISCOS.....	54
INTERNATIONAL.....	68
JAZZ.....	58
LATIN.....	73
MARKETPLACE.....	66, 67
RADIO.....	35
SOUL.....	60
SOUND BUSINESS.....	57
TALENT.....	42
TAPE/AUDIO/VIDEO.....	62

FEATURES	
Disco Action.....	55
Inside Track.....	94
Lifelines.....	80
Stock Market Quotations.....	8
Vox Jox.....	36

CHARTS	
Top LPs.....	90, 92
Singles Radio Action Chart.....	22, 26
Album Radio Action Chart.....	30
Boxoffice.....	44
Bubbling Under	
Hot 100/Top LPs.....	38
Jazz LPs.....	58
Latin LPs.....	73
Hits Of The World.....	72
Hot Soul Singles.....	60
Soul LPs.....	61
Hot Country Singles.....	50
Hot Country LPs.....	52
Hot 100.....	88
Top 50 Easy Listening.....	74
Rack Singles/LPs Best Sellers.....	73

RECORD REVIEWS	
Album Reviews.....	78
Singles Reviews.....	82
Closeup Column.....	80

Executive Turntable

Mike Martinovich named vice president of merchandising at CBS Records in New York. He was branch manager, Cincinnati marketing area. In concurrent CBS moves, Ron McCarrell is upped to vice president of merchandising, Columbia label, from national director of merchandising, while Linda Barton is named vice president of advertising planning after having been director of



McCarrell



Martinovich

advertising planning. . . . At MCA Records in Los Angeles, Bob Siner appointed vice president of marketing services. He was formerly vice president, advertising and merchandising, and will continue in both functions. Siner has been with MCA for the past seven years. . . . John Young becomes director of marketing administration for ABC Records, Los Angeles. Previously he was assistant controller for the label, joining the company in 1972. Other shifts at ABC see Stuart Kusher taking over as creative director. He was formerly art director. And Kathie Schreyer, who joined the label in 1977, is appointed production coordinator. . . . Christopher Whorf appointed vice president of creative services at Casablanca, Los Angeles, a new department for the label as it continues to expand. He had been with Gribbitt graphic design firm where he was vice president. . . . Raymond Silva named a&r/staff producer at Atlantic Records, New York. He had been East Coast director of a&r with the label. . . . Ed Jarman is appointed Eastern regional director at Polygram Distribution, New York, moving over from Philadelphia branch manager. . . . Ernie Hansen becomes director, branch administration, at CBS Records, New York, switching from director, accounting services, in the company's finance department. . . . Bob Pockrandt, ABC Record and Tape Sales vice president, becomes vice president of sales for Lieberman Enterprises, as part of Lieberman's takeover of the ABC rack operation. He moves to the Minneapolis company from New Jersey. And two Lieberman Enterprises executives will be upped to vice presidential



Young



Kusher

positions as Steve Salsberg becomes national advertising director while Sylvester "Van" Vanyo becomes national album buyer. . . . Tony Petralia named director of production at Butterfly Records in Los Angeles. He had been with Far Out Productions as administrator of production. . . . Randy Sills named to the newly created post of national disco coordinator for Ariola Records, Los Angeles. Most recently he held the position of manager for Record Depot's disco department for the past year. . . . Mark Gilutin named independent a&r consultant to Mushroom Records, Los Angeles. He co-produced the upcoming Chilliwack album on the label. . . . Veteran publishing executive Murray Deutch joins American Variety international as senior vice president for the



Whorf



Silva

company's wholly-owned subsidiary, AVI Music Publishing, Inc. A former president of United Artists Music and of The New York Times publishing operations, he will headquarter at AVI's New York offices. . . . Victor Salazar has joined T.R. Records, New York, as assistant to Phil DeCarlo, vice president of the company. He was Latin buyer with the Jimmy's Music World retail web. . . . Gilles "Frency" Gauthier appointed to the post of

director, press and artist development, at EMI America, Los Angeles. He had been manager of international promotion for Capitol Records. EMI America also appoints Fred Di Sipio Jr. as district promotion manager for the New York/Philadelphia area, while Ellen Feldman has been promoted to national promotion coordinator basing out of the label's Los Angeles headquarters. . . . George Bengert takes over as Columbia local promotion manager for the Minneapolis marketing area, from artist development manager in the Cincinnati branch. . . . Jennie Emil is vice president in charge of new projects at Entertainment Capital Corp., New York. She was assistant producer and casting for Daniels & Charles advertising agency. . . . Paul Chavarria is assistant to the



Jarman



Merrill

vice president at Boutwell, Inc., Los Angeles, from coordinating supervisor for the Kiss roadshow. . . . Jim Merrill is named account executive at the Shefrin Co. public relations company in Los Angeles. Most recently he was a publicist at United Artists Records. . . . David Salidor and David Davidson of OGE Communications are coordinating public relations for the Blue Rock Studio, New York. Salidor has most recently been involved with

Nemperor Records, Davidson with various television projects. . . . Gary Dodgen is manager, radio advertising, with CBS' in-house agency, Gotham Advertising, New York. He was media planner at Benton & Bowles.

No Jury For Composers, Lyricists Trial

NEW YORK—The denial of a request for a jury trial and the addition of the Composers and Lyricists Guild of America as a co-defendant are the latest developments in a complex \$300 million class action suit brought by a group of composers and lyricists against motion picture producers.

Judge Charles L. Brieant, in a decision made Thursday (1), some-

what reluctantly turned down the plaintiffs' request on the grounds the case is too complex and the relationships among the various parties so "truly labyrinthian" that a jury trial would be impractical.

"The jury is like rock music," Brieant notes, quoting an earlier source. "Classical theory frowns; the masses applaud. And in a democracy the felt need of the masses has a claim upon law."

HARTFORD BATTLEGROUND

Classic Fans Seek WTIC Changeover

By DOUG HALL

NEW YORK—The continuing struggle of listeners trying to preserve what they see as a unique format in their market has moved to a new battlefield: Hartford, Conn.

Classical Radio for Connecticut and the WTIC-FM Listeners' Guild are waging a battle before the FCC that is reminiscent of the war that restored WNCN New York to classical music after a brief venture as a rocker under the call letters of WQIV.

In fact some of the same people are involved in the WTIC-FM struggle. Classical Radio for Connecticut president Tanya Bickley was a leader in the WNCN Listeners' Guild and the Connecticut

group was a party to the action against the then owner of WNCN, Starr Broadcasting. Starr has since sold that station to GAF.

The WTIC-FM case is also similar in that the Connecticut group and the guild are attempting to restore a format which included some classical music and has now been replaced by Top 40 programming. To do this they have asked the FCC to deny renewal of WTIC's license.

In a brief filed with the FCC, the Connecticut group and the guild dispute WTIC's claim that the classical format was not financially viable. And they dispute the allocation of 20% of corporate interest expenses (Continued on page 35)



Produced by Ray Davies

"Misfits." Absolutely Kinks.

In the wake of the internationally-acclaimed album "Sleepwalker," the Kinks have achieved their greatest triumph—"Misfits." Masterful Ray Davies compositions and the Kinks' classic musical attack, on their finest album yet.



AB 4167

KINKS ON TOUR:

- June 7 Warner Theater, Washington, D.C.
- 8 Tower Theater, Philadelphia, Pa.
- 11 Uptown Theater, Chicago, Ill.
- 12 Performing Arts Center, Milwaukee, Wis.
- 13 Minneapolis State Theater, Minneapolis, Minn.
- 16 Center for the Performing Arts, San Jose, Ca.
- 17 Medford Armory, Medford, Ore.
- 18 Paramount Theater, Portland, Ore.
- 19 Paramount Theater, Seattle, Wash.
- 21 Berkeley Community Theater, Berkeley, Ca.
- 23-25 Universal Amphitheater, Los Angeles, Ca.

"Misfits." The triumphant new album by the Kinks.
On Arista Records and Tapes.



"FLASHMAKER" — Record World
#14—Radio & Records AOR Chart
★ 96 BB / ★ 61 RW

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 Tjornervej, DK-3070 Snekersten, Denmark. Tel: (01) 31-30-76; DOMINICAN REPUBLIC: Fran Jorge, PO Box 772, Santo Domingo; FINLAND: Kari Helo-palio, 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, Derektca 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: Mary 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. 4-3fd, 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: Wynter Murdoch, 52a Third St., Linden, Johannesburg; URUGUAY: Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; U.S.S.R.: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. 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 DeVekey (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) 449-3761; MEXICO: Mary Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; SPAIN: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. VENEZUELA: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

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; Jack Shurman, Circulation; William H. Evans, Jr., Finance; Maxwell A. Biller, Cincinnati Operations; Lee Zhitto, Billboard Operations; Mary C. McGoldrick, Personnel; SECRETARY: Ernest Lorck; 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. 23

General News



Billboard photos by Bonnie Tiegel

Studio Time: David Chackler, standing rear, listens to a cut from an upcoming LP by Thomas Jefferson Kaye, second from the right, in Chalice's own studio. At the board are engineer Rick Wilson and a&r chief Stuart Alanlove.

Production & Publishing Surge Started By Chalice Music Group

Independent Chackler Firm Sets Expansion

By JACK TESSLER

LOS ANGELES—Chalice Music Group, an independent self-contained production/publishing company with its own recording studio here, is negotiating for its own record label with a major company.

But with or without it, Chalice operates as an independent production firm controlling the image and product of its acts from studio to in-store marketing, David Chackler, company president explains.

With its logo and artists on ABC, CBS, Janus, UA, Polydor and Private Stock, Chalice not only oversees the marketing and promotion of its product, but supplies cover art and other marketing graphics which it commissions to be created by noted designers including Herbert Worthington III, Dick Zimmerman and Dean Torrance.

Current Chalice productions in release, or about to be released, include Shoigu, currently 78 with a star on Billboard's singles soul chart, and Denim on ABC; Jiva, George Harrison's Dark Horse band on Polydor; Mike Gibbons, lead singer from Bo Donaldson and the Haywards, and Flower, a female vocalist on Private Stock.

Chalice, with a roster of nine acts, was begun in November 1973 by Chackler who had been at Polydor as head of promotion and then as vice president of West Coast operations. He began with handling

Stevie Nicks and Lindsey Buckingham and Queen's U.S. and Canadian publishing rights.

"The production company developed out of necessity," Chackler says. "The way the industry works today if a publishing company doesn't have its own production company it's in trouble," he adds.

In January 1974, Chackler made his first three-act production deal with ABC. His first hit was "Billy Don't Be A Hero," the hit single by Bo Donaldson and the Haywards.

Last November Chackler purchased the Silvery Moon Studios, a three-family-owned complete state of the arts 24-track recording facility, when he tabulated that he was spending in excess of \$750,000 producing 12-16 albums a year.

Aside from the enormous costs, Chackler was not pleased with the lack of control he experienced in rented studios. The Silvery Moon Studios cost Chalice \$225,000, he claims.

Today, Stuart Alanlove, vice pres-

ident of a&r, oversees Rick Bralver, Michael Boshears, Rick Wilson—first engineers; Mark Hannan—second engineer; and Freddi Dennison—studio manager, in the studio's operation. Chalice uses between 60%-65% of the studio's time for its own productions and books the remaining time to outside companies including Arista, Polydor, A&M and UA.

Alanlove, who oversees the acquisition of new acts and the selection of materials, works closely with Chackler. They are jointly producing Jiva and Mike Gibbons. Aside from producing, Chackler oversees every aspect of the operation.

Lennie Hodes, president of Chalice's autonomous publishing division for more than two years, is a 30-year veteran of the business credited with organizing and running Dick James Music here in America, placing Elton John at UNI and operating the Beatles' American publishing company.

Hodes says the five-year old publishing operation, Goblet Music (BMI) with 200 titles and Mother Pearl (ASCAP) with 400 titles, are "operating at a big profit."

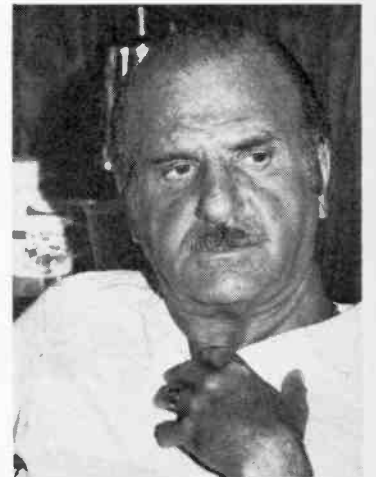
His division also administers Front Wheel Music which owns 50% of Robin Gibb's catalog. "Down The Road," the B-side of "Night Fever" is from the Gibbs' catalog as are "How Do You Mend A Broken Heart" (Continued on page 94)



David Chackler: building a pop production entity in the U.S.



Hodes and his son Mark who does promotion check on a new LP by vocalist Flower.



Leonard Hodes: expanding the Chalice Music Group's publishing worldwide.

If you've been waiting for the new Roy Buchanan album, you're not alone.

In his own time, Roy Buchanan has earned the respect of being not only a master guitarist, but a legendary one. And as legends always do, Roy Buchanan outdoes himself again with "You're Not Alone," a brilliant new album.

"You're Not Alone" may very well be the definitive album on the state of the art of guitar playing. A legendary album. Well worth the wait.

Roy Buchanan. "You're Not Alone." SD 19170
On Atlantic Records and Tapes. 

Produced by Raymond Silva.



UPS AMERICAN CAN SALES, NET

Pickwick Punctuates Parent's Growth Picture With \$325 Mil

By STEPHEN TRAIMAN

NEW YORK—The acquisition of Pickwick International operations as of last April 1 by American Can Co. had a significant impact on the parent firm's sales and profit picture in 1977...

With the signing of a definitive merger agreement for Sam Goody Inc. by American Can last week, subject to final approval by Goody shareholders at a June 23 meeting, the impact should be even more substantial for 1978 results.

Estimating Pickwick's total 1977 sales at about \$400 million, with perhaps 80% or \$320 million in the three quarters covered in the American Can consolidation, Pickwick accounted for virtually all the \$325 million sales growth noted for the branded consumer products/distribution group to which it belongs.

This represents more than 40% of the group's total sales of \$739.8 million, up 78% from the \$414.9 million of 1976. Included are such products as Dixie cups and plates; towel and tissue brands of Northern, Aurora, Gala and Brawny; patterns through

the Butterick Fashion Marketing Co., and publishing activities including Progressive Grocer and the Butterick Publishing division.

On the bottom line, estimating the nine-months Pickwick total at conservative \$10 million post-tax income, this is a significant part of the group's estimated \$14 million total increase (55% of \$26 million pre-tax profits gain).

Equally important, the Pickwick sales of some \$320 million for the nine months of consolidated operations represent more than 9% of American Can's \$3.442 billion 1977 volume. The Pickwick figure also is about 70% of the total corporate sales increase of \$450 million, a 15% rise from \$2.991.5 billion in 1976.

The Pickwick acquisition also helped strengthen American Can's financial position. The statement of changes in the annual report indicates the Pickwick purchase at \$32.3 million "less working capital acquired." Since the purchase was about \$103 million in cash, the working capital acquired comes to about \$70 million—and American Can's total working capital increased only \$64.6 million, to \$613.1 million at the end of 1977.

With Pickwick president and chief executive officer Chuck Smith forecasting as high as \$500 million sales in 1978, with the merger of Sam Goody providing as much as 13-

(Continued on page 94)

Motown Muscle Flexed In \$25 Mil Movie Movement

By AGUSTIN GURZA

LOS ANGELES—Cementing its position within the film and television industry, Motown Productions has been allocated a revolving fund of \$25 million for the produc-

tion or financing of motion picture properties.

Declaring that Motown is now "in the motion picture business for real," Michael Roshkind, vice chairman, Motown Industries, says the renewed financial commitment represents a "highly significant" increase over the amount of resources previously designated for film projects within Motown.

In addition, Roshkind says, the allocation reflects a "revamping of the film production wing which will soon be housed at Motown's Hollywood headquarters, moving there "within the next few months" from its current location at Universal's producers building.

Though Roshkind has supervised the film activity for Motown for approximately 2 1/2 years, he reports he will now have an even greater role in the film division.

As part of the current changes, Rob Cohen, executive vice president of Motown Productions, is leaving the firm effective August 1978, to go into independent production.

Roshkind says he has not inter-

(Continued on page 84)

Market Quotations

As of closing, June 1, 1978

Table with columns: 1976 High, 1976 Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like ABC, American Can, Ampex, etc.

Table with columns: OVER THE COUNTER, P-E, Sales, Bid, Ask, OVER THE COUNTER, P-E, Sales, Bid, Ask. Lists companies like ABKCO INC., Electrosound Group, etc.

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...

PAUL WINLEY RESTRAINED

Judge Bars Sales Of Benson's 'Erotic Moods'

By ROBERT ROTH

NEW YORK—A federal judge here last week issued a temporary restraining order against the manufacture and distribution of the George Benson "Erotic Moods" album.

The order, issued Tuesday (30) by U.S. District Judge Richard Owen, is directed at Paul Winley, who has advertised the availability of the LP. Winley is additionally barred from advertising, offering or selling the disk in its present packaging.

Objections to the packaging by Benson are that the cover prominently displays his name and a recent photograph (1975 vintage) although he is allegedly not the principal artist on any of the cuts. Owen's order also bars any jacket which is "sexually suggestive in nature," apparently referring to the legend "XXX Rated" appearing in advertisements and on the cover.

In Benson's complaint filed recently (Billboard, June 3, 1978), he

alleged that the use of "sexually suggestive material creates a false image of plaintiff and is defamatory." The reason claimed being Benson's "high moral character" and status as a man "studying for the ministry of his church."

Owen also issued a special order permitting Benson's attorneys to serve Winley by mail, since it was alleged that Winley was evading personal service.

The temporary restraining order expires Thursday (8), at which time the judge has scheduled a hearing on Benson's motion for a preliminary injunction. If granted, that order would remain for the pendency of the suit.

At King Karol's Broadway store, the manager said the "Erotic Moods" album was "moving well" and "about 150" units had been sold so far.

BMI's Foreign Pay Plan Altered

NEW YORK—BMI is altering its payment procedure on works of foreign origin, bringing it into line with distribution methods used by other performing rights groups.

Up to now BMI has been making additional payments on such works on a voluntary basis.

In a letter to affiliates, BMI says that, effective July 1, it will divide royalties between foreign publisher and U.S. publisher "in accordance with the agreement between them. In the absence of such a confirmed agreement, royalties will be split half to each.

In the case of writers, royalties will

be paid in total to the foreign society representing the writer unless there is a BMI adaptor, translator or lyricist. BMI affiliates, in those latter cases, would receive one-fourth the writer's royalties, with the balance going to the foreign society.

Mighty Three Move

PHILADELPHIA—Mighty Three Music has acquired larger quarters. The firm has moved to the mezzanine at 309 S. Broad St., zip 19107. Telephone (215) 546-3510.

JUNE 10, 1978, BILLBOARD

THANK YOU

'The Imperials' for recording our tune WHO'S GONNA LOVE ME #7 in England and happening fast here!

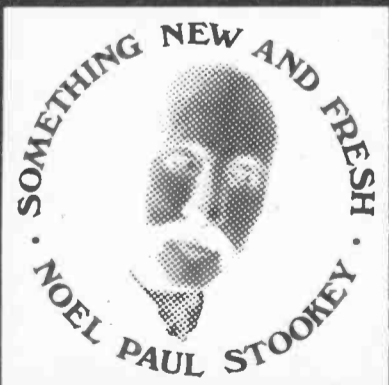
Sudden Rush Music PUBLISHERS 750 Kappock Street Riverdale, NY 10463 (212) 884-6014

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

GET THE GLOW!



NEWORLD

NWS 09376

Noel Paul Stookey performs in a fresh new light. Fourteen songs. And the first "glow-in-the-dark" album cover ever.

NOEL PAUL STOOKEY LETS IT SHINE ON NEWORLD RECORDS AND TAPES.

MANUFACTURED AND DISTRIBUTED BY SPARROW RECORDS. Sparrow Records, Inc., 8587 Canoga Ave., Canoga Park, CA 91304. In Canada: Box 6900, Vancouver, B.C. V6B 4B5. Toll free number: 800-423-5052. California call collect: 213/998/1733.

OK AFM PACT WITH TV NETS

NEW YORK—Members of the American Federation of Musicians have ratified by a vote of 652 to 79 a new contract with the television networks and tv show producers which grants a 17% increase in key benefits (Billboard, May 13, 1978).

The two-year contract covers tv videotape including cable, pay tv, and cassettes for home and educational use.

The contract grants an average of 10% in the first year and 7% in the second year. Rehearsal rates climb from \$25 per man per hour to \$28 in the first year and \$30 in the second.

But the base on which payments are computed for cassette use has been increased by 50%—for a half-hour program the fee goes from \$200 to \$300 and for a two-hour program the fee climbs from \$350 to \$525.

Symphony programs are exempt from this provision. The union also retains the right to reopen this agreement should total industry supplemental market sales reach \$10 million annually.

(Continued on page 35)

JOHN KLEMMER

Produced by Stephan Goldman
and John Klemmer
On ABC Records and GRT Tapes

Arabesque



AA-1068



RECORDS
ABC DELIVERS



STAR TIME: "Thank God It's Friday" star Ray Vitte, left, is interviewed by KHJ disk jockey Bobby Oshins and his associate the "Unknown KHJ DJ" at the Los Angeles premiere of the movie.



MOVIEGOERS: Neil Bogart, president of Casablanca Record and FilmWorks, left, chats with Bruce Sudano, member of the Millennium act Brooklyn Dreams, and Donna Summer, star of "TGIF" during the L.A. premiere activities.

3-CITY 'TGIF' PREMIERES

LOS ANGELES—Premieres in New York, San Francisco and here helped launch the Casablanca/Motown film "Thank God It's Friday."

The activities began in Manhattan at the Criterion theatre followed by a bash at Studio 54. San Francisco's the City disco was the scene for the action the next night (May 19) following the opening at the Metro Theatre.

The local activity at the Avco Theatre was followed by a celebration at Oskos disco where the movie was filmed. Additionally a party tied-in with a KHJ contest took place at the Club Elysee.

Lieberman Closes 6 ABC Rack Branches

By ALAN PENCHANSKY

CHICAGO—The takeover of ABC Records and Tapes Inc. by Lieberman Enterprises was concluded June 1, with six ABC branches closing that day.

Sales through closed ABC branches in Detroit, Dallas, Seattle, Des Moines, Compton, Calif., and Fairfield, N.J. have been redirected through existing Lieberman branches, while Lieberman retains ABC operations in Indianapolis, Denver and Atlanta.

Approximately 80 members of the ABC sales force of 101 persons have moved over to Lieberman in the absorption, according to David Lieberman, chairman of the board of the Minneapolis-based company.

Lieberman says former ABC accounts in most cases will be serviced by their former ABC sales reps, now wearing Lieberman caps.

The ABC Record and Tape Sales assets were recently acquired by Lieberman for \$16 million (Billboard, May 13, June 3, 1978).

The scheme of the transfer of accounts from shuttered ABC branches was detailed by Dave Lieberman: ABC accounts serviced through Seattle, and some of those handled out of Compton will be transferred to Lieberman's Portland branch; Lieberman's Dallas operation will assume responsibility for ABC accounts sold out of Dallas and some of those handled out of Des Moines; other Des Moines accounts are directed to Minneapolis, Kansas City, St. Louis and Chicago branches.

Former Detroit ABC customers will be serviced out of Cleveland following the takeover, with Fairfield, N.J., customers now under the jurisdiction of Lieberman's Mt. Laurel, N.J. operation.

David Lieberman said the Indianapolis and Denver sales branches, which remain, will be structured almost exactly as they were under ABC. Changes in the Atlanta sales

operation involve transfer of shipping operations to Jacksonville, Fla., while the sales and buying offices remain in the Georgia capital.

According to Lieberman, the Jacksonville depot began shipping to accounts June 1.

Jack Goodman, Denver branch manager under ABC, remains in that post, Lieberman states. Dennis Nichols, formerly with Lieberman, has been named branch manager in Atlanta.

The announcement of a new Indianapolis branch manager will be forthcoming, Lieberman indicates. Frank Morris of ABC remains in Indianapolis as branch sales manager under the changeover.

Two former ABC executives have been appointed regional account managers, Lieberman announced. Norman Weinstroer, former ABC Fairfield branch manager, will operate out of Atlanta, with Jim Davis working in Minneapolis.

Bob Pockrandt, ABC Record and Tape vice president, becomes a Lieberman vice president of sales under the transition. Pockrandt, one of three sales vice presidents in different areas of the country, will be based in Kansas City.

Como In L.A. Gig

LOS ANGELES—Perry Como is set to make his first area appearance in more than 30 years here when he performs at the Greek Theatre, July 16-22.

The concert begins at 8:15 p.m. each evening with tickets scaled at \$15, \$12.50 and \$7.50.

Page Active

LOS ANGELES—Arista's Gene Page, artist/composer/arranger, will arrange all of the music for this year's N.A.A. C.P. "Image Awards" to be held here at the Century Plaza Hotel on Friday (9).

The Budget you can bank on.

Budget Records are big business! One out of every six records sold is at budget prices and these records are sold to buyers who are largely shopping this "price point" only. If you want a piece of this action, we've got a story for you.

We've got the biggest and best budget catalog in the business. The top stars, the top hits and the widest selection of music types are all represented in our 700-plus title list. And, we're continuously adding to and enriching this catalog with new material.

When Pickwick re-releases a master, we've put that tape through some real changes. We've got the best specialty studio for re-recording master tapes in the world. We're improving quality and we're keeping the price down.

And, because packaging and promotion count so heavily in this business, we dress up our re-releases with great jacket designs and compelling point-of-purchase displays. This helps establish our point at the point-of-sale.

Money-making special offers, solid buying packages and strong, seasonal offerings sweeten the pot. The budget business is big business and we've got the best budget products going. Order the Pickwick line and you can take it to the bank!

Pickwick

The Budget You Can Bank On!

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

Spellbound

(SW-17001)

A SPECIAL BRAND OF ROCK 'N' ROLL

Our Number 1 Album

Includes The Single "Rumor At The Honky Tonk" (8002)



Produced By Bill Halverson For Jordan Productions, Inc.

Direction Ron Umile

© 1978 EMI America Records, Inc.





Just when you think
you've heard it all,
along comes "Sounds...
And Stuff Like That!!" SP 4685
Amazing new music
from Quincy Jones.

Includes the hit single, "Stuff Like That" AM 2043

Shipping gold.

On A&M Records & Tapes

Produced by Quincy Jones for Quincy Jones Productions



CBS Labels Sales Increase 35%

Martell Claims 5-Month Record Portends Banner '78

By ROMAN KOZAK

NEW YORK—The CBS group of Associated Labels is running 35% ahead in sales for the first five months of 1978 over the corresponding five months in 1977, says Tony Martell, vice president and general manager, CBS Associated Labels.

Martell adds that 1977 was the most profitable year in the eight years of the existence of the Associated Labels. The first five months of 1977 were 71% above the corresponding period in 1976, he says. Sources at CBS say that it is expected that the Associated Labels should hit \$75 million in sales for 1978.

"We are extremely selective in signing our labels," says Martell. "My own job is like an a&r man who signs talent. I sign companies. In the last three years there have been about 30 labels, or producers who wanted to start labels on whom I have passed. If you read that a label has gone with some other company, then that means nine times out of 10 that we had passed on it.

"And like an a&r man, if nothing is happening then we drop it. If you hear of labels no longer with us, it is

not because they had left us," continues Martell.

However, Martell is extremely protective of the labels that are within the CBS fold, in conversation making sure that all of them—Blue Sky, Caribou, Kirshner, Lifesong, Jet, Nemperor, Philadelphia International, T Neck, Virgin, and Tabu Productions—are mentioned and given their due.

"Our people out in the field couldn't care less if an artist is on Caribou, Columbia or Portrait; they work the product all the same way," says Martell. "At the same time, each label keeps its own identity. CBS does the full marketing for them, which frees the labels to do what they do best—make the music."

Martell says that he is in contact every day, and sometimes more than once a day, with every one of these labels. All the marketing plans that are devised in CBS for acts on these labels are reviewed with the firms before anything is released, adds Martell.

The releases are then given the full CBS marketing treatment like any other product on CBS, though

the individual logos of the labels are prominent on all releases. And, on all time buys, it is the labels, rather than CBS, that are identified.

"The labels come to us, but we are not looking for entrepreneurs: we are looking for knowledgeable music people. We want the Don Ardens, the Gamble & Huffs, the Cashman & Wests," adds Martell, adding that it's "a good point," that CBS does not look for the superstar custom labels.

Though Electric Light Orchestra is the dominant act of the newly acquired Jet Records, Martell, while confident CBS can sell more ELO records than before (provided the band maintains the quality of its work), focussed his remarks on new acts on Jet that CBS will now try to break as part of its artist development program.

The Associated Labels, themselves, though owned by their individual principals, form a division under the Epic structure, as part of Epic, Portrait and Associated Labels (EPA). The EPA field promotion staff works all the product from the Associated Labels along with Epic and Portrait product. Under Gordon Anderson, director of national promotion, Epic and Associated Labels, there are also five promo men out in the field who work the Associated Labels exclusively, Martell says.

The individual labels may also have their own people who work with CBS. Though some are larger than others, all the labels have autonomy in their a&r functions and have an input into the marketing.

The pacts vary according to the resources and needs of the various labels. The deals are for at least two or three years, and, Martell says, labels are not penalized if they do not come up with a minimum number of releases per year. "We would rather have a label release eight LPs a year if to make 10, it would have to release underpar material," adds Martell.

Hilltak Label To Focus On R&B

NEW YORK—A new label, Hilltak Records, to be distributed by Atlantic, is being formed by Hillery Johnson, Atlantic vice president and director of special projects, and Tom Takayoshi, former president of Playboy Records.

The new label, to be based in Los Angeles, will first focus on r&b, and then may expand to mainstream pop. First release, expected in June, will be by Patti Hendryx.

Johnson and Takayoshi have previously worked together at Playboy Records, and before that at Capitol Records. Johnson's place at Atlantic will be taken over by Eddie Holland, vice president of Cotillion Records.

"The presence of Hilltak in Los Angeles will substantially contribute to Atlantic's rapidly increasing visibility on the West Coast, and is an example of our continuing plan of expansion," says Jerry Greenberg, president of Atlantic Records.

2nd Nostalgia Office

NEW YORK—Nostalgia Lane Records has opened an additional office here at 211 W. 56 St., New York. Phone number is (212) 582-5390.

Programming, marketing and sales will be handled from the new location. Shipping services will remain at the present Long Island and Westchester County locations.



Late Buyers: Here's an indication of the crowds attracted to Strawberries midnight sales held periodically at the chain's five stores in the Boston area.

STRAWBERRIES CHAIN

Special Promotions Hypo Retail Sales

By DICK NUSSER

NEW YORK—The five-store Boston-based Strawberries chain has been making substantial inroads into the area's retail market with an aggressive merchandising campaign involving discounts and a host of special promotions.

Among the promotions are midnight sales, designed to lure the more restless students from a college population estimated at 250,000-400,000, as well as imaginative in-store stunts involving local radio personalities.

The aim, according to Strawberries spokesman Harry Safter, is to "become more of a merchandiser than a discount house. I'm trying to get into the psychology of the customer and bring in all the other factors of merchandising," he told an interviewer recently.

Strawberries has a discount price range from \$3.89 for special sale items to \$5.99 for items listing at \$7.98. The stores are situated at some prime retail locations, from downtown's Copley Square to the mall-oriented suburb of Framingham. All stores feature midnight sales and other stunts.

Concert tickets are offered at \$1 above the boxoffice price, and this is strictly an in-house service.

"We have one guy who keeps

track of concerts and buys tickets, mostly from the boxoffice," explains Ray Paul, manager of the Framingham store. "It's a service to our customers and it saves them a trip downtown."

Labels cited as being helpful to in-store promotions are CBS, Capitol and the Polygram companies.

Strawberries also sells T-shirts, which it buys through Our Front, based in New York. A recent promotion offered customers a chance to purchase shirts for \$2, featuring an act corresponding to whatever album they had purchased.

In-store appearances are encouraged. Artists appearing there in recent months include Linda Clifford, Meat Loaf, Odyssey, Queen and Martin Mull.

The chain has also recently begun publishing a house organ called Disc Watcher, which contains discount coupons, sale items and features on rock stars. It is distributed free at the counter and mailed to a list culled from several thousand customer names.

Another play inaugurated by Strawberries is a service of interest to new artists. The store will report sales of new albums as a service to labels interested in tracking them.



Radio Promo: WBCN DJ Charles Lacquidera reads off the names of the winners of a recent Strawberries promotion centered around RSO's Eric Clapton single, "Lay Down Sally." Lacquidera ran his morning show from a bed in the window of the chain's Copley Square store, and the bed was part of the giveaway, as were 35 copies of the LP, including 10 copies on a special white vinyl edition.

Boyce & Carlin Set Song Pact

LOS ANGELES—London-based Carlin Music will represent U.S. songwriter Tommy Boyce per a recently signed administration deal with Teenage Heaven Music which holds an exclusive songwriting contract with Boyce.

The deal reunites Boyce with covers all new material written by Boyce in the contract period, duration of which was undisclosed.

The deal re-unites Boyce with Carlin Music's president Freddy

Bienstock who first signed Boyce as a writer in New York 15 years ago.

Boyce reportedly has more than 23 gold records to his credit. In the late '60s he was responsible, along with collaborator Bobby Hart, for some of the biggest hits by the pop group the Monkees, including "Theme From The Monkees," and "Last Train To Clarksville."

Boyce recently came together again with ex-Monkee Davey Jones for whom he produced a recent single.

JUNE 10, 1978, BILLBOARD

AUDITIONS

for LONGEST RUNNING LAS VEGAS SHOW

"LIDO DE PARIS" SEEKING EXPERIENCED DANCERS IN FOLLOWING CATEGORIES: DANCING NUDES (5'9" MIN. HT.), BOY DANCERS (5'10"), GIRL DANCERS (5'8"). SEND RESUME AND RECENT PHOTO TO ROCKY FAGUNDES, LIDO COMPANY CAPTAIN, STARDUST HOTEL, 3000 LAS VEGAS BOULEVARD SOUTH, LAS VEGAS, NEV. 89109. (702) 732-6111. TOP SALARIES. AUDITIONS BY APPOINTMENT ONLY.

CUSTOM RECORD PRESSING
& TAPE DUPLICATING

DISKMAKERS

925 N Third Street, Phila., Pa. 19123
(215) MA. 7-2277 • (212) 966-3185

Send for price list

WE'RE #1 SURPLUS
Records ★ 8 Track Tapes ★ Cassettes

SEND FOR
FREE CATALOG LISTING
Huge Selection of Manufacturers'
Deletions, Overruns, Closeouts.

POP ★ SHOWS ★ MOVIES ★ JAZZ
COUNTRY & WESTERN ★ ROCK ★ VOCALS
CLASSICS ★ INSTRUMENTALS and much more!

Cash In On The Extra Profits
That Surplus Makes Possible.

IMMEDIATE DELIVERY

WE BUY AND
SELL SURPLUS

SURPLUS RECORD
and Tape Distributors

68 W Passaic St
Rochelle Park, N.J. 07662
(201) 843-2670 (212) 695-6117
MANNY WELLS • PETE HYMAN

1801 S Lumber
Chicago, Ill. 60616
(312) 421-1003
MERRILL OR JACK ROSE

WORLD WIDE TELEX 133404

**THERE'S ONLY ONE ARTIST
IN THE WORLD
WHO HAS EVER ACHIEVED
THREE
TRIPLE-PLATINUM ALBUMS
IN EIGHTEEN MONTHS.**

- 1. "This One's For You"**
Triple Platinum-1/7/77
- 2. "Barry Manilow Live"**
Triple Platinum-11/25/77
- 3. "Even Now"**
Triple Platinum-5/8/78

MANILOW FEVER.

**Exclusively on
Arista Records and Tapes.**





ABBA[®]  THE FOLIO

by

ABBA[®] THE BIGGEST SELLING
GROUP IN THE WORLD

Includes their smash hits

“TAKE A CHANCE ON ME” and “THE NAME OF THE GAME”


ABBA[®]  THE FOLIO

EASY
GUITAR



\$4.95

Distributed in the U.S. & Canada by
THE BIG THREE

ABBA[®]  THE FOLIO

PIANO
VOCAL



\$5.95

Distributed in the U.S. & Canada by
ALMO PUBLICATIONS, 1312 North La Brea, Hollywood, Ca. 90028

Latest sheet music

“TAKE A CHANCE ON ME”

Distributed by Almo Publications

COUNTLESS SONGS LTD./ARTWORK MUSIC CO., INC.

Sole Selling Agent: **IVAN MOGULL MUSIC CORPORATION** (U.S.A. and CANADA)

SUING EACH OTHER

Romance Ends For Newton-John, MCA

By ED HARRISON

LOS ANGELES—Olivia Newton-John has filed suit in California Superior Court here against MCA Records and MCA Inc. alleging breach of contract.

MCA Records, in turn, has filed a counter complaint for injunctive relief, damages for breach of contract, bad faith and interference with prospective business relations.

Newton-John alleges that MCA made "changes in the list price of all of her product and effectuated changes in her entire discount structure which furthered her independent business purposes by appropriating the value and goodwill of her reputation as a performer" and therefore resulted in substantial diminution in her earnings.

Newton-John further alleges that MCA used her name to promote products other than records without her permission, which adversely affected her reputation.

She also alleges that MCA did not have a competent a&r staff and for two years lacked an a&r department entirely and therefore was unable to perform the department's functions.

She also alleges the label lacked adequate marketing and promotional staffs and failed to replace its previous head of marketing and promotion.

Furthermore, she charges that lack of promotional support resulted in "drastically reduced" sales in the U.S. and Canada.

Newton-John also alleges that MCA has not acted as a "first line pop label," failed to employ capable personnel to carry out marketing, promotion and a&r functions and instead of securing name performers, MCA utilized its resources to establish a new label using the same MCA capital.

Resulting breaches by MCA, alleges Newton-John, caused damages in excess of \$10 million.

In a letter dated March 23, 1978, Newton-John notified MCA that her contract was no longer in effect, the suit claims. She claims she suffered out of pocket expenses to cover costs of producing her albums, which are more than the advance she received from MCA.

A second letter, dated May 23, 1978, notified the label that she considered her agreement terminated and that MCA interfered with her attempts to negotiate with another label, the suit charges.

Newton-John is seeking compensatory damages in an amount to be determined by the court, termination of her contract with MCA, a full accounting of previous record sales, and the freedom to make a deal with another label.

Meanwhile, in the countersuit against her, MCA alleges she breached her contract by failing to deliver the first album of her option year on time.

MCA also alleges that on May 23, 1978, Newton-John informed MCA in writing that she intended to negotiate with another label and "would continue to refuse to perform her obligations under the employment agreement."

MCA alleges that injuries and damages incurred if Newton-John is not enjoined and restrained from her course of conduct will result in severe and irreparable injury to the label's business reputation. MCA estimates it has already suffered in excess of \$1 million due to Newton-John's threatened refusal to perform her obligations.

MCA also charges she acted in bad faith by making statements to the Hollywood Reporter which damaged MCA Records' business reputation. The label claims Newton-John was "guilty of oppression, fraud and malice" and MCA is entitled to exemplary damages of \$1 million.

Furthermore, MCA alleges that the damaging statements in the Hollywood Reporter will interfere with the label's attempts to sign both new and established artists.

MCA is seeking that Newton-John be enjoined and restrained from rendering performing services to anyone but MCA and that no other person, firm or entity use her name, likeness, voice or performance in connection with the sale or distribution of records within the U.S. and Canada.



Billboard photo by Chuck Pulin

RACETRACK PROMO—Members of Polydor's Atlanta Rhythm Section warm up before an estimated crowd of 6,000 at a specially constructed amphitheatre on the grounds of New York's Belmont Raceway, where a series of "sunset concerts" are being used to lure a younger crowd of bettors.

MUSIC BY WILLIAMS AGAIN

Plenty Of Teeth In MCA 'Jaws 2' Soundtrack Push

LOS ANGELES—MCA Records is mounting its own advertising and merchandising campaign to back the release of its "Jaws 2" soundtrack. Universal film's promo campaign is set at around \$5 million.

The soundtrack is being released June 12 to coincide with the opening of the Universal film June 16. John Williams, who composed the original "Jaws" soundtrack, has written and conducted all new music.

MCA is rush releasing a single version of the main theme of "Jaws 2," performed by Flyer. The record will be serviced to all radio formats and will be distributed nationwide to disco pools. The original "Jaws" theme resulted in a top 40 single.

The advertising campaign will be based on the theme, "Just when you thought it was safe to go back in the water."

Universal Pictures has designed a 12-foot by seven-foot cutout of the shark's jaws which MCA will utilize in more than 1,500 stores. It can also be mounted in windows and used as a wall display.

Some 5,000 stores will receive cover art of a shark's pending attack on a man overboard from a sailboat in the form of an 18 by 24 poster. In addition, a three-tiered mobile will be shipped.

Other in-store merchandising will include special disks for in-store play which will contain special sound effects interspersed with the music from the soundtrack.

Radio spots are being prepared for all formats emphasizing that the soundtrack contains all new music.

Wherever possible, MCA local promotion teams will be tying in cross-promotions with Holiday Inn which plays an integral part in the film. A tie-in with Moped dealers is also expected, since the motorized bicycle is featured heavily.

Promotions are also expected to be arranged with toy manufacturers, souvenir dealers and book publishers.

Bienstocks Sign Deal With Oldham

LOS ANGELES — Freddy Bienstock Enterprises has signed a worldwide publishing agreement with Because Productions headed by British producer Andrew Loog Oldham.

The first project to come under the pact is work by a Texas group called the Werewolves produced by Oldham.

Oldham and Johnny Bienstock, vice president of Freddy Bienstock Enterprises, soon begin a tour of RCA and Bienstock affiliates to coordinate the European marketing of the Werewolves' July 1 release abroad.

2 Acts Merit Cap Radio Push

LOS ANGELES—Capitol Records is servicing two specially prepared promotion records to radio stations.

The first is a 12-inch 33½ No Dice EP called "No Dice ... Loaded" containing six songs.

The other is a 12-inch disk of Mel McDaniel's "The Farm." The McDaniels song, set for 45 r.p.m. play on one side and 33½ play on the other, making it available for airplay as a single or as an LP cut, will be serviced to close to 200 major country stations.

According to Ed Keeley, Capitol's national country promotion manager, this type of promotional disk is still relatively new to the country market.

"The Farm" is the title track of the country singer's second Capitol album due to be released shortly.

New Mills Location

NEW YORK—September and Galahad Music, publishing operations of Stanley Mills, have moved to larger offices at 250 West 57th St., Suite 1916. The telephone remains the same, (212) 581-1338-9.

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 DISTS., 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

STOCK RECORD COVERS

We call them "Instant Album Covers". We have 39 in full color (scenic views, graphic designs, religious, etc.) which can be imprinted with your own artist and title (& photo if you wish) at a fraction of the cost of a custom cover. (Of course we also do custom covers.)

Lee-Myles Assoc., Inc.
160 East 56th Street Dept. N2
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

JUNE 10, 1978, BILLBOARD

MANUFACTURING & DISTRIBUTION

Axis Trio Tees Hologram/RCA Pact

NEW YORK—An album by power rock trio Axis this summer is the first release on Hologram Records set under the new worldwide manufacturing and distribution agreement signed with RCA Records.

Announcement was made jointly by Mel Ilberman, RCA division vice president, business affairs and associated labels, and Abe Silverstein, Hologram chairman.

Created in December 1977 by principals of international Talent Consultants and the Record Plant Studios here, Hologram also has on its roster veteran jazz stylist Cab Calloway, black soul group Machine and For Shake's Sake, a youthful r&b group due for a featured spot in Ken Collier's "Rock Wars" planned for Broadway this fall.

As its name implies, Hologram was conceived as a three-dimensional entity, with personnel of both international talent and the Record Plant doubling as label executives.

International Talent was founded in 1976 to handle artist manage-

ment, record production, publishing, film, videodisks and holography by Al Schweitzman—now label executive vice president, Joe Greenberg, Hologram president, and Mike Covitt.

On the Record Plant side, its president, Roy Cicala, is the label's executive producer, vice president Shelly Yajus is director of engineering, and general manager Paul Sloman is production coordinator.

Hologram and RCA will work jointly on promotion, publicity and tour campaigns, with the label's Kris di Lorenzo coordinating that end with RCA's Warren Schatz, basically handling liaison, according to Greenberg.

The 3-D holograms will be utilized in merchandising and marketing, di Lorenzo notes, playing an integral role in the launch of Axis. Trio includes lead guitarist Danny Johnson and drummer Vinny Appice from Derringer, and bassist Jay Davis, formerly with Foreigner and Mick Ronson.

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

126 West 42nd Street,
(Between Broadway and 6th Ave.) New York, N.Y. 10036
212-354-7584
Telex 338621

The Movie

THANK GOD

TAKE SATURDAY NIGHT FEVER, SEASON IT
WITH AMERICAN GRAFFITI, AND YOU HAVE
THANK GOD IT'S FRIDAY...

Premiere Cities

New York

"A definite smash...sold out most performances."

—CRITERION THEATRE

Boston

*"...lines around the block with hundreds turned
away."*

—PI ALLEY THEATRE

San Francisco

*"Fabulous box office and repeat business
already..."*

—METRO THEATRE

Opened Memorial Day weekend at theatres in
Los Angeles, Washington, D.C., Atlanta, Detroit,
Philadelphia and 50 other markets.

THANK GOD

The Record

IT'S FRIDAY

The #1 Disco album

—BILLBOARD, RECORD WORLD

PLATINUM ALREADY AND JUST STARTING...

The Smash Album

BILLBOARD  23
 RECORD WORLD  27
 CASHBOX  25

The Smash Singles

"Last Dance"
Donna Summer

BILLBOARD  29
 RECORD WORLD  32
 CASHBOX  38

"Thank God It's Friday"
Love & Kisses

BILLBOARD  46
 RECORD WORLD  68
 CASHBOX  73

...and watch out for Paul Jabara's "Trapped In A Stairway" and Pattie Brooks' "After Dark".

"Whew! Casablanca is not fooling around: 'TGIF' is sure to be a monster! A fine feast of music from... the most innovative and influential producers and performers in the field."

—RECORD WORLD, Vince Aletti

"(A) blockbuster package. An army of enviable talent... Nineteen tracks in all and each one packs a wallop."

—BILLBOARD

"An all-star cast of disco artists... Contains enough disco killers... to serve the perfect dancefloor follow-up for 'Fever.'"

—CASHBOX

"Two records and a 12" disco disc... it's nonstop dancing all the way!"

—RECORD WORLD

Original motion picture soundtrack available through Casablanca Record and Filmworks.

IT'S FRIDAY



Billboard Singles Radio Action

Playlist Top Add Ons

Playlist Prime Movers

Regional Breakouts & National Breakouts

Based on station playlists through Thursday (6/8/78)

TOP ADD ONS - NATIONAL

- O'JAYS—Usta Be My Girl (Philadelphia International)
- BILLY JOEL—Only The Good Die Young (Columbia)
- JEFFERSON STARSHIP—Runaway (Grunt)

PRIME MOVERS - NATIONAL

- GERRY RAFFERTY—Baker Street (UA)
- HEATWAVE—The Groove Line (Epic)
- BOB SEGER—Still The Same (Capitol)

BREAKOUTS - NATIONAL

- ABBA—Take A Chance On Me (Atlantic)
- CARLY SIMON—You Belong To Me (Elektra)
- (D) PETER BROWN—Dance With Me (Drive)

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

- BILLY JOEL—Only The Good Die Young (Columbia)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ PATTI SMITH—Because The Night (Arista) 30-20
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 35-26

KRIZ—Phoenix

- JEFFERSON STARSHIP—Runaway (Grunt)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ GERRY RAFFERTY—Baker Street (UA) 26-18
- ★ RARE EARTH—Warm Ride (Prodigal) 12-8

KTKT—Tucson

- STEVE MARTIN—King Tut (WB)
- HEATWAVE—The Groove Line (Epic)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 26-18
- ★ GERRY RAFFERTY—Baker Street (UA) 14-7

KQEO—Albuquerque

- DEMIS ROUSSOS—That Once In A Lifetime (Mercury)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 37-25
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 21-12

KENO—Las Vegas

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- BOB SEGER—Still The Same (Capitol)
- ★ GERRY RAFFERTY—Baker Street (UA) 19-10
- ★ EDDIE MONEY—Baby Hold On (Columbia) 30-21

KHJ—L.A.

- PETER BROWN—Dance With Me (Drive)
- CARLY SIMON—You Belong To Me (Elektra)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ BONNIE TYLER—It's A Heartache (RCA) 20-10
- ★ PATTI SMITH—Because The Night (Arista) 19-14

TEN-Q (KTNO)—L.A.

- PETER BROWN—Dance With Me (Drive)
- KENNY RODGERS—Love Or Something Like It (UA)
- ★ NONE
- ★ KFYR—L.A.
- BARRY MANILOW—Copacabana (Arista)
- RITA COOLIDGE—You (A&M)
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 24-14
- ★ ABBA—Take A Chance On Me (Atlantic) 26-19

KEYZ—Anaheim

- NO LIST
- ★ KERN—Bakersfield
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ PLAYER—This Time I'm In It For Love (RSO) 14-10
- ★ GEORGE BENSON—On Broadway (WB) 17-13

KCBQ—San Diego

- BARRY MANILOW—Even Now (Arista)
- CHIC—Everybody Dance (Atlantic)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 15-9
- ★ GENESIS—Follow You, Follow Me (Atlantic) 27-23

KFXM—San Bernardino

- JEFFERSON STARSHIP—Runaway (Grunt)
- GENESIS—Follow You, Follow Me (Atlantic)
- ★ SEALS & CROFTS—You're The Love (WB) 21-12
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 16-11

KERN—Bakersfield

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ PLAYER—This Time I'm In It For Love (RSO) 14-10
- ★ GEORGE BENSON—On Broadway (WB) 17-13

KFLV—San Jose

- COMMODORES—Three Times A Lady (Motown)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ BONNIE TYLER—It's A Heartache (RCA) 15-6
- ★ GERRY RAFFERTY—Baker Street (UA) 16-9

KNDE—Sacramento

- ROLLING STONES—Miss You (Rolling Stones)
- CHIC—Everybody Dance (Atlantic)
- O'JAYS—Usta Be My Girl (Philadelphia International) 26-17
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 13-7
- ★ NONE
- ★ ABBA—Take A Chance On Me (Atlantic) 28-19
- ★ HEATWAVE—The Groove Line (Epic) 24-18

KYND—Fresno

- NONE
- ★ PETER BROWN—Dance With Me (Drive) 24-17
- ★ BOB SEGER—Still The Same (Capitol) 21-28

KGW—Portland

- BARRY MANILOW—Even Now (Arista)
- COMMODORES—Three Times A Lady (Motown)
- ★ CARLY SIMON—You Belong To Me (Elektra) 12-3
- ★ GERRY RAFFERTY—Baker Street (UA) 15-6

KING—Seattle

- JOE WALSH—Life's Been Good (Asylum)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-11
- ★ GEORGE BENSON—On Broadway (WB) 10-5

KJRB—Spokane

- SEALS & CROFTS—You're The Love (WB)
- HEATWAVE—The Groove Line (Epic)
- ★ JIMMY BUFFETT—Cheeseburger In Paradise (ABC) 19-10
- ★ GERRY RAFFERTY—Baker Street (UA) 5-1

KTAC—Tacoma

- CELEBRATION—Almost Summer (MCA)
- PATTI SMITH—Because The Night (Arista)
- ★ BONNIE TYLER—It's A Heartache (RCA) 14-10
- ★ WINGS—With A Little Luck (Capitol) 5-2

KCPX—Salt Lake City

- JEFFERSON STARSHIP—Runaway (Grunt)
- RITCHIE FURAY—This Magic Moment (Asylum)
- ★ FRANKIE VALLI—Grease (RSO) 18-11
- O★ PETER BROWN—Dance With Me (Drive) 30-24

KRSP—Salt Lake City

- PABLO CRUISE—Love Will Find A Way (A&M)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ SEALS & CROFTS—You're The Love (WB) 20-15
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 22-17

KTLK—Denver

- HEART—Heartless (Mushroom)
- JOE WALSH—Life's Been Good (Asylum)
- ★ GERRY RAFFERTY—Baker Street (UA) 20-10
- ★ RU-FUS/CHAKA KHAN—Stay (ABC) 24-17

KIMN—Denver

- NO LIST
- ★ KTLK—Denver
- HEART—Heartless (Mushroom)
- JOE WALSH—Life's Been Good (Asylum)
- ★ GERRY RAFFERTY—Baker Street (UA) 20-10
- ★ RU-FUS/CHAKA KHAN—Stay (ABC) 24-17

KIMN—Denver

- NO LIST
- ★ KIMN—Denver
- ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- GENESIS—Follow You, Follow Me (Atlantic)

★ PRIME MOVERS

- GERRY RAFFERTY—Baker Street (UA)
- BARRY MANILOW—Even Now (Arista)
- BILLY JOEL—Only The Good Die Young (Columbia)

BREAKOUTS

- PATTI SMITH—Because The Night (Arista)
- CARLY SIMON—You Belong To Me (Elektra)
- ABBA—Take A Chance On Me (Atlantic)

CKLW—Detroit

- ROLLING STONES—Miss You (Rolling Stones)
- ★ PATTI SMITH—Because The Night (Arista) 26-16
- ★ HEATWAVE—The Groove Line (Epic) 11-5

WDRQ—Detroit

- ROD STEWART—I Was Only Joking (WB)
- GENESIS—Follow You, Follow Me (Atlantic)
- ★ BARRY MANILOW—Even Now (Arista) 15-11
- ★ SWEET—Love Is Like Oxygen (Capitol) 16-12

WTAC—Flint

- CELEBRATION—Almost Summer (MCA)
- GENE COTTON—You're A Part Of Me (Ariola)
- ★ BOB SEGER—Still The Same (Capitol) 23-9
- ★ ROBERT PALMER—Every Kinda People (Island) 24-20

Z-96 (WZZM-FM)—Grand Rapids

- BILLY JOEL—Only The Good Die Young (Columbia)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 16-12
- ★ CARLY SIMON—You Belong To Me (Elektra) 13-10

WAKY—Louisville

- BARRY WHITE—Oh What A Night For Dancing (20th)
- PATTI SMITH—Because The Night (Arista)
- ★ ABBA—Take A Chance On Me (Atlantic) 23-16
- ★ BONNIE TYLER—It's A Heartache (RCA) 9-4

WBGN—Bowling Green

- STEVE MARTIN—King Tut (WB)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- ★ JIMMY BUFFETT—Cheeseburger In Paradise (ABC) 21-15
- ★ FRANKIE VALLI—Grease (RSO) HB-26

WGCL—Cleveland

- ROLLING STONES—Miss You (Rolling Stones)
- JOE WALSH—Life's Been Good (Asylum)
- O'JAYS—Usta Be My Girl (Philadelphia International) 28-16
- ★ CARLY SIMON—You Belong To Me (Elektra) 15-7

WZPP—Cleveland

- ROLLING STONES—Miss You (Rolling Stones)
- ABBA—Take A Chance On Me (Atlantic)
- ★ KANSAS—Portrait (Kirshner)
- D★ DONNA SUMMER—Last Dance (Casablanca) 31-23
- ★ HEATWAVE—The Groove Line (Epic) 12-6

WSAI—Cincinnati

- NONE
- ★ GERRY RAFFERTY—Baker Street (UA) 13-3
- ★ STEELY DAN—Deacon Blues (ABC) 12-5

Q-102 (WKRQ-FM)—Cincinnati

- NO LIST
- ★ WSAI—Cincinnati
- ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- GENESIS—Follow You, Follow Me (Atlantic)

★ PRIME MOVERS

- GERRY RAFFERTY—Baker Street (UA)
- BARRY MANILOW—Even Now (Arista)
- BILLY JOEL—Only The Good Die Young (Columbia)

BREAKOUTS

- PATTI SMITH—Because The Night (Arista)
- CARLY SIMON—You Belong To Me (Elektra)
- ABBA—Take A Chance On Me (Atlantic)

WCUE—Akron

- PABLO CRUISE—Love Will Find A Way (A&M)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ★ BARRY MANILOW—Even Now (Arista) 25-15
- ★ CARLY SIMON—You Belong To Me (Elektra) 17-9

13-Q (WKTQ)—Pittsburgh

- GENESIS—Follow You, Follow Me (Atlantic)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 16-8
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 23-16

WPEZ—Pittsburgh

- BARBARA STREISAND—Songbird (Columbia)
- KEVIN LAMB—On The Wrong Track (Arista)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 35-19
- ★ BARRY MANILOW—Even Now (Arista) 24-14

KOMA—Oklahoma City

- SEALS & CROFTS—You're The Love (WB)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ ABBA—Take A Chance On Me (Atlantic) 26-16
- ★ SWEET—Love Is Like Oxygen (Capitol) 32-23

KAKC—Tulsa

- JEFFERSON STARSHIP—Runaway (Grunt)
- STEELY DAN—FM (MCA)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 11-6
- ★ GERRY RAFFERTY—Baker Street (UA) 14-9

KELI—Tulsa

- TOBY BEAU—My Angel Baby (RCA)
- ★ TRAMMPS—Disco Inferno (Atlantic) 22-12
- ★ BONNIE TYLER—It's A Heartache (RCA) 10-6

WTIX—New Orleans

- ROLLING STONES—Miss You (Rolling Stones)
- FRANKIE VALLI—Grease (RSO)
- ★ STEELY DAN—Deacon Blues (ABC) 31-19
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 33-22

WNOE—New Orleans

- FOGHAT—Stone Blue (WB)
- D★ LOVE & KISSES—Thank God It's Friday (Casablanca)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 23-16
- ★ ABBA—Take A Chance On Me (Atlantic) 12-8

KEEL—Shreveport

- BARRY MANILOW—Even Now (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) 12-7
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 20-16

Southwest Region

TOP ADD ONS

- ABBA—Take A Chance On Me (Atlantic)
- FRANKIE VALLI—Grease (RSO)
- BILLY JOEL—Only The Good Die Young (Columbia)

★ PRIME MOVERS

- GERRY RAFFERTY—Baker Street (UA)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- BOB SEGER—Still The Same (Capitol)

BREAKOUTS

- STEELY DAN—Deacon Blues (ABC)
- CARLY SIMON—You Belong To Me (Elektra)
- TRAMMPS—Disco Inferno (Atlantic)

KILT—Houston

- STEVE MARTIN—King Tut (WB)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ★ FRANKIE VALLI—Grease (RSO) 37-26
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 21-13

KRBE—Houston

- FRANKIE VALLI—Grease (RSO)
- ABBA—Take A Chance On Me (Atlantic)
- ★ GERRY RAFFERTY—Baker Street (UA) 21-8
- ★ BOB SEGER—Still The Same (Capitol) 31-19

KLIF—Dallas

- TOBY BEAU—My Angel Baby (RCA)
- BILLY JOEL—Only The Good Die Young (Columbia)
- ★ CARLY SIMON—You Belong To Me (Elektra) 25-14
- ★ SAMANTHA SANG—You Keep Me Dancing (Private Stock) 26-18

KNUS-FM—Dallas

- BILLY JOEL—Only The Good Die Young (Columbia)
- PATTI SMITH—Because The Night (Arista)
- ★ CARLY SIMON—You Belong To Me (Elektra) 25-14
- ★ SAMANTHA SANG—You Keep Me Dancing (Private Stock) 26-18

KFJZ-FM (Z-97)—Ft. Worth

- ABBA—Take A Chance On Me (Atlantic)
- SEALS & CROFTS—You're The Love (WB)
- ★ LINDA RONSTADT—Tumbling Dice (Asylum) 25-15
- ★ EDDIE MONEY—Baby Hold On (Columbia) 16-9

KINT—El Paso

- BARRY MANILOW—Even Now (Arista)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ BOB SEGER—Still The Same (Capitol) 29-19
- ★ ANDY GIBB—Shadow Dancing (RSO) 10-2

WKY—Oklahoma City

- ROD STEWART—I Was Only Joking (WB)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 20-11
- ★ ABBA—Take A Chance On Me (Atlantic) 17-10

Midwest Region

TOP ADD ONS

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- BONNIE TYLER—It's A Heartache (RCA)

★ PRIME MOVERS

- GERRY RAFFERTY—Baker Street (UA)
- BOB SEGER—Still The Same (Capitol)
- HEATWAVE—The Groove Line (Epic)

BREAKOUTS

- CARLY SIMON—You Belong To Me (Elektra)
- GEORGE BENSON—On Broadway (WB)
- ABBA—Take A Chance On Me (Atlantic)

WLS—Chicago

- BONNIE TYLER—It's A Heartache (RCA)
- GERRY RAFFERTY—Baker Street (UA)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 20-12
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 13-10

WMET—Chicago

- FOGHAT—Stone Blue (WB)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ STEVE MARTIN—King Tut (WB) 28-8
- ★ HEATWAVE—The Groove Line (Epic) 20-14

(Continued on page 26)

© 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.

Louisiana's

Le Roux



*The First Single From
The Debut Album By
Louisiana's Le Roux—
The Nation's Top Add On Album!**

**Billboard, May 20, 1978*



SW-11734

Management: William D. Roberts (213) 654-0938
Representation: Athena Artists (213) 273-9710



NO JOE

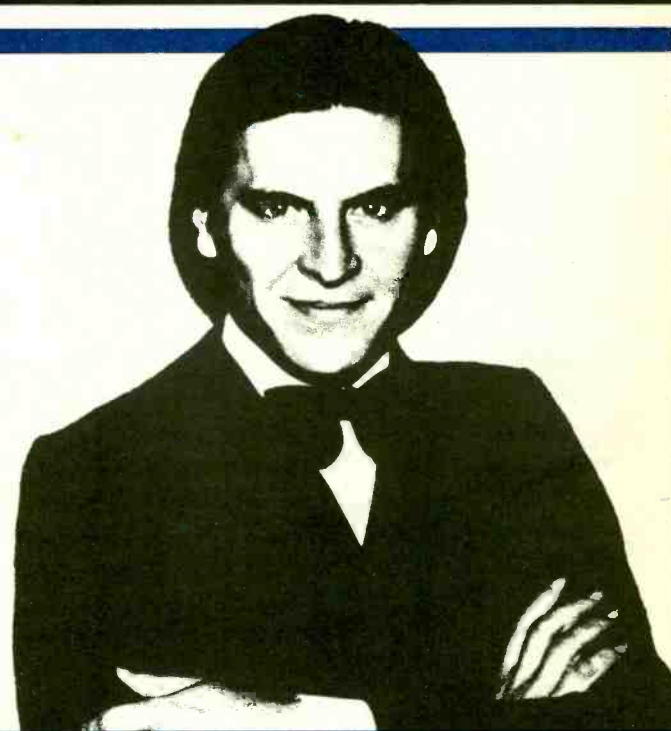
ALL ELO FROM

TRICKSTER HAS A LOT UP ITS SLEEVE.

Trickster is a new name to American audiences, but they won't be new for long. Trickster is being launched in grand style: opening for ELO during their entire upcoming tour.

Don Arden, President of Jet Records, has been quoted as saying, "I haven't been so excited about a band since ELO"

Naturally, Trickster is signed to Jet Records, and their debut album is due for release shortly.



CARL PERKINS ROCKIN' AGAIN.

Carl Perkins returns to the CBS fold via his exciting upcoming album on Jet Records. Carl started on Sun Records during the golden days. He went on to record some nice country-rooted albums for Columbia during his years with Johnny Cash. And now he's come full circle. His new album, produced by Elvis Presley's producer, Felton Jarvis, is entitled "Ol Blue Suede's Back." It's filled with rock 'n' roll classics, and it's got "the sound."

ALAN PRICE AT LAST.

There are people at CBS who have lusted after Alan Price's artistry for years. Now, via Jet Records, CBS will be distributing the next Alan Price album. At this moment it's nowhere near completion...but we couldn't pass up this opportunity to enthuse.

KINGFISH—REFINED, AND REDEFINED.

Though most of the press on Kingfish has always centered around Bob Weir, Kingfish was a band before Weir began sitting in with them, and they're a solid band now that they're touring and recording without him. Kingfish has an outstanding new guitarist in Michael O'Neill and their upcoming new album, "Trident," was brilliantly produced by Johnny Sandlir. Kingfish has a distinctive new sound—you'll be hearing a lot of it in months to come.

* JZ 35479



TRICKSTER!

ON CBS NOW!

Electric Light Orchestra
Out of the Blue



“MR. BLUE SKY.”

A NEW ELECTRIC LIGHT ORCHESTRA SINGLE FROM A NEW SOURCE.

The Jet/CBS Affiliation is already in effect, and the newest ELO single is all set to soar. It's "Mr. Blue Sky" from the triple platinum album, "Out of the Blue."

Jeff Lynne says that it took three weeks to write the songs for the two-record "Out of the Blue" album. And one of those weeks was devoted entirely to "Mr. Blue Sky." It's quite a musical trip, and Top-40 listeners will get new things out of it each time they take it. It's sure to spark fresh demand for the "Out of the Blue" album.

* Z58 5050

HERE ARE THE NEW ELO CATALOG NUMBERS:

- “OUT OF THE BLUE” KZ 2 35467
- “A NEW WORLD RECORD” JZ 35466
- “OLE’ELO” JZ 35465
- “FACE THE MUSIC” JZ 35464
- “ELDORADO” JZ 35463
- “ON THE THIRD DAY” JZ 35462
- “ELO II” JZ 35470
- “NO ANSWER” JZ 35461

ELECTRIC LIGHT ORCHESTRA AND TRICKSTER IN YOUR TOWN!

- | | | | | | |
|------|----------------------|-----------|---------------------|-----------|-------------------|
| 6/30 | Omaha, Neb. | 8/12 - 13 | Pontiac, Mich. | 9/7 | Knoxville, Tenn. |
| 7/2 | Kansas City, Mo. | 8/14 | Indianapolis, Ind. | 9/11 | Buffalo, N.Y. |
| 7/3 | Oklahoma City, Okla. | 8/15 | Milwaukee, Wisc. | 9/12 | New Haven, Conn. |
| 7/5 | Memphis, Tenn. | 8/16 | Madison, Wisc. | 9/14 - 15 | New York, N.Y. |
| 7/6 | Atlanta, Ga. | 8/17 | St. Paul, Minn. | 9/18 - 19 | Philadelphia, Pa. |
| 7/8 | Birmingham, Ala. | 8/19 | Denver, Colo. | 9/22 | Hampton, Va. |
| 7/9 | Lexington, Ky. | 8/23 | San Francisco, Cal. | 9/23 | Largo, Md. |
| 7/11 | Greensboro, N.C. | 8/26 | Anaheim, Cal. | 9/25 | Pittsburgh, Pa. |
| 7/12 | Roanoke, W. Va. | 9/1 | Fort Worth, Tex. | 9/27 | Boston, Mass. |
| 7/15 | Cleveland, Ohio | 9/2 | Shreveport, La. | 9/28 | Providence, R.I. |
| 7/19 | Toronto, Can. | 9/3 | Houston, Tex. | 9/29 | Portland, Me. |
| 8/10 | Chicago, Ill. | 9/4 | Baton Rouge, La. | 9/30 | Montreal, Can. |



Jet
RECORDS

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (6/8/78)

Continued from page 22

WROK—Rockford

- ROLLING STONES—Miss You (Rolling Stones)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ GERRY RAFFERTY—Baker Street (UA) 20-8
- ★ GEORGE BENSON—On Broadway (WB) 18-12

WIRL—Peoria

- BONNIE TYLER—It's A Heartache (RCA)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 22-12
- ★ STEELY DAN—Deacon Blues (ABC) 12-6

WNDE—Indianapolis

- ROD STEWART—I Was Only Joking (WB)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ BONNIE TYLER—It's A Heartache (RCA) 12-6
- ★ BARRY MANILOW—Even Now (Arista) 10-5

WOKY—Milwaukee

- STEVE MARTIN—King Tut (WB)
- ABBA—Take A Chance On Me (Atlantic)
- ★ CARLY SIMON—You Belong To Me (Elektra) 26-13
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 28-17

WZUU—Milwaukee

- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- ★ GENESIS—Follow You, Follow Me (Atlantic) 25-19
- ★ LINDA RONSTADT—Tumbling Dice (Asylum) 13-9

KSLO—St. Louis

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- RUFUS/CHAKA KHAN—Stay (ABC)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 25-17
- ★ RED SPEEDWAGON—Roll With The Changes (Epic) 7-3

KXOK—St. Louis

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 21-14
- ★ GERRY RAFFERTY—Baker Street (UA) 16-11

KIOA—Des Moines

- ABBA—Take A Chance On Me (Atlantic)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ BOB SEGER—Still The Same (Capitol) 25-17
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 21-16

KDWB—Minneapolis

- STEELY DAN—FM (MCA)
- BOB SEGER—Still The Same (Capitol)
- ★ TRAMMPS—Disco Inferno (Atlantic) 16-8
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 11-5

KSTP—Minneapolis

- PABLO CRUISE—Love Will Find A Way (A&M)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 10-4
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 14-9

WHB—Kansas City

- GENESIS—Follow You, Follow Me (Atlantic)
- SEALS & CROFTS—You're The Love (WB)
- ★ BOB SEGER—Still The Same (Capitol) 15-7
- ★ CARLY SIMON—You Belong To Me (Elektra) 13-11

KBEQ—Kansas City

- STEVE MARTIN—King Tut (WB)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ HEATWAVE—The Groove Line (Epic) 21-8
- ★ GEORGE BENSON—On Broadway (WB) 19-11

KKLS—Rapid City

- ROD STEWART—I Was Only Joking (WB)
- STEELY DAN—FM (MCA)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 20-15
- ★ BOB SEGER—Still The Same (Capitol) 28-7

KQWB—Fargo

- TOBY BEAU—My Angel Baby (RCA)
- DIANA ROSS—You Got It (Motown)
- ★ GERRY RAFFERTY—Baker Street (UA) 26-14
- ★ BOB SEGER—Still The Same (Capitol) 27-17

Northeast Region

TOP ADD ONS:

- O'JAYS—Usta Be My Girl (Philadelphia International)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)

PRIME MOVERS:

- BONNIE TYLER—It's A Heartache (RCA)
- GERRY RAFFERTY—Baker Street (UA)
- SWEET—Love Is Like Oxygen (Capitol)

BREAKOUTS:

- (D) DONNA SUMMER—Last Dance (Casablanca)
- SEALS & CROFTS—You're The Love (WB)
- BOB SEGER—Still The Same (Capitol)

WABC—New York

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 23-13
- ★ BONNIE TYLER—It's A Heartache (RCA) 19-10

99-X—New York

- CELEBRATION—Almost Summer (MCA)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 29-15
- ★ BARRY MANILOW—Copacabana (Arista) 33-23

WPTR—Albany

- D★ PETER BROWN—Dance With Me (Drive)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- ★ BARRY MANILOW—Even Now (Arista) 24-18
- ★ SEALS & CROFTS—You're The Love (WB) HB-25

WTRY—Albany

- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- D★ LOVE & KISSES—Thank God It's Friday (Casablanca)
- D★ DONNA SUMMER—Last Dance (Casablanca) 28-19
- ★ SWEET—Love Is Like Oxygen (Capitol) 18-13

WKBW—Buffalo

- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ GERRY RAFFERTY—Baker Street (UA) 16-10
- ★ BONNIE TYLER—It's A Heartache (RCA) 19-14

WYSL—Buffalo

- TODD RUNDGREN—Can We Still Be Friends (WB)
- STEELY DAN—FM (MCA)
- ★ BONNIE TYLER—It's A Heartache (RCA) 12-2
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 13-7

WBFB—Rochester

- PLAYER—This Time I'm In It For Love (RSO)
- COMMODORES—Three Times A Lady (Motown)
- ★ GERRY RAFFERTY—Baker Street (UA) 12-3
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 14-6

WRKO—Boston

- D★ DONNA SUMMER—Last Dance (Casablanca)
- TODD RUNDGREN—Can We Still Be Friends (WB)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-10
- ★ BOB SEGER—Still The Same (Capitol) 24-18

WBZ-FM—Boston

- PABLO CRUISE—Love Will Find A Way (A&M)
- BOB WELCH—Hot Love, Cold World (Capitol)
- ★ NONE

F-105 (WVBF)—Boston

- NONE
- ★ BONNIE TYLER—It's A Heartache (RCA) 23-19
- ★ CARS—Just What I Needed (Elektra) HB-27

WDRC—Hartford

- O'JAYS—Usta Be My Girl (Philadelphia International)
- BARRY MANILOW—Copacabana (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-7
- ★ STEVE MARTIN—King Tut (WB) 26-17

WPRO (AM)—Providence

- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- FRANKIE VALLI—Grease (RSO)
- ★ SWEET—Love Is Like Oxygen (Capitol) 13-8
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 21-18

WPRO-FM—Providence

- JEFFERSON STARSHIP—Runaway (Grunt)
- D★ PETER BROWN—Dance With Me (Drive)
- ★ SEALS & CROFTS—You're The Love (WB) 16-11
- ★ ROD STEWART—I Was Only Joking (WB) 17-13

WICC—Bridgeport

- TOBY BEAU—My Angel Baby (RCA)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ NONE

Mid-Atlantic Region

TOP ADD ONS:

- JEFFERSON STARSHIP—Runaway (Grunt)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ROBERT PALMER—Every Kinda People (Island)

PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- HEATWAVE—The Groove Line (Epic)

BREAKOUTS:

- BARRY MANILOW—Even Now (Arista)
- BOB SEGER—Still The Same (Capitol)
- (D) PETER BROWN—Dance With Me (Drive)

WFIL—Philadelphia

- ROBERT PALMER—Every Kinda People (Island)
- ANN MURRAY—You Needed Me (Capitol)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 19-15
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 7-4

WFIL—Philadelphia

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ BARRY MANILOW—Even Now (Arista) 12-4
- ★ ANDY GIBB—Shadow Dancing (RSO) 8-3

WZZD—Philadelphia

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ BARRY MANILOW—Even Now (Arista) 12-4
- ★ ANDY GIBB—Shadow Dancing (RSO) 8-3

WIFI-FM—Philadelphia

- PATTI SMITH—Because The Night (Arista)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 13-8
- ★ BARRY MANILOW—Even Now (Arista) 17-14

WPGC—Washington

- JEFFERSON STARSHIP—Runaway (Grunt)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ BOB SEGER—Still The Same (Capitol) 26-17
- ★ GERRY RAFFERTY—Baker Street (UA) 10-6

WGH—Norfolk

- NO LIST
- NONE
- ★ NONE

WCAO—Baltimore

- CELEBRATION—Almost Summer (MCA)
- JOEY TRAVOLTA—I Don't Want To Go (Millennium)
- ★ HEATWAVE—The Groove Line (Epic) 10-4
- ★ GERRY RAFFERTY—Baker Street (UA) 16-10

WYRE—Annapolis

- JEFFERSON STARSHIP—Runaway (Grunt)
- BRUCE SPRINGSTEEN—Prove It All Night (Columbia)
- ★ GERRY RAFFERTY—Baker Street (UA) 19-11
- ★ HEATWAVE—The Groove Line (Epic) 17-12

WLEE—Richmond

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- D★ PETER BROWN—Dance With Me (Drive) 28-20
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 27-21

WRVQ—Richmond

- JEFFERSON STARSHIP—Runaway (Grunt)
- STEELY DAN—FM (MCA)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 19-8
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 21-15

Southeast Region

TOP ADD ONS:

- BILLY JOEL—Only The Good Die Young (Columbia)
- BARRY MANILOW—Even Now (Arista)
- PABLO CRUISE—Love Will Find A Way (A&M)

PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- HEATWAVE—The Groove Line (Epic)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)

BREAKOUTS:

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ABBA—Take A Chance On Me (Atlantic)
- (D) PETER BROWN—Dance With Me (Drive)

WQXI—Atlanta

- PABLO CRUISE—Love Will Find A Way (A&M)
- BARBRA STREISAND—Songbird (Columbia)
- ★ JIMMY BUFFETT—Cheesburger In Paradise (ABC) 28-18
- ★ HEATWAVE—The Groove Line (Epic) 11-7

Z-93 (WZGC-FM)—Atlanta

- BILLY JOEL—Only The Good Die Young (Columbia)
- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 14-9
- ★ ABBA—Take A Chance On Me (Atlantic) 5-1

WBQQ—Augusta

- BILLY JOEL—Only The Good Die Young (Columbia)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 24-17
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 14-9

WFOM—Atlanta

- KENNY ROGERS—Love Or Something Like It (UA)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ GENESIS—Follow You, Follow Me (Atlantic) 23-16
- D★ DONNA SUMMER—Last Dance (Casablanca) 27-22

WSGA—Savannah

- WALTER EGAN—Magnet & Steel (Columbia)
- BARRY MANILOW—Copacabana (Arista)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 15-9
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 5-1

WFLB—Fayetteville

- KENNY ROGERS—Love Or Something Like It (UA)
- DAVE MASON—Will You Still Love Me Tomorrow (Columbia)
- ★ ABBA—Take A Chance On Me (Atlantic) 17-13
- ★ QUINCY JONES—Stuff Like That (A&M) HB-25

WQAM—Miami

- D★ DONNA SUMMER—Last Dance (Casablanca)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ NONE

WMJX (96X)—Miami

- STEELY DAN—FM (MCA)
- ABBA—Take A Chance On Me (Atlantic)
- D★ LOVE & KISSES—Thank God It's Friday (Casablanca) 16-9
- ★ GERRY RAFFERTY—Baker Street (UA) 20-17

Y-100 (WHYY-FM)—Miami

- BARRY MANILOW—Even Now (Arista)
- CARLY SIMON—You Belong To Me (Elektra)
- D★ DONNA SUMMER—Last Dance (Casablanca) 18-10
- ★ HEATWAVE—The Groove Line (Epic) 22-16

WLOF—Orlando

- LE BLANC & CARR—Midnight Light (Big Tree)
- CHICAGO—Take Me Back To Chicago (Columbia)
- D★ DONNA SUMMER—Last Dance (Casablanca) 31-18
- ★ ERUPTION—I Can't Stand The Rain (Ariola) 32-20

Q-105 (WRBQ-FM)—Tampa

- BARRY MANILOW—Copacabana (Arista)
- ABBA—Take A Chance On Me (Atlantic)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 18-14
- ★ BONNIE TYLER—It's A Heartache (RCA) 13-10

BJ-105 (WBJW-FM)—Orlando

- D★ PETER BROWN—Dance With Me (Drive)
- SAMANTHA SANG—You Keep Me Dancing (Private Stock)
- ★ ERUPTION—I Can't Stand The Rain (Ariola) 29-20
- ★ GERRY RAFFERTY—Baker Street (UA) 15-8

WQPQ—Lakeland

- NONE
- NONE
- ★ ROD STEWART—I Was Only Joking (WB) 30-23
- ★ ABBA—Take A Chance On Me (Atlantic) 22-16

WWMFJ—Daytona Beach

- PABLO CRUISE—Love Will Find A Way (A&M)
- GENE COTTON—You're A Part Of Me (Ariola)
- ★ HEATWAVE—The Groove Line (Epic) 35-25
- ★ ROBERTA FLACK—If Ever I See You Again (Atlantic) 40-30

WAPE—Jacksonville

- D★ DONNA SUMMER—Last Dance (Casablanca)
- BARRY WHITE—Oh What A Night For Dancing (20th)
- ★ GERRY RAFFERTY—Baker Street (UA) 15-8
- ★ CARLY SIMON—You Belong To Me (Elektra) 12-6

WAYS—Charlotte

- BARRY MANILOW—Even Now (Arista)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 27-17
- ★ PLAYER—This Time I'm In It For Love (RSO) 22-15

WXIK—Raleigh

- NONE
- NONE
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 17-10
- D★ PETER BROWN—Dance With Me (Drive) 23-16

WTOB—Winston-Salem

- WALTER EGAN—Magnet & Steel (Columbia)
- BILLY JOEL—Only The Good Die Young (Columbia)
- ★ STEELY DAN—Deacon Blues (ABC) 25-18
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 17-21

WTMA—Charleston

- KC & THE SUNSHINE BAND—It's The Same Old Song (TK)
- PAUL DAVIS—Darlin' (Bang)
- ★ TUXEDO JUNCTION—Chattanooga Choo Choo (Butterfly) 27-16
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 10-6

WORD—Spartanburg

- BARBRA STREISAND—Songbird (Columbia)
- JACKSON BROWNE—Stay (Asylum)
- ★ HEATWAVE—The Groove Line (Epic) 20-10
- ★ GERRY RAFFERTY—Baker Street (UA) 21-12

WLAC—Nashville

- BILLY JOEL—Only The Good Die Young (Columbia)
- JIMMY BUFFETT—Cheesburger In Paradise (ABC)
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 32-19
- ★ BOB SEGER—Still The Same (Capitol) 30-18

WMAK—Nashville

- BILLY JOEL—Only The Good Die Young (Columbia)
- PATTI SMITH—Because The Night (Arista)
- ★ BOB SEGER—Still The Same (Capitol) 21-14
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 30-25

WBHQ—Memphis

- D★ DONNA SUMMER—Last Dance (Casablanca)
- ABBA—Take A Chance On Me (Atlantic)
- ★ BARRY MANILOW—Even Now (Arista) 27-21
- ★ SWEET—Love Is Like Oxygen (Capitol) HB-20

WFLI—Chattanooga

- WALTER EGAN—Magnet & Steel (Columbia)
- GENE COTTON—You're A Part Of Me (Ariola)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 15-9
- ★ ANDY GIBB—Shadow Dancing (RSO) 7-2

WRJZ—Knoxville

- WALTER EGAN—Magnet & Steel (Columbia)
- BARRY MANILOW—Even Now (Arista)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 22-17
- ★ GERRY RAFFERTY—Baker Street (UA) 9-7

WGWV—Chattanooga

- ROD STEWART—I Was Only Joking (WB)
- FRANKIE VALLI—Grease (RSO)
- ★ BARRY MANILOW—Even Now (Arista) 13-5
- ★ BONNIE TYLER—It's A Heartache (RCA) 14-8

WERC—Birmingham

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- COMMODORES—Three Times A Lady (Motown)
- ★ STEVE MARTIN—King Tut (WB) 26-18
- ★ GERRY RAFFERTY—Baker Street (UA) 10-4

WSGN—Birmingham

- JEFFERSON STARSHIP—Runaway (Grunt)
- HEART—Heat



Music In The Air Celebrates America's Favorite Music!

presenting

"IRVING BERLIN AT 90"

A 2½-hour all-star musical salute!

Raise your programming image on America's birthday. Boost your sales profile for The Fourth of July. And watch your ratings run all the way up the flagpole!

As MUSIC IN THE AIR—and your station—salute Irving Berlin. America's greatest living composer. Whose "God Bless America" leads "The Star-Spangled Banner" as our top pop anthem!

"Irving Berlin at 90." Hosted by the popular performer/musicologist, Max Morath.

Filled with the music America knows best. Performed by the entertainers America loves most. Bing Crosby, Al Jolson, Frank Sinatra, Judy Garland, Arthur Fiedler, Johnny Mathis, Kate Smith and more!

Irving Berlin. His "White Christmas" set Santa to music. His "Easter Parade" gave the Bunny a beat. And now, an entire special for Uncle Sam!

America couldn't be prouder. And programming couldn't be easier! Just mail this coupon with your check today. And celebrate with us!

**IDEAL SUMMER SPECIAL FOR JULY 4th
OR YOUR CHOICE OF AIRDATE.**

MUSIC IN THE AIR 1515 Broadway, New York, N.Y. 10036 Attn: Barbara Stones
(212) 764-7310 **ALL MARKET EXCLUSIVES CLOSE FRIDAY, JUNE 9th.***

- Yes! Sign me up for "Irving Berlin at 90." My check is enclosed.
- Yes! Yes! Rush me additional information on other market-exclusive offerings from MUSIC IN THE AIR.

Please print or type:

Name	Title	
Station	AM/FM	Format
Street Address		
City	State	Zip
(Area Code) Telephone Number	Signature	



* All market exclusives will be defined by format and SRDS market listing. Station conflicts subject to our final resolution.

Cost schedule: \$50 per station. One airing only. Call for details. (212) 764-7310.

Avails: Minimum 7 local one-minute spots per hour.



MUSIC IN THE AIR A DIVISION OF BILLBOARD PUBLICATIONS, INC.

Private Stock Records Proudly Announces
An Unprecedented Simultaneous Multi-Release!

The Album!

WALTER MURPHY PHANTOM OF THE OPERA PS 7010

A Phantasy With Music and Lyrics

Based on the classic thriller, this stunning scenario for your ears cuts across the entire contemporary music spectrum. A brilliant recording breakthrough from the artist who created "A Fifth Of Beethoven."

And, Three Superb Singles From The Album!

A New Disco/R&B Sensation!

**"DANCE YOUR FACE OFF/
GENTLE EXPLOSION"** PS 45, 5106

The Exciting AOR Cut!

**"TOCCATA AND FUNK
IN D MINOR"** PS 45, 196

And The Haunting Top 40 Ballad!

"THE MUSIC WILL NOT END" PS 45, 197

Produced by
Walter Murphy & Eddie Leonetti For RFT Music Publishing Corp.
Executive Producer
Thomas J. Valentino

Walter Murphy's "Phantom Of The Opera"

A Stunning

On Private Stock Records, Ltd.
And GRT Tapes



Scenario For Your Ears!



Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 5-31-1978

Top Add Ons-National

PABLO CRUISE—Worlds Away (A&M)
GRAHAM PARKER & THE RUMOUR—Parkerilla (Mercury)
LITTLE RIVER BAND—Sleeper Catcher (Capitol)
BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

Top Requests/Airplay-National

BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
JOE WALSH—But Seriously, Folks (Elektra)
GERRY RAFFERTY—City To City (United Artists)
THE KINKS—Misfits (Arista)

National Breakouts

TOM ROBINSON BAND—Power In The Darkness (Harvest)
TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
MINK DE VILLE—Return To Magenta (Capitol)
JOHN PRINE—Bruised Orange (Asylum)

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

NBPI-FM—Denver (Jean Valdez)

- **PATTI SMITH**—Easter (Arista)
- **CHUCK MANGIONE**—Feels So Good (A&M)
- **PABLO CRUISE**—Worlds Away (A&M)
- **SWEET**—Level Headed (Capitol)
- **JEFFERSON STARSHIP**—Earth (Grunt)
- **HEART**—Magazine (Mushroom)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **GERRY RAFFERTY**—City To City (United Artists)

KSJO—San Jose (Lobster)

- **YESTERDAY & TODAY**—Struck Down (London)
- **GARY APPLE**—First One's Free (Monument)
- **DMZ**—(Sire)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **RICK DERRINGER**—If I Weren't So Romantic I'd Shoot You (Blue Sky)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **BRITISH LIONS**—(RSO)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)
- **FOGHAT**—Stone Blue (Bearsville)
- **CHEAP TRICK**—Heaven Tonight (Epic)

KFIG-FM—Fresno (Art Farkas)

- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **EARL KLUGH**—Magic In Your Eyes (United Artists)
- **GAP MANGIONE**—Suite Lady (A&M)
- **SNAIL**—(Cream)
- **COOPER BROTHERS**—(Capricorn)
- **LEE RITENOUR**—Captain's Journey (Elektra)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JEFFERSON STARSHIP**—Earth (Grunt)
- **GERRY RAFFERTY**—City To City (United Artists)

KMOD-FM—Tulsa (Bill Bruin)

- **NO REPORT**
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-

NBCC-FM—Phoenix (J.D. Freeman)

- **CAROL KING**—Welcome Home (Capitol)
- **ANDY GIBB**—Flowing Rivers (RSO)
- **BARBRA STREISAND**—Songbird (Columbia)
- **DAVID BROMBERG BAND**—Bandit In A Bathing Suit (Fantasy)
- **EARL KLUGH**—Magic In Your Eyes (United Artists)
- **TARNEY SPENCER BAND**—(A&M)
- **CARLY SIMON**—Boys In The Trees (Elektra)
- **SEALS & CROFTS**—Takin' It Easy (W.B.)
- **WENDY WALDMAN**—Strange Company (W.B.)
- **WINGS**—London Town (Capitol)

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

- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)

KFIG-FM—Fresno (Art Farkas)

- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **EARL KLUGH**—Magic In Your Eyes (United Artists)
- **GAP MANGIONE**—Suite Lady (A&M)
- **SNAIL**—(Cream)
- **COOPER BROTHERS**—(Capricorn)
- **LEE RITENOUR**—Captain's Journey (Elektra)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JEFFERSON STARSHIP**—Earth (Grunt)
- **GERRY RAFFERTY**—City To City (United Artists)

Midwest Region

TOP ADD ONS:

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **PABLO CRUISE**—Worlds Away (A&M)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)

TOP REQUEST/AIRPLAY:

- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **JOURNEY**—Infinity (Columbia)
- **EDDIE MONEY**—(Columbia)

BREAKOUTS:

- **JOHN PRINE**—Bruised Orange (Asylum)
- **TOBY BEAU**—(RCA)
- **FLAME**—(RCA)
- **RICK DERRINGER**—If I Weren't So Romantic I'd Shoot You (Blue Sky)

WABX-FM—Detroit (Carl Galeana)

- **FLAME**—(RCA)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **RICK DERRINGER**—If I Weren't So Romantic I'd Shoot You (Blue Sky)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOURNEY**—Infinity (Columbia)
- **EDDIE MONEY**—(Columbia)
- **FM/ORIGINAL SOUNDTRACK**—(MCA)

WJL-FM—Elgin/Chicago (T. Marker/W. Leising)

- **POUSETTE-DART BAND**—3 (Capitol)
- **TOBY BEAU**—(RCA)
- **NIGHTHAWKS**—Jacks & Kings (Adalphi)
- **U.K. SQUEEZE**—(A&M)
- **EARL KLUGH**—Magic In Your Eyes (United Artists)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **JOHN PRINE**—Bruised Orange (Asylum)
- **GREGG KINN**—Next Of Kinn (Berserkelyimport)
- **GEORGE THOROGOOD & THE DESTROYERS**—(Rounder)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)

KSHE-FM—St. Louis (Ted Haebbeck)

- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **FOGHAT**—Stone Blue (Bearsville)
- **REO SPEEDWAGON**—You Can Tune A Piano But You Can't Tune A Fish (Epic)
- **MARSHALL TUCKER BAND**—Together Forever (Capricorn)

WLWQ-FM—Columbus (Steve Runner)

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **PABLO CRUISE**—Worlds Away (A&M)
- **FOGHAT**—Stone Blue (Bearsville)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **EDDIE MONEY**—(Columbia)
- **JOURNEY**—Infinity (Columbia)

WVOE-FM—Pittsburgh (John McGahan)

- **PABLO CRUISE**—Worlds Away (A&M)
- **DAVID BROMBERG BAND**—Bandit In A Bathing Suit (Fantasy)
- **STANLEY CLARKE**—Modern Man (Nemperor)
- **DAVE MASON**—Let It Flow (Columbia)
- **U.K.**—(Polydor)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **FOGHAT**—Stone Blue (Bearsville)
- **WINGS**—London Town (Capitol)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)

WZMF-FM—Milwaukee (Joe Benson)

- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **GARY APPLE**—First One's Free (Monument)
- **JOHN PRINE**—Bruised Orange (Asylum)
- **PHIL MANZANERA**—801 Live (Polydor)
- **PABLO CRUISE**—Worlds Away (A&M)
- **TOBY BEAU**—(RCA)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **THE KINKS**—Misfits (Arista)
- **GERRY RAFFERTY**—City To City (United Artists)

KADI-FM—St. Louis (Peter Parisi)

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **CAROL KING**—Welcome Home (Capitol)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **SPELLBOUND**—(EMI America)
- **RICHARD WAGNER**—(Atlantic)
- **JOHN PRINE**—Bruised Orange (Asylum)
- **GERRY RAFFERTY**—City To City (United Artists)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **CARLY SIMON**—Boys In The Trees (Elektra)

Southeast Region

TOP ADD ONS:

- **PABLO CRUISE**—Worlds Away (A&M)
- **RITA COOLIDGE**—Love Me Again (A&M)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)

TOP REQUEST/AIRPLAY:

- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **THE BAND**—The Last Waltz (W.B.)
- **GERRY RAFFERTY**—City To City (United Artists)

BREAKOUTS:

- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **POUSETTE-DART BAND**—3 (Capitol)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **WENDY WALDMAN**—Strange Company (W.B.)

WRAS-FM—Atlanta (M. Garrott/S. Grow)

- **RITA COOLIDGE**—Love Me Again (A&M)
- **PABLO CRUISE**—Worlds Away (A&M)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **POUSETTE-DART BAND**—3 (Capitol)
- **QUINCY JONES**—Stuff & Sounds Like That (A&M)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **JIM KRUEGER**—Sweet Salvation (Columbia)
- **THE KINKS**—Misfits (Arista)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)

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

- **GEORGE DUKE**—Don't Let Go (Epic)
- **THE HEATERS**—(Arista)
- **U.K. SQUEEZE**—(A&M)
- **POUSETTE-DART BAND**—(Capitol)
- **MICHAEL WHITE**—The Extractor (Elektra)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **THE BAND**—The Last Waltz (W.B.)
- **DAVID BROMBERG BAND**—Bandit In A Bathing Suit (Fantasy)
- **JOHN PRINE**—Bruised Orange (Asylum)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)

WSHE-FM—Fl. Lauderdale (Gary Granger)

- **DARYL HALL & JOHN OATES**—Livetime (RCA)
- **PABLO CRUISE**—Worlds Away (A&M)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **JIMMY BUFFETT**—Son Of A Son Of A Sailor (ABC)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **GERRY RAFFERTY**—City To City (United Artists)

WORJ-FM—Orlando (Bill McGathy)

- **CAROL KING**—Welcome Home (Capitol)
- **BENNY MARDONES**—Thank God For Girls (Private Stock)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **U.K.**—(Polydor)
- **SNAIL**—(Cream)
- **MAC MCANALLY**—No Problem Here (Arista)
- **THE BAND**—The Last Waltz (W.B.)
- **EDDIE MONEY**—(Columbia)
- **JEFFERSON STARSHIP**—Earth (Grunt)
- **CARLY SIMON**—Boys In The Trees (Elektra)

WKDF-FM—Nashville (Alan Sneed)

- **BLUE JUG**—(Arista)
- **PABLO CRUISE**—Worlds Away (A&M)
- **RITA COOLIDGE**—Love Me Again (A&M)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **WENDY WALDMAN**—Strange Company (W.B.)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **FM/ORIGINAL SOUNDTRACK**—(MCA)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **GEORGE BENSON**—Weekend In L.A. (W.B.)
- **LITTLE FEAT**—Waiting For Columbus (W.B.)

WOXM-FM—Tampa (Neal Mirsky)

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **WENDY WALDMAN**—Strange Company (W.B.)
- **RITA COOLIDGE**—Love Me Again (A&M)
- **CAROL KING**—Welcome Home (Capitol)
- **PABLO CRUISE**—Worlds Away (A&M)
- **GERRY RAFFERTY**—City To City (United Artists)
- **JEFFERSON STARSHIP**—Earth (Grunt)
- **HEART**—Magazine (Mushroom)
- **ATLANTA RHYTHM SECTION**—Champagne Jam (Polydor)

Northeast Region

TOP ADD ONS:

- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **THE CARS**—(Elektra)
- **PABLO CRUISE**—Worlds Away (A&M)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)

TOP REQUEST/AIRPLAY:

- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **THE KINKS**—Misfits (Arista)
- **WINGS**—London Town (Capitol)
- **JOE WALSH**—But Seriously, Folks (Elektra)

BREAKOUTS:

- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)
- **MINK DE VILLE**—Return To Magenta (Capitol)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)

WNEW-FM—New York (Tom Morrera)

- **THE CARS**—(Elektra)
- **WEREWOLVES**—(RCA)
- **PABLO CRUISE**—Worlds Away (A&M)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **JOHN KLEMMER**—Arabesque (ABC)
- **JIM KRUEGER**—Sweet Salvation (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)

WRNW-FM—New York (Donna Lemiszki)

- **PABLO CRUISE**—Worlds Away (A&M)
- **ANGELO**—Midnight Prowl (Fantasy)
- **WENDY WALDMAN**—Strange Company (W.B.)
- **NILSSON**—Nilsson's Greatest Hits (RCA)
- **RY COODER**—Jazz (W.B.)
- **POUSETTE-DART BAND**—3 (Capitol)
- **WINGS**—London Town (Capitol)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ERIC CLAPTON**—Slowhand (RSO)
- **ATLANTA RHYTHM SECTION**—Champagne Jam (Polydor)

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

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)
- **MINK DE VILLE**—Return To Magenta (Capitol)
- **THE CARS**—(Elektra)
- **CARILLO**—Rings Around The Moon (Atlantic)
- **STANKY BROWN**—(Sire)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **THE KINKS**—Misfits (Arista)
- **NICK LOWE**—Pure Pop For Now People (Columbia)

WOUR-FM—Syracuse/Wica (Jeff Chard)

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **POUSETTE-DART BAND**—3 (Capitol)
- **COOPER BROTHERS**—(Capricorn)
- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)
- **THE CARS**—(Elektra)
- **WARREN ZEVON**—Excitable Boy (Asylum)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **DIRK HAMILTON**—Meet At The Crux (Elektra)

WABR-FM—Syracuse (Bob Shepherdson)

- **DAVID BROMBERG BAND**—Bandit In A Bathing Suit (Fantasy)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **NINA SIMONE**—Baltimore (CTI)
- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)
- **BILL BRUFORD**—Feels Good To Me (Polydor)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)
- **THE KINKS**—Misfits (Arista)
- **BOB MARLEY & THE WALLERS**—Kaya (Island)
- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)

WCOZ-FM—Boston (Bob Slavin)

- **WENDY WALDMAN**—Strange Company (W.B.)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **CHARLIE**—Lines (Janus)
- **THE CARS**—(Elektra)
- **BILLY JOEL**—The Stranger (Columbia)
- **ROBERT PALMER**—Double Fun (Island)
- **WINGS**—London Town (Capitol)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)

WMMR-FM—Philadelphia (Jerry Stevens)

- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **MARTIN MULL**—Sex & Violence (ABC)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **MINK DE VILLE**—Return To Magenta (Capitol)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **ELVIS COSTELLO**—This Year's Model (Columbia)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)
- **THE BAND**—The Last Waltz (W.B.)
- **WBRU-FM—Providence (Glen Stewart)**

WMMR-FM—Philadelphia (Jerry Stevens)

- **GRAHAM PARKER & THE RUMOUR**—Parkerilla (Mercury)
- **MARTIN MULL**—Sex & Violence (ABC)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **MINK DE VILLE**—Return To Magenta (Capitol)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **ELVIS COSTELLO**—This Year's Model (Columbia)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)
- **THE BAND**—The Last Waltz (W.B.)
- **WBRU-FM—Providence (Glen Stewart)**

WMMR-FM—Philadelphia (Jerry Stevens)

- **BILL BRUFORD**—Feels Good To Me (Polydor)
- **JOHN PRINE**—Bruised Orange (Asylum)
- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **MARTIN MULL**—Sex & Violence (ABC)
- **WEREWOLVES**—(RCA)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **ELVIS COSTELLO**—This Year's Model (Columbia)
- **THE KINKS**—Misfits (Arista)
- **MINK DE VILLE**—Return To Magenta (Capitol)

WCHZ-FM—Hartford (Michael Picozzi)

- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **PABLO CRUISE**—Worlds Away (A&M)
- **LITTLE RIVER BAND**—Sleeper Catcher (Capitol)
- **THE KINKS**—Misfits (Arista)
- **TOM PETTY & THE HEARTBREAKERS**—You're Gonna Get It (Shelter/ABC)
- **WENDY WALDMAN**—Strange Company (W.B.)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **FOGHAT**—Stone Blue (Bearsville)
- **FM/ORIGINAL SOUNDTRACK**—(MCA)
- **CARLY SIMON**—Boys In The Trees (Elektra)

© Copyright 1978,

Army's Sponsorship Tees 'FMish' Result

By RAY HERBECK JR.

LOS ANGELES—Syndicator Jeff Craig of the firm 60-Second LP here is living a nightmarish, real life version of the plot turn fictionalized in Universal's current radio-oriented film, "FM."

Craig, producer of the minute-long "Rock Capsules" album review program, has seen his show dropped from 12 stations since April 1—the date it began including 30-second spots for the U.S. Army. He suspects that "about 30 other recent cancellations for 'incompatible program content' are really due to the Army stigma."

In the film, a progressive FM station goes on strike to protest airing of Armed Forces commercials in the musical format.

"I began getting these letters and phone calls in early April," says Craig, who founded his show almost one year ago. "That was well before the film went national, so I know the protests are for real." "FM" was released April 28.

Typical is a letter from Chris Miller, program manager of WQDR-FM "Quad Rock 94" in Raleigh, N.C., top-rated rock station in that market. In part the letter says,

"It is contrary to WQDR's programming policy to accept trade spots for the U.S. Army."

Craig notes that his show is produced for London-Wavelength, syndicators of "The BBC Rock Hour." London-Wavelength arranged for Craig to carry the Army spots, but warned him in advance that he could encounter resistance.

"Our prior sponsor was the 'Save The Whales' foundation," he adds. "Practically no one objected to that. It fit in well with the musical formats of most album rock outlets, which try to appeal to their listeners' lifestyles and political leanings as well as music."

Despite the attrition, Craig's show remains on 125 stations, mostly in smaller markets. His second attempt at a syndicated program, "Country View," is now under production by Dave Trout. Host will be Doc Holliday, DJ on country station KGBS-FM in Los Angeles.

"I've barely started to approach stations on this one," Craig adds. "I don't have a sponsor set yet, but I'm relieved about one thing—I've learned the sponsor definitely will not be the Army."



RADIO BENEFIT—Mike Love of the Beach Boys, left, and Peter Wellish of KRKE Albuquerque talk over Beach Boys concert staged by KRKE for Muscular Dystrophy drive. Mike Phillips, KRKE morning drive man, emceed concert.



Radio Dominates Seminar At B'casters Promo Assn.

• Continued from page 3

challenge. He will also plead the need to promote to the potential radio audience as well as conventional radio listeners. Another topic to be covered by Sklar is the need to prepare for the promotion of AM stereo.

Another key speaker will be Steve Labunski, executive director of the International Radio & Television Society, who will suggest an internal management method to improve the lot of promotion directors.

More than 500 promotion executives will be attending the conference, a record for the organization. And more than a third of these registrants will be radio-only people, another record. Consequently general chairperson Kay Greaser of KSTP-TV and her committee have planned more radio seminars than ever before.

WNBC New York program director Bob Pittman will be among those speaking at a radio marketing semi-

nar. He will be joined by RKO Radio vice president Harvey Mednick. Calvin Richards of WOWO Fort Wayne will discuss "Radio Promotion Without A Budget" at another session.

The importance of community involvement will be discussed by Rick Sellers of WMT Cedar Rapids, Hal Stein of WHWH Princeton/WPST Trenton, N.J., and By Napier, program director of WCCO-AM Minneapolis.

Promoting for the small market will be discussed by Sandra Scott of WJBC Bloomington, Ill., Rob Sherwood of WEBC Duluth, Minn., and Howard Johnson of WZYQ Frederick, Md. Keeping radio on the radio-tv page in your local papers will be the topic of Ellen Manowitz of WMAI, Washington.

TELEVISION REVIEW

Danny Thomas' Telethon Benefits Hospital & Viewer

"An Evening With Danny Thomas And His Friends," six hours, May 29 on independents. Produced by Tony Conforti; John Talbott, executive producer; Larry Fallon, musical director.

NEW YORK—Danny Thomas, who has been for years raising funds for his pet charity, St. Jude Children's Research Hospital, tried out a telethon for the first time and in the process brought together a diverse collection of musical talent, most of it first rate or excellent.

Outstanding was the all too brief appearance of Eartha Kitt, who opened with her oldie "My Heart Belongs To Daddy." Another high point was Mimi Hines' rapid delivery of "Come Rain Or Come Shine."

The Bee Gees' "Stayin' Alive" was given a fresh new treatment by what was probably the most musically interesting aspect of the program: a big band, yes a big band, called Bo and Generation II.

PBS Slates 4 Concerts During July

NEW YORK—Four concerts are lined up for tv viewers on PBS in July. The first will be presented July 8 and will feature Aaron Copland conducting the Los Angeles Philharmonic in his own compositions. Called "Copland Conducts Copland," the program will include a performance by Benny Goodman on "Concerto For Clarinet And Orchestra."

The following week on July 15 Herbert von Karajan leads the Berlin Philharmonic in performances of Brahms' "Symphony No. 4 In E Minor" and Wagner's "Overture To Tannhauser." Later in the month Leonard Bernstein will conduct the New York Philharmonic and Arthur Rubinstein will perform with the London Symphony in a program largely devoted to Chopin.

Classic Fans Seek WTIC Changeover

• Continued from page 4

to the FM station based on a \$6 million purchase price of the AM-FM combination, which was approved by the FCC in 1974.

"In light of comparable and roughly contemporaneous sales of Hartford FM stations and the strong position of WTIC-AM, these valuations overstate the relative value of WTIC-FM," the groups told the FCC. They note that WHCN was sold for \$569,154 in 1974 and WKSS for \$426,500 in 1971.

WAAY In 20th Year Promotion

LOS ANGELES—WAAY in Huntsville, Ala., tied current and oldie music research to its 20th anniversary celebration and a \$20,000 giveaway.

For 20 days spanning a four-week period, it aired "The Evolution Of Rock," its own musical history which covered one year per day from 1957 through 1976. Also broadcast were local vignettes of football stars, cheerleaders, coaches, etc., for the appropriate year.

In newspapers, a promo flyer described the \$20,000 drawing for various trips and merchandise prizes. Each flyer was individually numbered for on-air calls.

Additionally, the flyers contained questionnaires on favorite current and oldie music. Bonus prizes were offered for completion.

"And WAAY's official 20th anniversary emissary, 'Anniversary Annie,' was on the streets giving out goodies from the 'winner wagon,'" says p.d. Bob Baron.

Seals, Crofts Walk

SAN DIEGO—Seals & Crofts have been named honorary co-chairmen of KCBQ Radio's Walk for Mankind here Saturday (3). The duo will make appearances at each of the seven 18-mile walk courses where walkers raise money for Project Concern, a health care agency that funds hospitals and dental clinics worldwide.

They also charge a "misallocation of expenses" leaving WTIC with expenses "triple the national average for an FM station in the market size of Hartford."

The groups also charge that WTIC "never made a serious effort to promote WTIC-FM's classical music format and thereby build up ratings and sales." Even without such promotion, the groups claim that a larger portion of radio listeners tuned in to WTIC during the week than any other commercial classical FM station in the country.

The brief also charges David Chase, principal owner of WTIC, with creating a "wall of silence" which "surrounds and muffles former employes as well as professionals in broadcasting and in the advertising industry who could comment with personal knowledge on the facts and actions surrounding format changes."

'Hee Haw' Celebrates 10th Year

NASHVILLE—Country music gains the national television spotlight again this fall when "Hee Haw" celebrates its 10th anniversary as a two-hour NBC-TV "Big Event" presentation.

The production from Nashville's Grand Ole Opry House will feature "Hee Haw" headliners Roy Clark and Buck Owens, 12 other series regulars and most of the other top country stars who have appeared on the show over the past decade.

Country stars in live performances will be featured, along with comedy and musical highlights from the past 10 years of "Hee Haw." Will Geer, grandpa of "The Waltons," will be seen in a segment taped last year, and two other late stars—Tex Ritter and Stringbean—will receive a tribute on the program.

Loretta Lynn and Crystal Gayle are slated as special guests with nostalgic tapes of their national tv debuts on the show. Other guests in-

(Continued on page 48)

JUNE 10, 1978, BILLBOARD

OK AFM-TV Pact

• Continued from page 8

AFM president Victor Fuentelba explains that payment for cassette sales is now computed on the basis of the producers' gross revenue, not on "accountable" revenue as had previously been the case.

This step will pick up an additional 40% of income, according to Fuentelba. Only product made subsequent to Nov. 15, 1973 may be released to cable, pay tv, and cassettes and the released material must be complete programs.

NBC Kiss Film

NEW YORK—The rock group Kiss will star in the NBC World Premier movie "Kiss Meets The Phantom." The two-hour film also starring Anthony Zerbe is about an insane scientist who sets out to destroy Kiss and the amusement park where they are appearing. It is being produced by Hanna-Barbera.

PRESENTING STATION CASE STUDIES

Kent Burkhart Joins Billboard As Consulting Radio Columnist

NEW YORK—Kent Burkhart, the respected radio consultant and programmer, has been added to the expanded list of columnist in Billboard's enlarged radio-television department.

Burkhart, president of Burkhart/Abrams & Associates of Atlanta, has also been selected to assist in the planning of the 11th annual Billboard International Radio Programming Forum. The forum will take place at the Americana Hotel in New York, Aug. 9-13.

Starting with the current issue, Burkhart will present Case Studies in programming, pointing out a particular station's problems and the steps taken to overcome these problems.

Burkhart was asked to serve on the Forum advisory committee by committee chairman Jim Gabbert of KIOI/KIQI San Francisco. Both Burkhart and his partner Lee Abrams will take part in the forum discussing, among other things, their successful development of the SuperStars format.

Burkhart founded his company six years ago and was joined by his



Kent Burkhart

partner four years ago. Previously Burkhart was president of the radio division of Pacific & Southern. Prior to that he was general manager of WQXI Atlanta and owned and operated his own station, KTXL San Angelo, Tex. He worked in programming for both Todd Storz and Gordon McLendon and was first on the air in his home town of Bay City, Tex., at the age of 10.

Gabbert, who is president of National Radio Broadcasters Assn., along with Billboard's radio/tv editor Doug Hall is putting together a well rounded forum.

The agenda will cover all aspects of music programming and will look at where radio programming is going and explore formats of the future. The forum is being broadened in scope to offer valuable information, not only to program directors and music directors, but to general managers and engineers as well.

Special efforts are underway to have a number of unique features at this year's event to provide those attending with a slice of the New York musical scene.

New Everything For KQM-FM

HONOLULU—KQM-FM is now under new management with a new sound and a new lineup of disk jockeys.

Formerly called 93Q and owned by Aloha Broadcasting, the station is now owned by KKUA and Jock Fearnhead and called Stereo Wave 93.

The new format consists of mellow album cuts with a major percentage of the music being contemporary and traditional Hawaiian songs.

Ed Kanoi is the p.d. and Roger Brossey is the music director. Other jocks include Noel Gray, Shawnee, Miles Lee, Teri, Robert Mix, and Cindy Jean.

L.A. Philharmonic Will Air Over PBR

LOS ANGELES—National Public Radio will begin broadcasting concerts by the Los Angeles Philharmonic, conducted by Carlo Maria Giulini, in the spring of 1979.

More than 200 NPR stations will air the series, to be produced here by KUSC-FM, the Univ. of Southern California NPR outlet headed by Wallace A. Smith.

All 26 concerts by the orchestra through the 1978-79 season will be taped, Smith says. A \$65,000 grant from the Atlantic Richfield Foundation makes the broadcasts possible. NPR will finance distribution costs.

Giulini, prominent in Europe, succeeds Zubin Mehta as conductor this fall. Mehta is moving east to conduct the New York Philharmonic permanently.



GOOD WORK—Mel Brooks says a "good word" about New York City for a WABC contest tie-in. Brooks said, "Taxi, taxi!"



KEY CELEBRATION—WIRE Indianapolis general manager Don Nelson pours the champagne to celebrate the appointment of Dick Lee, right, as station manager of WIRE/WXTZ, and Gary Havens, next to Lee, as WIRE p.d. Havens succeeds Bill Robinson, who joins in the celebration too.

Case Studies

By KENT BURKHART

Location: State capital in the Southwest.

Date: Two years ago.

Problem: Two new FM rockers, a revitalized AM Top 40 and an AOR threaten the ratings of an image Top 40.

Solution: Bring station into a more adult contemporary style by "leaning" it three years older in demographics over a period of two years.

Recommendations:

1. Beef up news content and information between 6 and 9 a.m., but reduce it between 9 a.m. and midnight to increase music flow.
2. Cancel all gold and current music that irritated the 16+ group and also concentrate music selections toward females 25-34; realign music clocks.
3. Slow (by 30%) the jockey speech speed.
4. Year round promotional activity directed to adults.
5. Maintain news image at all costs.
6. Promote heavily the already popular morning personality.
7. Realign commercial load to proven "clocks."
8. And more important... program as the young contemporary (20-30 year old) thinks.

Results: Not all recommendations were followed; nevertheless, enough were to remain strong against the fragmentation of new competitors. Eighteen new rock points were added to the market (12+) but the station in question lost just over 3. In short, the client defended well, and now can go on the offense again by being more aggressive with programming techniques.

THE ELECTRIC WEENIE

Radio's top DJ gag sheet, used in all formats... gets letters...

BILL PRICE, KELP... "Gimme another year of the best!! Like many of your subscribers, I receive sample issues from the 'competition'... My wife uses them to stretch the meat-loaf."

Why not let your refund help you make more taxable income next year? For free samples write

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

WNET To Tee Operas

NEW YORK—A 12-week series of light and serious opera from WNET New York will begin broadcast over PBS July 3. The Monday night series will run through September 25.

The series will include: a documentary and performance special on the Santa Fe Opera festival, special television productions of Benjamin Britten's "Albert Herring" from the current season in St. Louis and Conrad Susa's "Transformations" from the current season in Minnesota as well as productions of Verdi's "Falstaff," Nino Rota's "The Italian Straw Hat," Wagner's "The Flying Dutchman," Gilbert and Sullivan's "The Yeoman Of The Guard" and "The Gondoliers," Leonard Bernstein's "Trouble In Haiti," and the rock opera "Jack, A Flash Fantasy."

Vox Jox

By DOUG HALL

NEW YORK—It was radio week in New York last week highlighted by the second annual New York Market Radio Broadcasters Assn. festival.

The ballroom of the Americana Hotel was turned into a carnival as member stations of the organization set up booths with games, contests and even palm reading.

Storer's New York country outlet had a craps table, RKO's WXLO (99X) had a dart throwing game, and WCBS-FM had a golden touch game. Contestants wore earphones and touched a button to signal that they recognized the more than 100 portions of golden oldies WCBS-FM played.

When WABC's DJ **George Michaels** stepped up and put the earphones on, some observers complained that this was unfair competition. Michaels did win, but donated his prize, a golden oldies album, to a young woman who was competing. Michaels admitted later that he would have liked to have kept the album.

With WCBS-FM DJ **Bill Brown** assisting in conducting the contest WABC DJs **Chuck Leonard** and **Steve O'Brien** also tried their luck.

More than 800 advertisers, agency executives and station personnel attended the event. New York's Mayor **Edward Koch** showed up to declare the week of May 22 as "Radio Week In New York."

To no one's surprise **Wayne Cornils**, vice president for membership for the NAB, has moved over to be vice president for radio, succeeding **Jim Hulbert**. Hulbert resigned from the trade association to become president of O'Connor Creative Services, syndicator of programming. ... WTBF Troy, Ala., celebrated Valentine's Day in May as part of a promotion for a new Valentine album

on RCA. Cuts were featured through the day and the complete album was played at night. Listeners were asked to send in valentines decorated with the phrase "We love WTBF and Valentine." Copies of the album were awarded as prizes. A similar promotion was held for **Dolly Parton's** "Here You Come Again" album.

Bill Ford, who joined WCAR-AM Detroit in September as operations director, has been promoted to p.d. He had previously been p.d. at KUGN Eugene, Ore., and KOL Seattle. ... WSLI Jackson, Miss., is a contemporary station with a problem. The station has shifted from a syndicated format to live after three years and badly needs single and album service.

Bill Robinson, Billboard's grand international program director of the year and the Country Music Assn's disk jockey of the year, has quit as p.d. of WIRE Indianapolis after eight years to devote more time to being president of Musicworks, an Indianapolis syndicator. He is succeeded by **Gary Havens**, with the station for seven years and currently mid-day air personality and promotions director. At the same time **Dick Lee** moves from general sales manager to the newly created position of station manager for both WIRE and WXTZ.

All-night DJ **Sid Wood** at KHAK Cedar Rapids is recovering from an apparent heart attack suffered while doing his show. He is recovering at St. Luke's Hospital at 1026 A Ave., Cedar Rapids. KHAK p.d. **Barry Berks** is looking for full and part time DJs. ... Contemporary WLOI La Porte, Ind., p.d. **J.R. Russ** is ac-

(Continued on page 38)

Produced by Ron Nevilson for Gadget Productions, Inc. and Dave Mason for Mystic Inc.



GOOD MUSIC MADE THE MAN.

Dave Mason has worked long and hard for what he's got. What he's got is a reputation for being one of the most consistently excellent album-makers and concert performers in rock.

He's got two gold albums, and one is approaching platinum. And lately he's got a healthy following at Top-40 radio—"We Just Disagree" was his biggest single ever.

Now Dave Mason has recorded his best album to date. "Mariposa De Oro" was a year in the making, and it was recorded during the most musically active period in Dave's career.

It's sharp and right. Like Dave Mason himself.



DAVE MASON. "MARIPOSA DE ORO" ^{JC 35285}
INCLUDING THE SINGLE "WILL YOU STILL LOVE ME TOMORROW?"
ON COLUMBIA RECORDS AND TAPES.

3-10749

P.D. to P.D.

By PAUL DREW

LOS ANGELES—Dear P.D.: Do you think a music format station should bother with sports?

If you're looking for males as well as females, yes. In addition to the music, most men have a common interest in women, sports and the weather, though not necessarily in that order.

Dear P.D.: How far back do you think a Top 40 station should go for oldies in morning drive?

It's a function of your station's target audience for the daypart. Take a 1965 hit ... someone who was 15 then is now 28. Someone who was 25 then is now 38. Are you also after someone who is 21? Today's 21-year old was just 8 back then. Is the music on your current list compatible for all three ages: 21, 28 and 38? It's a difficult question to answer and it depends on the particular oldie in question. I like to think of records like fingerprints when it comes to programming—no two alike. Individual characteristics are important.

Here's some news concerning station promos from R. Quigg Lawrence:

Dear P.D.: Your May 13 comment that station promos "should be as good as the best national spots" is the very reason we got into the station promo business.

We're the guys who created "You Deserve A Break Today" for McDonald's, "Feeling Free" for Pepsi, NBC Sports Theme and the music currently for Wet Ones, Coppertone, Texaco, J.C. Penney, Clairol and Lipton Cup O' Soup, among others.

Recently, we completed promotional packages for WASH-FM ("Where The Music Starts") and WTAE ("Listen Up Pittsburgh").

The packages which are available in other markets, indeed sound like top national spots because they were done by the same composers, producers and performers who do our top national spots.

Lawrence is vice president of Gavin/Conner Productions, LTD., and I hope this concept proves to be successful.

Dear P.D.: What does it take to be a good personality jock?

The best personality can say it in one word. The second best takes two. The third best does it in three words and so on. I think it takes special talent to be able to play records/music without always introducing the artist or song on the intro, but yet still be involved. I'll never forget hearing Bob Foster at WIBG, on the intro of Sinatra's "That's Life" say "Tell 'em what they can do with it Frank!" I never heard Foster use the same line, intro or backsell twice.

Dear P.D.: Are you in favor of speeding up records?

Whether you do or don't speedup records depends on your competitive situation. If you have one or more competitors in the same format, for a period of time it can give your music a brightness edge. Whoever does this should be careful not to make the music sound mickey mousish. The increase to be effective should be barely perceptible. Not all records can be speeded up. I have yet to hear a good 45 r.p.m. plus of "Bridge Over Troubled Water." Where your station is being compared with another with the same format, yes in moderation.

Let me hear from you. Send your questions and/or comments to me c/o Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Vox Jox

• Continued from page 36

cepting tapes and resumes for his contemporary station. They should be sent to Russ at Box 385, La Porte, Ind., 46350. Russ is also trying to locate **Dave Gentry**, who used to work at WHFB Benton Harbor, Mich., and WSTR Sturgis, Mich.

★ ★ ★

KLOV-AM-FM Loveland, Colo., has moved into what operations director **Hankus Galasso** calls the "most modern, newest facilities in Colorado." ... WRVQ (Q94) Richmond and Rock & Roll Roots broke attendance records at Kings Dominion Amusement Park with a giant disco and the finale of a **John Travolta** look-alike contest. The station reports more than 40,000 persons turned out to see three East Coast finalists compete for \$1,000 in prize money.

★ ★ ★

Doug Davis, who has been in both programming and sales at KCMC Texarkana, Tex., since 1971, has been promoted to general manager. Davis also writes three syndicated newspaper columns on country music. ... Newly appointed p.d. at WBHN Bryson City, NC., **Randy Gallihier** has taken the station into a Top 40 format and is looking for record service. ... **Jim Seals** and **Dash Crofts** are honorary co-chairmen of the KCBQ San Diego "Walk For Mankind." Each walker raises money for Project Concern with pledges for each kilometer completed.

★ ★ ★

Bill St. James is fine tuning KQFM (Q100) Portland, Ore. In adding 20 titles last week he reports, "We're getting as close to eating our cake while listening as I feel comfortable with. That is, we are trying to play as much new music as we can without coming to the point where we are not exposing anything effectively. I don't think new records get-

ting played once every three days does anybody any good. And at the same time, we have to be sure the records that we know a lot of people want to hear get on the air with some regularity. I think it sounds real good, but then I liked Top 40 back in 1965 too."

★ ★ ★

KYXI Oregon City, Ore., was forced to 10kw after a major failure of its 50kw transmitter. ... KEX Portland, Ore., p.d. **Eric Norberg** goes into the tip sheet business. He decides to sell his station's playlist on a weekly basis for \$20 a year. ... KSTO (K-Stereo) Agana, Guam, p.d. **Bob Clarke** is looking for an all-night personality and a salesperson. Tapes and resumes should be sent to him at Box 20249, Main Facility, Guam 96921.

★ ★ ★

Pat Patterson of WQDR Raleigh has a new album out called "Pat Patterson On Hold." Pat is offering the album for \$5 each for those interested in a localized comedy album. Also at WQDR **Ron Phillips** has been promoted from part-time to full-time staff announcer. ... WCMF Rochester, N.Y., p.d. **Chuck Ingersoll** is looking for a mid-day personality with at least 1½ years AOR experience. Tapes and resumes should be sent to Ingersoll at 129 Leighton Ave., Rochester, N.Y., 14609.

★ ★ ★

Steve Glaser has left KTLC Twin Falls, Idaho, as night DJ to go into copywriting and production at KLIX in the same market. ... Country Music star **Tom Bresh** visited WBDC Huntingburg, Ind., and had an on-air interview with music director **Mike Engleman**. ... WPRO-FM Providence wraps up its "Principal Of The Year Contest" by awarding a prize to Providence Central High principal **Arthur Zarella**. Zarella got 11 million votes from

WPRO-FM listeners who all together cast 40 million votes.

★ ★ ★

J.R. Greeley of KEWI Topeka reports heavy response to its "Ton Of Coca-Cola" contest. More than 17,000 entry blanks were picked up in 60 registration sites and submitted within 72 hours. Greeley says the contest is the most successful the station has ever run. ... **Ralph Lenin**, music director at KIML Gillette, Wyo., is seeking improved record service. ... **Verl Wheeler**, general manager of WUBE-AM-FM has been given added duties as general manager of KCKN-AM-FM Kansas City, succeeding **Don McCoun**, who has left to buy his own station. Both stations are owned by Kaye Smith.

★ ★ ★

Linda Kelly moves from the all-night shift at WWDC to morning drive at that station. ... WTOS Skowhegan, Me., and New World Records will present **Noel Paul Stookey**, formerly of Peter, Paul and Mary, in concert June 10 to benefit the Pine Tree Camp Society for crippled children and adults in Rome, Me., June 10. ... 18 contestants, from as far as Fort Lauderdale, Fla., entered the WBT Charlotte **Cheryl Tiegs** look-a-like contest.

★ ★ ★

Fred Winston has taken over Saturday mornings on WFYR Chicago. ... **John Price**, who had been marketing director for Filmways Radio, has joined **Larry Vanderveen's** Radio Arts as regional sales manager. ... JAM Creative Productions has released three I.D. jingle series for Top 40, adult contemporary, and AOR. JAM has just completed a new jingle package for WLS Chicago. WLS p.d. **John Gehron** attended the jingle recording sessions. JAM also recently created jungles for WABC New York and KMOX-FM St. Louis.

All John Gurley wanted for his birthday was a birth day.

When John Gurley applied for social security benefits he was told he didn't exist. There was no record of his birth. Life had overlooked this man who stands just 4'4".

But people cared. At a United Way agency in Williamson, N. Y., John's heritage was traced back to Pasquotank County, Salem, North Carolina.

There, census records showed a William and Margaret Gurley had a son who was four years old in 1910. The boy's name was John but everybody called him "Knee High."

Today, everybody calls him "Shorty" and he gets the social security check he worked for "ever since I can remember." Thanks to you, he has a real birthday.

On that day no man stands taller than John Gurley.

Bubbling Under The HOT 100

- 101—RUNAWAY LOVE, Linda Clifford, Curtom 0138 (Warner Bros.)
- 102—REACHING FOR THE SKY, Peabo Bryson, Capitol 4522
- 103—GIRL CALLIN', Chocolate Milk, RCA 11222
- 104—HE'S SO FINE, Kristy & Jimmy McNichols, RCA 11271
- 105—LETS GO ALL THE WAY, Whispers, RCA 11246
- 106—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 107—WHEN TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists 1137
- 108—I FEEL GOOD, Al Green, Hi 78511 (Cream)
- 109—OCEANS OF THOUGHTS & DREAMS, Dramatics, ABC 12331
- 110—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896

Bubbling Under The Top LPs

- 201—TELEVISION, Adventure, Elektra 6E 133
- 202—LIPSTIQUE, At The Discotheque, Salsoul TJ 4500
- 203—RAUL DE SOUZA, Don't Ask My Neighbors, Capitol SW 1174
- 204—MANDRE, Mandre Two, Motown 7-900
- 205—KEITH JARRETT, Bop Bee, ABC/Impulse IA 9334
- 206—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 207—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 208—MAC DAVIS, Fantasy, Columbia JC 35284
- 209—DAVID SPINOZZA, Spinozza, A&M 4677
- 210—RUBARD WAGNER, Atlantic SD 19172



Advertising contributed for the public good

Thanks to you it's working



The United Way

© The United Way of America 1973.

Save Me

A Very Special Single

(MCA-40902)

from

Tanya Tucker

Produced by Jerry Goldstein for Far Out Productions



MCA RECORDS

Help Tanya save the seals, write:
SAVE ME, P.O. Box 17126
Nashville, TN 37217

PolyGram Tele

REF: J A M E S L A
CON POLYDOR WC

WILL THE BANDLEADER/
PRODUCER WHO HAS MOF
RECORDS PLEASE SPEAK

OTHERWISE, WE'LL MAI
JAMES LAST IS FIRST.

rogram No. 022

S T
RLDWIDE)

ARRANGER/COMPOSER/
E THAN 135 GOLD
UP?

NTAIN THAT

Berkeley Jazz Festival Fizzles In Its Festivity

By PHILIP ELWOOD and JEAN WILLIAMS

BERKELEY, Calif.—Pop music festivals and jazz events in particular have generally lost their festive atmosphere and become either one long series of performances (the one-day festival) or a couple of events over a weekend that present large numbers of imported stars, each of whom has an hour to do his thing in a large outdoor facility.

The Univ. of California at Berkeley's annual Jazz Festival, once an ambitious week-long series of well organized concerts, lectures, jam sessions and special events, has come down increasingly in recent years to a two-concert presentation held over the now-annual long Memorial Day weekend.

The 1978 12th annual (May 27-28) bash took an even more radical turn (in planning) than any of its predecessors—not only were most of the extra-concert frills eliminated by the student Jazz Festival organization, it was also decided for the first time to hold both the traditional six-hour concerts in the afternoon rather than at night.

Principal reasons for the change were financial. For the last few years the Berkeley Jazz Festival has sold-out (at about 8000 capacity in the Hearst Greek Theatre on the campus) but, in turn, has had little profit to contribute to the various causes around the university it helps support.

Slipshod ticket handling, counterfeiting of tickets, wasteful publicity

practices, etc. (the sort of thing all-essentially amateurish productions encounter) took their toll—but the night events at Berkeley ran up astronomical expenses in two other

and the feeling backstage at the Greek Theatre was that from now on Berkeley Jazz will be a sun-baked annual affair.

The opening day (27) began as

Franks and his band that within a half-hour or so a mellow mood prevailed in the audience, and it lasted all afternoon and up to the closing down of the concert by Freddie

event into an hour that the audience, for the most part, found incompatible.

Bay Area pianist Paul Potyten was joined by Hancock occasionally on keyboards (and there were a half dozen of them, of various types) and reedman Bennie Maupin tried to hold the ragged Headhunters sound together but generally it was, to say the least, an uncomfortable set.

Much of the warmth of the early concert performances was regained when the Hubert Laws-Freddie Hubbard group finally got set up. Being headliners at an event is, of course, an honor and can, under ideal circumstances, mean that an audience will be ecstatic with enthusiasm and anticipation.

Laws and Hubbard, especially Laws, found a crowd that was tired, hot, restless and frustrated after the Headhunters performance. Laws had to reestablish the good feelings and warm response that Lewis had earlier generated (after Franks) and then fit the soloing Hubbard into his ensemble format.

Things worked out brilliantly. Alphonse Mouzon was on drums, Hubbard fitted into Laws' format with ease, and selections ranged from "First Light," to "Airegin" to "Undecided."



Billboard photos by Jean Williams
An attentive Berkeley Jazz Festival crowd bakes in the sun while enjoying a full day of jazz.

areas—stage and general outdoor lighting, and miscellaneous security costs.

The 1978 Berkeley Jazz Festival swapped off the excitement and generally more intimate feeling a night event creates for the less expensive matinee format—both events sold out

badly as conceivable. Late sound checks, missing instruments, a delay in opening gates, found thousands of fans still trying to get into the Greek Theatre after waiting for an hour or more on the steep hillside walkways.

It was to the credit of Michael

Hubbard playing with Hubert Laws and his band.

Franks sat in front of his quartet, a beach hat squashed on his head (a strong midday sun was beating down) and sang his "Eggplant," "Popsicle Toes," "Monkey See-Monkey Do" material in a typically subdued and amiable way—there's a lot of Bob Dorough in Franks.

Although a bit lightweight for the generally soul-oriented Cal Jazz event, Franks got a strong response: he obviously has considerable support from the college age, semi-jazz, followers—the same crowd that supported, say, Dave Brubeck a generation ago. His reedman, John Payne, was superb during the set as was the tough pianist Bill Henderson.

Franks having set this mood, Ramsey Lewis came on and presented a knockout set which ran about an hour, climaxing with a pair of encore numbers. Lewis has a charm and elegance which is particularly appealing to younger listeners, and he comes near to achieving his rich recorded production sounds by using a Steinway grand plus a Fender Rhodes and a second electric keyboard.

Harold Stokes, guitar; Keith Howard, drums and Ron Harris, bass, backed Lewis as the set moved through some newer material, skimmed across Latin-based rhythms, featured an elegant Lewis acoustic-piano solo and then got into the inimitable Lewis funk-jazz, finger-snapping, mood.

The afternoon, nicely planned, had next scheduled Flora Purim with Airtio; the breezy, loose mood already in the air would have continued. However, continuing a tendency that has a couple of other times seen Purim and Airtio cancel at the last minute, the pair withdrew from this year's event late in the week, too late for most media to get the word out.

The replacement? Headhunters, and since Herbie Hancock was in town for his own Berkeley Jazz appearance the next day, he sat in with the group he founded but with which he has recently had few public appearances.

Suffice to say the Headhunters-Hancock performance was grim. Their off-the-wall and often sloppy instrumental inconsistencies turned the mellow musical mood of the



Vocalist Eddie Jefferson has just what the crowd wants.

For a day with more complications even than those usually anticipated at a student-run festival, Berkeley's first concert ended on a lively and successful note.

Sunday's concert started where Saturday's ended—on a highly successful note. The surprise came when the venerable Eddie Jefferson was held up as the crowd's favorite son.

Following a couple of encores, the exciting jazz singer almost regretfully advised the capacity theatre of the length and tightness of the nearly seven-hour event to which the crowd reluctantly agreed to let him leave the stage.

Each of the five performing groups, Night Flyte, the Oscar Peterson Trio, Jefferson and his group, Noel Pointer, and Herbie Hancock with Ron Carter and Tony Williams were allowed more than 45 minutes with some moving well past the hour mark.

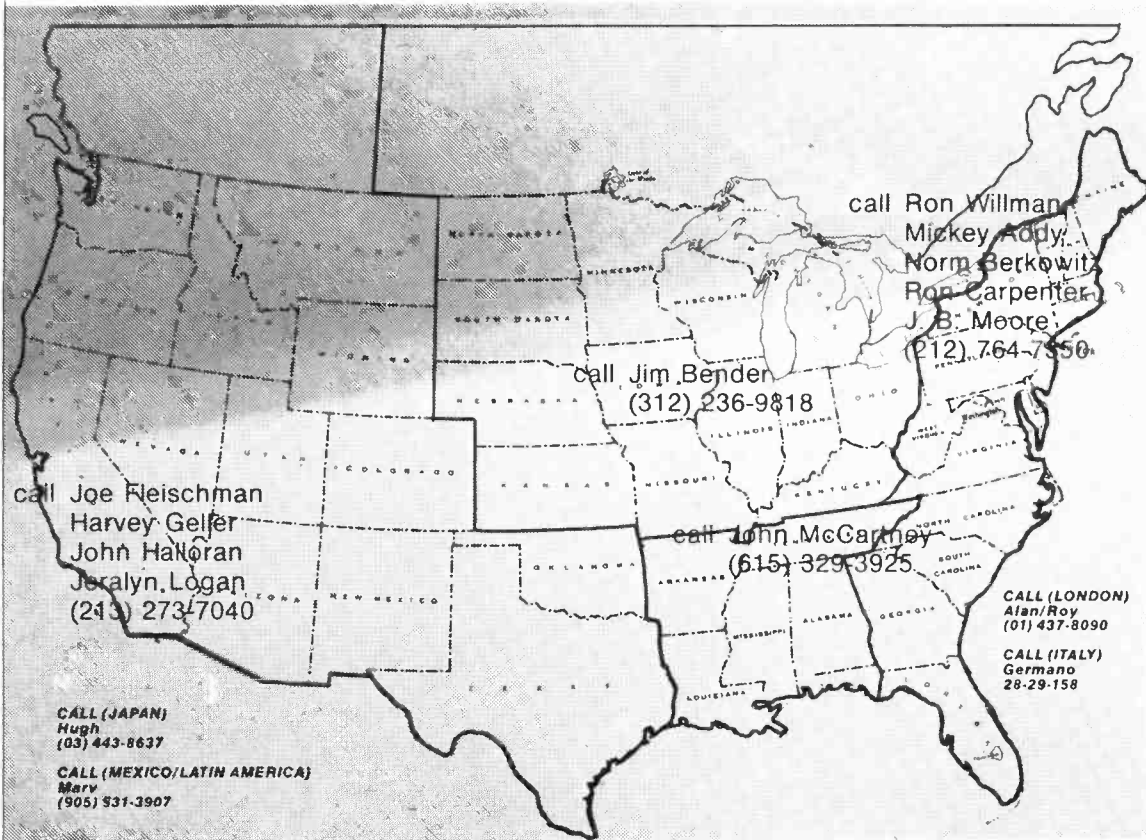
The older, more traditional acts reigned. Even when the scorching sun had all but drained the audience, an appearance by one of these artists would send a new surge of energy racing through the theatre.

Night Flyte opened the concert for a six-tune, 50-minute set of pure raw energy.

"It Won't Take Long To Take What's Wrong And Make It Right" was particularly pleasing.

(Continued on page 45)

**We've got a new way
to get your talent across**



**... International Talent Directory
Means business
... Call us about it!**



BE A PART OF THE SOUND BEFORE JULY 28
...Advertising Deadline
AND HEAR THE PLAYBACK ALL YEAR LONG
...Starting with the August 26th issue

BILLBOARD'S INTERNATIONAL TALENT DIRECTORY

All of Billboard's wide-ranging world-encompassing expertise comes together in Billboard's **INTERNATIONAL TALENT DIRECTORY**, the most complete, authoritative and accurate talent-and-tour guide in the business!

CONTENTS:

- * Performing artists
 - * Managers
 - * Booking Agents
 - * Promoters
 - * Clubs
 - * Auditoriums
 - * Arenas
 - * Campus facilities
 - * Rehearsal facilities
 - * Staging
 - * Lighting
 - * Costumes
 - * Sound
 - * Charter Services
 - * Limousines
 - * Talent Buyers
 - * Ticket Dealers
 - * Union locals
- and more...

The impact of Billboard's First **INTERNATIONAL TALENT DIRECTORY** will be instant, lasting, worldwide and an actual working tool guide for 1978-1979... make sure the sound they hear is yours... make sure your advertising message is included... **DON'T DROP OUT OF YOUR INDUSTRY!!**

Contact your local Billboard advertising representative immediately!

ITD issue date: August 26, 1978
Advertising Deadline: July 28, 1978

Billboard®

SUMMER SPATE

Electric Factory Sets 11 Pop Philly Shows

PHILADELPHIA—With the 19,500-seat Spectrum taken out of circulation during the summer months to allow for the installation of a new ice rink and other renovations, Electric Factory Concerts will concentrate its summer promotions at the Robin Hood Dell West.

The city-owned park facility has 5,000 seats under a roof with an additional 10,000 persons accommodated on the outside benches and grass lawn. The open-sided auditorium serves as the summer base for the Philadelphia Orchestra.

Since opening two summers ago, Larry Magid and Alan Spivak of Electric Factory have staged a handful of concerts following the classical concerts. This season Electric Factory concerts has scheduled 11 attractions in the contemporary pop, country and jazz class.

Acts scheduled include Barry Manilow July 12 and 14, who takes a \$5 to a \$12.50 top admission; and Aug. 4-5 dates for Crosby, Stills and Nash, for whom the boxoffice as all the others will be scaled from \$4 to \$8.50. The pop series kicks off June 30 with Boz Scaggs and Little River Band; following with Grover Washington Jr., and Al Jarreau, July 19; Manhattan Transfer and Jané Oliver, July 26.

August dates bring in Cleo Laine and John Dankworth plus Kenny Rankin (3); Kris Kristofferson and

Rita Coolidge featuring Billy Swan plus Barbara Carroll (10); Linda Ronstadt (15); George Benson (19); Jackson Browne (21); and Peter, Paul & Mary (23).

It's also a busy June month for Magid and Spivak both indoors and outdoors here. The major focus is on a June 17 date at the 90,000-seat J.F.K. Stadium for the Rolling Stones plus Foreigner and .38 Special.

At the Spectrum, Electric Factory's dates in June bring in Foghat plus Sweet and Cheap Trick (3); Bob Marley & the Wailers, Tower of

(Continued on page 45)

'Starship' Show Heads For N.Y.

NEW YORK—"Starship Encounters" a multi-media music and laser light show, featuring the American Symphony Orchestra, will play Madison Square Garden here for two shows on June 24.

Presented by Showco, a Dallas-based firm, the music will be conducted by guest conductor Richard Hayman. William Shatner, of "Star Trek" fame, will be the narrator.

Music featured will be the themes from "Star Wars," "Close Encounters," "2001, A Space Odyssey" and "Planets Suite." It will be presented in quad surround sound.

Scher Sets N.J. 'Giant' Headliners

EAST RUTHERFORD, N.J.—John Scher, one of the more active rock concert promoters in the state, has gotten a nod from the New Jersey Sports and Exposition Authority to stage the first rock concert in the state-owned Giants Stadium here (Inside Track, May 27, 1978).

The head of Monarch Entertainment Bureau based in nearby West Orange, N.J., Scher will headline a noon-to-dusk show June 25, with the Beach Boys and the Steve Miller Band headlining.

Several other groups will be added to the bill, for which tickets are scaled at \$12.50 and \$10.

Although the stadium holds considerably more seats, obscure vision sections have been blocked off and only 67,000 tickets are being sold. In addition, there will be several thousand general admissions for people to sit on the field in the stadium.

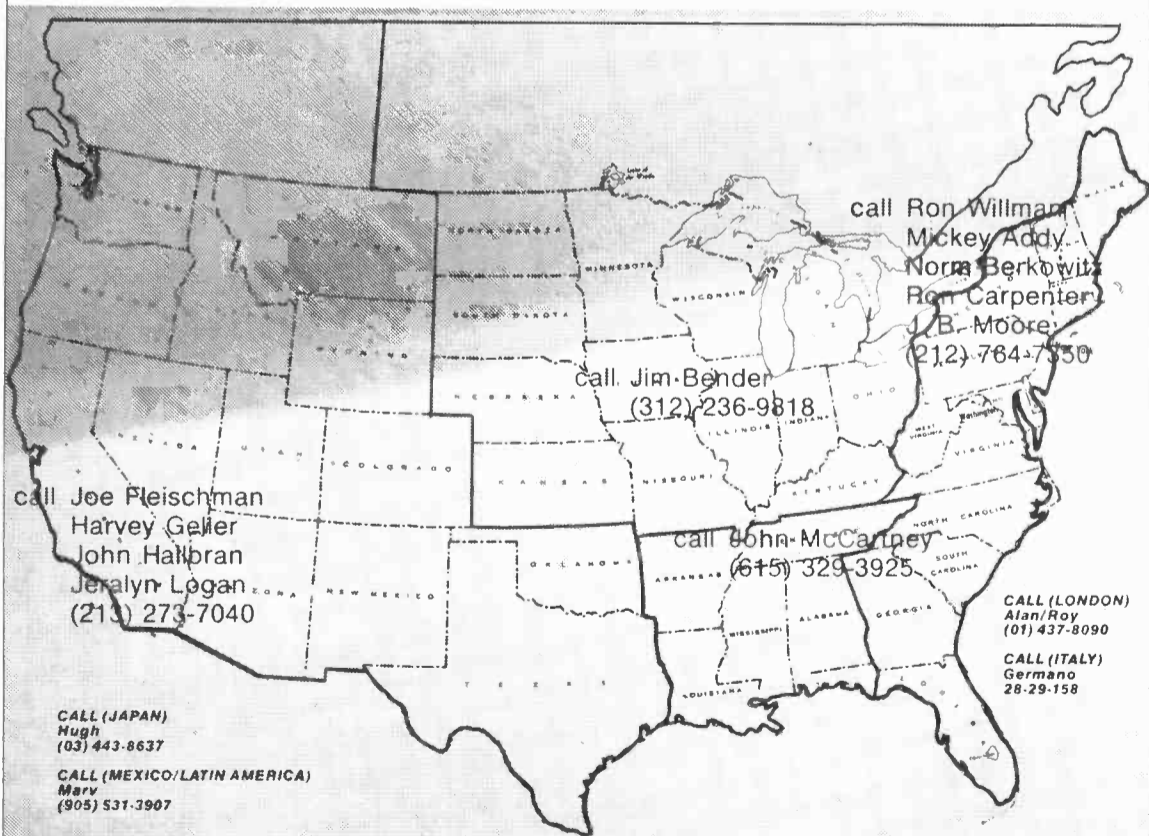
Joining with Scher on the promotion are Concerts West and Jerry Weintraub, both of Los Angeles.

If the concert is successful and no major problems are encountered, it is expected that Scher will promote more concerts at the football stadium in the months ahead.

Scher promotes rock shows at the Capital Theatre in Passaic, N.J., is exclusive promoter for rock shows at the Paramount Theatre, Asbury Park, N.J., and for the summer series at the resort's Convention Hall.

JUNE 10, 1978, BILLBOARD

We've got a new, better and great way to pack that house



... International Talent Directory Means business ... Call us about it!

Billboard SPECIAL SURVEY For Week Ending 5/28/78

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
Stadiums & Festivals (More Than 20,000)				
1	BEACH BOYS/LINDA RONSTADT/ELVIN BISHOP/ DOLLY PARTON/NORTON BUFFALO—Bill Graham. Stadium, Oakland, Calif., May 28	46,139	\$11-\$12.50	\$509,872
2	JEFFERSON STARSHIP/FOREIGNER/BOB WELCH/ NAZARETH—Landmark Prod., County Stadium. Milwaukee, Wis., May 26	47,797	\$9.50-\$11.50	\$455,042
3	BOB SEGER & THE SILVER BULLET BAND/ FOREIGNER/HEAD EAST/BOB WELCH/URIAH HEEP/TOBY BEAU—Contemporary Prod./Chris Fritz & Co./Arrowhead Prod., Arrowhead Stadium, Kansas City, Mo., May 27	43,032	\$10-\$12.50	\$439,413
Arenas (6,000 To 20,000)				
1	RUSH/SWEET/URIAH HEEP—Alpine Valley Music The., East Troy, Wis., May 28	20,102	\$7-\$10	\$154,910*
2	BERKELEY JAZZ FESTIVAL FEATURING HERBIE HANCOCK/OSCAR PETERSON/HUBERT LAWS/ RAMSEY LEWIS/MICHAEL FRANKS—Superb Prod., Greek The., Berkeley, Calif., May 27 & 28 (2)	18,000	\$6.50-\$7.50	\$130,273*
3	MICHAEL STANLEY BAND/REO SPEEDWAGON/ CHEAP TRICK—Belkin Prod., Col., Richfield, Ohio, May 27	13,250	\$7-\$8	\$91,170*
4	AEROSMITH/POINT BLANK—Alex Cooley Inc., Mun. Aud., Mobile, Ala., May 24	13,272	\$6.50-\$7.50	\$89,623*
5	FOGHAT/CHEAP TRICK—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, May 26	10,911	\$6-\$7	\$71,541
6	TED NUGENT—John Bauer Concerts, Arena, Honolulu, Hawaii, May 24	8,259	\$6.50-\$8.50	\$65,832
7	WAYLON JENNINGS & THE WAYLORS/JESSI COLTER/HANK WILLIAMS JR.—Feyline Presents Inc., Redrock Park, Denver, Colo., May 27	7,007	\$7.50-\$8.50	\$58,958
8	PARLIAMENT/BAR-KAYS—Frank J. Russo Inc., Civic Center, Providence, R.I., May 27	7,396	\$7.50-\$8	\$56,092
9	BOOTSY'S RUBBER BAND/CON FUNK SHUN/ RAYDIO—Feyline Presents Inc./R&B Prod., McNichols Arena, Denver, Colo., May 27	6,620	\$5.50-\$7.50	\$49,782
10	JEFFERSON STARSHIP/PABLO CRUISE—Entam/ Sunshine Prod., Rupp Arena, Lexington, Ky., May 29	6,104	\$6-\$8	\$48,219
11	OUTLAWS—Don Law Co., Cape Cod Col., South Yarmouth, Mass., May 27	7,200	\$6.50-\$7.50	\$46,777*
12	WILLIE NELSON/EMMYLOU HARRIS/BILLY JOE SHAVER—Electric Factory, Riverfront Col., Cincinnati, Ohio, May 27	6,241	\$5.50-\$7.50	\$45,709
13	WILLIE NELSON/EMMYLOU HARRIS/BILLY JOE SHAVER—Entam/Alex Cooley Inc., Col., Greensboro, N.C., May 23	5,140	\$7-\$8	\$40,433
14	FOGHAT/WET WILLIE—Festival East Inc., Conv. Center, Niagara Falls, N.Y., May 25	5,944	\$6.50-\$7.50	\$40,127
15	PURE PRAIRIE LEAGUE/DIRT BAND/LE ROUX— Fantasma Prod., Aud., West Palm Beach, Fla., May 28	6,200	\$5.50-\$6.50	\$37,492*
16	WILLIE NELSON/EMMYLOU HARRIS/BILLY JOE SHAVER—Sound 70 Prod./Alex Cooley Inc. Mun. Aud., Nashville, Tenn., May 26	5,288	\$6-\$7.50	\$35,212
17	WILLIE NELSON/EMMYLOU HARRIS/BILLY JOE SHAVER—Entam/Alex Cooley Inc., Civic Center, Roanoke, Va., May 24	4,172	\$7-\$8	\$32,648
18	JOURNEY/RONNIE MONTROSE/JON MILES—John Bauer Concerts, Arena, Seattle, Wash., May 23	4,197	\$7.50-\$8	\$32,188
19	DOLLY PARTON/ANDREW GOLD—Sound 70 Prod., Von Braun Civic Center, Huntsville, Ala., May 26	4,936	\$5-\$7	\$31,839
20	WILLIE NELSON/EMMYLOU HARRIS—Sunshine Prod., Gardens, Louisville, Ky., May 28	4,384	\$6.50-\$7.50	\$30,413
21	WILLIE NELSON/EMMYLOU HARRIS/BILLY JOE SHAVER—Entam/Alex Cooley Inc., Civic Center, Charleston, W. Va., May 25	3,410	\$7-\$8	\$27,192
22	DOLLY PARTON/ANDREW GOLD—Sound 70 Prod., Civic Center, Montgomery, Ala., May 23	4,085	\$5.50-\$6.50	\$24,478
Auditoriums (Under 6,000)				
1	DOLLY PARTON/ANDREW GOLD—Alex Cooley Inc., Civic Center, Atlanta, Ga., May 25	4,144	\$5.50-\$7.50	\$29,878
2	MEATLOAF/PIERCE ARROW—Monarch Entertainment, Capitol The., Passaic, N.J., May 26	3,456	\$7.50-\$8.50	\$28,172*
3	OUTLAWS/STANKY BROWN—Monarch Entertainment, Convention Center, Asbury Park, N.J., May 28	3,896	\$6.50-\$7.50	\$27,435*
4	STANLEY CLARKE/JOHN McLAUGHLIN—Bill Graham, Community The., Berkeley, Calif., May 26	3,591	\$5.50-\$7.50	\$24,251*
5	LITTLE FEAT/JOHN HALL—Sunshine Prod., Convention Center, Indianapolis, Ind., May 27	3,187	\$7.50-\$8.50	\$23,874
6	RENAISSANCE/AL DIMEOLA—Wolf & Rissmiller, Convention Center Terrace The., Long Beach, Calif., May 26	3,184	\$6.50-\$7.50	\$23,794*
7	BRUCE SPRINGSTEEN—Festival East Inc., Shea's Buffalo The., Buffalo, N.Y., May 23	3,187	\$6-\$8	\$23,200*
8	ROY AYERS/LONNIE LISTON SMITH—DiCesare Engler Prod., Stanley The., Pittsburgh, Pa., May 26	3,031	\$7.50	\$22,733
9	KINKS/CHARLIE—Cross Country Concert Corp., Palace The., Waterbury, Conn., May 25	2,982	\$7-\$7.50	\$21,148
10	JOURNEY/RONNIE MONTROSE—John Bauer Concerts, Paramount The., Portland, Ore., May 24	2,960	\$7.50-\$8	\$21,020*
11	RENAISSANCE/AL DIMEOLA—Wolf & Rissmiller, Civic The., San Diego, Calif., May 27	2,847	\$6-\$6.50	\$18,254
12	SAMMY HAGAR/SNAIL—Bill Graham, Civic Aud., Santa Cruz, Calif., May 26	1,964	\$7-\$8	\$13,748*

Compact Berkeley Jazz Festival

• Continued from page 42

The group consists of keyboardist and group leader Steve Gabourg, Roger Squitro on drums and percussion, Lincoln Goins on bass, Kim Plainfield on traps and Libby McCaren and Illana Morillo holding down the vocals.

"Mama Mama" and "No Time In Love" were also tasty original jazz ditties heavily laced with Latin rhythms and expressions. There also was interesting vocal interplay between the two women which was much appreciated along with Morillo's graceful physical calisthenics.

Pointer changed the entire climate of the event, blending classical with jazz while changing moods and tempos.

"Last Summer," Stevie Wonder's "Living For The City" and "Movin' In" were crowd pleasers.

When Pointer, backed by an impressive quartet of musicians, switched to piano with an enchanting vocal rendition of the ballad "Stardust Lady," the audience, apparently a bit in awe, screamed for joy.

He drew heavily from his United Artists "Phantasia" LP which pleased the crowd immensely with each musician spotlighted. His nine-tune, 70-minute set ended with a standing ovation.



Noel Pointer invites the audience to accompany him on his classical/jazz trip.

The George Gables trio mellowed the pace with a tasty "Dark Side, Light Side."

Gables, a sensitive pianist, and his group were joined by altoist Richie Cole for "Night Of The Dawn."

Of A Dream," "Perdido," "People" and "Tenderly" gave each man a chance to do his own thing, with each solo effort moving the audience to stand. Well deserved.

Peterson graced the stage for more



Billboard photos by Jean Williams

Night Flyte promises energy, strong rhythms and good vocals, and it delivers.

Sounding much like Parker, Cole slid gently into "I Can't Get Started With You" a crowd favorite, and a true jazz swing number "Harold's House Of Jazz."

Eddie Jefferson joined the group with a scatting session that set the audience on its ear.

"Lady Be Good" kept the crowd on its natural high and "Moody's Mood For Love" brought it to its feet.

A Coltrane tribute number set another mood but "Gone To Kansas City Blues" resulted in another standing ovation. Jefferson could do no wrong.

More ovations followed as Jefferson seemed to generally groove on the audience that was grooving on him. His more than 70-minute, 10-tune set ended in pandemonium.

Oscar Peterson, the second darling of the day, was not to be missed: Bassist Ray Brown with drummer Louis Bellson and Peterson's inimitable piano seemed to lift the tired crowd to new heights.

"Old Folks," "You Stepped Out

than 80 minutes and a dozen tunes.

Herbie Hancock on piano, Ron Carter on bass and Tony Williams on drums were less inspiring. However, they pulled off an adequate set.

When soloing, the show's headliners were incredible. Following an extended period of technical difficulties the trio got together and really cooked—but the crowd was hot and tired.

Most impressive were "Stella By Starlight," "Laura" and Carter's "United Blues." "Maiden Voyage" also was a winner. The trio's hour-long set ended on a high note.

The Festival inducted four musicians into its Hall of Fame with awards being presented to Edgar "Eddie" Jefferson, Oscar Peterson, Charlie Mingus and the late Rahman Roland Kirk. Todd Barkhan accepted the awards for Kirk and Mingus.

Fla. Hall Hides Empty Seats Behind Curtain

NEW YORK—Florida's largest indoor arena, the 17,000-seat Sportatorium, has solved the empty seat problem that comes when secondary acts book the hall.

Management has designed a wraparound curtain that cuts arena size to 8,500, 6,000 and 4,500 seats, making it possible to stage smaller shows.

"Many smaller concerts were afraid to play our arena because of the unsuccessful appearance empty seats give and the costs of doing the show in a large capacity hall," general manager Bruce Johnson explains. The new curtain will cut arena expenses, he believes.

First concert utilizing the new setup was a triple header featuring Journey, Ronnie Montrose and Van Halen April 21. Setup was for 6,000 seats with 5,385 tickets sold for a reported gross of \$34,915.

The Sportatorium is located in Hollywood, Fla.

Electric Factory

• Continued from page 44

Power and the Imperials (5); the Beach Boys (21); and in cooperation with George Wein, the Kool Jazz Festival with Teddy Pendergrass, LTD, George Duke and the Duke Ellington Orchestra (22). In addition, the firm will bring America and Kate Taylor to the 3,000-seat Academy of Music concert hall on June 6-7; and Patti LaBeele and Sweet Thunder for June 9-10 concerts.

IAN ANDERSON PROMISE

To Tull the Truth, Group Going Heavy

By DAVID FARRELL

TORONTO—Veteran rocker and sometime rogue, Jethro Tull leader Ian Anderson minces no words over the band's upcoming direction.

Anderson says the "Heavy Horses" album marks the "end of Tull's juggling with softer material and the rock idiom. In the future we will be recording more rock-oriented albums, works that are more dynamic, more aggressive and show the band capable of playing heavier pieces of music."

To balance the creative yearnings embodied in Anderson, he is taking time out this year to record the first of several solo albums that "will al-

low me to pursue my more melodic activities in terms of different recording material outside of Jethro Tull, name and format."

Anderson claims the solo works will generally be comprised of acoustic material, and he underlines that the works will have no connections with Jethro Tull.

Celebrating its 10th year as a name rock attraction, Jethro Tull has recorded 14 albums in the same time span and earned gold or platinum on every album release. Anderson says the group has built its "underground" reputation on a solid foundation of quality material "and word of mouth appeal."

Since the band's peak of success with "Aqualung" and "Thick As A Brick," recorded in 1971 and 1972, respectively, Tull's overall media image has diminished somewhat, although concert tours and record sales have continued to flourish.

Now Anderson is putting the band on an eight month road tour, possibly designed to kick Tull into its third phase. Obviously the first one was establishing the band, the second providing its audience with classic material, such as "Thick As A Brick" and "Aqualung," and the third phase is to carry the band into the 1980s.

Following a select number of U.K. dates, Tull tours Europe for six weeks "at which time we will be recording a double-live album, which is destined for release in September or October of this year."

This will coincide with our next trip to America and Canada, and following this we are back into the studio in Britain to record the next Jethro Tull album."

Stones Set Small Halls, Big Venues

NEW YORK—As more dates are firm, the Rolling Stones' 1978 summer tour of the U.S. shapes up as a curious admixture of giant stadia and relatively small halls.

"It's something they've wanted to do forever," says press spokesman Paul Wasserman. "Making it big makes it impossible to do whatever it is that made you big in the first place but they're doing it anyway."

Wasserman thinks the Stones decided on the tour format after "hanging out" with folk rocker Bob Dylan prior to his "Rolling Thunder" tour last year and the group's own one night stand at Toronto's El Mocambo nightclub.

Already booked into the Louisiana Superdome, Philadelphia's JFK Stadium, Chicago's Soldier Field and other super venues, the Stones plan a series of appearances in small (3,000-seat) venues in New York as well as other unannounced locations.

"We'll announce the small halls the day before," Wasserman adds. Wasserman wouldn't say what the ticket price would be or the method for distributing the tickets the day before.

Wasserman points out that despite rumors to the contrary, the Louisiana Superdome date hasn't been cancelled.

"We have three road managers scouting small venues across the country," he adds. "The problem is finding halls that meet our security requirements."

Ticket prices for the smaller venues will be scaled lower than those for stadium appearances.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

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

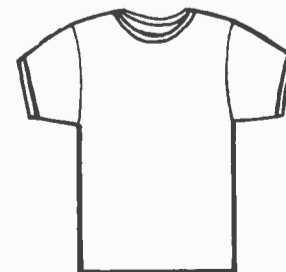
COLOR PRINTS
1000 - \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES
ON 8x10's, OTHER SIZE PRINTS,
AND POSTERS

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

THE KING OF DIVIDER CARDS

NOW HAS



CUSTOM PRINTED T-SHIRTS

(in any volume)

OPHER PRODUCTS CORP.
Box 1812, Coates City, Nev. 89011
Phone (702) 882-9533

JUNE 10, 1978, BILLBOARD

ROSY-CHEEKED BELGIAN

Ex-Record Clerk Popping Via French New Wave Hit

By DICK NUSSER

NEW YORK—Plastic Bertrand, a rosy-cheeked, well-scrubbed 20-year old Belgian, has had one of the most widely accepted French language hits with a fast moving new wave anthem called "Ca plane pour moi" which translates roughly into "It's O.K. By Me."

In addition to topping various charts in the Benelux countries, France and Switzerland, the song has most recently captured an audience of French-speaking Canadians, as well as receiving airplay in the U.S., where it's been released on the Sire label via Warner Bros.

The song is sung by M. Bertrand, a former retail record store clerk and part-time actor, who sees it as a parody of punk and "a string of cliches."

It is a revved-up, 32 beats to the bar vehicle that takes as much from the Beach Boys as the Sex Pistols, and it has an appealing hook.

The lyrics are delivered also in a torrent of words, and they convey the sense of laidback, hip and cool.

"People over a certain age can't follow the lyrics but you see little kids, six to eight years olds, who repeat them right away because they

relate to it," Bertrand believes. He sees the song and his performance as having a great appeal among children.

"The language is sort of underground French," suggests Roland Kluger of RKM Publishing in Brussels, who brought singer and song together. "It means most to the young people."

Bertrand studied drama and drumming before signing on with a rock band called Hubble Bubble where producer Lou Lacombez and Kluger ran across him.

"I was impressed with new wave groups like Eddie & the Hot Rods and the Ramones," he says. "I felt a new energy in the music and I took it for my own band."

"We thought punk was dead until we found a lot of bands in the Benelux countries playing rock like the Sex Pistols, months after they were gone."

"The song means different things to people," he says. "For the freaks it means 'I Am I' and for a child it means 'I Am Happy.'"

Sire plans to release an album in the future, and Bertrand wants to tour here.

Signings

Wilson Pickett to Big Tree, Atlantic label. The soul singer was previously on RCA. His first Big Tree single is "Who Turned You On" backed with "Dance You Down." He formerly recorded for Atlantic in the mid-'60s. . . . Bill Chinnock to Atlantic with the vocalist/guitarist's debut LP "Badlands" written and produced by the artist. LP was originally out on his North Country LPs. . . . U.K. guitarist Philip Snakefinger Lithman to Ralph Records of San Francisco. Debut single is "The Spot."

Atlantic/Lone Wolf artist Jay Boy Adams to Bill Hall of the Paragon Agency for personal appearances. . . . Jorge Santana, whose group Malo scored with rock audiences a while back, to Tomato Records. . . . Nelson Adelard Band to Jon Tiven's Miracle Records. . . . Writers Terry Mace and Debbie Wright to Warner Bros. Music, which intends to groom them as performers also. . . . Flautist Bobbi Humphrey to the William Morris Agency for booking. . . . Bob McGilpin to Butterfly Records with his debut single produced by Norman Ratner.

Polydor recording artist Randy Bachman to Graeme Waymark and Waymark Management Services Ltd. for exclusive personal management. Waymark has been Bachman's business manager for five years. With his first solo LP, Bachman plans to tour during the summer. . . . Memphis-based Danny Green to ABC Records with a new LP "Night Dog" produced by Don Nix to be released this month. . . . Black Oak to a long-term agreement with Diversified Management Agency. The Capricorn recording group is managed by Butch Stone. The group is set to join Ted Nugent outour beginning this month. . . . Elektra/Asylum's Vern Gosdin to Ron Blackwood for personal management.

Jimmy C. Newman to Celebrity Management, Inc. with exclusive booking agreement. . . . David Houston to Colonial Records. . . . Tommy Wills to Tessier Talent, Inc. . . . Sheila Rhea to Warner Bros. Records. . . . Charly McClain to Celebrity Management, Inc. for bookings. . . . Terri Hollowell to Con Brio Records.

Talent Talk

Cherry Vanilla is touring Europe to support her RCA LP "Bad Girl." The disk will be released in Japan, Australia and the U.S. in June. . . . "Hello, This Is Joannie," on Spring Records lays claim to being the first record about a frustrating modern phenomenon, the telephone answering machine. . . . Has it been that long? Sweet is celebrating 10 years in the business.

Derek St. Holmes, former lead singer for Ted Nugent, has a new band with former Nugent bassist Rob Grange and Denny Carmossi, drummer for Montrose. No name has yet been picked for the new group, managed by Leber & Krebs.

Paul Simon and Patti Smith are among the acts appearing on behalf of former basketball star and Rhodes Scholar Bill Bradley, who is favored to win the New Jersey Democratic primary. . . . Michael Murphy and Jackson Browne were featured at the Washington (D.C.) Sun Day celebration, appearing before a crowd of 25,000. It would seem rock stars are returning to their former activist roles this year in greater number.

Keyboard player Mark Ambler has left the Tom Robinson Band on the eve of what is shaping up to be an exciting European and American tour for the band. Nick Plytas will replace him. Ambler is opting for a solo career. . . . A benefit for Apache Indian education programs netted the tribe \$18,000 when Sammi Smith, Johnny Cash, Mickey Newbury, Steve Young, Johnny Rodriguez and a man claiming to be Porter Wagoner's brother (he wasn't) staged an outdoor concert in Two Bits, Ariz., recently. Smith says she hopes to make it an annual event. . . . The late Bobby Darin, who would have been 42 last month (May 14) is to be the subject of a biography being prepared by author Al DiOrio and publicist Harriet Wasser. . . . Meatloaf was presented with a 500-pound meat loaf, shaped like a giant cake, during an appearance recently at the Turtles store in Atlanta, Ga.

Talent In Action

NEIL YOUNG

Boarding House, San Francisco

In an unusual five-night 10-show engagement at this 300-seat nightclub May 24-28 (sold-out two months in advance) the highly gifted and eccentric songwriter gave a series of thoroughly captivating—and in fact inspirational—performances that introduced not only a number of affecting and tightly composed new songs but also an exciting wireless sound setup which allowed Young total mobility on stage.

Young agreed to do the date at far below the normal fee he could command not only as a means of further helping the financially troubled Boarding House (which also received a shot in the arm from a Steve Martin-organized benefit two weeks previous at 7,500-seat Civic Auditorium) but also as another extension of his efforts over the past two years to play in close proximity to his fans.

Young began his 15-song 70-minute set (which remained uniform throughout the engagement) with a new song called "Aurora Borealis," which like Leonard Cohen's novel "Beautiful Losers" is a story of the American Indian told with an intriguing fusion of eroticism, history and mythology and ends with a reference to "Marlon Brando, Pocahontas and Me."

The imagery of the song was objectified by three large carved cigar store Indians which Young had placed onstage and jokingly referred to as his band at several points in the performance.

The rest of Young's material likewise reflected this distinctively poetic approach. One of the new songs (which comprised two-thirds of the set) Young introduced as "An Extraterrestrial Folk Song" and indeed it was, with men from the Alamo meeting men from Mars.

Another new song "Already One," is a sane

(Continued on page 47)

BOSTON AREA

8 Stations Create Union For Collective Endeavors

By ED HARRISON

LOS ANGELES—In an attempt to make college radio a more visible force in the Boston market, eight Boston area stations have banded together to form the Boston Union of College Stations.

The Union was actually born at the IBS national convention in New York this past March, when Seth Miller, general manager of WMFO at Tufts Univ. realized that college radio could be strengthened if stations joined forces.

Says Miller: "Boston is a big market. Why not make it more recognizable?"

Miller wrote to the music directors, program directors and general managers of eight stations within a 128 mile Boston radius. Although the first meeting drew about five stations, all eight were present at the second.

The eight stations comprising the Union are WBRS, Brandeis Univ.; WERS, Emerson Univ.; WHRB, Howard Univ.; WMFO, Tufts Univ.; WRBB, Northwestern Univ.; WTBS, M.I.T.;

WTBU, Boston Univ.; and WZBC, Boston College.

The purpose of the Union is multi-faceted. Among its functions will be to serve as clearinghouse for information exchange, forum for exchange of ideas and programs, concert tape exchange, collective buying unit for small equipment such as tapes, carts and styli, cooperative for coverage of major news events, and a drawing card for major artists and politicians.

Miller is hopeful that the Union will result in improved coverage of artist interviews and broadcasts, better relationships with record companies and cooperative news coverage.

In order to join, members must be college stations, station staff must volunteer and stations must be located within the 128 mile belt.

As of yet there is no set meeting schedule, although Miller says that come fall, a regular meeting schedule will be devised. During the summer, Miller adds, extensive planning is slated. Membership fee is \$10.

KSDS-FM Offers San Diegans Jazz

LOS ANGELES—With no other station in the San Diego market programming jazz on a full-time basis, KSDS-FM run by San Diego City College, is filling that void with a steady programming of mainstream and avant-garde sounds.

Operating hours were increased this year to encompass weekends and longer hours. The station is on the air from noon to midnight. Before the increase it broadcasted from noon to 9:30 p.m.

In May of 1977, KSDS increased its power from 800 to 1,000 watts and at the same time went stereo.

"There's no other station in the market programming jazz on a full-time basis," says Ron Dhanifu, music director and operations manager. "The community looks to us for jazz in the city."

Dhanifu reports that the campus is apathetic towards the station with the principle reason being that the campus is a commuter school.

KSDS has also a new logo—Jazz 88. As part of its programming, twice a month, the station does live broadcasts of local jazz acts from the school's television studio. The station also sponsors concerts in conjunction with promoters. The last

such show featured Jack DeJohnette's Directions from the San Diego Civic Theatre with a \$5.50 admission price.

According to Dhanifu, jazz activity in San Diego is increasing rapidly. A periodic calendar of jazz happenings, he says, usually lists about 10 acts playing locally.

The stations budget comes out of the overall communications department budget which is split between radio and tv. Dhanifu says the station will get involved in fund raisers with a jazz mobile this summer which will visit parks in an attempt to solicit more listenership and heighten jazz awareness.

NECAA Gets New Marketing Thrust

LOS ANGELES—Sam Stack has been promoted to the position of marketing and sales manager for the NECAA. Stack formerly held the position of projects manager since joining the NECAA last August.

Stack will coordinate the NECAA's total marketing and sales activities, including projects development, advertising sales, and convention exhibits and promotional sales.

He will also be involved with the identification of the needs, interests, services and products of companies wanting to reach the college market. The creation of this new department reflects the NECAA's increased emphasis on providing stronger marketing services for the association membership.

Plymouth Grabs

NEW YORK—Plymouth Music Co. picks up sole distribution rights for all printed music from Momnon Ltd. and affiliates, including the Polish hit "Jak Sie Masz, Kochanie." Memnon has the rights to "Jak Sie . . ." for the U.S., Canada and England.

Miller Manager

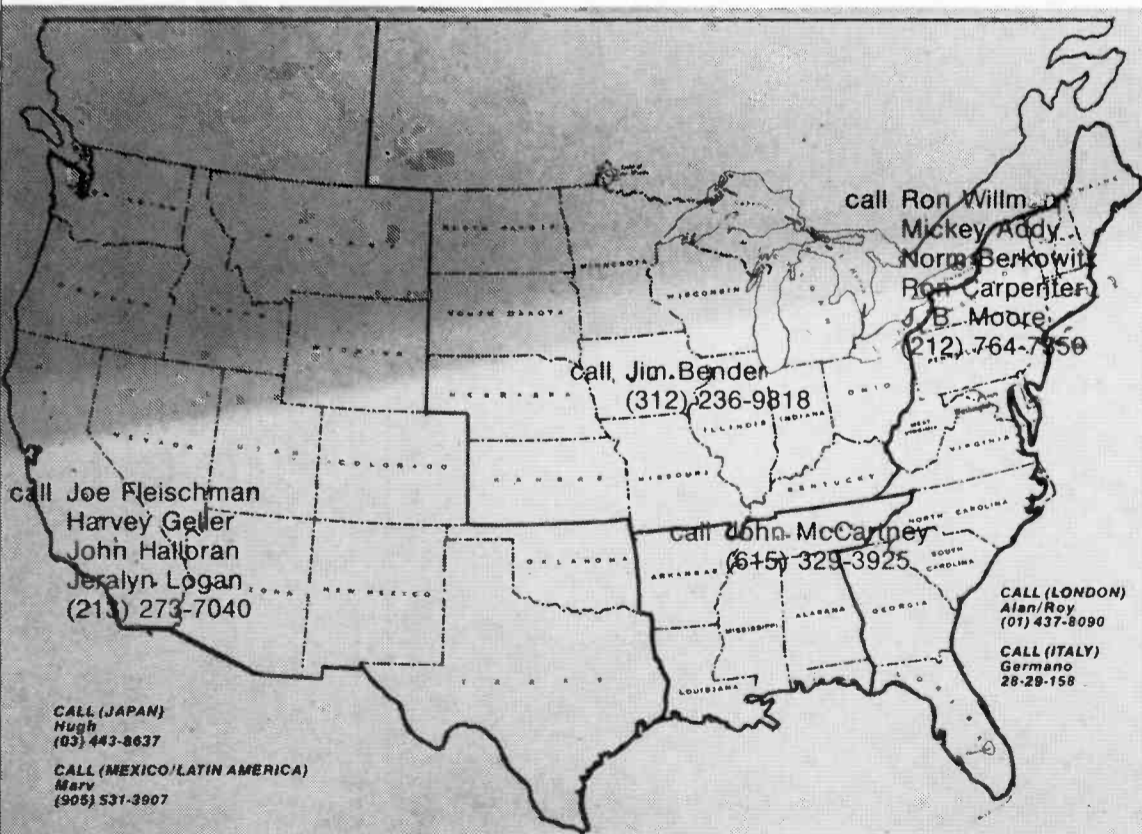
LOS ANGELES—Keith Miller has been appointed manager of the college concert department of the Good Music Agency in Missoula, Mont.

Miller will oversee the national act buying service which assists inexperienced and/or neglected talent buyers to line up national acts.

Miller will act as liaison with agents at major coast agencies to assist them with fill dates on national acts' tours in the Northeast and Midwest where GMA has two offices and 12 agents.

College agents Greg Brooks of the Missoula office and Jim Johnson of the Moorhead, Minn. office will work directly with Miller.

We've got a new, better, great and exciting way to get booked across the country



. . . International Talent Directory Means business . . . Call us about it!

Talent In Action

• Continued from page 16

and touching address to actress Carrie Snodgrass and the son he bore him. "Out Of The Blue And Into The Black," seemingly a tribute to Elvis, declared that "rock'n'roll is here to stay/ it's better to burn out than to fade away."

The older songs included "Birds," "After The Gold Rush" and an old Buffalo Springfield tune, all of which Neil played on piano, and "Cowgirl In The Sand" and "Sugar Mountain," in which he left stage and stepped down into the audience.

His happy mood was no doubt helped by the wireless sound system which gave him freedom. Transmitters sewn into the pockets of Young's guitar straps relayed the signals to the house system, eliminating the need for guitar pickup or vocal-mike wires to be into stage amps.

The vocals were carried by two extremely tiny microphones held on either side of Young's harmonica rack. The costly system, put together for Young by Sal Trentino, Larry Cragg (Prune Music, Mill Valley) and John Nady, produced a true stereo effect and an exhilarating brightness and presence of sound.

Young's six and 12-string acoustic guitar work (he played no electric) was a wondrous thing. His control was flawless and his melodies deeply satisfying. **JACK McDONOUGH**

TODD RUNDGREN

Roxy, Los Angeles

At a point midway through Rundgren's two-hour, well-paced retrospective, an obviously pleased member of the capacity crowd shouted, "Hey man, are you wasted?"

Rundgren merely grinned to reply, "I'm a professional." The crowd roared with applause as he ripped into another of the 20 tunes performed March 18 which proved it. Throughout the set, fans familiar with Rundgren's work mouthed words to practically every selection—including cuts from even his most recent LP, "Hermit Of Mink Hollow." But the sound balance was exceptional, so even listeners alien to Rundgren could feel included.

Rundgren's music combines humor with incisive, sensitive lyrics, but allows just a touch of cynicism to pervade. He used the same approach on a more personal level in the intimacy of this club to ingratiate himself with his audience by never appearing to take himself, or any of the obvious adulation, too seriously.

Preceding Rundgren onto the stage were three long-time associates, pianist Moogy Klingman, drummer John Wilcox and bassist John Seigler, plus a five-man local group, the Hello People, which provided excellent four-part backup harmonies.

The crowd anticipated a separate leadoff set by the support group, but was surprised and ecstatic to see Rundgren leap onstage right behind them and launch enthusiastically into "Real Man."

Smoothly alternating between ballads like "Neverland" and "Can We Still Be Friends" (from the new LP) and more uptempo pop and rock classics, such as "One More Victory" and "I Saw The Light," Rundgren relished the opportunity to work a crowd in close confines—a far cry from his stand last year here at the Forum.

Rundgren executed his opening numbers as a pop lead singer only, merely using the microphone slightly to accentuate his stage action. But when he turned back to don his low-slung Stratocaster guitar, more knowing fans began to shout and stomp with anticipation—it was time to rock.

An outstanding guitarist, Rundgren literally ripped through a half dozen heavy metal rockers, including "You Can't Stop It" from his "Utopia" phase. But at the point when the crowd seemed too wound up for the venue, Rundgren would slide behind the piano and croon another ballad such as "A Dream Goes On Forever."

By end of the too-brief performance, he'd received three standing ovations. His final encore was the tune most shouted throughout the evening as a request—"Hello, It's Me." **RAY HERBECK JR.**

CRUSADERS

Disneyland, Anaheim, Calif.

The veteran five-man group offered parkgoers a tasty set of instrumental jazz May 27. The show was part of a two-day jazz festival here which also featured performances by Seawind, Stanley Turrentine and Louis Bellson.

The group was 25 minutes late taking the stage, which would not seem excessive at most nightclubs or concert halls, but was bothersome at a park famed for its precision and punctuality. The audience was surly, but forgiving once the show started.

The delay was caused by inadequate miking which had to be corrected. To help make up for falling behind schedule, the park management made the group cut its scheduled 45-minute set to 35 minutes.

The five tunes presented included "Sweet And Sour," "I Felt The Love" and "It Happens Every Day" from the group's "Free As The Wind" LP; "Many Stops Along The Way" from pianist Joe Sample's solo album "Rainbow Seeker;" and the unrecorded "Swamp Dog."

It is a credit to the group's instrumental skills that it could retain a presumably pop audience's attention without resorting to cover versions of pop hits, though the set might have been even more interesting if it had included one or two outside tunes.

An element of the group's showmanship which was lacking was the way song titles and group member introductions were muttered over the audience's applause, so they could not be clearly understood. (Perhaps this was due to the rush to make up for lost time.)

Besides Sample, the group includes guitarist Billy Rogers, bassist Robert "Pops" Popwell, drummer "Sticks" Hooper and saxophonist Wilton Felder. **PAUL GREIN**

SIR DOUGLAS GROUP with DOCTOR JOHN

Old Waldorf, San Francisco

Doug Sahm and Mac Rebennack—two of the most seasoned practitioners of the mysterious mode of Southern ethnic rock—joined forces for an intriguing weekend May 12-13 which had Sahm's group backing material that alternated between the voodoo New Orleans style of Dr. John and the Tex-Mex stylings which the original Sir Douglas Quintet brought to a mass American audience 13 years ago.

San Francisco and Los Angeles are thus far the only places where Dr. John has guested with Sahm's group.

The band drew good crowds to the opening show both nights at the 600 seat club but played to sparser gatherings at the later shows, although this did not impede their musical output.

At the late show May 13 the group did 18 tunes in a nicely stretched out 90-minute set that gave the band plenty of chance to work into some tough and exhilarating grooves.

The band featured two keyboards, with Dr. John backed by a second player on electric keyboards; two drums; two horns, saxophone and trumpet; two guitars, with Sahm's rhythm work complemented by a lead player who also blew some harp; and a bassist.

The sound they got was muscular and rolling, with good solos and two instrument play-off as well as a few extended jam passages.

Best tunes, understandably enough, came from the Sir Doug archives with "She's About A Mover," "Is Anybody Going To San Antone," and a medley of "Dynamite Woman/Medicino" as the standouts, with Dr. John accenting the proceedings with such classics as "Right Place, Wrong Time" and "Familiar Reality." **JACK McDONOUGH**

BILL HENDERSON

Sound Room, Studio City, Calif.

Henderson's ability to project an aura of warmth and delight throughout his 10-tune, 60-minute set enabled the veteran jazz vocalist to capture the attention of the audience with his own mixture of traditional swing numbers and slow ballads in this May 20 showcase.

His first set displayed smooth, clean material with tasteful musicianship accompanied by a fresh, unique melodic sound.

He is supported by a gifted four-piece rhythm section featuring the piano duo of Joyce Collins and Dave MacKay on acoustic and Fender Rhodes pianos, the hard churning of Andy Simpkins on upright bass and the effective busy time of Peter Donald on trap set.

The laidback atmosphere of this small suburban nightspot helped Henderson to move about the stage and create a feeling of intimacy with the audience.

"Send Me Someone To Love," an upbeat number, set the show's overall mood. The repertoire also included a fast two-beat number, "I Want You To Marry Me," "Joey," and then with MacKay on piano, Henderson sang two sentimental favorites, "My Funny Valentine" and "That Old Black Magic." Concluding the first set, Henderson closed with his own composition, "Skylark."

Billboard HOT 100

Chart Bound
YOU BROUGHT THE WOMAN OUT IN ME—Mot
Big Time 16199 (Atlantic)
LAY DOWN BALLY—Eric Clapton
RSO 608
SEE TOP SINGLE PICKS REVIEWS, page 144

Joel Whitburn's Top Pop Records 1977

HOT OFF THE CHARTS!

Joel Whitburn's 1977 Record Research Supplements Are Here!

Every Title and Artist to Hit Billboard's 1977
Hot 100 • Hot Country Singles • Hot Soul Singles
Top LPs • Easy Listening Charts

Each Supplement A Comprehensive History
of Billboard's '77 Charts

Complete Listing by Artist of the Year's Charted Records Including:

- Date record first hit charts
- Complete Title Index*
- Highest position record reached
- Special Trivia Section
- Total number of weeks on charts
- Everything you need to know about every record that hit the Charts in '77!
- Label and record number

*Not included in Top LPs Supplement

Compiled by Joel Whitburn with Exclusive Permission from Billboard

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

Update Your Record Research Collection Today!

1977 Supplements \$10 Each	Other Supplements Available... \$10 Each	Complete Your Set Now!
<input type="checkbox"/> Top Pop (Hot 100)	Top Pop (Hot 100) <input type="checkbox"/> '76 <input type="checkbox"/> '75 <input type="checkbox"/> '74 <input type="checkbox"/> '73 <input type="checkbox"/> '72-'73	<input type="checkbox"/> Top Pop (Hot 100) '55-'72 (Hardcover) \$40
<input type="checkbox"/> Top LPs	Top LPs <input type="checkbox"/>	<input type="checkbox"/> Top Pop (Hot 100) '55-'72 (Softcover) \$30
<input type="checkbox"/> Top Country	Top Country <input type="checkbox"/>	<input type="checkbox"/> Top Pop '40-'55 \$20
<input type="checkbox"/> Top Soul	Top Soul <input type="checkbox"/>	<input type="checkbox"/> Top LPs '45-'72 \$30
<input type="checkbox"/> Top Easy Listening	Top Easy Listening <input type="checkbox"/>	<input type="checkbox"/> Top C&W (Country) '49-'71 \$25
		<input type="checkbox"/> Top R&B (Soul) '49-'71 \$25
		<input type="checkbox"/> Top Easy Listening '61-'74 \$25

Check or money order for full amount must accompany order. All foreign orders add \$3.00 per book, \$1.00 per supplement in U.S. currency.

Name _____
Address _____
City _____ State _____ Zip _____

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

The Only Complete History of Billboard's Charts

12% INCREASE OVER LAST YEAR

All-Time Largest Crowd Anticipated At Fan Fair

By PAT NELSON

NASHVILLE—More than 14,000 country music fans are expected to descend on Nashville, Monday (5)-Sunday (11), for the seventh annual Country Music Fan Fair, co-sponsored by the Country Music Assn. and the "Grand Ole Opry."

With already approximately 12,000 advance registrations in, the expected attendance figure will mark a 12% increase over last year's registrations which rounded out at 12,500.

Terry Clements of the Nashville Chamber of Commerce estimates that the large influx of fans will generate "more than \$1.5 million in revenue in the Davidson County area during the week's festivities."

The week gets underway with the celebrity softball tournament being held at Cedar Hills Park, Monday (5)-Tuesday (6). This year, 12 men's teams and eight women's teams will participate in the annual double elimination tournament, open free to the public, featuring such star players as Bill Anderson, Rex Allen Jr., Larry Gatlin, Randy Gurley, Ray Griff, Mickey Gilley, Dickey Lee, Charlie McCoy, Barbara Mandrell, Linda Hargrove, Loretta Lynn, Minnie Pearl, Dottie West, Stella Parton, Dave Rowland, Pam

Rose, Mary Lou Turner and many more.

Besides the regular tournament play-offs, a special all-star game featuring recording artists only will be played on the final day of the tourney.

All Fan Fair events from Wednesday (7)-Saturday (10) take place at the Municipal Auditorium and on Sunday (11) activities move to Opryland U.S.A. where the grand masters fiddling championship will be held.

Exhibits areas will open at 9:30 a.m. each day and will close Wednesday at 5 p.m., Thursday and Friday at 7 p.m., and Saturday at 2 p.m.

Tent Showcases are being held Thursday-Saturday during lunch and will feature an international show on Thursday with talent from Czechoslovakia, England, Sweden, Australia, and Japan, with ABC artist George Hamilton IV serving as emcee.

Other luncheon showcases will include entertainment by more than 30 artists such as Louie Roberts, Mike Lunsford, the Brakemen, Norman Wade, Bonnie Nelson, Taylor & Stone, and Knoxville Grass.

Jerry Strobel, public relations director and Grand Ole Opry house

manager, says that "we received more than 100 requests by artists who wanted to appear on the tent showcases. It seems to be one of the more popular events among artists this year."

The mixed label show will be on Wednesday, 10 a.m.-noon, to be followed by the bluegrass concert, 1-5 p.m. Tex Davis is producing the mixed label show which will include appearances by Ian Howard, Chris LeDoux, the Kendalls, Dale McBride, Glenn Barber, Sherry Bryce, King Edward IV, Mack Vickery, Red Sovine, Jimmy Dickens, Ronnie McDowell, Mundo Earwood, Dave Dudley, Don Drumm, Tommy O'Day, and Ace Cannon.

Thursday's events include the CBS Records show 10 a.m.-noon; Capitol Records show, 3-5 p.m.; MCA Records show, 7-9 p.m.; songwriters show, 9:30-10:30 p.m.; and the cajun show, 10:45-11:45 p.m.

Artists appearing from the CBS talent roster include Bobby Bare, Janie Fricke, R.C. Bannon, Charlie McClain, Moe Bandy, Ed Bruce, Barbara Fairchild and Johnny Duncan.

Capitol's show will feature Marcia Ball, Kenny Dale, Lee Dresser, (Continued on page 52)



ROCKIN' WALK—ABC artist Freddy Fender, center, gives it all he's got during the walkathon event for the first annual "Rock 'N' Roll Sports Classic" aired on NBC. Flanking Fender are Lenny Baker of Sha Na Na, left, and Hugh McDowell of E.L.O.

'Hee Haw' In Celebration

• Continued from page 35

clude Tennessee Ernie Ford, Kenny Rogers, Jerry Reed, Mel Tillis, Tammy Wynette, Roy Rogers and Dale Evans.

They'll appear on the show with "Hee Haw" regulars, including Minnie Pearl, Archie Campbell, Junior Samples, Grandpa Jones, Gordie Tapp, Gunilla Hutton, Misty Rowe, Lisa Todd, Gailard Sartain, Don Harron, Kenny Price, the Hagers, Lulu Roman, George Goober Lindsey, Riddle and Phelps, Roni Stoneman, Buck Trent, Marianne Gordon, Linda Thompson, the Nashville Edition, John Henry

Faulk, Cathy Baker, Beauregard and Buddy, the Wonder Dog.

According to Paul Klein, executive vice president, programs, NBC Television Network, Sam Lovullo will produce the special for Yongestreet Productions. "Hee Haw" creators Frank Peppiatt and John Aylesworth will be executive producers and head writers.

Bill Davis will direct, and Gene McAvooy will design the sets.

The series premiered on the CBS-TV Network where it ran for two years. Since then it has been in syndication with more than 220 stations in the U.S. and Canada.

ANOTHER SCORPION HIT!



GIVE HER A HAND

BY

BRUCE MULLEN

SCORPION GRT 164

Written by
Ronnie McDowell
to honor the women of
the world.

ORDER NOW FROM YOUR NEAREST GRT DISTRIBUTOR

SCORPION

38 Music Sq. East Nashville, Tenn. 37203

All SCORPION records are manufactured and distributed by GRT records.

BOOKINGS
BETTER TALENT, INC.
Thirty-Eight Music Square East
Nashville, Tennessee 37203
615-256-3373

Carroll Baker

THE NORTHERN SUPERSTAR IS COMIN' DOWN SOUTH

LOOK OUT WORLD . . . HERE SHE COMES . . .

Two smashing gold and one platinum album is just the beginning of RCA's Canadian Country Superstar! The JUNOS (Canada's Grammys) are also adorning Carroll's collection. And why not?! She IS Dynamic, Superb, Spirited, High Energy and Emotion. Her sold-out performances and excellent top-selling RCA albums prove that! Her Canadian achievements go without challenge . . . and now her same vitality is heading toward you. Her smash appearances at England's Wembley Festival are just a hint of what's in store for you. Remember the name, the talent, the performance, the RCA record product — It's all in one package — CARROLL BAKER. You've enjoyed Carroll at the Fan Fair RCA Show June 9th and her great performance at the CMA International Show June 10th — Now revel in her additional personal appearances and record performances.

YOU'LL TRULY LOVE HER!



CARROLL BAKER KPL1-0171



CARROLL BAKER TEE-VEE TA-1080



CARROLL BAKER KKL1-0233



Production & Management . . . Don Grashey (807) 344-7963

Enjoy Carroll's latest hit single "One Is One Too Many" (PB-50426) with Super Airplay!

WSB
WKCW
WRGA
WBIE
WDYX

KEBC
WVSA
WWNC
WCHK
WFSR

WGRI
WSLC
KYKX
WLAS
WHNE

WTMT
WPNX
WCMS
WDEN
KVOO

WLAQ
KTRM
WCMA
WFAI
WDVA

WXAP
KFDI
KCLA
WLWI-FM
WPDX

WCAY
WEZL
WBBO
KKIK
WFNC

Two Brilliant New Artists

Exclusively On
CHECKMATE



Jim Taylor

"I'd Still Need You Mary Ann" (CK-3069)



Patti Lee

"What Do We Do" (CK-3067)

**DISTRIBUTED BY
CAPRICE RECORDS**
907 Main Street
Nashville, Tennessee
37206

**FOR PROMOTIONAL
COPIES CONTACT:**
Don Houser
&
Charlie Dick

JUNE 10, 1978, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/10/78

© 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.

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week			Last Week			Weeks on Chart			TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	★	47	3	68	63	7	GEORGIA ON MY MIND —Willie Nelson (H. Carmichael, S. Gorrell), Columbia 310704 (Peer, BMI)	I WANT A LITTLE COWBOY —Jerry Abbott (Abbott, Jackson), Churchill 7712 (Valence, BMI)
2	3	9	★	46	4	69	61	13	NIGHT TIME MAGIC —Larry Gatlin (L. Gatlin), Monument 45249 (First Generation, BMI)	THE POWER OF POSITIVE DRINKING —Mickey Gilley (B. Klang, D. Pfimmer), Playboy 85826 (Epic) (Singletree, BMI)
3	5	9	★	49	3	70	65	6	TWO MORE BOTTLES OF WINE —Emmylou Harris (D. McLinton), Warner Bros. 8553 (ABC Dunhill, BMI)	THE GAMBLER —Don Schlitz (D. Schlitz), Capitol 4576 (Writer's Night, ASCAP)
4	4	10	★	50	5	71	66	17	GOTTA' QUIT LOOKIN' AT YOU BABY —Dave & Sugar (J. Foster-B. Rice), RCA 11251 (Jack and Bill, ASCAP)	EVERYTIME TWO FOOLS COLLIDE —Kenny Rogers & Dottie West (J. Dyer, J. Tweel), United Artists 1137 (United Artists, ASCAP/Window, BMI)
5	6	9	★	51	3	★	87	2	I'LL BE TRUE TO YOU —Oak Ridge Boys (A. Rhody), ABC 12350 (Tree, BMI)	THE FOOL —Don Gibson (Ford, Hazelwood), ABC/Hickory 54029 (Debra/Desert Palms, BMI/Lee Hazelwood, ASCAP)
6	7	7	★	40	8	73	79	3	IT ONLY HURTS FOR A LITTLE WHILE —Margo Smith (M. David/F. Spielman), Warner Bros. 8555 (Warner Bros., ASCAP)	THERE'LL NEVER BE ANOTHER FOR ME —Connie Smith (D. Seals, J. Coley, P. McGee), Monument 252 (Phonogram) (Dawnbreaker/Gold Zinc, BMI)
7	12	7	★	41	19	74	77	3	I CAN'T WAIT ANY LONGER —Bill Anderson (B. Anderson, B. Killen), MCA 40893 (Stallion, BMI)	THE OTHER SIDE OF THE MORNING —Barbara Fairchild (P. Tillis, S. O'Brian), Columbia 3-10607 (Sawgrass, BMI)
8	9	10	★	42	34	75	78	5	PUTTIN' IN OVERTIME AT HOME —Charlie Rich (B. Peters), UA 1193 (Ben Peters, BMI)	SWEET MARY —Danny Hargrove (S. Jabiecki), 50 States 61 (NSD) (Kamasutra/Big Hawk, BMI)
9	14	5	★	43	18	76	83	4	I BELIEVE IN YOU —Mel Tillis (B. Cannon, G. Dunlap), MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)	HELLO THIS IS JOANNIE (The Telephone Answering Machine Song) —Paul Evans (P. Evans, F. Tobias), Spring 183 (Polydor) (Port/ Trajamos, ASCAP)
10	10	11	★	44	45	77	82	3	I'M GONNA LOVE YOU ANYWAY —Cristy Lane (L. Martine Jr.), LS 156 (Ahab, BMI)	THE DAYS OF ME AND YOU —Red Sovine (C. Craig), Starday 188 (Gusto) (Power Play, BMI)
11	11	10	★	45	59	★	NEW ENTRY		COWBOYS DON'T GET LUCKY ALL THE TIME —Gene Watson (D. Harms), Capitol 4556 (Doubleday, BMI)	(I Love You) WHAT CAN I SAY —Jerry Reed (D. Feller), RCA 11281 (Vector, BMI)
12	15	11	★	46	24	79	89	2	SLOW AND EASY —Randy Barlow (F. Kelly, B. Muir), Republic 017 (Frebar and Taylor Made, BMI)	MY LAST SAD SONG —Jerry Wallace (R. Muir), BMA 908 (WIG) (Chp "N" Dale, ASCAP)
13	13	10	★	47	57	80	84	3	I WISH I LOVED SOMEBODY ELSE —Tom T. Hall (T. T. Hall), RCA 11253 (Hallnote, BMI)	RAVE ON/LADY, WOULD YOU LIKE TO DANCE —Jerry Naylor (S. Tighman, S. West, N. Petty/J. Blanton), MC 5010 (Motown) (McCarney, BMI/Babcock, BMI)
14	1	13	★	48	58	81	81	2	DO YOU KNOW YOU ARE MY SUNSHINE —Staller Brothers (D. Reid, H. Reid), Mercury 55022 (Phonogram) (Cowboy, BMI)	WHERE HAVE YOU BEEN ALL MY LIFE —Roy Clark (W. Holyfield), ABC 12365 (Maplehill/Vogue, BMI)
15	21	9	★	49	48	82	80	4	IT'S A HEARTACHE —Bonnie Tyler (Scott, Wolfe), RCA 11249 (Pi Gem, BMI)	COME SEE ME AND COME LONELY —Dottie West (R. Lane), United Artists 1209 (Tree, BMI)
16	26	4	★	50	53	83	85	2	THERE AIN'T NO GOOD CHAIN GANG —Johnny Cash & Waylon Jennings (H. Byrum, D. Kirby), Columbia 3-10742 (Tree, BMI)	THE FARM —Mel McDaniel (D. Linde), Capitol 4569 (Combine, BMI)
17	20	9	★	51	54	84	85	2	I'VE GOT TO GO —Billie Jo Spears (L. Butler, R. Bowling), United Artists 1190 (Blackwood/ATV, BMI)	ANOTHER FINE MESS —Glen Campbell (P. Williams), Capitol 4548 (United Artists, ASCAP)
18	25	5	★	52	54	85	85	2	I NEVER WILL MARRY —Linda Ronstadt (F. Hellerman), Asylum 45479 (Sanga, BMI)	IF I EVER NEED A LADY —Claude Gray (G. Chrysler), Grassy 10006 (WIG) (South Town, BMI)
19	22	10	★	53	42	86	86	2	LET ME BE YOUR BABY —Charly McClain (J. MacRae, B. Morrison), Epic 8 50525 (Music City, ASCAP)	I WILL ALWAYS LOVE YOU —Jimmy Peters (D. Parton), Mercury 55025 (Phonogram) (Owepar, BMI)
20	23	7	★	54	69	★	NEW ENTRY		HERE COMES THE REASON I LIVE —Ronnie McDowell (B. Peters), Scorpion 1159 (GRT) (B. Peters & Shimbull, BMI)	BETTER ME —Tommy Overstreet (S. Whipple), ABC 12367 (Tree, BMI)
21	32	2	★	55	16	87	92	3	ONLY ONE LOVE IN MY LIFE —Ronnie Milsap (J. Bettis, R. C. Bannon), RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)	THE REASON WHY I'M HERE —Mike Lunford (C. Twitty), Starday 187 (Gusto) (Twitty Bird, BMI)
22	35	4	★	56	17	88	92	3	TONIGHT —Barbara Mandrell (R. Vail Hoy, D. Cook), ABC 12362 (Tree, BMI/Cross Keys, ASCAP)	SAVE ME —Tanya Tucker (T. Tucker, J. Goldstein), MCA 40902 (Milwaukee/ Tanya Tucker/Far Out/I.A. International, BMI/ASCAP)
23	31	5	★	57	67	89	91	5	WEEKEND FRIEND —Con Hunley (T. Seals, E. Setser), Warner Bros. 8572 (Down 'N' Dixie/Irving, BMI)	LET ME DOWN EASY —Peggy Sue (A. Badale, F. Stanton, G. Johnson), Door Knob 052 (WIG) (Chp "N" Dale/Surrey/Anion, ASCAP)
24	29	7	★	58	52	90	91	5	SLIPPIN' AWAY —Bellamy Brothers (F. Savino/J. Valentin), Warner/Curb 8558 (Colgems EMI, ASCAP)	THE WEEDS OUTLIVED THE ROSES —Darrell McCall (E. Conley), Columbia 3-10723 (Blue Moon, ASCAP)
25	28	8	★	59	70	91	96	2	COUNTRY LOVIN' —Eddy Arnold (Benstein, Adams), RCA 11257 (Silver Blue, ASCAP)	TRUE LOVE —The LeGardes (C. Porter), Raindrop 012 (Unlimited Sound) (Buxton Hill, ASCAP)
26	27	8	★	60	73	92	93	4	I'D LIKE TO SEE JESUS (On The Midnight Special) —Tammy Wynette (R. Seay, D. Smith), Epic 8-50538 (Blackwood/Magic Castle, BMI)	I DON'T BELIEVE I'LL FALL IN LOVE TODAY —Gilbert Ortega (Howard), Ortega 1051 (Gilbert Ortega) (Central Songs, BMI)
27	36	4	★	61	71	93	93	4	NEVER MY LOVE —Vern Gosdin (D. Addriss, D. Addriss), Elektra 45483 (Warner-Tamerlane, BMI)	#1 WITH A HEARTACHE —LaCosta (N. Sedaka, H. Greenfield), Capitol 4577 (Neil Sedaka, BMI)
28	33	7	★	62	37	94	98	2	GOD KNOWS/ BABY I'M YOURS —Debby Boone (P. Noone, F. Gold, A. Willis/V. McCov), Warner Bros. 8554 (Irving/Bramtree/Golbe's Gold/Peter Noone, BMI/Blackwood, BMI)	WRONG ROAD AGAIN —Allen Reynolds (A. Reynolds), Triple 1 496 (RDA) (Jack, BMI)
29	30	9	★	63	43	95	95	4	TOO MANY NIGHTS ALONE —Bobby Bare (S. Silverstein, E. Stevens), Columbia 310690 (Deb Dave/Evil Eye, BMI)	MUSIC IN MY LIFE —Mac Davis (M. Davis), Columbia 3-10745 (Songpainter, BMI)
30	38	3	★	64	NEW ENTRY	96	97		WHEN CAN WE DO THIS AGAIN —T.G. Sheppard (C. Pulfam, S. Throckmorton), Warner/Curb 8593 (Tree, BMI)	I'M SATISFIED WITH YOU —Leon Rausch (Not Available), Derrick (Not Available)
31	44	2	★	65	55	97	98		LOVE OR SOMETHING LIKE IT —Kenny Rogers (K. Rogers, S. Glassmeyer), United Artists 1210 (M.3/ Cherry Lane, ASCAP)	DANCE WITH ME MOLLY —Roger Bowling (R. Bowling, S. Tuttle), Louisiana Hayride 783 (WIG) (ATV, BMI/Welbeck, ASCAP)
32	39	6	★	66	68	98	99		THE LOSER —Kenny Dale (D. McCall/L. Morris), Capitol 4570 (Aud-Lee, BMI)	IT FEELS LIKE LOVE FOR THE FIRST TIME —Larry Curless (L.C. Lynam, T.A. Wargo), Scrimshaw 1315 (E.J. Gurren/April, ASCAP)
33	41	5	★	67	56	100	100	2	YOU'LL BE BACK (Every Night In My Dreams) —Johnny Russell (W. Holyfield, J. Russell), Polydor 14475 (Maplehill/Vogue/Sunflower Country, BMI)	FALLING —Sian Hitchcock (E. Struzick, L. LeBlanc), MMI 1024 (Music Mill, ASCAP/Music Mill/Carrhorn, BMI)
34	40	5	★						DON'T MAKE NO PROMISES (You Can't Keep) —Don King (D. King, D. Woodard), Con Brio 133 (Wiljex, ASCAP)	
									PITTSBURGH STEALERS —The Kendalls (L. Kingston, J. Rushing), Ovation 1109 (Hall Clement, BMI)	
									THAT'S WHAT MAKES THE JUKEBOX PLAY —Moe Bandy (J. Work), Columbia 3-10735 (Acuff-Rose, BMI)	
									SPRING FEVER —Loretta Lynn (L. Dillion), MCA 40910 (Coal Miners, BMI)	
									YOU NEEDED ME —Anne Murray (R. Goodrum), Capitol 4574 (Chappell/Irnside, ASCAP)	
									RAGAMUFFIN MAN —Donna Fargo (S. Harris), Warner Bros. 8578 (Vector, BMI)	
									NO, NO, NO (I'd Rather Be Free) —Rex Allen Jr. (W. Holyfield, B. McMill), Warner Bros. 8541 (Hall Clement/Maple Hill/Vogue, BMI)	
									NOW YOU SEE 'EM, NOW YOU DON'T —Roy Head (S. Whipple), ABC 12346 (Tree, BMI)	
									ONLY YOU —Freddie Hart (A. Rand, B. Ram), Capitol 4561 (TRO-Hollis, BMI)	
									RED WINE AND BLUE MEMORIES —Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8 50517 (Aigee, BMI)	
									RIISING ABOVE IT ALL —Lynn Anderson (J. Foster, B. Rice), Columbia 3-10721 (April, ASCAP)	
									PLEASE HELP ME I'M FALLING (In Love With You) —Janie Fricke (Robertson, Blair), Columbia 3-10743 (Tuterson, ASCAP)	
									SHADY REST —Mel Street (B. McMill), Polydor 14468 (Hall-Clement, BMI)	
									I'VE BEEN TOO LONG LONELY BABY —Billy "Crash" Craddock (J. Adrian), Capitol 4575 (Pick A Hit, BMI)	
									THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT —Jacky Ward & Reba McEntire (S. Thompson, R. Thompson/P. McGee), Mercury 55026 (Phonogram) (Jidobi, BMI/Dawnbreaker, BMI)	
									IT JUST WON'T FEEL LIKE CHEATING (With You) —Sammie Smith (J. West, D. Chamberlain), Elektra 45476 (Galleon, ASCAP)	
									THINK I'LL GO SOMEWHERE (And Cry Myself To Sleep) —Billy "Crash" Craddock (B. Anderson), ABC 12357 (Johnny Binstock, BMI)	
									BROTHER —De Wayne Orender (D. Orender), Nu Tray 920 (WIG) (Acuff-Rose, BMI)	
									I CAN'T STOP LOVING YOU —Mary K. Miller (D. Gibson), Inergi 307 (NSD) (Acuff-Rose, BMI)	
									IF YOU CAN TOUCH HER AT ALL —Willie Nelson (L. Clayton), RCA 11235 (Resaca, BMI)	
									JUST ANOTHER RHINESTONE —Don Drum (R. Hillburn), Churchill 7710 (Zooze, ASCAP)	
									I'M ALWAYS ON A MOUNTAIN WHEN I FALL —Merle Haggard (C. Howard), MCA 40869 (ATV/Shade Tree, BMI)	
									GEORGIA IN A JUG/ME AND THE IRS —Johnny Paycheck (B. Braddock, P. Thomas, R. Scaife, G. Scaife, D. Scaife), Epic 8-50539 (Tree, BMI)	
									WHEN THE FIRE GETS HOT —Zella Lehr (J. Benjamin), RCA 11265 (Branch Creek, ASCAP)	
									SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) —Johnny Duncan (A. Schroeder, B. Halley), Columbia 3-10694 (Dandy Dittys Unlimited, ASCAP/Super Songs Unlimited, BMI)	
									ROSE COLORED GLASSES —John Conlee (J. Conlee, G. Baber), ABC 12356 (House Of Gold/ Pommard, BMI)	
									WHEN I GET YOU ALONE —Mundo Earwood (R. Leigh), MPB 102 (United Artists, ASCAP)	
									LET'S TRY TO REMEMBER —David Rogers (A. Ray, J. Raymond), Elektra 45488 (Briarpatch/Deb Dave, BMI)	
									I CAN'T GET UP BY MYSELF —Brenda Kay Perry (R. Pennington), MRC 1013 (Dunbar, BMI)	
									DIRTY WORK —Sterling Whipple (S. Whipple), Warner Bros. 8552 (Tree, BMI)	
									YOU DON'T LOVE ME ANYMORE —Eddie Rabbit (A. Ray, J. Raymond), Elektra 45488 (Briarpatch/Deb Dave, BMI)	
									I LIKE LADIES IN LONG BLACK DRESSES —Bobby Borchers (R. Bourke), Playboy 85827 (Epic) (Chappell, ASCAP)	
									WHEN I NEED YOU —Lois Johnson (C. Sager, A. Hammond), Polydor 14476 (Unichappell/ Begna Melodies)	
									IT'S ALL WRONG, BUT IT'S ALRIGHT/ TWO DOORS DOWN —Dolly Parton (D. Parton), RCA 11240 (Velvet, BMI)	

Thank You



John

R.C.



TEXAS TALENT—Mickey Gilley and the Red Rose Express entertain a noon-time crowd during the 1978 Sidewalk Symphony series presented each spring by the Houston National Bank. The free outdoor concert in downtown Houston drew several thousand fans.

'OH! BROTHER' CAMPAIGN

Monument's Gatlin Phonogram's Target

By SALLY HINKLE

NASHVILLE—Phonogram has launched a marketing and promotional campaign with the release of Larry Gatlin's "Oh! Brother" LP on Monument.

According to Jules Abramson, senior vice president, associated labels, Phonogram, Inc., the endeavor is "one of the biggest marketing campaigns this year."

"It's an all-inclusive campaign, and, with our initial market penetration on the new LP, we've already exceeded our earlier expectations," says Abramson.

The Gatlin marketing plan entails trade and consumer advertising, key retail and rackjobber advertising, which includes radio, newspaper and television, a new image building poster, funds for customized in-store merchandising and a pop crossover promotion approach.

"This is the LP that will take Gatlin from pure country sales—he's had four top country hits and his current single has crossed pop in several markets—to wide demographics," says Abramson. "The marketing plan keys in on the consumer and in-store marketing."

Stressing flexibility, merchandising plans detail 25-inch by 38-inch four color posters of Gatlin with album covers, special funding to support dealer created merchandising and browser cards.

"We're making 3,000 posters initially, which are going to retailers and radio stations, but primarily to our Polygram distributor, including sales and merchandising people who will see that the posters are utilized," notes Abramson.

"While posters are nice, there are a lot of accounts that can't use them, so we have allotted money to handle those accounts who want to do their own merchandising. In addition, we're having display contests at various chain operations and we have money to support these contests,

which would mean prizes as well as any manufacturing expenses for these aids.

"For the browser cards, most of the retailers and rackjobbers around the country use their own kind of browser cards, so we've allotted money to Polygram Distribution, Inc. to research the field and place the browser cards."

Local advertising, slated to begin mid-month, will include rackjobber and dealer funding, tv spots in Atlanta, Charlotte, Dallas, Minneapolis and St. Louis and a 50,000-watt radio spot campaign.

Stations participating include WPLO in Atlanta, KBOX and WBAP in Dallas, KENR in Houston, WGN in Chicago, KLAC in Los Angeles, WYDE in Birmingham, WSM in Nashville, WIL in St. Louis, KWJJ in Portland, WDHF in Kansas City, WEVA in Wheeling, WAME in Charlotte and WMC in Memphis.

"We have gone to every branch territory and allotted specific funds for that branch to use in order to create some kind of impact in their market place," comments Abramson, including key radio stations that collectively have the broadcast power to cover all 48 states, and specific accounts.

"We'll be running a minimum of 20 to 36 one-minute radio spots between Thursday (15) and the end of the month, and with television, we'll be buying packages and running between 15 and 25 spots."

In addition, a 5% cash discount is available through June 30 for anyone that buys the LP or tape, and direct mailings are offered to dealers.

Gatlin's "Oh! Brother" LP marks the second release under the Phonogram/Monument pact. The first release, "Love Is Just A Game," has sold more than 200,000 units, it's reported, doubling all four previous Gatlin LP releases combined.

Rose & Farmer Chairing Tennis

NASHVILLE—The fifth annual Music City Tennis Invitational, which benefits Nashville's Children's Hospital at Vanderbilt, is set for June 13-15 at the Nashville Racquet Club.

Chaired by Wesley Rose and Helen Farmer, the triple elimination tournament is open to anyone in the music industry. There will be a total of six doubles categories for the

event, consisting of mixed, music/music and open, with each class divided into a sharps and flats division.

A banquet and awards show will be held the night of June 14 at Vanderbilt's Rand Hall for players and their guests.

Entrance fee for the tournament is \$50 with extra banquet tickets provided for \$10.

Nashville Scene

By PAT NELSON

American Airlines will be programming a salute to the Tulsa International Music Festival on all of its flights during September, October and November. The Oak Ridge Boys are narrating the program that will be spiced with music from last year's festival and live performances by artists on the Jim Halsey Co. roster during the past year. Festival producer Bob Burwell is co-producing the tapes at the Oaks' Superior Studios in Hendersonville, Tenn.

Capricorn's Delbert McClinton kicks off a West Coast tour in June with dates at the Roxy in Los Angeles performing on a double bill with Johnny Paycheck, and San Francisco's Boarding House, as well as shows in Seattle and Portland. . . . "Rebel Jam," co-sponsored by Capricorn and WKLS-FM, was broadcast live and featured music by Sea Level, the Dixie Dregs, Stillwater, J.D. Mangrum of Black Oak, and Larry Berwald. Sea Level begins recording its next album for the label in Macon in June.

Ray Price headlines the Tulsa Opry, Saturday (17), at the Tulsa Performing Arts Center. . . . MPB Records artist Mundo Earwood has completed a two-week promotional trip through the West and Midwest plugging his new single, "When I Get You Alone." Earwood kicked off the tour with shows for KBUC in San Antonio, KIKK in Houston and KSON in San Diego.

Await Fan Fair

• Continued from page 48

Freddie Hart, Mel McDaniel, Colleen Peterson, Gene Watson, Don Schlitz and Karen Wheeler.

MCA will showcase Bill Anderson, Mary Lou Turner, Conway Twitty, Loretta Lynn, Cathy O'Shea, Ernest Rae and Jerry Clower.

Hit songwriter Rory Bourke will produce the Songwriters show highlighted by the talents of Even Stevens, Sonny Throckmorton, Wayland Holyfield, Jerry Gillespie, John Schweers, Archie Jordan, Bill Rice, Richard Leigh and Roger Bowling.

Grand Ole Opry star Jimmy C. Newman will produce and emcee the cajun show headlined by Doug Kershaw, Joel Sonnier, Allen Fontenot and band, Eddie Raven, and Cajun Country featuring Rufus Thibodeaux.

Friday's activities include label showcases by Hickory Records, 10 a.m.-noon: ABC Records, 3-5 p.m.; RCA, 7-9 p.m.; and Mercury Records, 9:30-11:30 p.m.

Roy Acuff will emcee the Hickory show that will include entertainment by Don Gibson, Carl Smith, Jim Chestnut, and Saskia & Serge. Tommy Overstreet, Don Williams, Barbara Mandrell, the Oak Ridge Boys, John Conlee, Narvel Felts, Randy Gurley, George Hamilton IV, Roy Head and John Wesley Ryles will perform at the ABC show.

Appearing on the RCA show will be Tom T. Hall, Zella Lehr, Steve Wariner, Jim Ed Brown, Helen Cornelius, Jerry Reed and Carroll Baker. Mercury's showcase includes the Statler Brothers, Jacky Ward, Reba McIntyre, Nick Nixon and Jeanne Pruett.

CMA's international and reunion shows will culminate Fan Fair festivities on Saturday. Beginning at 10 a.m., the international show will host country artists such as Abby Shizue from Japan; Frank Jennings Syndicate, England; Raymond Froggatt, England; Country Express, Finland; Carroll Baker, Canada; Gunter Gabriel, Germany; Eddie Low, New Zealand; and Suzzane Klee of Switzerland. Charley Pride and Tammy Wynette will host.

The reunion show, from 2-4:30 p.m., will feature some of the pioneers of country music—some performing, and others sitting back and enjoying the music of their contemporaries. Biff Collie is producing.

Hot Country LPs

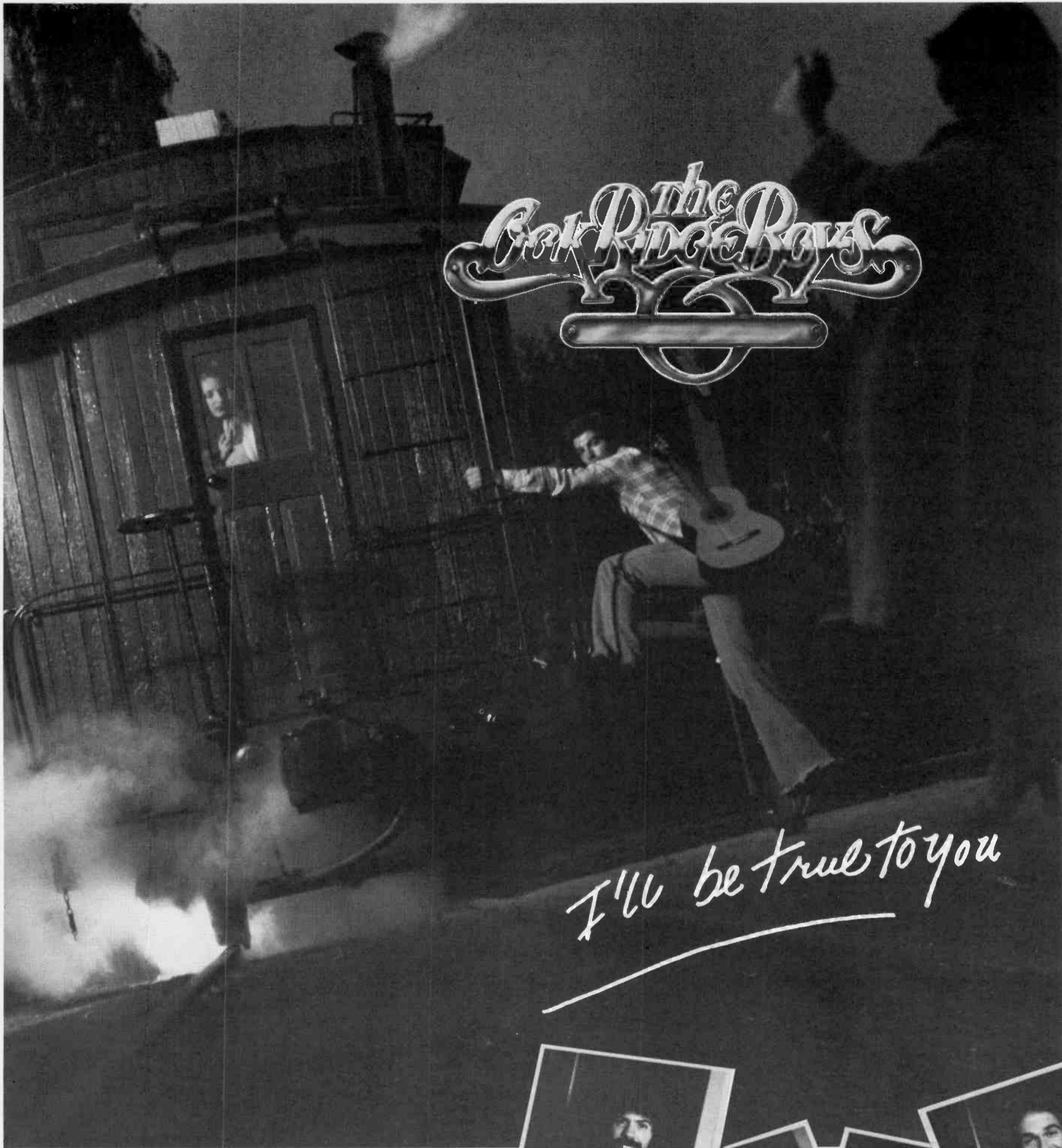
©Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	5	STARDUST—Willie Nelson, Columbia JC 35305
2	3	9	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
3	1	19	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
4	4	20	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
5	5	33	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
6	6	21	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
7	8	7	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
8	9	28	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
9	7	8	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
10	10	19	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros BSK 3141
11	12	9	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
12	11	11	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1 2772
13	43	2	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
14	16	41	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
15	14	9	BILLY "CRASH" CRADDOCK, Capitol ST 11758
16	17	8	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
17	13	35	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
18	15	15	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1 2478
19	19	24	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1 1312
20	24	2	THE VERY BEST OF CONWAY TWITTY—MCA 3043
21	18	35	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dol D02093
22	20	40	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2439
23	25	5	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
24	23	7	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
25	30	43	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
26	33	4	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
27	35	47	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
28	28	7	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
29	29	5	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
30	21	39	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
31	26	75	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
32	22	56	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
33	36	10	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
34	31	13	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
35	27	17	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
36	38	6	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA LA876-H
37	40	33	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
38	NEW ENTRY	NEW ENTRY	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros BSK 3173
39	32	35	COUNTRY BOY—Don Williams, ABC/Dol 00 2098
40	39	60	KENNY ROGERS, United Artists UA-LA689-G
41	41	18	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
42	37	10	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
43	NEW ENTRY	NEW ENTRY	FANTASY—Mac Davis, Columbia JC 35284
44	45	3	BARE—Bobby Bare, Columbia KC-35314
45	NEW ENTRY	NEW ENTRY	BRAND NEW—Rex Allen Jr., Warner Bros BSK 3190
46	46	4	LABOR OF LOVE—Roy Clark, ABC 1053
47	48	3	FAMILY ALBUM—David Allan Coe, Columbia KC-35306
48	44	9	GREATEST HITS—Tanya Tucker, MCA MCA 3032
49	NEW ENTRY	NEW ENTRY	LITTLE JUNIOR—Gary Stewart, RCA APL1-2779
50	42	7	A LOVER'S QUESTION—Jacky Ward, Mercury 55018 (Phonogram)

Renowned classical violinist Eugene Fodor will be special guest at the grand masters fiddling championship on Sunday, noon-6 p.m. at Opryland.

Fan Fair registrations may be picked up beginning Monday (5). The \$30 fee includes access to all the aforementioned activities, as well as

tickets to Opryland U.S.A., the Country Music Hall of Fame and Museum, and the Ryman Auditorium. Free bus transportation will be provided between these places and the Municipal Auditorium. Persons who have not pre-registered may still register at the auditorium beginning Monday.



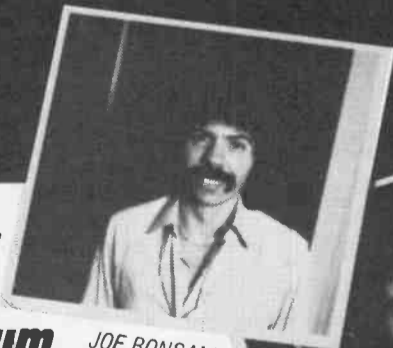
The Oak Ridge Boys

I'll be true to you

"I'LL BE TRUE TO YOU." A runaway hit by
THE OAK RIDGE BOYS from their new album
"ROOM SERVICE."

AB-12350

ON ABC RECORDS
AND GRT TAPES.



JOE BONSCALL



RICHARD STERBAN



DUANE ALLEN



BILL GOLDEN

AY1065



RECORDS
ABC DELIVERS

GLI Looks To New Markets

By STEPHEN TRAIMAN

NEW YORK—The new GLI division of the Variable Speech Control Co. is building on the foundation of one of disco's pioneering custom audio firms to provide a well funded and managed entity for the still growing industry.

Under new general manager Stuart Rock, a veteran of 21 years in the electronics industry, most recently with Harman/Kardon as manufacturing vice president, GLI is strengthening its rep organization, expanding its dealer network and looking intensively at its existing line and the industry to provide new products and innovations.

Rock candidly admits that Variable Speech Control inherited a host of problems when it took over the former Gerantium Laboratories Inc. operations last August, after initially handling exclusive distribution of the line. At the same time, he lays most of the hassles basically to undercapitalization and poor management organization.

"We're going to recapture GLI's position as one of the foremost suppliers to the disco industry, and with a definite plan," he emphasizes. The reorganization within GLI defines responsibilities and authority, with three of the initial partners now employees.

Mike Klasco is in charge of the engineering department, handling r&d; Frank Verni runs the manufacturing end from expanded Long Island facilities, and Paul Friedman is in charge of sales. All report to Rock, who in turn works through Steve

Jones, Variable's vice president in San Francisco.

Rock himself will take charge of

the all-important quality control department, noting that his own me-

(Continued on page 62)

PHILLY HIGH SCHOOLER

'Shame' Success Bares King's Cinderella Story

NEW YORK—In what reads like a Cinderella type story, 17-year old Evelyn "Champagne" King, whose tune "Shame" is romping up the disco charts nationwide, has emerged as the disco industry's youngest performer.

King, a Philadelphia high school student, used to spend her evenings helping her parents, who are on the maintenance staff of Sigma Sound Studios. To alleviate the monotony of her and her parents work, she sang Sam Cooke songs to pass the time.

Her talents did not go unnoticed at the studio, but as King puts it, they saw her as a child with the voice of a woman, and kept promising to record her when she was 20.

It was Philadelphia-based producer-guitarist Theodore Life who first showed serious interest in King's talents, and signed her to his Galaxy Productions, for which she later recorded "Smooth Talk," her first album.

The LP was heard by some a&r people from RCA who liked it and agreed to release it. Nothing

happened with the first single, but the "Shame" was released and before anyone knew what was happening it was making waves on both the disco and soul charts.

On the strength of that first hit, King has become the instant darling of disco audiences along the East Coast, and her personal appearances have met with outstanding acclaim.

Audience response to her personal appearances have been so good that Nexus Management has already booked King to tour this summer with Parliament-Funkadelic. She will also be the first performer to play Philadelphia's new disco owned by producer Norman Harris.

King and her family, already enjoying the fruits of her success, have given up cleaning Sigma Sound Studios and the City of Brotherly Love, and have returned to New York where she was born.

King was supported on "Smooth Talk" by the session band, Instant Funk.

NELSON GEORGE

Standardize 12-Inch Singles, Pim Pleads

By RADCLIFFE JOE

NEW YORK—A call for the standardization of the controversial 12-inch disco disk has once more been sent out to record label executives across the country.

The call comes from Lawrence Pim, head of the Fantastic Disco Machine, an Ohio-based disco company with several mobile systems in its operation.

Pim feels that an industrywide decision to release 12-inch disco disks exclusively in either 33 $\frac{1}{3}$ or 45 r.p.m. would finally clear the air of much of the confusion now existing among consumers.

In a letter to record label executives across the country, Pim states that standardization of the 12-inch disk could turn around the fortunes of this controversial configuration, and actually make the 12-inchers a financial success.

Pim accuses label executives of ignoring simple, basic business concepts in the marketing and merchandising of the 12-inch disk. He complains that it has been treated as something of a stepchild, and has not been properly promoted. "No one has ever taken the time out to explain to the consumer why he is being asked to pay as much as he is for a 12-inch disk," states Pim.

The Fantastic Disco Machine executive is convinced that if consumers were apprised of the fact that the 12-inch disk was a quality product which would enhance their hi fi systems, then there would be much less resistance to the product at the retail level.

Pim is convinced that there is potential for a resurgence of industry and consumer interest in the 12-inch

disk, and is trying to get registrants at Billboard's Disco IV Forum to address themselves to it.

He states, "My research has shown that disco deejays who push it, and retail shops which sell it, are generating sales of the product, but help is needed, and that help must come from the labels."

Pim says his company is in the middle of a cooperative advertising plan with TK which he feels will help escalate the sales of TK 12-inchers in his area.

Gigantic Tent Event In Conn.

NEW YORK—The Rose Arts Festival Of Norwich, Conn., will host what it hopes to be the largest outdoor disco ever held June 27, as part of its annual outdoor summer theatre program.

The show will be held in a tent designed to accommodate in excess of 5,000 persons. The portable dance floor will measure 100 square feet, according to Mary Elizabeth Kenyon, an official of the festival.

Rose Arts has retained Randall B, a mobile disco operator from Washington, D.C., to put the show together, and according to Kenyon, Randall promises "a New York type" sound and light show.

Randall, who plays the college campus circuit in the Washington/Maryland/Philadelphia area, is hoping to use the Rose Arts disco party as a launching pad for a series of one-night shows at summer stock theatre.



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.

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

Plum Club's Dance 'Duel' Tees In D.C.

NEW YORK—The Plum discotheque of Washington, D.C., is sponsoring a "Spring Fever Disco Duel," open to disco dance contestants from all the Eastern states.

The show is an outgrowth of last year's "Disco Duel '77," a successful dance contest in which the winners were awarded a brand new Capri automobile.

The contest was kicked off recently with a dance exhibition by Joey Pugliese from the movie "Saturday Night Fever," and his partner, Debbi Bier Prouty. Since then, according to Tiffany Rodill, coordinator of the contest, applications have been coming in from contestants from New York to Florida.

"Spring Fever Disco Duel" will be held over a period of 10 weeks, of which eight will be preliminaries. The show is restricted to dancers 21 years old or older. Two winning couples will be selected weekly. Eight couples will be selected for the finals.

Contestants are being judged on talent, originality, rhythm, coordination, and general appearance. Judges are being drawn from the entertainment, sports, business and fashion industries. Their decisions are final.

First prize is \$2,000 in cash from the Plum Disco, second prize is \$1,000 worth of diamonds from Boone & Sons Jewelers; third prize, \$700 in merchandise donated by Neiman Marcus and the G's Intimate Apparel; fourth prize, \$400 in cash; and fifth prize, \$200 in merchandise from Saks Fifth Ave., and the G's Intimate Apparel.

DISCO IMPORTS 12"-LP's-7"

France—Germany—Italy—England—Canada

DJ DISCOUNTS!

We offer DJ's a special discount. Contact us for details and our complete catalog of domestic and imported disco records.

NOW AVAILABLE:

LP's dom-Whiter Shade of Pale, Munich Machine; Let's Do It Again, Gary Toms Empire; Garden of Love, Don Ray; What Have You Done,

Hodges, James & Smith; Got a Feeling, Patrick Juvet; Back to Music, Theo Vaness; Constellation; Imp-EI Condor Pasa, Back in Time; Star Peace, The Droids; 12" dom-Hot Shot, Karen Young; Voyager, Starbow; I'm Glad You're Mine, Davis Import; We Meet Again, Martha Reeves; Dance All Over the World, TC James; That Thing; Love is in the Air, Martin Stevens; Imp-Magic Mandrake, Sarr Band.

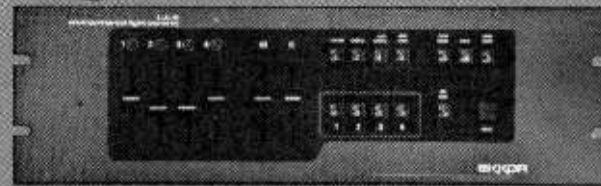
SINGLES 1929-1978

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

55 W. 42nd St.
NY, NY 10036
212/354-4884
/221-8889
401 7th Ave.
NY, NY 10001
212/278-8880
Mastercharge & BankAmericard

DOWNSTAIR RECORDS

light controllers



FEATURES:

4 CHANNEL
1500 WATTS/CHANNEL
NEP'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 omnicomp 5150 N. 16TH ST. SUITE 253, PHOENIX, AZ 85016
602/264-2475

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	1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
★	2	2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
★	4	4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
★	3	3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	8	8 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
★	5	5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
★	7	7 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
★	6	6 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
★	13	13 YOU AND I—Rick James—Motown (LP/12-inch)
★	9	9 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
★	19	19 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
★	12	12 LET YOURSELF GO—T.Connection—TK (12-inch remix)
★	13	14 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
★	11	11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
★	15	15 AT THE COPA—Barry Manilow—Arista (12-inch)
★	10	10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
★	17	16 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
★	18	20 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
★	19	17 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
★	20	18 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
★	21	22 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
★	21	40 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
★	23	21 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
★	24	23 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
★	25	24 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
★	26	29 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
★	27	33 BIG CITY THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
★	28	28 BLACK WATER GOLD—The Sunshine Band—TK (45)
★	29	34 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
★	30	38 HOLD ME, TOUCH ME—Caroline Bernier—Private Stock (12-inch)
★	31	35 CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
★	32	26 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
★	33	25 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
★	34	27 ROMED & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
★	35	30 I LOVE N.Y.—Metropolis—Salsoul (12-inch)
★	36	—BOOGIE OOWN—all cuts—Blackwell—Butterfly (LP)
★	37	31 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
★	39	—CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
★	39	39 MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)
★	40	32 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)

JUNE 10, 1978, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement. 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions.

Compiled from Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

ATLANTA

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 6 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 7 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 12 YOU AND I—Rick James—Motown (LP/12-inch)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 14 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

BALT./WASHINGTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 BOOGIE OOGIE OOGIE/BRING ON THE LOVE—A Taste of Honey/Gloria Jones—Capitol (12-inch)
 - 6 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 7 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 8 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 9 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 11 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 12 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 14 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 15 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)

BOSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 8 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 9 YOU AND I—Rick James—Motown (LP/12-inch)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 12 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 13 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)

CHICAGO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 6 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 7 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 9 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 10 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 12 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 13 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 14 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 YOU AND I—Rick James—Motown (LP/12-inch)
 - 4 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 8 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 10 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 12 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 15 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)

DETROIT

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 4 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 9 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 10 BLACK WATER GOLD—The Sunshine Band—TK (45)
 - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 12 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 14 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
 - 15 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)

LOS ANGELES

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 YOU AND I—Rick James—Motown (LP/12-inch)
 - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 14 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 15 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)

MIAMI

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 12 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 13 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 HOLD ME, TOUCH ME—Carolyne Bernier—Private Stock (12-inch)

NEW ORLEANS

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 9 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 12 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 14 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)

NEW YORK

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 9 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 11 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 12 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 13 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

PHILADELPHIA

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 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 CHILD OF THE WIND—Caesar Frazier—Westbound (12-inch)
 - 8 CONQUER ALL—Kennie Delt and Prana—Mercury (LP)
 - 9 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 12 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 13 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 14 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 15 BOOGIE OOGIE OOGIE/BRING ON THE LOVE—A Taste of Honey/Gloria Jones—Capitol (12-inch)

PHOENIX

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 2 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 SUPERSLICK/LOVEMAKER/BOOGIE UP TOWN—Wham—GRT (LP/12-inch)
 - 5 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 9 YOU AND I—Rick James—Motown (LP/12-inch)
 - 10 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - 11 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 13 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 14 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

PITTSBURGH

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 3 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 4 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 YOU AND I—Rick James—Motown (LP/12-inch)
 - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 10 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 11 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 12 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 13 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 14 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 15 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)

SAN FRANCISCO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 GOT TO HAVE LOVING/STANDING IN THE RAIN/GARDEN OF LOVE—Don Ray—Polydor (LP)
 - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 10 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12-inch)
 - 11 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 12 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 13 BIG CITY THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
 - 14 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 15 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)

SEATTLE/PORTLAND

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 7 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 8 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 9 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 11 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
 - 12 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 13 LET YOURSELF GO—T.Connection—TK (12-inch remix)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)

MONTREAL

- This Week**
- 1 MACHO MAN—Village People—Polydor (LP)
 - 2 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
 - 3 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
 - 4 AT THE DISCOTHEQUE—Lipstique—Polydor (LP)
 - 5 AT THE COPA—Barry Manilow—Arista (LP)
 - 6 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—WEA (LP)
 - 7 BLACK WATER GOLD—The Sunshine Band—CBS
 - 8 HOW MUCH, HOW MUCH I LOVE YOU—Alec R. Costandinos—RCA (LP)
 - 9 PULSTAR—McLane Explosion—RCA (LP)
 - 10 HELPLESSLY—Trini Lopez—Quality (12-inch)
 - 11 THE LETTER—Queen Samantha—London (LP)
 - 12 CONFESSIONS—D.C. LaRue—Quality (LP)
 - 13 VOYAGE—Voyage—RCA (LP)
 - 14 DANCE WITH ME—Peter Brown—CBS (LP)
 - 15 JOURNEY TO THE MOON—Biddu Orchestra—CBS (12-inch)

Westchester's Milky Way Club Reopens

NEW YORK—The New Milky Way discotheque has opened in Scarsdale, N.Y., with claims of being the largest club of its type in the Westchester area.

The club, with a capacity of 1,000, caters to a 19 to 23 age group. The music, according to Joe Bingo, in charge of entertainment, is a straight New York type disco sound, except in a smaller lounge, where a live band plays music for more relaxed listening.

The New Milky Way disco is an outgrowth of another less successful club, called the Milky Way, which occupied the same site. Bingo explains that much of the sound system from the old club was used in the new, with special customized upgrading provided by Richard Long & Associates of New York City.

In addition to what Bingo describes as a state-of-the-art sound system, the New Milky Way disco also features a \$70,000 light show by Universal Discotheque Design Lighting. The collection of lights, enhanced by banks of mirrors, spans the spectrum of lasers, strobes, mirrorballs, sequencers, chasers, and fog machines.

The club has so far been heavily promoted on top disco oriented stations in Westchester and New York, as part of an overall promotional plan that will also include print media, posters, flyers and T-shirts.

The club is open seven nights a week with special in-house promotions slated for each night. Bingo explains that these include special disco dance demonstrations and instructions, door prizes, free buffet on

Sundays, free admission of Tuesday and Sunday evenings, special ladies nights, and fashion shows.

4 ACTS AT DISNEYLAND

ANAHEIM, Calif.—Disneyland showcased four disco acts Saturday (3) on various stages throughout the park.

"Disco Disneyland" festivities kicked off at 8 p.m. with disco dancing at Frontierland's Golden Horseshoe Saloon, hosted by KISS radio personality Bill Martinez.

Performing on the Rivers of America Floating stage were Side Effect and Linda Clifford. Entertaining on Tomorrowland's Space Stage were Crown Heights Affair and Silver Convention.

The park extended its operating hours to 9 a.m.-1 a.m. for the event.

\$75,000 Damages To Filthy McNasty

LOS ANGELES — Filthy McNasty's suffered an estimated \$75,000 damage in an early morning fire recently. The North Hollywood club's interior was gutted and its roof destroyed by the fire which supposedly started around 4:30 a.m. May 24.

Arson investigators are checking. Thirteen companies of L.A. fire fighters worked on the blaze for 40 minutes.

The club was empty at the time.

On Friday and Saturday nights, the club's busiest, admission is \$4 per person. On other nights it's down to \$2 per person.

The club's 60 foot by 40 foot dance floor is said to be one of the largest in the area. It is augmented by a smaller dance area which converts to a stage to accommodate to live disco talent which the room plans on featuring from time to time.

Largest Package

Continued from page 3

will be by Casserole Corp. All these firms are based in L.A.

The special effects are by Laser Images, Inc. of Van Nuys, Calif., and will consist of argon lights and a laserium. They will be manned live rather than computerized. Other special effects planned include bubble and fog machines.

All of these firms will travel with the show when it tours the country from September to November, according to Gerritsen. The shows, which will take place in both university and private arenas, are being booked by Hal Davies, production supervisor.

Also part of the Pauley Pavilion festivities will be variety acts like jugglers and mimes, a fashion show, and the selling of merchandise like posters, programs, photos and T-shirts.

Gerritsen says he has leased the site for one week, and that UCLA will take 15% of the gross, which he estimates will be \$600,000. He also says he has an exclusive option for all disco events at Pauley for a period of one year if the show is successful.

Sponsors include the Sahara Hotel in Las Vegas. The producers are providing \$10,000 in prize money to the winners of dance, fashion and Miss Disco '78 contests.

Gerritsen reports there is network interest for a 90-minute television special based on the show, which will run from 4 p.m. until 4 a.m. the next day.

Compsync Upgrades Light Show Effect By Computer

By ALAN PENCHANSKY

CHICAGO—The programmable disco light show system operated by CDM Productions here has been upgraded to provide a wider array of lighting effects and expanded versatility, its owners say.

The system, called Compsync, has moved into its second generation of development with the introduction of a new advanced computer element, Chuck Miller, CDM president, indicates.

The advanced control module generates lighting effects that no other controller can produce, claims Miller. A manual override feature also has been introduced, he indicates.

The Compsync system, used for mobile disco bookings here, operates conventional lighting components, including starburst, chasers, police lights, etc., with a computer. The lighting effects are read by the computer from prerecorded tapes on which the computer signals are synchronized to musical selections.

Miller developed the system with the help of a friend who is a computer scientist.

"We feel it gives us a display advantage over our competitors," he explains.

Miller, one of a handful of jocks anywhere who spins from reel tapes, is demonstrating the improved system nightly at the Holiday Inn in Evanston. The disco is booked in the hotel's lounge through August.

According to Miller, a new manual override feature allows the computer's light control programs to be operated independently of the tape playback. Compsync's first generation operated lighting effects only from pre-recorded tapes.

Miller says all of the company's prerecorded tapes have had to be re-coded for the new program. The tapes are re-coded on four channel reel machines, leaving one of the channels to carry the instructions that trigger the computer.

Two channels carry stereo music while a fourth remains unused.

Five hundred of the "most re-

quested" songs have been converted to the new program, with Miller re-coding about 20 tapes per week. Each tape is run through the recorder after the computer instructions are entered on a keypunch access terminal.

The advantage of this time-consuming process, stresses Miller, is that sophisticated lighting displays can be precisely coordinated with each piece of music.

"The way that all controllers on the market right now work, is that they listen to the music, pick up the best and interpret that in lights."

Miller claims that this conventional process is very gross compared to the exactitude of the programmable lighting effects.

Miller, who does the programming at the Compsync unit, uses a trial and error method to find "the one or two effects that fit the music perfectly."

The computer system pinpoints lighting changes to changes in the music, indicates Miller. He says the new programs allows any number of effects to be turned on at exactly the same instant. Micro-second delays were involved in the first generation system, reportedly.

Miller says CDM plans to develop a number of the computerized disco machines and to install and operate them in clubs. The company will train deejays and duplicate computer-coded tapes to facilitate this operation.

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

Quitting Business

WE NOW HAVE ONLY 6 LIGHTS FANTASTIC
4 Channel Light Controllers

only \$498⁰⁰ Reg. \$1200⁰⁰



At last! A professionally designed and manufactured high power sound to light controller offering chase sequence, chase to music sequences, color organ sequences and dimmer board capabilities. The Compu-color[®] CCP-104LF series 4 x 1500 device is a 4 channel control device having such sophisticated features as push push solid state logic control, LED mode indication, individual channel brightness control, standby operation, 100 to 1 automatic gain control audio circuitry, 1500 watts per channel resistive or inductive, 19" rack mountable.

NATIONAL AUTO SOUND
7540 Manchester Trwy.
Kansas City, Missouri 64132
Phone collect:
(816) 523-7206—Mr. Galler

Strict Rules For Atlanta's Poolers

NEW YORK—The Atlanta Music Pool has been formed in Marietta, Ga., with 35 members. It is the first music pool of its kind to represent major disco deejays in the area since the demise of BUMP of Atlanta more than a year ago.

The pool, headed by Dave Smith and Robbie Tee, aims to again unite the spinners of the Atlanta metropolitan area, as well as serve as a communications link between them and the record labels.

According to Smith, the pool has established a stringent set of rules and regulations in an effort to discourage all but the most sincere deejays in the area.

These include, mandatory attendance of bi-weekly meetings.

- Each member must submit a weekly feedback list of the 10 most popular songs in his club.

- Each member must submit in writing, changes in place of employment, and number nights working, within seven days of that change.

- Pool authorities personally check members' claims to new employment.

- Members out of work for more than four weeks are removed from the active membership roster until the pool management is convinced that he has found suitable new employment.

The pool also publishes a magazine for deejays and record company officials. Designated Nightwinds, the publication is said to have a circulation of about 2,000 copies.

N.J. Spinners Aiding Charity

NEW YORK—The New Jersey Assn. of Disco Disk Jockeys has raised more than \$20,000 as part of its program to provide financial assistance to the Easter Seal Society this year.

The money has come through disco dance-a-thons staged in conjunction with the Society. The deejay association is providing music, equipment and spinners.

According to Martin Torgul, president of the association, disco deejays tend to take dancing and dancers for granted, and members of his association were shaken to learn that 35 million persons in this country cannot dance because of some form of handicap.

Torgul adds: "We decided to work with the Easter Seal Society because we have been impressed with the outstanding work they have done in the rehabilitation of the handicapped in New Jersey."

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

The first and most prestigious disc jockey organization in Canada is accepting U.S. disc jockeys into its membership. Strict membership rules will apply. The latest European and Canadian 12" and LP's will be serviced. Cost to U.S. members will be \$12.00 per every shipment of records, plus mailing charges. For further information call Mike Pabone. In Canada, call Mary Spana, 514/270-6870.

meteor

Has it All

meteor

the
Disco
Source

meteor

Has it All

meteor

the
Disco
Source

meteor
light and sound company

Send \$1 for your copy of
Our New Color Catalog

Hammond Industries Inc.
155 Michael Dr., Syosset, NY 11791
(516) 364-1900

Sound Business

LOS ANGELES STUDIOS

Construction, Expansion Booms

• *Continued from page 1*

varieties—at least a dozen new independent 24-track facilities have opened their doors for business in recent months with more in the design and building stage.

In addition, major established complexes have either added a new room or are prepping one to be operational before the end of the year in expansionary moves.

Several new disk mastering rooms have also opened while existing cutting facilities either have or are preparing to increase capability with a new room.

This surging activity is a barometer, maintain studio entrepreneurs here, of a continuing healthy record business that is encouraging more recording—particularly in Southern California where more artists and producers are basing out of.

Increased film and television scoring, both mediums relying more heavily on music, in addition to more independent production work, is also adding to studio business and studio owners contend that the area can absorb more studios as business prospects justify the maturation.

A measure of activity includes:

• Cherokee Studios in Hollywood has recently opened a new room—primarily a mixdown suite—an addition to three existing studios and Con Merten, director of creative services, notes that Cherokee will add another room before the year is out. The new second-floor room features a Trident B board and soon will be replaced with a Trident A.

Part of the reason for the expansion, notes Merten, is "our business warrants it. We are already booked through the fall and we've had to turn away business."

Merten also adds that Cherokee co-owners Dee and Joe Robb have begun their own production company, producing Bill Quateman for RCA and Stephen Bishop for ABC, which has also necessitated more studio space.

• Allen Zentz Recording, a major mastering facility, has just opened a new 32-track recording studio in Hollywood, adjacent to its disk mastering facilities.

Zentz notes that the site is the old RCA pressing plant which he took over recently. The studio features a Harrison 4032 console with Auto Set and 32/24-track Telefunken multi-track recorder coupled with a Telcom noise reduction system.

"This way we can provide better service to our clients," says Zentz. "We've built up many relationships with clients with our disk mastering and now we can also offer those same clients a live recording room. They can do entire projects here." Zentz also notes that he is refurbishing his disk mastering facilities with a new Neuman VMS-80 cutting lathe.

• In East Los Angeles, the Sound Castle has just opened its doors as a 24-track facility featuring a Harrison console and Ampex 24-track tape machine. The 2,700 square foot complex is large enough to accommodate another studio, according to owner Buddy King, who indicates a second room is a definite possibility before the year is out.

• Chateau Recorders owner Steve Jones indicates that he is in the process of scouting a site for a second 24-track Chateau room which he hopes to have operational by the early part of next year.

"We're turning away business," says Jones, "and our next room will be at a different locale." Chateau, an

environmental, house-like studio in North Hollywood, opened its doors a year ago and Jones indicates the room, with its Trident board and new computerized synching unit, is booked until the end of the year.

• Randy Urlich and Sam Kaufman have just opened the doors to Rusk Recorders, a 24-track facility in Hollywood, site of the old 16-track ID Sound Studios. The new complex features a Harrison 32/32 B console and Ampex tape machines and Urlich, who spent seven years at the Burbank studios, indicates it is equipped to do film scoring, with projection equipment already installed, in addition to live music recording. There's also a string room with sliding glass door.

• Larry Cummings and Lanny Williams are prepping Can-Am, a new 24-tracker in suburban Tarzana which is expected to be operational at the end of the summer. The 2,200 square foot complex will feature MCI tape machines and a Quad-Eight console.

• Westlake Audio has recently completed two new 24-track rooms to go along with its existing studio design and building company has also turned an existing model mixing room used to show clients interested in building a Westlake room into an operational mixdown studio for outside clients.

• Group IV, a major 24-track room which opened its doors a year ago in Hollywood, is preparing a new 24-track room which co-owner Angel Balestier feels should be operational before the end of the year.

"Business has been unbelievable," he boasts, and a good portion of Group IV's work has been film and television scoring.

• Sierra Pacific has recently opened in suburban Studio City as a 24-tracker featuring an Amek mixing console and 3M tape machines, according to co-owner Leigh Kaplan.

• Redondo Pacific, near the beach at suburban Redondo Beach "got the bugs out" in the early part of the year and has been operational as a 24-track facility since then, according to co-owner Dr. Richie Moore who at one time was chief engineer at Wally Heider Recording in Hollywood.

"There seems to be more musicians and more bands recording," says Moore, "and the industry here can absorb more studios."

• Richard Simpson has just opened the Reference Point, a new disk mastering facility in suburban Burbank.

• Filmways/Heider is preparing an addition disk mastering room at its Ivar Blvd. site giving them two mastering rooms, according to Bob Estrin, president of the Filmways Audio Services Group.

• Kendun Recorders is prepping a half-speed cutting room set to be fully operational in July. Kendun has two live recording rooms and two mastering rooms.

• Joe Gottfried, owner of Sound City, Van Nuys, indicates he is adding a new 24-track room with a Helios console and Studer tape machines to his existing two 24-track facility. Gottfried also indicates that his business has been so good, he's also building a fourth 24-track room in the near future though on a different site.

• Warner Bros. Amigo Studios, a two 24-track facility, is adding a third 24-track room, according to Lee Herschberg, studio manager.

• The Village Recorders in suburban Westwood is in the process of

adding a fourth room which will be 24-track, according to owner Geordie Hormel.

• Capitol Records recently opened its refurbished studios at the base of the label's Tower complex in Hollywood. Included now is a Neve NECAM, computer-based automated board in Studio B which is capable of remembering up to 999 mixes.

• Takoma Records in suburban Santa Monica has just completed a 16-track studio which it indicates it will also make available to outside clients. (Continued on page 94)



Billboard photo by Lester Cohen
KNOB TWIRLING—Stephen Bishop, center, adjusts a mix on a tune from his forthcoming ABC LP at Cherokee Studios in Los Angeles. Assisting are Dee Robb, left, co-producing with Bishop, and Joe Robb, engineering.

MELLOTRON
 Now Made In The U.S.A!
 A DIVISION OF
SOUND SALES INC.
 Route 37, Sherman, Conn. 06784 U.S.A.
 (203) 354-9395 TWX 710 467-0030

University of Sound Arts
SUMMER IN HOLLYWOOD

Earn 273 hours of credit towards your Career Training as a
Recording Engineer, Record Producer, Studio Manager, or A & R Person.

NO PREREQUISITES. CLASSES HELD IN 16/24 TRACK STATE OF THE ARTS RECORDING STUDIO

6671 SUNSET BLVD, SUITE 1508, HOLLYWOOD, CA 90028
 CALL US NOW! (213) 467-5256

We've got a new and better way to get your sound across

call Ron Willman, Mickey Addy, Norm Berkowitz, Ron Carpenter, J.B. Moore (212) 764-7350

call Jim Bender (312) 236-9818

call Joe Fleischman, Harvey Galler, John Halbran, Jeralyn Logan (213) 273-7040

call John McCartney (615) 329-3925

CALL (JAPAN) Hugh (83) 443-8837

CALL (MEXICO/LATIN AMERICA) Marc (903) 531-3907

CALL (LONDON) Alan/Roy (01) 437-8090

CALL (ITALY) Germano 28-29-158

... International Talent Directory Means business ... Call us about it!

VOCAL JAZZ *It's the Big Thing In Northwest, Climaxed At Mt. Hood College Bash*

By DAVE DEXTER JR.

PORTLAND, Ore.—Presented for the first time 11 years ago, Mt. Hood Community College's annual Northwest Vocal Jazz Festival has emerged in 1978 as the largest in the nation.

More than 1,500 high school singers representing 120 schools in Oregon, Washington and Northern California appeared at this year's recent event. Honored by the festival's director Hal Malcolm was Dave Lambert, who in 1947 formed the first large professional vocal jazz ensemble and who is remembered for his records with Gene Krupa's big band.

At the competition, the 120 schools are classified into five divisions. Each school vocal group may perform for 20 minutes. No more than 24 voices may be used.

"Each year it gets stronger," says Malcolm, who once arranged and conducted the Pastels for Stan Kenton and whose professional work has involved the Four Freshmen, the Modernaires, the King Sisters and others. Malcolm led his own 13-piece dance band, as well, before

he joined the music department of Mt. Hood Community College in suburban Gresham in 1967.

Among the judges brought here last month to adjudicate the groups were George Bruns, retired music chief at Walt Disney Studios, Burbank; Jimmy Lyons, executive director of the Monterey Jazz Festival; Phil Herring, of Stan Kenton's Creative World, and others of the academic and music journalism fields.

"Singing standards in jazz have risen even more than instrumental standards in the last decade or so," Malcolm says. "Young people today work harder, they read better, they sacrifice more to practice, rehearse and study and they are more dedicated to continuing in music, after school ends, as professionals."

After all the winning schools are announced along about 11 p.m. and trophies awarded, Malcolm leads his mixed 24-voice jazz chorus onstage to animalistic shrieks of pleasure from more than 3,000 young music students crowding Mt. Hood College's spacious gymnasium.

For this is the best—the major

league of vocal jazz ensembles—and every high school music student on the West Coast is in awe of the Malcolm contingent.

The Mt. Hood voices record their own album every year. In 1978, they waited until the week after the applause of the festival faded, then drove into Portland to tape 10 songs on 16-track equipment, accompanied by a spirited Mt. Hood College rhythm section.

To a legion of high school vocalists, this new '78 LP will be eagerly sought and constantly studied. In Texas and other areas, the big, swinging stageband is king on-campus. In the green Pacific Northwest, it's the vocal jazz that dominates. Malcolm sees his festival at a crossroads.

"Either we spread it out over two days and welcome perhaps 100 additional high school groups," he mumbles. "Or we confine it to present capacity and turn away dozens of applications.

"A decision must be made. This thing's getting bigger than any of us."

Looming Up: 7 Days Of Newport Fest

NEW YORK—The Newport Festival's continued love relationship with this city continues for another year, with this year's opening concert June 23 featuring a tribute to Sarah Vaughan.

The Carnegie Hall bash, sponsored by Schlitz, features the "Sassy One" and her trio plus the Thad Jones/Mel Lewis band.

Producer George Wein's efforts have resulted in seven days of activities in this area with salutes to Latin jazz, the late trumpeter Clifford Brown, American songwriters, Lionel Hampton and a boost to Newport's 25 years of festivals. The concerts are mainly centered at Carnegie Hall and Avery Fisher Hall with the last two days in upstate Saratoga Springs.

This is the lineup:

June 23: New Orleans Preservation Hall Jazz Band at Waterloo Village, in Stanhope, N.J.

June 24: New York Jazz Repertory Co. playing the music of Louis Armstrong and King Oliver. Waterloo Village, Stanhope, N.J., 5 p.m.; Ella Fitzgerald at Carnegie Hall 8 p.m.; Latin jazz at Avery Fisher Hall with Tito Puente and his band; Machito and his Afro-Cuban band, Dizzy Gillespie, Cal Tjader, Mongo Santamaria 8 p.m.; Count Basie and his band with Joe Williams, Carnegie Hall, midnight; Ornette Coleman and Cecil Taylor, Avery Fisher Hall, midnight.

June 26: Count Basie band; Mer-

cer Ellington and the Duke Ellington orchestra, Roseland Ballroom, 9 p.m.; Clifford Brown Tribute featuring Max Roach, Nick Brignola, Junior Cook, Ted Curson, Bill Hardman, Harold Mayburn, Helen Merrill, Danny Moore, Warren Smith and Chris White, NYU Loeb Center, 8 p.m.

June 27: "Schlitz Salutes The American Song" with Mel Torme, Stan Getz, Jimmy Rowles, Gerry Mulligan, Irene Kral, Mercer Ellington and the Duke Ellington orchestra, Alberta Hunter, Carnegie Hall, 8 p.m.; Maynard Ferguson and his band and the Stan Getz quintet, Avery Fisher Hall, 8 p.m.

June 28: "Three Pianos And A Guitar:" McCoy Tyner, Bill Evans, Mary Lou Williams and Larry Coryell, Carnegie Hall, 8 p.m.; George Duke band, Flora Purim, Airtio, Raul de Souza, Avery Fisher Hall, 8 p.m.

July 1: Jonah Jones quintet, World's Greatest Jazz Band, Staten

Island Ferry, 10:30 a.m., 1 p.m., 3:30 p.m.; Lionel Hampton Tribute: Hampton all-star band, Carnegie Hall, 8 p.m.; Stan Kenton orchestra and the L.A. Four (Laurindo Almeida, Ray Brown, Bud Shank, Jeff Hamilton), Avery Fisher Hall, 8 p.m.

"Jazz Today And Tomorrow:" George Benson, Gary Burton, Chick Corea, Dizzy Gillespie, Dexter Gordon, Herbie Hancock, Al Jarreau, John Lewis, Jean-Luc Ponty, Sonny Rollins, Gil Evans, Flora Purim, Airtio, George Russell, Charles Mingus and others, Saratoga Performing Arts Center, Saratoga Springs, N.Y., noon-midnight.

July 2: Big bands: Count Basie band, Mercer Ellington and the Duke Ellington band, Maynard Ferguson band, Woody Herman band, Thad Jones/Mel Lewis band, Stan Kenton band, Buddy Rich band, New York Jazz Repertory Co., Saratoga Performing Arts Center, Saratoga Springs, N.Y.

Jazz Beat

LOS ANGELES—Oscar Peterson has been signed to do a special for the Canadian Broadcasting Corp.'s television wing. The show, "Superspecial," will feature Peterson's "Canadiana Suite" and is slated for airing in early 1979 in Canada, Europe and Japan.

Peterson's suite will also bow on Pablo Records to tie in with the tv special. Peterson and producer Norman Granz will finish the recording in L.A. later this month.

The Universal Jazz Coalition's "Salute To Women In Jazz" takes place at CasaBlanca 2 (formerly Birdland) in Manhattan June 26-29 during the run of the Newport Jazz Festival. Among the 26 women to be honored are Maxine Sullivan, Carol Sloane, Corky Hale, Betty Carter, Blossom Dearie, Dorothy Donegan, Helen Humes, Alberta Hunter, Marian McPartland, Mabel Mercer, Hazel Scott and Mary Lou Williams.

Trumpet/bandleader/arranger Don Ellis has called it quits as far as being a touring player... due to doctor's orders. The 43-year old musician says he'll concentrate on writing for films, television and big bands... Dexter Gordon makes his Monterey Jazz Festival bow on the opening concert Sept. 15 with his quartet. Also on the opening bill are Stan Kenton and his band.

WUSF-FM, Univ. of South Florida station in Tampa, is boosting avant-garde jazz in its programming, according to Mike Cornette, operations manager/jazz music director... Tenor-

man extraordinaire Scott Hamilton's second effort for Concord pairs him with such stalwarts as Nat Pierce, Jake Hanna, Cal Collins and Monty Budwig... Supersax has cut its second LP for MPS in Europe. This time the LP contains only one tune by Charlie Parker. What? Isn't the basic idea for the band to play "Bird's" music? The new work features arrangements by Bud Powell, Antonio Carlos Jobim and Med Flory, the band's leader.

An LP of previously unissued cuts by The Ionious Monk is being compiled for CBS by Terry Adams. Monk supposedly has not been in the studio since 1968. The double LP, a summer release, includes material cut with a big band at Lincoln Center during the 1963 Newport Jazz Festival with Hall Overton arrangements. All the material was cut between 1962-65.

Chick Corea and Joe Farrell team on a new Inner City LP "Soft Space." All the cuts are Jeff Lorber originals. The pianist is a member of the band on the LP... Carla Bley Band, set to tour Europe June 24-Aug. 1 will include Chicago trumpeter George Lewis. ECM Records is working on the tour since it distributes the Watt label for which she records.

The Museum of Modern Art in Manhattan opened its eighth season of free concerts in its sculpture garden Friday and Saturday (2-3). Jazz programs are slated for the next four weeks (Continued on page 59)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	18	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
2	2	34	FEELS SO GOOD Chuck Mangione, A&M SP 4658
3	3	18	RAINBOW SEEKER Joe Sample, ABC AA 1050
4	4	25	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
5	5	10	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
6	7	5	CASINO Al DiMeola, Columbia JC 35277
7	6	5	MODERN MAN Stanley Clarke, Nempor JZ 35303 (CBS)
8	NEW ENTRY		ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
9	9	12	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
10	10	10	LOVE ISLAND Deodato, Warner Bros. BSK 3132
11	8	5	LOVELANO Lonnie Liston Smith, Columbia JC 35332
12	24	3	BALTIMORE Nina Simone, CTI CTI 7084
13	14	5	JUST FAMILY Dee Dee Bridgewater, Elektra 6E-119
14	15	8	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
15	13	18	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
16	17	5	SPINOZZA David Spinozza, A&M SP 4677
17	12	18	HOLO ON Noel Pointer, United Artists UALA 848-11
18	27	3	INNER CONFLICTS Billy Cobham, Atlantic SD 19174
19	25	3	BOP-BE Keith Jarrett, ABC IA 9334
20	38	3	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
21	23	12	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
22	NEW ENTRY		EVERYDAY, EVERYNIGHT Flora Purim, Warner Bros. BSK 3168
23	NEW ENTRY		HEART TO HEART David Sanborn, Warner Bros. BSK 3189
24	21	8	LET'S DO IT Roy Ayers, Polydor PD1-6126
25	35	3	BRAZIL—ONCE AGAIN Herbie Mann, Atlantic SD 19169
26	22	51	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
27	NEW ENTRY		SKY BLUE Passport, Atlantic SD 19177
28	20	31	HEADS Bob James, Columbia JC 34896
29	16	13	THE MAD HATTER Chick Corea, Polydor PD 1-6130
30	11	18	THE PATH Ralph MacDonald, Marlin 2210 (TK)
31	19	5	PEG LEG Ron Carter, Milestone M9082 (Fantasy)
32	18	16	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
33	NEW ENTRY		MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
34	NEW ENTRY		DON'T ASK MY NEIGHBORS Raul de Souza, Capitol SW 11774
35	32	10	ROSEWOOD Woody Shaw, Columbia JC 35309
36	NEW ENTRY		GLIDER Auracle, Chrysalis CHR 1172
37	31	3	MOONSCAPES Bennie Maupin, Mercury SRM-1-3717
38	33	57	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
39	28	18	EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
40	26	8	THAT'S WHAT SHE SAID Flora Purim, Milestone 9081 (Fantasy)

© 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 10, 1978, BILLBOARD

PROGRESSIVE RECORDS PRESENTS

7002 LOVE FOR SALE
DEREK SMITH
George Daviner, Bobby Rosenbloom

7008 TRAVELING
CHUCK WAYNE
Jay Leeshart, Rommie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT
LEE KONITZ QUINTET
Ted Brown, Albert Dalley, Rufus Reid, Joe Chambers

7004 ARIGATO
HANK JONES TRIO
Richard Davis, Rommie Bedford

Order from your favorite distributor or direct from Progressive Records, Route 4, Tifton, Georgia 31794 (912) 382-8192

Jazz

Jazz Beat

• Continued from page 58

ends, with the New Manhattan Brass Quintet up first Friday and Saturday (9-10) followed by Perry Robinson and Friends and the Brass Proud. Speaking of free gigs in Manhattan, "Music For A City Evening" returns to the lanes of Rockefeller Center for the fifth year Wednesday (14) with the Bobby Short Trio 4:30-6 p.m. Jazzmen playing in the area include Dick Hyman and his band with a tribute to George Gershwin June 28; Lee Castle and the Jimmy-Dorsey band July 12; Bucky Pizzarelli and his band July 26 and Zoot Sims and his band Aug. 9.

The L.A. Four (Laurindo Almeida, Ray Brown, Bud Shank and Jeff Hamilton (drums, formerly Shelly Manne), makes its East Coast bow Tuesday (6) at Sandy's in Boston for a week and then hits Toronto, Chicago and New York's Avery Fisher Hall appearing with the Woody Herman

Band at the Newport Jazz Festival. Band also stops in Washington, Baltimore and Detroit before hitting L.A. and the Concord Jazz Festival in Northern California. Its upcoming Concord LP is titled "Watch What Happens."

Jazz Spotlight Productions presents a concert

dedicated to the memories of Bud Powell, Sonny Clark, Elmo Hope, Wynton Kelly and Bobby Timmons Friday (16) featuring Walter Davis Jr., Barry Harris and Duke Jordan all with their trios at Cami Hall in Manhattan. . . . Jack Kleinsinger's "Highlights In Jazz" series at NYU in

Greenwich Village toasts Lionel Hampton Wednesday (14) at 8 p.m. Besides Hamp, the concert will also feature musicians of the swing era.

How's this for a free series: the Massachusetts Bay Transportation Authority in Boston is

offering concerts in selected bus and train stations all through the month of June, mixing jazz with folk and country. The series is titled "Music Under Boston". . . .

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

World Jazz Has New Distributor

LOS ANGELES—National distribution rights to the World Jazz catalog, comprised mainly of albums featuring the World's Greatest Jazz Band headed by Yank Lawson and Bob Haggart, have been acquired by California Record Distributors, Inc., of nearby Glendale.

Contracts were drawn Tuesday (30) by the label's president, Barker Hickox, and the distributor's George Hocutt.

Handling sales and distribution for the new distributor will be Earl Horwitz, marketing consultant.

Fete Matlock In L.A. On June 18

LOS ANGELES—Mayor Tom Bradley has proclaimed June 18 as "Matty Matlock Day" here.

The Kentucky clarinetist and arranger, long a star of the old Bob Crosby big band and a veteran of hundreds of recording sessions, will be honored that night at the Pacifica Hotel in suburban Culver City by Jazz Forum, a non-profit club operated by Chuck Conklin and Marge Murphy.

Matlock, now ailing, may not attend in person but his family will be present, along with musicians and jazz buffs who have followed Matlock's 50-year career.

California solons in Sacramento, Alan Robbins of the senate and Tom Bane of the assembly also are preparing state resolutions attesting to Matlock's contributions. Crosby and members of his Bob Cats including Eddie Miller are billed for the June 18 festivities.

2 Guitarists Join

LOS ANGELES—Jazz guitarists Tommy Tedesco and Ron Anthony have joined the roster of Music Matters, a firm specializing in publicity for professional jazz musicians available to teach and perform for students of jazz at high schools and colleges around the country.

Musicians already represented include Lou Levy, John Dentz, Sam Most, Supersax and Don Rader. All instruments are represented.

TV Jam Marathon

LOS ANGELES—A 24-hour band marathon hosted by record producer Phil Spector to select a band to appear on the television show "Win The Jamm," ended Monday (29) here at Gazzarri's. More than 60 disco, r&b and country bands participated in the contest to appear on the tv show which will air Friday (9) on local RKO outlet KHJ-TV at 11 p.m.

Billboard®

**CATCH BILLBOARD'S
JUNE 24TH ISSUE:
RECOGNIZING THE GROWING
IMPORTANCE OF JAZZ
IN OUR INDUSTRY.**

**Introducing the first ever
Weekly Jazz Chart.
(to top 50 positions)**

Soul Sauce

Davis Pulls From Show In Protest

By JEAN WILLIAMS

LOS ANGELES—Sammy Davis has apparently pulled out of "Stop The World," the musical in which he starred many years ago, until George Rhodes Sr., his musical conductor for the past 22 years, is required to conduct the music.

Rhodes was fired by the show's producer last week and replaced by Ian Frazier. Rhodes had conducted six shows when "Stop The World" premiered in San Diego.

The show moved to L.A. for a benefit performance Tuesday (30) with the scheduled official opening Friday (2). The show was set to run through June 19 at the Shubert Theatre, with plans to hit Broadway in August.

For the show Sammy took on a totally new look, shaving his mustache and shedding his famous jewelry.

Davis has a contract to do the show but Rhodes was never given a written agreement, according to a source.

Following Davis' performance Tuesday (30), he reportedly called Hilly Elkins, producer of the show, telling Elkins that he would no longer appear in the play until the matter with Rhodes was cleared up. The musical was written by Anthony Newley and Leslie Briccuse and played Broadway years ago with Sammy in the lead role.

Naturally there is an understudy for Davis but "Stop The World" has always been associated with Sammy. Will the public accept anyone else? One thing is for sure. No one can say that Sam doesn't stick up for his people.

* * *

The Sylvers have left Capitol Records and have gone to Casablanca with a new self-produced LP "Forever Yours" to be released this month. Angie Sylvers and Foster Sylvers will also have solo LPs on the label.

According to Cecil Holmes, vice president of Casablanca and president of Chocolate City Records, the group's sound will basically remain the same "but with a more adult flavor added."

"The Sylvers have always been very successful as a singles group but now we're going to broaden that to include LPs," says Holmes.

The group joined Casablanca through Century Entertainment Corp., an independent production/management firm with a long-term, non-exclusive production agreement.

Holmes notes that upon release of the LP, a major marketing/promotional campaign will be underway.

Earlier this year the Sylvers were honored by the U.S. House of Representatives for their work on behalf of the March of Dimes, for which the group serves as national youth ambassadors.

* * *

To accommodate the many persons who wish to catch George Benson at the Universal Amphitheatre in Universal City, Calif., July 6-9, the date has been extended to July 10. Tickets for the four-day show were sold out.

* * *

Ray Charles received an honorary degree of Doctor of Humane Letters at the 113th commencement exer-

(Continued on page 87)

Billboard Hot Soul Singles

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	10	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	34	44	5	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	69	79	2	ONE ON ONE—Prince Phillip Mitchell (P.P. Mitchell), Atlantic 3480 (Hot Stuff, BMI)
	2	11	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	35	25	20	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Maibiz, BMI)	70	80	2	YOU KNOW YOU WANNA' BE LOVED—Keith Barrow (Stokes/Matlock), Columbia 310722 (Willow Girl, BMI)
	3	10	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	36	46	4	IS THIS A LOVE THING—Raydio (R. Parker Jr.), Arista 0328 (Raydiola, ASCAP)	71	81	2	THANK GOD IT'S FRIDAY—Love & Kisses (A. Costandinos), Casablanca 925 (Cafe Americain/Op Feeee, ASCAP)
	4	12	STAY—Rufus/Chaka Khan (R. Cathoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	37	37	11	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McColough), Columbia 3-10709 (Groovesville, BMI)	72	82	2	COME ON AND DANCE, DANCE—Saturday Night Band, (J. Boyce), Prelude 71104 (Song Tailors, BMI)
★	5	10	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycena, ASCAP)	38	48	3	LAST DANCE—Donna Summer (P. Jabara), Casablanca 926 (Primus/Oiga, BMI)	73	62	11	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/Iec, BMI)
	6	15	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipner, J. Vallins), Columbia 310693 (Homewood House, BMI)	39	49	5	YOU GOT IT—Diana Ross (J. Ragovoy & L. Laurie), Motown 1442 (Society/Brooklyn, ASCAP)	74	77	3	DON'T STOP REACHING FOR THE TOP—Jean Terrell (J. Davis, J. Osborne), A&M 2039 (Irving/McDorsey, BMI/Almo/McRouscod, ASCAP)
	7	14	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros 8542 (Screen Gem/EMI, BMI)	40	56	4	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Stone Diamond, BMI)	75	85	2	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)
	8	13	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	41	51	5	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibbler), Capitol 4565 (Conductive/On Time, BMI)	76	86	2	BABY SINISTER—Slave (Slave), Cotillion 44235 (Atlantic) (Spur Tree/Cotillion, BMI)
	9	13	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tamla 54293 (Motown) (Bertam, ASCAP)	42	45	7	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)	77	83	3	HOME-MADE JAM—Bobby Humphrey (W. Eaton), Epic 850529 (Antlistia, ASCAP)
★	10	6	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	43	43	9	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson), Jett Set 101 (Mikim, BMI)	78	86	2	GOOD BAD & FUNKY—Shotgun (T. Steels, I.W. Talbert, E. Lattimore, L. Austin, G. Ingram, W. Bentry, R. Resch), ABC 12363 (Goblet/Rock/ABC/Dunhill, BMI)
★	11	6	RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemigo, BMI)	44	38	8	EYESIGHT—James Brown (J. Brown, D. Brown), Polydor 14465 (Dynatone/Beinda/Unichappell, BMI)	79	74	6	CHUMP CHANGE—Albert King (B. Murphy, E. Morgeson), Tomato 10002 (Groovesville, BMI)
★	12	7	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	45	34	17	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	80	88	3	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)
	13	12	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Ele'corn/Relaxed, BMI)	46	27	19	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros 8512 (Rubber Band, BMI)	81	75	5	LOVE IS SO EASY—Stargard (R. Runnels), MCA 40890 (Doctor Rock, BMI)
	14	10	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)	47	50	6	JUST WANNA' MAKE A DREAM COME TRUE—Mass Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)	82	76	7	MY FAVORITE FANTASY—Van McCoy (V. McCoy), MCA 40885 (Van McCoy/Warner-Tamerlane, BMI)
	15	7	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugath, F. Musker), Arista 0325 (Blackwood, BMI)	48	58	4	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)	83	NEW ENTRY		TEACH ME TONIGHT—Patti LaBelle (A. Edwards, P. LaBelle, B. Ellison), Epic 850550 (CBS) (Zuri/Budski, BMI)
★	16	8	LET'S GO ALL THE WAY—Whispers (M. Ragin, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/ Joseph & Art, BMI)	49	59	4	ONE LIFE TO LIVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3643 (Mighty Three, BMI)	84	84	7	BALTIMORE—Ron Preyer (R. Newman), Shock 10 (Janus) (Hightree, BMI)
	17	11	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	50	39	11	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)	85	NEW ENTRY		AUTOMATIC LOVER—Sylvia (G. Unwin, P. Unwin), Vibration 1576 (Martin-Coulter, ASCAP)
	18	18	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)	51	61	4	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Alvert, BMI)	86	NEW ENTRY		WHO'S GONNA LOVE ME—The Imperials (A. Davison), OMN 5501 (Island) (All Of A Sudden/Brookside/Ceberg/Piedmont, ASCAP)
	19	12	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Sa-Vette, BMI)	52	52	7	LET THE MUSIC PLAY—Dorothy Moore (F. Knight), Malaco 1048 (TK) (Two Knight, BMI)	87	90	4	ONE LIFE TO LIVE—Denise LaSalle (D. LaSalle), ABC 12353 (Warner Tamerlane/Ordena, BMI)
	20	15	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker, R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	53	63	4	YOUR LOVE IS A MIRACLE—Average White Band (White, Gorrie), Atlantic 3481 (Average, ASCAP)	88	92	5	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Karso), AVI 197 (Equinox, BMI)
	21	16	GET ON UP—Tyrone Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	54	64	5	GET TO ME—Luther Ingram (J. Baylor), Koko 731 (Klondike, BMI)	89	89	7	COME ON BACK TO ME LOVER—Margie Joseph (J. Bristol), Atlantic 3445 (Bushika, ASCAP)
	22	10	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Heinderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)	55	65	3	CAN'T GIVE UP A GOOD THING—Soul Children (J. Shamwell), Stax 3206 (Fantasy) (Groovesville, BMI)	90	96	2	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Dentente, ASCAP)
★	23	4	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick-O-Val, ASCAP)	56	60	4	IN THE MOOD—Leroy Hutson (J. Mendall), Curtom 0139 (Bring It Back Home/Silent Giant/Aopa, ASCAP)	91	95	2	SOLUTIONS—Dexter Wansel (D. Wansel, C. Biggs), Philadelphia International 3647 (Mighty Three, BMI)
★	24	6	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)	57	67	3	I JUST WANT TO BE WITH YOU—Floaters (J. Mitchell Jr., M. Willis, A. Ingram), ABC 12364 (ABC/Dunhill/Woodsongs, BMI)	92	93	4	AFTER ALL THE GOOD IS GONE—Johnny Adams (C. Twitty), Arista 7701 (Conway Twitty, BMI)
★	25	7	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougall III), Prelude 71103 (Veedone/Tramar, BMI)	58	68	4	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Cita, BMI)	93	98	2	A PIECE OF MY HEART—Etta James (Bers/Ragauoy), Warner Bros 8545 (Web IV/Ragnar, BMI)
★	26	33	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	59	69	3	GOLDEN TIME OF DAY/TRAVELIN' MAN—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4580 (Pecle, BMI)	94	94	5	SHAKER SONG—Spyro Gyra (J. Beckenstein), Amherst 730 (Harlem/Crosseyed Bear, BMI)
	27	11	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	60	55	6	MEAN MACHINE—The Miracles (Griffin-Moore Griffin), Columbia 3-10706 (Grimora/April, ASCAP)	95	NEW ENTRY		JUST FAMILY—Dee Dee Bridgewater (S. Clarke, G. Moses), Elektra 45466 (Warner Bros.) (Clarkee, BMI)
	28	18	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mitume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	61	71	3	BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson), Warner Bros 8571 (Nick-O-Val, ASCAP)	96	NEW ENTRY		I'M GONNA LET YA—Nancy Wilson (Baskett, McDonald-Groves), Capitol 4578 (Olde World, PENDING)
★	29	3	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	62	72	3	I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler), Salsoul 74010 (Lucky Three/Henery Suemay, BMI)	97	NEW ENTRY		I WILL—Ruby Winter (D. Glasser), Millennium 612 (Casablanca) (Ridgeway, BMI)
	30	11	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushika, ASCAP)	63	73	2	FUNKENTELCHY—Parliament (G. Clinton, W. Collins), Casablanca 921 (Rick's/Maibiz, BMI)	98	91	4	MIND PLEASER—Cuba Gooding (D. Lambert, B. Potter), Motown 1440 (ABC Dunhill, BMI)
	31	12	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	64	57	7	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, D. Foster), Arista 0323 (Masong, ASCAP)	99	NEW ENTRY		TWO DOORS DOWN—Joe Thomas (D. Parton), L.R.C. 904 (T.K.) (Velvet Apple, BMI)
★	32	4	HOLLYWOOD SQUARES—Bootsy's Rubber Band (W. Collins, G. Clinton, F. Waddy), Warner Bros 8575 (Rubber Band, BMI)	65	53	11	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)	100	100	6	SAY YEAH—Sam Dees (S. Dees), Polydor 14455 (Dyno Dees, BMI)
	33	15	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Deite 901 (Phonogram) (Delightful/Gang, BMI)	66	54	11	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defrantz Moique, ASCAP)				
				67	36	14	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maha, Patton, Henderson, St. James), Fantasy 818 (Relaxed/Happy Birthday, BMI)				
★				68	78	2	IF EVER I SEE YOU AGAIN—Roberta Flack (J. Brooks), Atlantic 3483 (Big Hill, ASCAP)				



GOLD TIME—James Alexander of the Bar-Keys, third from the left, accepts a gold LP from Mercury for the group's "Flying High On Your Love" LP. At the Chicago presentation are: Charles Fach, label's executive vice president, general manager; Bill Haywood, r&b product vice president; Alexander; Irwin Steinberg, label president; Cecil Hale, national LP promotion manager and Lou Simon label director of marketing.

'78 Image Awards Snake-Bitten
Friday (9) L.A. NAACP Event Plagued By Problems

By JEAN WILLIAMS

LOS ANGELES—It seems that a monkey wrench may have been tossed into the 11th annual NAACP Image Awards.

NAACP seems to be plagued with problems, and the success of its Image Awards set for Friday (9) at the Century Plaza Hotel here is questionable.

An elaborate luncheon was held last week in L.A. for Ben Hooks, executive director of the NAACP. The purpose of the luncheon was to introduce Hooks to the heads of the film and recording communities with Hooks prepared to advise the executives of the goals of his group. Most of the film and recording moguls didn't show.

Then there was the voting situation where the organization's 1,700 branches were said to be voting on the winners of the awards. Word has it that all branches didn't vote, some saying they didn't receive the ballots in time.

The Image Awards has been tagged as the most prestigious award presentation to be sponsored by a black group honoring those in film, recording and sports.

According to Booker Griffin, coordinator of the event, those set to perform at this year's affair include among others Deniece Williams, Marvin Gaye, Aretha Franklin, the Lon Fontain Dancers and Gene Page conducting the Image Awards orchestra.

Heretofore the event was handled by the Beverly Hills/Hollywood local chapter. Reportedly, some of those in power felt the Image Awards had outgrown a local chapter and decided the national office should handle it.

Now reports have hit the street concerning Roy Wilkins, former executive director of NAACP for many years, and how he possibly conspired with the FBI against Dr. Martin Luther King.

Wilkins is set to be the honoree at the Image Awards.

Asked if the Wilkins situation could possibly mar the event, Booker Griffin says, "This may have a bearing on the awards. But at this time there's only speculation, no fact, that Wilkins was in collusion against King.

"Certainly if enough people believe that he did this it could have an adverse effect on the awards.

"If it's true, which I don't believe, (Continued on page 87)

TAPE KING INC.
220 West 19th Street, New York, NY 10011
212-675-0800
The Fastest Growing One Stop In The Country
ATTENTION LONG ISLAND RETAILERS: Full One Stop Service Now Available!
TAPE KING OF LONG ISLAND INC.
1249 Melville Rd., Farmingdale, N.Y. 11735 (516) 293-2440
We are and will always be the lowest price One Stop!
Quantity Users! Call us Collect for our special low prices on any LP, Single or Tape. EXPORTING TO ALL COUNTRIES
Our New TELEX—#237891
LP's Minimum 10 per title
\$3.35 (\$6.98 list)
CHOCOLATE MILK, DEBBIE BOONE, DOLLY PARTON, FATBACK BAND, EVELYN CHAMPAGNE KING, GEORGE BENSON, (EROTIC MOODS), JAMES BROWN, KING ERICSON, SYLVERS, TASTE OF HONEY
\$3.75 (\$7.98 list)
BETTY WRIGHT, CELI BEE, SLAVE, FACTS OF LIFE, FOX, JUMMY BO HORNE, JUGGY MURRAY JONES, LONNIE SMITH, MOMENTS, PETER BROWN, RALPH McDONALD, CHICAGO LIVE IN CONCERT, T-CONNECTION, U.S.A. EUROPEAN CONN. VOYAGE
\$3.90 (\$7.98 list)
ABBA, ANDY GIBB, ARETHA FRANKLIN, BB KING, BIONIC BOOGIE, BLACKBYRDS, BLACKWELL, BOB SEGER, BOBBY BLAND, BOMBERS, BONNIE TYLER, CARRIE LUCAS, CHARLIE, CHUCK MANGIONE, COMMODORES, DRAMATICS, EARL KLUGH, EDDIE KENDRICKS, ERIC CLAPTON, ERUPTION, FLOATERS, GEORGE DUKE, GERRY RAFFERTY, HALL & OATES LIVE, HARVEY MASON, HEART (MAGAZINE), IDRIS MUHAMMAD, ISAAC HAYES, JETHRO TULL, JIMMY BUFFET, JOE SAMPLE, JOHN KLEMMER, KONIGAS, KRAFTWERK, LA BELLE, LINDA CLIFFORD, LIPSTIQUE, LOVE & KISSES, LOVE COMMITTEE, L.T.O., MANCHILD, McLANE EXPLOSION, MICHAEL ZAGER, MONTANA, NOEL POINTER, NORMAN CONNORS, ORIGINALS, PLAYER, PLEASURE, QUINCY JONES, RANDY NEWMAN, RAYDIO, ROBERT PALMER, RUFUS, SALSOU ORCHESTRA, SAMANTHA SANG, SANDY MERCER, SANTA ESMERALDA, SAT. NITE BAND, SHIRLEY BASSEY, SHOTGUN, SILVER CONVENTION, SPINNERS (BEST OF), SOUTHWEST CONNECTION, STANLEY TURRENTINE, STEELY DAN, STYLISTICS, SUN, TAVARES, THP ORCHESTRA, TOM PETTY & HEARTBREAKERS, TRINI LOPEZ, TUXEDO JUNCTION, WHISPERS, WINGS
TK DISCO PARTY \$4.25 (\$8.98 list), KISS-PLATINUM T.G.I.F. (sndtrk) \$6.75 (\$12.98 list), THE TUBES \$4.75 (\$9.98 list), FM (Sndtrk), AMERICAN HOT WAX, STEVIE WONDER—SONGS IN THE KEY OF LIFE \$7.25 (\$13.98 list), BARRY MANILOW LIVE, DONNA SUMMERS, TED NUGENT LIVE \$5.95 (\$11.98 list)
This LP Offer Ends JUNE 30, 1978
(Some Quantities Limited—Prices Subject to Manufacturer's Change)
MINIMUM 10 PER TITLE—NO EXCEPTIONS
ALL LP's AVAILABLE AT OUR LONG ISLAND WAREHOUSE
Minimum Order—\$50
We catalog all labels on LP's and Tapes. Orders shipped same day. All orders C.O.D., CASH or CERTIFIED CHECK only.

Billboard Soul LPs chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Label & Number, and chart positions for various soul albums like 'SO FULL OF LOVE' and 'MIDNIGHT BELIEVER'.

Summer CES SRO; Software & Hardware Showcase In Chicago

By STEPHEN TRAIMAN

NEW YORK—With the SRO sign out for all available expanded exhibit space, the International Summer CES was looking for corners to shoehorn in another dozen firms on the waiting list subsequent to the first International High Fidelity

Show in Atlanta. More than 38,000 had preregistered as of May 25, about 20% ahead of last year's pace.

The initial joint software-hardware display being framed by The National Assn. of Recording Merchandisers in conjunction with the sponsoring EIA/Consumer Electronics Group was shaping up in a highly visible 20 by 30-foot area, indicative of the growing rapprochement of the industry's razors and blades.

With more than 800 exhibits occupying 450,000 net square feet in three locations—McCormick Place, McCormick Inn and the downtown Pick-Congress—more than 371 firms were identified as "hi fi" by Jack Wayman, senior vice president, EIA/CES. And with virtually every audiophile label represented, the accent certainly will be on music, he acknowledges.

Biggest problem just two weeks before the June 11-14 Chicago run was squeezing in the last-minute audio firms—virtually all of whom were in Atlanta for the May 19-21 IHF.

Hitachi Audio and Neosonic got the last two McCormick Inn slots, according to show manager Bill Glasgow. Space remaining in the "esoteric area" of the Pick-Congress went to Elpa Marketing, distributor for Thorens, Stanford and Watts; Bryston/Great White Whale, Burhoe Acoustics, Dahlquist, Fried Products, new Series 20 subsidiary of Pioneer Japan, Setton International and Shmegg Electronics.

The joint NARM/EIA display, being put together under the direction of NARM's Joe Cohen and Stan Silverman, with an assist from

(Continued on page 65)

For The Record—DirectDisk 'Firsts'

NEW YORK—While there's no doubt that the first commercial direct-to-disk recording was a "Pressure Cooker" LP with Thelma Houston from Sheffield Lab in 1975, it's just as true that the white vinyl "Direct Disco" from Crystal Clear introduced at the 1976 Summer CES in Chicago launched the innovative marketing that proved there was a wider market than just audiophile stores.

Pioneer direct-cutting label Sheffield has sold more than \$1 million at wholesale of the Houston album, it claims, and that's certainly a solid sales achievement.

However, while Crystal Clear may not have racked up that mark for its disco release, it has followed through with a half-dozen other pop-oriented albums, and reports growing acceptance from an expanding number of traditional record-tape outlets.

Perhaps the point to remember is not who was "first" with what product. Both Sheffield and Crystal Clear have made solid contributions to the establishment of the audiophile recording experience that most importantly is finally getting the major labels to take a close look at the quality of their own recordings.

BBC Testing Digital Audio Broadcast

LONDON—The BBC here has started a series of test transmissions from its Pontop Pike station to explore the possibilities of broadcasting digitally-coded audio signals on its Band I as a public service of the future—enhancing both home and mobile stereo.

This is one of the possible new forms of broadcasting suggested by the BBC.

The tests are the initial phase of an investigation into the reception of digital signals under various listening conditions, such as with a whip aerial in a car, a fixed dipole at home or a ferrite rod inside the receiver. The latter could, with modern materials, provide an efficient aerial for VHF portables.

It is hoped to see how effective digital transmissions might be when used for a high grade sound program service, or as a reliable alternative to the present medium-wave service which has a variable nighttime range caused by overcrowding of the band.

Several signals, or types of signal, including new data services, could be made up into a common package using the time-division multiplexing facility afforded by digital operation.

Other applications for transmissions of digital sound signals may be for low-capacity links distributing stereo programs to VHF transmitters in remote areas.



OPTONICA PLAYMATE—Playboy's 1978 Playmate of the Year Debra Jo Fondren looks over array of Optonica equipment she received from John Birmingham, firm's national sales manager, as part of deal that will see her make in-store dealer appearances for the high-end line of Sharp Electronics. She'll be on hand at CES in Chicago touting components that include ST3636 tuner, SM4646 amplifier, RP3636 turntable, RT6501 microprocessor cassette deck and CP5151 speakers.

GLI Variable Speech Wing Strengthened Organization Looks To Future Markets

• Continued from page 45

chical engineering background will be useful. "It's vital that we rebuild our credibility, and quality control is the key to industry acceptance."

Since it took over GLI operations and formed the new division, Variable has backed all warranties—now one year on equipment—and is servicing all existing products with two service managers on full-time duty to expedite problems, Rock says.

The entire product line of electronics and speakers is being maintained for the present, including the 3800 controller and 1000 mixer/preamp module.

One new speaker—the FRA-1 "Dwarf"—will be bowed in an "ear-

bending" 56 by 24-foot sound room in the lower level of McCormick Place at the upcoming Summer CES in Chicago, with an encore at Billboard's Disco IV in the New York Hilton June 22-25.

The Dwarf is a compact 37-pound portable unit with handles incorporating a 15-inch drone woofer and a series of 5-inch drivers, plus the proprietary GLI Coil Guard overload circuit protector, and has a rated power capacity of about 120 watts/channel. Due soon is the firm's first customized power amplifier, expected to offer 250 watts/channel RMS, Rock says.

This is just the beginning of an expanded product line that will benefit from GLI becoming a licensee of

Variable. The parent firm was created in December 1976 as a limited partnership headed by Marvin Flaks as managing director. The patented speech compression technology used to "squeeze" information on records and tapes is offered on a nonexclusive basis.

Among licensees are Magnetic Video, offering a Copycorder cassette duplicator equipped with Variable Speech Control on its top-line BM-100 dictating/transcribing machine; GE, which developed a Variable Speech Control unit marketed through the Audio Digest Foundation, and Matsushita, which has test marketed a variable speech equipped tape recorder.

(Continued on page 64)

MORE VIDISKS Schlosser Gets RCA Software; Sony Has Optical A/V System

• Continued from page 1

vice president in charge of SelectaVision vidisk development.

Schlosser will work with Sonnenfeldt in developing a comprehensive software program for the RCA project. "This is a major challenge that must be overcome before we can decide whether to market this new system," RCA president and chief executive officer Edgar Griffiths emphasized in making the Schlosser announcement Tuesday (30).

"I'm delighted with the arrangement," Sonnenfeldt says, "and pleased that someone of Herb Schlosser's caliber will go to work on SelectaVision software. It's both a challenge and opportunity, and obviously we want the best software

there is, whether video, audio or both formats."

The new Sony system, subject of paper in Chicago this week, uses a helium-neon laser to give full two hours of play for a two-sided 12-inch disk. The Sony system is similar in some respects to the Philips and MCA optical technology, but reportedly is incompatible, according to a Sony spokesman here.

However, the system's compatibility with Sony's pulse code modulated (PCM) audio disks produced last September is as vital as the RCA test to determine whether a long play digital audio option for its videodisk system is viable to insuring acceptance and profitability.

The Sony system apparently is not compatible with the just-announced Philips "compact disk" system that

offers a 4 1/8-inch-diameter optical audio disk with an hour playing time on one side. But that audio version isn't even compatible with the Philips videodisk system on which its technology is based.

Sony's disks are of PVC, coated with aluminum reflecting and transparent protective films. The player has two speeds, similar to the Philips constant tangential velocity technology, with Sony's using 900 r.p.m. for 60-minute disks, and 1,800 r.p.m. for 30-minute versions.

Both Sony types offer horizontal resolution of 270 lines, a video signal-to-noise play, and an audio signal/noise ratio of 55 dB (versus 60-65 dB for a good analog disk and up to 85 dB for RCA's digital audio version).

(Continued on page 64)

Tape duplicator

CASSETTE & 8-TRACK

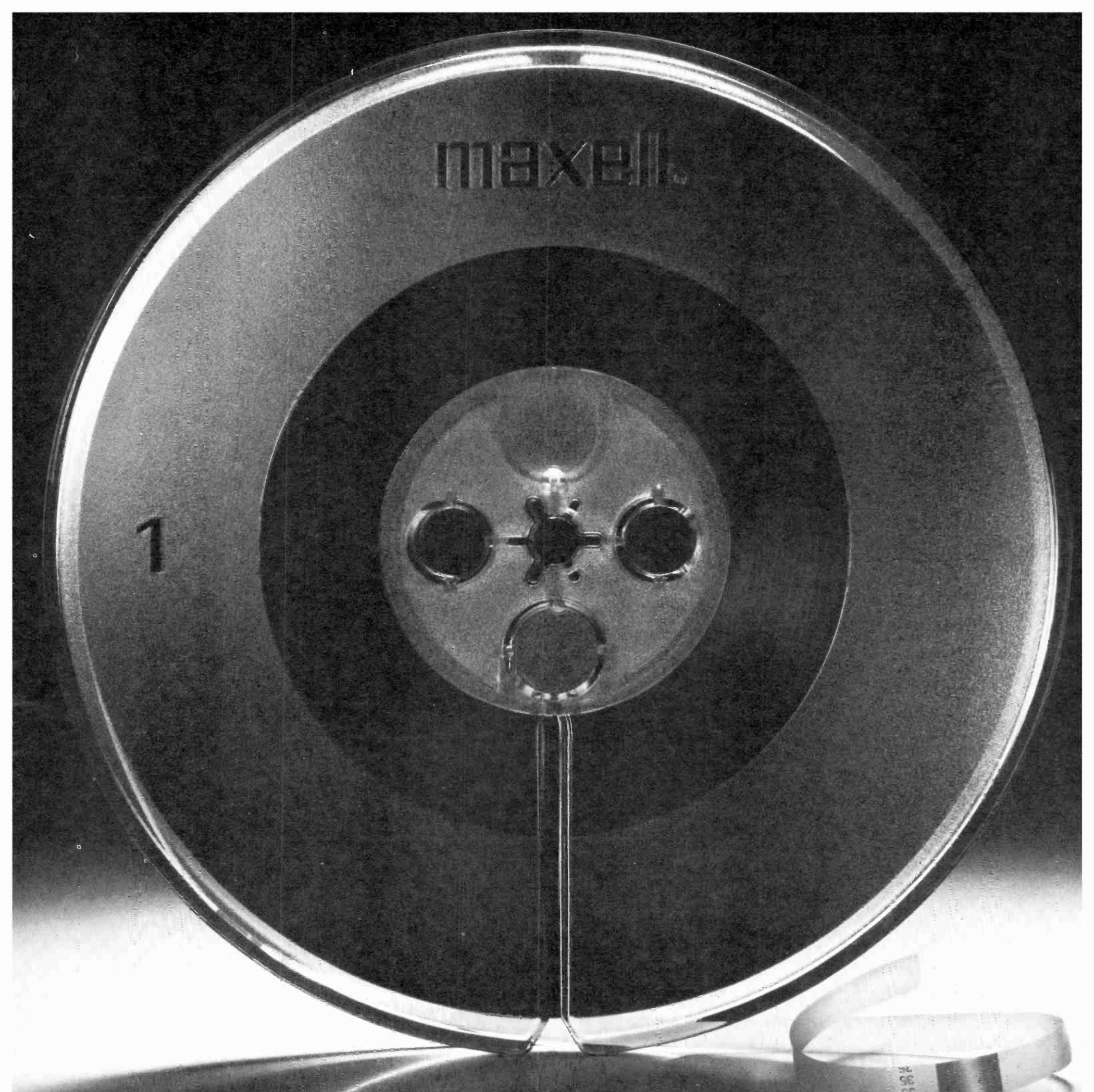
If you need

- TOP QUALITY
- ALWAYS RELIABLE SERVICE
- COMPETITIVE PRICES

Call us for quotation

We are suppliers to many major record and publishing companies as their highest quality source. We have weekly production of 200,000 cassettes and cartridges. For excellent service, call Don Gabor collect at (201) 943-7860.

AMERICAN TAPE CORPORATION
 1116 Edgewater Avenue
 Ridgfield, N.J. 07657
 Tel. (201) 943-7860



maxell

1

Our 7" reel is designed to gather tape. Not dust.

Something as insignificant as a speck of dust can mess up a perfectly good recording.

So at Maxell, we've developed an ingenious device that keeps dust

from collecting on our tape. Our take up reel.

Instead of gaping holes that let dust in, our specially molded polystyrene design actually forces dust out.

So if your take up reel is picking up more than it should, pick up ours.

You'll find it comes attached to something even more impressive.

Our tape.



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

RCA & Sony Spur Vidisk Interest

• Continued from page 62

Tracking pitch at 900 r.p.m. is a miniscule 1.3 microvolts, reportedly giving a super-high density and providing the key to a full hour of video entertainment on one side of the disk.

While the Philips announcement speaks of availability "in the early 1980's" for its compact disk system, the Sony announcement is couched in slightly more definite terms—though no production or sales dates were revealed. There is the possibility that Sony will groom the system as a potential alternative to its Betamax videocassette format.

For despite the success of the home VTR in its infancy, many of Japan's consumer electronics leaders still believe the videodisk is a viable proposition. Matsushita, Toshiba, Sanyo and Pioneer, the latter with MCA, are well into their development, and the General Corp. already is marketing the 10-minute European TED system, mostly to the institutional market.

RCA's plans here for any market introduction will be determined to a large degree by Schlosser's progress on putting together a total software program. This would involve both

"in-house" participation by RCA Records and the library already begun under Tom McDermott, now a consultant, as well as other material from existing outside sources and undoubtedly new creative areas.

An overview of the entire RCA videodisk project in the most recent quarterly issue of the RCA Review capsules the project's significant progress, Sonnenfeldt notes.

Assistance in preparing this story provided by Hirohiko Fukuhara in Tokyo.

The extensive in-home testing of earlier models was the prime reason for going to a caddy/sleeve for the disk, as the combination of high humidity and dust caused stylus-sticking and skipping.

The reappraisals led to a more rugged disk without the fragile coatings of the earlier versions, and to a decision to replace the former sapphire stylus tip with a new diamond model.

"The diamond not only wears longer but is more resistant to breakage and chipping," Sonnenfeldt says. "A whole new technology of

shaping the diamond led to a 'keel' like a sailboat's lapped on the tip, which provides a greater volume of stylus material within the groove—hence greater stylus wear life."

The improved player weighs about 20 pounds, less than half the former model; requires two-thirds less power—20 watts versus 60; has only 620 parts—compared to 2,145 for the old unit—in three assemblies, and has four simple controls—an on/off/disk load/play, live search/scan with a pushbutton to get into mode and a flywheel like a tuner for scanning, and pause control.

Sonnenfeldt also claims RCA has come up with a proprietary process to solve the "locked groove" problem faced by every optical and mechanical (needle in groove) videodisk system. The automatic clearing system detects any problem like a stuck needle, fingerprint, dust or scratch and corrects the problem in an instant, so it is either unnoticeable or just a slight "tick."

"It's usable for any videodisk system we know of today," Sonnenfeldt says.

While the reports of the last month are more encouraging—including MCA chairman Lew Wasserman's pledge that the MCA/Philips optical system would begin test marketing in the third quarter—no one doubts that the videodisk in any format has a tough row to hoe in proving its viability in the face of a growing home videocassette mart.

GLI a VSC Div.

• Continued from page 62

Development already is underway utilizing the three 10-chip variable speech electronics for the music-broadcast industry, with prototypes expected by year-end, Rock says. For the GLI division, a beat equalization unit is just one possibility using the technology, he observes.

Meanwhile, he is concentrating on working closely with the rep network, now expanded to 14 with the addition of George DeRado's Damar Industries to cover Southern California and Ted Pappas Assoc. in Chicago for Illinois, Wisconsin, Indiana and Kentucky.

"As an organization, we have to support our reps to ensure that dealers get on-time delivery and maintain their inventory," the new GLI chief notes. He'll be hosting a breakfast working session during CES for all the reps, focusing on instructional information on the entire product line.

The current dealer lineup of about 100 will be gradually expanded, as GLI moves into more areas. "The disco industry is just the base for growth, with skating rinks, sound reinforcement, studios and musical instruments just some potential areas for the future," Rock explains. Sound rentals are another solid possibility for the near term.

The home "discophile" market is certainly a reality, he says, relating a recent American Express test of 250,000 catalogs featuring a pull-out centerfold on home disco with GLI systems at \$12,500 and \$4,700 highlighted as the only electronics. "Preliminary response was good," Rock reports, "and the full mailing this fall could really be significant for our packages."

Rock has no illusions about the job on his hands, but is optimistic that "we can take GLI from a disorganized playtoy to a business organization, delivering a quality product on time and backing it with a full service capability."

Audiophile Recordings

A CUT ABOVE—The New Dave Brubeck Quartet, Direct-Disk Labs DD-106. Distributed by Direct-Disk Labs, \$22.95 list.

Getting Dave Brubeck and his three sons to perform direct to disk is certainly the most astute project yet mounted by Joe Overholt's Nashville label, if not the best talent concept yet developed by any direct disk company. For the Brubecks, this recording obviously meant something special, and they have packed enough musical dynamite into four lengthy sides to permanently explode the myth that caution and self-consciousness characterize direct cut performances. Color, variety, boldness, wit, imagination, character—they're all here in abundance in a program that both summarizes and points to the future of Dave and his sons' careers. Chris' magnificent bass trombone solo over impressionistic synthesizer and piano accompaniment culminates side two, devoted to excerpts from Dave's oratorio "Light In the Wilderness."

For sheer audiophile exhilaration this is one of the set's highest points, along with the superbly varied and complex drum solo over whirling synthesizer in the extended variations on "Take Five"—one of several Brubeck standards in stellar updated versions on sides three and four. The program opens with a long Ellingtonian medley wherein Brubeck pere's command of traditional piano stylings is brought to the fore. Technically, several advances over previous direct disks are marked, notably in the pristine clarity with which Darius' synthesizers are captured. Transformerless mic preamps were employed for an overall transparency that is revelatory, and the mixing and microphoning generally can't be faulted.

Add the imaginative cover, art portraying the foursome running in the grooves of a metal disk stamper, and about 5,000 words of first rate bio material in a four-page color centerfold and you get what looks like the direct disk hit of the year.

SUMMER PRAYER ("NATSU NEBUTSO")—Yasukazu Amemiya, RCA, RVC-2154, distributed by Audio-Technica, \$14.95 list.

As the Japanese press ahead at the very vanguard of super fidelity with digital and direct-disk, they also continue to remind us of the magnificent quality that can be achieved by "conventional" methods. Here they offer a disk that displays the craft (and art) of recording at its very peak, capturing an incredible range of percussive sounds with pristine clarity. From almost subliminally heard whispers of sound to room-filling barrages, the program comes through with hardly a hint of an intermediary

medium, that is, if playback equipment is of top quality and operating well. For happy owners of such reproducers the album supplies outstanding demonstration material. Scores of percussion instruments, in some cases against a prerecorded tape background, are eloquently performed in works by Amemiya (the title piece and "Monochrome Sea") and Morton Feldman ("The King of Denmark").

INTENSIVE CARE—Louie Bellson, Ray Brown, Paul Smith, Discwasher, DRoo1DD, distributed by Discwasher, \$14.50 list.

This extremely well produced initial effort on the Discwasher label by Jeff Weber, offers a nice music mix from the swinging jazz of "The Lady Is A Tramp" to the more mellow mood of "Everything Happens To Me." It brings out the best in the 3 1/2 r.p.m. direct cutting techniques, and the extremely quiet pressing comes across equally well on quality components or high-end headphones. The bass enhancement of Brown is particularly strong in "On A Clear Day," with exceptional piano work by Smith and Bellson's drum solos tops on "Chicago." In effect, the disk is a showcase for the trio and the direct disk process. Best demo cuts: "The Lady Is A Tramp" and "Chicago."

CAL TJADER/HURACAN—Crystal Clear, CCS8003, distributed by Crystal Clear, \$14.95 list.

One of the label's better efforts, this white vinyl 45 r.p.m. direct disk effectively uses four overhead mikes plus a direct input for the bass rather than direct miking. It re-creates much of the excitement in the live session of 11 top artists, including timbalist Willie Bobo loaned from Columbia, alto sax/flutist Gary Foster, Ron King and Alex Rodriguez on trumpet, Kurt McGettrick on baritone sax, Frank Rosolino on trombone, Rick Zuniger on guitar and percussionists Victor Pantoja and Pancho Sanchez.

Tjader's vibes on the opening "Funquiado" cut are clear as a bell, with the wide dynamic range evident in Rob Fisher's bass passages toward the close of "Tres Palabras" on side one. Excellent separation is found in some of the best percussive Latin jazz recorded to date in the opening of "Ritmo Caliente" on side two, even overshadowing the title track of—and with—electronic pianist Clare Fischer.

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, 1978, BILLBOARD

J&R BLANK TAPES & ACCESSORIES AT WHOLESALE PRICES!

BLANK TAPES

CASSETTE TAPES		
TDK D C 90	156	
Amper Grand Master C 90	225	
Amper Grand Master C 90	238	
Amper Studio C 90	239	
BASF Professional C 90	259	
BASF Professional II or III C 90	319	
BASF Professional II or III C 90	380	
Maxell UDXL I or II C 90	311	
Maxell UDXL I or II C 90	311	
Maxell C 90 3 pk	499	
Maxell C 90 3 pk	499	
Scotch 207 1800 ft.	319	
Scotch 212 1800 ft.	319	
Scotch Master I C 90	79	
Scotch Master II or III C 90	79	
Sony Ferrichrome C 90	299	
Sony Lownoise C 90	299	
Sony High Fidelity C 90	285	
TDK 8 1R 900	169	
TDK 8 1R 900	399	

REEL-TO-REEL

8-TRACK

Write for our SUPER low prices on other Maxell Tapes not listed. Minimum Order 12 Tapes - 100% Guaranteed.

CARTRIDGES

audio-technica

AT 20 SLA	120.00
AT 15 SA	99.00
AT 14 SA	99.00
AT 13 SA	99.00
AT 12 SA	99.00
AT 11 SA	99.00

STANTON

615	12.50	V15 Type IV	90.00
MARIEE S	50.00	M95ED	26.50
MARIEE C	42.50	M91ED	21.00
MARIEE E	20.80		
MARIEE F	15.00		

EMPIRE

23001	60.00	XSV 3000	42.95
23002	30.00	XV 15 1200E	34.40
23003	16.25	XV-15 605E	19.18
23004	15.00	XV 15 400E	16.25

HEADPHONES

KOSS

Pro 4AA	37.05
Pro 4AA(fnew)	46.00
Pro 4C	37.05
Pro 4D	37.05
Pro 4E	37.05
Pro 4F	37.05
27 Cont'd Headphone Extension Card	2.99
TECH VFR	48.90
Phon 2	51.00
18	39.95
19	23.97
25	17.97

audio-technica

AT 701	26.40
AT 702	35.40
AT 703	51.20
AT 704	63.90
AT 705	96.48
AT 706	96.48

SENNHEISER

HD 400	24.95
HD 414	29.95
HD 424	59.95

CAR STEREO

PIONEER

TRACK UNDERDASH	35.72
TP 252	71.50
TP 227	71.50
TP 200 w/FM Stereo	71.50
TP 900 w/Super tuner	121.52
ASSETTE UNDERDASH	
TP 12	64.31
TP 283	78.65
TP 250 w/FM Stereo	98.44
TP 500 w/Super tuner	126.50
TP 838 20 Watts RMS/142 90	
TRACK IN DASH w/ RADIO	
TP 7000	85.80
TP 7004 5.6	112.50
TP 9004 5.6	151.30
POWER AMPS	
AP 312 12 watt	35.72
AP 220 20 watt	49.90
ASSETTE IN DASH w/RADIO	
AP 4000	118.00
AP 5005	134.71
AP 6000	147.00
AP 8005	147.00
PH 9000 20 Watts	214.50
RMS/CH	

JENSEN

CAR SPEAKERS

C 300	60.00	pr
C 3740	36.00	pr
C 3940	36.00	pr
C 3942	36.00	pr
5X7 20 oz. Coax	36.00	pr
C 9927 surface mount	45.00	pr
5X7 20 oz. Coax	45.00	pr
C 9923	36.00	pr
C 9924	32.00	pr
C 9925	32.00	pr
C 9926	32.00	pr
C 9927	32.00	pr
C 9928	32.00	pr

CRAIG

CAR STEREO

5871	107.80	T100	89.37
5872	99.80	T101	83.82
5873	145.90	T102	84.72
5874	138.00	T103	86.87
5875	123.00	T104	86.90
5876	123.00	T201	86.91
5877	169.40	T202	111.32
5878	79.18	T28	123.22
5879	53.90	T80	138.87
5880	69.32	T81	138.87
5881	69.32	T82	138.87
5882	69.32	T83	138.87
5883	69.32	T84	138.87
5884	69.32	T85	138.87
5885	69.32	T86	138.87
5886	69.32	T87	138.87
5887	69.32	T88	138.87
5888	69.32	T89	138.87
5889	69.32	T90	138.87
5890	69.32	T91	138.87
5891	69.32	T92	138.87
5892	69.32	T93	138.87
5893	69.32	T94	138.87
5894	69.32	T95	138.87
5895	69.32	T96	138.87
5896	69.32	T97	138.87
5897	69.32	T98	138.87
5898	69.32	T99	138.87
5899	69.32	T100	138.87

CAR STEREO CASSETTE

C 100	100.00
C 200	100.00
C 300	100.00
C 400	100.00
C 500	100.00
C 600	100.00
C 700	100.00
C 800	100.00
C 900	100.00
C 1000	100.00

ACCESSORIES

Sound Guard Record Preservation Kit 5.95

Audio Technica AT 605 18.75

Record Vacuum Cleaner 14.95

TDK Cassette Cleaner 14.95

Call or write for our low prices on discwasher accessories.

HOW TO ORDER: For shipment within 48 hours, send money order or certified check. Two weeks delay on personal checks. Please add \$2.50 per order for shipping & handling. (\$5.50 for orders outside continental U.S.). N.Y.S. residents add tax. No C.O.D.'s. All merchandise 100% guaranteed, brand new & factory fresh.

J&R MUSIC WORLD

33 Park Row, New York, N.Y. 10038
(Opposite City Hall Park) (212) 732-8600

WRITE FOR FREE CATALOG

"Hot jazz," New Orleans style, coming to you from this well-respected Toronto based band. A direct-to-disc "audiophile" recording available from dealers of the Discwasher line of audio accessories.

Expanded Intl Summer CES Set For Best Run

• Continued from page 62

Ralph Jones, EIA/CEG communications director, will highlight the latest in prerecorded record/tape and video software.

The retail-oriented area will offer a versatile array of in-store merchandisers, and complementary hardware displays including a Pioneer Electronics of America auto-sound merchandiser, Sansui component rack, Atari Video Arcade and at least one home VTR for cassette playback.

Augmenting the displays will be a greatly expanded schedule of retail conferences, workshops and seminars, including the first-ever semi-pro audio session aimed at the booming home recording market.

"Merchandising Semi-Pro Audio" Monday afternoon (12) with chairman Vinnie Testa will cover definition and potential of the market, similarities and differences between the semi-pro and hi fi manufacturer, and retailer/consumer interface.

Panel will include George DeRado, former TEAC president now head of his own rep firm Damark Industries; Jim Ford, Ford Audio, Oklahoma City; Hank Greenberg, Federated Group, Los Angeles; David Schulman, CAMEO legal counsel, Chicago; and Sid Zimet, Audio By Zimet, Roslyn, N.Y.

The CES audio conference Tuesday morning (13), chaired by John Hollands, BSR (USA) Ltd., will be keyed by Karl Oesterle, Newsweek, under the title "Profile Of An Audio Buyer." Capsule presentations are set by Joe Cohen, NARM, "Merchandising Software With Hardware;" Peter Sprague, Avent, "Marriage Of Audio And Video;" Sonny Knazick, Emerson Radio, "Impact Of Audio Compacts;" Irv Stern, Harman International, "Expanding Consumer Markets For Components;" Dick Sequerra, Pyramid Loudspeaker, "Role Of Esoteric High Fidelity;" Jay Menduke, Akai America, "Friends In Tape Equipment;" Jack Doyle, Pioneer Electronics of America, "Highway Hi Fi."

Two special esoteric hi fi conferences at the Pick-Congress are set for Monday and Tuesday afternoons from 5 to 6. First session on "Esoterica In America" will be chaired and keyed by Bob Waterstripe, DCM Corp., with presentations by Sandy Gross, Polk Audio, Baltimore, "Why The Proliferation?," and Steve Miller, Steven Miller Sales Co., Wattertown, Mass., "Boon For The Independent Retailer."

Followup discussion on "Marketing The Esoteric Mystique" will have keynoter Victor Campos, Acoustic Research, and talks by Peter McGrath, Sound Components, Coral Gables, Fla., "Cultivating The Esoteric Market In Your Community," and Jack Carpenter, Sights & Sounds, Chicago, "Integrating Esoteric Hi Fi Into Your Product Mix."

CES video conference Monday morning (12) will be chaired by Bill Boss, RCA, with capsule presentations by Joe Lagore, Sony, "VCR Hardware Now And The Future," Don Rushin, 3M, "Blank Tape Profitability;" Andre Blay, Magnetic Video, "Prerecorded Programming Availability;" Jack Sauter, RCA, "VCR Merchandising;" Jules Yarnell, RIAA, "VCR Piracy And Retailer Liability;" Bob Bowen, Zenith, "New Trends In Television;" Ray Gates, Panasonic, "Outlook: Projection TV," and Nolan Bushnell, Atari, "New Directions For Video Games."

A series of retail management workshops, co-sponsored by the ERA and NARDA, kick off Sunday afternoon with a session on Retail Advertising And Sales Promotion, chaired by Dick Gravely, Jack Berman Co., with Al Ehrlich, Ehrlich-Manes & Assoc., "Effective Use Of Radio, TV And Newspapers;" Luren Januz, Direct Mall Assn., "Effective Use Of Direct Mail," and Frank Hennessey, Newspaper Advertising Bureau, "Effective Use Of Co-op Dollars."

Workshop two on In-Store Mer-

chandising, chaired by NARDA's Jules Steinberg, has a presentation by Neil Forney, Bryant Forney Associates, on store design and layout, and individual product displays.

Monday's third session on Sales Training, chaired by ERA's Ray Hall, will offer a presentation by Jack Berman and Sam Thompson of the Jack Berman Co., followed by the fourth workshop on Service Technician Training, moderated by Ray Yeranko of Magnavox, with comments by C.W. Conn, Conns Appliance, Beaumont, Tex.

Windup retail workshop Tuesday

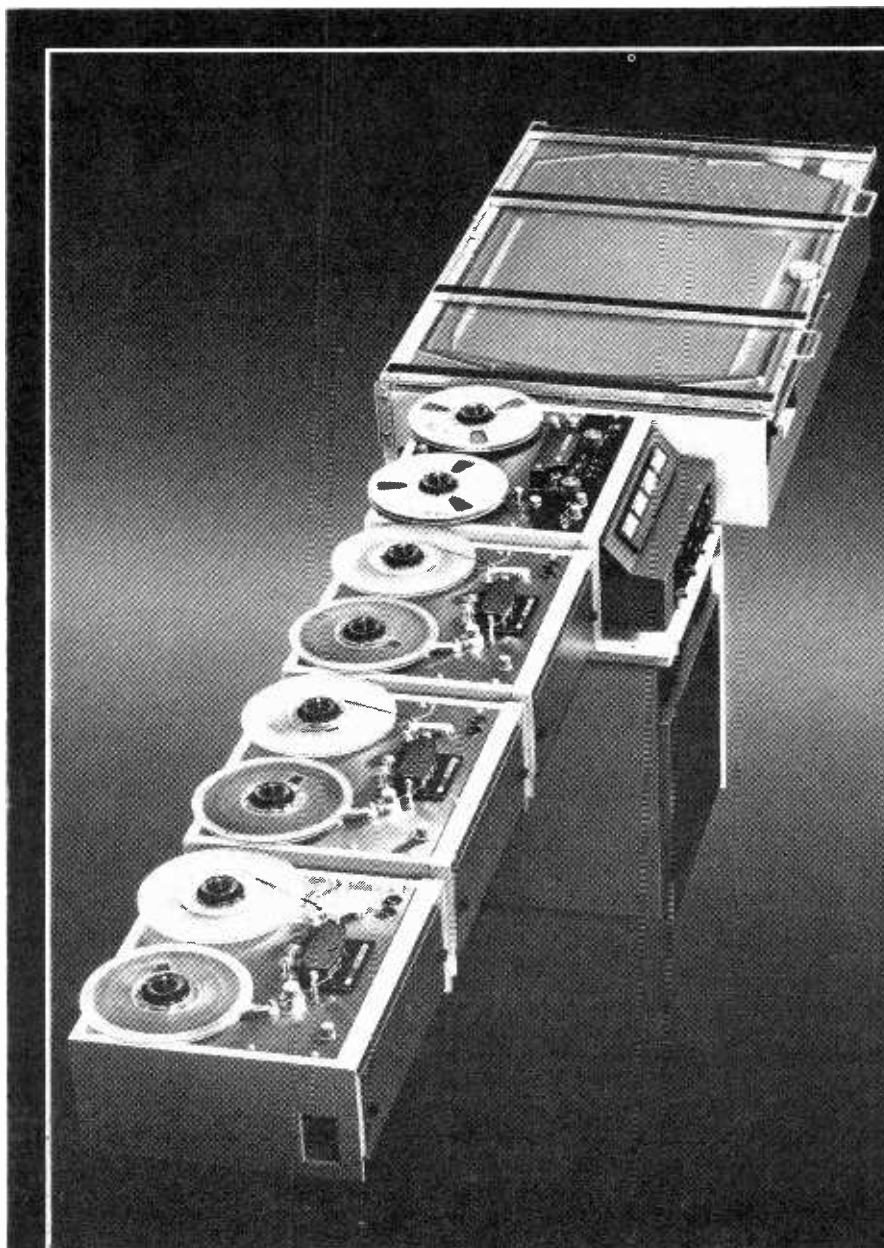
afternoon, "How To Do It All For A Profit," is chaired by Bill Fisher, Fisher's TV & Appliance, Rockford, Ill. Presentations are due from Zeke Landres, NARDA, "Budgeting And Expense Control;" Len Geiser, NARDA, "Financial Statement Analysis;" Jules Steinberg, NARDA, "Inventory Management," and Jim Wilson, Finance-America, "Financing: Ideas That Can Improve Profits."

In keeping with the addition of "international" to its title, the CES offers its first export seminar Monday afternoon in cooperation with

ACE International, "Selling Consumer Electronics Overseas." Featured are Herb Schmitz, White House Office of U.S. Special Trade Representative, "Gaining Access To World Markets: Lowering Trade Barriers;" Dick Garnitz, U.S. Commerce Dept., "Overseas Opportunities And Obstacles, Maurizio Rossi, Audio Consultants, Modena, Italy, "A European Importer's Viewpoint;" Scott Dunbar, trade consultant, "Exporting To Asia," and Walter Goodman, Harman International, "Experiences Of A Successful American Exporter."

OTARI

Otari DP-1010 for top quality duplications at 16:1. For those who don't need the largest system.



If you are looking for a medium scale system with a capacity of 150-250 C60 copies an hour, the DP-1010 is the perfect choice. The latest modular concept and the state-of-the-art design enable you to own the system which exactly meets your specifications. In performance, scale and price. Your masters can be 1/2- or 1/4-inch bin-loop up to 1,800 ft, or 1/2- or 1/4-inch open reel, at 3-3/4 or 7-1/2 ips. It can be equipped with 3 — 5 slaves for cassette or open-reel copies, two- or four-track.

Performance-wise the system might exceed your requirements: master reproducer and slaves with less than 0.1% flutter, greater than 55dB S/N and crosstalk; undisputable reliability and durability proven in hundreds of critical applications. For the full story about this unique and compact duplicating system get in contact with your nearest Otari.

Japan: Otari Electric Co. Ltd. 4-29 18 Minami Ogikubo Suginami-ku, Tokyo 167 Japan
U.S.A.: Otari Corporation, 981 Industrial Road, San Carlos, California 94070

Singapore: Otari Singapore Representative Office, 2701 A 27th Floor, International Plaza, Anson Road, Singapore 2

Please send me details on

DP-1010

Name

Company

Address

Billboard

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 (Type & Cartridge category classified ad is not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Comedy Material
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ _____ Check Money Order
PAYMENT MUST ACCOMPANY ORDER
 Or you may pay for your classified advertising on your credit card
 Credit Card No. _____ American Express
 Card Expires _____ Diners Club
 Signature _____ BankAmericard/VISA
 _____ 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¢

Headcleaners 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

DISCO EQUIPMENT

- QRK TURNTABLES
 - RANK TUTOR II PROJECTORS
 - HALO TRACKS AND SPOTS
 - 4 CHANNEL LIGHT CONTROLLERS, ETC.
- Contact: CARL GALLER

NATIONAL AUTO SOUND
 7540 Manchester Trfwy.
 Kansas City, MO 64132
 (816) 523-7206 jn10

Original Hits • Original Stars

- 8-track tapes
- LP albums
- Cassettes
- Exclusive Releases

—Distributorships Available—

Call or Write for information
 304 523-3951

INTER-CONTINENTAL MUSIC CORPORATION

816 7th Avenue
 Huntington, West Virginia 25701 tfn

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

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

MAJOR LABEL 8 TRACK & CASSETTES CUTOUTS

Our Specialty
 Call or write for a free catalog to:
J S J DISTRIBUTORS
 6620 W. Belmont, Chicago, Ill. 60634
 (312) 286-4444 tfn

COLLECTORS' RECORD OPTION — JAZZ, C/W, S/T, O/C, Blues, R&B personalities. Ray Mackin, P.O. Box 7511, Dept. R. Van Nuys, Calif. 91406. tfn

SHRINK-WRAP EQUIPMENT. WRAP, RE-wrap records, tapes. Free catalog. M. Latter Mfg., 3208 W. Jefferson Blvd., Los Angeles, Calif. 90018 (213) 737-0440. tfn

RECORDS WANTED

JAZZ RECORDS WANTED. TONY'S RECORDS, Shudhill Market, Manchester 4, England. je10

TATTOOING SUPPLIES

World's Finest Tattooing Equipment. Over 20 Years of Reliability.

Spaulding & Rogers Mfg., Inc.
 Dept. BB
 Voorheesville, N.Y. 12186 je10

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

8 TRACK & CASSETTE CUTOUTS BEST OF THE MAJOR LABELS COLUMBIA - LONDON - ETC.

For a free catalog call or write:
AUDIO DISTRIBUTORS
 1182 Broadway, New York, N.Y. 10001
 (212) 725-4570
 Dealers only—please tfn

8 TRACK BLANKS

Professional duplicating tape. Exact time loaded in 1 minute intervals from 1 to 100 minutes.

45¢ PLUS 1/4¢ 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

TEAC TASCAM 70-4 RECORDER WITH CONSOLE TASCAM 10 CONSOLE 4 CROWN D 150A AMPLIFIERS
 (212) 486-9023 je17

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

WANTED TO BUY

ENGLISH COLLECTOR WILLING TO SWAP punk, reggae, or pay fair prices for selected 60's, 70's soul records. All replies answered to: Soul Time, 10, Portland Rd., Stretford, Manchester, England. je10

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

PUBLISHING SERVICES

ATTENTION A&R MEN, RECORDING ARTISTS, and Publishing companies—we have many unpublished recordings available for publishing and release or for sale. Please write to Talent, 17 Longwood Rd., Quincy, MA 02171 je10

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, HIGASHI-GOTANDA 1-CHOME, SHINAGAWA-KU, TOKYO 141 JAPAN

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1994 to December 1974.

Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

Bill Wardlow
 General Services
 Billboard Publications
 9000 Sunset Blvd.
 Los Angeles, Cal 90069
 213/273-7040

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. je10

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

PROMOTIONAL SERVICES

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

SONGS AND ENTERTAINERS NEEDED for recording sessions. Thunder Productions 6362 Hollywood Blvd., Suite 218, Hollywood, CA 90028. je10

When Answering Ads . . . Say You Saw It in Billboard

MERCHANDISE MANAGER—RECORDS & TAPES FOR LARGE MIDWEST RETAIL CHAIN

New position for top executive with strong experience in buying records and administering record departments—must deal effectively with record vendors and sales organization; Run your own show.

EXCELLENT COMPENSATION OFFERED FOR THE RIGHT INDIVIDUAL. IMMEDIATE OPENING.

Please forward resume with salary history and expectations to:
**Box 7205, Billboard, 1515 Broadway
New York, N.Y. 10036** je17

SITUATION WANTED

R&B MARKETING MANAGER FOR MAJOR RECORD LABEL GROUP DESIRES A POSITION

in Artist Relations or a position with a Booking/Talent management firm. Will also give reasonable consideration to a situation in Marketing/Product management.

**BOX 7204, Billboard
1515 Broadway, New York, N.Y. 10036** je10

CONTEMPORARY MUSIC PRODUCER 10 Years Experience

17 yrs. as musician, camera work, video switching as well as audio production experience.

Looking for a full time employment with a multimedia production group. Portfolio available.

**JACK HOLEMAN PRODUCTIONS
P.O. Box 6853, Jacksonville, Fla. 32205
(904) 398-5839** je10

2 MULTI KEYBOARDISTS, BROTHERS, experienced and well equipped—seeking work with concert act. Contact: Jackson Bros. (513) 426-8840. je17

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

SALES MANAGER—WHOLESALE

Prominent East Coast regional rack jobber requires energetic sales manager to be completely responsible for overall sales operation. Ability to advance to V.P. of Sales.

Excellent starting salary and company benefits. Send resume, including salary requirements.

**BOX 7202, BILLBOARD
1515 Broadway
New York, N.Y. 10036** je17

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

MAJOR AUDIO REINFORCEMENT COMPANY expanding staff—positions open—maintenance/construction technicians; operations/setup technician; apprentice/helper. (213) 985-6190 Annette. je10

BUSINESS OPPORTUNITIES

USED RECORD BUSINESS FOR SALE

Excellent track record; located in large, music-hungry city—upstate New York. \$15,000/yr. net for owner/operator knowledgeable in all areas of contemporary music scene. Serious inquiries only.

**Box 7201, Billboard
1515 Broadway
New York, N.Y. 10036** je17

50 - SONG LYRICS - 50

Brand new, contemporary, clever, love songs, comedy, satire, philosophic, blues. Great lyrics only—you supply music.

Any or all, contact:
**BOB WEINSTEIN
7389 Fairway, #151
Miami Lakes, Fla. 33014
(305) 557-4919** je10

DARE TO BE GREAT-MAKE-UP CONSULTANT. Earn \$300 a week. Gain Managership. Earn 10 percent override from each recruit under your managership. Car furnished. Call (213) 548-1623. Celebrity Public Relations, Inc., 9701 Wilshire Boulevard, Suite 710, Beverly Hills, Ca. 90212. je10

Now, you can have one of the world's most authoritative jazz publications delivered right to you at home.

- Keep up with the world-wide jazz scene...
- NEWS
- REVIEWS
- INTERVIEWS

SUBSCRIPTION RATES

UK £8.00
European 1st Class \$27 US dollars
2nd Class \$20 US dollars
Americas Air Mail \$27 US dollars
Air Freight \$20 US dollars
Rest of World Surface Mail \$20 US dollars
Air Mail to: Australia, Far East, Japan, \$30 US dollars
Air Mail to: Africa, India, Pakistan, \$27
Air Mail to: Middle East, North Africa, \$25



Come on along and join the leaders—Mike Hennessey—Editorial Director
Sinclair Trail—Editor & Founder
30th year of publication

This month's cover: **Thad Jones and Mel Lewis.** Photo: David Redfern.

NAME _____
ADDRESS (BLOCK CAPITALS) _____

Please send me 1 year's subscription.
I enclose Cheque Postal Order

Return to: **JAZZ JOURNAL INTERNATIONAL SUBSCRIPTION SERVICE,
OAKFIELD HOUSE, PERRYMOUNT ROAD, HAYWARDS HEATH,
WEST SUSSEX RH 16 3DH. Tel: 0444 59188.**

AIDS AILING VENUE

Martin Musters Talent Muscle In S.F. Boarding House Benefit

By JACK McDONOUGH

SAN FRANCISCO—A special show to benefit the financially beleaguered Boarding House, put together by Steve Martin, drew a capacity crowd of 7,500 (at \$12.50 top) to the San Francisco Civic Auditorium May 17 for a four hour affair that featured besides Martin, comedians Martin Mull, Billy Crystal, Robin Williams and Proctor and Ward and singers Joan Baez, Jimmy Buffett, Melissa Manchester and Loudon Wainwright.

Martin, who credits an August 1975 engagement at the Boarding

House as being the turning point in his career, had also done a special one-night, \$10 per ticket show by himself at the club several months ago.

Neil Young also did a special five-night engagement at the Boarding House Wednesday-Sunday (24-28) and although Young is not playing gratis, the club's situation was a factor in his decision to appear there.

The money that was realized from the Civic Auditorium extravaganza (better than \$50,000 after expenses) has enabled the club to secure a liquor license—which owner David Allen had long eschewed in favor of what he perceived as a more mellow beer and wine clientele—and to pay off some of the club's more immediately pressing debts.

Some money may also go to improving the run-down conditions of the club, where the front steps have begun to disintegrate.

The show soldout solely on the strength of an announcement by columnist John Wasserman in the San Francisco Chronicle and with no advertising whatsoever. This savings on print ads was augmented by the fact that the performers paid their own travel expenses.

The pre-show publicity had indicated that Martin would serve as the host for the evening but instead he did only a half an hour at the top of the evening and was not seen again.

Columnist Wasserman did a creditable job as MC, but Martin's presence was missed because it might have been something to alleviate the problems caused by an overly-long show with a tricky mixture of talent and an inferior sound system.

Both of these items aggravated what was an extremely restless crowd to begin with, which all night long was prowling the aisles and lobbies and crawling over fellow patrons who were stuffed into rows set too close together.

Wasserman noted at the outset that Allen, during his tenure as manager of the old hungry i in San Francisco had presented such stellar comics as Lenny Bruce, Mort Sahl, Dick Gregory and Richard Pryor, and that in addition almost every comic talent of note in the country today—including Lily Tomlin, Robert Klein, Franklin Ajaye, Henny Youngman, George Carlin as well as Mull and Martin—have been on the Boarding House stage.

Opening act was Richard Proctor and Mark Ward who bill themselves as The Deluxe Brothers and who do a morning comic deejay stint on local FMer KMEL.

Martin's half hour—during which he offers nothing new save for referring to himself as “a stationary guy” rather than “a rambling guy”—was prefaced by a showing of his now famous short film “The Absentminded Waiter.”

Despite the fact he gave the audience no new bones to chew upon, Martin was in very high spirits and the crowd roared at his every move.

Martin was followed by Wainwright, who with half a dozen songs went on twice as long as he should have. Following Martin put Wainwright in a difficult position anyway, and some of his morosely-paced black humor did not help matters.

Wainwright was followed by Billy Crystal, best known from tv's “Soap,” who closed the first segment of the show with 25 minutes which culminated in his very effective

“face” routine in which Crystal recreates the voice of a weathered black musician. Pianist Mark Naftalin accompanied Crystal's skit.

Jimmy Buffett, the evening's first unannounced guest (Baez was the other) opened the second part of the show with three acoustic tunes including his hit “Margaritaville.”

Robin Williams, a short and indefatigable bundle of energy who has been seen on “Laugh-In” and who seems on the verge of an across-the-board career success, did 20 frenetic minutes which captivated the crowd.

He was followed by Melissa Manchester, who praised David Allen in an ad lib talk song and then did three heartfelt numbers. She was followed by Baez whom Wasserman introduced as a local unknown to whom Steve Martin wanted to give a break; Baez sang “Diamonds And Rust” and a second tune “An Honest Lullaby.”

Martin Mull did an excellent job closing the evening with 35 minutes of sarcasm during which he abused various hecklers in the crowd in his own patented manner and offered such tunes as “Do The Nothing” which had one couple dancing in the aisle to a nonexistent chorus.

26 Stations Air WB Act

LOS ANGELES—Twenty-six radio stations will participate in a live microwave stereo broadcast of Warner Bros. artist Todd Rundgren's May 23 performance at the Roxy in Los Angeles.

Coordinated by George Gerrity, Warner's AOR promotion director, the project is reportedly the largest live broadcast network and will be backed by extensive marketing campaigns, including radio promotions and retail tie-ins in areas where the concert will be heard.

The performance is slated for airing at 9 p.m. Pacific time. The show is also the last of a series of solo stints by Rundgren in support of his latest Bearsiville album, “Hermit Of Mink Hollow.”

While performing at New York's Bottom Line, one of the 10 soldout shows was broadcast live locally by WNEW-FM. Rundgren will do 12 shows at the Roxy.

The 90-minute live broadcast will be aired on KMEL, San Francisco; WCOZ, Boston; WLIR, New York; WMMS, Cleveland; KYYS, Kansas City; WDVE, Pittsburgh; ZETA-4, Miami; WIBA, Madison; WQXM, Tampa/Clearwater; KQRS, Minneapolis; WABX, Detroit; WKQX, Chicago; WORJ, Orlando; D.C. 101, Washington, D.C.; WCCC, Hartford; WIOQ, Philadelphia; KRLY, Houston; KFWD, Dallas; WNOE, New Orleans; KWST, Los Angeles; KZOK, Seattle; KSHE, St. Louis; KDKB, Phoenix; WQDR, Raleigh; and WKLS, Atlanta.

San Diego Kool

SAN DIEGO—Gladys Knight & the Pips, the O'Jays and the Duke Ellington Orchestra are among the acts that will appear Friday (2) and Saturday (3) nights here at the city stadium for the fourth annual San Diego Kool Jazz Festival. Other acts are LTD, Maze featuring Frankie Beverly, Al Jarreau, Ashford & Simpson, Johnny Taylor, Brick and the Voltage Brothers.

LP UNITS DIP IN '77

Price Hikes Erode U.K. \$\$ Gains

• Continued from page 3

others, would mean an impact of 4% to 6%.

Mercer also believes the singles market has broadened considerably. The increase in the age range of buyers, prompted largely by Abba, means healthier sales figures all round as public awareness of the single is sharpened.

Activity in discos here also helped boost single sales, other industry leaders believe. United Artists in the U.K. benefitted more than most

with single sales doubling through the year, with acts like Kenny Rogers, ELO and the Stranglers.

Unanswered in the report is whether the album market would have slumped even more in 1977 without television promoted LPs. With the top range of albums here at \$8.10, the U.K. is among the highest-priced in the European Economic Community, which points seemingly to a growing threat from independent imports, though in general imports seemed to decline.

The unexpected cassette boost was mainly due to sales increases of home music centers, particularly cassette players. The BPI figures show total prerecorded cassette sales of \$62.8 million, up 21.3% over 1976.

Export sales dropped over the whole market, though figures given related only to companies submitting returns and were therefore not an overall picture. But in the export field, singles dropped by 37% in unit terms, and albums by 10%.

The cassette boom has not continued so far into the new year, although singles remain on the increase. The 8-track cartridge seems virtually finished as an industry sales asset with a slump of 52% for 1977 compared with the previous year.

Only \$2.4 million worth of cartridges were sold in 1976.



STIG MIXES—The man behind the console is the man behind Abba, namely Polar Music International president, Stig Anderson, pictured here with the group during the opening of their brand new recording studio in the heart of Stockholm. The facilities, Polar Music Studio AB, will be available for Swedish and foreign acts as well as Abba and other Polar artists.

PINK LADY HELPS

Victor Bucks Nippon Tide With \$119 Mil Fiscal Tally

By HARUHIKO FUKUHARA

TOKYO—Victor Musical Industries successfully rose above the shroud of gloom that hung low over the disk industry in Japan last year to record total sales of \$119 million in the fiscal term ended March 20.

The RVC division of the company, which had handled RCA and other labels, became a separate entity during the second six months of the term, and so the sales increase over the entire term before excluding the RVC contribution worked

out at 10%, way above the industry average. But compared with the previous term's total, which included the RVC share, sales fell 5%.

A sales breakdown showed \$87 million for disks and \$32 million for prerecorded tapes.

In the Japanese music department, sales were buoyed by four million-sellers from Pink Lady, the most popular singing act in Japan today.

Stars like Hiromi Iwasaki, Junko Sakurada and Shigeru Matsuzaki, together with songwriter Masaaki Hirao and Yoko Hatanaka, a duo which had a surprisingly big hit with "Love Letter from Canada," added further luster to the sales.

Contributions in the Western music field came from Kiss with their popular "Alive II" album, and from soul star Donna Summer.

Also contributing to the increase in sales was the company's "Victor SS Campaign" which helped stimulate demand.

Victor is aiming at a 10% increase in sales this year.

PRECEDENTIAL AGREEMENT

Polar Negotiates 'One-Way' Deal With Russians For Abba Product

• Continued from page 1

diya will manufacture and sell 200,000 copies of "Arrival."

Abba material has only once before been available in the U.S.S.R., when the German licensee, Polydor, exported 25,000 copies of the LP "Abba."

On that occasion, few of the records got farther than Moscow, where they fetched up to \$150 on the black market. However, Abba is firmly entrenched in other countries of the East European Bloc.

In order to break into the East European markets, Polar Music, together with Beijerinvest, Swedish investment company, set up Sannes Trading in Poland to handle barter business in those areas. Now Abba's records are released in Bulgaria, Czechoslovakia, Poland, East Germany and Hungary.

"The U.S.S.R. though, is an enormous market where one could sell millions of records," says Anderson. "The problem is that they only have limited western currency with which to do this sort of business. They made this deal—paying in western money and without demanding any compensation—because of Abba's enormous popularity in their country. Their records are often on the radio, and the dance bands all have Abba material in their repertoire."

Country Music Is Featured In U.K. Film Fest

LONDON—Reflecting the growing interest in country music here, the National Film Theater is featuring a festival of country-linked movies (June 4-25) under the banner "The Nashville Connection: Country Music In The Cinema."

Ken Wlaschin, program director for NFT, says he thinks it is the first time such a season of films has been held, possibly anywhere in the world, and it includes a number of British premieres.

Titles include: Willie Nelson's "4th Of July Picnic;" "Mackintosh and T.J." (Roy Rogers, Waylon Jennings); "Nashville Girl," (Johnny Rodriguez); and NBC-TV's three-hour documentary "50 Years Of Country Music."

While in Moscow, Anderson had meetings with representatives from a number of record, radio, tv and film organizations, and notably with the film export organization Sovexport. And "Abba—The Movie" was screened at a Swedish Embassy reception, and Anderson is hopeful of concluding a deal covering the film.

"People from Sovexport and from the U.S.S.R. tv company will come to Sweden later for final discussions" he says. "But I am hoping the film will be in release there this fall, by which time the "Abba" album should be out. The tv company will probably take a Swedish Abba show and is also interested in our promo-

tion films. This Easter they showed the tv special we did in Poland two years ago."

The Russians are apparently also eager to have Abba undertake a major U.S.S.R. tour, possibly with as many as 100 dates, though Anderson says the band will not tour at all this year. Nothing is definite for 1979, but any tour would probably cover Japan, the U.S. and Russia.

"We see this agreement," concludes Anderson, "not as a final deal but as an opening for something bigger. We are happy to have got started in this territory, and the next step will probably be barter business through Sannes Trading."

NO NAMES, PLEASE

Secrecy Worries Court In U.K. Bootleg Cases

LONDON—A High Court judge here has expressed his concern about the increasing secrecy surrounding civil court proceedings against record bootleggers.

Justice Browne-Wilkinson was hearing a case in which a number of top pop artists and record companies have sued an alleged bootlegger. He was told by counsel for the plaintiffs that the case had been settled, one of the agreed terms being "no publicity" because the companies wanted to pursue other suspects who would inevitably be alerted by publicity.

The judge, who at a previous hearing had granted a "seize and search" order, said he was concerned that at no stage would the public know what was happening. Counsel, however, explained that only by adopting this procedure would record companies be able to proceed successfully against offenders.

Added counsel: "Many of them operate from accommodation addresses, and it is almost impossible to catch up with them if they know we are on to them."

The judge approved the settlement, under which the defendant gave a permanent undertaking not to bootleg again and to pay \$7,650 damages and costs.

In a similar "no names" case against a man described by a judge as "the evil genius" behind the bootleg tapes industry, counsel complained that the man had left the country after a Sunday newspaper unearthed his name and contacted him.

Miramar Will Stamp Commemorative 45

LONDON—The world's first and most famous postage stamp is being commemorated here by Miramar Records with a souvenir single "Penny Black," written and performed by Charles McMiram and Richard Mathews.

The original penny black was issued by the British post office on May 6, 1840. The single release comes in a limited and numbered edition of 10,000, designed as a philatelic record.

Versatile Inks Deals

NEW YORK—Versatile Records here has signed distribution deals for its product with Gallo Records in South Africa, and Phonic Records in Spain. Other recently negotiated ties include EMI Odeon in Brazil and Velvet de Venezuela.

Schirmer, Ricordi Pact

NEW YORK—G. Ricordi Americana, S.A. has agreed to represent C.G. Schirmer and Associated Music Publishers catalogs in Puerto Rico, Central and South America. Schirmer/AMP has in turn agreed to represent the Ricordi South American catalogs in the U.S.

Schirmer has been representing the educational and serious music in the U.S. for Ricordi's Italian, German, U.K. and French catalogs since the beginning of the year.

RCA Mid-Price Series In Italy Grows To 312 Titles

By PAUL BOMPARD

ROME—Just two years ago, RCA Italiana launched its Linea Tre catalog of medium-priced albums and tapes. It has since developed into one of the most prestigious marketing ventures in company history, with more than seven million units sold so far.

Disks & Tapes To Be Focus Of K-tel In France

PARIS—K-tel, with a fairly limited market in France, is to concentrate on disks and cassettes in future and abandon the gadget and gimmicky items for which it best known here.

But, says Jean Marc Bel, named K-tel director-general for the territory, because records may not be advertised over French radio, the main promotion will be on the peripheral stations, such as Radio Luxembourg and Radio Monte Carlo. First K-tel product will feature Grace Jones and Adriano Celentano.

Company policy is to release two new records each month, with special emphasis on French artists.

The Linea Tre catalog currently includes 165 albums in the "light music" category and 147 classical releases. Following a large initial release in 1976. The current rhythm pattern is of three new ones a month.

Each is priced at 3,500 lire (around \$4) as against a full-price album retail price of 5,500 lire. Each stage of the marketing campaign has been aimed at persuading the buying public that Linea Tre represents reliable product.

Paolo Ruggeri, RCA Italiana planning and merchandising manager, says: "The qualitative standards of production are exactly the same as for our high-priced LPs. The overall cost is lower because there are no recording costs.

"Material used has all been previously released, either by RCA or other companies. In the latter case, licensing is cheaper than it would be for brand new product. Moreover we only include albums we are sure will sell at least 5,000 copies."

Linea Tre covers a wide range, from Glenn Miller to Charlie Parker, Elvis Presley and the Rolling Stones, plus big names in local pop. The classical side is similarly varied and takes in opera.

Union Impasse Stalls Recording By Greek Labels

ATHENS—Talks between recording executives and the Greek Musicians' Union have reached an impasse over the union's boycott of studio session work.

The union called the boycott, now well into its second month, after Greek recording companies turned down its demand for a 60% hike in musicians' fees for studio sessions.

The companies have proposed an immediate 15% increase in fees with a further 10% effective after six months. This has been rejected by the union.

Record executives say the union's 60% demand is impossible to meet because the limited record market here compels companies to exercise fairly stringent economies on production.

Nikos Antypas, managing director of Phonogram, says: "When the Greek market is such that sales of even 50,000 of an album give it gold status, it is obvious we have to be very careful with our money."



DISK DONATION—Michel Bonnet, managing director of EMI Pathe in Paris, right, hands over a check for \$150,000 to Andre Colin of the Breton regional council, proceeds from a special charity disk issued by the label to help the people of Brittany following a recent oil spill there. Pathe and the acts involved donated royalties, and many French retailers also contributed their trading profit to swell the fund.

Arista Mounting 'Playback' Tour

LONDON—Focal point of the Arista promotion campaign for the Alan Parsons Project "Pyramid" album is a nationwide cinema playback tour, starting June 3, in three centers—Glasgow, Harrow and Ilford.

These simulated "concerts," at which listeners will be able to hear the original studio master tape played back through elaborate sound systems, take place at lunchtimes, and tickets are available free from record dealers in each town.

A national "playback" tour follows the opening dates, taking in main centers throughout the country, and running until June 23. Arista hopes for significant media and public reaction all the way.

More Virgin Outlets

LONDON—Virgin Records here has a 1978 development program which includes the opening of eight to 10 new stores to add to the existing 18. It will spend around \$500,000 on an extensive press and radio advertising campaign to promote these retail outlets.

CGD-Messagerie Eyes \$25 Mil Gross

By MIKE HENNESSEY & DANIELE CAROLI

IL CIOCCO, Italy—The newly-reconstituted CGD-Messagerie Musicali group is projecting a turnover for 1978 of \$25 million, according to managing director Franco Crepax, speaking at the company sales convention held in this hill-top resort in Tuscany (May 19-20).

The meeting, which cost in excess of \$100,000 and was the most ambitious staged by an Italian record company, was attended by 462 people, including salesmen, leading retailers, 43 representatives of independent labels distributed by the group, radio and television executives, disk jockeys and journalists.

Crepax, in his inaugural speech, told the assembly that the three Sugar Companies—CGD (record and tape division), Messagerie Musicali (distribution) and Cogestini (pressing plant, printing and studios)—would be officially merged (June 1) into the new CGD-Messagerie Musicali group.

"The merger will effect administrative and technical improvements over a two-year timespan," he said, "including a \$465,000 investment in the group's plants. New contracts have been signed with the independent labels we represent, giving them the opportunity to concentrate on artistic and creative activity while we handle manufacture, warehousing and distribution."

In an exclusive interview during the convention, Crepax said: "I'm extremely optimistic about the future of the industry in Italy because it is an under-developed market. Whereas each person in France spends 9,500 lire annually on records, and in Sweden 15,600, the per capita annual expenditure on recorded material in Italy is only 2,200 lire. Therefore we have a lot of ground to make up."

"Italy has traditionally been a

market of hits, rather than a record market."

Talking of the split from CBS, which took place in July last year, Crepax said the CGD-MM group had excellent current relations with CBS and had a target turnover for CBS repertoire in 1978 of \$9 million.

The less of the WEA repertoire, which had produced sales totalling \$15 million in the last three years, would be compensated for by the advent of A&M, licensed to CGD-MM as from Aug. 1 this year, and the development of sales of CGD product and that of the various independent labels, like Butterfly, Berserkley, DJM, ABC and Walt Disney, among others.

Crepax also revealed that turnover in 1977 was \$21 million, not including performance fees from radio stations, foreign royalties, custom pressing income and returns. Sales for the first quarter of 1978 were \$6.2 million, compared with \$5.2 million in the same three months of 1977.

To the full meeting, held under the banner "Close Encounters with CGD-Messagerie Musicali," Crepax said CGD sales turnover from abroad in 1977 equalled more than \$7 million, through hits by Adriano Celentano, Gigliola Cinquetti, Marcella, Sandro Giacobbe, Umberto Tozzi and others.

Record Bazar, CGD's mid-price line, is now worth around \$2.3 million a year. "We started quietly with a policy of accurate balance and risk avoidance, but now we are in a favorable position with demand for the line growing, with a wide range of product, and we have established it does not affect sales of regular price albums."

On turnover figures, Crepax said he would not deal in percentages but in figures. While the group's new classical line would be very competitive in the market-



CGD Convention—CBS Sugar managing director Piero Sugar addresses meeting, with attentive listeners Franco Crepax, left, managing director CGD-Messagerie Musical group, and Giuseppi Giannini, CGD central general manager.

place, recent net figures proved the success achieved.

"Net sales turnover of 1977, excluding all discounts and returns, for records and tapes, were \$19 million. Sales of eight million units abroad, and royalties and mechanical rights, are not included, but to that can be added \$2.6 million from sales of musical instruments, sheet music and other products. This gives more than \$21 million."

"Based on this, and the figures for the first three months of this year, 20% up on 1977, we look to total net sales this year of more than \$25 million."

Piero La Falce, newly appointed marketing manager for CBS Dischi, explained to delegates how CBS is establishing a strong domestic repertoire in Italy, to avoid restricting itself to promoting just the international catalog, as it is convinced Italy has its own strong creative potential in music.

The convention also proved a showcase for company product. A national preview of the Walt Disney movie "Pete's Dragon" was shown, along with audio-visual presentations of latest releases from the Rockets, Pooh, Gianni Bella, Adriano Celentano, Benito Urgu, Idris Muhammad, Manu Dibango, Udo Jürgens and John Paul Young.

A CBS Dischi presentation included product from Julio Iglesias, Asha Puthli, Bruce Springsteen, Boston and Raffaella Carrá; Classical releases; and records by international acts such as Peter Frampton and Bob Dylan.

The progressive rock team Area gave a live show and the final event was a four-hour presentation including Riccardo Fogli, Jodi Barton, Faust'O, Mario Lavezzi, Sandro Giacobbe, Umberto Tozzi, Gigliola Cinquetti, Al Bano and Romina Power and Kathleen Del Casino.

From The Music Capitals Of The World

LONDON

MCA here sending out its monthly dealer mail-out information via flexi-disks on a 5,000 circulation basis, brain child of John Gould, promotion manager. ... Elton John manager John Reid's JR Enterprises and Rocket Records now joined to become the Rocket Group of Companies.

Chris Peers, formerly with Phonogram and the Polygram group, has set up new company Crossover, specializing in the promotion of artists on an international scale. ... Tony Eyers, who wrote big hits for 5000 Volts and has produced Twigg, Petula Clark and latterly Reddy Llewellyn, signed his Hensley Music to long-term deal here with Chappell.

Frank Jennings Syndicate, top local country act, to be only U.K. act on main event at the CMA International Fair in Nashville, Tenn. (10). ... Black Sabbath celebrating its 10th anniversary as a group with a 26-date tour here, plus issue of a special T-shirt. ... Leo Sayer's new album, originally scheduled for June release, now put back to August because he and his producer are not "completely satisfied" with it.

Disk-jockey Ed Stewart has put out a single "Lollipop People" (Philips) dedicated to the "lollipop" workers who help schoolchildren cross roads safely. ... "The Smurf Song," on Decca, from Dutch-based Father Abraham, linked with advertising for National Benzol, the petrol company.

Extensive Capitol promotion has finally put Bob Seger in the charts after two years' solid effort. ... RCA reactivating Jefferson Starship's "Earth" album because of interest in the group's Knebworth Festival show (June 24), its

first visit in eight years. ... New company Tours Unlimited set up here by Gillie Prudence and Sally Arnold to advise on all aspects of running a tour from PA hire to merchandising trends.

Prizes of cameras, clocks and more offered to

dealers through WEA's summer promotion "The Great Tape Offer". ... Tammy Wynette tour supported in September by Raymond Froggatt and the Duffy Brothers, who won the Marlboro Country Talent Contest here last year. ... New

Phonogram creative director is Peter Bond, added to the other working directors: Ken Maliphant (managing), David Baker (business affairs) and Glyn Williams (financial and commercial).

Former Robert Stigwood assistant in New York Sandra Brooks now personal assistant to Lightning Records director Alan Davison here. ... Licensing co-ordinator for EMI in Eastern European territories is Chris John, formerly company contracts manager. ... Slade playing most extensive Iron Curtain tour by a Western band when they visit Poland (July 23-August 15).

Gateway Projects, tv mail-order company, is test-marketing a three-record set "The Dionne Warwick Collection" in the Westward TV area, first product on its own label. ... Book publication here by Andrew Lloyd Webber and Tim Rice: "The Legend of Eva Peron 1919-1952," with the stage show opening in two weeks. ... And "The Caped Crusader," by Dan Wooding is hard-cover biography of Rick Wakeman.

Recording contract for Oliver Tobias, male lead in "The Stud," with A&R Artists Management. ... Club dates this month here for George Thorogood and the Destroyers, hot U.S. r&b group. ... Andy Pyle and John Gosling, who left the Kinks recently and abruptly, set up new group United. ... Possibility that disused U.S. air base at Greenham Common (Berkshire) will become a permanent rock-pop festival site.

PETER JONES

BUCHAREST

During the "Bulgarian Cultural Days" season at the Romanian Athenaeum, a concert was given by the Symphony Orchestra of Bulgarian Radio

(Continued on page 70)

Ratification Road Cleared For Intl 'Free' Import Pact

• Continued from page 1

The outcome will be to end import duties and accord sound recordings the same cultural status and treatment as books.

The cause of the delay has been that Ireland was never a signatory to the original Florence Agreement. The Irish took the view until recently that there were certain inherent contradictions between that and the small print of its membership in the European Economic Community (EEC).

These difficulties have now been set aside and Ireland is prepared to adhere formally to the Florence Agreement and, more important, to ratify the protocol adopted unanimously in 1976 by the UNESCO General Conference in Nairobi.

It is worth stressing that there is no question of conflict between Ireland and the EEC. Ireland was a party to all the negotiations leading to the

current EEC position, and besides, the EEC's authority—derived from the principle of unanimity among members—is sovereign in matters relating to customs.

But even though the EEC council of ministers had already approved ratification, no action was possible until Ireland had set its own house in order.

And since the EEC has a reciprocal deal with the U.S. to ratify simultaneously, Irish tardiness has prevented the protocol, for which the IFPI has lobbied energetically since 1970, coming into force as quickly as had been hoped.

It will be several months yet before these procedural convolutions are cleared. Then the IFPI will concentrate on securing as many adherences to the protocol as possible worldwide, and begin campaigning for reductions in the rates of national taxation on records through sales and VAT taxes.

Vid tapes Seen Aiding Casablanca Intl Thrust

By ADAM WHITE

NEW YORK—Casablanca's commitment to videocassettes as a new medium of exposure for its acts (Billboard, May 27) will aid the label improve its international business, says president Neil Bogart.

Admitting that "my dreams have only been half-realized overseas," he holds that the availability of such video support material may be exactly what the company's artists need to break them in foreign territories.

The success of several of Casablanca's hottest properties, including Kiss and Parliament, is linked to their visual appeal. Bogart agrees that many countries "have probably not seen enough of them" to make them happen there, saleswise.

Global acceptance of Kiss, for example, does not match U.S. levels, though the combo is a major attraction in Japan and some European territories.

The half-hour television show about the making of "Thank God It's Friday" is being made available overseas, as will probably films of upcoming concerts by Donna Summer, Parliament and Angel.

Bogart believes foreign disk sales of "TGIF" will shape up at around 40% of the 3 to 5 million units he expects to sell domestically.

Casablanca's foreign licensing deals prevented some of its acts being included in the movie soundtrack package, among them Roberta Kelly, Village People and Giorgio Moroder.

"We couldn't clear rights on

everything," observes the executive, "but even if they're not on the records, their music is in the picture."

Bogart intends to travel to Europe later this year, and hopes to be able to spend more than a fleeting visit in talking with label licensees and representatives. "Success abroad has become something of an obsession with me. I've got a story to tell, and I want to tell it universally."

As previously reported, Casablanca has opened a London base under ex-Pye executive Robin Taylor, to coordinate U.K. and Continental business. Bogart believes that operations in Italy, Germany and France will follow.

"The fact that we are connected with so many important European producers shows that we care about those territories, both as product sources and as markets in their own right," he declares.

"And now we're able to offer them more than before," he continues, alluding to the label's investment in motion pictures beyond "TGIF."

Two key Casablanca-connected producers, Jacques Morali and Alec Costandinos, are set for a new movie project, due to start filming in France this fall. Each will pen half the score, though Bogart points out that the picture "is not actually a musical."

Another Casablanca producer/artist, Moroder, has recently finished scoring Casablanca's latest film package, "Midnight Express," just bowing at the Cannes film festival.



GOLDEN FLOYD—As a follow-up to Pink Floyd Week, held throughout Greece by Emial and backed by massive promotion, group member Dave Gilmour flew to Athens to collect a gold disk for sales of 50,000 of "Wish You Were Here," the first rock album to hit that figure in the Greek market. From left, Theodore Sarantis, Emial international repertoire manager; Gilmour, Basil Toubakaris, Emial managing director.

Phonogram Firms Stance In Japanese Jazz Market

TOKYO—As part of an ongoing campaign to increase its share of Japan's jazz market, Nippon Phonogram has signed up another jazz label, Who's Who, a U.S.-based record company run by Lionel Hampton.

This brings to 16 the number of jazz labels under Phonogram's wing, now to be divided into three branches.

One branch will focus on production activities in Japan and overseas on the East Wind, Frasco and Philips labels; another will deal with new overseas recording sources from the SteepleChase, Enja, IAI, Mercury, Buddah and Who's Who labels; and the third branch will feature big names in jazz of the fifties and sixties from the Emarey, Lime-light, Fontana and Chess labels.

Masahiko Asakura, general manager of international pop marketing, says of the company's aims:

"We want to handle more labels and try to offer the old jazz favorites at the middle price of 2,000 yen (about \$8.90). We've already built up a worldwide network for our East Wind label and now we want to make people more aware of the high quality of Japan's jazz musicians."

Dutch Rights To Stax Label Go To Negram

AMSTERDAM—Negram here has gained distribution rights for U.S. soul label Stax and the local company will now pump a lot of promotion into the product.

First releases in Holland are Johnny Taylor's "best of" album "Chronicle," including "I Believe In You, You Believe In Me"; "Off The Wall," by Fat Larry's Band; "Sunshine," by the Emotions; and Albert King's "The Pinch."

From The Music Capitals Of The World

• Continued from page 69

Broadcasting, conducted by Vasil Stefanov, with pianist Milena Mollova as soloist. . . The Composers' Union of Romania has initiated a light music and jazz competition, open to both professionals and amateurs.

Constanta, a Black Sea harbor resort, hosted the fourth Opera and Ballet Music Festival, linked this year with the lyric theater's 20th anniversary there. Local artists took part, along with foreign visitors, including Lela Stamos (Greece), Iulia Forgacs (Hungary), Roza Mitova and Kiril Kristiev (Bulgaria), Josef Kolesinski and Krystyna Kujawska (Poland) and the conductors Byron Collossis (Greece) and Mieczyslaw Dondajewski (Poland).

Imported albums from the Dum-Dum company in India recently include "Love For Sale," Boney M; "Midnight Cafe," Smokie; "Rock 'n' Roll Music," Beatles; "Dark Side Of The Moon," Pink Floyd. . . Young Romanian composers of light music Cornel Fugaru and Dan Stefanica won prizes at a composition contest in Poland.

New releases in the various collections of Electrecord: Hans Eckart Schlandt "Plays Bach on the Organ Of The Black Church in Brasov," part of the "Historic Organs of Romania" series; "Maria Tanase-Five;" "Banatul," from the "Folklore Ensembles" series; and "Ana Talmaceanu-Dinescu and Serban Tassian" in the "Romanian Lyric Stage Performers" series.

Imports on display in local stores: "1946-56 Polish Jazz—Postwar Dance Bands Volume 1;" "Hits Of BBC And Alaska Records—1;" "Locomotiv G.T. In Warsaw" (all from Muza, Poland); "Isabel Parra," from Balkanton, Bulgaria; "Ray Conniff In Moscow" and "Nani Bregvadze" (both from Melodiya, Russia); "Slawa Przybylska," from Pronit, Poland; "Helena Bleharova" and "Marcela Laverova & Trend" (both from Opus, Czechoslovakia); and "Intaria," by Katie Kovacs, from Pepita, Hungary.

Big success here for records produced by United Artists on radio here, notably by Crystal Gayle, Billie Jo Spears, Kenny Rogers, various soundtracks and the Electric Light Orchestra. . . Romanian hits on the charts here: "Cintec de Hoapte," by Nicu Alifantis; "Vine Cintind," by Mihai Constantinescu; and "Hai Acasa," by Gil Dobra; and international hits: "Don't Let Me Be Misunderstood," by Santa Esmeralda; "Moonchild," Rory Gallagher; "How Deep Is Your Love," Bee Gees.

Electrecord has put out an EP of the old hits of Claude Romano, pen-name of musicologist George Sharcea, including the famed "lonel, lonelule," and performed by Cornel Constantiniu and Angela Ciocina.

OCTAVIAN URSULESCU

MEXICO CITY

B.B. King spread plenty of soul for the Mexican public during his recent swing through the country. He played to excellent houses when he appeared at the Guanajuato VI Cervantino Festival May 3-4, Teatro Degollado, Guadalajara on May 5, at the Morelia Casa De La Cuttera May 6, the Sala Netzahualcoyotli (Autonomous National

University of Mexico/UNAM) May 7. The singer topped it off with a special two-day performance at the National Auditorium May 8-9.

Luis Ladron De Guevara took over as promotion and publicity director for RCA May 2. It was a post vacated two months ago by Jose Martin Del Campo, who moved up as sales director of the label. . . Sergio and Estebal, riding on the success of their latest Musart single, "Des Arbolitos," opened a major nitery engagement at the Stelaris of the Fiesta Palace May 10 thru May 20.

Cepillin currently starring in his first major motion picture, "Lolo," also being the first for Televisa. The Mexico-Spain co-production also toplines Ignacio Lopez Tarzo. . . Diego Verdaguez's entry for Melody, "El Pasadico," exceptionally strong in first month on the market.

Heavy airplay and sales being racked up by Juan Gabriel's Ariola single, "Aunque Te Enamoras" and Linda Ronstadt's "Lago Azul" ("Blue Bayou") for Gamma. Latter company reports her Spanish-language version is outdistancing the English version by a three-to-one ratio. . . Two new signings for the GAS roster: Gilberto Valenzuela, winner of the 1976 National OTI song fest, and King Clave. Former was with RCA, while latter had recent affiliations with Orfeon and Melody.

Estele Nunez came out with her biggest hit in three years for RCA, "No Se Compra, No Se Vende," by Lolita De La Colina. . . Peerless' femme group, Los Potranquitas Del Norte, back from a tour of Central and South America. . . Musical tracks for Doug Henning's "Magic Show" were recorded at the SACM 24-track stu-

dio. It was the second successive week (early May) U.S. artists utilized the new facility. Roy Clark was the first, for a CBS special, aired May 18.

MARV FISHER

STOCKHOLM

U.K. group the Tom Robinson Band, successful here two months ago, already back for concerts, linked with its EMI album "Power In The Darkness." . . Bob Dylan's only Scandinavian concert (July 11), at the 10,000-seater Scandinavium in Gothenburg, sold out in one day and now he has agreed to fit in another show the following day.

"Saturday Night Fever" mania spreading here, the film topping the box-office chart and the album with sales around the 100,000 mark. . . As a "Fever" follow-up, Electra re-releasing the John Travolta RCA album "Can't Let You Go." . . Buddah now represented here by Electra, with 25 albums coming out soon.

EMI releasing the new Darts album "Every-one Plays Darts" here on the Magnet label, following the success of the first LP, which hit the 50,000 unit mark. . . Iggy Pop starting his European tour in Scandinavia coinciding with the release of his live album "TV Eye."

After just one concert, U.K. band the Strangers cancelled the rest of its Swedish tour, claiming the members were threatened by rockers. On the band's previous visit, last fall, it also called off the schedule. Its new album "Black And White" (UA) includes the track "Sweden (All Is Quiet On The Eastern Front)."

Baccara with its album "Baccara" has topped the Swedish sales chart on three separate occasions since its release in November last year. Still in the Top 10, the album has so far sold more than 300,000 copies in Sweden alone. . . Henry Winkler, alias "The Fonz," is to promote his movie "Heroes," with Polydor releasing the MCA soundtrack album. In the chart is the U.K. compilation on "Fonzie Favorites" on Warwick. The "Happy Days" tv series returns to Swedish screens in September.

High advance orders on the Bonnie Tyler album "Natural Force," including her number one single "It's A Heartache," and the singer visits Sweden later this year for concerts and tv. . . The Glen Studio here has installed a Necam computerized mix-down system.

Electra releasing six locally-produced albums which will be jointly marketed. . . Artists currently touring Sweden include Blue Oyster Cult, Smokie, Genesis and David Bowie.

LEIF SCHULMAN

PARIS

Europe No. 1 claims to be first radio station to broadcast a regular punk program, aired at 1 a.m. for an hour, called "Pogo" and produced by Alain Mainval (age 25), most of the records being imports from the U.S. and U.K. . . U.S.-born Christine Mastrogiovanni named European co-ordinator for A&M, working with Russ Curry, European marketing manager.

Polydor has re-edited the first four albums by (Continued on page 71)

BIEM & CISAC

Meet Explores Intl Data Distribution

LONDON — The Mechanical Copyright Protection Society here hosted, for the first time, annual meetings of the BIEM and CISAC technical committee, with some 80 delegates representing 41 societies from 29 countries, including Russia and Australia.

For economy reasons, the secretariats of BIEM and CISAC have recently merged; though there has been increasing cooperation over the years between the two to rationalize and standardize information exchanges.

Technical matters at the meetings in Brighton, Sussex, fell into two main areas: exchange of copyright information, and the comput-

erization needed to deal with collection and distribution of copyright royalties and fees.

Particularly stressed this year were aspects of basic formats of royalty distribution information to be included on computer magnetic tapes, plus the establishment of a basic international index of musical works' titles to ease identification and royalty payment.

Other subjects covered ranged from the control of mechanical rights in the U.K., treatment of musical arrangements, an international dramatic works index card, and the updating of the international glossary of basic terms in general use in the copyright field.

Romanian Festival Scores

By OCTAVIAN URSULESCU

BUCHAREST—This year's Sibiu National Jazz Festival, the 8th in the series, broke all previous records with 19 groups and 214 musicians taking part.

Particularly successful were modern-slanted groups, notably: Gramophon, Experimental QII, the Marius Popp Quintet, Adrian Edescu-Radu Goldis Quartet, Ethos, the Johnny Raducanu Group, the Radio-Television Big Band, and the Army Ensemble of Cluj-Napoca big band.

Well received, too, were Sibiu-

based bands the Vocal Jazz Quartet and the Radu Ghizasan Quintet. A particularly promising debut was that of Ion Baci Jr., a schoolboy aged 18, and the son of the noted conductor of the Iasi Philharmonic Orchestra.

Included in the festival was a special tribute to George Gershwin, plus seminars on various jazz topics. It is planned to make next year's event a more international festival, with a special jazz section set up at the Theater and Music Assn.

'Local' Italian TV Stations Show Rapid Growth Cycle

By DANIELE CAROLI

MILAN—According to market research by Agis here, local television stations in Italy have grown by nearly 400% in number in just 18 months.

While there were 65 stations operating in September 1976, there were 298 by March 1, 1978, covering most areas of the country.

Of these, 173 operate on a regular basis and 125 have irregular programming.

Most of the stations work on UHF. Rome, and its region Lazio, have 61 stations, the largest number nationally, and equal to 20% of the national total. Other regions where the phenomenon has spread fastest: Sicily, the island having 34 stations; Lombardia (including Milan) with 32; Campania, which includes Naples, 27; and Toscana with 25.

Regions still untouched by the independent television boom are:

Trentino, Friuli, Molise, Basilicata and Abruzzo.

There is still a lack of proper legislation concerning the status and frequency, plus output power limits, of local television stations here. Growth has been uncontrolled, except where some interfered with RAI-TV, the state-owned national broadcasting system, which then called for legal action.

RAI's programming is divided into two channels, one operating on VHF and the other on UHF.

Recently some local tv stations in Northern Italy had their transmitters confiscated and switched off by the police. They were allegedly going beyond the limits of "local" transmissions by reaching other provincial districts.

In a couple of cases, stations were found to have achieved inter-regional audiences by strategically placing their "repeaters."

From The Music Capitals Of The World

• Continued from page 70

the **Bee Gees** for immediate release: "Bee Gees First," "Horizontal," "Idea" and "Trafalgar".... Barclay has released a new package of "Folklore International," featuring folk songs from 20 different countries.

Elisabeth Vigna, Nice-born composer, writer and singer, has cut her first album for WEA, all songs by herself except an adaptation of **Bob Dylan's** "Tomorrow Is A Long Time," in French "Demain C'est Loin".... General Music, founded in Italy in 1965, now has General Music France, first release being music from the movie "One Two Two," distributed by WEA.

Trema Disks has released a record recounting the life of **Charlie Chaplin**, narrated by French actor **Francois Perier**.... French radio broadcast live from Peking, a symphony concert, featuring Beethoven's "Heroica" work, believed to be the first direct broadcast from the Chinese capital.

Pathe Marconi announces the release soon here of the new **Rolling Stones** album "Some Girls," recorded mainly in the Pathe studios.... In readiness for a special radio program devoted to French songs, **Suzanne Burnette**, of Canada, and creator of "The Chanson Francaise" series, was here to talk with leading French singers.

HENRY KAHN

OSLO

The **Kris Kristofferson-Rita Coolidge** package, plus jazz pianist **Barbara Carroll**, pulled a capacity audience here and afterwards **Louis Lerner**, U.S. Ambassador in Oslo, hosted a party.... **Julie Felix** in to plan a tour of Norway for **Gunnar Eide**, who puts on the biggest shows in the pop field.

Excellent reviews for **Manhattan Transfer** in a Concert House presentation.... And **Randy Newman** was another recent visitor, performing at Club 7 for a most responsive audience.... **Monette Suddler**, U.S. girl guitarist, to give a debut performance at Lillestrom Jazz Club with her own group.

Enigma To WEA As Classical Base

LONDON—Less than two years after it was set up by John Boydon, former managing director of the London Symphony Orchestra, Enigma Records has been acquired by WEA here as "a base in the U.K. to build up classical business."

Boydon, who remains with Enigma, was fired from his LSO post in 1975 in a barrage of controversy and publicity. He was formerly managing director of Music For Pleasure, a subsidiary wholly owned by EMI, during which time he worked with Peter Whiteside, with whom he set up Enigma.

Enigma policy has been built round using regional orchestras and local artists for recordings of standard classics. Successes have included a series of Beethoven symphonies with the Halle Orchestra, conducted by James Loughran, and a Royal Philharmonic Orchestra interpretation of "Peter And The Wolf."

John Fruin, WEA U.K. managing director, says: "We wanted a classical base. To compete with the old-established competition, we had to look for a different, but profitable approach. Enigma is different and it is also very commercial."

Gospel Pilgrim Records Opens Toronto Office

TORONTO—Pilgrim Records has opened offices in Canada and has committed itself to releasing "12 to 15" albums featuring Canadian talent this year, says director Paul Young.

A member of the Pentos Group, Pilgrim is engaged in religious and gospel recordings, and also has a talent and booking agency division which provides total services, from publicity to concert tours for acts within the fold.

According to Young, formerly with Praise Records in Canada, Pilgrim is not into "releasing budget records of the corner church choir" variety. "Our projects are full production albums, recorded in 16 or 24 track studios, with top-name session people being called in for the projects."

Among names mentioned are Moe Koffman, Guido Basso, Bill Richards and Rob McConnell.

The first Canadian office is located in Toronto. Pilgrim also has offices in England and Northern Ireland.

CBS Expands French Music Marketing Staff

MONTREAL—CBS Disques in Quebec has taken a number of steps to expand its share of the market, and ensure future growth for the French product division here.

Jean Desjardins, vice president of marketing for CBS Canada, says the new changes, involving new staff and a realignment of field control for sales and marketing staffers, "will further increase the expertise of the division, as well as tighten up the effectiveness of the marketing, sales and distribution arms."

Paul Gallant is director of marketing for the Quebec division and announced four marketing and sales changes that became effective May 1.

From The Music Capitals Of The World

TORONTO

The **Ozark Mountain Daredevils** make a four-date tour of Western Canada, June 29-30, playing Regina, Saskatoon, Calgary and Edmonton.... **Bob Seger** played to a mostly SRO house at the 18,500 Maple Leaf Gardens, May 21, in Toronto.... **John Martyn** cancelled dates at the Horseshoe Tavern in Toronto, but was replaced by fellow Island act **Figgy Duff**. The traditional Celtic Style folk outfit is in the final stage of completing its first LP for the label in Toronto.

The Toronto "underground" is in an uproar at present over the firing of disk jockey **Larry LeBlanc**, who hosted a four-hour music show weekly on CILQ-FM. The program was the only outlet for new wave and early-50s and '60s rock 'n' roll. LeBlanc's ejection from the station follows closely on the heels of a similar firing at CFNY-FM, also broadcasting into the metro Toronto market. In both cases reasons cited for the firings were a mixture of programming policy, budgets and ratings.

Capitol Records intends to bring in **Kate Bush** for a promotional tour in Montreal and Toronto, sometime in June.... GRT sponsored a "live concert broadcast" for **Charlie** on CHUM-FM, staged at the El Mocambo.

Capitol reports negotiations are underway for a return date by U.K. pub rocker **Ian Dury** in July in a club setting. The roguish gentleman debuted in Toronto at Massey Hall recently, opening for Bowery boy **Lou Reed**, and pulled the rug from out of the headlining Reed.

www.americanradiohistory.com



MEAT PLATINUM—Arnold Gosewich, chairman of CBS Records Canada, presents a platinum LP to Meat Loaf for Canadian sales of "Bat Out Of Hell" following an SRO performance at Toronto's Massey Hall recently.

WEA Mounts Promo Push For New Local Signings

By DAVID FARRELL

TORONTO—WEA in Canada is flexing its promotional muscle as never before, and much of it is being geared around Canadian signings for the label.

Earlier in the year WEA's sales and promotion team pulled together to get behind Gordon Lightfoot's "Endless Wire" album. National television buys, comprehensive co-op ad buys in provincial papers and a national in-store product display performance incentive program: all of these marketing devices contributed to bringing the album home, resulting in a double-platinum award to Lightfoot.

Most recently the label has announced the first ever million selling album in Canada for Fleetwood Mac's "Rumours" recording, and is now engaged in an aggressive sales push on that album, in addition to the "Fleetwood Mac" album that preceded it.

Two new signings for WEA in Canada are now the focus for an intense national marketing and promotion campaign. The first is Christopher Ward, a singer/songwriter who works within the pop idiom.

Already successful via his single "Once In A Longtime," Ward has found similar success on a second

track culled from the LP. The long player also is generating a fair bit of attention in most major markets across the country. One of the ploys used by the company to get the album and artist off the ground was a promotional junket in Western Canada to radio stations and the press.

Streetheart is the other act to be pegged for a concentrated marketing and promotion campaign.

The label took the unusual step of releasing a 12" color vinyl single as a pre-promotion for the album. Again, the band has been brought into a variety of radio stations for interviews, and label reps are persistent about the media listening to the release and drawing a conclusion from it, either positive or negative.

While the promotions may not stack up as unique in the U.S., WEA's direction and approach to marketing is only just beginning to come to fruition in Canada, as is the case with MCA, CBS and Capitol. In a large country with a small market, for labels releasing over 100 album per year and working with relatively few staffers, special projects are difficult to work into time budgets. But to increase efficiency, these kinds of promotions are becoming a regular part of day to day business.

LABOR OF LOVE

Stony Plain Looks To Wider Vistas

EDMONTON—Currently celebrating its third year of operation, Stony Plain Records is attempting to crack the pop market, founder Holger Petersen says from the label's base in this prairie city.

German-born Petersen moved to Winnipeg when he was five, took a radio and television course in Calgary and settled down to work as a tv producer at CKVA in Edmonton.

Petersen started producing live concerts for the educational station and affiliated network. Based in the prairies, he was close to the heart of folk music, a genre that has been the life-blood of the label's existence since coming to life in late 1975.

The cornerstone of the label's small but growing success story is in no small part due to gaining rights for promotion and distribution of the Flying Fish line. Releases include album works by Dillard, Hartford, Dillard; The Dillards; Vassar Clements; and John Hartford.

In addition, Stony Plain has three

albums out by "Cockney Cowboy" Paul Hann, a solo album by Irish Rover Will Millar and has just released an album by Mason Williams.

Realizing that bluegrass and folk has its own battles to win in gathering a larger market share, Petersen is promoting the label's catalog with some innovative "and costly" promotional tools. One recent promotion called for a mass mail-out of rolling papers, with the jacket promoting the label and releases.

The label is also placing 30 free-standing bins in prairie record outlets at present, built of cedar shakes, stocked with a full line of Stony Plain record titles.

Says Petersen on expansion: "It is a slow process, but I'm not rich and my goal isn't to make plenty, fast. This is a quality label and I'm building it up piece by piece. I love the music that we produce and this in itself is a reward."

Billboard Hits Of The World

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

BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Artist
1	1	RIVERS OF BABYLON	Boney M (Atlantic/Hansa 11120)
2	3	BOY FROM NEW YORK CITY	Darts (Magnet MAG 116)
3	2	NIGHT FEVER	Bee Gees (RSO 002)
4	4	IF I CAN'T HAVE YOU	Yvonne Elliman (RSO 2090 266)
5	8	LOVE IS IN THE AIR	John Paul Young (Ariola ARO 117)
6	23	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John (RSO 006)
7	5	BECAUSE THE NIGHT	Patti Smith Group (Arista 181)
8	7	MORE THAN A WOMAN	Tavares (Capitol CL 15977)
9	14	WHAT A WASTE	Ian Dury (Stiff BUY 27)
10	19	CA PLANE POUR MOI	Plastic Bertrand (Sire 6078 616)
11	15	COME TO ME	Ruby Winters (Creole CR 153)
12	30	OH CAROL	Smokie (RAK 276)
13	22	HI TENSION	Hi Tension (Island WIP 6422)
14	13	JACK & JILL	Raydio (Arista 161)
15	10	(I'm Always Touched By Your) PRESENCE DEAR	Blondie (Chrysalis CHS 2217)
16	6	TOO MUCH, TOO LITTLE, TOO LATE	Johnny Mathis/Deniece Williams (CBS 6164)
17	25	OLE OLA	Rod Stewart/Scottish W.C. Squad (Riva 15)
18	9	DO IT DO IT AGAIN	Raffaella Carr (Epic 6094)
19	20	IT MAKES YOU FEEL LIKE DANCIN'	Rose Royce (Warner Bros. K 17148)
20	21	A BI NI BI	Izhar Cohen/Alphabeta (Polydor 2001 781)
21	18	NICE 'N' SLEAZY	The Stranglers (United Artists UP 36379)
22	31	DAVY'S ON THE ROAD AGAIN	Manfred Mann's Earth Band (Bronze BRO 52)
23	11	AUTOMATIC LOVER	Dee D. Jackson (Mercury 6007 171)
24	38	ON A LITTLE STREET IN SINGAPORE	Manhattan Transfer (Atlantic K 11136)
25	26	THE DAY THE WORLD TURNED DAYGLOW	X-Ray Spex (EMI Int. INT 553)
26	34	PUMP IT UP	Elvis Costello & Attractions (Radar ADA 10)
27	51	ANNIE'S SONG	James Galway (Red Seal RB 5085)
28	35	IT SURE BRINGS OUT THE LOVE IN YOUR EYES	David Soul (Private Stock PVT 137)
29	12	NEVER LET HER SLIP AWAY	Andrew Gold (Asylum K 13112)
30	16	LET'S ALL CHANT	Michael Zager Band (Private Stock PVT 14)
31	39	LOVING YOU HAS MADE ME BANANAS	Guy Marks (ABC 4211)
32	New	MISS YOU	Rolling Stones (EMI 2802)
33	17	SHE'S SO MODERN	Boomtown Rats (Ensign ENY 13)
34	37	(Don't Fear) THE REAPER	Blue Oyster Cult (CBS 6333)
35	24	ANGELS WITH DIRTY FACES	Sham 69 (Polydor 2059 023)
36	47	MAKING UP AGAIN	Goldie (Bronze BRO 50)
37	70	BEAUTIFUL LOVER	Brotherhood Of Man (Pye 7N 46071)
38	29	ROSALIE	Thin Lizzy (Vertigo Lizzy 2)
39	28	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael (Pye 7N 46035)
40	33	UP AGAINST THE WALL	Tom Robinson Band (EMI 2787)
41	New	NEVER SAY DIE	Black Sabbath (Vertigo SAB 001)
42	54	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	Meat Loaf (Epic EPC 5980)
43	48	CAN'T SMILE WITHOUT YOU	Barry Manilow (Arista 176)
44	New	SMURF SONG	Father Abraham (Decca F 13759)
45	New	AIN'T GOT A CLUE	Lurkers (Beggars Banquet BEG 6)
46	27	EVERYBODY DANCE	Chic (Atlantic K 11097)
47	49	SHADOW DANCING	Andy Gibb (RSO 001)
48	42	ONLY LOVIN' DOES IT	Guys 'N' Dolls (Magnet MAG 115)
49	New	ONLY LOVE CAN BREAK YOUR HEART	Elkie Brooks (A&M AMS 7353)
50	New	HONEST I DO LOVE YOU	Candi Staton (Warner Bros. K 17164)
51	63	SHAME	Evelyn "Champagne" King (RCA PC 1122)
52	New	WOMAN OF MINE	Dean Friedman (Lifesong LS 401)
53	65	EVERY KINDA PEOPLE	Robert Palmer (Island WIP 6425)
54	52	JUST FOR YOU	Alan Price (Jet UP 36358)
55	40	TAKE ME I'M YOURS	Squeeze (A&M AMS 7335)
56	New	MIND BLOWING DECISIONS	Heatwave (GTO GT 226)

57	56	EDDY VORTEX	Steve Gibbons Band (Polydor 2059 017)
58	New	DANCING IN THE CITY	Marshall Hain (Harvest HAR 5157)
59	New	RUN FOR HOME	Lindisfarne (Mercury 6007)
60	55	TAKE ME TO THE NEXT PHASE	Isley Bros. (CBS 6292)
61	41	JUPITER	Earth, Wind & Fire (CBS 6367)
62	53	FEELS LIKE THE FIRST TIME	Foreigner (Atlantic K 11086)
63	75	LET'S GET FUNKIFIED	Boiling Point (Bang Bang 1312)
64	36	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro (RAK 271)
65	68	(I Can't Get No) SATISFACTION	Devo (Stiff Boy 1)
66	New	LET'S GO DISCO	Real Thing (Pye 7N 46078)
67	43	SINGIN' IN THE RAIN	Sheila B. Devotion (Carrere EMI 2751)
68	59	ALL NIGHT LONG	Dexter Wansell (Philadelphia PIR 6255)
69	69	STAYIN' ALIVE	Bee Gees (RSO 2090 267)
70	45	BOOGIE SHOES	K.C. & The Sunshine Band (TK TKR 6025)
71	32	BAD OLD DAYS	Coco (Ariola-Hansa AHA 513)
72	44	FOLLOW YOU FOLLOW ME	Genesis (Charisma CB 309)
73	46	BACK IN LOVE AGAIN	Donna Summer (GTO GT 117)
74	50	I WONDER WHY	Showaddywaddy (Arista ARIST 174)
75	58	HEY LORD DON'T ASK ME QUESTIONS	Graham Parker (Vertigo Park 002)

BRITAIN

(Courtesy: Music Week)
LPs

This Week	Last Week	Title	Artist
1	1	SATURDAY NIGHT FEVER	Various, RSO 2658 123 (F)
2	New	BLACK AND WHITE ALBUM	Stranglers, United Artists UAK 30222
3	2	THE STUD	Various, Ronco RTD 2029 (B)
4	5	THE ALBUM	Abba (B. Andersson/B. Ulvaeus), Epic 86052 (C)
5	4	20 GOLDEN GREATS	Frank Sinatra, Capitol EMTV 10 (E)
6	7	ANYWHERE... ANYWHERE	Rita Coolidge (David Anderle) A&M AMLH 64616 (C)
7	15	I KNOW COS I WAS THERE	Max Boyce, EMI MAX 1001
8	6	20 GOLDEN GREATS	Nat King Cole, Capitol EMTV 9 (E)
9	3	YOU LIGHT UP MY LIFE	Johnny Mathis, CBS 86055 (C)
10	8	AND THEN THERE WERE THREE	Genesis (David Hentschel) Charisma CDS 4010 (F)
11	14	NEW BOOTS AND PANTIES	Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)
12	New	POWER IN THE DARKNESS	Tom Robinson Band, EMI EMC 3226
13	9	LONDON TOWN	Wings (Paul McCartney) Parlophone PAS 10012 (E)
14	29	PARKERILLA	Graham Parker, Vertigo 6641 797
15	12	PASTICHE	Manhattan Transfer (Tim Hauser) Atlantic K 5044 (W)
16	New	EVERYONE PLAYS DARTS	Darts, Magnet MAG 5022
17	13	BAT OUT OF HELL	Meat Loaf (Todd Rundgren) Epic EPC 82419 (C)
18	27	PLASTIC LETTERS	Blondie (Richard Gotthehr) Chrysalis CHR 1166 (F)
19	25	THIS YEARS MODEL	Elvis Costello & The Attractions (Nick Lowe) Radar RAD 3 (W)
20	23	EASTER	Patti Smith (Jimmy Lovine) Arista SPART 1043 (F)
21	17	LONG LIVE ROCK 'N' ROLL	Rainbow (Martin Birch) Polydor POLD 5002 (F)
22	20	HEAVY HORSES	Jethro Tull (Ian Anderson) Chrysalis CHR 1175 (F)
23	16	RUMOURS	Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)
24	19	KAYA	Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)
25	11	CITY TO CITY	Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)
26	18	20 CLASSIC HITS	The Platters, Mercury 9100 049 (F)
27	35	SHOOTING STAR	Elkie Brooks, (David Kerthenbaum) A&M 64695 (C)
28	24	OUT OF THE BLUE	Electric Light Orchestra (Jeff Lynne) Jet UAR 100 (E)
29	26	POWER AGE	AC/DC, Atlantic K 50483 (W)
30	21	20 GOLDEN GREATS	Buddy Holly & The Crickets, MCA EMYV 8 (E)
31	New	STRANGER IN TOWN	Bob Seger, Capitol East 11698
32	10	PENNIES FROM HEAVEN	Various, World Records SH 266 (E)

33	28	GREATEST HITS	Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)
34	48	LENA MARTELL COLLECTION	Lena Martell, Ronco RTL 2028
35	22	THE KICK INSIDE	Kate Bush (Andrew Powell) EMI EMC 3223 (E)
36	31	VARIATIONS	Andrew Lloyd Webber (Andrew Lloyd Webber) MCA MCF 2824 9e0
37	33	THE STRANGER	Billy Joel (Phil Ramone) CBS 82311 (C)
38	32	THE SOUND OF BREAD	Bread (David Gates) Elektra K 52062 (W)
39	30	THE RUTLES	The Rutles (Neil Innes) Warner Bros. K 56459 (W)
40	39	FONZIES FAVORITES	Various, Warwick WW 5037 (M)
41	46	THE UNIQUE KLAUS WUNDERLICH SOUND	Klaus Wunderlich, Decca DBC 5/6 (S)
42	53	GREEN	Steve Hillage (Nick Mason/Steve Hillage) Virgin V 2098 (C)
43	42	ALL 'N' ALL	Earth, Wind & Fire (Maurice White) CBS 86051 (C)
44	37	A LITTLE BIT MORE	Dr. Hook (Ron Haffkin) Capitol EST 23795 (E)
44	41	PLEASE DON'T TOUCH	Steve Hackett, Charisma CDS 4012 (F)
46	-	DARK SIDE OF THE MOON	Pink Floyd, Harvest SHVL 804
47	New	THE '56 SESSIONS VOL. 1	Elvis Presley, RCA PL 42101
48	49	EXODUS	Bob Marley & The Wailers, Island ILPS 9498 (E)
49	50	ANOTHER MUSIC IN A DIFFERENT KITCHEN	Buzzcocks (Martin Rushent), United Artists UAG 30159 (E)
50	34	VAN HALEN	Van Halen, Warner Bros. K 56470
51	New	SOMEONE LOVES YOU HONEY	Charley Pride, RCA PL 12478
52	44	CENTRAL HEATING	Heatwave (Barry Blue) GTO GTLP 027 (C)
53	-	MAN MACHINE	Kraftwerk, Capitol EST 11728
54	56	ALL THIS AND HEAVEN TOO	Andrew Gold (Andrew Gold/Brock Walsh) Asylum K 53072 (W)
55	-	LIVE—THE LAST WALTZ	The Band, Warner Brothers K 66076
56	New	THE ONLY ONES	The Only Ones, CBS 82830
57	-	THEIR GREATEST HITS 1971-75	The Eagles, Asylum K 53017
58	38	ARRIVAL	Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)
59	-	DARTS	Darts, Magnet MAG 5020
60	New	APPROVED BY THE MOTORS	The Motors, Virgin V 2101

JAPAN

(Courtesy of Music Labo, Inc.)
Denotes local origin

This Week	Last Week	Title	Artist
1	1	PLAY BACK Part 2	Momoe Yamaguchi (CBS/Sony)—TOP
2	2	SOUTHPAW	Pink Lady (Victor)—NTVM
3	3	JIKAN-YO TOMARE	Eikichi Yazawa (CBS/Sony)—Sanrise McCy
4	4	YADONASHI	Masanori Sera & The Twist (Aardvark)—Yamaha
5	5	TOKINIWA SHOFU-NO YONI	Toshio Kurosawa (Columbia)—Nichion
6	6	KAMOME WA KAMOME	Naoko Ken (Canion)—Yamaha, Tanabe
7	7	NAMIDA-NO CHIKAI	Alice (Toshiba, EMI)—JCM
8	8	NAKIJOU	Goro Noguchi (Polydor)—Fuji, NPMusic
9	9	KAMOME-GA TONDA HI	Machiko Watanabe (CBS/Sony)—PMP
10	10	TOKYO LALABY	Rie Nakahara (CBS/Sony)—PMP, Tanabe
11	11	MR. SUMMER TIME	Circus (Alfa)—Alfa Music
12	12	TIME TRAVEL	Shinji Harada (For Life)—Burning
13	13	DARLING	Kenji Sawada (Polydor)—Watanabe
14	14	AZAYAKANA BAMEN	Hiroimi Iwasaki (Victor)—Nichion, Geion
15	15	HOHOEMIGAESHI	Candies (CBS/Sony)—Watanabe
16	16	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda (Philips)—Inter Song
17	17	KONO SORA O TOBETARA	Tokiko Kato (Kitty)—Kitty Music
18	18	TONDE ISTANBUL	Maya Shono (BLOW-UP)—Columbia
19	19	FANTASY	Earth, Wind & Fire (CBS/Sony)—Inter Song
20	20	VIBRATION	Hiroimi Go (CBS/Sony)—Burning
1	1	SOTTO IL SEGNO DEI PESCI	Antonello Venditti (Phonogram)
2	2	SATURDAY NIGHT FEVER	Bee Gees (Phonogram)
3	3	DE GREGORI	Francesco De Gregori (RCA)
4	4	LA PULCE D'ACQUA	Angelo Branduardi (Polydor)—Phonogram
5	5	FIGLI DELLE STELLE	Alan Sorrenti (EMI)
6	6	DISCO ROCKET	Various Artists (K-tel—Ricordi)
7	7	AND THEN THERE WERE THREE	Genesis (Carisma)—Phonogram

ITALY

(Courtesy of Germano Ruscitto)
As Of 5/23/78

8	8	RICCARDO COCCIANTE	Riccardo Cocciante (RCA)
9	9	COME E' PROFONDO IL MARE	Lucio Dalla (RCA)
10	10	BURATTINO SENZA FILI	Edoardo Bennato (Ricardi)
11	11	MUSICA NOVA	Eugenio Bennato (Philips—Phonogram)
12	12	1-2-3-4 GIMME SOME MORE	D.D. Sound (Baby Records)
13	13	LA BIONDA	F.lli La Bionda (Baby Records)
14	14	PIGRO	Ivan Graziani (Numero Uno—RCA)
15	15	BLACK JACK	Baciotti (Dig-it—MM)

AUSTRALIA

(Courtesy of Radio 1270 2SM)
As Of 5/26/78

This Week	Last Week	Title	Artist
1	1	SATURDAY NIGHT FEVER (LP)	Soundtrack
2	2	BAT OUT OF HELL (LP)	Meat Loaf
3	3	THE STRANGER (LP)	Billy Joel
4	4	SLEEPER CATCHER (LP)	Little River Band
5	5	THE KICK INSIDE (LP)	Kate Bush
6	6	CITY TO CITY (LP)	Gerry Rafferty
7	7	WEEKEND IN L.A.	George Benson
8	8	I CAN'T STAND THE RAIN	Eruption (Metronome)
9	9	WUTHERING HEIGHTS	Kate Bush
10	10	STAYIN' ALIVE	Bee Gees
11	11	LONDON TOWN (LP)	Wings
12	12	YES SIR I CAN BOOGIE	Baccara
13	13	EBONY EYES	Bob Welch
14	14	BAKER STREET	Gerry Rafferty
15	15	YOU TOOK THE WORDS	Meat Loaf
16	16	NIGHT FEVER	Bee Gees
17	17	EMOTION	Samantha Sang
18	18	ELVIS IN HOLLYWOOD (LP)	Elvis Presley
19	19	SOMETIMES WHEN WE TOUCH	Dan Hill
20	20	LOVE IS IN THE AIR	John Paul Young

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Title	Artist
1	1	RIVERS OF BABYLON	Boney M (Hansa)
2	2	CA PLANE POUR MOI	Plastic Bertrand (Vogue)
3	3	LADY MCCOREY	BZN (Philips)
4	4	SUBSTITUTE	Clout (Carrere)
5	5	EAGLE	Abba (Polydor)
6	6	NIGHT FEVER	Bee Gees (RSO)
7	7	MET DE VLAM IN DE PIJP	Henk Wijngaard (Telstar)
8	8	EVERY ONE'S A WINNER	Hot Chocolate (Rak)
9	9	IF YOU CAN'T GIVE ME LOVE	Suzie Quatro (Rak)
10	10	PRESENCE DEAR	Blondie (Chrysalis)
1	1	SATURDAY NIGHT FEVER	Soundtrack (RSO)
2	2	ALL TIME GREATEST HITS	Bee Gees (Polydor)
3	3	SUPER DISCO PARTY	Various Artists (Hansa)
4	4	CITY TO CITY	Gerry Rafferty (United Artists)
5	5	ARGENTINA	Conquistador (Philips)
6	6	LONDON TOWN	Wings (Capitol)
7	7	WERELDHITS	Fischer Choir (Polydor)
8	8	THE KICK INSIDE	Kate Bush (United Artists)
9	9	ZINGENDE WIELEN	Henk Wijngaard (Telstar)
10	10	ALL 'N' ALL	Earth, Wind & Fire (CBS)

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 5/27/78
SINGLES

This Week	Last Week	Title	Artist
1	1	STAYIN' ALIVE	Bee Gees (Polydor)
2	2	TE AMO (in Spanish)	Umberto Tozzi (Epic/CBS)—Sugar Music
3	3	BALLADE POUR ADELINA	Richard Clayderman (Hispanovox)
4	4	MOONFLOWER	Santana (CBS)
5	5	CARA DE GITANA (in Spanish)	Daniel Magal (Epic/CBS)—April Music
6	6	FUE TAN POCO TU CARINO	Rocio Durcal (Ariola)—Arabella (Spanish)—Collage (Hispanovox)
7	7	POCO A POCO ME ENAMORE DE TI	Miguel Bose (CBS)—Sugar Music
8	8	BAILEMOS UN VALS	Jose Velez (Columbia)—Notas Magicas/Star
9	9	VETE	Los Amaya (RCA)—Talisman
1	1	SATURDAY NIGHT FEVER	Banda Sonora Original (Polydor)
2	2	MOONFLOWER	Santana (CBS)
3	3	JOAN MANUEL SERRAT 78	Joan Manuel Serrat (Ariola)
4	4	EL MEU AMIC EL MAR	Lluís Llach (Ariola)
5	5	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M/CBS)
6	6	BALADA PARA ADELINA	Richard Clayderman (Hispanovox)
7	7	DISCOMANIA	Varios Interpretes (K-tel)
8	8	OUT OF THE BLUE	Electric Light Orchestra (Ariola)
9	9	ENCUENTROS EN LA TERCERA FASE	Banda Sonora Pelicula (EMI)
10	10	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond (CBS)
1	1	SATURDAY NIGHT FEVER	Soundtrack (RSO)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin
LPs.

1	1	SATURDAY NIGHT FEVER	Soundtrack (RSO)
---	---	----------------------	------------------

2	2	THE WORLD STARTS TONIGHT	Bonnie Tyler (RCA)
3	3	BARN AV VAR TID	Nationalteatern (Nacksving)
4	4	NADENS AR	Ulf Lundell (EMI)
5	5	BACCARA	Baccara (RCA)
6	6	LONDON TOWN	Wings (MPL)
7	7	SUPER HITS 78	Various Artists (RCA)
8	8	PUGH 1968-1978	Pugh Rogefeldt (Metronome)
9	9	THE KICK INSIDE	Kate Bush (EMI)

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 5/30/78

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

- 1. SHADOW DANCING—Andy Gibb—RSO 893
- 2. YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891
- 3. TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693
- 4. LOVE IS LIKE OXYGEN—Sweet—Capitol 4549
- 5. IT'S A HEARTACHE—Bonnie Tyler—RCA 11249
- 6. BABY HOLD ON—Eddie Money—Columbia 3-10663
- 7. TAKE A CHANCE ON ME—Abba—Atlantic 3457
- 8. WITH A LITTLE LUCK—Wings—Capitol 4559
- 9. BLUER THAN BLUE—Michael Johnson—EMI-America 8001
- 10. THIS TIME I'M IN IT FOR LOVE—Player—RSO 890
- 11. MOVIN' OUT—Billy Joel—Columbia 3-10708
- 12. THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456
- 13. NIGHT FEVER—Bee Gees—RSO 889
- 14. BAKER STREET—Gerry Rafferty—United Artists 1192
- 15. FEELS SO GOOD—Chuck Mangione—A&M 2001
- 16. IF I CAN'T HAVE YOU—Yvonne Elliman—RSO 884
- 17. TWO DOORS DOWN—Dolly Parton—RCA 11240
- 18. WEREWOLVES OF LONDON—Warren Zevon—Asylum 45472
- 19. JACK & JILL—Raydio—Arista 0283
- 20. YOU BELONG TO ME—Carly Simon—Elektra 45477
- 21. DISCO INFERNO—Trammps—Atlantic 45-3389
- 22. DEACON BLUES—Steely Dan—ABC 12355
- 23. HEARTLESS—Heart—Mushroom 7031
- 24. STILL THE SAME—Bob Seger—Capitol 4581
- 25. EVEN NOW—Barry Manilow—Arista 0300
- 26. BECAUSE THE NIGHT—Patti Smith—Arista 0318
- 27. TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic)
- 28. DANCE WITH ME—Peter Brown—Drive 6269
- 29. IMAGINARY LOVER—Atlanta Rhythm Section—Polydor 14459
- 30. EMOTION—Samantha Sang—Private Stock 45178
- 31. WE ARE THE CHAMPIONS—Queen—Elektra 45441
- 32. STAYIN' ALIVE—Bee Gees—RSO 885
- 33. HOLLYWOOD—Boyz Scaggz—Columbia 310679
- 34. YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551
- 35. I'M GONNA TAKE CARE OF EVERYTHING—Rubicon—20th Century 2362
- 36. GOODBYE GIRL—David Gates—Elektra 45450
- 37. ON BROADWAY—George Benson—Warner Bros. 8542
- 38. EBONY EYES—Bob Welch—Capitol 4543
- 39. I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305
- 40. LAY DOWN SALLY—Eric Clapton—RSO 886

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 5/30/78

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

- 1. SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001
- 2. FEELS SO GOOD—Chuck Mangione—A&M SP-4658
- 3. STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698
- 4. EVEN NOW—Barry Manilow—Arista AB 4164
- 5. FM—Soundtrack—MCA 2-12000
- 6. DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2
- 7. NATURAL HIGH—Commodores—Motown M790
- 8. LONDON TOWN—Wings—Capitol SW 11777
- 9. RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
- 10. RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113
- 11. SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
- 12. POINT OF KNOW RETURN—Kansas—Kirschner JZ 34929 (Epic)
- 13. GREASE—Soundtrack—RSO RS-2-4002
- 14. THE STRANGER—Billy Joel—Columbia JC 34987
- 15. FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092
- 16. MAGAZINE—Heart—Mushroom MRS 5008
- 17. AJA—Steely Dan—ABC AB 1006
- 18. SLOWHAND—Eric Clapton—RSO RS1-3030
- 19. FLOWING RIVERS—Andy Gibb—RSO RS-1-3019
- 20. THE GRAND ILLUSION—Styx—A&M SP 4637
- 21. YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259
- 22. THE ALBUM—Abba—Atlantic SD 19164
- 23. SO FULL OF LOVE—O'Jays—Philadelphia International JZ 35355 (CBS)
- 24. BOYS IN THE TREES—Carly Simon—Elektra 6E-128
- 25. EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)
- 26. CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor PD 16134
- 27. BAT OUT OF HELL—Meat Loaf—Epic/Cleveland International PE 34974
- 28. LIVE—Barry Manilow—Arista AL 8500
- 29. TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H
- 30. TOGETHER FOREVER—Marshall Tucker Band—Capricorn CPN0205
- 31. WEEKEND IN L.A.—George Benson—Warner Bros. 2WB 3139
- 32. THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099
- 33. NEWS OF THE WORLD—Queen—Elektra 6E-112
- 34. ALL 'N' ALL—Earth, Wind & Fire—Columbia JC 34905
- 35. YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH—REO Speedwagon—Epic JE 35082
- 36. HEAVY HORSES—Jethro Tull—Chrysalis CHR 1175
- 37. BORN LATE—Shaun Cassidy—Warner/Curb BSK 3126
- 38. SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104
- 39. EASTER—Patti Smith—Arista AS 4171
- 40. SON OF A SON OF A SAILOR—Jimmy Buffett—ABC AA 1046

Colgrass Honored

NEW YORK—Composer Michael Colgrass, recipient of this year's Pulitzer Prize for his work "Deja Vu" will be honored by ASCAP at a luncheon on Thursday (1) at Le Poulailleur Restaurant here. ASCAP's president Stanley Adams will present Colgrass with the society's own medallion for Pulitzer Prize winners.

Rundgren Vidtape

NEW YORK—An hour-long home videotape of Todd Rundgren live from N.Y.'s Bottom Line will be released by the Visiondisc Corp. at the end of July. The Rundgren program will be available on both the Beta and VHS formats. It will retail for about \$30.

Latin

TEXAS DISTRIBUTOR IN SWITCH

Rangel Set To Manufacture And Distribute Nuevo & Unico Labels

By AGUSTIN GURZA

LOS ANGELES—Rangel Record Distributors, one of the major Latin product distributors in Texas, will for the first time be manufacturing product for record/tape lines which it distributes exclusively.

Manuel Rangel, owner of the 12-year old operation, says he'll be working on what he calls a "lease agreement" basis with two small Texas lines, Nuevo and Unico, which he had been distributing previously without manufacturing the product.

Though the lines are small and have negligible impact on the Latin industry outside Texas and parts of the Midwest, the move is significant as a reflection of a new strategy taken by the Texas distributor.

Financially, Rangel's manufacturing/distributing pacts allow him to "reduce my total investment tied up in inventory," he explains.

Under terms of the pacts, Rangel says he pays royalties to the labels only after the product is sold.

Rangel also says that bringing manufacturing under his roof gives him more control over and greater access to the product. In the past, product flow from the manufacturer did not always fill his needs.

But more than anything else, the new manufacturing agreements give Rangel certain protection, he believes, against fluctuations caused by lines pulling out from his distribution web.

Already this year, Rangel lost exclusive distribution rights for Ramex Records in California.

One of the top Texas regional labels, Ramex is now selling direct to California distributors and the label

Ramex To Sell In Calif.

LOS ANGELES—The impression that Texas regional music is restricted as a market is based on a misconception, says Emilio Garza, owner of Ramex Records in Houston.

And to prove it, he has split from his former distributor in California in order to take on that market directly himself.

"For a Texas label," says Garza, "California is just as important as Texas or Illinois."

He recently split from Rangel Record Distributors for the California territory, claiming Rangel had "too many lines" to represent.

Garza will begin making his own monthly trips to California in an effort to increase the label's profile in this market.

At the moment, the label executive estimates California accounts for 20% of his total volume though he estimates that sales here could account for as much as 50% of his firm's business if the market were exploited completely.

The Texas-based material, like Ramex' own Cadetes de Linares and Renacimiento 74, has enjoyed good reception especially in Northern California where rural (or country) tastes correspond more closely to Texas than to the public taste in metropolitan centers like Los Angeles or San Francisco.

is considering opening a branch here. Rangel retains the Ramex distribution in other countries.

Also in the early part of the year, GC Records was sold by owner Manuel Guerra to Huey Meaux, who had previously picked up part of the Falcon-housed Bego label.

In the GC transition, says Rangel, the product flow dried up, leaving Rangel without the important GC product from the beginning of the year until the end of May when Meaux began putting out some of the material again.

The GC problem "put a cramp in my business," Rangel admits, stressing that he still holds distribution rights to the line.

And he confesses also that the loss of Ramex in California "hurt me."

Says Rangel: "That precipitated my thinking. It always hurts when I lose a line, and I had to figure out what I could do to continue growing."

"In a way, there's no pleasing a

manufacturer. If you do well for him, he'll pull out to do his own thing. And if you don't do well for him, he'll also pull out. So in a way, you can't win."

"As a distributor, you have to find a way to control the product. Otherwise, you can be at the mercy of the manufacturer," Rangel concludes.

As a further means of protection, Rangel says he is "interested in acquiring a strong label out of Mexico."

He has already pacted a U.S. distribution deal with Audio Grabaciones of Monterrey, Mexico.

That small label releases product on the Discos Viva logo, with its major acts being Los Garza De Salinas and Tropical Florida.

Though unknown for the most part outside of Texas, Rangel claims there is "enough demand for the Viva product that it was being brought in across the border" as import product.

Billboard SPECIAL SURVEY For Week Ending 6/10/78

Billboard Hot Latin LPs

Special Survey

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

CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	1	JUAN GABRIEL Espectacular, Pronto 1036
2	LA SONORA PONCENA Explorando, Inca 1060	2	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
3	HECTOR LAVOE De Ti Depend, Fania 492	3	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503
4	ADALBERTO SANTIAGO Adalberto, Fania 512	4	BROWN EXPRESS Pilares De Cristal, Fama 562
5	LA DIMENSION LATINA 780 Kolos De Salsa, Top Hits 2025	5	JULIO IGLESIAS A Mis 33 Anos, Alhambra 38
6	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	6	JOSE JOSE Volcan, Pronto
7	TOMMY OLIVENCIA El Negro Chombo, Inca 1055	7	ROBERTO CARLOS Amigo, Caytronics 1505
8	SAOCO Macho Mumba, Salsoul/Salsa 4117	8	IRENE RIVAS Vida Mia, Cara 004
9	LIBRE Tiene Calidad, Salsoul/Salsa 4114	9	LOS FELINOS Estos Son Los Felinos, Musart 1735
10	JOHNNY PACHECO/MELON Llego Melon, Vaya 70	10	LOS ANGELES NEGROS Serenata Sin Luna, International 925
11	PUERTO RICO ALL STARS Los Profesionales, Fama 1001	11	LUCHA VILLA Interpreta A Juan Gabriel, Musart 1731
12	ISMAEL MIRANDA No Voy Al Festival, Fania 508	12	CAMILO SESTO Rasgos, Pronto 1025
13	SONORA PONCENA El Gigante Del Sur, Inca 1054	13	LOS TIGRES DEL NORTE Numero 8, Fama 564
14	JOHNNY PACHECO The Artist, Fania 503	14	LOS MUECAS Indita Querida, Caliente 7248
15	ROBERTO ROENA Numero 9, International 924	15	YOLANDA DEL RIO Tradiciones Al Estilo De Yolanda Del Rio, Arcano 3405
16	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	16	FERNANDO ALLENDE Dile, Orfeon 16-006
17	LA SONORA PONCENA Conquista Musical, Inca 1052	17	LOS BUKIS Los Alambrados, Mericana/Melody 5611
18	EL GRAN COMBO Mejor Que Nunca, EGC 013	18	CHELO Con Mariachi, Musart 10585
19	ORCHESTRA HARLOW La Raza Latina, Fania 516	19	CHELO La Voz Ranchera, Musart 10638
20	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	20	LOS FELINOS Los Felinos, Musart 1701
21	VITIN AVILES Con Mucha Salsa, Alegre 6001	21	LOS HUMILDES Besitos, Fama 560
22	RICARDO REY/BOBBY CRUZ The Best Of, Vaya 65	22	JULIO IGLESIAS America Alhambra 27
23	EL GRAN COMBO 15vo Aniversario, EGC 014	23	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610
24	PETE "EL CONDE" RODRIGUEZ Este Negro Si Es Sabroso, Fania 489	24	ALDO Y LOS PASTELES VERDES Disco De Oro, Microfon 5001
25	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69	25	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554

QUINTESSENCE SPLURGE

100 Titles Seen By Fall

CHICAGO—Pickwick International will increase the size of its Quintessence budget classical line to 100 titles this fall.

Release of 40 additional titles in the label's Critics Choice series has been scheduled for August through October, informs Peter Munves, Quintessence general manager.

Munves announced release plans while revealing that wholesale volume for the year-old line recently passed the \$1 million mark.

Special in-store promotion tapes to support the line also are being created, he declares.

According to Munves, a large "Basic Beethoven" library will be introduced in the early fall, including symphonies, concerti and chamber works. Performances will feature stellar names such as Kempff, Arrau, Szeryng, Jochum, Munch and Stokowski with the product secured through licensing with Philips, DG, United Artists, Supraphon and others.

The fall catalog expansion will concentrate on filling in basic repertoire gaps, Munves says.

Two recordings which feature baritone Dietrich Fischer-Dieskau in the role of conductor also are part of the autumn release, the executive says. The renowned singer conducts the Brahms Fourth Symphony and Berlioz' "Harold In Italy," with Joseph Suk the soloist.

The recordings, licensed from Supraphon, have not been issued in the U.S. previously.

The fall schedule also will feature material licensed from Harmonia Mundi, including a renaissance dance collection and a "Brandenburg Concerto" set formerly available on RCA Victrola, Munves announces.

A one-hour tape highlighting selections from 45 Quintessence albums is being distributed to 58 Pickwick-owned retail stores, Munves

informs. The 8-track, with script by Munves and narration by WQXR announcer Duncan Pirnie, is designed for in-store merchandising.

According to the label executive, the tape will be made available to independent retailers upon request.

Retailers handling of the Quintessence line have responded favorably to the label's packaging concept, Munves claims. Each disk carries full information about the recording session, and the "Critics' Choice" albums are dotted with reviews from the licensed product's original release. Concert reviews are used in some cases.

"A lot of dealers are saying that we've provided the kind of advice they're looking for, experts endorsing the records," Munves states.

"With the explosion of basic repertoire titles not only at full price, but in budgets, the beginning classical customer needs to have his diffidence and confusion changed to confidence, and that's what these albums do," he asserts.

Munves says Quintessence's "Classics for Joy" series will be broadened again next winter. The label's latest release consisted of eight of these lighter classical titles, including "1812 Overture" with canons, choir and brass band and London's National Philharmonic Orchestra conducted by Charles Gerhardt.

Also issued were: "Capriccio Italien," and "Capriccio Espagnol," Kondrashin conducting the RCA Symphony, a Russian orchestral program with Von Maticac and the Philharmonia Orchestra, a program of orchestral rhapsodies with Silvestri conducting the Vienna Philharmonic and a Slavonic program with The National Philharmonic, Gerhardt conductor. Albums in the release all bear the new Quintessence logo, "Super Stereo Spectaculars."

JUNE 10, 1978, BILLBOARD

Workshop Bows String Quartet Works

LOS ANGELES—Nine original string quartet works composed by members of the American Society of Music Arrangers were introduced at the inaugural session of the society's composer/arranger's workshop here at the Inter-Cultural Foundation on May 13.

The workshop, to provide a laboratory for original composition and experimentation by composer/arranger/orchestrator members of ASMA, was described as "enormously successful" by Eddy Lawrence Manson, president and founder of the workshop.

The works, ranging in techniques from the traditional to the avant-garde, were written by Fred Woessner, director of the workshop, Bob Nichols, Ira Hearschen, Paul Suter, Glenn Jordan, James Arigro, Buddy Svarda, Eddy Manson and Tommy Vig.

Each participant was allowed two run-throughs and a final performance. The musicians who alternated "sitting in" were Jack Shulman. Pa-

vel Farkas, Marjorie Kransberg, Pamela Tomkins, Ezra Kliger, Nancy Roth-violins; Alex Neiman, Ron Strauss, James Ross-violas; George Koutzen, Nat Gershman, Al Parker-celli.

The next session of the workshop is expected to be held in the next four to six weeks. A student workshop is also being planned.

Open Berkeley Store

CHICAGO—An all-classical store has been created by Odyssey Records and Tapes in an expansion of its Berkeley, Calif., retail operation.

The chain's 2,200 square foot Telegraph Ave. location will house classical recordings exclusively, with pop and other product moving to a new adjacent site.

IVES, OTHERS IN REISSUE

CHICAGO—A reissue of historic recordings produced in the 1940s by the New Music Quarterly, first publisher of experimental American music, has been produced by Composers Recordings Inc.

The collection includes violinist Joseph Szigeti's historic recording of the Charles Ives' Fourth Sonata, made in 1942 following his Carnegie Hall performance of the piece. Included also are several Ives songs and works by Quincy Porter and Richard Donovan, all issued originally on 78s.

Chamber Music Receives Grant

NEW YORK—The C. Michael Paul Foundation has donated \$200,000 to support chamber music performing residencies at community-based institutions.

Funds will be granted to chamber ensembles to support 50 day residencies at museums, radio stations, religious institutions, business corporations and dance companies, informs Chamber Music of America, the organization coordinating the grant program.

The grants, to be matched by an equal sum from the host institution, will average \$17,500, with the program expected to begin this fall. Information from Chamber Music of America, 1372 Broadway, New York, N.Y. 10018.

Oxford Univ. Press To Produce Disks

NEW YORK—Oxford Univ. Press will produce a series of recordings featuring music it publishes in score, to be issued in the U.S. and Canada by Peters International.

"Carols For Choirs," the first recording in the series, will be released by Peters in September, under an exclusive North American license arrangement. Carols are performed by the Bach Choir of London with the Philip Jones Brass Ensemble under David Willcocks.

4 Tuba LPs Due

LOS ANGELES—Crystal Records is preparing four new tuba albums, including Roger Bobo's latest recording, "Botuba," to be introduced at the third annual Tuba-Euphonium Symposium and Workshop here, June 14-17.

Classical Notes

A collection of concert programs tracing 47 years of Chicago ballet, opera, symphony and recitals will be transported to the Univ. of Chicago's Regenstein Library this month from the offices of Harry Zelzer's Allied Artists Corp. The 81-year-old impresario, who regularly brought Horowitz, Rubinstein, Segovia and other greats to Chicago, presented his last attraction May 27 at Orchestra Hall, and is dismantling his organization. Zelzer's corporation has been transferred to the Chicago Symphony Orchestra Assn., which begins operating the well established subscription series in the fall.

Memorial concerts are being held in four nations to honor Alexander Tchernin, composer who died in December at the age of 78. Tchernin's Fourth Symphony, "Mystere," and Triple Concerto will be performed Aug. 25 at the Lucerne Festival, a program in which Yehudi Menuhin, Maurice Gendron, Margrit Weber and Genady Rozdestvensky will take part. Memorial concerts also are being staged in Paris, London and Tokyo.

Black Bard: "Umabatha," a Zulu song, dance and drama spectacle based on Shakespeare's "Macbeth," is being seen for the first time in North America at the Spoleto Festival. "The at-

traction has thrilled audiences in Africa, England, Scotland, Italy and Israel," the festival relates.

Neville Marriner will replace Stanislaw Skrowaczewski as music director of the Minnesota Orchestra, beginning in the 1979-80 season. Marriner, founder and conductor of the world renowned Academy of St. Martin-in-the-Fields, chamber orchestra, will average 12 weeks per year in Minneapolis under terms of the three-year contract. It's the British musician's first permanent post with a symphonic group.

Meanwhile, the St. Louis Symphony has begun its search for a successor to music director Jerzy Semkow. Semkow departs at the end of the '78-79 season.

Soprano sweep. Top awards in the WGN-Illinois Opera Guild "Auditions Of The Air" vocal competition all went to women this year. National Award winner is mezzo-soprano Wendy White of Harvey, Ill. who received a \$4,000 cash prize. Sopranos Susan Brummell of Chicago and Maryanne Telese of Houston also took big cash awards. The national competition, staged at Chicago's Civic Opera House, celebrates its twentieth anniversary in 1978.

ALAN PENCHANSKY

Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 6/10/78

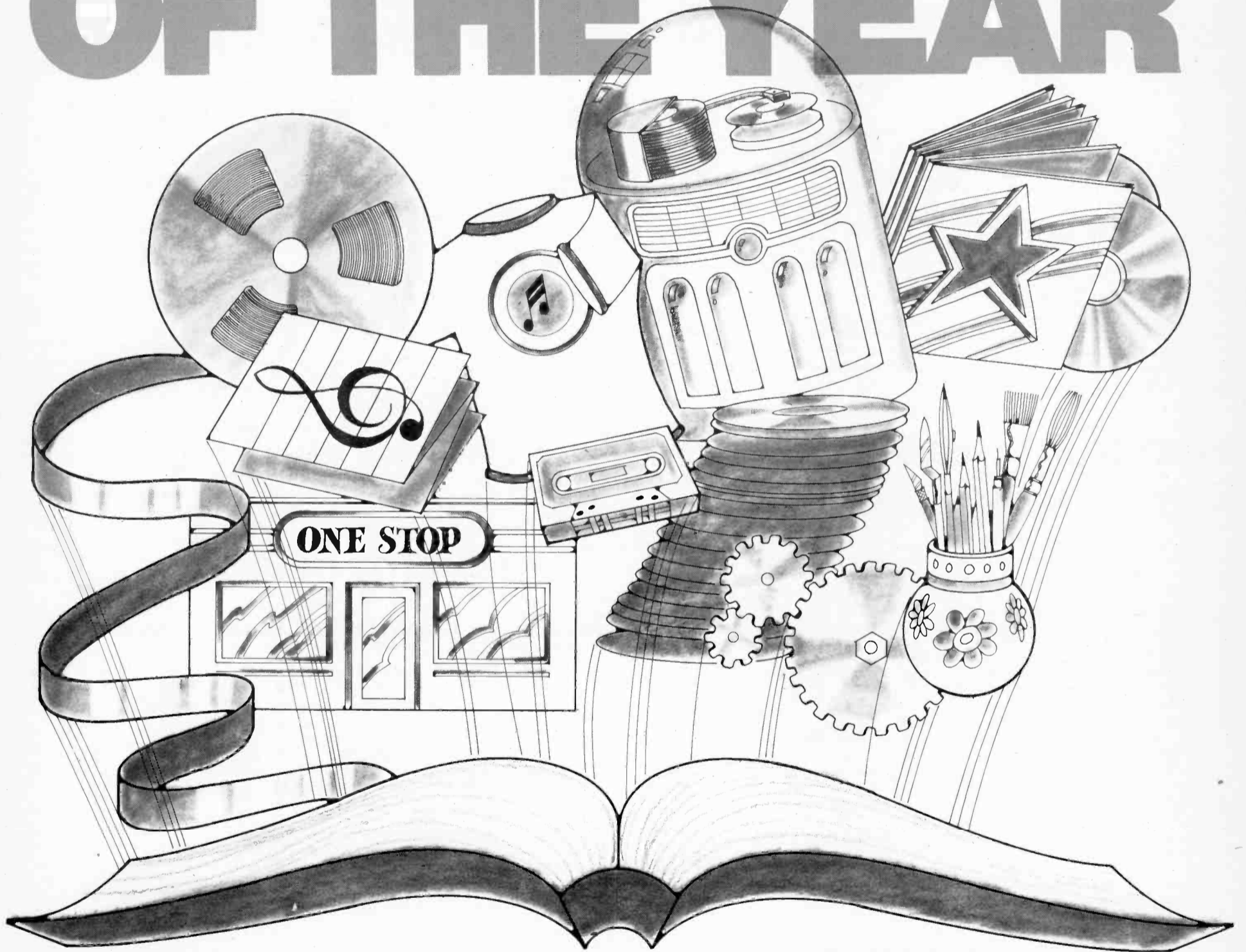
Easy Listening

© 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	6	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
2	2	7	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
3	3	9	YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
4	4	7	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
5	5	10	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
6	6	14	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
7	7	6	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
8	8	19	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
9	15	6	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
10	17	5	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
11	9	8	I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
12	10	8	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
13	12	16	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
14	11	7	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
15	16	8	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
16	14	8	GOD KNOWS/BABY I'M YOURS Debby Boone, Warner-Curb 8554 (Irving/Braintree/Golbe's Gold/Peter Noone, BMI/Blackwood, BMI)
17	13	7	I WANT TO LIVE John Denver, RCA 11267 (Cherry Lane, ASCAP)
18	22	4	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
19	19	10	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Leo Feist, BMI)
20	23	11	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
21	37	2	DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
22	18	8	WE'LL SING IN THE SUNSHINE Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
23	21	10	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
24	24	8	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
25	20	12	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
26	29	5	HE'S SO FINE Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
27	25	7	ON BROADWAY George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
28	31	4	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelring/Run It, BMI)
29	35	3	EVERY KINDA PEOPLE Robert Palmer, Island 100 (Island/Restless, BMI)
30	30	5	I NEVER WILL MARRY/TUMBLING DICE Linda Ronstadt, Asylum 45479 (Sanga, BMI/Colgems, ASCAP)
31	26	12	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
32	32	5	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironsides, ASCAP)
33	27	10	GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
34	36	5	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
35	38	5	YOU KEEP ME DANCING Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
36	48	2	OVER THE RAINBOW Gary Tanner, 20th Century 2373 (Leo Feist, ASCAP)
37	44	2	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
38	33	20	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
39			YOU CAN'T DANCE England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
40	42	5	DEACON BLUES Steely Dan, ABC 12355 (ABC/Dunhill, BMI)
41	39	3	TAKE ME BACK TO CHICAGO Chicago, Columbia 3-10737 (Balloon Head/Big Elk, ASCAP)
42	43	3	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
43	40	4	MIDNIGHT LIGHT LeBlanc & Carr, Big Tree 16114 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
44	46	3	FROM NOW ON Bobby Arvon, First Artists 41003 (First Artists, ASCAP/Little Whitehouse, BMI)
45	47	3	WONDERFUL TONIGHT Eric Clapton, RSO 895 (Stigwood, BMI)
46			LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
47			STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
48			ANOTHER FINE MESS Glen Campbell, Capitol 4584 (United Artists, ASCAP)
49	49	2	I BELIEVE IN YOU Mel Tillis, MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)
50	50	2	THAT ONCE IN A LIFETIME Demis Roussos, Mercury 73992 (Perren Vibes, ASCAP)

THE INDUSTRY SUPERBUY OF THE YEAR



Where the industry professionals turn to do their shopping.

Make sure your products and services are well positioned for year-round display. Your Ad in **Billboard's 19th Annual International Buyer's Guide** will be where the action is for the entire industry.

Billboard's complete up-dated, thoroughly researched, annual guide is unique in our business—the only buyer's guide used by our industry around the world as The Source for information, details and carried in every traveller's briefcase as an easy reference guide.

Industry professionals Buy right out of the pages of **Billboard's International Buyer's Guide**. For new prospects, for additional business, for visibility, you must be prominently positioned in this year's edition.

Act Now, for the best position, get your Ad Reservation in early for **The Superbuy of the Year**. Contact Your local Billboard Representative today!

Date of Issue: September 23, 1978
Advertising Deadline: August 11, 1978

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

Billboard

Superstore Era Dawns As Trend Increases

• Continued from page 1

ords to Disc, the Record & Tape Store, opens his first 11,000 square footer Aug. 1. He would not divulge its location, but states that his manager has already been selected. Cohen, who heads the 30-plus Disc and Zebra stores out of Cleveland Heights, Ohio, also expects to open his second 6,000 square footer about the same time.

Oasis, the whopper store, first of which was opened in April by Sam Shapiro of the National Record Mart chain in central Pittsburgh, will be joined by up to four more such locations in the five-state area before 1979. Shapiro today operates 52 record/tape/accessories outlets.

Richard Bullock of Odyssey, the 30-store chain, has a 12,000 square-foot, his first superstore, on the boards for Phoenix some-time this year. Bullock is testing the prestigious store concept. He maintains that he will be opening far more 2,000-square-foot-and-under outlets through the year. Bullock reflects the conservative attitude of many of his chain cohorts. "If the right real estate deal in the right city occurs, as it did in Phoenix, we will open a larger store," Bullock explains.

Peaches, whose 27 stores cross country—all over 12,000 square feet—represent the largest single holding in the super retailers. won't divulge 1978 opening specifics.

Frank Miko says the next Peaches opens soon in Greensboro, S.C. This marks the locally based Heiman operation's third Southern store, the

others being in Ft. Lauderdale and Memphis.

Bob Tolifson of Record Factory, the 16-store skein north of San Francisco, sees no monster outlets in the immediate future, but he sees individual stores growing from 4,000 to 6,000 feet per outlet.

Stu Schwartz of Harmony Hut feels similarly. He has 5,000 square foot mall outlets breaking this summer in Frederick and Gaithersburg, Md. And after that he has three more mall locations coming before December 31 in the area near his Washington, D.C., base.

Barrie Bergman says he learned a lot from the opening of the Record Bar chain's first superstore, Tracks, in Norfolk, Va. That huge outlet caused Bergman to open his first 6,000 foot Record Bar next month. Bergman feels this expanded store is a bridge between the Tracks and his normal Record Bar store.

Stark Service, which opened Grapevine, Flint, Mich., early this year, has an Akron counterpart opening Aug. 1. Paul David of Stark says two more Grapevines could open by year's end. He points out that four more Camelots open over the next six months, bringing the total to 76.

The three Circles and six Hollywood Record & Tape stores in Phoenix will be multiplied by two at year's end, Angela Singer of Associated says. As a result, she and husband Leonard of Associated Distributors, are not mulling any huge store openings.

By year's end, all the 30 Sound Warehouse stores in five states out of Oklahoma City will be enlarged to 8,000 square feet and up, Barbara Green, ad chief of the network, states.

The essentially Southwest store web is increasing size up to 15,000 square feet in the case of a new store, due to open in Austin, Tex., and an expanded Oklahoma City location. At present, approximately 20 of the stores are more than 8,000 square feet, she notes.

Russ Solomon, president of Tower Records, and John Schairer, his second in command, were both out of their Sacramento base and could not be contacted. Solomon is generally credited with fathering the concept of enlarged record/tape retail stores in the early '60s.

Lenny Silver of Transcontinental Record Sales, Buffalo, who nurtured the mammoth store concept in the East, now has two Record Theatres over 10,000 square feet among his 21 stores. He recently reported an imminent Cincinnati 15,000 square foot store debut. Presently, he sees no more superstores for his chain in 1978.

John Marmaduke of Western Merchandisers, Amarillo, which operates the Hastings Book and Record stores, see no outlet larger than 5,000 square feet. But he does envision six new stores opening with the Hastings marquee before the end of 1978.

Alan Dulberger of 1812 Overture, Milwaukee, has slated a 5,000 to 6,000 square foot store in the location which once housed Frenchy's, a

major local cafe location which he took over eight months ago.

The new store, which will open in late summer probably, replaces a nearby smaller store which was seriously damaged by fire recently (Billboard, June 3, 1978).

Jerry Adams, Harmony House, Detroit; and Lou Fogelman, Music Plus, and John Houghton, Licorice Pizza, both of Los Angeles, see no superstores in their foreseeable future. But all have eyes for opening more normally sized stores in this and future years.

Steve Libman of Emerald City Records, parent of the Oz and Music Scene chains, said the Atlanta organization is planning no store openings this year. He was the notable exception to the general building program.

Gallup Poll Shows More Musicians

• Continued from page 1

1976. It is due to be released in the next two weeks by the Conference.

The 8.9% sales gain reflects total retail sales of \$2,090,204,000, putting that sector of the music industry over the \$2 billion mark for the first time. However, according to conference president Leslie Propp, a more accurate estimate of the sector's growth is put at 2%.

"Increase due to the higher cost of imported merchandise and inflationary domestic factors pushed prices up so that in real terms the industry as a whole moved ahead by about 2%," he says.

The annual report tracks sales of instruments, accessories and sheet music through the National Assn. of Music Merchants, and includes both acoustic and electronic instruments, the latter being responsible for 40% of all instrument sales.

As an indication of the growth of electronic instruments, the report notes that synthesizers, first included in the Conference's 1973 report, moved from \$8 million that year to \$23 million in 1977. In the same period of time electric pianos moved from \$9 million to last year's \$24 million.

As a result, the study notes, many music stores are extending their concept of electronic merchandising into other areas, such as sound contracting, encouraged by the phenomenal growth of the sound system and component business, which the conference says has reached a retail sales mark of \$100 million.

The Gallup study, showing a rise from 40 to 50 million amateur musicians, claims that 71% of them are active players. The study indicates that most are piano players, with

guitarists and organists following close behind.

The sale of printed music, which the conference calls "a bellwether of overall musical activity," showed a commitment rise of 8.9%, with total retail sales pegged at \$228 million.

"Since price increases were not a major factor in this market," the conference notes, "the real increase is significant."

Likewise, piano and organ sales were up. Since electronic organs have an average retail selling price of more than \$2,000, their sales account for more than a quarter of all retail business in musical instruments.

Dollar sales of electronic organs rose 10% last year, for a total of \$510,186,000. Sales of American-made organs were up 9%. Imports dropped by nearly 15%, the study notes.

Pianos surpassed previous records also, up 5% over 1976. Total piano

sales in the U.S. are put at a record \$345,914,000.

Domestic manufacturers of fretted instruments were undoubtedly buoyed by the news that there was an unspecified decline in the importation of fretted instruments, and while the conference reports that "American manufacturers had an excellent year," total fretted instruments sales dropped 6% in volume and 2.5% in dollars.

Industry sources point out that this was due to the closing of the Harmony guitar plants and the prolonged strike at the C.F. Martin plant.

Consequently, the number of units of fretted or string instruments sold fell from a 1976 total of 1.75 million to last year's 1.65 million.

Dollarwise, fretted instrument sales were put at \$239 million in 1977, compared to \$245 million in 1976. These figures represent wholesale dollars translated into retail prices, the conference adds.

College Resistance Declining

• Continued from page 3

stances the license has been turned over to a school's law department and attorneys.

Because the licensing organizations are still awaiting the return of their respective licenses, it is still premature to make any conclusions on any long-term effect. Gary English executive director of the National Entertainment Campus Activities Assn., believes that in two or three months, a better fix on implications will become clearer.

English still anticipates further negotiations, but doesn't know "under what conditions the NECAA

would participate in negotiating again."

While he also mentions that most schools have signed the license, he says that a significant number of schools have determined they don't need the SESAC license and would rather hold off on signing it until they actually need it.

There still remains other grey areas, such as in the ASCAP contract pertaining to dance bands and whether they are covered in the general full-time equivalent rate pertaining to entertainment under \$1,000.

The licenses will effect school budgets, many of them being presently formulated for next year. Most school budgets are for the year beginning July 1.

AGAC Songwriting Workshop Imminent

NEW YORK—A new nine-week songwriting workshop will debut at AGAC here Thursday (15) at 6 p.m. The workshop, conducted by Lou Stallman, will emphasize collaborating and will cover all aspects of today's pop market.

Meanwhile, Al Berman, president of the Harry Fox Agency, is one of the scheduled speakers for AGAC's Thursday noontime rap sessions for songwriters. He will speak at the June 22 seminar also held at the AGAC office, 40 West 57th St.

Nonprofit Producers Assn. Being Formed

By GERRY WOOD

MUSCLE SHOALS—A new nationwide nonprofit association is being formed to "advance and promote the creative profession of producing records."

Based presently in New York and headed by Kenny Lehman, acting chairman, the American Record Producers Assn., Inc. made its initial membership pitch at the Muscle Shoals Record & Producers Seminar, May 25-27.

Lehman unveiled several future projects for the organization, including an educational program utilizing workshops and seminars, a speakers bureau and a national WATS line allowing label executives to contact production companies and producers.

Plans call for a liaison office to be established between producers/production companies and other music industry organizations. The speakers bureau will allow members and associates to represent the record producer at colleges, conventions and industry functions.

The group plans to publish a monthly newsletter including a review of recording studios and their facilities, evaluation of new equipment used in production, innovations in production, industry market trends, a producer information exchange, and articles spotlighting the best production of the month.

The association also plans to compile a yearly directory for producers, listing engineers, arrangers, orchestrators, copyists, record companies and their executives, producers, independent production companies, a city-by-city guide to the music industry and a section for legal referral.

"Membership will consist of inde-

pendent and staff producers and production companies," noted Lehman. "Associate membership will be open to manufacturers, recording studios, engineers, distributors and other industry groups."

Memberships will be open on Sept. 30. An independent accounting firm will research the organization's financial needs to determine the amount of dues.

"The lack of communication between producers and between producers and record executives was one of the major reasons behind the formation of the American Record Producers Assn.," states Lehman. "We'll continue to make it possible for constructive debate to occur by establishing a forum where each problem can be worked on in detail to achieve a resolution mutually beneficial to all parties."

Lehman cites the emergence of the independent producer as a major creative force during the past decade, noting, "This has actually changed his role and responsibilities to the point where they must deal with new business situations from which new problems arise."

Lehman states each member of the group will receive a handbook "A Producers Guide To The Record Industry," and the association hopes to present its gold and silver awards for excellence in record production in a nationally televised awards ceremony.

Founding charter members include Lehman, Aria Productions, Love-Zager Productions, Meco Monardo, Jeff Lane, Tony Bongiovi, Wishbone Inc. and Charlie Collelo. The association is represented by the law firm of Machat and Kronfeld in New York.

Interworld-Magnet Subpublishing Deal

LOS ANGELES—Interworld Music has signed a subpublishing deal with Magnet Music to represent Magnet's entire catalog in the U.S. and Canada.

The Magnet catalog includes copyrights by artists such as Chris Rea, Darts and Hitchcock/Warren, among others. Many are successful in England.

Michael Levy, chairman of Magnet Music, expressed confidence that the Magnet catalog would now receive "a major thrust on the American publishing scene." The deal was negotiated for Interworld by the firm's president Mike Stewart.

Comedian Cooper Tested On Tube

NEW YORK—Mail-order firm Tele House is taking television time in five test markets for a double album featuring comedian Pat Cooper.

Tagged "Super Cooper," the \$6.98 package is boosted via two-minute spots through mid-July in Philadelphia, Detroit, Hartford, New Haven and New York.

An intensive national campaign is set to follow later in the summer.

Spots showcase Cooper in a nightclub setting, with the album sales pitch by an off-camera announcer. Where possible, time buys are scheduled to coincide with Cooper's local appearances.

Billboard Chic

If you're looking to inject some positive energy in your wardrobe this year, check out the new Billboard T-Shirt.

It's a total YES in every way! French-Cut for perfect fit; easy-to-care for; ultra-comfortable to wear; 50/50 cotton blend that lasts.

Most important: The five color message that spells-it-all-out for Everybody who's into music. Exclusive here but you got it! Try it on!

Billboard



Yes is right! Please send me Billboard's new T-Shirt. I'm enclosing \$5.00 (for each, check or money order, no cash, please.) That will include the cost of the shirt, postage and handling, and I am looking forward to receiving it within 4 weeks. Thank you.

Sincerely,

Name _____

Company _____

Address _____

City _____

State _____

Zip _____

Phone () _____

Sizes	#of Shirts	\$	Amount
Small (30-32)		\$	
Medium (34-36)		\$	
Large (38-40)		\$	
X Large (42-46)		\$	

Total Amount: \$ _____

TO: BILLBOARD T-SHIRT, P.O. BOX 10458, SANTA ANA, CALIFORNIA 92711

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 6/10/78

Number of LPs reviewed this week 28 Last week 59

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.

Pop

THE DIRT BAND—United Artists, UALA854H. Produced by Jeff Hanna. There's been a large gap since this veteran group's (nee Nitty Gritty Dirt Band) last product but the wait has certainly been worth it. The group has added two new members and changed its sound somewhat. While still relying on a solid country-tinged rock base the band has a harder rock edge to it now enhanced by bright hornwork and bolder arrangements. Both Jeff Hanna and Jimmie Fadden stand out on distinctive, harmonic vocals as usual and the overall musical mix is a delightful blend of ballads, uptempo songs and an instrumental.

Best cuts: "In For The Night," "Wild Nights," "Escaping Reality," "Whoa Babe," "Can't Stop Loving Me Now."

Dealers: Lots of fans eagerly awaiting this band's return.

Country

GENE WATSON—The Best Of Gene Watson, Capitol ST11782. Produced by Russ Reeder, Bob Webster. From "Love In The Hot Afternoon" to more recent songs, this Watson hit compilation displays his uncompromising country style, supported by a lot of fiddle, steel guitar and simple country rhythm patterns. Smooth production and effective use of background voices sweeten the sound and provide a good balance for Watson's voice that's rural, sensitive and sensuous. There are some uptempo numbers, but the LP's strength rests on his interpretation of such love ballads as "Because You Believed In Me."

Best cuts: "Love In The Hot Afternoon," "You Could Know As Much About A Stranger," "Because You Believed In Me," "Paper Rosie," "Where Love Begins."

Dealers: Watson's talent and track record insure solid sales for his "best of" LP.

Jazz

JOHN KLEMMER—Arabesque, ABC AA1068. Produced by Stephen Goldman, John Klemmer. The tenor saxophonist extraordinaire returns with another collection of tingling, mood-setting compositions that deviates somewhat from his two previous albums. While "Barefoot Ballet" and "Lifestyle" were on the ultra mellow side, this album contains more pizzazz and spunk with more uplifting and versatile tunes. While Klemmer's searing sax is the focal point, it is cushioned by the instruments of outstanding session players such as Lenny White, drums; Airtio Feldman, drums; Weather Report's Alex Acuna on percussion and others.

Best cuts: "Paradise," "Arabesque," "Desire."

Dealers: Klemmer's music is now starting to reach more than jazz audiences.

Classical

WILLIAM SCHUMAN: CONCERTO ON OLD ENGLISH ROUNDS—McInnes, viola, Camerata Singers, N.Y. Philharmonic, Bernstein, Columbia M35101. A timeless yet uniquely American tapestry is woven from threads of old English songs in this spellbinding 45 minute work, a concerto-fantasia for solo viola, women's chorus and large orchestra. Schuman's control of these rarely combined forces, his handling of the work's wide range of moods is absolutely masterful. The performance harkens back to the late 1950's, when definitive, unforgettable readings of big American classics were taped under Bernstein and this orchestra. Radio exposure and word of mouth will do much to promote this stunning world premier recording.

Disco

VARIOUS ARTISTS—Disco Party, Marlin 2207/8 (TK). Album concept by Ray Caviano. This double-disc package features non-stop disco music by such top TK acts as KC & the Sunshine Band, George McCrae, the Ritchie Family, Peter Brown, Betty Wright, Celi Bee & the Buzzy Bunch, Jimmy "Bo" Horne, T-Connection, Ralph MacDonald, Foxy and Eli's Second Coming. The songs were blended together by Tom Savarese, and the smooth segues make this a perfect party album. The LP utilizes the talents of such top producers as Harry Wayne Casey & Richard Finch, Jacques Morali & Richard Rome, Cory Wade and Bobby Eli.

Best cuts: "Get Down Tonight," "Rock Your Baby," "Best Disco In Town," "Do You Wanna Get Funky With Me," "Where Is The Love," "Superman," "Calypto Breakdown."

Dealers: The cover photo is a striking aerial view of dancers at Studio 54.

Spotlight



RITA COOLIDGE—Love Me Again, A&M SP4699. Produced by David Anderle with Booker T. Jones. Coolidge follows her previous, single laden album with another polished set of smooth ballads and gently rocking uptempo tunes. Her wide ranging vocals are both evocative and commanding on all the seemingly precise material for her. Anderle has assembled a fine cast of background players who shine on guitars, keyboards, percussion, synthesizer and drums. Here and there strings and background vocalists are also used for a fuller, richer sound. A number of single candidates abound in what might be Coolidge's best effort to date.

Best cuts: "You," "Sweet Inspiration," "It Just Keeps You Dancin'," "Bye Bye, Love," "Hello Love, Goodbye."

Dealers: Coolidge has fully blossomed into a legitimate superstar with her last effort "Anytime... Anywhere."

BRUCE SPRINGSTEEN—Darkness On The Edge Of Town, Columbia JC35318. Produced by Bruce Springsteen, Jon Landau. On this long awaited effort, Springsteen eschews the tight dense sound of his acclaimed "Born To Run" to put the emphasis on his unique throaty singing style. While more sparse, the music is equally powerful, with the seven-man band behind Springsteen aided by the studio prowess of the producers along with Steve Van Zandt, Jimmy Iovine and Charles Plotkin. Springsteen's lyrics continue their exploration of doom and adolescent angst as perceived in small New Jersey towns. This is the type of album that grows with each listening.

Best cuts: "Adam Raised Cain," "Factory," "Prove It All Night," "Darkness On The Edge Of Town."

Dealers: This is top priority for CBS. Expect platinum-plus and beyond.



First Time Around

TARNEY/SPENCER BAND—Three's A Crowd, A&M SP4692. Produced by David Kershenbaum. An impressive label debut from British rockers Trevor Spencer and Alan Tarney, showcasing the latter's fluid guitar, keyboard and vocal contributions atop the former's solid percussive base. Their overall sound is clean and imaginative, keyed to tight harmonies—reminiscent at times of CSN&Y—and sharp instrumentation. The material is melodic, whether up beat like "Bye Bye Now My Sweet Love" or mellow like "Capital Shame" and "It's Really You."

Best cuts: "Bye Bye Now My Sweet Love," "I Can Hear Love," "Maybe I'm Right."

Dealers: Label has a good track record breaking British combos such as this.

MANCHILD—Feel The Puff, United Artists CHLA862H. Produced by Sonny Sanders. This seven-man group debuts with a well-balanced r&b effort, mixing funky uptempo numbers and soft ballads. There are no brass or string section instruments on the album: the horn sound is provided by sax and synthesizers, while the string sound is simulated with an Arp string ensemble. Vocals are also a strong point, as five of the members sing lead or have a featured vocal solo. The complex arrangements and soaring harmonies recall the sophistication of Earth, Wind & Fire.

Best cuts: "Walk With Me (Ande Conmigo)," "Joy," "Rowdy-Dowdy Blues," "Don't Get Me Towdy."

Dealers: Striking black cover with white logo.

Billboard's Recommended LPs

pop

AC/DC—Power Age, Atlantic SD19180. Produced by Vanda and Young. AC/DC has transcended its punk image with nine searing cuts of high energy rock. The group's two-guitar battery entwines the blasting vocals of Bon Scott, whose style often recalls that of Paul Rogers in his early days with Free, with tasty riffs reminiscent of early Humble Pie. **Best cuts:** "Rock 'n' Roll Damnation," "Gimme A Bullet," "Sin City," "Gone Shootin'."

CARILLO—Rings Around The Moon, Atlantic SD19176. Produced by Chris Kimsey. Frank Carillo is a singer/guitarist and leader of this four-piece unit of guitars, drums and keyboards. Most of the material is spirited, uptempo rock with driving guitar solos. But there's a melodic ballad here and there and Carillo's urgent vocal style handles both in arresting fashion. **Best cuts:** "(Dallas) Queen Of The Palace

Revue," "I Wanna Live Again," "It Carries On," "What'd You Light The Fire With."

U.K. SQUEEZE, A&M SP4687. Produced by John Cale. This five-man band's debut album consists of hard-driving rock'n'roll which should generate much new wave enthusiasm. Lead and rhythm guitars dominate the instrumental mix. The disk was pressed in a limited edition on see-through red vinyl. Good back cover photography of the group members in muscle man poses. **Best cuts:** "Sex Master," "Bang, Bang," "Wild Sewerage Tickles Brazil."

MARTIN MULL—Sex & Violins, ABD AA1064. Produced by Bill Wolf. The increasingly popular Mull, star of television and now film ("FM") writes some of the most satirical and cynical lyrics, sung in his soft, nearly spoken way of delivery. Between songs are spoken comedy bits which gives the album the kind of flavor found in Mull's tv show. Close attention must be paid to the lyrics to fully appreciate Mull's sense of humor. **Best cuts:** "I Haven't The Vegas Idea," "Trailer Waltz," "A Half Hour Of Heaven (And Eight Hours Of Sleep)."

CRAIG NUTTYCOMBE—It's Just A Lifetime, A&M SP4683. Produced by Glyn Johns, Andy Fairweather Low. This singer/songwriter has an offbeat, beguiling style. The music mix is a collection of ballads and uptempo pop but Nuttycombe writes engaging lyrics and fashions lively melodies. Recorded in England, the sessions call on classy London players on guitars, drums, horns, and harmonica. **Best cuts:** "Rainy Eyes," "Malibu Bay," "It's Much Easier," "So Close For Being Far Away," "Sunny Carmel Valley Day."

SUNSET BOMBERS, Ariola SW50026. Produced by Jack Stack-A-Track, Scott Shannon, Joe Klein. This four-man band specializes in earthy, gut-level rock'n'roll which is popular on the club level. Its songs feature simple guitar-bass-drums street-oriented subjects. **Best cuts:** "Suicide Kamikaze Girls," "Gutter's Paradise," "Drag Queen," "Dirty Pictures."

GARY APPLE—The First One's Free, Monument MG7625. Produced by Gary Apple, Richard Gordon, Fred Foster. The vocalist also handles keyboards, guitar and percussion on this self-composed set of uptempo pop tunes. Apple is backed by a 10-member band which features flute, pedal steel and violin in addition to the customary rock LP backup. The songs display catchy melodic hooks which should generate radio interest. **Best cuts:** "Shoot 'Em Up Cowboy," "Right Where She Wants Me," "Holdin' Onto Love."

disco

PATRICK JUVET—Got A Feeling, Casablanca NBLP7101. Produced by Jacques Morali. Four cuts, three on side one and one 14 minutes on side two, make up this LP. The tunes are disco-oriented with plenty of rhythm and percussion in addition to horns and strings. But Juvet slows the pace down here and there with mellow vocals. **Best cuts:** "Got A Feeling," "Another Lonely Man," "Where Is My Woman."

jazz

THAD JONES—Greetings And Salutations, Biograph BLP12059. Produced by Bosse Broberg, Lars Samuelson. Taped in Sweden three years ago, Mel Lewis and Jon Faddis

join Jones and a roomful of Scandinavians on five tracks of varying tempos. Jones composed it all; a standard or two might have made for a tastier program. **Best cuts:** "The Waltz You Swang For Me," "Greetings and Salutations."

TAL FARLOW—Farlow '78, Concord Jazz CJ57. Produced by Carl E. Jefferson. The guitarist's second time out on Concord vinyl, Farlow offers two originals and seven others with bass and drums backing, re-establishing himself as one of the world's most distinctive gut pluckers. Thirty years of excellence is heard in this program. **Best cuts:** "With The Wind And The Rain In Your Hair," "Gymkhana In Soho."

SMITH-ARMSTRONG-CALLOWAY—Legendary Black Jazz Stars In Their First Films, Biograph BLP3. Produced by Arnold S. Caplin. Bessie, Louie and Cab are heard performing in movies from 1929-34, an invaluable historical album. Smith's "St. Louis Blues" runs nine minutes, Armstrong does a brief six and Calloway prances and scats through about 17 minutes of rare vocal jazz culled from his shorts. **Best cuts:** "St. Louis Blues," "Long About Midnight," "Zaz-Zuh-Zaz."

SCOTT HAMILTON—Two, Concord Jazz CJ61. Produced by Carl E. Jefferson. Young Hamilton (he is 23) continues to astonish with his big tenor sax improvisations, so acutely reminiscent of Webster, Berry and Hawkins. Hamilton blows on 10 tracks with backup from Nat Pierce, Cal Collins, Monty Budwig and Jake Hanna. This is swinging, easy-to-appreciate jazz in a mainstream groove. **Best cuts:** "The Very Thought Of You," "Rough Ridin'," "No Greater Love."

classical

BERNSTEIN PLAYS AND CONDUCTS MOZART—Columbia M34574. A big scaled, dramatic reading of the Piano Concerto No. 25 finds Bernstein at the keyboard and conducting the Israel Philharmonic. The critical listener will appreciate this Tel Aviv production's sonics, which give beautiful detailing and differentiation of the orchestra's choirs without sacrifice to the overall ensemble sense. Remainder of the second side is given over to the popular "Eine Kleine Nachtmusik," a N.Y. Philharmonic performance.

CONCERTOS FOR TWO FLUTES—Rampal, Wilson, I Solisti Veneti, RCA ARL12713. Jean-Pierre Rampal and emerging star flautist Ransom Wilson produce a spirit lifting, hypnotic sound in tandem, and in-store play of side one will entrance shoppers. Three classical era concerti are made ravishing, billowy, a total delight. Exceptional brilliance and audio "bloom" characterize the sonic reproduction.

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, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh, Paul Grein and Adam White.

2 Publishers To Nashville

NEW YORK—The staffs of Chappell and Intersong music publishers gather in Nashville Tuesday and Wednesday (13-14) for a two-day convention, the first held outside corporate headquarters here.

"We chose Nashville because of its obvious and ever-growing importance as a music center," notes Chappell's vice president of creative affairs, Irwin Schuster, "also because people within our organization, who may not normally get the opportunity to visit Nashville often, will have a chance to see, hear and feel firsthand what goes on there."

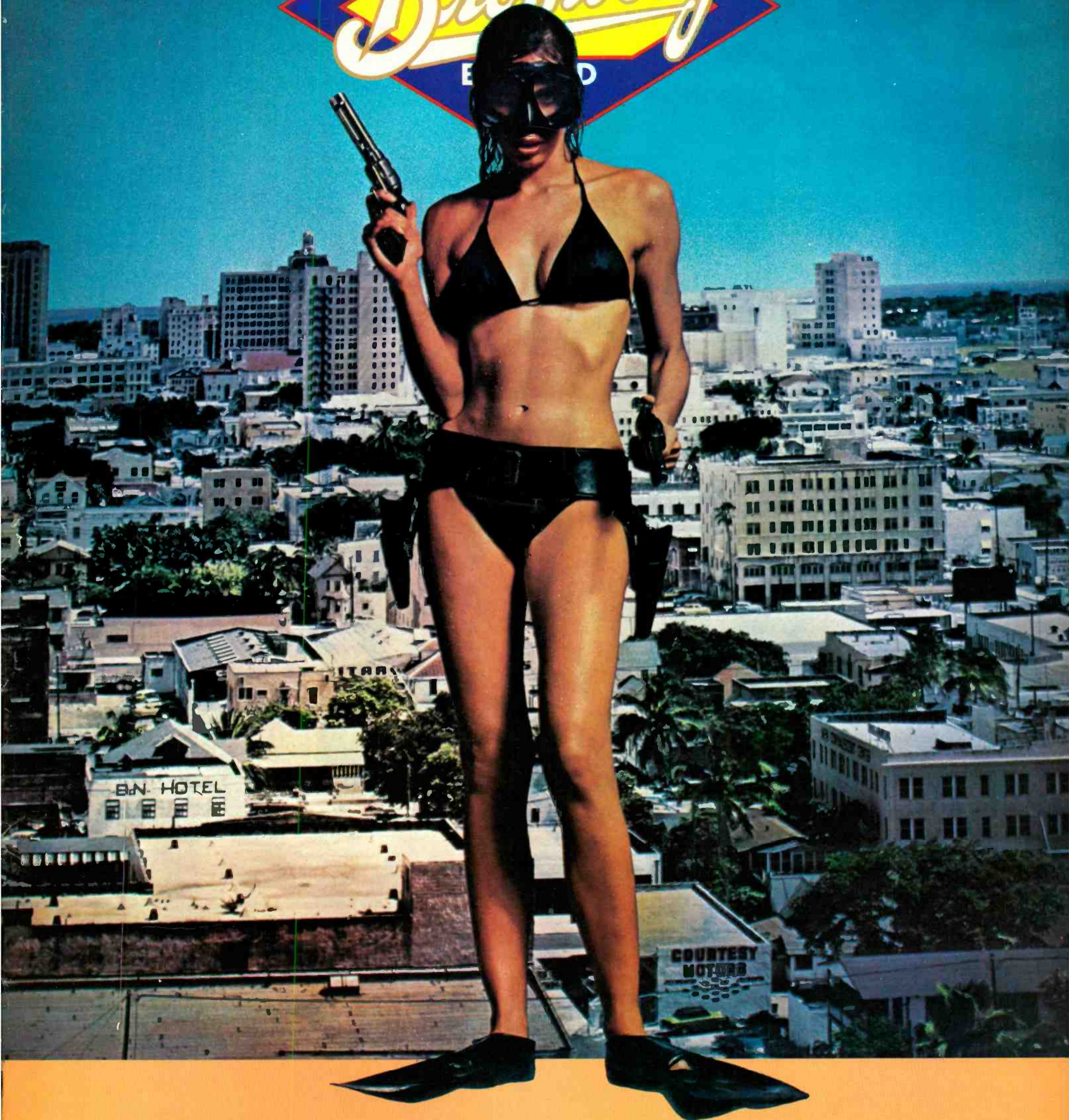
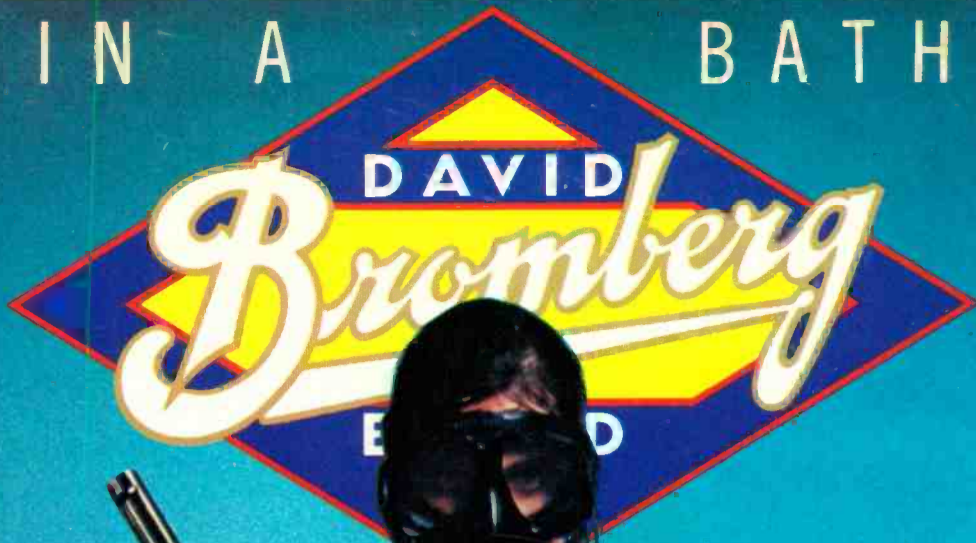
Irwin Robinson, president of Chappell and Intersong, notes, in addition, that "this will be a working session to tighten communications, improve the work flow and generally stimulate and exchange ideas. It makes a great deal of sense to get together without the everyday business interferences."

The meetings, to be held at Nashville's Vanderbilt Holiday Inn will cover administration, copyright, financial, legal, public relations, publications, international, jingles, synchronization rights and a product presentation.



Two special luncheons will be hosted by ASCAP and BMI, and three company-sponsored dinners are set for the attendees.

BANDIT IN A BATHING SUIT

F-9555



PRODUCED BY DAVID BROMBERG AND HUGH McDONALD • BANDIT IN A BATHING SUIT • IF YOU DON'T WANT ME BABY • QUEEN ELLEN • TRAVELLING MAN
UGLY HOUR NORTHEAST TEXAS WOMEN • PEANUT MAN • SWEET SWEET SADNESS • LOVE COME HOME/BLACKBERRY BLOSSOM/DIXIE HOEDOWN/JUNE APPLE

 ON FANTASY RECORDS AND TAPES 

Closeup

BOB SEGER & THE SILVER BULLET BAND—Stranger In Town, Capitol SW11698. Produced by Bob Seger, Punch, Muscle Shoals Rhythm Section.

It took Seger 15 years to gain stardom outside of his Detroit base with his previous album "Night Moves," which was without a doubt one of the best albums and singles of last year.

"Stranger In Town" is the Motor City rock'n'roller's 11th album and the one that took the longest to complete as the pressures to achieve the high creative standards of his last work must have been intense.

After a listen to "Stranger In Town," it immediately becomes clear that Seger did not opt to sit on his laurels of past achievements by serving up mediocrity, but instead pushed himself to the limits of his resources.

His singing and songwriting both reach artistic heights here and it proves there is room for a compatible balance of hard-edged rockers and soft, engaging ballads.

Before the music begins, there is a sense of allegory in the album's title. Unlike his past efforts, "Stranger In Town" was completed in Los Angeles following recordings in Detroit, Miami and Muscle Shoals.

It is also possible that Seger finds himself a stranger to the land of success, for after so many years of toiling, even bordering on breakthroughs, he's finally made it.

Like "Night Moves," which contained its share of gems, there are cuts here that are as irresistible as "Night Moves;" songs heard once that are not easily forgotten as the melody and lyrics continue to haunt the subconscious.

The most striking cut is the single, "Still The Same," which apparently will have the same effect on album sales as "Night Moves" had on the album. The midtempo ballad opens with a catchy piano intro and gracefully sails along as it recounts the tale of a diehard gambler. The tune takes on an r&b flavor due to the slick harmonies of Venetta Fields, Clydie King and Shirley Mathews.

The tale is constructed tightly and with animation and in the end Se-



Bob Seger

ger's admiration for the gambler is tainted: "*There you stood/everybody watched you play/I just turned and walked away/I had nothing left to say/cause you're still the same.*"

"Hollywood Nights," the leadoff cut, is a hard edged narrative about a "Midwestern boy" coming to Hollywood only to be betrayed by the big city lights and a lady he met on the beach. Little Feat's Bill Payne contributes piano and organ on the cut while the five-piece Silver Bullet Band and the Muscle Shoals Rhythm Section ensure tight instrumental support.

"Old Time Rock'N'Roll," one of two songs not penned by Seger, is a good time, oldie-sounding, blues flavored rocker in the Little Richard tradition. Seger's raspy, raw powered vocals take charge here.

"Till It Shines" is a midtempo cut about isolation and solitude and backed by a tight guitar solo by Eagle Glenn Frey.

The first side concludes with the anthem-like "Feel Like A Number." Like Johnny Paycheck's "Take This Job And Shove It," this working class dirge is a spirited rocker that sums up the complaints of the working class. "*To IRS I'm another file/I'm just another consensus on the street... I feel like a number/I'm not a number/dammit I'm a man/I said I'm a man.*"

Side two opens with Frankie Miller's "Ain't Got No Money" which has a striking resemblance to Seger's "Fire Down Below." This high powered rocker showcases Seger's distinctive blues-based vocals while allowing the band to strut its stuff. Eagle Don Felder shines with a guitar solo.

Perhaps the most arresting ballad on the album is the melodic "We've Got Tonite," reminiscent to Rod Stewart's "Tonight's The Night." Seger's remarkable sense of melody and lyrics is never better showcased. The same backing trio on "Still The Same" again supplies the backing harmonies.

"Brave Stranger's" shifts moods from an uptempo rocker to more subdued horn laden blues tune and then back to its jumping, energized beginning.

The album's finale is entitled "The Famous Final Scene," which can stand as the universal ending to a long-time male-female relationship. This midtempo ballad finds Seger's vocals gliding along to the strong melody. The strong lyrics makes this along with "We've Got Tonite," the most evocative, if not tear-jerking cuts on the LP.

Seger's Silver Bullet Band is a tight unit and without its capable support, Seger would be handicapped. Also, contributions by the Muscle Shoals Rhythm Section and the guest musicians make "Stranger In Town" a durable followup to a classic. **ED HARRISON**

Public B'casting Fee May Reach \$1.2 Mil

• Continued from page 1

sory licensing rates under the copyright law's Sec. 118.

If the Tribunal goes along substantially with the Garcia plan, public broadcasting's tv (PBS) and radio (NPR) network stations would pay about .4% and .6% of gross revenues respectively.

These are roughly half the rates suggested by ASCAP, which were .83% for tv, and 1.21% for radio network stations.

ASCAP also offered a descending scale of discounts starting at 50% for a first-year total royalty of \$1.8 million, and a fifth-year total of \$2.88 million, in 1982, when the Tribunal will review rates. The commissioners rejected the discount idea.

The lower Garcia percentages would result from: 1—eliminating duplication of fees from networks and affiliate stations; 2—by excluding income from program-producing entities, and 3—by a "standard deduction" of 25% for public tv stations, and 10% for radio, based on the "uniqueness" and public service nature of non-commercial broadcasting.

Commissioner Garcia said the annual deductions parallel certain deductions allowed by ASCAP for commercial broadcasting.

ASCAP counsel Bernard Korman objected to the deductions—more in sorrow than in anger—as a "second slice from the hides of composers."

Korman said these deductions would be "too deep a slash" when added to the proposed exclusion of all but transmitting entities. He estimated the deductions would have dropped royalty revenues between \$15 and \$20 million in 1976—the statistical year on which the rate proposals were worked out.

Overall, the Garcia formula based on 1975-76 revenue figures, would have resulted in an estimated total royalty of \$1.2 million. Public tv network stations would pay \$1 million and public radio \$200,000. The total would probably be higher today, it was pointed out.

Public broadcasters represented by counsel Eugene Aleinikoff and associate counsel Eric Smith wanted total exclusion of all but the income from transmitting stations themselves.

Aleinikoff would cut out networking and program production revenues as non-transmitting, non-performance revenues.

The public broadcasters' counsel pleaded for special consideration because of public broadcasting's much lower income than that of commercial systems. He pointed out the small use of purely background music on its tv programming, and the small amount of copyrighted popular music used by its radio stations.

At one point, he said the public broadcasters might have to take the Tribunal's final regulations on exclusions to court, if they appear to violate the statutory terms of Sec. 118 on performance royalty payment.

ASCAP counsel Korman said he was really "amazed" at the public broadcasters' interpretation to exclude networks from the revenue base. Commercial networks pay music fees, and networking is probably in the performance category, he said.

Korman also called for inclusion of any "in-kind" trading that results in value to the public broadcasters, whether in product or services.

Both sides were requested by the

Tribunal to submit detailed definitions of "transmitting" versus non-transmitting program production entities, to be considered in the exclusions.

Hurrying on to other matters, the commissioners worked out a formula for those of 200 or so non-commercial radio stations on campus, or unaffiliated with either a college or the NPR, which do not have voluntary agreements with music licensors.

But first, Tribunal chairman Tom Brennan proposed regulatory wording to assure that the voluntary agreements would supersede Tribunal compulsory rates, whether or not they filed the agreements with the Copyright Office.

Chairman Brennan said this would save the filing of several hundred individual licenses with the Copyright Office. "There is no practical purpose in all these filings."

The formula for compulsory licensing payment by these smaller stations that do not reach voluntary music licensing agreements, would call for a fee of \$200 a year for college stations.

But stations not affiliated with either a college or the NPR, would pay in two steps: unaffiliates up to 20 watts would pay \$200, and stations of more than 20 watts would pay \$400 a year.

The commissioners decided to treat ASCAP and BMI the same for distribution purposes. Each would get 45% of these modest royalties and SESAC would get 10%.

On the problem of providing reports on uses of ASCAP music by public broadcast stations, the BMI voluntary agreement provided a blueprint.

Tribunal members reached a general consensus that music use reports could be required by the licensor for one selected week each year, and for up to 20% of local PBS or NPR stations in that year.

ASCAP's Korman said he could live with that. He said ASCAP would be reasonable when no cue sheets were available from a local station.

Aleinikoff said the public broadcasters would appreciate the 20% limit. However, stations getting program feeds without music cue sheets would have a hard time.

He would prefer to have public radio stations tape all-day broadcasts, send them to ASCAP and let ASCAP experts tally up the use of its own music on the tapes.

ASCAP's counsel vetoed this idea as both difficult and costly, especially in view of the "small amount of money" to be paid for the music by the public broadcasters, as compared with what commercial broadcasters must pay.

About recording and synchronization rights—music publishers in voluntary agreements decided to forgo fees and reporting by local stations, under an agreement between the Harry Fox Office for payment by PBS and NPR networks totaling \$30,000 a year.

But Tribunal chairman Brennan said that when compulsory licensing comes in, the law requires fees and notice rights for all copyright owners. He is not at all sure of the practical value in this—but the Tribunal will have to consider use and notice requirements.

At the May 31 meeting a plan by commissioner May Lou Burg to base public broadcasters music rates on market population, rather than sta-

(Continued on page 84)



MAYNARD'S PARTY — Columbia artist Maynard Ferguson slices a trumpet-adorned cake on the occasion of a surprise birthday party given him by friends and colleagues during a recent concert visit to Chicago.

N.Y. Suit Over Masters Move

NEW YORK—The removal of some 400 master tapes from one mastering studio to another has sparked litigation here.

In papers filed in State Supreme Court, New York County, Frankford/Wayne Mastering Labs claims that sometime around May 10, 1978, producer Tom Moulton and engineers Jose Rodriguez and Jack Skinner took the tapes "and caused them to be delivered to the premises of a competitor of the plaintiff."

Frankford/Wayne demands return of the tape, and damages of \$25,000 for the alleged "lost opportunities to make copies" of them and \$15,000 in damages for the alleged loss of "further opportunities" to do the same.

The studio also says that it is out \$45,000 as lost security interest in the tapes and wants that money from the three defendants.

Since Frankford/Wayne does not have possession of the tapes, it says it is unable to return them to their owners and therefore "faces a liability in excess of \$250,000 for which the defendants are properly responsible."

A catalog of the tapes sent to the court shows mostly disco material including product of the Trammps, Grace Jones and Robert Palmer.

Lifelines

Deaths

Larry Richmond, a major force in the distribution of print music for almost three decades, died in Provincetown, Mass., Thursday (1) of a heart attack. He was 68.

Until his retirement three years ago, when he sold his firm to Walter Kane & Son, he headed Music Dealers Service. For years, the company was the largest jobber of sheet music in the country. It also pioneered the establishment of music racks as a marketing concept.

Survivors include his widow, Helene; a daughter, Lauren; a sister, Shirley, and a brother, Howard, head of TRO (The Richmond Organization).

Elvis Dedication At Vegas Hilton

NASHVILLE—The Las Vegas Hilton Showroom, where Elvis Presley appeared regularly for eight years, will be formally dedicated to the memory of Presley on Sept. 8.

The dedication coincides with the first worldwide Elvis Fan Summer Festival announced by Vernon Presley, the singer's father: Col. Tom Parker, and Barron Hilton, president of Hilton Hotels Corp. The Sept. 1-10 festival will be held in the new Hilton Pavilion, a 45,000-square foot facility that Presley was scheduled to open last fall.

During the dedication ceremonies, Robert Summer, president of RCA Records, will present three platinum albums and 15 gold LPs to Vernon Presley, an unprecedented achievement for one artist in recording history.

Also, a life-sized bronze statue of Presley, created by artist Carl Romanello, will be unveiled Sept. 8.

Nostalgia Lane Move

NEW YORK—Nostalgia Lane Records has moved to 211 W. 56th St., New York. The new phone number is (212) 582-5390.

**VAN
HALEN
GOES
GOLD**



*America's fastest-rising
rockers shout it out
loudest: This is nothing
but the beginning.*

BSK 3075



Produced by Ted Templeman
on Warner Bros. records & tapes.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/10/78

Number of singles reviewed

this week **95** Last week **96**

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.



BARRY MANILOW—Copacabana (At The Copa); producers: Ron Dante, Barry Manilow; writers: B. Manilow, B. Sussman, J. Feldman; publishers: Kamakazi/Appoggiature/Camp Songs BMI. Arista AS0339. This brassy Latin-tinged track is already a top 15 hit in the discos. The lyric here is a strictly grade B melodrama about a faded showgirl, but the melody and stirring percussive instrumentation are irresistible. And Manilow's last 11 singles have made the top 30.

STEELY DAN—FM (No Static At All) (3:40); producer: Gary Katz; writers: Walter Becker, Donald Fagen; publishers: Fretles/Jump Tunes/Duchess BMI. Exceptional guitar work highlights this title cut from the "FM" soundtrack. A peppery sax break adds to the song's changing mood while Becker and Fagen's lyrics are strikingly animated. This is one of the most played cuts from the double-album soundtrack.

JOE WALSH—Life's Been Good (4:35); producer: Bill Szymczyk; writer: Joe Walsh; publisher: Wow & Flutter ASCAP. Asylum E45493A. Eagle Walsh's first single from his new "But Seriously, Folks" LP (which is also included in the "FM" soundtrack) starts with a catchy guitar run before heading full steam into the song's autobiographic story line. Walsh's high powered guitar is at the forefront of the instrumentals and his vocals are backed by intermittent harmonies.

CAROLE KING—Main Street Saturday Night (3:57); producers: Carole King, Norm Rinney, writer: Carole King; publishers: Colgems-EMI ASCAP. Capitol P4593. In this rocking ode to the automobile, King returns to the urban pop mode which brought her a top 30 hit last year in "Hard Rock Cafe." The guitar and piano breaks make this one of the most rhythmic tracks King has assembled to date, recalling "I Feel The Earth Move" and "Back To California."

recommended

THE MARSHALL TUCKER BAND—Dream Lover (3:12); producer: Stewart Levine; writers: Jerry Eubanks, George McCorkle; publishers: Marshall Tucker/No Exit BMI. Capricorn CPS0300.

TOM PETTY AND THE HEARTBREAKERS—I Need To Know (2:23); producers: Denny Cordell, Noah Shark, Tom Petty; writer: Tom Petty; publisher: Skyhill BMI. Shelter SR62010

ELVIS COSTELLO—This Year's Girl (3:08); producer: Nick Lowe; writer: E. Costello; publisher: Plangent Visions ASCAP. Columbia 310762.

ANDREW GOLD—Never Let Her Slip Away (3:25); producers: Andrew Gold, Brock Walsh; writer: Andrew Gold; publishers: Luckyu BMI/Special Songs. Asylum E45489A.

STRIKER—By Your Side (3:27); producer: Harry Maslin; writer: R. Randle; publisher: Randle-Rosburg BMI. Arista AS0341.

NICK LOWE—So It Goes (2:29); producer: Nick Lowe; writer: N. Lowe; publisher: Anglo-Rock BMI. Columbia 310734.

STANKY BROWN—Falling Fast (2:32); producer: Charles Fisher; writer: Leynor; publishers: Bleu Disque/Mench ASCAP. Sire SRE1023 (WB)

LOUDON WAINWRIGHT III—Final Exam (3:39); producer: John Lissauer; writer: Loudon Wainwright; publisher: Snowden ASCAP. Arista AS0340.

GARY APPLE—I Can Live Without Your Love (3:06); producers: Gary Apple, Richard Gordon, Fred Foster; writer: Gary Apple; publisher: Combine BMI. Monument 45254.

CHILLIWACK—Arms Of Mary (2:59); producers: R. Turney, B. Henderson, M. Gilutin; writer: Iain Southerland; publisher: Island BMI. Mushroom M7033.

PRISONER—Fool (If You Think It's Over) (3:29); producer: Phil Gernhard; writer: C. Rea; publisher: Magnet BMI. Warner Bros. WBS8601.

LEN BOONE—Love Won't Be Denied (3:05); producer: Roger Watson; writer: Len Boone; publisher: Rare Blue ASCAP. Chrysalis CHS2227.

GALE FORCE—Love On The Line (3:36); producer: Michael Stewart; writers: Ken Gale, Len Gale; publishers: Third Story/Relaxed BMI. Fantasy F824AS.

DR. JOHN—Sweet Rider (2:45); producer: Milton Okun; writers: Richard Sarstedt, Mark Snow; publisher: Cherry Wood ASCAP. RCA JH11285.



ENCHANTMENT—If You're Ready (Here It Comes) (3:42); producer: Michael Stokes; writers: M. Stokes, V. Lanier; publishers: Desert Moon/Willow Girl BMI/Desert Rain/Sky Tower ASCAP. Roadshow RSX1212Y UA. A steady funky beat punctuated with hand-clapping drives this rather irresistible tune. The captivating lead vocal displays influence from Stevie Wonder and Smokey Robinson while retaining its individuality. A punchy sax solo break provides appeal at the start as does a percussion break at the end.

recommended

B.T. EXPRESS—What You Do In The Dark (3:45); producer: B.T. Express; writers: M. Sheppard, B. Nichols, A. Williams; publishers: Triple "O"/Own Thang/B.T. Express BMI. Columbia 310752.

MARTHA REEVES—Love Don't Come No Stronger (3:05); producer: Henry Crosby; writers: Sawyer, McCloud; publisher: Jobete ASCAP. Fantasy F825AS.



JERRY LEE LEWIS—I'll Find It Where I Can (2:46); producer: Jerry Kennedy; writers: Douglas Van Arsdale-Michael Clark; publisher: Cedarwood, BMI. Mercury 55028. A gutsy offering from Lewis "Keeps Rockin'" LP finds Lewis tackling honky tonks and loneliness when his woman's arms grow cold. Production relies upon the strength of bass and electric guitar in a midtempo setting accentuated by strings.

NARVEL FELTS—Just Keep It Up (2:37); producer: Johnny Morris; writer: Otis Blackwell; publishers: Conrad/Shalimar, BMI. ABC AB12374. Felts returns with a midtempo tune that hints of reggae in production through combinations of such instrumentation as electric guitar and electric piano. Felts' vocals are strong and clear, yet lighthearted.

recommended

HANK SNOW—Nevertheless (3:17); producer: Chuck Glaser; writers: Bert Kalmar-Harry Ruby; publisher: Chappell, ASCAP. RCA JH11276.

SASKIA & SERGE—Oh Lonesome Me (2:23); producer: Will Hoebbe; writer: Don Gibson; publisher: Acuff-Rose, BMI. ABC/Hickory AH54031.

CARL SMITH—It Takes Four Feet To Make A Yard (2:50); producer: Ronnie Gant; writers: Glenn D. Tubb/Larry Lee; publisher: Acuff-Rose, BMI. ABC/Hickory AH54030.

DAWN CHASTAIN—Baby, How Can You Say You Don't Love Me No More (2:35); producer: Larry Morton; writers: Kelly Bach-Betty A. Jones; publishers: Me and Sam, ASCAP/Annextra, BMI. Prairie Dust PD7624.

BOBBY PIERCE—Since You've Been Gone (2:15); producer: Tommy O'Day; writers: Neil Sedaka/Howard Greenfield; publisher: Screen-Gems EMI, BMI. NuTrayl WIGNT921.

MACK WHITE—Goodbyes Don't Come Easy (3:13); producers: Mack White & Johnny Erdelyan; writer: Robert Lee Smith; publisher: Milene, ASCAP. Commercial CDC00040.



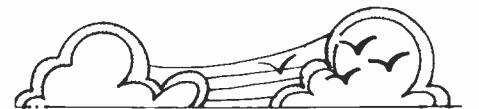
GEORGE McCRAE—Let's Dance (People All Over The World) (3:36); producers: George McCrae, Clay Cropper; writers: H.W. Casey, R. Finch, G. McCrae; publishers: Sheryllyn BMI/Harrick BMI. TK TK1029A. McCrae, while maintaining the disco beat which he started some time ago, has added a

new element; calypso rhythms. This disk does not build but instead offers a constant, clean beat. Background singers are excellent also leaning in the calypso direction.

recommended

PATRICK JUVET—Got A Feeling (3:30); producer: Jacques Morali; writers: P. Juvet, J. Morali, V. Willis; publisher: Can't Stop BMI. Casablanca NB924DJ.

DAVE WILLIAMS—Come On Down, Boogie People (3:50); producers: W. Michael Lewis, Laurin Rinder; writer: Dave Williams; publisher: Equinox BMI. AVI AVI214S.



Easy Listening

recommended

RENEE ARMAND—(We're) Dancin' In The Dark (3:29); producer: Jim Horn; writers: Armand, Chater; publisher: Unichappell/Windy Jenny/Windsea BMI. Windsong JH11290.



THE CARS—Just What I Needed (3:44); producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: Lido BMI. Elektra E45491A. A driving, propulsive beat energizes this spirited rocker, produced by Queen's former mentor. There are also some feisty rock guitar lines throughout and group has a winning harmonic vocal style.

TERI De SARIO—Ain't Nothing Gonna Keep Me From You (3:35); producers: Barry Gibb, Karl Richardson, Albhy Galuten; writer: Barry Gibb; publisher: Stigwood BMI. Casablanca NB929DJ. The Barry Gibb influence is all over this tune with its smooth engaging melody, the gently rhythmic undercurrent, and especially the hushed high-pitched background vocal ornamentation.

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.

NEW YORK—Metal particle audiotape technology offering significantly improved recording and playback capability made its commercial debut here last week with the unveiling of 3M's Metafine cassettes and Tandberg's Actilinear open reel and cassette decks.

Just 15 months after it was first documented (Billboard, April 23, 1978), the 3M Metafine is based on a new formulation of fine metal (essentially iron) magnetic particles claimed to deliver maximum output of 5 to 10 dB greater than typical chrome tapes and 3 to 7 dB greater than 3M's own Scotch Master-11. It will be introduced as a C-90, priced between a premium cassette and open reel.

The 13 years of r&d that went into Metafine will result in a new generation of magnetic media for audio, video, instrumentation, computer and other specialized applications, 3M's Bob Burnett notes.

As previously acknowledged at the 1976 International Tape Assn. meet by the firm's Jack Hanks, the Metafine technology could produce a significantly improved videocassette as well as a micro-mini musicassette—limited only by equipment on which to play them.

While present audio cassette decks with 70 micro-second equalization—chrome or chrome-equivalent playback—are capable of playing prerecorded Metafine tapes, satisfactory recording will require new equipment, according to Dr.

METAL-BASED TAPE

3M Metafine Cassettes Debut

By STEPHEN TRAIMAN

John Holm, manager of the 3M research team.

In addition to 3M, Memorex in the U.S.; BASF and Philips in Europe; Sony, and a combine of TDK, Fuji and Maxell in Japan, among others, are known to be well along in development of their own metal-based products.

The first manufacturer to show a new Metafine-capable deck is Tandberg, which introduced its Actilinear recording system designed for use with the high coercivity metal particle tapes. It results in a claimed 20 dB additional headroom over conventional recording systems without Dolby B, and greater results

'Soap Factory' Now Into 10 Markets

NEW YORK—"The Soap Factory," a 30-minute disco music program designed for national syndication, been picked up by 10 markets, according to Jerome Shapiro, president, Brookville Marketing Corp., owner of the show.

Stations committed so far include WPIX-TV, N.Y.; WATL-TV, Atlanta, Ga.; WTCN-TV, Minneapolis; WATR-TV, Hartford; WRIP-TV, Chattanooga; WNCT-TV, Greenville, N.C.; WTVX-TV,

using the Dolby circuitry.

The new system also is compatible with conventional tape recorders for playback. It is claimed as "a superior advantage over the pending PCM format, a recording system that has yet to reach the market, yet one whose performance parameters Actilinear matches," notes Kjell Hoel, Tandberg of America president.

First two Actilinear cassette decks usable with the new tape were introduced, topped by the TCD 340AM three separate head, three motor/dual capstan model with a fourth setting on the front panel EQ switch for metal particle recording. It is priced at \$1,300 suggested list. The

Ft. Pierce/Vero Beach, Fla.; KECC-TV, El Centro, Calif.; KOUB-TV, Dubuque; and Channel 9 Cable, Parkersburg, West Va.

"The Soap Factory" is taped on location at the Soap Factory discotheque in Palisades Park, N.J., and according to Shapiro, it marks the first time a nationally syndicated television program has ever been produced in New Jersey.

The show is hosted by Paul Harriss and features professional dancers

step-down TCD 340A, also a three separate head, three-motor/dual capstan unit, and replacement for the TCD 330, is priced at \$1,150.

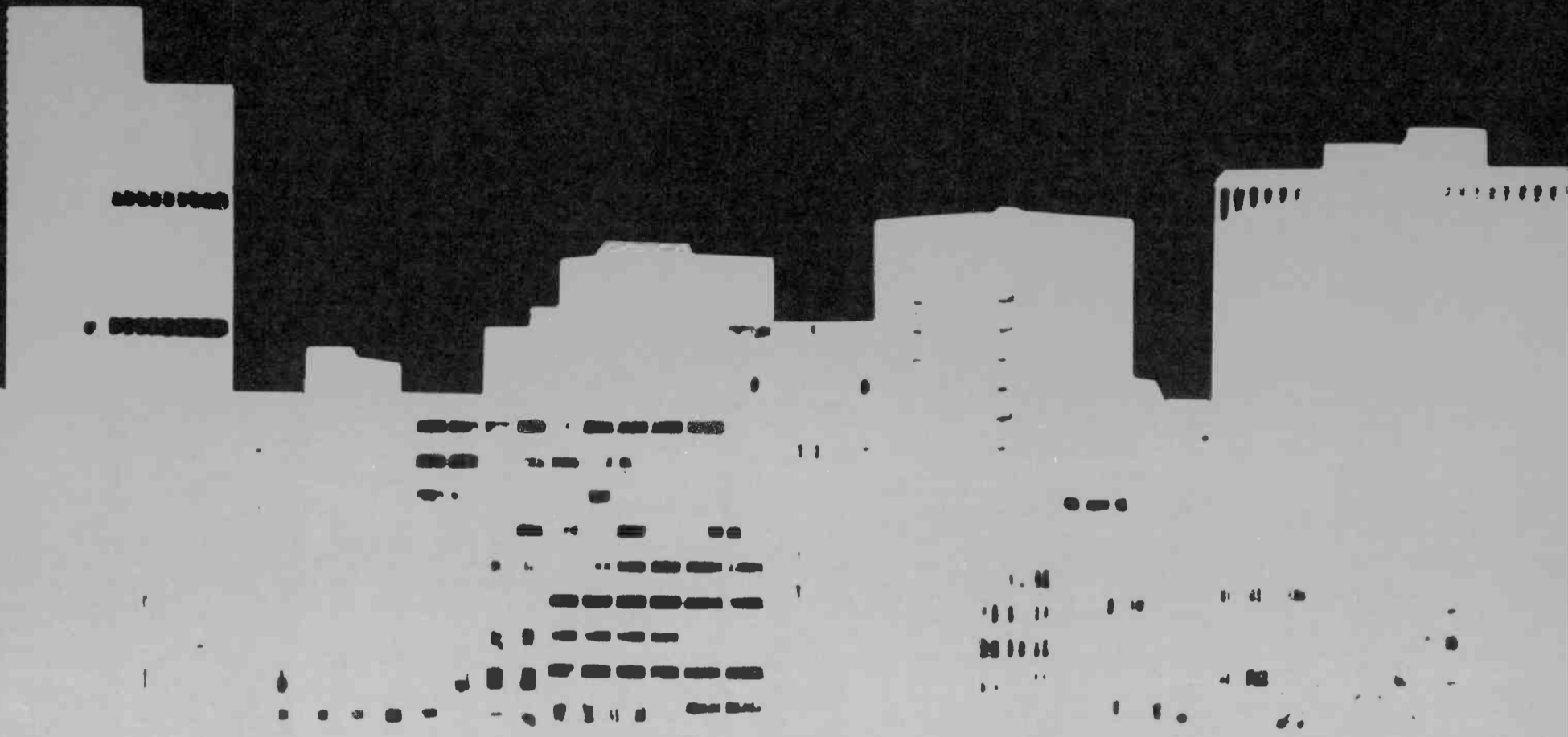
Also bowed was the first open-reel Actilinear deck, the TD 20A, a 10-inch model at \$1,200 featuring a four-motor solenoidless transport. The fourth motor replaces the solenoids, according to Tandberg sales manager Bob Bowman, "making the operation free from all clicks and pops." Other features include built-in Sel Synch, four line inputs and master gain control, front panel bias adjustment, a mic sensitivity switch and optional infrared wireless remote control.

ers demonstrating the latest dance steps to current disco hits. Top recording acts are also featured performing their most recent chart successes.

A special segment of the show, according to Shapiro, is the "disco spotlight" slot in which the program takes the viewer to another city and focuses on the key disco in that area.

"The Soap Factory" is produced by DMB Productions. Executive producer is David Bergman. It is produced by Andrew Baddish and directed by Joe LO-re.

The City Of
Gold.



Gerry Rafferty's

"City To City" Featuring "Baker Street" A Gold Album
On The New United Artists Records And Tapes.





SHORT TAKE—Former basketball star Bill Bradley bends to listen to artist Paul Simon during a break in a benefit concert staged to raise money for Bradley's bid for a U.S. Senate seat in New Jersey.



Billboard photos by Chuck Pulin
Happy Time: Concert promoter John Scher, left, enjoys a laugh with Bill Bradley and WNEW-FM DJ Vin Scelsa backstage after the benefit which was staged by Scher.

WEA Price Rollback

• Continued from page 3

"I love it, are you kidding?" enthuses Len Silver, president of Transcontinent Record Sales, a Buffalo, N.Y., one-stop and rackjobber. "I am not that surprised it happened since when CBS published its prices they were way below WEA's. WEA was a little too eager. I don't really blame them because they do have their higher costs.

"But I am very happy to realize that WEA, though a big company, would be able to do something like this, and roll back some of the prices. My hat is off to them."

"They rolled back some of their prices because they found out that they were charging too much money," comments Eliot Mavura, partner in the Discomat chain in New York. "Their prices were out of

line with the other companies, and they had to pull back."

And of three Nashville retailers

Assistance in preparing this story provided by John Sippel, Roman Kozak, Paul Grein and Sally Hinkle.

contacted, no word has filtered down to them regarding readjusted prices from the WEA decision. Area one-stops were not available for comment.



Albums

"Van Halen" on Warner Bros. Disk is its first gold LP.

Marshall Tucker Band's "Carolina Dreams" on Capricorn. Disk is its second platinum LP.

Diversified To N.Y.

NEW YORK—Diversified Musical Enterprises of Boston has opened an office here at 666 Fifth Ave., according to president Gregg Snerson. Mike Siegel heads the new branch.

DME handles management, booking and concert production, specializing in colleges. Phone number is (212) 246-4510.

Red Star Signs European Deal

NEW YORK—Red Star Records, a New York-based new wave label, has signed a distribution agreement with Bronze Records of the U.K. where Red Star will be distributed through Bronze in Europe.

In England the distribution is through Bronze/E.M.I.; in France it's Bronze/WEA; in Germany and Benelux, Bronze/Ariola; in Scandinavia, Bronze/Sonet. In Italy Red Star will be distributed through RCA.

The initial Red Star releases will be by the Real Kids and Suicide. The latter act is set to headline the Third International Science Fiction Festival in Metz, France on Monday (5). The two-man act will also support Elvis Costello's European tour this summer.

Motown Dives Deeper Into Films With \$25 Mil Plunge

• Continued from page 8

viewed for candidates to replace Cohen who will continue working on three Motown projects now in various stages of production.

Roshkind calls the revitalized Motown film activity "more of a major league approach," noting that the increased financial role taken by Motown in its film productions will give it greater control and ownership over its product.

Says Roshkind: "To be in the motion picture business seriously and to make money, you have to invest a lot of money."

In its initial four years of operation, Roshkind reports, Motown produced seven feature films whose "aggregate negative cost" exceeded \$45 million.

The firm financially participated in two of the films, the Oscar-nominated "Lady Sings The Blues," and "Mahogany," both starring Diana Ross. Motown released the soundtracks from both films.

"Of these seven ventures," Roshkind says, "several obviously made appreciable money, but perhaps just as significantly, not a single one lost a penny."

Two Motown-produced films are in current release, the disco-related "Thank God It's Friday" for Columbia and "Almost Summer" for Universal.

And Motown Productions' musical "The Wiz" stars Diana Ross along with singers Michael Jackson and Lena Horne and comedians Richard Pryor and Nipsey Russell.

HOTLINE TIPS

Films See 10th No. 1 In 'You're the One'

LOS ANGELES—John Travolta & Olivia Newton-John's "You're The One That I Want" from "Grease" moves up to No. 1 this week, becoming the 10th song from a motion picture to top the Hot 100 since Rose Royce's "Car Wash" early last year.

That means 30% of the No. 1 singles since January 1977 have sprung from feature films.

Barbra Streisand's "Evergreen" from "A Star Is Born," Bill Conti's "Gonna Fly Now" from "Rocky," Meco's "Star Wars" and Debby Boone's "You Light Up My Life" also hit No. 1 last year; while the No. 1 hits from movies this year include the three Bee Gees singles and Yvonne Elliman's "If I Can't Have You" from "Saturday Night Fever."

It is Newton-John's third No. 1 single produced by John Farrar, following "I Honestly Love You" from October 1974 and "Have You Never Been Mellow" from March 1975.

And it's RSO's seventh No. 1 hit of 1978. The label had dropped out of the top singles slot for a few weeks, which gave Capitol and Columbia a shot at No. 1.

The RSO records which preceded this duet to the top of the charts this year include the three Bee Gees hits and one each by Elliman, Andy Gibb and Player.

KBCA-FM Airs Museum's Jazz

LOS ANGELES—KBCA-FM, the area's only totally jazz programmed outlet, has initiated remote broadcasts from the Museum of Science and Industry.

The broadcasts, which began Monday (5), are part of free concert program which the station is sponsoring in conjunction with L.A.'s musicians union Local 47.

The concerts are scheduled for every other Monday 8-10 p.m. with the broadcasts getting underway at 9 p.m.

Shelly Manne and Lew Tabackin are set for the first concert with others presently being firmed up.

According to Saul Levine, co-owner of KBCA, the acts will perform for union scale and will appear based on their availability.

He notes that the remote broadcast is a revival of a concept started several years ago and then discontinued.

Hosting the shows on a rotating basis are KBCA announcer Chuck Niles, jazz critic Leonard Feather and bandleader Gerald Wilson.

The "Grease" smash is the 10th No. 1 RSO has had since it switched from Atlantic to Polydor distribution two years ago, with 1976-77 singles by the Bee Gees, Rick Dees and Andy Gibb rounding out the hit collection.

And RSO has all but assured itself of its eighth No. 1 hit of the year as Andy Gibb's "Shadow Dancing" moves up one notch to number two. If this makes No. 1, Gibb would become the first artist to hit the top with his first three singles since the Jackson Five in 1970 which made No. 1 with its first four releases. "I Want You Back," "ABC," "The Love You Save" and "I'll Be There."

Gibb would also become only the third act in the '70s to string together three consecutive No. 1 singles, following the Jackson Five and the Bee Gees.

The RSO soundtrack to "Saturday Night Fever" holds at No. 1 for the 21st consecutive week on the album chart, and is now within 10 weeks of tying the 31 weeks spent at the top by Fleetwood Mac's "Rumours."

Wings' "London Town" loses its star in its sixth week at number two, suggesting that it is going to be blocked at number two by the Bee Gees album as LPs by Rod Stewart, Billy Joel and Eric Clapton already have been this year. If so, it would be the first Wings album to miss No. 1 since "Wildlife" peaked at number 10 in January 1972.

These highlights are lifted from Hotline, a Billboard publication which includes chart analysis and the following week's pop, soul, country and MOR charts, and is sent out a few days in advance of the regular issue. PAUL GREIN

Appice Conducting Drum Symposia

NEW YORK—Noted heavy metal drummer Carmine Appice is conducting a nine-city teaching symposium around the country sponsored by Ludwig Drums, called "Drums On Wheels."

The two-hour presentation, open to professionals and amateurs, is free of charge. It features a lecture, demonstration of various methods of playing, and a question and answer session. Among the cities where the symposium is scheduled are New York and Chicago.

Most recently Appice has played on Rod Stewart's U.S. tour.

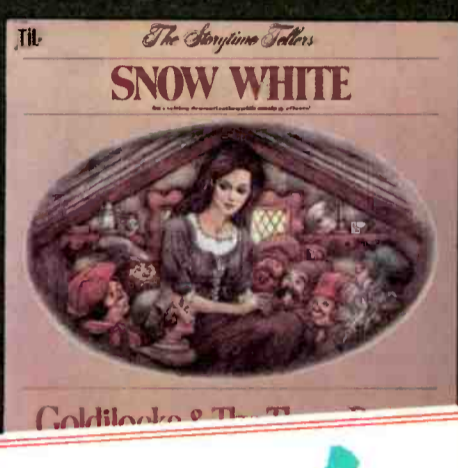
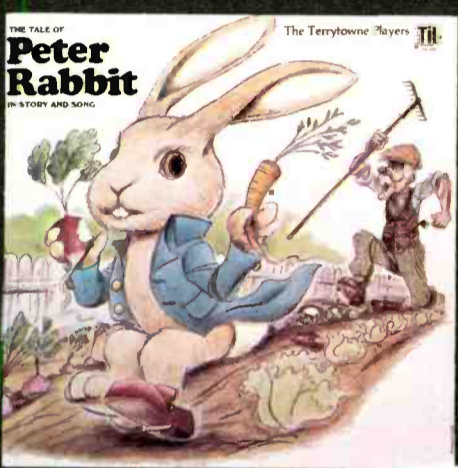
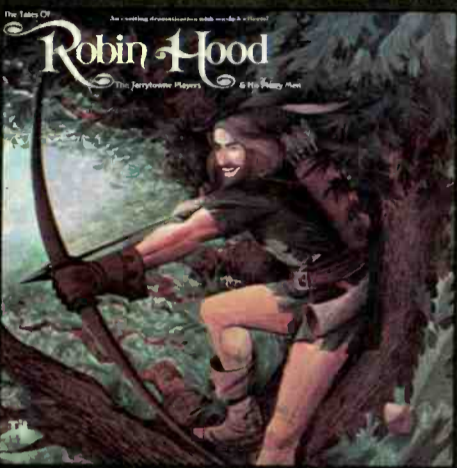
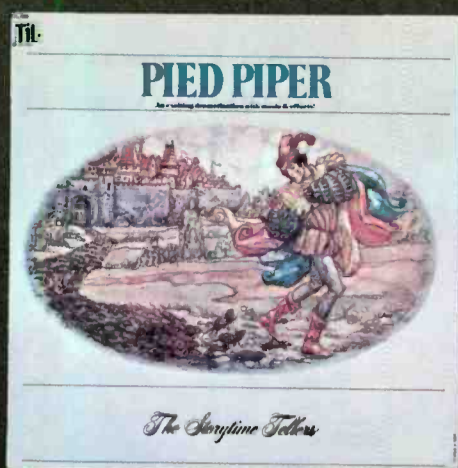
Royalty Hearing

• Continued from page 80

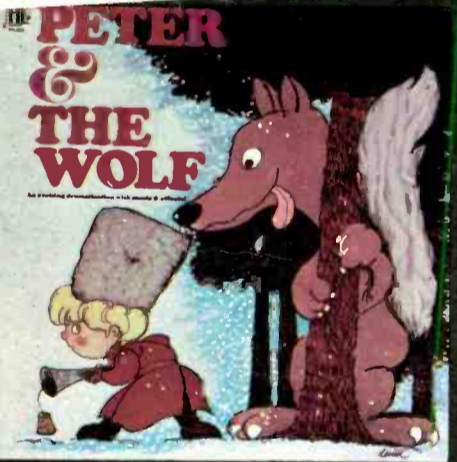
tion revenues, won praise for its impartiality and uncomplicated approach. But the plan was voted down 3 to 2 in favor of the revenue base. It would have produced about \$1,069,000 in annual royalties.

A suggestion by commissioner Douglas Coulter, also commended for its simplicity, would have based the music rates on .3 of one cent per dollar of public broadcast revenues. It would have produced about the same amount of royalty for ASCAP, as the other plan suggested.

But the Coulter plan was withdrawn by the commissioner when it appeared that the rate base could be challenged by the public broadcasters as reaching non-performance revenues.



Kids know the difference!



- TIL-478—Rumpelstiltskin
 - TIL-479—Rip Van Winkle
 - TIL-480—Cinderella
 - TIL-481—Daniel Boone
 - TIL-482—Birthday Party
 - TIL-483—Puff The Magic Dragon
 - TIL-484—Sesame Street Songs—Terrytowne Players
 - TIL-486—Huckleberry Finn
 - TIL-487—Peter Rabbit
 - TIL-488—It's A Small World
 - TIL-489—Snow White
 - TIL-490—Mother Goose
 - TIL-491—Peter Pan
 - TIL-492—Sleeping Beauty
 - TIL-493—Sesame Street Songs—Terrytowne Players
 - TIL-494—Rudolph The Red-Nosed Reindeer
 - TIL-495—Alice In Wonderland
 - TIL-496—Pinocchio
 - TIL-497—Wizard Of Oz
 - TIL-498—Davey Crockett
 - TIL-499—Tom Sawyer
 - TIL-500—Pied Piper
 - TIL-501—Jack & The Beanstalk
 - TIL-502—Mickey Mouse March
 - TIL-503—Music From Bambi & Other Animal Favorites
 - TIL-504—Hansel & Gretel
 - TIL-505—War Of The Worlds
 - TIL-507—Grimms Fairy Tales
 - TIL-508—Peter And The Wolf
 - TIL-509—Puss In Boots & Little Red Riding Hood
 - TIL-510—Sinbad
 - TIL-511—Frosty The Snowman & Christmas Stories
 - TIL-512—Animal Songs & Winnie The Pooh
 - TIL-513—Little Red Riding Hood & Beauty & The Beast
 - TIL-514—Robin Hood
 - TIL-515—Peter Cottontail
 - TIL-517—Chim Chim Cheree
- PASSAGE**
- PAS-741—Monster Ghost Stories
 - PAS-742—Childrens Christmas Singalong
 - PAS-743—Pete's Dragon & Other Animal Favorites
 - PAS-744—Heidi—In Story & Song
 - PAS-745—Paul Bunyan



RECORDS, INC. 1776 Broadway, New York, N.Y. 10019 • Tel: (212) 582-7301

Bigger, better, beneficial and exclusive

Billboard's 1978-79 Country Music Sourcebook

BIGGER! More listings, features and information.

BETTER! "The second time around." Just one year ago, Billboard introduced the industry's FIRST total COUNTRY MUSIC SOURCEBOOK that was instantly accepted, highly sought after, and even more important, vitally used throughout the year all around the world.

BENEFICIAL! Your ad receives year-round exposure to literally thousands in YOUR specialized industry... causing action that ends up creating results which can mean new and additional business for you and your firm.

EXCLUSIVE! It's the only annual directory or sourcebook devoted to and directed solely at the country music industry.

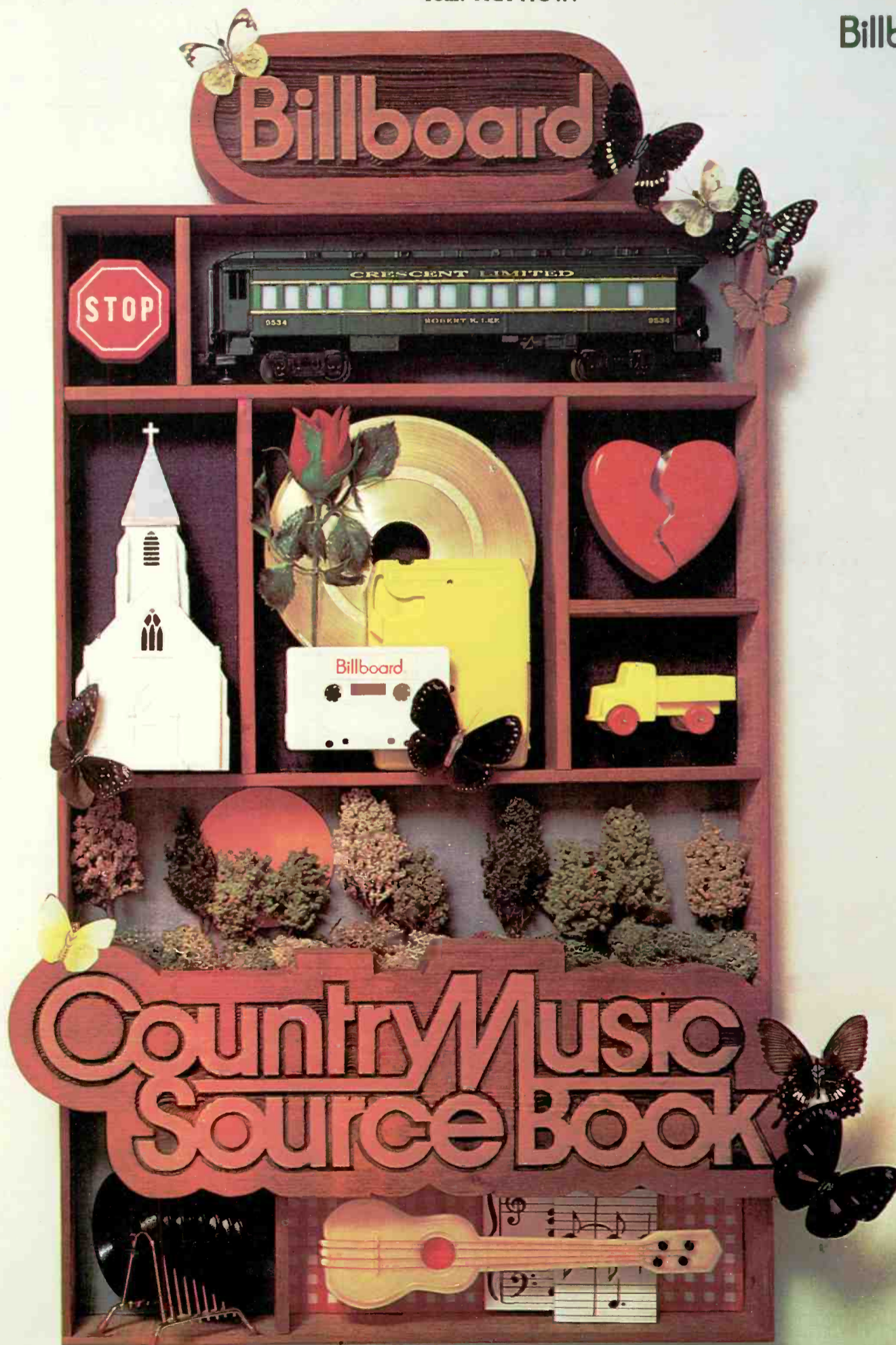
Date of Issue: July 22, 1978

Advertising Deadline: June 30, 1978

Size: 8½" x 11" a separate annual by Billboard, that's KEPT by everybody interested in the country music market. Special Country rates will apply. Contact your nearest Billboard Advertising Account Executive TODAY.

Don't miss out on the Country Music Advertising Buy of the Year. ACT NOW!

Billboard®



Casablanca's Bogart To Keynote Disco Forum

• Continued from page 1

timely perspective to his keynote topic since "Thank God It's Friday," the film produced jointly by Casablanca and Motown, is currently drawing attention across the country.

The Casablanca soundtrack from TGIF reaches a starred number 23 in this week's Top LP & Tape chart, despite its hefty \$14.98 list price.

Participants at Billboard Disco IV will be treated to a special screening of the film which stars Casablanca recording star Donna Summer and features music from Casablanca artists Meco, Santa Esmeralda, Paul Jabara among others.

The making of TGIF—which included the purchase and conversion by Casablanca of a Los Angeles nitery into Osko's Disco—is typical of the commitment of the firm to the development of the disco industry.

Bogart recently spearheaded negotiations with Merv Griffin which led to Griffin focusing on the disco

industry for two consecutive nights on his tv series.

Last year, Casablanca executive vice president Larry Harris delivered the keynote speech at the third Disco Forum.

Three Casablanca acts, Donna Summer, Village People and Brooklyn Dreams, will appear to provide live entertainment at this year's Forum along with other major disco artists from other labels, including Gloria Gaynor, Tavares, Trammps, Chic, Peter Brown, Salsoul Orchestra, Loleatta Holloway, Andy Gibb and T-Connection.

The four-day affair, under the direction of Forum director Bill Wardlow, will feature 17 panels on topics of wide interest to the international disco industry.

Following is a list of panel moderators and participants confirmed thus far for the event:

"Radio And Discos Working Together—Breaking Disco Hits" will be moderated by Tom Cossie of MK Productions and Record Logic Corp., with Roxy Myzal, music director, WXLO. Panelists will be Wanda Ramos, music director, WBLS; Ray Caviano, vice president, special projects TK Records; Roy Perry, music director, WCFM;

Barbara Jefferson, national promotion administrator, United Artists; Paul Zaroni, program director, WGCI-FM; and Ron Robin, program director, WBOS.

Jim Burgess, DJ with New York's Infinity disco, will lead the panel discussion on current problems affecting disco DJs. Panelists will include John Hedges, president of San Francisco's Bay Area Disco DJ Assn.; DJ Gary Larkin of G&B Report; DJ Cosmo Wyatt, publisher of Progressive Platter; and disco DJs Manny Slali, Michael Graber, and Bobby Guttadaro.

"Imports In The U.S. Disco Product Marketplace" will be moderated by Mark Paul Simon, vice president, special projects, Casablanca Records. It will include panelists Ray Caviano, vice president, special projects, TK Records, and DJs Richie Rivera and Roy Thode.

Dennis Franklin will chair the session on "The Mobile DJs' Contribution To The Growth Of Disco." Franklin's panelists will be Jane Brinton, in charge of Billboard's disco charts; Sundance Kid, DJ and record pool director, Seemingly Better Productions; and mobile DJ Bert Lockett.

Billboard's Bill Wardlow will head the session on "The Education Of The American Public Regarding Disco." Joining the Disco Forum's director will be Norman Winters, president of the public relations firm, Norman Winters & Associates; John Luongo, president of Boston Record Pool, publisher of Nightfall and music director of WBOS; and Bob Caviano, executive vice president of Astral Management, Inc.

Mark Kreiner, president of MK Productions, will chair the discussion on "Use Of Key Independent Promotion Personnel In The Evolution Of A Disco Hit." He will be joined by panelists Tom Hayden, president, Tom Hayden Associates; Patrick Jenkins, president, Advanced Ventures; Starr Arning, national disco coordinator and operations director for MK Productions; and Craig Kostich, director of national disco promotion, Far Our Productions.

A panel on "The 12-Inch Disco Single" will be moderated by Ray Harris, president, AVI Records, and will feature panelists Bill Wardlow, Stan Hoffman, vice president, Prelude Records; and Tom Cossie of MK Productions.

Exploring the topic "Working Relationship Between The Discos And The Record Companies" will be moderator John Luongo of Boston Records Pool, with panelists

Ken Friedman, national promotion director, Salsoul Records; Eddie Rivera, president of International Disco Records Center and publisher of Spin Magazine; Jackie McCoy of the Long Island Record Pool; A.J. Miller, president, Southern California DJs Assn.; Don Johnson, second vice chairman, DOW Disco Pool; TK Records Ray Caviano; Arnie Smith, national director of disco promotion, Casablanca Records; and Dave Todd, national disco coordinator, RCA Records.

Joining Salsoul Records vice president Ken Cayre on the producer's panel will be disco producers Cory Wade, Bob Esty, Jacques Morali, the AVI Records team of W.M. Lewis and Laurin Rinder, Dennis Coffey, Norman Harris, Tom Moulton and Mike Theodore. A moderator for this session will be named shortly.

TK's Ray Caviano will be joined by Larry Harris, senior vice president, Casablanca Records, to moderate the panel on "Disco Artists' Development." Panelists will include Jerry Wexler, senior vice president, a&r consultant, Warner Bros. Records; Norby Walters, president, Norby Walters Associates; and Bob Caviano of Astral Management.

For further information, contact Diane Kirkland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif., 90069, 213-273-7040.

Elroy Expands Retail Operation

NEW YORK—Elroy Enterprises opened its latest Record World store in Poughkeepsie, N.Y., last week, extending the chain to 11 outlets. The 10th in the string was opened in March in Hicksville, L.I.

Two more retail stores will be launched this year, says Roy Imber, Elroy president, continuing an expansion program that began in 1972 when the web numbered six.

The new stores hew to the typical Record World pattern—full-line record and tape inventory, print music and accessories. About 2,800 square feet in size, they do not offer audio equipment.

"We are looking for controlled expansion," says Imber, who adds that the chain will reach beyond the immediate metropolitan area, but not so far that it would fail to benefit from "our effective advertising umbrella."

Elroy also operates leased record and tape departments in 11 T.S.S. department stores in this area.

Image Awards

• Continued from page 61

Wilkins has still given years of dedicated service.

"One thing we have to face concerning what's happening with the Image Awards now is that you've got some people involved who are making anti-semitic remarks.

"Then there's dissension within the Beverly Hills/Hollywood branch. This branch did nothing in terms of promoting the awards. There are also many other problems."

When asked if Wilkins could possibly be pulled as the honoree of the event and would this affect the overall presentation, Griffin says, "Although I'm a paid employee, I really feel that if it is true or if people believe it is, the man has still dedicated many years of his life to the civil rights movement. He retired about two years ago.

"If I have anything to do with it I will be willing to go down with Wilkins. And if we lose, we lose. I favor sticking with and beside this man.

"As a black group we must understand that even if it is true, we all operate under pressures with pitfalls. The Image Awards show will be the largest stage production we have ever had and I hope the people will support it."

Private Recording Of Piaf Issued In U.S. As Album

NEW YORK—More private recordings may surface for legitimate release as a result of agreement reached here over 21-year old Edith Piaf concert tapes.

This is the view of Stephen Temmer, who as a young engineer in New York recorded the late singer's only concert in a major American auditorium, Carnegie Hall, for a one-time European radio broadcast in 1957.

The show souvenir has now been released in a two-LP set in the U.S. by Peters International, licensed from Pathe-Marconi, Paris.

Temmer had kept the Piaf tapes in his personal possession after the broadcast, but after the singer's death in 1963, approached her label, Pathe, to see if there was any interest in issuing them as a memorial album.

The project was not consummated until some two years ago, however, when Pathe considered it attractive enough to tackle the clearing of rights (four tunes had to be sub-leased from Phonogram) and the

payment of the original 35 musicians at today's American Federation of Musicians' rates (\$660 each player, compared to the \$66 they received in 1957 for the live performance).

Temmer shipped the tapes to France, where the two-pocket album was released late last year. But when Peters International, which secured U.S. rights, learned about and heard the original mono tapes—the French issue was in processed stereo—it opted to use the latter.

The result is the disk now available here, carrying an \$11.98 suggested list. Its quality, says Peters' Pierre Bourdain, is far superior to the French release.

Meanwhile, Temmer, now president of Gotham Audio Corp., which imports professional studio equipment, believes that other owners of such private or unusual tapes may surface, encouraged by the Peters interest and concern for quality sound. He himself intends to scan his own tape library for further recordings of interest.

Soul Sauce

• Continued from page 60

cises at North Carolina's Shaw Univ. Ray was cited for his contributions in helping keep alive the black musical heritage.

Charles and his troupe performed at the Raleigh Civic Center as a part of Shaw's weekend convocation.

★ ★ ★

Savoy Records has expanded its artist roster with four acts: BC&M Mass Choir of Nashville, Bill Spivery of Cleveland, who wrote "Operator" which was popularized by Manhattan Transfer, Detroit's Ruth Busbee, formerly of the Howard Lemon Singers; and George Mays and the voices of Praise from Chicago.

According to Milton Bingham of Savoy, "What we're doing is filling our stalls with a variety of gospel acts.

"We're trying to get some of the biggest names in gospel," says Bingham, "and we're broadening our area in an effort to expand our gospel audience to include other audiences."

The firm recently released a gospel LP by jazz saxophonist Houston Person called "Gospel Soul Of Houston Person." It is Person's first gospel LP and he was backed by the Atlanta Philharmonic Orchestra.

In addition to June releases by its new artists, Savoy is to release a memorial LP by the late Alex Bradford tagged "The Best Of Alex Bradford." Another LP included will be a special release of the "Golden Gospel Jubilee," which contains some of the "greatest hits" by several gospel artists.

★ ★ ★

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

'Phantom' Produces 3 45s

• Continued from page 4

music draws from Bach, Beethoven and Mozart.

Murphy collaborated on lyrics with Gene Pistilli, formerly of Cashman, Pistilli & West, who also appears on the disk as the Phantom. Singing female lead is Rene Geyer, while B.G. Gibson, tour veteran of the "Jesus Christ—Superstar" roadshow, has the third key role in the "love-triangle horror tale."

"After 'A Fifth Of Beethoven,' we wanted to establish Walter with a wider audience," explains Massey, "and were delighted when we heard the 'Phantom' masters.

"We realized then that at least one song was disco-oriented, but another was perfectly appropriate for AOR, where we wanted the artist taken more seriously. And the ballad, 'The Music Will Not End,' is definitely Top 40 material."

As he considered singles sequencing, the Private Stock executive "could think of no other way but a simultaneous release."

Favorable response from the label's marketing and promotion people was unanimous, he continues. "It gives us that many more opportunities to cover, in a brief period of time, as many markets as possible."

The move is also positive statement about the album, Massey adds, and a good reflection of the new attitudes at Private Stock.

"Yes, there is the Top 40 single that has become the label's specialty, but there is also material for our AOR people to work with credibility."

As for the disco market, Utal and his team claim new strength there, coming off a major success with Michael Zager's "Let's All Chant."

The 12-inch disco cuts from "Phantom" have been specially mixed, and independent promotion people are being used to focus on that market and r&b.

When response is in from all sectors, declares Massey, the label will look to staged "Phantom" concerts as a further promotion vehicle.

It is also investigating use of the most famous movie version of the Leroux tale, the 1925 Universal silent starring Lon Chaney. If possible, this would be tailored to the album and featured in special media presentations.

"Phantom Of The Opera" has seen a contemporary rock setting earlier this decade, when director Brian de Palma used the story for his "Phantom Of The Paradise" movie starring Paul Williams. That soundtrack album was on A&M.

JUNE 10, 1978, BILLBOARD

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

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 STREET SATURDAY NIGHT—Carole King (Capitol 4593)
SEE TOP SINGLE PICKS REVIEWS, page 82

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	11	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar RSO 891	★	37	8	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474	★	69	72	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Allan MacMillan), G. Goffin, C. King, Columbia 310749
★	3	9	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 893	★	40	7	ALMOST SUMMER—Celebration (Ron Altbach), B. Wilson, M. Love, A. Jardine, MCA 40891	★	70	80	3 SOMEWHERE OVER THE RAINBOW—Gary Tinner (Joey Averback, Stephen Geyer), E.Y. Harburg, H. Arlen, 20th Century 2373
★	3	11	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (Jack Gold), N. Kipner, J. Vallins, Columbia 310693	★	53	3	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★	71	NEW ENTRY	LIFE'S BEEN GOOD—Joe Walsh (Not Listed), J. Walsh, Asylum 45493
★	4	5	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	★	38	10	STAY—Rufus/Chaka Khan (Rufus, Roy Halee), R. Calhoun, Chaka Khan, ABC 12349	★	72	83	2 THAT ONCE IN A LIFETIME—Demis Roussos (Freddie Perren), D. Fekaris, F. Perren, Mercury 73992
★	14	8	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	★	51	5	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895	★	73	NEW ENTRY	STAY—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548
★	15	12	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	★	42	14	I CAN'T STAND THE RAIN—Eruption (Frank Farian), O. Bryant, A. Peebles, B. Miller, Ariola 7686	★	74	84	2 I DON'T WANT TO GO—Joey Travolta (John Davis), C. Sayer, B. Roberts, Millennium 615 (Casablanca)
★	7	8	ON BROADWAY—George Benson (Tommy Lipuma), B. Mann, C. Weil, J. Leiber, M. Stoller, Warner Bros. 8542	★	44	8	EVERYBODY DANCE—Chic (Bernard Edwards, Nile Rodgers, Kenny Lehman), Edwards & Rodgers, Atlantic 3469	★	75	85	2 SO HARD LIVING WITHOUT YOU—Airwaves (Pat Moran), K. Charter, J. Bettis, A&M 2032
★	9	8	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson & B. Ulvaeus (Atlantic 3457)	★	45	7	WARM RIDE—Rare Earth (John Ryan), B. Gibb, M. Gibb, R. Gibb, Prodigal 0640 (Motown)	★	76	87	2 RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reyam, Dowe, MacNaughton, Sire/Hansa 1027 (Warner Bros.)
★	9	4	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	★	46	11	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK)	★	77	79	4 HE'S SO FINE—Jane Oliver (Jason Darrow), R. Mack, Columbia 310724
★	10	14	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890	★	47	5	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	★	78	89	2 YOU CAN'T DANCE—England Dan & John Ford Coley (Kyle Lehning), T. Ryan, B. Yeomans, Big Tree 16117 (Atlantic)
★	11	12	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663	★	54	3	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897	★	79	82	3 GOD KNOWS/BABY I'M YOURS—Debbie Boone (Michael Lloyd, Mike Curb), V. McCoy, Warner/Curb 8554
★	12	13	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffith, Capitol 4549	★	48	6	THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costandinos), A. Costandinos, Casablanca 925	★	80	NEW ENTRY	PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen, Jon Landou), B. Springsteen, Columbia 310763
★	16	15	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK)	★	49	8	CHATTANOOGA CHOO CHOO—Tuxedo Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butteryly 1205	★	81	NEW ENTRY	TRANS-EUROPE EXPRESS—Kraftwerk (Ralf Hutter, Florian Schneider), R. Hutter, E. Schult, Capitol 4460
★	14	6	THE CLOSER I GET TO YOU—Roberta Flack (Rubina Flake, Joe Ferla, Eugene McDaniels), J. Mtume, R. Lucas, Atlantic 3463	★	52	7	CA PLANE POUR MOI—Plastic Bertrand (Lou Lacombe), B. Lacombe, Sire 1020 (Warner Bros.)	★	82	86	3 THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freeland, Warner/Curb 8529
★	26	6	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★	50	6	YOU GOT IT—Diana Ross (Richard Perry), J. Ragovoy, L. Laurie, Motown 1442	★	83	NEW ENTRY	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484
★	18	9	YOU BELONG TO ME—Carly Simon (Arif Mardin), C. Simon, M. McDonald, Elektra 45477	★	55	5	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (Casey/Finch), Holland/Dozier/Holland, TK 1028	★	84	NEW ENTRY	PORTRAIT—Kansas (Jeff Glixman), K. Luigren, S. Walsh, Kirshner 84276 (Epic)
★	20	13	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★	61	4	STONE BLUE—Foghat (Not Listed), Peverett, Bearsvalle 0325 (Warner Bros.)	★	85	90	2 LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1210
★	25	10	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318	★	62	4	DARLIN—Paul Davis (Phil Benton, Paul Davis), M. Love, B. Wilson, Bang 736	★	86	88	3 GEORGIA ON MY MIND—Willie Nelson (Booker T. Jones), H. Carmichael, S. Gorrell, Columbia 310704
★	21	11	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355	★	53	13	MOVIN' OUT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10708	★	87	22	14 COUNT ON ME—Jefferson Starship (Larry Cox & Jefferson Starship), J. Barish, RCA 11196
★	28	7	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	★	66	4	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483	★	88	NEW ENTRY	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollouct, Chrysalis 2226
★	23	12	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	★	55	5	I WANT YOU TO BE MINE—Kaya (Jack Lancaster), T. Scherpeneel, Janus 274	★	89	92	2 UNDER THE BOARDWALK—Billy Joe Royal (Chips), A. Resnick, K. Young, Private Stock 45192
★	22	5	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581	★	56	6	YOU KEEP ME DANCING—Samantha Sang (Nick DeCaro), D. Randell, S. Linzer, Private Stock 45188	★	90	NEW ENTRY	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald, A&M 2043
★	23	7	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Daughtry, Polydor 14459	★	57	6	WEEKEND LOVER—Odyssey (Sandy Linzer & Charlie Catello), S. Linzer, D. Randell, RCA 11245	★	91	95	2 MIDNIGHT LIGHT—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16114 (Atlantic)
★	24	11	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389	★	58	5	ROLL WITH THE CHANGES—REO Speedwagon (Kevin Cronin & Gary Richrath), K. Cronin, Epic 8-50545	★	92	NEW ENTRY	DAYLIGHT & DARKNESS—Smokey Robinson (Smokey Robinson), S. Robinson, R. E. Jones, Tamla 54293 (Motown)
★	25	10	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7031	★	68	3	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA)	★	93	32	8 TUMBLING DICE—Linda Ronstadt (Peter Asher), M. Jagger, K. Richard, Asylum 45479
★	26	8	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★	67	2	FM—Steely Dan (Not Listed), W. Becker, D. Fagen, MCA 40894	★	94	33	19 CAN'T SMILE WITHOUT YOU—Barry Manilow (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305
★	27	9	YOU'RE THE LOVE—Seals & Crofts (Louie Shelton), D. Batteau, Warner Bros. 8551	★	69	2	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250	★	95	41	12 WEREWOLVES OF LONDON—Warren Zevon (Jackson Browne & Waddy Wachtel), L. Marinell, W. Wachtel, W. Zevon, Asylum 45472
★	43	6	EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330	★	70	2	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2048	★	96	60	20 DUST IN THE WIND—Kansas (Jeff Glixman), K. Luigren, Kirshner 84274
★	38	5	LAST DANCE—Donna Summer (Giorgio Moroder), P. Jabara, Casablanca 926	★	63	4	TAKE ME BACK TO CHICAGO—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310737	★	97	65	24 LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)
★	34	7	OH WHAT A NIGHT FOR DANCING—Barry White (Barry White), B. White, U. Wilson, 20th Century 2365	★	73	3	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsvalle 0324 (Warner Bros.)	★	98	71	27 STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten For Karibhy Productions), B.R.M. Gibb, RSO 885
★	31	19	IF I CAN'T HAVE YOU—Yvonne Elliman (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884	★	75	2	HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, J. Henning, Capitol 4588	★	99	74	5 IT'S LATE—Queen (Queen), May, Elektra 45478
★	32	24	NIGHT FEVER—Bee Gees (Barry, Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889	★	76	3	MAGNET STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	★	100	81	15 FANTASY—Earth, Wind & Fire (Maurice White), M. White, E. del Barrio, A. White, Columbia 310688
★	35	8	CHEESEBURGER IN PARADISE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12358	★	77	3	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577	★			
★	34	7	I WAS ONLY JOKING—Rod Stewart (Tom Owd), R. Stewart, Granger, Warner Bros. 8568	★	NEW ENTRY		COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0039	★			

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bell; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan 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)		FM (Feeless/Jump/Tunes/Dutchess/BMI)		Imaginary Lover (Low Sal. BMI)		Magnet Steel (Melody Delux/Swell Sounds/Seldak, ASCAP)		Roll With The Changes (Fate, ASCAP)		That Once In A Lifetime (Perren Vibes, ASCAP)		Warm Ride (Stigwood/BMI/Unichappell, BMI)	
Almost Summer (Stone Diamond/Dutchess/New Executive/Challou, BMI)	36	Count On Me (Diamond Back/Bright Moments, BMI)	87	Follow You, Follow Me (Gelring/Run It, BMI)	35	I'm Not Gonna Let It Bother Me (Tonght (Lo-Sal. BMI)	83	Runaway (Diamondback, BMI)	58	Shadow Dancing (Stigwood, ASCAP)	59	Weekend Lover (Featherbed/Desiderata/Unichappell, BMI)	42
Baker Street (Hudson Bay, BMI)	5	Dance Across The Floor (Sherlyn/Harnack, BMI)	43	Georgia On My Mind (Peer, BMI)	86	It's A Heartache (Ti-Gem, BMI)	6	My Angel Baby (ASCAP)	31	2 This Night Won't Last Forever (Captain Crystal, BMI)	82	Will You Still Love Me Tomorrow (Screen Gems-EMI, BMI)	69
Because The Night (Ram Rod, BMI)	18	Dance With Me (Sherlyn/Decibel, BMI)	45	God Knows/Baby I'm Yours (Blackwood, BMI)	79	It's The Same Old Song (Jobete, ASCAP)	50	Still The Same (Gear, ASCAP)	22	75 This Time I'm In It For Love (House Of Gold/Windchime, BMI)	70	With A Little Luck (A.T.V., BMI)	9
Bluer Than Blue (Springcreek/Let There Be, ASCAP)	26	Daylight & Darkness (Bertram, ASCAP)	92	Grease (Stigwood, BMI)	45	I Want You To Be Mine (Heavy, BMI)	55	Stay (Cherry, BMI)	32	73 Too Much, Too Little, Too Late (Homewood House, BMI)	73	Wonderful Tonight (Stigwood, BMI)	39
Ca Plane Pour Moi (Bleu Disque, ASCAP)	48	Deacon Blues (ABC/Dunhill, BMI)	19	Heartless (Andorra, ASCAP)	25	I Was Only Joking (Riva, ASCAP)	34	Stayin' Alive (Stigwood/Unichappell, BMI)	98	98 Trans-Europe Express (Famous, ASCAP)	51	You Belong To Me (Snug/C/Est, ASCAP)	16
Can't Smile Without You (Dick James, BMI)	94	Disco Inferno (Sis Strings/Golden Fleece, BMI)	24	He's So Fine (Bright Tunes, ASCAP)	25	King Tut (Colorado, ASCAP)	67	Stil Blue (Riff Bros., ASCAP)	51	81 You Can't Dance (April, ASCAP)	78	You Got It (Society Hill/Brooklyn, BMI)	49
Can We Still Be Friends (Earmark, BMI)	64	Hot Child In The City (Beechwood, BMI)	19	Hot Love, Cold World (Glenwood/Cigar, ASCAP)	68	Last Dance (Primo Artists/Oiga, BMI)	29	Stuff Like That (Yellow Brick Road/Nick O'Val, ASCAP)	90	93 You Keep Me Dancing (Featherbed/Unichappell, BMI)	56	You're The Love (Donbreaker/ASCAP/Oaktree, BMI)	27
Cheeseburger In Paradise (Coral Recler/Outer Banks, BMI)	33	I Can't Stand The Rain (Burlington, BMI)	40	Life's Been Good (Wow & Flutter, ASCAP)	71	Lay Down Sally (Stigwood, BMI)	97	Take A Chance On Me (Artwork, ASCAP/Polar, AB)	8	17 Under The Boardwalk (Hudson Bay, BMI)	89	You're The One That I Want (Stigwood/Bufalo/Ensign, BMI)	1
Chattanooga Choo Choo (Leo Fielt, ASCAP)	47	Life's Been Good (Wow & Flutter, ASCAP)	71	Love Is Like Oxygen (Sweet/Warner Bros., ASCAP)	12	Only The Good Die Young (Joelsongs, BMI)	44	Take Me Back To Chicago (Balloon Head/Big Elk, ASCAP)	63	85 Rivers Of Babylon (Farmusicuerlag GmbH/Al Gallico Music, BMI/AcKee, ASCAP)	76		
Closer I Get To You (Scarab/Ensign, BMI)	14	Love Or Something Like It (M-3/Cherry Lane, ASCAP)	85	Love Like Oxygen (Sweet/Warner Bros., ASCAP)	12	Portrait (Don Kirshner, BMI)	84	Thank God It's Friday (Cafe Americana/O.P. Fete, ASCAP)	46				
Copacabana (Kamakazi, BMI)	68	Love Or Something Like It (M-3/Cherry Lane, ASCAP)	85	Love Like Oxygen (Sweet/Warner Bros., ASCAP)	12	Prove It All Night (Bruce Springsteen, ASCAP)	80						

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

WEREWOLVES



HOLLYWOOD MILLIONAIRE

PB-11283

Tomorrow belongs
to those who can
get through today.

*The first single
from the first album*
AFL1-2746



Produced by
Andrew Loog Oldham

Beach Productions

Billboard TOP LPs & TAPE

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																													
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL																						
★	1	29	SOUNDTRACK Saturday Night Fever RSO RS-2-4001	▲								36	40	17	ABBA The Album Atlantic SD 19164	●								71	64	16	JOE SAMPLE Rainbow Seeker ABC AA 1050	●																								
	2	9	WINGS London Town Capitol SW 11777	▲								★	45	4	KISS Double Platinum Casablanca NBLP 7100-2	▲									72	70	27	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International JZ 35036	●																							
	3	33	CHUCK MANGIONE Feels So Good A&M SP-4658	▲								★	46	4	FOGHAT Stone Blue Bearsville BRK 6977 (Warner Bros.)	▲									-73	53	10	SOUNDTRACK American Hot Wax A&M 6500	▲																							
	4	8	ISLEY BROTHERS Showdown T-Neck JZ 34930 (Epic)	▲								39	21	35	KANSAS Point Of Know Return Kirsner JZ 34929 (Epic)	▲								★	82	50	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	●																								
	5	13	JEFFERSON STARSHIP Jefferson Starship Earth Grunt BXL 1 2515 (RCA)	▲								40	32	16	BARRY MANILOW Even Now Arista AB 4164	▲								75	76	9	CHARLIE Lines Janus JKS 7036	●																								
	6	29	ERIC CLAPTON Slowhand RSO RS-1-3030	▲								41	35	14	VAN HALEN Warner Bros. BSK 3075	●								★	84	4	UK Polydor PD-1-6146	●																								
	7	11	ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134	●								42	42	24	EDDIE MONEY Columbia PC 34909	▲								77	83	37	VILLAGE PEOPLE Casablanca NBLP 7064	●																								
★	11	6	SOUNDTRACK FM MCA 2-12000	▲								43	36	46	STYX The Grand Illusion A&M SP 4637	▲								78	78	18	RUFUS/CHAKA KHAN Street Player ABC AA 1049	●																								
★	9	11	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	●								★	59	5	WILLIE NELSON Stardust Columbia JC 35305	●								79	79	29	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲																								
	10	8	HEATWAVE Central Heating Epic JE 35260	●								45	47	12	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	●							★	112	4	LINDA CLIFFORD If My Friends Could See Me Now Curton CLK 5021	●																									
★	15	7	O'JAYS So Full Of Love Philadelphia International JZ 35355 (CBS)	●								★	55	6	TODD RUNDGREN Hermit Of Mink Hollow Bearsville BSK 6981 (Warner Bros.)	●							★	91	7	CLIMAX BLUES BAND Shine On Sire SRK 6056 (Warner Bros.)	●																									
	12	36	BILLY JOEL The Stranger Columbia JC 34987	▲								47	44	68	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲							★	92	5	PURE PRAIRIE LEAGUE Just Fly RCA AFL-1-2590	●																									
	13	8	JACKSON BROWNE Running On Empty Asylum 6E113	▲								48	43	27	NATALIE COLE Thankful Capitol SW 11708	●							★	93	17	SWEET Level Headed Capitol SKAO 11744	▲																									
★	28	6	GERRY RAFFERTY City To City United Artists UALA 840	●								49	49	9	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (DEM)	●	8.98	8.98	NA	8.98			★	84	80	38	LINDA RONSTADT Simple Dreams Asylum 6E-104	▲																								
★	24	3	COMMODORES Natural High Motown M790	●								50	51	9	ELVIS COSTELLO This Years Model Columbia JC 35331	●							★	85	2	GEORGE DUKE Don't Let Go Epic JE 35356	●																									
★	18	22	PETER BROWN Fantasy Love Affair Drive 104 (TK)	●								51	48	28	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	▲							★	86	10	USA-EUROPEAN CONNECTION Come Into My Heart Martin 2212 (TK)	●																									
★	22	8	CARLY SIMON Boys In The Trees Elektra 6E-128	●								★	52	NEW ENTRY	JOE WALSH But Seriously, Folks Asylum 6E-141	●								★	87	11	ROBERT PALMER Double Fun Island ILPS 9476	●																								
★	30	3	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	●								53	50	8	BOB MARLEY & THE WAILERS Kaya Island ILPS 9517	●							★	88	6	SUN Sunburn Capitol ST-11723	●																									
	19	20	JETHRO TULL Heavy Horses Chrysalis CHR 1175	●								★	62	7	AL DIMEOLA Casino Columbia JC 35277	●							★	89	85	25	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	▲																								
	20	16	GEORGE BENSON Weekend In L.A. Warner Bros. ZWB 3139	▲								55	39	14	LITTLE FEAT Waiting For Columbus Warner Bros. ZBS 3140	●	9.98	9.98	9.98				★	90	5	SEALS & CROFTS Takin' It Easy Warner Bros. BSK 3163	●																									
	21	17	HEART Magazine Mushroom MRS 5008	●								56	56	17	TUXEDO JUNCTION Butterfly FLY 007	●							★	91	61	15	RALPH MacDONALD The Path Martin 2210 (TK)	●																								
	22	14	GENESIS And Then There Were Three Atlantic SD 19173	●								57	57	7	STANLEY CLARKE Modern Man Nemperor JZ 35303	●							★	92	71	10	HUBERT LAWS Say It With Silence Columbia JC 35022	●																								
★	29	5	SOUNDTRACK Thank God It's Friday Casablanca NBLP 7099	●								58	60	19	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA AFL12686	▲							★	93	9	SMOKEY ROBINSON Love Breeze Tamla 17-359R1	●																									
	24	25	JOURNEY Infinity Columbia JC 34912	●								★	75	3	HALL & OATES Livetime RCA AFL1 2802	●							★	94	94	55	BARRY MANILOW Live Arista AL 8500	▲																								
★	31	7	BAND The Last Waltz Warner Bros. 3WS 3146	●								60	41	11	AVERAGE WHITE BAND Warmer Communication Atlantic SD 191962	●							★	100	7	BRITISH LIONS RSO RS-1-3032	●																									
	26	33	MEAT LOAF Bat Out Of Hell Epic/Cleveland International PE 34974	●								★	69	5	DRAMATICS Do What You Wanna' Do ABC AA 1072	●							★	105	2	THE KINKS Misfits Arista AB 4167	●																									
★	33	4	SOUNDTRACK Grease RSO RS-2-4002	▲								62	58	12	RENAISSANCE Song For All Seasons Sire SRK 6049 (Warner Bros.)	●							★	97	81	26	CHIC Atlantic SD 19153	●																								
★	34	10	PATTI SMITH Easter Arista AS 4171	●								63	63	24	GROVER WASHINGTON JR. Live At The Biju Kudu KUX 3637 M2 (Motown)	●							★	108	6	RAINBOW Long Live Rock & Roll Polydor PD1-6143	●																									
	29	13	WARREN ZEVON Excitable Boy Asylum 6E-118	●								★	72	10	VOYAGE Martin 2213 (TK)	●							★	98	7	DEODATO Love Island Warner Bros. BSK 3132	●																									
★	37	5	MARSHALL TUCKER BAND Together-Forever Capricorn CPN0205	●								65	54	14	PEABO BRYSON Reaching For The Sky Capitol ST 11729	●	6.98	7.95	7.95				★	100	88	16	BOOTSYS'S RUBBER BAND Bootsy? Player Of The Year Warner Bros. BSK 3093	●																								
★	38	8	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tune A Fish Epic JE 35082	●								★	74	5	ARETHA FRANKLIN Almighty Fire Atlantic SD 19161	●							★	101	73	54	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	▲																								
★	52	2	BONNIE TYLER It's A Heartache RCA AFL1 2821	●								67	67	33	DOLLY PARTON Here You Come Again RCA APL1 2544	▲							★																													



**Larry Gatlin
doesn't just appeal
to country fans;
he appeals to fans
all over the country.**

Larry Gatlin's not just sweeping the country, he's sweeping the nation. His last album produced four hit singles. And now, more and more AC/MOR stations are playing his songs. Like his chart-bustin' new single, "Night Time Magic." From his new album, "Oh! Brother."

"Oh! Brother"



**Featuring the hit single,
"Night Time Magic."**

#45-249



**MONUMENT
RECORDS AND TAPES**
Marketed by Phonogram, Inc.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



Write or call your local Polygram Distribution sales office for displays and other promotional items.

Larry Gatlin's albums are produced by
Larry Gatlin & Fred Foster

SPECIAL ADVISOR:
DANN MOSS
9220 SUNSET BLVD., SUITE 306
LOS ANGELES, CA. 90069

TOP LPs & TAPE

POSITION
106-200

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL	★	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week.	SUGGESTED LIST PRICE							
												ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL		
106	86	36	BOB WELCH French Kiss Capitol SW 11663	7.98		7.98		7.98				169	164	6	JOHNNIE TAYLOR Ever Ready Columbia JL 35340	7.98	7.98	7.98	
107	77	29	QUEEN News Of The World Elektra 6E-112	7.98		7.98		7.98				170	146	14	HEAD EAST A&M 4680	7.98	7.98	7.98	
108	87	19	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98				171	171	119	EAGLES Their Greatest Hits 1971-1975 Asylum 6E 105	7.98	7.98	7.98	
109	110	35	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98		7.98		7.98				172	176	36	ODYSSEY RCA APL1-2204	6.98	7.95	7.95	
★	157	3	EVELYN "CHAMPAGNE" KING Smooth Talk RCA APL1 2466	6.98		7.98		7.98				173	173	11	ERUPTION Eruption Ariola SW 50033	7.98	7.98	7.98	
★	NEW ENTRY		CHEAP TRICK Heaven Tonight Epic JE 35312	7.98		7.98		7.98				174	180	3	BRIAN ENO Before And After Science Island ILPS 9478	7.98	7.98	7.98	
★	122	4	SPYRO GYRA Amherst AMH 1014	7.98		7.98		7.98				★	185	2	FLORA PURIM Everyday, Everynight Warner Bros. BSK 3166	7.98	7.98	7.98	
★	123	5	ELVIS PRESLEY He Walks Beside Me RCA AFL1-2772	9.98		9.98		9.98				176	174	13	NOEL POINTER Hold On United Artists UALA 848	7.98	7.98	7.98	
114	90	14	YVONNE ELLIMAN Night Flight RSO RS-1-3031	7.98		7.98		7.98				177	128	19	THP ORCHESTRA Too Hot For Love Butterfly FLY 005	7.98	7.98	7.98	
115	115	5	TAVARES Future Bound Capitol SW 11719	7.98		7.98		7.98				★	188	2	BILLY COBHAM Inner Conflicts Atlantic SD 19174	7.98	7.98	7.98	
★	170	3	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98		7.98		7.98				★	NEW ENTRY		TOBY BEAU RCA AFL1-2771	7.98	7.98	7.98	
117	118	28	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98		7.98		7.98				★	190	2	RARE EARTH Band Together Prodigal P10025 (Motown)	7.98	7.98	7.98	
★	141	5	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98		7.98		7.98				181	186	9	WALTER EGAN Not Shy Columbia JC 35077	7.98	7.98	7.98	
119	119	16	BLONDIE Plastic Letters Chrysalis CHR 1166	7.98		7.98		7.98				182	182	3	DIXIE DREGGS What If Capricorn CPN 0203	7.98	7.98	7.98	
120	120	16	TRAMMPS Disco Inferno Atlantic ATL 18211	7.98		7.98		7.98				★	NEW ENTRY		POUSETTE DART BAND Pousette Dart #3 Capitol SW 11781	7.98	7.98	7.98	
121	129	8	STATLER BROTHERS Best Of Statler Brothers Mercury SRM1-1037	6.98		7.98		7.98				184	187	6	DEE DEE BRIDGEWATER Just Family Elektra 6E 117	7.98	7.98	7.98	
★	132	7	VLADIMIR HOROWITZ Rachmaninoff Piano Concerto #3 RCA CRL1-2633	8.98		8.98		8.98				★	NEW ENTRY		MEMPHIS HORNS Band II RCA AFL1-2643	6.98	7.95	7.95	
123	124	8	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7013	7.98		7.98		7.98				186	189	5	FRANKIE MILLER Double Trouble Chrysalis CHR 1174	7.98	7.98	7.98	
★	134	4	ROY BUCHANAN You're Not Alone Atlantic SD 19170	7.98		7.98		7.98				187	183	52	STAR WARS/SOUNDTRACK 20th Century 2T 541	9.98	9.98	9.98	
★	135	4	SPINNERS Best Of Spinners Atlantic SD 19179	7.98		7.98		7.98				★	NEW ENTRY		STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15007	6.98	6.98	6.98	
★	136	6	JAMES BROWN Jam 1980's Polydor PD1-6140	7.98		7.98		7.98				189	149	12	ALEC COSTANDINOS & THE SYNCOPHONIC ORCHESTRA Romeo & Juliet Casablanca NBLP 7086	7.98	7.98	7.98	
★	145	4	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98				190	192	33	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98	7.98	7.98	
★	140	7	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176	7.98		7.98		7.98				191	184	10	MICHAEL FRANKS Burchfield Hines Warner Bros. BSK 3167	7.98	7.98	7.98	
★	139	4	RINGO STARR Bad Boy Portrait JR 35378 (CBS)	7.98		7.98		7.98				192	195	9	WINGS Wings Over America Capitol SWCO 11593	14.98	14.98	14.98	
130	127	7	NICK LOWE Pure Pop For Now People Columbia JC 35329	7.98		7.98		7.98				193	148	77	EAGLES Hotel California Asylum 6E-103	7.98	7.98	7.98	
131	130	64	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98				194	160	14	CHICK COREA Mad Hatter Polydor PD1-6130	7.98	7.98	7.98	
★	152	3	NORMAN CONNORS This Is Your Life Arista AB 4177	7.98		7.98		7.98				195	155	8	TOWER OF POWER We Came To Play Columbia JC 34906	7.98	7.98	7.98	
133	99	9	GARLAND JEFFREYS One Eyed Jack A&M SP 4681	7.98		7.98		7.98				196	196	29	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	7.98	7.98	7.98	
★	163	3	WHISPERS Headlights RCA BXL1 2774	7.98		7.98		7.98				197	167	12	JAY FERGUSON Thunder Island Asylum 7E 1115	6.98	7.98	7.98	
135	103	15	FAZE-O Riding High SHE SH740 (Atlantic)	7.98		7.98		7.98				198	198	56	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	7.98	7.98	7.98	
												199	161	8	FLOATERS Magic ABC AA 1047	7.98	7.98	7.98	
												200	197	210	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	

TOP LPs & TAPE

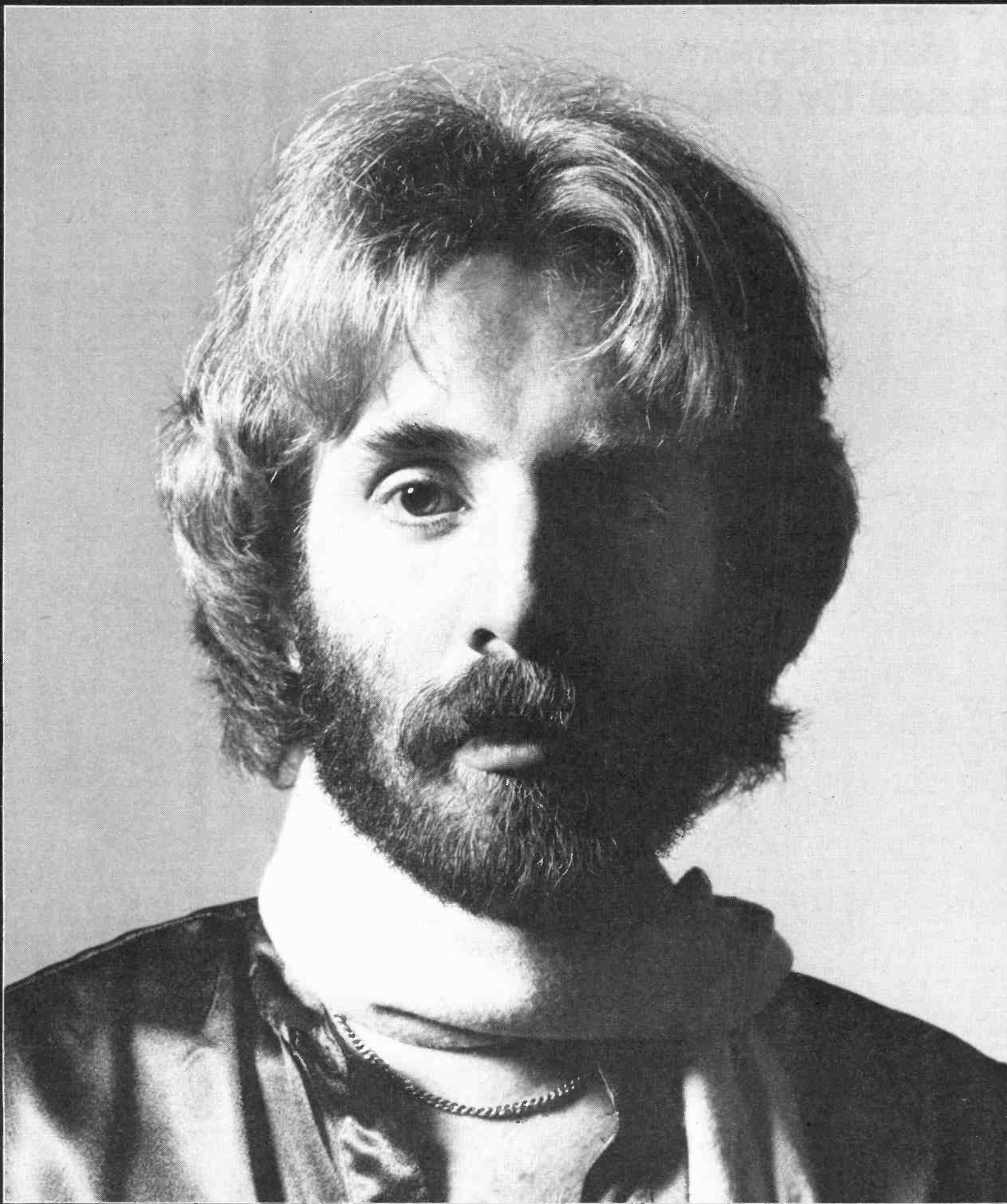
A-Z (LISTED BY ARTISTS)

Abba	36	Eric Clapton	6	Alan Parsons Project	6	Blondie	119	Boyz n the City	12
Herb Alpert	147	Stanley Clarke	57	Boyz n the City	12	Chick Corea	194	Boyz n the City	12
Amazing Rhythm Aces	152	Linda Clifford	80	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Ashford & Simpson	109	Climax Blues Band	81	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Atlanta Rhythm Section	7	Natalie Cole	48	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Average White Band	60	Billy Cobham	178	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Band	25	Commodores	15	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Bee Gees	101	Norman Connors	132	Chick Corea	194	Chick Corea	194	Boyz n the City	12
George Benson	20	Chick Corea	194	Chick Corea	194	Chick Corea	194	Boyz n the City	12
David Bowie	136	Alec Costandinos	189	Chick Corea	194	Chick Corea	194	Boyz n the City	12
David Byrne	119	Elvis Costello	50, 117	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Blondie	119	England Dan/John Ford Coley	69	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Karla Bonoff	154	John Denver	161	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Debbie Boone	190	Deodato	99	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Bootsy's Rubber Band	100	Al Dimeola	54	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Dee Dee Bridgewater	184	Dramatics	61	Chick Corea	194	Chick Corea	194	Boyz n the City	12
British Lions	95	Dixie Dreggs	182	Chick Corea	194	Chick Corea	194	Boyz n the City	12
James Brown	126	Les Dudek	103	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Peter Brown	16	George Duke	85	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Jackson Browne	13	Eagles	171, 193	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Peabo Bryson	65	Earth, Wind & Fire	51	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Roy Buchanan	124	Walter Egan	181	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Jimmy Buffett	33	Yvonne Elliman	114	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Cameo	142	Electric Light Orchestra	139	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Shaun Cassidy	196	Enchantment	160	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Charlie	75	Brian Eno	174	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Cheap Trick	111	Eruption	173	Chick Corea	194	Chick Corea	194	Boyz n the City	12
Chic	97	Faze-O	135	Chick Corea	194	Chick Corea	194	Boyz n the City	12
		Jay Ferguson	197	Chick Corea	194	Chick Corea	194	Boyz n the City	12
		Robertas Flack	35	Chick Corea	194	Chick Corea	194	Boyz n the City	12
		Fleetwood Mac	47	Chick Corea	194	Chick Corea	194	Boyz n the City	12

Floaters	199	Little Feat	55	Pharoah Sanders	163
Foghat	38	Love & Kisses	118	Pharoah Sanders	163
Foreigner	131	Nick Lowe	130	Pharoah Sanders	163
Fotomaker	156	Ralph MacDonald	91	Pharoah Sanders	163
Aretha Franklin	66	Chuck Mangione	3	Pharoah Sanders	163
Michael Franks	191	Barry Manilow	40, 94	Pharoah Sanders	163
Genesis	22	Herbie Mann	168	Pharoah Sanders	163
Andy Gibb	74	Bob Marley	53	Pharoah Sanders	163
Steve Hackett	128	Steve Martin	149	Pharoah Sanders	163
Hall & Oates	59	Johnny Mathis	9	Pharoah Sanders	163
Head East	170	Maze	144	Pharoah Sanders	163
Heatwave	10, 150	John McLaughlin	116	Pharoah Sanders	163
Heart	21	Memphis Horns	185	Pharoah Sanders	163
Vladimir Horowitz	122	Meat Loaf	26	Pharoah Sanders	163
Al Dimeola	153	Frankie Miller	186	Pharoah Sanders	163
Isley Brothers	4	Mink De Ville	146	Pharoah Sanders	163
Bob James	166	Steve Miller	198	Pharoah Sanders	163
Jefferson Starship	5	Eddie Money	42	Pharoah Sanders	163
Garland Jeffreys	133	Willie Nelson	44	Pharoah Sanders	163
Waylon Jennings	58	Ted Nugent	148	Pharoah Sanders	163
Jethro Tull	19	Odyssey	172	Pharoah Sanders	163
Billy Joel	12	O'Jays	11	Pharoah Sanders	163
Journey	24	David Oliver	141	Pharoah Sanders	163
Kansas	39	Outlaw	68	Pharoah Sanders	163
B.B. King	127	Robert Palmer	104	Pharoah Sanders	163
Kinks	96	Parliament	89	Pharoah Sanders	163
Evelyn "Champagne" King	110	Dolly Parton	67	Pharoah Sanders	163
Kraftwerk	143	Passport	162	Pharoah Sanders	163
Kiss	37, 151	Tom Petty	105	Pharoah Sanders	163
Hubert Laws	92	Pink Floyd	200	Pharoah Sanders	163
Alvin Lee	138	Player	158	Pharoah Sanders	163
Gordon Lightfoot	164	Pleasure	140	Pharoah Sanders	163
		Noel Pointer	176	Pharoah Sanders	163

Pousette Dart Band	183	Patti Smith	28
Elvis Presley	113	Spinners	125
Pure Prairie League	82	Spyro Gyra	112
Flora Purim	175	Ringo Starr	129
Queen	107	Statler Brothers	121, 188
Gerry Rafferty	14	Steeley Dan	34
Rainbow	98	Rod Stewart	79
Rare Earth	180	Styx	43
Lou Rawls	72	Sun	88
Raydio	102	Donna Summer	87
Reo Speedwagon	31	Sweet	83
Renaissance	62	Tavarez	115
Smokey Robinson	93	Johnny Taylor	169
Kenny Rogers	108	THP Orchestra	177
Linda Ronstadt	84, 145	Toby Beau	

ANDREW GOLD



HIS LATEST SINGLE, "NEVER LET HER SLIP AWAY" (E-45489)
WAS TOP 10 IN ENGLAND FOR 6 WEEKS
AND IS FAST BECOMING A HIT HERE IN AMERICA
FROM THE LP

ALL THIS AND HEAVEN TOO (6E-116)

PRODUCED BY ANDREW GOLD WITH BROCK WALSH
ENGINEERED BY GREG LADANYI WITH DENNIS KIRK



© 1978 Elektra Asylum Records • A Warner Communications Co.

PLEDGES GROWTH

Strategy Behind WEA Management Disclosed By Bach

By JOHN SIPPPEL

LOS ANGELES—WEA's annual volume growth from 1972's \$159 million to more than \$369 million net last year is attributed to astute, diligent management personnel at all levels by Russ Bach, vice president of management development for the distribution giant.

And Bach isn't polishing his own nameplate, for he is only recently appointed to the new corporate post. But he pledges the growth will continue on the same basis.

Bach told the recent WEA national convention in Palm Springs that he would strive to create a stronger link between field and home office personnel.

He's welding that link by having the branch manager, sales manager and operations/controller of the eight stocking WEA branches at the Burbank base for individual week-long training programs.

Working with Steve Schuster, Ph.D., who's on staff at Pepperdine Univ. here, Bach chairs a five-day session. On the opening day, each participant confers privately with an experienced professional management counselor. It opens with a consultative personal interview, after which the visitor is given specific recommendations for his own personal growth and career development. Finally, there is a supervisory development assistance session to strengthen and enhance the overall process.

During the next three days, the visiting branch executives meet with WEA executives ranging from president Henry Droz to department heads. There is also a lunch, at which representatives of Warner Bros., Atlantic and Elektra/Asylum labels meet jointly with the branch brass. On the fifth day, there is a general wrapup, with Schuster in command.

This program to tighten communication and understanding between Burbank and the branches will eventually trickle down to a secondary level of branch management including marketing coordinators, field sales managers, account executives and regional black music merchandisers, Bach hopes.

The interplay between home office and branch personnel is wide open, with the visitors having al-

Music Group

• Continued from page 3

Heart," "Lonely Days" and "Run To Me."

Hodes, who contacts producers on a daily basis to secure covers, also has made international agreements with Dick James Music—England; Budde Music—Germany; Sugar Music—Italy; Pacific Music—Japan; Leeds Music—Australia; Veronica Music—The Netherlands; and collection deals for South America with Brazil's Top Tape. He is negotiating agreements for France and Scandinavia.

The publishing division's own production company is now being formed to deal exclusively with its needs.

Mark Hodes, Chalice's full-time promotion man, works for both the production and publishing divisions. The company plans on employing its own marketing staff in time.

ready imparted valuable knowledge and change to WEA's operation, based upon ensuing discussion.

The thesis of decentralized management, introduced originally by the late Joel Friedman, WEA's

XENON SITE FOR FORUM

NEW YORK—Xenon, the \$2 million theatre/disco, formerly the Henry Miller Theatre, will be the site for all the entertainment at Billboard's Disco IV.

The entertainment on the evenings of June 22, 23, 24, 25 will be videotaped for national television. Performing live for Forum registrants will be Donna Summer, Andy Gibb, (Robin Gibb will host), Gloria Gaynor, Tavares, Trampms, Village People, Chic, Peter Brown, Linda Clifford, Loleatta Holloway, T-Connection and Brooklyn Dreams.

This marks the first time in the Forum's history that it has not had to convert a hotel ballroom into a disco. Xenon formally opens Wednesday (7).

founder, emphasizes the need for outspoken branch executives, Bach stresses.

"I see eight teams in the field when I look over our regional branches," Bach says. "Each of them has a different game plan suited to their own areas. They are capable of reacting well without home office assistance or approval in over 95% of their activity."

The immensity of the WEA organization and its need for regional autonomy is illustrated, Bach notes, by the fact that today it occupies 314,000 square feet in regional branches, plus a 134,000 square foot returns depot.

Representative also of the growth and vitally a part of the five-day discussion sessions is the continually advancing computerization WEA is applying.

Bach points out that when he was Burbank regional branch manager and data processing was introduced in 1974, the location had two terminals. Today it has 12.

The home office is linked today to each of its eight warehousing branches by the Data General system. Larry Weiss, director of WEA's planning and development, is presently designing a system that will increase the Los Angeles computer capacity from two million transactions to four million annually.

When the new computer system becomes operational in 1980, WEA will be researching the next system that is projected to be required for 1983, Bach adds.

And Bach as management development chief pinpoints the need for executive persons to continually complement the electronic upgrading. Also: "When I was hired as Burbank branch manager five years ago, I never thought the day would come when I would grant a two-month maternity leave to a salesman. But that day did come last December. But when I was hired, I didn't think about sales persons either."

The long mentioned reunion of Stevie Wonder and Ewart G. Abner, former Motown Records president, appears imminent. Word is, too, that Wonder's next album still is not completed. . . . The Los Angeles Times reports that Mike Curb's total campaign bankroll for the Republican lieutenant governor nomination to date is \$885,000, including a \$145,000 personal loan. Other contributors listed were: **Kemel (Casey) and Linda Kasem**, \$35,000; **Tony and Carol Scotti**, \$35,000; **Pat and Debby Boone**, \$2,500 each; and \$10,000 from the **Scotti Brothers**. The May 23 report stated \$185,000 was spent on advertising between April 24 and May 22 by the Curb forces.

Is producer **Richard Perry** creating a series of music specials titled "Solid Gold" for the CBS-TV web? . . . **Audiodefidelity Records** is not being sold, **board chairman Herman Gimbel** states. The departure of several label brass gave vent to the rumor, Gimbel believes. **David Winshaw**, one-time **Clive Davis** aide at CBS, is now vice president of sales, Gimbel says. . . . **Leif Garret** raised \$30,000 for leukemia research in a promotion by **KSTP, Minneapolis**. . . . **KENO, Las Vegas**, raised \$16,000 last week with the sixth annual **Kenny Rogers** celebrity softball game. Battling the local media lineup were such stellar athletes as **Steve Martin**, **Alice Cooper**, **Wolfman Jack**, **Barbie Benton**, **Conway Twitty**, **Pat and Debby Boone**, **Ben Vereen** and sports celebrities. The stars triumphed, 24-8. . . . You won't find **Steve Cook** working at **Pipe Dreams** HQ Thursday afternoons during the summer. That day he takes off early to coach the record store chain's girls' softball team entry in the **Green Bay (Wis.) City League**. It won its first two outings, 27-3 and 35-5.

Don't expect **Mike Spector** back at the helm of **Spec's**, the Florida chain, until June 12. He's holidaying till then in Israel with his frau, his two daughters and sons-in-law. . . . **Mr. and Mrs. Sam Marmaduke of Western Merchandisers** just avoided disaster two weekends ago. That monster flash flood near Canyon, Tex., which made the tv news shows Sunday (21), missed by six inches from entering their vacation home where they were staying for the weekend. . . . **Jaе Mason**, the six-foot-five-inch bouncer at **New York's Bottom Line**, is having the cost of a demo session underwritten by a major local label. Jaе sings and writes his own material.

Erstwhile promo executive Morris Diamond conducted his fifth annual **Music Industry Tennis** tourney Memorial Day weekend at **San Vicente Country Club, Ramona, Calif.** Winners included: **Mixed Doubles: Sally Perry and Fred Wolinsky of Satin**, **Tenenbaum, Eichler & Zimmerman**, A division; **Gail Zucker**, **Al Gallico's daughter** and **Ken Humes**, **Patti Page's musical director**, B division; **Mr. and Mrs. Clancy Grass III**, **Kessler-Grass Management**, C division; **Singles: Men's A—Jim Zumwalt**, **Memphis manager who also topped men's doubles with Don Grierson**, **EMI America**; **B—Steve Resnik**, **United Artists Records**; **C—Danny Kessler**, **Kessler-Grass Management**; **Women's A—Mrs. Mike Colestock**; **B—Mrs. Vic Feldman**; **C—Kathy Garver**, actress and novice—**Suzi Frank**, **Casablanca Records**. Other men's

doubles toppers were: **B—Bob Satin**, CPA, and **Neil Fischer**, attorney; **C—Charlie Minor**, **United Artists Records** and **Larry Gordon**, personal manager; **Women: B—Mrs. Denny Bond** and **Mrs. Mike Colestock**; **C—Mrs. Mary Helfer** and **Mrs. Bob Monaco**; **Novice—Mrs. Bobby Shad** and **Suzi Frank**. **Rick Weiser**, independent publisher representative, assisted Diamond in staging the event.

Columbia Pictures Publications Frank Hackinson chuckling over the success of the "Close Encounters" songbook. It contains hardly any music, but features stunning graphics. The \$6.95 folio did so well the firmery wants him to design its future film souvenir books. . . . **The Music Critics Assn. Inc.**, composed primarily of the classical reviewers, holds its annual confab July 12-16 at the **Sheraton Universal, North Hollywood, Calif.** . . . **Reed Books**, a new subsidiary imprint of **Addison House**, has released the first of three industry-oriented books. "Hands Across The Water . . . Wings Tour USA" covers pictorially the 1976 junket. Forthcoming tomes include: "Dolly," **Parton** biography by **Alanna Nash**; and "California Rock, California Sound" by **Anthony Fawcett** with pix by **Henry Diltz**. . . . **James Wolsey**, director of the **IFPI Hong Kong** regional office, laid an **RIAA** gold disk award on **David Jordan**, local commissioner of customs and excise service, for the job he did combatting record piracy. In making the award, Wolsey said that today 95% of the cassettes sold there are legit, while eight months ago, pirates ruled.

Bob Dylan headlines a troupe that includes **Eric Clapton**, **Sonny Terry & Brownie McGhee**, **Lake and Joan Armatrading** July 15 at the 100,000-seat **Black Bushe Aerodrome in England**. . . . The recurrence of bassist **Chuck Panozzo's** chronic blood disease forced cancellation of the final leg of **Styx's** European hejira. . . . **Johnny Rivers' Soul City Records** and **Big Tree/Atlantic Records** split effective Saturday (3).

Music, The Friends Of The Los Angeles Public Library, honor **Stevie Wonder** with the opening of a month-long exhibit of his musical memorabilia at the downtown **Central Library**. **Irving Berlin** and **Lawrence Welk** were the two previous honorees. . . . More general print coverage of the industry continues. The New Yorker is carrying a two-parter on **Ahmet Ertegun**. The Wall Street Journal did a front-page feature on the marketing of **Meat Loaf**. **Newsweek** acknowledged "Bruce Springsteen is back," among others. Us covered the sisterly rivalry between **Crystal Gayle** and **Loretta Lynn** and **People** carried "Why Carly Simon fears her audience."

Ron Talsky is suing **Rufus** in **Santa Monica Superior Court**, alleging the group owes him \$5,500 for costumes he designed and executed for them. . . . **MCA Tower** grapevine has the **Who** album coming in August. Its last deck, "The Who By Numbers," was issued in November 1975. . . . Now they say **Dolly Parton** has a three pic deal with **20th Century-Fox**.

1st Muscle Shoals Seminar Applauded

• Continued from page 3

worse track record on the way up."

When panel chairman **Terry Woodford of Wishbone, Inc.** raised the question of cultural influence of U.S. music overseas, **Jonathan Rowlands of Hush Music, London**, rose from the floor to reply, "Frankly, it's had too much cultural influence. In Sweden, Germany or Holland, a record will go on the playlist almost automatically if it has been a hit in America. They look at Billboard, and it goes on."

Hofer explained the complexities

of international collections during his panel. "The Russians said they'd give one cent and let us split it anyway we want to," stated **Hofer**. "But that's better than nothing."

David Simmons, managing director of **Leosong Copyright Service Bureau Ltd., London**, predicted further breakthroughs for Western music in Communist territories: "The Communist countries which are now accepting the Beatles may soon be accepting the Fleetwood Macs and other groups."

Though the out of town godfather

Pickwick Boosts Parent Co. Growth

• Continued from page 8

20%, the figures at the end of this year should be even more important to the parent firm.

Slightly altered terms of the merger agreement will see **Goody** shareholders receive 0.1811 share of **American Can** common for each **Goody** share, rather than the previously reported 0.1818 share under the memorandum of intent signed last December. With a maximum of 125,765 shares of **American Can** involved, the new agreement would

have a \$5.1 million value based on the firm's closing price of \$40.625 on May 24.

American Can management is extremely bullish on the **Pickwick** acquisition, with the shareholder statement noting: "Pickwick meets the criteria we established for consumer products acquisitions. . . . Its profit potential meets our after-tax return on investment goals. Most importantly, it is a natural fit with our substantial consumer products distribution capacity."

of Muscle Shoals music, **Jerry Wexler**, failed to make an expected appearance, the impressive array of panelists and registrants buoyed the enthusiasm of the event's backers.

"We're definitely going to repeat this next year," commented **Buddy Draper**, executive director of the **Muscle Shoals Music Assn.** "We plan to double our attendance."

At the banquet, **Rick Hall**, president of the organization, presented plaques to the charter sponsors of the first annual **Record & Producers Seminar**: **Warner Bros.**, **Elektra**, **Copyright Service Bureau**, **Big Tree Records**, **Epic**, the **Lowery Group**, **Tree International**, **Capitol**, **House of Gold Music**, **Tune Publishing**, **Audio Consultants**, **Mercury**, **GRT**, **Malaco/TK Productions**, **ASCAP** and **BMI**.

L.A. Studios

• Continued from page 57

• The group **Supertramp** has built its own 24-track studio in Burbank and is currently working there on its next **A&M** album as more and more artists and producers continue to construct private and semi-private facilities.



20th CENTURY-FOX RECORDS PROUDLY PRESENTS

ULYSSES

THE GREEK SUITE

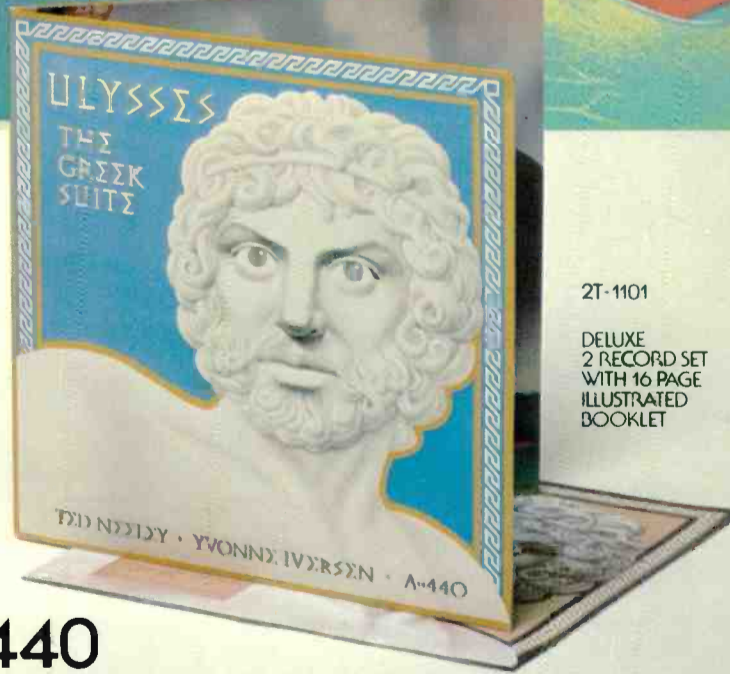
A ROCK ODYSSEY

FEATURING

TED NEELEY, YVONNE IVERSEN AND A-440

Produced by "JJ" Jorgensen · Lyrics & Music by Michael Rapp · Arranged by Michael Rapp

Special Marketing/Management Consultant - David Gershenson



2T-1101

DELUXE
2 RECORD SET
WITH 16 PAGE
ILLUSTRATED
BOOKLET

SPECIAL CONCERT PERFORMANCE
BY INVITATION ONLY - JUNE 8th 1978, LOS ANGELES

© 1978 20th Century-Fox Records Corp.

Available on 20th Century-Fox Records & Tapes



Carillo



© 1978 Atlantic Recording Corp. & Warner Communications Co.

Carillo

**Their debut album,
"Rings Around the Moon."
On Atlantic Records and Tapes.**



Produced by Chris Kimsey

Career Consultant: Phil Lorto
Artists One
35 Brentwood Avenue
Farmingville, New York 11738
(516) 698-7525