

08120

Billboard®

NEWSPAPER

83rd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

July 29, 1978 • \$1.95 (U.S.)

'Pepper' Sets Production Records

By ED HARRISON

LOS ANGELES—In what is being called the "greatest manufacturing task ever undertaken," RSO's record-setting release of the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack LP is taxing virtually every record presser, jacket printing facility and freight company contracted to get the initial order of four million units into the hands of consumers.

Additional "Sgt. Pepper" stories involving radio play (page 3), a film review (page 73) and an LP Closeup column (page 73) are also offered.

In a move designed to speed up the process, RSO also has altered its normal distribution system, bypassing its depots and drop shipping orders directly from the factories to accounts.

"We're trying to find the most effective way of getting product to the consumer," says RSO president Al Coury, "even if it means having to" (Continued on page 90)

Disk Performance Battle Renews In Next Congress

By MILDRED HALL

WASHINGTON—Record performance royalty proponents will renew and expand their fight in Congress next year for payment from broadcasters, jukebox operators and other commercial users of recordings.

Spokesmen on the staff of the Kastenmeier copyright handling subcommittee say there will probably be no further action on the record royalty bill (H.R. 6063) by Rep. George Danielson (D-Calif.) in this waning Congress.

The staffers say all indications are that the legislation will surely be reintroduced next year and that its proponents are planning a (Continued on page 83)

Top Brass Will Swell Radio Forum Panels

NEW YORK—Top executives from the recording and radio industries are swelling the panels and programs of the 11th annual Billboard Programming Forum scheduled for New York's Americana Hotel Aug. 9-12.

A great debate over whether radio stations should pay royalties to performers and record companies will be argued by Stan Gortikov, Recording Industry Assn. of America presi- (Continued on page 36)

Arbitron 'Delist' Wins Court OK

By DOUG HALL

NEW YORK—In a ruling that will send cold shivers up the spines of radio broadcasters across the country, Arbitron has been given the green light by a Phoenix court to publish for the first time a rating report without rating figures for a major station in that market.

The ruling is the result of an unsuccessful attempt by KUPD to win a temporary injunction against Arbitron to halt publication of the rating report.

The ruling means that programmers in Phoenix and other markets who watch the successful contemporary station (it was seventh out of 26 stations listed in the October/No- (Continued on page 80)



One of the world's foremost pop/R&B groups, THE SYLVERS have forged their tight, multiple vocals into a family trademark and a solid platinum sound. The best example yet is their debut Casablanca Record and FilmWorks album *Forever Yours*. From scorching ballads to mellow funk, THE SYLVERS have it covered—with, crisp arrangements and exciting musicianship! The Sylvers, *Forever Yours* on Casablanca Record and FilmWorks. NBLP 7103. (Advertisement)

WORLDWIDE PATTERN

Prerecorded Cassettes Outpace Blank % Gains

By STEPHEN TRAIMAN

NEW YORK—With an estimated 1 billion audiocassettes sold worldwide in 1977—an 18% increase from the prior year—the growing trend toward prerecorded tapes versus blanks is documented in a recent BASF study. Percentage gains for prerecorded cassettes globally were more than double those of blanks, though the unrecorded numbers were far greater in total sales volume.

Implications for the future—with a 15% sales rise to 1.15 billion projected this year—give weight to both sides of the current home taping controversy. Record companies around the world claim significant retail sales of disks lost to in-home dupers, while the tape suppliers point to the broadened exposure for the music industry through the growth of their quality products—particularly in the cassette area.

In the study prepared by BASF in Germany, and released by BASF Systems here, the global ratio shifted to 72% to 28% blank versus recorded in 1977, from a 75:25 split the year before. Using the BASF estimates of 1 billion units compared to 850 million in 1976, prerecorded sales rose 32% to 280 million units in 1977 from 212.5 million (Continued on page 52)



MICHAEL HENDERSON. He's a star. And the brilliant new album by this captivating, multi-talented performer has exploded everywhere right out of the box. Currently bulleting up the album charts, "In The Night-Time" also features Henderson's hot single, "Take Me I'm Yours," a song destined to become a major crossover smash. "IN THE NIGHT-TIME" (BDS 5712) It's Michael Henderson at his best. On Buddha Records and Tapes. Marketed and distributed by Arista Records. (Advertisement)

A solo album that stands alone.

David Gilmour of Pink Floyd.
On Columbia Records and Tapes.



JC 35388

For all the times you could never find the words...



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Lori Lieberman
Letting Go

MNLP 8005

on Millennium Records
Produced by Paul Leka

Millennium
RECORDS

DISTRIBUTED BY CAPITOL RECORDS AND PUBLISHED BY



Cap's Beatles' 'Pepper' Pic LP Joins Move

By JIM McCULLAUGH

LOS ANGELES—In what could be developing into an industry trend, Capitol Records will make commercially available a substantial quantity, reportedly 100,000, of picture disks of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album.

This comes on the heels of Mushroom Records commercially marketing 150,000 of Heart's "Magazine" LP as a picture disk (Billboard, June 24, 1978), believed to be the first time a label consumer marketed this offbeat item.

In Canada, Mushroom Records and CBS Canada have both made limited edition picture disks available to consumers with "Magazine" and Meat Loaf's "Bat Out Of Hell" LP, respectively.

Heretofore, this expensive, limited edition process, whereby

the album graphics are imprinted onto the vinyl and used by various labels, has been done for promotion purposes only.

In addition, Capitol will make available three other limited editions of Beatles albums pressed in color vinyl as part of a Beatles resurgence campaign propelled in part by the opening of the "Sgt. Pepper's Lonely Hearts Club Band" movie starring the Bee Gees and Peter Frampton.

The original Beatles album was first issued June 2, 1967, and has never been deleted from the Capitol catalog, nor have any other Beatles albums.

The "Sgt. Pepper Lonely Hearts Club Band" picture disks will come in two phases—50,000 on Aug. 15 and 50,000 on Sept. 15.

The colored vinyl albums include the Beatles' double

"White" album, to be pressed in white vinyl; the "Beatles 1962-67" retrospective LP featuring a red border on the jacket, to be pressed in red vinyl; and the "Beatles 1967-70" retrospective LP featuring a blue border on the album jacket to be pressed in blue vinyl.

The three colored vinyl albums will be available in August and all four albums will carry a \$15.98 suggested list.

Capitol will press the colored vinyl albums itself using its own pressing plant facilities but will farm out the picture disk to the Fitzgerald/Hartley Co., manufacturers of the Pic Disk in Los Angeles.

According to Dennis White of Capitol's sales department, allocation of the picture disk to its branches and accounts will be

(Continued on page 80)

'Pepper' Airplay Hot, Cooling To 'Wait And See'

By RAY HERBECK JR.

LOS ANGELES—The unexpected success of RSO's "Saturday Night Fever" LP has combined with the familiarity of the Beatles' repertoire and the Bee Gees' popularity to produce unprecedented, pre-sales airplay for the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack, particularly on AM outlets.

But within several days of that initial overwhelming exposure, a cross-section of leading stations in major markets indicates that programmers are now adopting a more cautious "wait and see" attitude before officially adding cuts to a regular rotation on their playlists.

While many stations aired from five to 10 selections as a premier—with several playing all 29 cuts—stations surveyed have primarily dropped airplay to three or four tunes on infrequent rotation, while

(Continued on page 36)



New Friends: Robin Gibb and children Spencer and Melissa are introduced to Oscar the Grouch and the other Muppets during the recent recording session of "Sesame Street Fever." See story in column four.

Pickwick's Takeover Firm For M.S. Distrib In Calif.

LOS ANGELES—Pickwick International, largest retail/rack/independent label distribution entity in the world, has strengthened its share of the industry with the acquisition of M.S. Distributing for the entire state of California.

The acquisition (reported exclusively in Billboard's July 15th issue), enlarges the scope of Pickwick distribution from Minneapolis east, south to Miami and westward through Dallas to California.

The deal engineered between Jack Bernstein, Pickwick distribution boss, and John Salstone, son of Milt Salstone, M.S. founder, involves Pickwick acquiring the inventory in the M.S. Sun Valley warehouse here and its downtown sales office in San Francisco. Chuck Smith, Pickwick president, notes that Pickwick is acquiring no other assets or liabilities of M.S.

The Pickwick takeover com-

mences during the first week of August. It's understood that Jack Messler, presently Pickwick branch manager in Atlanta, was at press-time jetting here to assure M.S. employees that their jobs were secure. Messler left M.S. here about a year ago to join Pickwick. Up to that time, he had been M.S. general manager here.

John Salstone, speaking for his father, who was unavailable (see Inside Track), says M.S. feels it must concentrate its activity in the Midwest from its 30-year Chicago base to maintain its superdistribution concept. Salstone says the firm is going all-out to secure its holdings in the Kansas City and St. Louis marts, where it already has lines like Vanguard, Arista and Bang, among others.

Pickwick distribution presently has stocking points in Minneapolis, Dallas, Atlanta and Miami.

VTR/TV System Set At DJ's Sound City

By JOHN SIPPEL

LOS ANGELES—DJ's Sound City is bolstering its drive to reach \$8 million annual sales volume in fiscal 1979 by equipping all 19 stores with a VTR television set merchandising concept before Sept. 1. Dick Justham and Don Jenne, co-principals of the Seattle-based four-state chain, told managers at their first annual convention at the Sheraton Universal Hotel here last week. Starting next week, the first stores will be equipped with industrial Sony Betamax and an as yet undesignated 18-inch tv set. It would mark the largest single conversion by a chain to videocassette merchandising yet.

Justham, a former home electronics salesman, feels the present big screen systems are not suitable for his mall-oriented stores primarily because of the washout in the pictures when enlarged and the fact that the large screens occupy too much space.

Jenne, former Seattle retail executive who met Justham when the latter was a Columbia Records and Craig electronics salesman in the Northwest, estimates that the nine-year-old chain did about a 20% increase in fiscal 1978. Their year ends June 30. The chain, which handles records, tapes accessories and Craig car and home electronic components, has firmly held to strong profit margins traditionally. Through the Washington, Oregon, Idaho and Hawaii stores, they have stabilized a \$5.99 special and \$6.99 shelf price.

Prior to this convention, DJ's managers met about twice yearly at the Seattle home base. Earlier this year, the duo polled store managers as to whether they would favor Honolulu, where there are two

(Continued on page 80)

Robin Gibb's Voice Assists Sesame Album

By RADCLIFFE JOE

NEW YORK—Cookie Monster, Oscar the Grouch, Big Bird and other characters from the "Sesame Street" television series may soon upstage such top ranking disco acts as Donna Summer, Trammps, Village People and Peter Brown with their soon-to-be-released disco album featuring Robin Gibb of the Bee Gees.

The album, produced by Sesame Street Records, a division of the Children's Television Workshop, is titled "Sesame Street Fever," and is a take off on the hugely successful "Saturday Night Fever" movie and record. It was developed with the full cooperation and clearances of the Robert Stigwood Organization, which produced the movie and released the original cast album featuring the Bee Gees.

Gibb himself performed without remuneration, stating that "Sesame Street" had brought so much joy to him and his children he wanted to give something back to the show. His only request was that his children be allowed the opportunity to meet the show's key characters.

The album features two original

(Continued on page 61)

PHONY TAPES ALARM U.K.

LONDON—Holding high a Cliff Richard pirated cassette, almost identical with the genuine article except for the blanking out of the logo, Bill Hood, chief investigator for the British Phonographic Industry, appealed to U.K. dealers for help in tracking down "one of the biggest music pirates in the business."

Hood, speaking at a seminar organized by the Music Trades Assn. here, said the Richard cassette was one of many thousands emanating from a Singapore company called Island Music Corp.

"This company is clearly trying to

(Continued on page 66)

Disk Clubs Alert To Wildcat Mail Strikes

NEW YORK—Although a nationwide mail strike Thursday midnight (20) was apparently averted with a last minute pact between the Postal Service and unions representing 570,000 workers, threats of scattered wildcat outages in key centers has the industry's two major record/tape club operations set with contingency plans.

Executives of both Columbia House and RCA Music Service acknowledge there is no alternative for any long-term strike—more than a week or so—since virtually all member and promotional material, prod-

(Continued on page 73)

AT UNUSED AIRPORT IN ENGLAND

One Day's Work: \$2 Mil Gross Earns Dylan \$630,000

By PETER JONES

LONDON—An estimated 250,000 fans attended Bob Dylan's open-air concert "picnic" July 15, staged on a 23-acre site at the old Blackbushe airfield in Hampshire, making it probably the biggest rock event yet in the U.K.

Only Dylan's Isle of Wight "love-in" of nine years earlier comes near it in terms of attendance, though it is impossible to project a completely accurate figure.

At the Isle of Wight, Dylan's fee was around \$55,000. For his Blackbushe triumph he received a reported \$630,000 from a total gate

receipt of more than \$2 million, itself believed a world record figure for a one-day festival. Fans paid around \$13 for each ticket.

Afterwards, a police spokesman said: "There was a remarkable aura of goodwill about the concert. The fans were in good humor and we had little trouble from anybody."

There was praise for the sound system, devised within the Dylan organization, which was so good that even those to whom Dylan appeared as a mere speck on the horizon were able to hear clearly and well.

TFA Elekrasound, the company

responsible, hit near perfection in sound reproduction.

Promoter Harvey Goldsmith had earlier decided it was to be a no-favors day, with some record companies paying for their employees to attend the function, and press and media people bought their own refreshments. But any disgruntlement was assuaged by the eventual magic of the moment.

Dylan's performance was commanding, clean-cut and packed with nostalgia. If there was a disappointment it was that he left the vocal work on "Mr. Tambourine Man" to

one of his backup artists, but his own highly-personalized treatment of his golden oldies was outstanding.

"Blowin' In The Wind," "Don't Think Twice It's All Right," "Subterranean Homesick Blues," "Rolling Stone," "Masters Of War" (with a superb guitar solo from Billy Cross), "Gates Of Eden," "One More Cup Of Coffee" and "Maggie's Farm" were all included.

In dark glasses and top hat, Dylan performed for nearly three hours, holding the audience with almost nonchalant skill and using harmon-

(Continued on page 62)

Postage, Airtime Costs Hit Mail-Order Firms

'Reluctant' \$7.98 Price Is Coming

By IS HOROWITZ

NEW YORK—Rising costs, particularly for postage, have television mail-order firms eying a "reluctant" move to \$7.98 as the basic price for a two-record album as against the current \$6.98 norm.

Already, some sets are being promoted at the higher figure, with at least one old-line company predicting that \$7.98 will take over as the base by next year.

Now into their second most active quarter (July through September), tv marketers are finding reduced airtime availability tightening the pinch.

"It has become harder to book two-minute time buys at reasonable prices in the face of competition from national advertisers," notes Victor Lindeman of V&R Advertising, one of the nation's largest disk/tape mail-order operations.

Traditionally, bargain time is most readily available in the first and third quarters of the year.

But that's not the case now, says Lindeman, who adds that heavy demand for time has carried over strongly from the second quarter. His observation is echoed by others in the field.

Lindeman, who currently has about 25 packages working the airwaves in the U.S. and Canada, is trying to hold the \$6.98 line for record packages (tapes are \$1 to \$2 higher), but he says, "we're pretty much at the limit now."

He points out that the most recent postal increase, on July 1, brought postage costs to 48 cents an album, up from an increase in April to 36 cents over the prior 26 cents. That, added to higher mechanical royalties and other cost increases has brought V&R close to the price barrier.

Morris Levy of Adam VIII has already moved to \$7.98 with some of the packages he has in the field. He's

(Continued on page 80)



GUITARIST HONORED—B.B. King celebrates his 17th year with ABC Records along with from the left: label promotion man Mickey Wallach, King, singer Chaka Khan and Bubba Knight of Gladys Knight & the Pips. Looking over King's shoulder is manager Sidney A. Seidenberg. The cake is designed in the shape of King's guitar.

N.Y. Summer Confab For Polygram

NEW YORK—Polygram Distribution Inc. will hold its summer management meeting Wednesday through Friday (26-28) at the St. Moritz Hotel here.

The meeting will draw executives from each of Polygram's 14 branch locations, and officials from labels distributed by Polygram.

A cocktail reception kicks things off Wednesday evening. Business sessions occupy the following day's agenda, following introductory remarks by Polygram president John Frisoli. Department heads will conduct seminars on advertising, merchandising, product distribution, finance and marketing. Jon Peisinger, vice president of marketing development, will offer details on the com-

pany's fall marketing program.

"Manufacturers' Day" will be Friday, when each label distributed by Polygram will give an audio/visual presentation highlighting major releases and marketing plans. On hand will be RSO's Al Coury, Phonogram's Lou Simon, Polydor's Harry Anger, Capricorn's Frank Fenter, Philips' Scott Mampe, Deutsche Grammophon's Jim Frey, and Casablanca's Neil Bogart, who will outline a proposed \$2 million marketing campaign pegged around the release of solo albums by the four members of the rock group Kiss.

In This Issue

CAMPUS.....	42
CLASSICAL.....	44
COUNTRY.....	46
DISCOS.....	61
INTERNATIONAL.....	66
JAZZ.....	56
MARKETPLACE.....	64, 65
RADIO.....	22
SOUL.....	58
SOUND BUSINESS.....	55
TALENT.....	38
TAPE/AUDIO/VIDEO.....	50

FEATURES

A Day In The Life Of: Peter Rudge.....	40, 41
Disco Action.....	63
Inside Track.....	90
Lifelines.....	90
Stock Market Quotations.....	8
Studio Track.....	55
Vox Jox.....	24

CHARTS

Top LPs.....	86, 88
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	42
Bubbling Under Top LPs/Hot 100.....	24
Jazz LPs.....	56
Hits Of The World.....	72
Hot Soul Singles.....	58
Latin LPs.....	70
Soul LPs.....	60
Hot Country Singles.....	48
Hot Country LPs.....	47
Hot 100.....	84
Top 50 Easy Listening.....	44
Rack Singles/LPs Best Sellers.....	54

RECORD REVIEWS

Album Reviews.....	74
Singles Reviews.....	78
Closeup Column.....	73

Executive Turntable

Oskar Drechsler, president of Phonogram GmbH, will be appointed executive vice president of Deutsche Grammophon Gesellschaft, Hamburg, Germany, effective Oct. 1, 1978. On Nov. 1, 1978, Wolfgang Arming, senior vice president of DGG, will leave to join the management of Polygram Musikunternehmen Ges. bmbh in Vienna. As of that date, the board of management



Senkiewicz

of DGG will consist of Richard Busch, president; Oskar Drechsler, executive vice president; and Reinhard Stehn, senior vice president. Also effective Oct. 1, 1978, Roland Kommerell, vice president of Polydor International, will become president of Phonogram GmbH. The board of management of Phonogram GmbH will then consist of Roland Kommerell as president and Dr. Gerhard Weber as senior vice president.



Greer

Joe Senkiewicz upped to vice president, international artist development and promotion, CBS Records International, New York. He was formerly a director in the international artist and promotion department. ... Randy Brown named director, national accounts sales, CBS Records, New York. He was director, national promotion, for Portrait Records. ... Edward Greer now director of business affairs for Casablanca Record and FilmWorks, Los Angeles. Greer has been with the company for nearly a year and formerly served as house counsel. ... M.J. Snyder, a senior attorney for Capitol Records, becomes general counsel for the label. ... At CBS Records in Nashville, Roy Wunsch is upped to the newly created post of director of marketing, while Joe Casey becomes director of promotion. At the same

time, Areeda Schneider also promoted to manager, administration, of the Nashville branch. ... Jimmy Bowen appointed vice president and general manager of the Nashville operations of MCA Records. He is a former president of MGM Records, staff producer for Reprise and freelance producer. ... George W. Daly named to head the a&r department of Elektra/Asylum Records in Los Angeles. Daly, a producer, songwriter and inventor in the field of acoustics, had been a general manager and consultant in a&r for the company. ... Everett Smith named national promotion manager, Cotillion Records, New York. He comes from WEA, where he was a local r&b promotion representative and new account developer, although he worked in a similar capacity for Cotillion in 1976. ... Peter Dawkins appointed director of a&r and staff producer, Portrait Records, New York. He was head of a&r for CBS Records in Australia. ... Vaughn Thomas tagged as director, artist development, black music marketing, CBS Records, New York. He was formerly associate director of press information and artist affairs, black music marketing, CBS Records. ... Alan Weber, senior attorney for



Wunsch



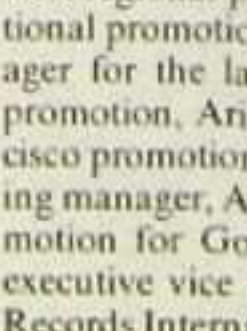
Daly

Capitol Industries-EMI, Inc., Los Angeles, began special assignments for the company's general counsel, effective July 1, and for Fredric J. Willms, vice president, business development and assistant to the president of Capitol Industries-EMI, Inc. Weber has been the senior attorney attached to the general law section of Capitol Records, Inc.'s legal department since 1971. Ron Friedman and Vic Rappoport, staff attorneys in Capitol's law department, have been promoted. Friedman was named manager in charge of the general law section of Capitol's law department, while Rappoport assumes new duties as manager in charge of the artists contract section of Capitol's law department. Friedman joined Capitol in 1975, coming from the U.S. Dept. of Justice, while Rappoport joined Capitol a year ago after serving as senior attorney for ABC Records. ... Chuck Dunaway appointed manager of national album promotion at EMI America Records, Los Angeles. He had been a station manager at KAFM in Dallas and was with the Bill Ham organization doing national promotion for artists. ... Varley Smith heading up Capitol Records' new film and video production center, a new department, in Los Angeles, with Charles Comelli, manager.



Thomas

Smith had been the label's creative director, advertising and merchandising, for five years, while Comelli served as Capitol's creative services project manager also for five years. ... Geary Tanner named national album promotion director at Capricorn Records, Macon, while Danny Owen is upped to Southwest regional promotion manager. Also, Richard Harold, who served in a national promotion capacity with Rocket, becomes Los Angeles promotion manager for the label. ... Randy Hock named director of West Coast album promotion, Arista Records, Los Angeles. He had been the label's San Francisco promotion manager. ... Ron Iafornaro named Midwest regional marketing manager, Arista Records, Cleveland. He had been doing independent promotion for Goldrush Marketing in the same city. ... Lou Ragusa named executive vice president, Voyage Records, New York. He comes from CBS Records International, where he was a vice president, international music publishing. ... Stuart A. Rock named general manager of the GLI division of the VSC Corp., New York. ... Ken Sasano promoted to director, product management, West Coast, for Columbia Records. He had been an associate director of product management. Also, Tony Zetland named associate director, product management for the label on the West Coast. He had been a product manager for the Columbia label. ... Mark Weiss appointed promotion manager for the



Thomas

(Continued on page 90)



Brown



Snyder



Bowen



Friedman



Dunaway

STARTS AUGUST 16

Set 18 NARM Huddles In 18 Cities

NEW YORK—NARM takes its regional meeting format to the road next month with 18 conclaves scheduled in as many cities across the country between Aug. 16 and Oct. 30.

The association hopes to double the cumulative attendance of about 1,000 last year when 12 regional sessions were held, with the focus again on middle management and operations staff of member companies, many of whom are not able to participate in the annual convention.

Morning programs for the 18 one-day events will be the same, featuring two past convention audio/visual presentations—"Marketing Music Through Effective Advertising Techniques" and "Creative Merchandising." Showings will be followed by a discussion led by a panel of industry experts.

Another key element will be a "Problem Solving Clinic," conducted by veteran NARM retailing consultant David Rachman.

Here the stress will be on problems inherent in managing a retail store.

In 12 of the cities, representing "major market" areas, afternoon seminars will bring retail and rack staffers together with label executives in one-on-one meetings, a formula said to have produced excellent results at last year's regionals.

Full-day meetings will be held in the following cities:


Detroit, Aug. 16; Cleveland, Aug. 17; Chicago, Aug. 21; Seattle, Aug. 22; San Francisco, Aug. 23; Los Angeles, Aug. 24; New York, Oct. 17; Washington, Oct. 19; Philadelphia, Oct. 20; Dallas, Oct. 26; Miami, Oct. 27; and Atlanta, Oct. 30.

Morning only sessions are scheduled for Boston, Sept. 6; Cincinnati, Sept. 7; St. Louis, Sept. 11; Kansas City, Sept. 12; Minneapolis, Sept. 13; and Denver, Sept. 14.

Attendance is open gratis to all NARM member companies and guests.

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"Native New Yorker," by Odyssey. "Let's All Chant," by The Michael Zager Band.
"Burn," by Michalski & Oosterveen. And original music by Artie Kane.
On Columbia Records and Tapes. 

Album produced by Gary Klein for The Entertainment Company in Association with The Jon Peters Organization.
Executive Producers: Jon Peters & Charles Koppelman.

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Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable Billboy LA; NY Telex—620523; LA Telex—698669
EDITOR IN CHIEF: Lee Zito (L.A.) Paul Ackerman, Editor Emeritus, 1908-1977
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Vol. 90 No. 30

General News

PICKWICK GOALS Chuck Smith Reveals Plans At A&M's Huddle

LOS ANGELES—C. Charles "Chuck" Smith, president of Pickwick International, keynoted the final day of business meetings at A&M's national convention with a thorough orientation into Pickwick's varied operating divisions, including forecasts for the coming years.

Pickwick's international operation, headquartered in London, according to Smith is the largest re-release operation in the U.K. Smith says he expects European sales to grow significantly over the next few years due to the demand for economically priced product.

A&M convention photos appear on page 10.

Pickwick's own budget priced label doubled its sales volume last year over the previous year as a result of expanded marketing to encompass "more direct sales with major chain retailers" while "significantly expanding product by utilizing licenses with several new labels."

Smith says that the selections in Pickwick's Quintessence classical line will be expanded as licensing arrangements with several major European orchestras were recently completed. In addition, a new quality jazz line will be introduced next month under the Quintessence label.

Its record manufacturing operation (Keel Manufacturing in

Hauppauge, N.Y.) which has its own jacket printing facility, will add a new five-color press in January.

Pickwick's rackjobbing operation, its largest division, will sell more than \$225 worth of records to the nation's important chain retailers, said Smith.

Its retailing division, going into the fall of 1978, will have about 360 stores, 28 of those acquired in June from Sam Goody. Smith said the re-

tailoring division will double in size during the next five years.

Smith stated that in the past year Pickwick has put renewed emphasis on independent distribution, emphasizing the importance of "well supported management" in each of its five distribution locations—Minneapolis, St. Louis, Dallas, Atlanta and Miami. Smith announced that effective in August, Pickwick will expand into the Los Angeles market.



CANDI TIME—Candi Staton autographs her newly released album, "House of Love," for Soul Shack executive Calvin Ferguson during a recent in-store promo call in Washington, D.C.

Criteria Studios Expanding To Calif.

By JIM McCULLAUGH

LOS ANGELES—Criteria Recording Studios of North Miami, Fla., which has developed into one of the most prolific studio complexes in the world, will open Criteria West in Hollywood Jan. 1, 1980, as a three-room, 32-track facility.

The new wing, located on the site of the old Walter Lantz cartoon studio at Seward St. and Willoughby Ave., will also have a disk mastering room, according to Mack Emerman, Criteria president.

Joining four 24-track studios and disk cutting room already existing in Florida, Criteria will become one of the largest independent recording/

mastering operations anywhere. Roy Halee, formerly of Columbia Records and vice president of ABC Records, will be chief engineer and general manager.

"Halee is one of the most respected professionals in the business," states Emerman, "and we're glad to have him with us."

John Storyk of Sugarloaf is set to design the studio, which Emerman promises will feature a state-of-the-art acoustic environment.

"We're gutting the entire building," adds Emerman.

(Continued on page 55)

Moss Slaps WB, CBS AT A&M Meet

Charges Labels Should Establish High Standards

By ED HARRISON

record pressing. Warner Bros.' pressings are not very good and their records don't sound very good as they should for an industry leader. I'd like Warner Bros. to prepare a statement about its pressings." (Warner's records are pressed by Capitol. A&M's records are pressed by CBS and Monarch).

Moss accused both labels of not taking an affirmative stand on barcoding, illustrating his point in colorful manner by pointing to the barcoding on a box of Trojan condoms. "Why doesn't our industry have barcoding? We're entertainment too. I'd expect CBS or Warner Bros. to say something about this because they're leaders."

Moss, who is this year's chairman of the Recording Industry Assn. of America, also accused the two giants of a lack of leadership in the battle against tape piracy, arguing that neither label has aggressively done anything to raise money to fight the

parasites who make off with \$400-\$500 million a year.

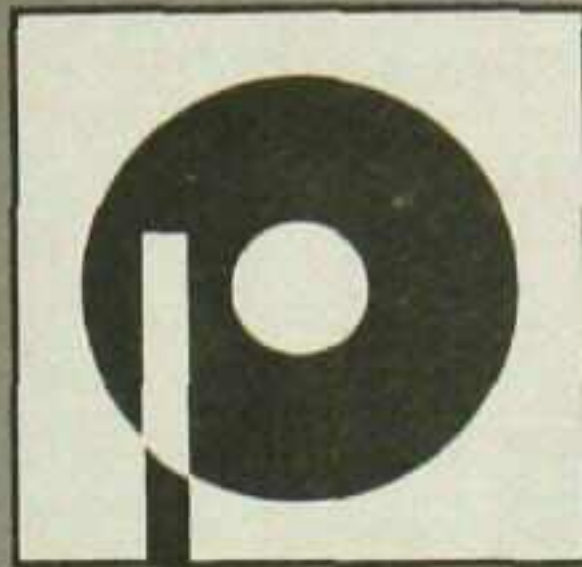
"CBS and Warner Bros. succumb too easily to creating profits at any price," noted Moss. "I'm concerned that these two companies dominating the market will affect us in the coming years."

The major revelation of his address was the announcement that A&M will enter the cutout market, bowing to industry pressure. "For years we were against selling cutouts," said Moss.

"Proliferating retailers with mistakes is not good. It's not the way to expose new artists, but it's another outlet of getting product exposed if radio won't play it."

While Moss acknowledged CBS executives Bruce Lundvall, Walter Yetnikoff and Mo Ostin (Warner Bros.) as his friends, he added, "These two monoliths are not representing the industry the way they should. I'm very disappointed to a certain extent in the way the industry is going."

Before closing, Moss stated: "If there are six companies in the next year, we'll be one of them. If there are two companies, I wonder who the other one is going to be."



LONE STAR ISN'T ALONE ANY LONGER.

Lone Star Records and Phonogram, Inc. are joining forces. Lone Star product now will be manufactured and marketed by Phonogram.

The premiere release of this new association is the "Lone Star Six-Pack," an album guaranteed to quench any country fan's thirst. Featuring Willie Nelson, Ray Wylie Hubbard, Cooder Browne, Don Bowman, Steve Fromholz and The Geezinslaw Bros. Drink it in!



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Polygram Group Sales Up 6%; About Half Of Its 1976 Boost

By STEPHEN TRAIMAN

NEW YORK—Continuing importance of its growing U.S. market share to overall Polygram Group sales and dividends on capital is emphasized in the just released annual report for 1977.

Total gross of 1.919 billion Deutsche Marks worldwide, up 6% from the prior year's \$1.818 billion DM, is about half the 12% gain noted in 1976.

This equates to more than \$900 million U.S. at the 2.11 DM equivalent as of Dec. 31, 1977, an 18% increase from the \$762 million at the 2.36 DM equivalent the year before.

Taking into account the 11% U.S. dollar devaluation during the year and other movements in currency exchange rates, actual increase for worldwide Polygram turnover is

about 13%, president Coen Solleveld's statement emphasizes.

While no profits as such are reported, a 4.9% dividend of 19 million DM (\$9 million U.S.) was paid on capital of 389 million DM (\$184 million U.S.) to the Philips (Holland) and Siemens (Germany) companies, each of which have a 50% share in the Group.

This compares to a 4.5% dividend of 17 million DM (\$7 million U.S.) paid the year before on capital of 379 million DM (\$160 million U.S.).

Importance of the music operations worldwide is reflected in a market share breakdown, which indicates the Polygram music mart is up 293% in the decade from 1968-1977, while the world music mart is up only 203% in the same 10 years.

The Polygram Group, including six major divisions, now estimates 60% of its music sales from Europe, versus 85% a decade ago, and 16% from the U.S., compared to only 2% in 1968. Japan contributes 11%, up from 7%, and the rest of the world 13%, compared to only 6% 10 years ago.

Record and tape manufacturing operations, now expanded to plants in 21 countries with the startup of musicassettes in Mexico and fully automatic record pressing at the new factory in Kofu, Japan, show significantly greater tape increases percentage-wise.

More than 39 million cassettes were produced, a 26% increase over the 31 million in 1976, and 255 million disks, a 6% gain from the 240 million the year before.

Among key factors cited in Solleveld's statement for the overall good year were remarkable gains in U.S. sales by Polygram Distribution (formerly Phonodisc), as the result of the new Casablanca and Capricorn repertoire; outstanding results for the best year ever by the publishing division (Chappell and Intersong), excellent business in the music divisions in Austria, France, West

(Continued on page 66)

Market Quotations

As of closing, July 20, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change	
High	Low								
53	34%	ABC	8	573	50%	49	49%	+	%
43	34%	American Can	7	166	41%	41%	41%	+	%
17	9%	Ampex	13	206	14%	14%	14%	—	%
4%	2%	Automatic Radio	—	12	2%	2%	2%	—	%
26%	22%	Beatrice Foods	10	625	25%	24%	24%	Unch.	
58%	43%	CBS	8	466	54%	54%	54%	+	%
23%	13%	Columbia Pictures	5	336	22%	21%	22	Unch.	
14%	8%	Craig Corp.	4	69	12	11%	12	—	%
45%	31%	Disney, Walt	14	434	41%	40%	40%	—	%
3%	2%	EMI	5	150	2%	2%	2%	Unch.	
21%	8%	Gates Learjet	9	272	21%	20%	21%	+	1%
15%	11%	Gulf + Western	5	672	14%	14	14	—	%
15%	9%	Handleman	8	115	15%	14%	15	—	%
6%	3%	K-tel	13	11	5%	5%	5%	+	%
6%	3%	Lafayette Radio	—	505	4%	3%	4%	+	%
37%	22%	Matsushita Electronics	11	59	36%	35%	36	—	%
56%	32%	MCA	10	65	53%	52%	52%	—	%
49%	26%	Memorex	7	194	40%	39%	39%	—	%
59%	43	3M	15	532	59%	58%	58%	—	%
51%	35	Motorola	13	281	48%	48%	48%	Unch.	
29%	24%	North American Philips	6	19	28%	27%	27%	Unch.	
18	10	Pioneer Electronics	13	9	17%	17%	17%	Unch.	
30%	6%	Playboy	41	323	20%	19%	19%	—	%
30%	22%	RCA	8	811	27%	26%	27%	+	%
8%	6%	Sony	17	1030	8%	8	8	—	%
13%	9%	Superscope	—	111	10%	9%	9%	—	%
26	14%	Tandyl	10	666	24%	23%	23%	—	%
9%	5%	Telecor	8	53	9%	9%	9%	Unch.	
6%	2%	Telex	15	295	5%	5%	5%	+	%
3	1%	Tenna	—	24	2%	2%	2%	Unch.	
16%	12%	Transamerica	6	972	16%	16%	16%	—	%
40%	20%	20th Century	5	311	39%	38%	38%	—	%
49	29%	Warner Communications	9	621	49	48%	49	+	1%
17%	11%	Zenith	—	128	14%	14%	14%	+	%

OVER THE COUNTER

P-E Sales Bid Ask

ABKCO Inc.	—	—	2%	3%
Electrosound Group	—	—	3	3%
First Artists Prod	5	9	5%	5%
GRT	—	49	2	2%
Goody, Sam	Acquired By American Can Co.			

OVER THE COUNTER

P-E Sales Bid Ask

Integrity Ent.	10	101	4%	4%
Koss Corp.	19	50	6	6%
Kustom Elec.	—	9	2%	3%
M. Josephson	9	88	16	16%
Orrox Corp.	—	13	2%	3%
Recoton	8	—	4%	5%
Schwartz Bros.	4	—	2%	3%

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

Record Wing Ups Parent WCI's Qtr. To New High

By STEPHEN TRAIMAN

NEW YORK—Although Warner Communications Record Group's operating income and revenues dipped slightly from record first quarter levels, the division's contributions helped parent WCI to a record three-month period ending June 30.

For Warner Bros., Elektra/Asylum and Atlantic labels, WEA Corp., WEA International and Warner Bros. Music, second quarter operating income rose 13% to \$20,245 million, from \$17,938 million the prior year. Profit was on a 17% sales gain to \$133.53 million, from \$113.644 million in the corresponding 1977 period.

In contrast, record first quarter operating income of \$21.867 million was a 17% gain on a 22% revenues boost to \$138.695 million (Billboard, April 29, 1978).

"Continued growth in WCI's two largest divisions, recorded music and filmed entertainment, was responsible for favorable second quarter comparisons," WCI chairman Steve Ross comments. "International records continued to grow at a rapid rate, while domestic records and music publishing also experienced revenue and profit growth."

For the first six months of the current fiscal year, recorded music and music publishing operating income is up 15% to \$42.112 million, from \$36.653 million the prior year, on a 20% revenue rise to \$272.225 million, from \$227.058 million in the corresponding 1977 period.

A combination of both new and

Disney Reports Record '78 Revenues

LOS ANGELES—Walt Disney Productions reports record revenues and net income for both the third quarter and nine months ended June 30, 1978.

In the quarter, revenues increased by 17% from \$165,103,000 to \$192,358,000 while net income rose 21% to \$24,534,000 from \$20,355,000.

The consumer products division, which includes records and music publishing, showed growth as revenues increased 29% to \$30,576,000 in the third quarter and leaped 23% to \$87,602,000 for the nine months.

Operating income increased 39% to \$11,674,000 in the quarter and

24% to \$33,795,000 for the nine months.

Big Sound Signs

NEW YORK—Big Sound Records has signed an agreement for its product to be distributed internationally—except for North America and Australia—by Decca Records.

The label is distributed independently in the U.S. and Canada and by EMI in Australia. The deal is for one year with options. First releases internationally are expected by Van Duren, the Scratch Band, Roger C. Reale and the Yankees.

established record artists spurred the sales and profits increases for the Record Group in the second quarter and first half in both the domestic and foreign areas.

Abroad, WEA International scored well with such new artists as Elvis Costello, Nick Lowe, Boney M., Van Halen, Debby Boone, Luisa Fernandez, As Freneticas, Leif Garrett and Chic, with strong sales in the first half from established names like Foreigner, George Benson, Linda Ronstadt, Eagles and Fleetwood Mac.

Other new artists broken on all three labels with best selling domestic albums so far this year include Warren Zevon, Peter Gabriel, Ashford & Simpson, the Trampmps, Joe Walsh, Linda Clifford, Jay Ferguson and Eddie Rabbitt. Four of the new stars here and abroad are cross-overs—Chic, Clifford and Ashford & Simpson from r&b, and Rabbitt from country.

Among the hottest artists for the WCI labels domestically were Foreigner, the Rolling Stones, George

Benson, Carly Simon, Fleetwood Mac and the movie soundtrack of "The Last Waltz."

With the slight dip in second quarter profits and sales from first quarter levels, the Record Group still contributed 54% of parent WCI operating income, compared to 55.5% in the 1977 period, and 48.5% of revenues, down from 52% a year ago.

For WCI, record second quarter income from continuing operations was up 10% to \$16.814 million, from \$15.268 million in April-June 1977, with fully diluted earnings per share of \$1.15, about 7% over the previous record \$1.07. Revenues rose 25% to \$275.367 million, from \$219.799 million a year ago.

In the first half of fiscal 1978, income from continuing operations was up 11% from the \$32.252 million earned in 1977, with fully diluted earnings per share of \$2.247, some 9% above the prior year's \$2.26. Six months' revenues of \$587.864 million were 24 ahead of the \$473.04 million in the 1977 period.

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A black and white photograph of Roy Ayers. He is wearing a wide-brimmed straw hat with a dark band, a light-colored fringed jacket over a light-colored button-down shirt and a dark tie. He has a beard and is looking directly at the camera with a slight smile. The background is dark and out of focus.

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the Sam Cooke classic and his disco update of "It Ain't Your Sign, It's Your Mind" are the kinds of Roy Ayers songs that people fall madly in love with. "You Send Me." Travel first-class with Roy Ayers.



AWARD TIME—A&M executives present gold records for Pablo Cruise's "World's Away," Rita Coolidge's "Love Me Again," LTD's "Togetherness," Quincy Jones' "Sounds . . . And Stuff Like That" and a double platinum award for Styx's "The Grand Illusion." Executives in attendance at their convention in L.A., are, from left, Al Moinet, Ernie Campagna, Bob Fead, Jerry Moss, Gil Friesen, Harold Childs and Bob Reitman.



FEELS GOOD—Chuck Mangione is congratulated by, from left, Derek Green, president, A&M/London; chairman Jerry Moss and A&M president Gil Friesen following a concert at the Hollywood Bowl.



GRAND OPENING—The official opening of A&M's new Western branch operation, A&M Pacific, coincides with the opening of the label's convention so execs Harold Childs, Bob Fead, Aubrey Moore, Jerry Moss, Herb Alpert and Gil Friesen take part in the ceremonies.

Appeals Court Rules For Factor's Presley

NEW YORK—Factors, Etc., Inc., the Delaware-based merchandiser of many Elvis Presley items, won another round in litigation against the Ohio firm, Pro-Arts, Inc. here recently.

The U.S. Court of Appeals for the

Second Circuit upheld the preliminary injunction issued by a lower federal court barring the sale or distribution by Pro-Arts of any merchandise bearing the Presley name or likeness. The injunction will be in effect pending a trial or settlement.

Merry Christmas

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 Publisher:
 Jack and Bill Music Company



3
CHRISTMAS IS
 by Percy Faith
 and Spence Maxwell
 Publisher:
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4
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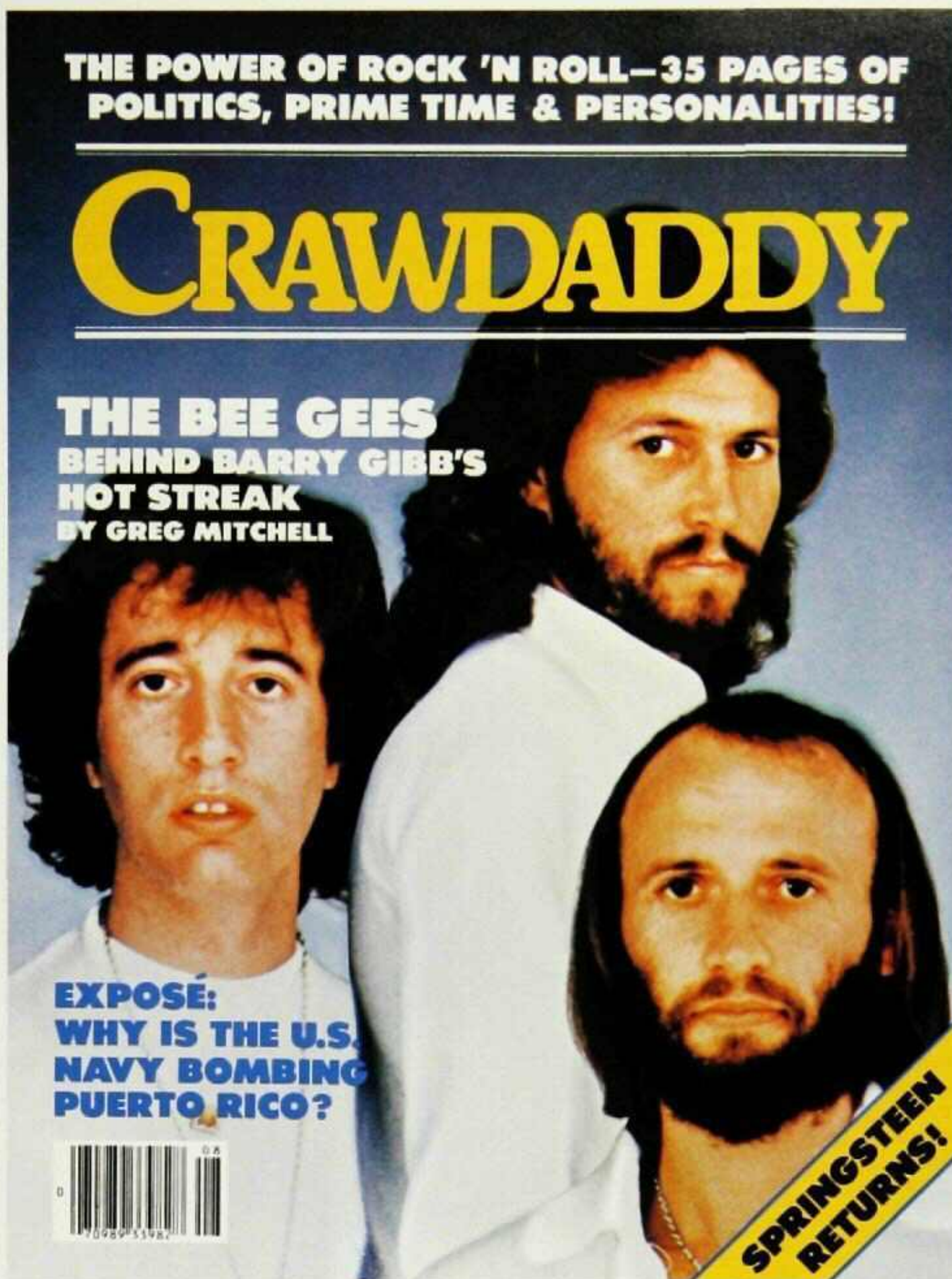
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MONITORING SYSTEM ASSAILED
Hawaiian Sues ASCAP For \$4 Mil

LOS ANGELES—Composer/publisher Solomon Kekipi Bright and Sol K. Bright Enterprises are suing ASCAP in Federal District Court, Hawaii, seeking \$4 million in cumulative damages.

The pleading claims that the licensing society has collected millions of dollars over the last six years from Hawaiian licensees for performance of Hawaiian compositions. According to the suit, ASCAP allegedly set up systems for monitoring music in Hawaii detrimental to the plaintiffs.

Bright, president of the Hawaiian Professional Songwriters Society, claims that ASCAP's monitoring methodology "degrades" Hawaiian music and "discriminates" against the plaintiffs.

The pleading alleges that "Hawaiian Wedding Song," first copyrighted English language version of "Ke Kali Nei Au," of which the

plaintiffs are owners, is played in excess of 100 times daily. ASCAP has informed the plaintiffs that there were no surveyed performances in Hawaii or in the world, it's charged.

The suit seeks \$1 million in general damages and \$3 million in exemplary damages. The court is asked to require ASCAP to account for all moneys collected in Hawaii on plaintiffs' behalf and provide a complete disclosure of monitoring methodology in Hawaii. Bright asks that ASCAP be enjoined from taking funds collected in Hawaii out of the state until a full accounting and disclosure are made.

Lieberman Leases

MOUNT LAUREL, N.J.—Lieberman Enterprises, Inc. has leased a 17,950 square foot property here for a storage and distribution center for records and tapes servicing the Philadelphia market.

CALIF. FIRM 6 YEARS OLD

Specialty Distributor Thrives On Handling 19 Specialty Companies

By ELIOT TIEGEL

LOS ANGELES—Being a national distributor for a house full of specialty labels has turned into a profitable situation for California Record Distributors.

The six-year-old firm in nearby Glendale is moving to new 15,000 square foot quarters toward the end of August as a result of increased product and a larger staff.

The George Hocutt-run company is presently operating from a 4,000 square foot warehouse with a staff of 15, notes Earl Horwitz, its independent marketing consultant.

Horwitz sets up release and marketing programs for the specialty labels in addition to handling the

marketing for three labels which have their own distribution.

There are 19 lines in the jazz-blues-nostalgia-esoteric-classical field represented by California Record Distributors which in turn services 14 distributors around the country.

These lines include Concord Jazz, Mark 56, Creative World, Pausa, Stanyan, Corinthian, Glendale, Jazz Chronicles, Orion, Electric Lemon, Testament, Revelation, Request, Outstanding, Giants Of Jazz, First Heard, Varese, GOJ and World Jazz. Product is by known and unknown names.

Distributors buying goods by these labels include: Pickwick in Miami, Atlanta, Dallas, Minneapolis and St. Louis; Rounder Records, Boston; One-Stop Service, S. Hartford, Conn.; Record People, New York; Chips, Phila-



Billboard photos by Bonnie Tiegel

Horwitz: Helping little labels in the marketplace.

delphia; Action, Cleveland and Detroit; House, Kansas City; Alta, Phoenix, and Sound Record Distributors, Seattle. And of course California Record Distributors itself.

Horwitz emphasizes that a company like California Record Distributors succeeds because the

(Continued on page 83)



Earl Horwitz ponders how many titles a small specialty label can sell in a year.

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9 ALBUMS RELEASED

Old Impulse Jazz Accorded New Life

LOS ANGELES—ABC's Impulse line has bowed a nine volume "Dedication Series" of modern jazz sessions recalling blowing dates from 1956 through 1972.

Michael Cuscuna has put the series together, extracting cuts produced originally by such as Creed Taylor, Bob Thiele, Stewart Levine and Caiphus Semenya.

The series is a retrospective peek at mainly East Coast jazzsters who have retained their solid positions within the jazz community. No fly-by-night acts here.

The two disk LPs have a uniform black jacket with color illustrations of the headlining artists.

Volume one is "The Bopmasters" starring Sonny Criss and Kenny Dorham in their own quintet settings. Like the majority of the tracks, they have been previously released.

Volume two is "Three Dimensions" featuring Oliver Nelson and two small group settings with Oliver on tenor and soprano sax performing his own compositions on three of the four sides.

Volume three is "The Great Live Sessions" with Shirley Scott and Stanley Turrentine and rhythm. The organist and tenorman make for a compatible combination in these 1964 sessions.

Volume four is "The Quintessential Charts" featuring Quincy Jones and a plethora of name sidemen including Herbie Mann, Art Farmer, Jimmy Cleveland, Hank Jones, Zoot Sims, Milt Jackson, Lucky Thompson, Charles Mingus, Billy Taylor, Charles Persip, Phil Woods, Jerome

Richardson and Milt Hinton, among others.

The dates are from 1956 and 1961 featuring "Q's" charts for a number of composers, himself included.

Volume five is "The African Connection" with Hugh Masekela and his quintet playing his blending of African jazz, circa 1972 or before he went to Blue Thumb.

Volume six is "The Early Trios" of McCoy Tyner circa 1962, 63, 64 with such sidemen as Art Davis, Elvin Jones, Jimmy Garrison and Tootie Heath. Tyner contributes five of the 12 compositions, leaving the others to such pros as Kurt Weil, Cole Porter and Duke Ellington, for example.

Volume seven is "The Village Concerts" with Albert Ayler, the first avant-gardist in the series. These septet sides were cut live at the Village Theatre and Village Vanguard and showcase and tenorman's influence on the scene in 1966. They have not been previously released.

Volume eight is "The New Breed" with Cecil Taylor, Charles Tolliver, Grachan Moncur and Archie Shepp. It is one of the first of the avant-garde sessions to be cut by Bob Thiele in 1965. The first two sides do not credit any producer.

Volume nine is "The Great Arrangers" showing off the talents of Gil Evans and Gary McFarland. Creed Taylor and Bob Thiele share production credits for both orchestral endeavors, and the LP fondly recalls the beauty of the orchestral colors both composers lent to their large band works.

ELIOT TIEGEL


JULY 29, 1978, BILLBOARD



Gato Barbieri
TROPICO

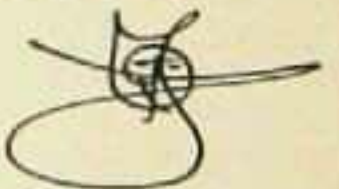
Gato Barbieri

“Tropico” is where dreams live.
It is the sweet rhythm of the imagination,
where I turn my fantasies into music...

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Produced by David Rubinson & Friends, Inc. Associate Producer: Michelle Barbieri. Management: Fred Heller, Inc.

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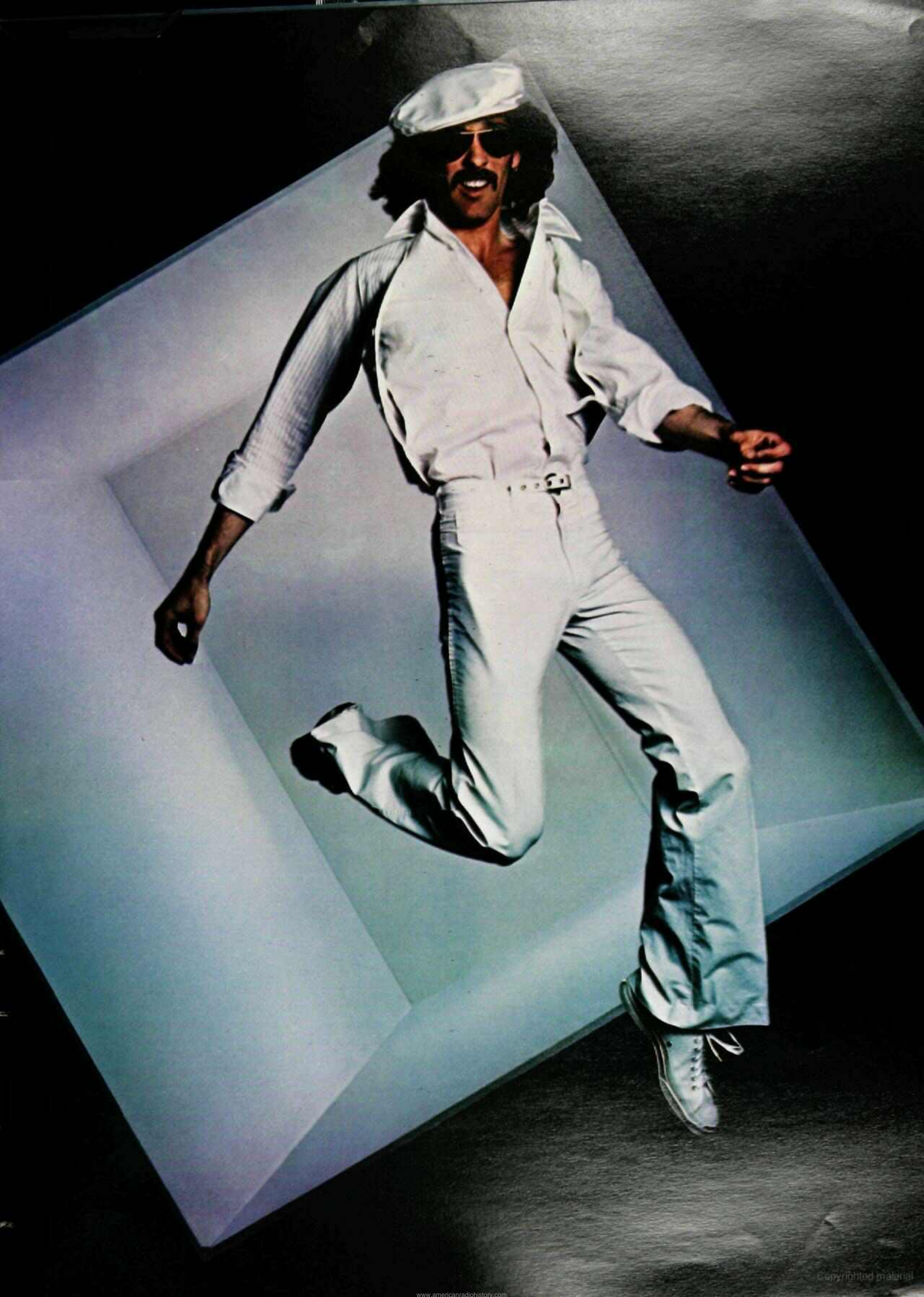
Bob McGilpin

A major new artist emerges...

If you must put a label on our music... make it 

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Produced and managed by Norman B. Ratner.



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

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"CLIVE DAVIS MEETS THE BROADCASTERS"

Clive Davis, President of Arista Records, answers your on-the-spot questions in a special session

THE GREAT ROYALTY DEBATE

Participants: STANLEY GORTIKOV, President, RIAA; JIM GABBERT, President, National Radio Broadcasters Association; JOHN BAYLISS, Radio Division Head, Combined Communications

RADIO'S IMPACT TODAY AND HOW WE GOT THERE

Moderator: PAUL DREW, Programming Consultant, Los Angeles
Participants: KENT BURKHART, President, Burkhardt/Abrams & Associates, New York; GEORGE WILSON, Charter Broadcasting (others to be announced)

BLACK RADIO—THE EXCITING EVOLUTION

Moderator: MARK OLDS, President, WRVR, WWRL, New York
Participants: HAL JACKSON, Program Director, WBL, New York; JIM MADDOX, General Manager/Program Director, KMJQ, Houston; JOE TAMBURRO, Program Director, WDAS-FM, Philadelphia (others to be announced)

RECORD PROMOTION

Making It Work for Radio

Moderator: RON ALEXENBERG, President, MCA's new label
Participants: CHARLIE MINOR, Vice President, United Artists; RUSS THYRET, Vice-President, Warner Bros.; BOB SHERWOOD, Vice President, CBS Records; HAROLD CHILDS, Vice President, A&M Records; PETE GIDEON, Vice President, MCA's new label

MUSIC RESEARCH

Do It Without Spending Megabucks; How to Use it Once You've Got It

Moderator: ED SALAMON, National Program Director, Storer Broadcasting, WHN, New York
Participants: BOB PITTMAN, Program Director, WNBC, New York; KEVIN MATHENY, Program Director, WZZD, Philadelphia (others to be announced)

THE ON-GOING RADIO-RECORD CONNECTION

Cooperation is the Key for Benefit to Both

Participants: MARGO KNESZ, Nat'l Singles Promotion Director, RCA Records, New York; SHEILA CHLANDA, Associate Director, National Promotion, CBS Records, New York; WANDA RAMOS, Music Director, WBL, New York (others to be announced)

ON AIR/OFF AIR STATION PROMOTION

Make Your Station A Household Word

Moderator: CHARLEY LAKE, National Program Director, Charter Broadcasting (formerly Bartell)
Participants: BETSY BUCKEN, Promotion Director, 99X, New York; ANDY ERISH, Promotion Consultant, New York; DALE PON, National Promotion Director, Storer Broadcasting/WHN, New York; BILL O'SHAUNNESSEY, President, WVOX/WRTN, New Rochelle

RADIO SYNDICATION

Its Rapid Growth and Importance

Moderator: DOUG HALL, Radio-TV Editor/Forum Director, Radio Programming Forum, Billboard Magazine, New York
Participants: BOB MEYROWITZ, President, D.I.R.; NORM PATTIZ, President, Westwood One, Los Angeles (others to be announced)

THE BIG STATION WINNERS

The stations that are "institutions"; How they survive in the age of fragmentation

Moderator: JULIAN BREEN, General Manager, Greater Media Radio Programming
Participants: DICK JONES, WGN, Chicago; ANDY BICKEL, WBT, Charlotte; GEORGE FISCHER, WSB, Atlanta (others to be announced)

NETWORK RADIO

The future of Networks with AM Stereo, Satellite Transmissions . . . And more.

Participants: GARY WORTH, Vice President, Mutual Broadcasting (others to be announced)

PRODUCTION TOYS

What is available in the newest technical equipment; How to use them—a full demonstration

AM STEREO—WHAT CAN WE EXPECT?

A complete demonstration to show AM Stereo production capabilities

Participants: HAROLD KASSENS, Chairman, National AM Stereo Radio Committee; JIM GABBERT, President, National Radio Broadcasters Association (others to be announced)

THE LEGAL SIDE—FOR PROGRAMMERS

The latest FCC rulings regarding contests, lotteries, program percentages . . . And more.

Participants: JAMES WEITZMAN, Attorney, Stamble & Shrinsky, Washington, D.C. (others to be announced)

AUDIO PROCESSING

Ratings vs. Distortion—How Much Can You Stand?

AM SURVIVAL IN THE AGE OF FM

SPECIAL FEATURES

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Special production of some of Broadway's biggest stage hits, with the top stars of the theatre performing in a salute to New York and "The Great White Way"

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A chance to see "Big Apple" radio behind the scenes, with full tours of several radio stations; WNEW, WNBC, WHN, WBL, 99X, and WNCN

Additional Participants and Entertainment soon to be announced.



Register Now! Registration at the door will be \$25.00 higher. All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

WB Hypes Sinatra Tour Hoopla

LOS ANGELES—Warner Bros. is planning a comprehensive advertising and merchandising campaign in support of Frank Sinatra's 1978 U.S./British tour. Focusing on Sinatra's forthcoming sold-out eight-night appearance at Los Angeles' Universal Amphitheatre, the campaign features point-of-purchase

items, local contests and special activities.

Among the in-store items are Sinatra mini-standups and 24-inch by 36-inch posters. Additionally 50 neon displays are being prepared for distribution in support of the tour's major dates.

In Los Angeles, aids will include a

painted banner and special display at Tower Records on Sunset Blvd. billboards, as well as eight-foot painted statue boards at Tower Records and the May Co.

During Sinatra concert nights, the flying electric billboard skysign will be used and a special display contest in the Los Angeles area is being held for all WEA sales, display and merchandising personnel. Cash, tickets and neon displays will be awarded as prizes.

Similar marketing supports are planned for the New York and Chicago tour stops with other appearances set for New Jersey, Michigan, Connecticut, Nevada and Great Britain.

Sinatra's best selling Reprise albums—"Greatest Hits," "Greatest Hits, Vol. 2," "The Main Event" and "Ol' Blue Eyes Is Back," will be emphasized through special display items.



Billboard photo by Chuck Pulin

Linda Barton: She studies the habits of American record buyers.

UCLA HOSTING CBS

NEW YORK—CBS is going on-campus for the first time with its convention this year with the major addresses, product presentations, and marketing seminars scheduled for Royce Hall at UCLA this week.

Royce Hall is a fully equipped theatre able to accommodate the huge crowds anticipated.

Dinner and shows during the week-long convention will be held at the Los Angeles Room of the Century Plaza Hotel, site also of the

more specialized and private meetings.

Two years ago, when CBS last held its convention at the Century Plaza, there were some problems in converting facilities from the afternoon sessions to the evening shows.

Also, CBS Records itself has greatly expanded since two years ago, and where there were about 900 attendees at the 1976 convention, this year's figure is closer to 1,400.

MORE THAN DEMOGRAPHICS

CBS Also Looks 'Between the Ears'

By ROMAN KOZAK

NEW YORK—CBS Records seeks out information of the psychographics as well as the demographics of its audience when planning its ad campaigns, says Linda Barton, vice president, advertising planning.

"What this means is that in our surveys we look for not only how many ears are out there, but also we look at what is in between those ears. It is a much more complicated job than selling soap, where you just have to look at the numbers," she explains.

"There is a lot of market research material that I have available, and which I can buy, but a lot of it is not really geared to the information that I want. We have our own research department here, which is constantly surveying the market."

As the executive in charge of ad planning at CBS, Barton runs Gotham Advertising, the in-house CBS Records ad agency. She has a staff of 16 people and does the ad planning and media buys for all product released by CBS Records. Since in a record company "one of

the largest expenditures against an album" is its advertising, she presides over a multimillion-dollar budget. She is reluctant to be more specific on the figures.

At CBS, advertising is part of the marketing function, and she reports to Mike Martinovich, vice president, merchandising, CBS Records. The creation of the ads themselves is the duty of Arnold Levine, vice president, advertising, creative services, CBS Records.

The biggest chunk of the CBS ad budget goes to radio, Barton says, because it is "the most targeted area, but it is getting more complex because of the differentiation in the market." Television ad buys are done through the giant Young & Rubicam ad agency.

"Because artists are now going double and triple platinum we are now using media that is not just for the music audience, but for a broad audience as well," says Barton, reflecting the latest trend in music advertising.

The use of mass general audience media is studied for its psychographic impact. For instance, CBS will advertise in People, but not Time or Newsweek. "The Time audience is not really in the same frame of mind as a People audience. The People audience is much more entertainment minded, whereas Time has a different slant. We would not consider it an efficient buy."

CBS uses extensive television advertising, since it is "the mass media that can reach a great number of people at a very efficient cost." The company, so far, has stayed away from network prime time. "It costs from \$50,000 to \$150,000 for one spot, which means that one ad can blow your whole budget on an artist," Barton says.

Co-op advertising, "in most cases is purely the local branch budget," says Barton, putting it outside her domain, "though there is some involvement when there is the exploration of new media like suburban newspapers. Then, most definitely we are involved."

She adds that in the media planning "we try as much as possible to make the media available to the local dealer, giving the branches the option of working with local dealers. We supply the materials, and allow for space or a certain number of seconds for the dealers. This is true for almost all of tv."

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There will never be another Elvis. His millions and millions of fans will have to be content with what the most powerful musical force in this century has already recorded.

Pickwick Camden announces the July release of "Mahalo from Elvis", a collection of his great Hawaiian hits including "Hawaiian Wedding Song" and "Blue Hawaii".

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Their newest album "Sunbeam" has all the ingredients for another emotional platinum-plus recording. It's all about the kind of music that leaves the whole world grinning from ear to ear.

"Sunbeam." The Emotions' latest album featuring their hot new single, "Smile." **3-10791**
On Columbia Records and Tapes.

Produced by Maurice White for Kalimba Productions. Exclusive representation: Joseph Hutchinson in association with Cavallo/Ruffalo Management, Beverly Hills, California.
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FCC Chief Scores Act Revision Opposes Bill's Dropping Of 'Public Interest' Standard

By MILDRED HALL

WASHINGTON—Federal Communications Commission chairman Charles Ferris and five commission members came up with serious objections to the new let-'em-loose, deregulatory Communications Act revision, at a hearing by the House Communications Subcommittee on the bill Tuesday (18).

The opening hearing on the bill (H.R.13015) was conducted solo by subcommittee chairman and author of the legislation, Rep. Lionel Van Deerlin (D-Calif.).

The chief failing cited by the commissioners in the new bill is the dropping of the present law's public interest standard. Regulation by the proposed new five-man Communications Regulatory Commission

would be necessary only when the natural marketplace competition proves inadequate (Billboard, June 17, 1978).

Elimination of virtually all regulation for radio broadcasting, in exchange for a spectrum use fee (small for radio, larger for television) brought the most outspoken criticism from FCC commissioner Tyrone Brown.

He saw it as a disservice to minority listeners if broadcasters no longer have to provide some portion of minority programming. Also he objected strongly to the bill's dropping the need to prove community ascertainment under the kind of reporting the FCC presently requires.

Commissioner James Quello applauded the general turn-'em-loose philosophy of the Van Deerlin bill, but he was nevertheless baffled by the lack of any antipayola provision for radio, although there is one for television.

"I am at a loss to understand this since the payola problem primarily exists in radio broadcasting rather than tv broadcasting," he said.

By junking the radio payola proviso in the present law, the new legislation (if and when it may pass) could produce a "plethora of new arrangements between broadcast personnel and record companies or distributors." This should not be part of the general deregulation of radio, Quello believes.

FCC chairman Ferris, lead witness at the hearing, tactfully praised the subcommittee for the many good qualities in the bill, and for two years of much needed congressional oversight of commission doings.

Ferris agrees that marketplace competition should have a strong role in the functioning of the broadcast industry. He also agrees that the commission must promote more vigorously the new technologies which provide program diversity to the American public.

He admits that in the past, over-regulation by the FCC has blocked

some new technological development, usually in order to protect the broadcasting structure. This failing is being rapidly corrected at the commission, he pointed out.

But he argues that competitive forces in the marketplace do not always work perfectly. The programming fare served to consumers in large cities can be varied, but far fewer choices are offered in smaller markets.

By retaining the broad public interest standards, the Communications Commission under the new bill could intervene when the market forces fail, endangering service in a particular locality.

Ferris believes there should be a mixture: encouragement of free competitive market forces, while retaining the public interest standard.

A case in point is cable tv. He admits frankly it was held back by a commission imbued with a old philosophy based on a channel scarcity which is now no longer a major factor.

But if the Van Deerlin bill eliminates all cable tv regulations at the federal level—all control of this service would be at state and local levels.

The FCC chairman and other commissioners could foresee a hodge-podge of local regulations—and no jurisdiction for federal assistance in those cases where import of distant stations can have a serious impact on broadcast service in some markets.

Subcommittee chairman Van Deerlin and his majority counsel Chip Shooshan seemed skeptical of promises that the FCC would move fast in providing access to the marketplace for all new technological advances in communication.

The subcommittee hearings on the bill are continuing during the summer months, a number to be held in different cities across the country.

Hearings on broadcaster aspects of the new Communications Act will not begin until September.



VINTON HUGS—Native Pittsburgher Bobby Vinton invited 50 WWSW listeners to a concert at Pittsburgh's Heinz Hall. Following the concert Vinton, center, hosts a reception for his guests.

N.Y. FORUM TOUR Push WNCN Highlights, Visits To Area Stations

NEW YORK—When program directors and other radio and record executives attending the 11th annual Billboard Radio Programming Forum take tours of the New York stations, one they will be seeing is a \$1 million showcase that includes floating studios.

This showcase belongs to WNCN, which moved into these quarters last year. The studios and facilities were designed by audio consultant Dick

Sequerra, who was handed a clean sheet of paper and a blank check by GAF Corp., the owner of WNCN, to come up with the ultimate radio station.

The station is in sharp contrast to an often-prevailing attitude in the industry that it doesn't matter what a station looks like, but what it sounds like.

WNCN general manager Bob Richer says the posh atmosphere has

done wonders for the classical music station in building an image for clients. Richer says this image has brought in business and saved business that was ready to leave.

"They become convinced that we are sincerely dedicated to excellence," Richer says.

Richer also explains that Sequerra put together the station with the philosophy that less is best. For example, Richer adds, "We don't have any compression in the whole system." WNCN does use an Optimod, but only as a stereo generator and limiter.

"Our goal has been to broadcast a maximum dynamic range of true high fidelity. A lot of FM has gotten away from that," Richer says.

Before Sequerra designed the station he wrote a 500-page book on specifications. He directed Collins in the design of the station's transmitter and made additional modifications after the transmitter was delivered.

Citing CBS and Bell Labs studies that given a choice, listeners will seek out a better sound, Richer says, "Our idea is to get people to listen to the station longer. That's why we do better with younger listeners. They can hear better."

The station also has custom-built pre-amps on its Technics turntables. And it is experimenting with various tone arms. Noting the various angles different labels cut records, Richer suggests that the station should really be varying in angles of the cartridges used in the playback.

To keep the station's library in top condition each record is washed on a Keith-Monks \$2,300 record washer every time it is played.

The station also has a custom-built board because "we wanted lower noise levels than were available." And the station does not use a microwave studio transmission line from studio to transmitter because "STLs cause distortion." Instead the station uses two pairs of "good, clean phone lines."

The studios are floating on acoustical pads because a subway runs 75 feet below the six-floor location and other vibrations and noises might leak in.

It is a room within a room and it includes a special \$110,000 air conditioning system which moves huge amounts of air slowly to avoid noise. This system not only cools the air, but humidifies and pulls dust out of the air, which Richer points out not only keeps the records and tapes in top shape, but keeps the announcers in good voice as well.

FROM 'GONG SHOW' CREATOR 'The Radio Show' Tapes As TV Pilot

LOS ANGELES—If "The Radio Show" bows on a television network in prime time this fall as executive producer and creator Chris Bearde intends, radio will simply have to be prepared to take a few lumps. But it will all be in good fun.

Bearde has a reputation for seizing upon ongoing institutions rampant with idiosyncrasies as a basis for building successful tv satires. His track record includes "The Gong Show," which spoofs talent shows, and CBS' upcoming "Cheap Show," a similar lark about tv game shows.

"We'll probably be a little far out for most tv executives," confesses Bearde, who also produced "Sonny And Cher" for three years and "The Andy Williams Show" for two. "But I think the general public is ready for us now."

He describes the format as "Fellini-esque." To wit: Host Don Steele, formerly of KTNQ "Ten Q" here, also plays the "typical AM DJ" in segments—he is visualized as standing atop a podium and chained so he can't escape, with various groupies and punk rock women languishing at his feet.

The 60-minute special, taped as a pilot at Metromedia's studios here, will "attempt to visualize radio," says Bearde with a straight face, "and actually show where all that stuff you hear comes from."

Or, as Steele summed up, "In your ear" is one of our watchwords." Steele left KTNQ when it announced an upcoming shift from rock to country formats. "I'm a rocker," he explains. "And when this came along I said 'Take me, I'm yours.' It combines the best of both worlds for me."

As Bearde describes it, the show will be "very dissimilar" to "American Bandstand" and will appeal to the 18 to 34 age group. The basic approach will comprise several standing sets representing AM radio, FM radio, etc. One recurring gimmick will show various segments of listeners at home or in their cars switching radio dials... and each time landing on a different type of music and format.

However, once the DJ is shown in his allegorical setting introducing the cut, the actual artist is presented for a live, highly-produced performance.

Set for the initial program are Graham Central Station, Melissa Manchester, Teddy Pendergrass, Meat Loaf, Journey and Leif Garrett. A professional dance troupe will participate in most numbers, all choreographed by Lester Wilson of "Saturday Night Fever" fame.

Additionally, radio news and management is up for a few good punches. Gary Owens portrays a hapless general manager who introduces himself saying, "Hello, I'm the general manager here. And I don't know anything about radio."

Dianne Bennett, gossip columnist of The Hollywood Reporter, will come as a radio gossip roving reporter.

Soupy Sales is signed to perform "various Monty Python-type stuff," adds Bearde, who also is incorporating fireworks, lasers, smokebombs and heavyweight disco ballroom dance sequences to bolster the visual appeal of his "Radio Show."

He's financing the pilot with outside money and his own Odin Productions. **RAY HERBECK JR.**

Roll Over, Beethoven . . . You Top KFAC's Top 40

By DAVE DEXTER JR.

LOS ANGELES—There are Top 40s and there are Top 40s, but KFAC's Top 40 is reportedly unlike any other in North America.

The classical AM-FM outlet here headed by George R. Fritzingler for New York's ASI Communications, Inc., programs classical music exclusively over both wavelengths at 1330 and 92.3 on the respective dials.

One of its programming highlights is a Top 40 marathon broadcast comprising 24 hours of broadcasting the favorite works of what Fritzingler claims is "our 700,000 loyal daily listeners."

Ludwig van Beethoven is the current topper, ensconced in the top two spots with his venerable ninth and sixth symphonies from the early 1800s. In show position is Brahms with his first symphony, followed by the indestructible Beethoven again with Symphony No. 5, Tchaikovsky's sixth symphony and—surprise—Wagner with "Prelude And Liebestod."

Rachmaninoff slipped badly this year, says Carl Princi, director of programming and community involvement, but Sibelius roared up

out of nowhere to occupy the 29th and 33rd rings on the Top 40 ladder.

Doug Ordunio, KFAC programmer and announcer, handles the requests from listeners and shapes up the final tabulations.

Once established, the albums are pulled and each work is played in its entirety, including Verdi's opera, "Un Ballo In Maschera" (number 35 on the playlist) which rambles on for two hours and seven minutes.

Ordunio, meanwhile, schedules house commercials for the Listeners Guild, which KFAC operates, whenever he finds an opening. And there are frequent mentions of B. Dalton Pickwick Booksellers, sponsor of the program.

KFAC has been losing listeners this past year to rival KUSC-FM, operated by the Univ. of Southern California, a commercials-free PBS outlet which also programs classical fare exclusively.

But the situation changes when its Top 40 takes over. Beethoven buffs are plainly as fanatical as fans of the Bee Gees when a little competition opens up for dominance of the California classical airwaves. *—Richard Matlock*

NOTHING CAN STOP THE

Crimson Tide

SW-11805

**NOT WHEN THEY HAVE AN EXPLOSIVE NEW SOUND
THAT'S ALREADY BEING CALLED
"SOPHISTICATED SOUTHERN ROCK'N'ROLL"**

This five-man group blends the studio sophistication of Muscle Shoals guitar player extraordinaire Wayne Perkins – who is best known for his days with Leon Russell, The Rolling Stones ("Black & Blue") and Joni Mitchell ("Court And Spark") – with some of the best high-energy rock'n'roll that the South is famous for. Listen to their debut album, produced by Carter and Richard Landis and you'll see why...

NOTHING CAN STOP THE *Crimson Tide*



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Vox Jox

By DOUG HALL

NEW YORK - WPLR New Haven, Conn., and WCCC-FM Hartford may vie for some of the same listeners, but at least on one level the stations have a strong bond. WPLR overnight DJ **Cindy Bailen** and WCCC afternoon drive man **Paul Anderson** have tied the marriage knot.

The health of long-time rock personality **B. Mitchell Reed** appears to be a matter of controversy in Los Angeles.

While CBS O&O KNXT-TV aired a news report that Reed had suffered a heart attack Tuesday (15) and was recuperating—not naming the hospital—Reed's KMET-FM firmly denied the report.

In fact, station p.d. **Sam Bellamy** denied the report. KMET's "official and unofficial position is that Reed has not had a heart attack. He will return to the air Aug. 1."

Reed has been on vacation from his midday shift for three weeks and had planned to return in August.

However, he has been unavailable for comment on the heart attack rumors.

Within three weeks, **Boston's WROR-FM** will add current records to its adult contemporary mix primarily based on '60s and '70s hits, according to knowledgeable sources.

Reason is to increase cume and build audience based on a new attraction. Sister outlet WRKO will stick with its Top 40 format.

WYNY New York (Y97) morning drive personality **Bree Bushaw** hosted the Y97 racquetball tournament finals last week at the Meadowland sports complex in New Jersey. . . . WSB Atlanta and the Atlanta Braves sponsored a Japanese Fire and Light show at a recent night game. . . . **Nat Humphreys** joins WXLW Indianapolis as morning drive man succeeding **Joe Pickett**, who moves to mid-day. Humphreys had been on at night on WIBC Indianapolis.

WOKQ Dover, N.H., is sponsoring a WOKQ night at a local club where **Crysal Gayle** will be performing. 25 listeners have been chosen to be guests of the station. . . . KFHM Muscatine, Iowa, has been broadcasting segments and interviews from the Mississippi River Jam earlier this month. . . . To promote the station p.d. **Steve Bridges** has devised a plan to give away antennae and instructional pamphlets on how to get better reception.

WMAQ Chicago's fourth annual

Lambs Farm free concert was attended by more than 40,000 persons who came to hear **Dad and Sugar, T.G. Sheppard** and **Dave Gibson and Hackinbush**. . . . WLS Chicago has appointed **Linda Waldman** as director of promotional development. She joined the station in 1974 as director of sales promotion and information services.

WYXI Athens, Tenn., increases its power to 2.5 kw. from 500 watts Aug. 1. The station runs a country format. . . . WGAR Cleveland and the Blue Cross and Blue Shield of Northeast Ohio are sponsoring clinics to advise beginning joggers and would-be joggers on how to start a running program.

WKDA/WKDF Nashville is looking for a manager. WKDA is country and WKDF is contemporary. **Jim Dick** owns the stations. . . . WZGC Atlanta is looking for a morning man. **Dave Mason** is p.d. of the rocker. . . . WNOE New Orleans staged for the second year its "Lend Us Your Eyes" program for local blind children. They were escorted to the circus by listeners who wrote in and volunteered.

Al "In The Afternoons" **Cummings** has been named p.d. of KMIS Portageville, Mo., and **Danny Hall** has been appointed p.d. at WKTE, King, N.C. Hall, who handles morning drive on the country station reports record service is poor. . . . WSB's Skycopier reporter **Bill Moore** served as grand marshal of the annual parade launching the Pickneyville Spring Festival in Atlanta. . . . WQDR Raleigh has won its first platinum album for **Jimmy Buffet's** "Changes in Attitudes, Changes in Latitudes." . . . WVIC-AM-FM East Lansing, Mich., news director **Robert J. Grossfeld** moves to same title at KOB Albuquerque.

KNUS Dallas p.d. **Bill Garcia** has left to take over the same title at WISN Milwaukee. Also added to the WISN staff is **Mike Murphy** from WRIE Erie, Pa., as midday personality, and **Budd Mercer** from WKRS Waukegan, Ill., as late night personality. . . . **Mike Butts**, who last did afternoon drive at WTIC Hartford, is looking for a new spot. He has worked at K100 Los Angeles, KCQB San Diego, KIMN Denver and KDWB Minneapolis. He can be reached at (817) 382-5789. . . . KFHV Wichita music director **Mark Evans** is looking for better record service on adult contemporary and traditional MOR releases.

KTIL Tillamook, Ore., has the following new lineup: **Jeff Lindorff**, 6 to 10 a.m.; **Mike Ruiz**, 10 a.m. to 3 p.m.; **Ron "The Turkey" Palmer**, 3 to 5 p.m.; and **David Pine**, 5 p.m. to midnight. . . . The latest addition to the KILO 94 Colorado Springs is **Cristi**, who succeeds **Gary Thompson** in the midnight to 6 a.m. slot. . . . WQDR Raleigh operations manager **David Berey** has been promoted to director of news and public affairs.

Lee Murray, morning drive man at KXLJ Butte, Mont., is looking for a position in a larger market. He's been in the business for more than four years. . . . KDGO Durango, Colo., music director **Rick Weigel** is looking for a position in California, either part or full-time. . . . WWLE

Cornwall-on Hudson, N.Y., has a new lineup with **John Roberts** in morning drive, p.d. **Spencer Wade** from 10 a.m. to 2 p.m., and **Nick Morrelli** from 2 p.m. to 6 p.m.

KREM Spokane has added stereo and has moved into new master control studios. A new antenna at a higher location will increase the station's coverage by a third, the station reports. . . . For the second year in a row WCLV broadcast the opening night performance from the Festival Ottawa in Canada.

CHRY Leamington, Ont., has appointed personality **Chuck Reynolds** poet laureate after the station found **Chuck** has been adding his own verses to greeting cards he sends listeners after announcing their birthday greeting on the air. . . . Life's Galaxy Productions extends thanks to WILD Boston for "breaking and making" "Shame" by Evelyn "Champagne" King. The cut is from RCA album "Smooth Talk."

Dean Steeves is leaving his position as p.d. and operations director of WSKW Skowhegan, Me., and WTOS Sugarloaf to join WBLM Lewiston to do afternoon drive. WTOS music director **Todd Nussey** moves up to p.d. WSKW's new p.d. is Al "Madman" Taylor, who will also handle a morning shift.

Drake-Chenault's "Golden Years of Country," has been placed on stations in 80 markets including WPIK/WXRA Washington; WHK Cleveland; CKLW Windsor, Ont.; and WOKO Albany. The program is a 23-hour retrospective of country music covering every hit from 1955 through 1977. It is narrated by country music personality **Bob Kingsley**.

Bubbling Under The HOT 100

- 101—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 102—TAKE IT OFF THE TOP, Dixie Dreggs, Capricorn 0291
- 103—I JUST WANT TO BE WITH YOU, Floaters, ABC 12364
- 104—I'LL BE TRUE TO YOU, Oak Ridge Boys, ABC 12350
- 105—DANCE LITTLE DREAMER, Bionic Boogie, Polydor 14471
- 106—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 107—THOUGHT, Barbara Mandrell, ABC 12362
- 108—CAFE CREME, Discomania, RSO 899
- 109—LOVE IS GONNA SEE ME THROUGH, Tower Of Power, Columbia 3-10718
- 110—ARMS OF MARY, Chillawack, Mushroom 7033

Bubbling Under The Top LPs

- 201—LAKE, Lake II, Columbia JC 35289
- 202—STYX, Best Of Styx, Wooden Nickel BWI 2250 (RCA)
- 203—KEITH JARRETT, Bop Bee, ABC/Impulse 1A 9304
- 204—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 205—RANDY MEISNER, Asylum 6E-140
- 206—GRACE JONES, Famo, Island 9525 (Warner Bros.)
- 207—SYLVESTER, Step Two, Fantasy 9556
- 208—JAWS II, Soundtrack, MCA 3045
- 209—AURACLE, Glider, Chrysalis CHR 1172
- 210—LIPSTIQUE, At The Discotique, Salsoul SD 19172



ON TAPE—ABC recording artist Barbara Mandrell puts her comments on tape for Brian McNeal of KNIX Phoenix.

P.D. to P.D.



By PAUL DREW

LOS ANGELES—Where can I find good promotional ideas?

The Chase's Calendar of Annual Events is hard to beat. It's published by Apple Tree Press, Box 1012, Flint, Michigan 48501. The single copy price was \$7.95 for this year's edition.

We've got some advertisers who buy blitz schedules on the weekends, running three and sometimes four spots an hour. Would you try to limit the number of commercials an advertiser can buy? I think it sounds lousy to hear the same spot every 20 minutes and I know it causes tune-out.

It isn't a matter of how many spots the advertiser buys, but rather the maximum number of spots an hour allowed, which is a function of station policy. I'd try to limit any one advertiser to no more than two spots in any hour; separate copy for each. This policy will do as much good for the client as it will for your station and the audience.

Everytime I get a really heavy jock a station in a bigger market comes along and hires him away. How can I put a stop to this?

There are many talented young broadcasters who have their sights set on moving up to the big time, taking advantage of the opportunities and breaks. You probably can't hold on to these people at any price. For many, money talks.

An underpaid talent is an easy mark for a local competitor or stations in markets the next couple of steps up the ladder. Far too few stations outside of the major markets are paying p.d.s and jocks what they should be paying them. Time was that disk jockeys were among those who were the best paid in most cities. They also had the glamour. Radio salaries, except in the majors, haven't risen as fast as others have in the 10-15 years for jobs that require much less talent exist in a less pressurized environment and offer greater security.

How to hang onto good people? Pay 'em top dollar! Make sure there's a way for them to pick up bucks outside the station as the result of the celebrity status they enjoy because of the station.

I think the program director should have some say when it comes to buying new equipment for the station, especially the air studio. Do you agree?

Absolutely, if the program director really knows what'll do the best job. If you're a newcomer in the pro-

gramming area, have your chief engineer explain to you the things about audio a p.d. today must know. If you don't know about technical things ask. Learn.

While we're on the subject, one of my pet peeves about radio is that where broadcasting companies own several stations, no two are equipped the same. I would think that some standardization would make stocking replacement parts less costly; make it easier for an engineer from one station in the chain to assist at another; save training time of new personnel with a "how to" manual.

What about the problem of distance between stations and shipping parts from the central storage source? Well, two weeks ago I visited the new studios of the AFRTS-Far Eastern Network near Tokyo. It has stations throughout the Far East, Southeast Asia and the South Pacific. They told me that the equipment at each is the same.

The replacement parts are shipped to the stations from the Yokota Air Base. If something works for the government, you'd think it would certainly work for private enterprise, wouldn't you?

One more thing. . . . KHJ's Charlie Tuna is the number jock on FEN. I listened to him every morning for almost three weeks and Charlie sounded fantastic.

If you have a question or comment, please send it to me c/o Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Drew is a noted broadcasting consultant who specializes in programming.

Jim West Goes Into New Firm

DALLAS—Consultant Jim West, who heads his own company and is former senior vice president of TM Productions, has joined forces with commercial music and radio ID producer Chris Kershaw to form Kershaw-West Productions.

West has had a long career in media marketing and consulting with PAMS, TM and the Jim West Co. Kershaw has written and produced for many major production companies as well as his own Music-K Productions.

K-W has offices and studios in Dallas including a 16-track recording facility.

THE ELECTRIC WEENIE

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

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

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

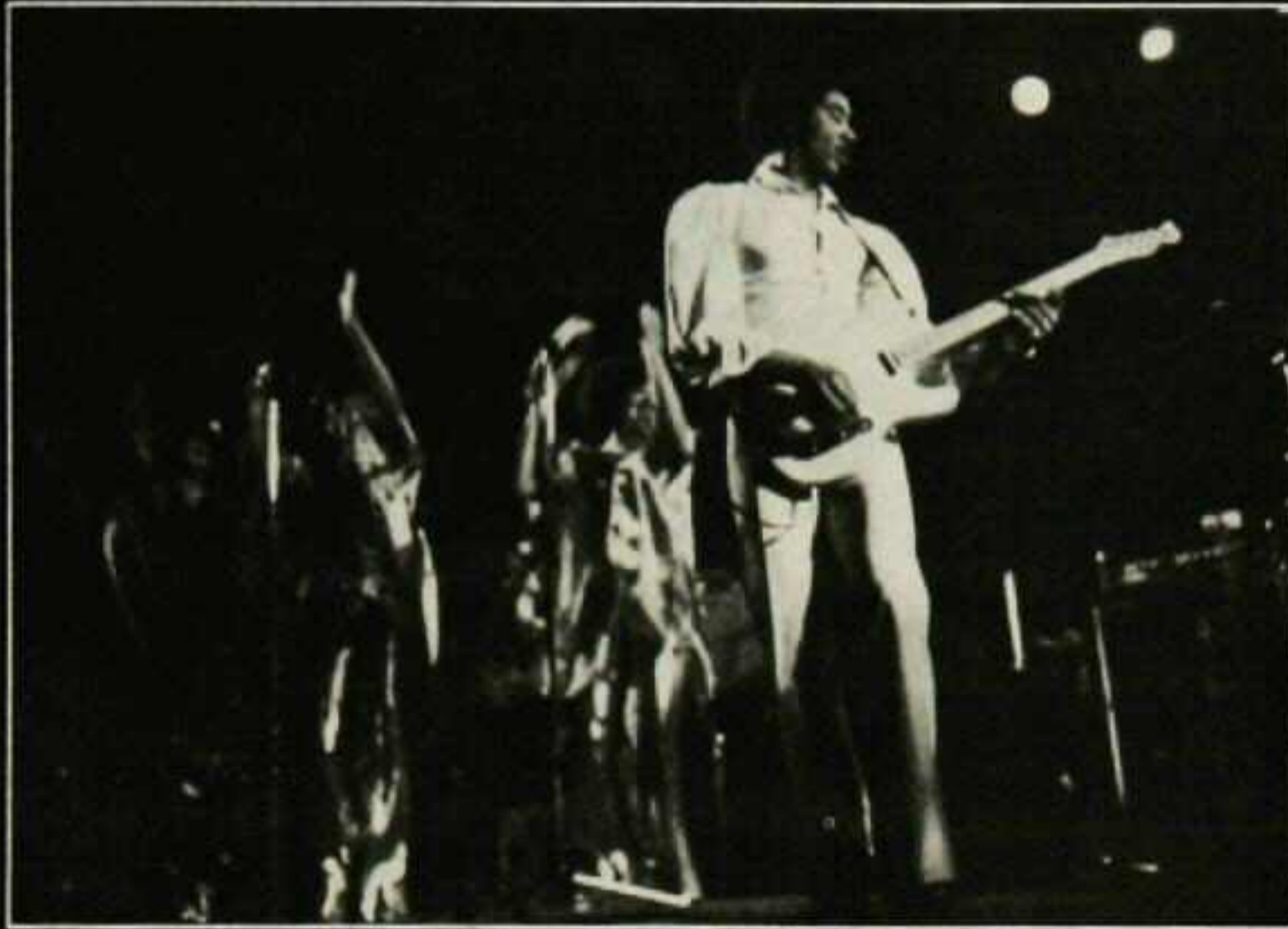
If you'd like some ad-lib helper write:

The Electric Weenie

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

JULY 29, 1976 BILLBOARD

With a summer smash as hot as I LIKE GIRLS it's no wonder FATBACK'S FIRED UP 'N' KICKIN'



Fatback

FIRED UP 'N' KICKIN'

If your single was bulletted at **10 Cashbox**, **12 Billboard**, and **19 Record World**, and you were top 10 in Detroit, Boston, Cleveland, Jackson, Birmingham and Raleigh, with hot action reports pouring in from the rest of the country, your heels would be clicking, too.

"I Like Girls" is their biggest selling single ever, and "Fired Up 'N' Kickin'" is taking Fatback to the top.

"I Like Girls" from Fatback's "Fired Up 'N' Kickin'." This summer's air conditioning. On Spring Records and Tapes

SP-1881

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/27/78)

TOP ADD ONS -NATIONAL

- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)
- EXILE**—Kiss You All Over (Warner/Curb)
- RITA COOLIDGE**—You (A&M)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

- JOE WALSH**—Life's Been Good (Asylum)
- KINGS**—Rock & Roll Fantasy (Arista)
- ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (JET)

PRIME MOVERS:

- COMMODORES**—Three Times A Lady (Motown)
- (D) DONNA SUMMER**—Last Dance (Casablanca)
- FRANKIE VALLI**—Grease (RSO)

BREAKOUTS:

- EXILE**—Kiss You All Over (Warner/Curb)
- FOREIGNER**—Hot Blooded (Atlantic)
- TOBY BEAU**—My Angel Baby (RCA)

KHJ—LA

- JOE WALSH**—Life's Been Good (Asylum)
- KINGS**—Rock & Roll Fantasy (Arista)
- D*** **DONNA SUMMER**—Last Dance (Casablanca) 7-3
- FRANKIE VALLI**—Grease (RSO) 12-8

TEN-Q (KTQJ)—LA

- ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (JET)
- TOBY BEAU**—My Angel Baby (RCA) 30-23
- MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland Int'l) 23-17

KFI—LA

- SWEET**—California Nights (Capitol)
- SPINNERS**—If You Wanna Do A Dance (Atlantic)
- COMMODORES**—Three Times A Lady (Motown) 17-9
- EXILE**—Kiss You All Over (Warner/Curb) HB-22

KEYZ—Anaheim

- TOBY BEAU**—My Angel Baby (RCA)
- FOREIGNER**—Hot Blooded (Atlantic)
- PABLO CRUISE**—Love Will Find A Way (A&M) 17-11
- D*** **DONNA SUMMER**—Last Dance (Casablanca) 12-7

KCBQ—San Diego

- ANDY GIBB**—An Everlasting Love (RSO)
- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- COMMODORES**—Three Times A Lady (Motown) 18-10
- JOE WALSH**—Life's Been Good (Asylum) 15-8

KFXM—San Bernardino

- EXILE**—Kiss You All Over (Warner/Curb)
- EDDIE MONEY**—Two Tickets To Paradise (Columbia)
- D*** **DONNA SUMMER**—Last Dance (Casablanca) 16-10
- COMMODORES**—Three Times A Lady (Motown) 19-13

KERN—Bakersfield

- LITTLE RIVER BAND**—Reminiscing (Harvest)
- GENE COTTON**—You're A Part Of Me (Arista)
- JACKSON BROWNE**—Stay (Asylum) 30-25
- D*** **ROLLING STONES**—Miss You (Rolling Stones) 13-9

KAFY—Bakersfield

NO LIST

-
-
-

KRIZ—Phoenix

NO LIST

-
-
-

KTXT—Tucson

- CHRIS REA**—Fool If You Think It's Over (UA)
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO)
- COMMODORES**—Three Times A Lady (Motown) 14-6
- WALTER EGAN**—Magnet & Steel (Columbia) 24-17

KQED—Albuquerque

- MOODY BLUES**—Steppin' In A Slide Zone (London)
- CAPTAIN & TENNILLE**—You've Never Done It Like That (A&M)
- FRANKIE VALLI**—Grease (RSO) 25-16
- FOREIGNER**—Hot Blooded (Atlantic) 24-17

KENO—Las Vegas

- JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- CHERYL LADD**—Think It Over (Capitol)
- COMMODORES**—Three Times A Lady (Motown) 28-18
- GENESIS**—Follow You, Follow Me (Atlantic) 26-19

Pacific Northwest Region

TOP ADD ONS:

- (D) A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- EXILE**—Kiss You All Over (Warner/Curb)
- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)

PRIME MOVERS:

- COMMODORES**—Three Times A Lady (Motown)
- (D) EVELYN "CHAMPAGNE" KING**—Shame (RCA)
- WALTER EGAN**—Magnet & Steel (Columbia)

BREAKOUTS:

- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO)
- ANDY GIBB**—An Everlasting Love (RSO)
- FRANKIE VALLI**—Grease (RSO)

KFRC—San Francisco

- EXILE**—Kiss You All Over (Warner/Curb)
- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- D*** **EVELYN "CHAMPAGNE" KING**—Shame (RCA) 22-12
- PABLO CRUISE**—Love Will Find A Way (A&M) 16-10

KYA—San Francisco

- ANDY GIBB**—An Everlasting Love (RSO)
- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- D*** **EVELYN "CHAMPAGNE" KING**—Shame (RCA) HB-19
- D*** **DONNA SUMMER**—Last Dance (Casablanca) 17-11

KLIV—San Jose

- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO)
- NONE**

KNDK—Sacramento

- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)
- NONE**

KROY—Sacramento

- NONE**
- FOREIGNER**—Hot Blooded (Atlantic) 27-17
- PABLO CRUISE**—Love Will Find A Way (A&M) 13-10

PRIME MOVERS -NATIONAL

- COMMODORES**—Three Times A Lady (Motown)
- FRANKIE VALLI**—Grease (RSO)
- (D) A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)

KYNO—Fresno

- EXILE**—Kiss You All Over (Warner/Curb)
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO)
- WALTER EGAN**—Magnet & Steel (Columbia) 30-23

D* EVELYN "CHAMPAGNE" KING—Shame (RCA) HB-25

- KGW—Portland**
- FOREIGNER**—Hot Blooded (Atlantic)
- GENE COTTON**—You're A Part Of Me (Arista)
- PETER BROWN**—Dance With Me (Drive) 18-11
- PABLO CRUISE**—Love Will Find A Way (A&M) 8-3

KING—Seattle

- LITTLE RIVER BAND**—Reminiscing (Harvest)
- ALICIA BRIDGES**—I Love The Night Life (Polydor)
- BARBRA STREISAND**—Songbird (Columbia)
- FRANKIE VALLI**—Grease (RSO) 6-1

KIRB—Spokane

- EVELYN "CHAMPAGNE" KING**—Shame (RCA)
- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)
- WALTER EGAN**—Magnet & Steel (Columbia) 24-14
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO) HB-22

KTAC—Tacoma

- EXILE**—Kiss You All Over (Warner/Curb)
- ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- COMMODORES**—Three Times A Lady (Motown) 27-13
- ROLLING STONES**—Miss You (Rolling Stones) 21-12

KCPX—Salt Lake City

- ATLANTA RHYTHM SECTION**—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO) HB-25
- CHRIS REA**—Fool If You Think It's Over (UA) HB-28

KRSP—Salt Lake City

- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO)
- COMMODORES**—Three Times A Lady (Motown) 15-5
- ANDY GIBB**—An Everlasting Love (RSO) 16-6

KTLX—Demer

- COMMODORES**—Three Times A Lady (Motown)
- ERIC CLAPTON**—Wonderful Tonight (RSO)
- FRANKIE VALLI**—Grease (RSO) 22-12
- ELECTRIC LIGHT ORCHESTRA**—Mr. Blue Sky (JET) 29-15

KIMN—Denver

- ANDY GIBB**—An Everlasting Love (RSO)
- D*** **EVELYN "CHAMPAGNE" KING**—Shame (RCA)
- COMMODORES**—Three Times A Lady (Motown) 24-15
- JOE WALSH**—Life's Been Good (Asylum) 15-8

North Central Region

TOP ADD ONS:

- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO)
- FOREIGNER**—Hot Blooded (Atlantic)
- KINGS**—Rock & Roll Fantasy (Arista)

PRIME MOVERS:

- FRANKIE VALLI**—Grease (RSO)
- COMMODORES**—Three Times A Lady (Motown)
- ANDY GIBB**—An Everlasting Love (RSO)

BREAKOUTS:

- (D) A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- JOE WALSH**—Life's Been Good (Asylum)
- (D) EVELYN "CHAMPAGNE" KING**—Shame (RCA)

CKLW—Detroit

- PRISM**—Flyin' (Arista)
- NICK GILDER**—Hot Child In The City (Chrysalis)
- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 30-20
- FRANKIE VALLI**—Grease (RSO) 11-4

WDRQ—Detroit

- TOBY BEAU**—My Angel Baby (RCA)
- EARTH, WIND & FIRE**—Got To Get Into My Life (Columbia)
- FRANKIE VALLI**—Grease (RSO) 21-11

D* EVELYN "CHAMPAGNE" KING—Shame (RCA) 25-15

- WTAC—Flint**
- WALTER EGAN**—Magnet & Steel (Columbia)
- QUINCY JONES**—Stiff Like That (A&M)
- FOREIGNER**—Hot Blooded (Atlantic) 28-16
- COMMODORES**—Three Times A Lady (Motown) HB-19

Z-96 (WZZM-FM)—Grand Rapids

- ANDY GIBB**—An Everlasting Love (RSO)
- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO)
- FRANKIE VALLI**—Grease (RSO) 20-1
- COMMODORES**—Three Times A Lady (Motown) 22-4

WKAT—Louisville

- TEDDY PENDERGRASS**—Close The Door (Phila Int'l)
- RITA COOLIDGE**—You (A&M)
- ANDY GIBB**—An Everlasting Love (RSO) 24-8
- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO) 13-7

WBGD—Bowling Green

- TOM PETTY**—I Need To Know (Shelter)
- BARBRA STREISAND**—Songbird (Columbia)
- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO) 28-22
- FOREIGNER**—Hot Blooded (Atlantic) 24-19

WGCL—Cleveland

- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO)
- FRANKIE VALLI**—Grease (RSO) 10-3
- COMMODORES**—Three Times A Lady (Motown) 18-11

WZZP—Cleveland

- KINGS**—Rock & Roll Fantasy (Arista)
- D*** **RICK JAMES**—You & I (Motown)
- PABLO CRUISE**—Love Will Find A Way (A&M) 25-14
- JOE WALSH**—Life's Been Good (Asylum) 8-1

WSAI—Cincinnati

- TOBY BEAU**—My Angel Baby (RCA)
- FOREIGNER**—Hot Blooded (Atlantic)
- BILLY JOEL**—Only The Good Die Young (Columbia) 22-16
- D*** **ROLLING STONES**—Miss You (Rolling Stones) 6-2

Q-102 (WKRQ-FM)—Cincinnati

- COMMODORES**—Three Times A Lady (Motown)
- RITA COOLIDGE**—You (A&M)
- BILLY JOEL**—Only The Good Die Young (Columbia) 11-5
- FOREIGNER**—Hot Blooded (Atlantic) 34-28

WCOL—Columbus

- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- D*** **EVELYN "CHAMPAGNE" KING**—Shame (RCA)
- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO) 30-18
- FRANKIE VALLI**—Grease (RSO) 15-5

WNCI—Columbus

- TODD RUNDGREN**—Can We Still Be Friends (Bearsville)
- COMMODORES**—Three Times A Lady (Motown) 8-1
- SWEET**—Love Is Like Oxygen (Capitol) 11-5

WCUE—Akron

- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO)
- QUINCY JONES**—Stiff Like That (A&M)
- FRANKIE VALLI**—Grease (RSO) 13-2
- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 21-14

BREAKOUTS -NATIONAL

- FOREIGNER**—Hot Blooded (Atlantic)
- JOE WALSH**—Life's Been Good (Asylum)
- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO)

13-Q (WKTQ)—Pittsburgh

- EXILE**—Kiss You All Over (Warner/Curb)
- FOREIGNER**—Hot Blooded (Atlantic)
- COMMODORES**—Three Times A Lady (Motown) 9-2

D* DONNA SUMMER—Last Dance (Casablanca) 26-21

- WPEZ—Pittsburgh**
- KINGS**—Rock & Roll Fantasy (Arista)
- CITY BOY**—5, 7, 9, 5 (Mercury)
- ANDY GIBB**—An Everlasting Love (RSO) 39-24
- JOE WALSH**—Life's Been Good (Asylum) 38-25

KOMA—Oklahoma City

- WALTER EGAN**—Magnet & Steel (Columbia)
- RITA COOLIDGE**—You (A&M)
- JOE WALSH**—Life's Been Good (Asylum) 32-19

D* ROLLING STONES—Miss You (Rolling Stones) 16-9

- KAKC—Tulsa**
- CHERYL LADD**—Think It Over (Capitol)
- RUPERT HOLMES**—Let's Get Crazy Tonight (Private Stock)
- JOE WALSH**—Life's Been Good (Asylum) 18-8
- D*** **ROLLING STONES**—Miss You (Rolling Stones) 13-4

KEII—Tulsa

- LITTLE RIVER BAND**—Reminiscing (Harvest)
- KENNY LOGGINS**—When Ever I Call You Friend (Columbia)
- FRANKIE VALLI**—Grease (RSO) 11-5
- D*** **DONNA SUMMER**—Last Dance (Casablanca) 13-7

WTIX—New Orleans

- ANDY GIBB**—An Everlasting Love (RSO)
- RITA COOLIDGE**—You (A&M)
- TERI DE SARIO**—Ain't Nothin' Gonna Keep Me From You (Casablanca) 35-23
- STEVE MARTIN**—Kint Tub (WB) 36-24

WNDE—New Orleans

- TRAVOLTA & NEWTON JOHN**—Summer Nights (RSO)
- PETER FRAMPTON**—Sergeant Pepper (RSO)
- EXILE**—Kiss You All Over (Warner/Curb) 24-15
- WALTER EGAN**—Magnet & Steel (Columbia) 15-9

KEEL—Shreveport

- OLIVIA NEWTON JOHN**—Hopelessly Devoted To You (RSO)
- LE ROUX**—New Orleans Ladies (Capitol) 23-17
- COMMODORES**—Three Times A Lady (Motown) 12-7

Midwest Region

TOP ADD ONS:

- WALTER EGAN**—Magnet & Steel (Columbia)
- (D) A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- LITTLE RIVER BAND**—Reminiscing (Harvest)

PRIME MOVERS:

- COMMODORES**—Three Times A Lady (Motown)
- FRANKIE VALLI**—Grease (RSO)
- FOREIGNER**—Hot Blooded (Atlantic)

BREAKOUTS:

- (D) BARRY MANILOW**—Copacabana (Arista)
- PABLO CRUISE**—Love Will Find A Way (A&M)
- TOBY BEAU**—My Angel Baby (RCA)

WLS—Chicago

- D*** **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol)
- COMMODORES**—Three Times A Lady (Motown)
- FRANKIE VALLI**—Grease (RSO) 14-8

WMET—Chicago

- TOBY BEAU**—My Angel Baby (RCA)
- JACKSON BROWNE**—Stay (Asylum)
- CHEAP TRICK**—Surrender (Epic) 30-23
- COMMODORES**—Three Times A Lady (Motown) 19-15

(Continued on page 28)

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WHEN TONY ORLANDO SINGS,
THE WORLD KEEPS TIME.

**"DON'T
LET GO"**

(E-45501)

THE NEW SINGLE FROM
THE FORTHCOMING ALBUM

'TONY ORLANDO'

(6E-149)

PRODUCED BY
JERRY WEXLER
AND BARRY BECKETT

ON ELEKTRA
RECORDS & TAPES

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Billboard Singles Radio Action

Based on station playlists through Thursday (7/27/78)

Playlist Top Add Ons
Playlist Prime Movers ★

Continued from page 26

WROK—Rockford

- WINGS—I've Had Enough (Capitol)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
- FRANKIE VALLI—Grease (RSD) 18-9

D★ BARRY MANILOW—Copacabana (Arista) 19-12

WIRL—Peoria

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- RITA COOLIDGE—You (A&M)
- BARRY MANILOW—Copacabana (Arista) 19-12
- TOBY BEAU—My Angel Baby (RCA) 14-9

WNDE—Indianapolis

- WALTER EGAN—Magnet & Steel (Columbia)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
- DONNA SUMMER—Last Dance (Casablanca) 15-8
- BARRY MANILOW—Copacabana (Arista) 12-9

WOKY—Milwaukee

- EXILE—Kiss You All Over (Warner/Curb)
- ANDY GIBB—An Everlasting Love (RSD)
- COMMODORES—Three Times A Lady (Motown) 24-14
- WALTER EGAN—Magnet & Steel (Columbia) 29-19

WZUU-FM—Milwaukee

- NICK GILDER—Hot Child In The City (Chrysalis)
- PABLO CRUISE—Love Will Find A Way (A&M) 15-7
- JOE WALSH—Life's Been Good (Asylum) 14-8

KSLQ-FM—St. Louis

- KENNY ROGERS—Love Or Something Like It (UA)
- ANDY GIBB—An Everlasting Love (RSD)
- COMMODORES—Three Times A Lady (Motown) 20-10
- FRANKIE VALLI—Grease (RSD) 24-14

KXOK—St. Louis

- WALTER EGAN—Magnet & Steel (Columbia)
- BILLY JOEL—She's Always A Woman (Columbia)
- FOREIGNER—Hot Blooded (Atlantic) 31-17
- FRANKIE VALLI—Grease (RSD) 18-9

KIQA—Des Moines

- WALTER EGAN—Magnet & Steel (Columbia)
- FOREIGNER—Hot Blooded (Atlantic)
- COMMODORES—Three Times A Lady (Motown) 17-5
- O'JAYS—Usta Be My Girl (Phila Int'l) 11-4

KQWB—Minneapolis

- WALTER EGAN—Magnet & Steel (Columbia)
- FOREIGNER—Hot Blooded (Atlantic)
- JACKSON BROWNE—Stay (Asylum) 20-15
- CHRIS REA—Fool If You Think It's Over (UA) 29-24

KSTP—Minneapolis

- WALTER EGAN—Magnet & Steel (Columbia)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- FRANKIE VALLI—Grease (RSD) 17-4
- ROLLING STONES—Miss You (Rolling Stones) 7-1

WHB—Kansas City

- LITTLE RIVER BAND—Reminiscing (Harvest)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- FOREIGNER—Hot Blooded (Atlantic) 29-13
- COMMODORES—Three Times A Lady (Motown) 13-2

KBEQ—Kansas City

- WALTER EGAN—Magnet & Steel (Columbia)
- CHRIS REA—Fool If You Think It's Over (UA)
- BILLY JOEL—Only The Good Die Young (Columbia) 26-20
- FOREIGNER—Hot Blooded (Atlantic) 29-24

KKLS—Rapid City

- LITTLE RIVER BAND—Reminiscing (Harvest)
- COMMODORES—Three Times A Lady (Motown) 17-10
- FRANKIE VALLI—Grease (RSD) 13-7

KQWB—Fargo

- DONNA SUMMER—Last Dance (Casablanca)
- CHRIS REA—Fool If You Think It's Over (UA)
- PABLO CRUISE—Love Will Find A Way (A&M) 20-15
- CRYSTAL GAYLE—Talking In Your Sleep (UA) HB-21

Northeast Region

TOP ADD ONS:

- EXILE—Kiss You All Over (Warner/Curb)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- CHERYL LADD—Think It Over (Capitol)

PRIME MOVERS:

- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- COMMODORES—Three Times A Lady (Motown)
- PABLO CRUISE—Love Will Find A Way (A&M)

BREAKOUTS:

- FRANKIE VALLI—Grease (RSD)
- FOREIGNER—Hot Blooded (Atlantic)
- VILLAGE PEOPLE—Macho Man (Casablanca)

WABC—New York

- VILLAGE PEOPLE—Macho Man (Casablanca)
- PABLO CRUISE—Love Will Find A Way (A&M) 35-16
- FRANKIE VALLI—Grease (RSD) 16-10

99-X—New York

- CHRIS REA—Fool If You Think It's Over (UA)
- DON RAY—Got To Have Lovin' (Polydor)
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 13-7
- COMMODORES—Three Times A Lady (Motown) 20-14

WPTR—Albany

- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- JACKSON BROWNE—Stay (Asylum)
- COMMODORES—Three Times A Lady (Motown) 20-9
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) HB-16

WTRY—Albany

- ANDY GIBB—An Everlasting Love (RSD)
- NICK JACKSON—Blame It On The Boogie (Atlantic)
- O'JAYS—Usta Be My Girl (Phila Int'l) 27-13
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 16-8

WKBW—Buffalo

- NONE
- FOREIGNER—Hot Blooded (Atlantic) 18-12
- JANE OLIVER—He's So Fine (Columbia) 21-18

WYSL—Buffalo

- TOBY BEAU—My Angel Baby (RCA)
- RED SPEEDWAGON—Time For Me To Fly (Epic)
- CHEAP TRICK—Surrender (Epic) 23-13
- COMMODORES—Three Times A Lady (Motown) 10-2

WBBF—Rochester

- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- FRANKIE VALLI—Grease (RSD)
- PETER BROWN—Dance With Me (Drive) 24-14
- ROLLING STONES—Miss You (Rolling Stones) 13-8

WRKO—Boston

- EXILE—Kiss You All Over (Warner/Curb)
- KINKS—Rock & Roll Fantasy (Arista)
- VILLAGE PEOPLE—Macho Man (Casablanca) 18-10
- COMMODORES—Three Times A Lady (Motown) 29-21

WBZ-FM—Boston

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- RICK JAMES—You & I (Motown)
- NONE

F-105 (WVBF)—Boston

- NICK GILDER—Hot Child In The City (Chrysalis)
- BARBRA STREISAND—Eyes Of Laura Mars (Columbia)
- MEATLOAF—Paradise By The Dashboard Lights (Cleveland Int'l) 17-11

D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) HB-17

WRDC—Hartford

- EXILE—Kiss You All Over (Warner/Curb)
- RITA COOLIDGE—You (A&M)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 27-17
- FOREIGNER—Hot Blooded (Atlantic) 20-15

WPRO (AM)—Providence

- CHERYL LADD—Think It Over (Capitol)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- FRANKIE VALLI—Grease (RSD) 9-4
- PABLO CRUISE—Love Will Find A Way (A&M) 15-10

WPRO-FM—Providence

- CHERYL LADD—Think It Over (Capitol)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 19-14
- RITA COOLIDGE—You (A&M) 27-25

WICC—Bridgeport

- ANNE MURRAY—You Needed Me (Capitol)
- SIMON & TAYLOR—Devoted To You (Columbia)
- FRANKIE VALLI—Grease (RSD) 15-10
- FOREIGNER—Hot Blooded (Atlantic) 17-14

Mid-Atlantic Region

TOP ADD ONS:

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSD)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)

PRIME MOVERS:

- FRANKIE VALLI—Grease (RSD)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- FOREIGNER—Hot Blooded (Atlantic)

BREAKOUTS:

- (D) EVELYN "CHAMPAGNE" KING—Shame (RCA)
- (D) ROLLING STONES—Miss You (Rolling Stones)
- ANDY GIBB—An Everlasting Love (RSD)

WFIL—Philadelphia

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- FRANKIE VALLI—Grease (RSD) 14-4
- BARBRA STREISAND—Songbird (Columbia) 18-13

WZZD—Philadelphia

- STEELY DAN—Jodie (ABC)
- FRANKIE VALLI—Grease (RSD) 16-7
- COMMODORES—Three Times A Lady (Motown) 6-1

WIFI-FM—Philadelphia

- TOBY BEAU—My Angel Baby (RCA)
- CHERYL LADD—Think It Over (Capitol)
- FOREIGNER—Hot Blooded (Atlantic) 20-16
- ROLLING STONES—Miss You (Rolling Stones) 6-4

WPGC—Washington

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSD)
- FOREIGNER—Hot Blooded (Atlantic) 13-9
- ROLLING STONES—Miss You (Rolling Stones) 6-3

WGH—Norfolk

- EXILE—Kiss You All Over (Warner/Curb)
- ANNE MURRAY—You Needed Me (Capitol)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 21-9
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSD) 16-7

WCAO—Baltimore

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- KINKS—Rock & Roll Fantasy (Arista)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet) 20-15
- ANDY GIBB—An Everlasting Love (RSD) HB-20

WYRE—Annapolis

- FOREIGNER—Hot Blooded (Atlantic)
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 24-17
- FRANKIE VALLI—Grease (RSD) 18-12

WLEE—Richmond

- WALTER EGAN—Magnet & Steel (Columbia)
- QUINCY JONES—Stuff Like That (A&M)
- JOE WALSH—Life's Been Good (Asylum) 26-18
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 19-12

WRVQ—Richmond

- CHRIS REA—Fool If You Think It's Over (UA)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSD)
- FRANKIE VALLI—Grease (RSD) 11-4
- STEVE BASSETT—Sweet Virginia Breeze (Richmond) 12-6

Southeast Region

TOP ADD ONS:

- EXILE—Kiss You All Over (Warner/Curb)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- RITA COOLIDGE—You (A&M)

PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- FRANKIE VALLI—Grease (RSD)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
- JOE WALSH—Life's Been Good (Asylum)
- FOREIGNER—Hot Blooded (Atlantic)

WQXI—Atlanta

- EXILE—Kiss You All Over (Warner/Curb)
- BARBRA STREISAND—Eyes Of Laura Mars (Columbia)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 26-15
- COMMODORES—Three Times A Lady (Motown) 8-3

Z-93 (WZGC-FM)—Atlanta

- EXILE—Kiss You All Over (Warner/Curb)
- PAUL DAVIS—Sweet Live (Bang)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 19-14
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) HB-25

WBBQ—Augusta

- RICK JAMES—You & I (Motown)
- STONEBOLT—I Will Still Love You (Parachute)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 29-16
- JOE WALSH—Life's Been Good (Asylum) 19-13

WFOF—Atlanta

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- CAPTAIN & TENNILLE—You've Never Done It Like That (A&M)
- FOREIGNER—Hot Blooded (Atlantic) 20-11
- JOE WALSH—Life's Been Good (Asylum) HB-19

WPGA—Savannah

- YVONNE ELLIMAN—Savannah (RSD)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSD) 28-10
- JOE WALSH—Life's Been Good (Asylum) 15-11

WFLB—Fayetteville

- MEATLOAF—Paradise By The Dashboard Lights (Cleveland Int'l)
- RAYDID—Honey I'm Rich (Arista)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) 33-19
- RICK JAMES—You & I (Motown) 19-10

WQAM—Miami

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 16-8
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 35-27

WMLX (96X)—Miami

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- FRANKIE VALLI—Grease (RSD) 18-8
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 9-3

Y-100 (WHYI-FM)—Miami

- VILLAGE PEOPLE—Macho Man (Casablanca)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- FRANKIE VALLI—Grease (RSD) 11-5
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 21-15

WLOF—Orlando

- CHRIS REA—Fool If You Think It's Over (UA)
- RITA COOLIDGE—You (A&M)
- COMMODORES—Three Times A Lady (Motown) 25-13
- FOREIGNER—Hot Blooded (Atlantic) 36-25

Q-105 (WRBQ-FM)—Tampa

- WINGS—I've Had Enough (Capitol)
- ANDY GIBB—An Everlasting Love (RSD)
- COMMODORES—Three Times A Lady (Motown) 25-11
- DONNA SUMMER—Last Dance (Casablanca) 21-10

BI-105 (WBJW-FM)—Orlando

- STEELY DAN—FM (MCA)
- RITA COOLIDGE—You (A&M)
- FRANKIE VALLI—Grease (RSD) 20-1
- COMMODORES—Three Times A Lady (Motown) 29-14

WQPD—Lakeland

- CHRIS REA—Fool If You Think It's Over (UA)
- JOE WALSH—Life's Been Good (Asylum) 19-10
- EDDIE RABBITT—You Don't Love Me Anymore (Elektra) 25-18

WMFJ—Daytona Beach

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- FRANKIE VALLI—Grease (RSD) 23-12
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 18-8

WAPE—Jacksonville

- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSD)
- GENE COTTON—You're A Part Of Me (Arista)
- NORMA GENE—Saturday (Bearsville) 24-20
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 25-21

WAYS—Charlotte

- JEFFERSON STARSHIP—Runaway (Grant)
- FOREIGNER—Hot Blooded (Atlantic)
- COMMODORES—Three Times A Lady (Motown) 6-1
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 17-12

WRX—Raleigh

- EXILE—Kiss You All Over (Warner/Curb)
- CHRIS REA—Fool If You Think It's Over (UA)
- ANDY GIBB—An Everlasting Love (RSD) HB-24
- WALTER EGAN—Magnet & Steel (Columbia) HB-26

WTOB—Winston-Salem

- BARBRA STREISAND—Songbird (Columbia)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- JACKSON BROWNE—Stay (Asylum) 33-23
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 23-17

WTMA—Charleston

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- TOBY BEAU—My Angel Baby (RCA) 17-11
- MEATLOAF—Paradise By The Dashboard Lights (Cleveland Int'l) 19-15

WORD—Spartanburg

- RICK JAMES—You & I (Motown)
- CAPTAIN & TENNILLE—You've Never Done It Like That (A&M)
- TRAVOLTA & NEWTON-JOHN—Summer Nights (RSD) 21-11
- WILD CHERRY—1, 2, 3 Kind Of Love (Epic) 17-12

WLAC—Nashville

- EXILE—Kiss You All Over (Warner/Curb)
- NICK GILDER—Hot Child In The City (Chrysalis)
- BARRY MANILOW—Copacabana (Arista) 31-15
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 37-24

WMAK—Nashville

- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- TODD RUNDGREN—Can We Still Be Friends (Bearsville)
- DONNA SUMMER—Last Dance (Casablanca) 30-15
- COMMODORES—Three Times A Lady (Motown) 4-1

WHBQ—Memphis

- NONE
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 27-11
- PABLO CRUISE—Love Will Find A Way (A&M) 21-14

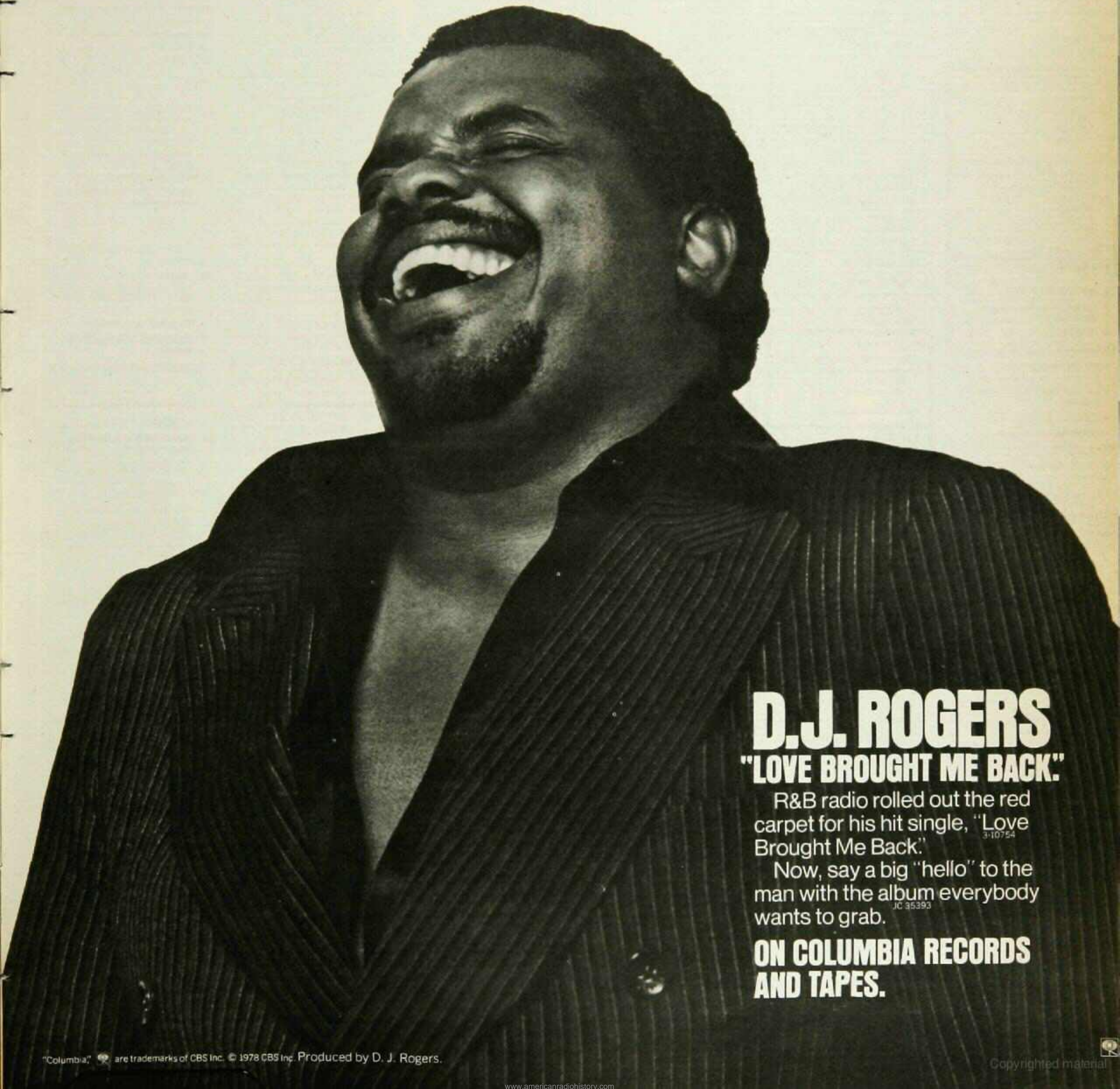
WFLI—Chattanooga

- TOBY BEAU—My Angel Baby (RCA)
- BARRY MANILOW—Copacabana (Arista)
- COMMODORES—Three Times A Lady (Motown) 16-3
- ROLLING STONES—Miss You (Rolling Stones) 14-2

WRJZ—Knoxville

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- RITA COOLIDGE—You (A&M)
- COMMODO

LET'S ALL WELCOME BACK RADIO'S FAVORITE D.J.



D.J. ROGERS **"LOVE BROUGHT ME BACK."**

R&B radio rolled out the red carpet for his hit single, "Love Brought Me Back."
3-10754

Now, say a big "hello" to the man with the album everybody wants to grab.
JC 35393

**ON COLUMBIA RECORDS
AND TAPES.**

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 7-19-78

Top Add Ons-National

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
UFO—Obsession (Chrysalis)
PETER GABRIEL—(Atlantic)
BURTON CUMMINGS—Dream Of A Child (Portrait)

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.

Top Requests/Airplay-National

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

National Breakouts

JOHNNY WINTER—White, Hot & Blue (Blue Sky)
SAMMY HAGAR—All Night Long (Capitol)
KENNY LOGGINS—Nightwatch (Columbia)
RUSS BALLARD—At The Third Stroke (Epic)

Western Region

TOP ADD ONS:

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
UFO—Obsession (Chrysalis)
SAMMY HAGAR—All Night Long (Capitol)
PETER GABRIEL—(Atlantic)

★TOP REQUEST / AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)
BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
JOE WALSH—But Seriously, Folks (Elektra)
BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

BREAKOUTS:

KENNY LOGGINS—Nightwatch (Columbia)
LIAM—Set The World On Fire (Bearsville)
DICTATORS—Bloodbrothers (Asylum)
JOHNNY WINTER—White, Hot & Blue (Blue Sky)

KSAN-FM—San Francisco (Kate Ingram)

- LIAM—Set The World On Fire (Bearsville)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- DICTATORS—Bloodbrothers (Asylum)**
- SPYTBALLS—(Basenkeley)**
- LAURA NYRO—Nested (Columbia)**
- U.K. SQUEEZE—(A&M)**
- THE CARS—(Elektra)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- THE MOTORS—Approved By The Motors (Virgin)**

KWST-FM—Los Angeles (Charlie Kendall)

- UFO—Obsession (Chrysalis)**
- SAMMY HAGAR—All Night Long (Capitol)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- JOE WALSH—But Seriously, Folks (Elektra)**
- BOB DYLAN—Street Legal (Columbia)**
- PABLO CRUISE—Worlds Away (A&M)**

KPRI-FM—San Diego (Cecile)

- NO ADDS**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- KENNY LOGGINS—Nightwatch (Columbia)**

KOME-FM—San Jose (Dana Jang)

- SAMMY HAGAR—All Night Long (Capitol)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- PABLO CRUISE—Worlds Away (A&M)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- JOE WALSH—But Seriously, Folks (Elektra)**

KZAP-FM—Sacramento (Cynde Slater)

- UFO—Obsession (Chrysalis)**
- PHIL UPCHURCH—(Merino)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- GERRY RAFFERTY & JOE EGAN—Stuck In The Middle With You, The Best Of Stealers Wheel (A&M)**
- SAMMY HAGAR—All Night Long (Capitol)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- JOE WALSH—But Seriously, Folks (Elektra)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)**

KFML-AM—Denver (Randy Sulfon)

- SPIRIT—Nature's Way (Futata)**
- LEE RITENOUR—Captain's Journey (Elektra)**
- PETER GABRIEL—(Atlantic)**
- DAVID GILMOUR—(Columbia)**
- CHILLWACK—Lights From The Valley (Mushroom)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- JOE WALSH—But Seriously, Folks (Elektra)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- KENNY LOGGINS—Nightwatch (Columbia)**

KZEL-FM—Eugene (Stan Garret)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- LORI LIEBERMAN—Letting Go (Millennium)**
- WAR OF THE WORLDS—(Columbia)**
- MICHAEL JOHNSON—The Michael Johnson Album (EMI America)**
- UFO—Obsession (Chrysalis)**
- PAT METHENY GROUP—Bright Size Life (ECM)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- PABLO CRUISE—Worlds Away (A&M)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double Vision (Atlantic)**

KZOR-FM—Seattle (Max Mackoff)

- TRICKSTER—(Jet)**
- GABRIEL—Sweet City**
- PETER GABRIEL—(Atlantic)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- KENNY LOGGINS—Nightwatch (Columbia)**
- FANDANGO—Last Kiss (RCA)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- FOREIGNER—Double Vision (Atlantic)**
- HEART—Magazine (Mushroom)**

Southwest Region

TOP ADD ONS:

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
SAMMY HAGAR—All Night Long (Capitol)
JOHNNY WINTER—White, Hot & Blue (Blue Sky)
UFO—Obsession (Chrysalis)

★TOP REQUEST / AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)
BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
JOE WALSH—But Seriously, Folks (Elektra)

BREAKOUTS:

LEON RUSSELL—Americana (W.B.)
TRICKSTER—(Jet)
KENNY LOGGINS—Nightwatch (Columbia)
THE CARS—(Elektra)

KZEW-FM—Dallas (Bob Shannon)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- LEON RUSSELL—Americana (Paradise)**
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)**
- UFO—Obsession (Chrysalis)**
- SAMMY HAGAR—All Night Long (Capitol)**
- TRICKSTER—(Jet)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- JOE WALSH—But Seriously, Folks (Elektra)**

KPWD-FM—Dallas/FL Worth (Tim Spencer)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- LEON RUSSELL—Americana (Paradise)**
- AMBROSIA—Life Beyond L.A. (W.B.)**
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)**
- KATE BUSH—The Kick Inside (EMI America)**
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- KENNY LOGGINS—Nightwatch (Columbia)**
- FOREIGNER—Double Vision (Atlantic)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**

KLDF-FM—Houston (Paul Riano)

- THE CARS—(Elektra)**
- LAKE—(CBS)**
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- SAMMY HAGAR—All Night Long (Capitol)**
- CRUSADERS—Images (ABC)**
- PETER GABRIEL—(Atlantic)**
- DAVE MASON—Mangrove De Oro (Columbia)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**

KLBI-FM—Austin (Steve Smith)

- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- TRICKSTER—(Jet)**
- UFO—Obsession (Chrysalis)**
- PAT METHENY GROUP—Bright Size Life (ECM)**
- KENNY LOGGINS—Nightwatch (Columbia)**
- STOMU YAMASHITA—Go Live From Paris (Island)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- DAVID GILMOUR—(Columbia)**
- BOB DYLAN—Street Legal (Columbia)**

WRNO-FM—New Orleans (Sambo)

- KENNY LOGGINS—Nightwatch (Columbia)**
- FANDANGO—Last Kiss (RCA)**
- THE CARS—(Elektra)**
- LIAR—Set The World On Fire (Bearsville)**
- THIN LIZZY—Live And Dangerous (W.B.)**
- RITA COOLIDGE—Love Me Again (A&M)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- JEFFERSON STARSHIP—Earth (Grant)**
- DAVE MASON—Mangrove De Oro (Columbia)**

KYLOZ-FM—Kansas City (Max Floyd)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- COMMODORES—Natural High (Motown)**
- WAR OF THE WORLDS—(Columbia)**
- MICHAEL STANLEY BAND—Cabin Fever (Arista)**
- CHILLWACK—Lights From The Valley (Mushroom)**
- STEVE GIBBONS BAND—Down In The Bunker (Polydor)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double Vision (Atlantic)**
- DAVID GILMOUR—(Columbia)**
- JOE WALSH—But Seriously, Folks (Elektra)**

Midwest Region

TOP ADD ONS:

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
UFO—Obsession (Chrysalis)
BURTON CUMMINGS—Dream Of A Child (Portrait)
CHILLWACK—Lights From The Valley (Mushroom)

★TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

CALIFORNIA JAM 2—(Columbia)
SAMMY HAGAR—All Night Long (Capitol)
LORI LIEBERMAN—Letting Go (Millennium)
FANDANGO—Last Kiss (RCA)

WWWV-FM—Detroit (Joe Urbel)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- THE CARS—(Elektra)**
- THIN LIZZY—Live And Dangerous (W.B.)**
- CALIFORNIA JAM 2—(Columbia)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double Vision (Atlantic)**
- JOURNEY—Infinity (Columbia)**
- JOE WALSH—But Seriously, Folks (Elektra)**

WKRT-FM—Chicago (Bob Gelms)

- CALIFORNIA JAM 2—(Columbia)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- BURTON CUMMINGS—Dream Of A Child (Portrait)**
- CHILLWACK—Lights From The Valley (Mushroom)**
- UFO—Obsession (Chrysalis)**
- WHITE MANSIONS—(A&M)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- JOE WALSH—But Seriously, Folks (Elektra)**
- MOODY BLUES—Octave (London)**

WLVV-FM—Columbus (Steve Rumer)

- FANDANGO—Last Kiss (RCA)**
- UFO—Obsession (Chrysalis)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double Vision (Atlantic)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- JOE WALSH—But Seriously, Folks (Elektra)**

WMMS-FM—Cleveland (John Gorman)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- SAMMY HAGAR—All Night Long (Capitol)**
- GABRIEL—(Sweet City)**
- AMBROSIA—Life Beyond L.A. (W.B.)**
- CREED—(Asylum)**
- LORI LIEBERMAN—Letting Go (Millennium)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double Vision (Atlantic)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**

WYDD-FM—Pittsburgh (Steve Downs)

- CHILLWACK—Lights From The Valley (Mushroom)**
- UFO—Obsession (Chrysalis)**
- TROOPER—Thick As Thieves (MCA)**
- KATE BUSH—The Kick Inside (EMI America)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- FOREIGNER—Double Vision (Atlantic)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**

WKDD-FM—Akron (Bobby Knight)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- BURTON CUMMINGS—Dream Of A Child (Portrait)**
- CHILLWACK—Lights From The Valley (Mushroom)**
- EXILE—Mixed Emotions (W.B.)**
- LORI LIEBERMAN—Letting Go (Millennium)**
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)**
- FOREIGNER—Double Vision (Atlantic)**
- JOE WALSH—But Seriously, Folks (Elektra)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- DAVE MASON—Mangrove De Oro (Columbia)**

KSH-FM—St. Louis (Ted Haebeck)

- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- BURTON CUMMINGS—Dream Of A Child (Portrait)**
- SAMMY HAGAR—All Night Long (Capitol)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- BLYSSES, THE GREEK SUITE—(20th Century)**
- MOTELS, HOTELS & ROAD SHOWS—Various Artists (Capricorn)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- FOGHAT—Stone Blue (Bearsville)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- ROLLING STONES—Some Girls (Rolling Stones)**

Southeast Region

TOP ADD ONS:

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
BURTON CUMMINGS—Dream Of A Child (Portrait)
PETER GABRIEL—(Atlantic)
COMMODORES—Natural High (Motown)

★TOP REQUEST / AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)
BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
FOREIGNER—Double Vision (Atlantic)
BOB DYLAN—Street Legal (Columbia)

BREAKOUTS:

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
WALTER EGAN—Not Shy (Columbia)
EXILE—Mixed Emotions (W.B.)
CHILLWACK—Lights From The Valley (Mushroom)

WKLS-FM—Atlanta (Keith Allen)

- NO ADDS**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- JOE WALSH—But Seriously, Folks (Elektra)**
- FOREIGNER—Double Vision (Atlantic)**

WROZ-FM—Washington (Phil de Marne)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- COMMODORES—Natural High (Motown)**
- ALAN PARSONS PROJECT—Pyramid (Arista)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double vision (Atlantic)**

Northeast Region

TOP ADD ONS:

SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)
TROOPER—Thick As Thieves (MCA)
TRICKSTER—(Jet)
CHRIS REA—Whatever Happened To Benny Santini (Magnet)

★TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

RUSS BALLARD—At The Third Stroke (Epic)
BURTON CUMMINGS—Dream Of A Child (Portrait)
JOHNNY WINTER—White, Hot & Blue (Blue Sky)
SAMMY HAGAR—All Night Long (Capitol)

WHEW-FM—New York (Tom Morera)

- SAMMY HAGAR—All Night Long (Capitol)**
- STEVIE HARLEY—Hobo With A Gun (Capitol)**
- COLIN BLUNSTONE—Journey (Epic)**
- JOHN ABERCROMBIE—2 (ECM)**
- TROOPER—Thick As Thieves (MCA)**
- DICTATORS—Bloodbrothers (Asylum)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB DYLAN—Street Legal (Columbia)**
- FOREIGNER—Double Vision (Atlantic)**

WCMF-FM—Rochester (Gary Whipple)

- RANDY MEISNER—I Really Want You Here Tonight (Asylum)**
- TROOPER—Thick As Thieves (MCA)**
- WHITE MANSIONS—(A&M)**
- TRICKSTER—(Jet)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- BURTON CUMMINGS—Dream Of A Child (Portrait)**
- FOREIGNER—Double Vision (Atlantic)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- PABLO CRUISE—Worlds Away (A&M)**
- MOODY BLUES—Octave (London)**

WBAB-FM—Babylon (Bernie Bernard)

- ARC—(Lifesong)**
- RUSS BALLARD—At The Third Stroke (Epic)**
- BURTON CUMMINGS—Dream Of A Child (Portrait)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- VENUS & THE RAZORBLADES—(Viva)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- MOODY BLUES—Octave (London)**
- U.K.—(Polydor)**

WMMR-FM—Philadelphia (Jerry Stevens)

- TRICKSTER—(Jet)**
- GATO BARBIERI—Tropico (A&M)**
- A LIVE MOTHER FOR YA—Various Artists (Columbia)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB DYLAN—Street Legal (Columbia)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**

WQCR-FM—Buffalo (John Veitchoff)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- MEAT LOAF—Bal Out Of Hell (Epic/Cleveland Int'l)**
- FOREIGNER—Double Vision (Atlantic)**
- CHEAP TRICK—Heaven Tonight (Epic)**

WLUR-FM—New York (D. McNamee/L. Kleinman)

- NO ADDS**
- ROLLING STONES—Some Girls (Rolling Stones)**
- CARRILLO—Rings Around The Moon (Atlantic)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**
- THE ROCKY HORROR PICTURE SHOW—Original Soundtrack (Ode)**

WYSP-FM—Philadelphia (Stephen Johnson)

- RUSS BALLARD—At The Third Stroke (Epic)**
- JOHN PRINE—Bruised Orange (Asylum)**
- LORI LIEBERMAN—Letting Go (Millennium)**
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- FOREIGNER—Double Vision (Atlantic)**
- ALAN PARSONS PROJECT—Pyramid (Arista)**

WPLR-FM—New Haven (G. Weingarth & E. Nicholson)

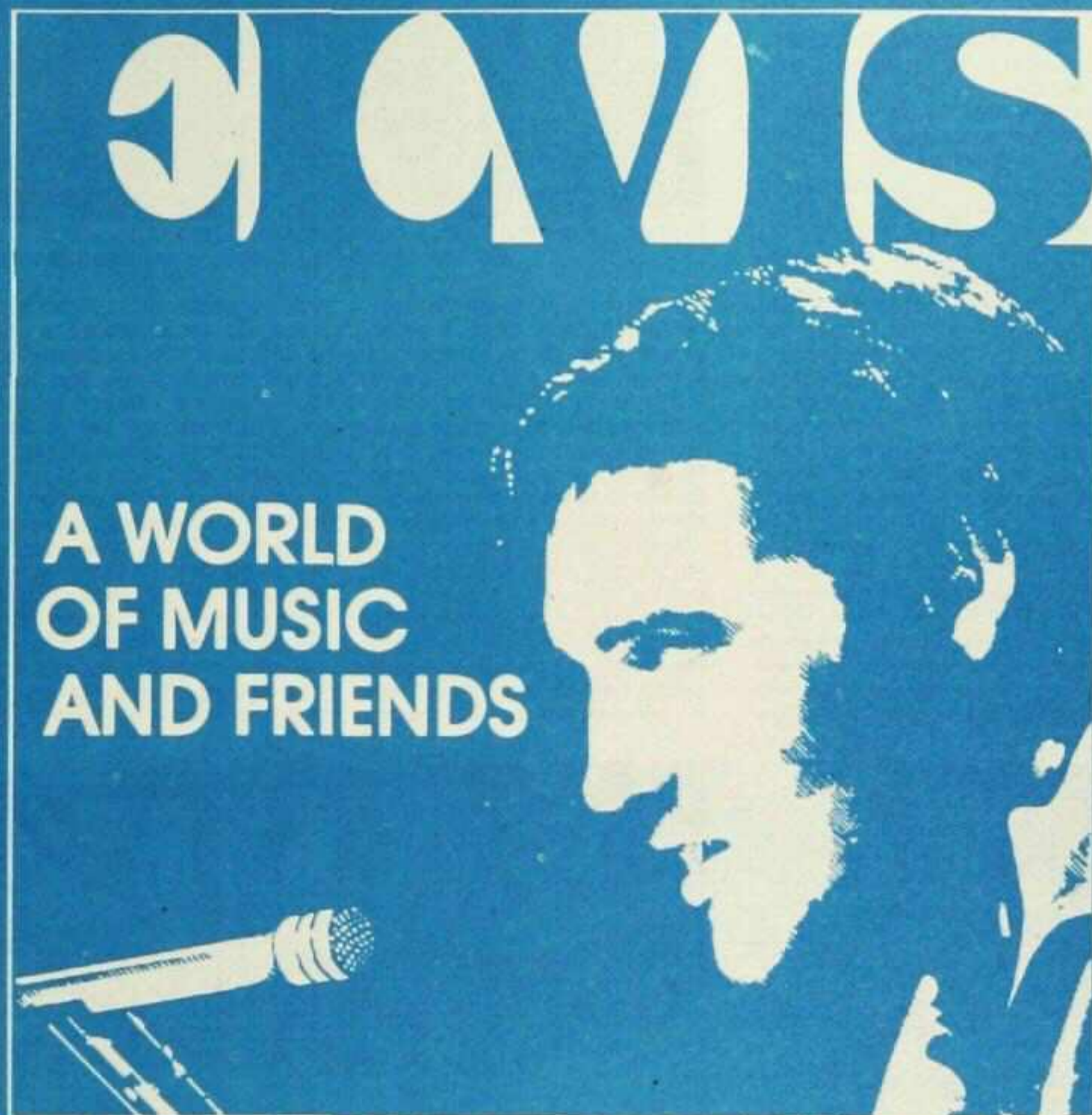
- UFO—Obsession (Chrysalis)**
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)**
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)**
- ROGER C. REALE—Radio Active (Big Sound)**
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- MOTELS, HOTELS & ROADSHOWS—Various Artists (Capricorn)**
- ROLLING STONES—Some Girls (Rolling Stones)**
- FOREIGNER—Double Vision (Atlantic)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)**
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)**

WSAN-FM—Allentown (Rick Harvey)

- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack (RSO)**
- TARNEY SPENCER BAND—Three 'A Crowd (A&M)**
- KENNY LOGGINS—Nightwatch (Columbia)**
- CHILLWACK—Lights From The Valley (Mushroom)**
- LIAR—Set The World On Fire (Bearsville**

THANK YOU

To All The People Who Entrusted Me
With Their Stories To Make Possible This Unique Special



A WORLD
OF MUSIC
AND FRIENDS

Produced and Narrated by George Michael ©1978 George Michael

Featuring
PRISCILLA PRESLEY

with intimate insights on Elvis from his world of friends

Freddie Bienstock
Richard Davis
Neil Diamond
Joe Esposito
LaMar Fike
Alan Fortas
D.J. Fontana

Dr. Lester Hoffman
Charlie Hodge
Mark James
Felton Jarvis
Tom Jones
The Jordonaires
Marty Lacker

Jerry Lieber
Helen Lochry
Tom Moffitt
Chips Moman
Scotty Moore
Carl Perkins
Jerry Schilling

Gordon Stoker
Merna Smith
Billy Swan
Ray Walker
Hal Wallis
Tony Joe White

Each of these people, and those who helped me with this show, were among Elvis' closest friends and associates. Each has entrusted me with their story, so that I may present to the world Elvis as never seen before; as a human being, as the most unique personality the music world has ever known. To these people, I say, "Thank You."

George Michael

Camiolo Turning Around Philly's WIOQ-FM

By MAURIE ORODENKER

PHILADELPHIA—Coming up from dying embers and sagging so low that there wasn't enough in the till to meet payroll, it's a different ballgame for FM station WIOQ since local businessman Dick Butera bought the station some 18 months ago and brought in Art Camiolo as general manager. Moving over from the highly-rated WMMR-FM, where he was sales manager, Camiolo virtually started from scratch.

Until Jan. 1, 1977, when Camiolo moved in, the station was computerized to play Top 40 and rated at the bottom of the heap. In fact, WIOQ has had a shaky existence since the top-rated WFIL-AM shed itself from its WEIL-FM shadow which was bought up by various independent buyers. And to try to get out of its stagnation, changed its call letters in 1969 to WIOQ with its prayers linked to the Top 40 format.

For Camiolo the challenge was more than just trying to breathe some fresh oxygen into a stagnant pulse beat. The new owner, who is connected with the Spectacor complex of enterprises here that includes the famed Spectrum rock temple, put Camiolo to the test. And he has come through not only with flying colors but with mounting listeners that continue to mount with each Arbitron rating book.

It was no easy task finding a format that might forge ahead in the highly competitive rock-laden FM band here. With a background that dates back to the days when stations buried progressive rock in the mid-

As a result, and after surveying the experiences of other stations both here and throughout the country, Camiolo figured that WIOQ could cut a wide niche for itself in serving the 18-to-35 market with what he likes to call "adult rock." While the station eschews a label for its format, Alex Demers, a jock with the station who moved up as program director with the new ownership, describes it best as "MOR rock."

To give the station the recognition it needed so desperately, the desired concept was to develop a "Que" station. In fact, its corporate name is Que Broadcasting Co. However, the "Que" was not intended to identify it with the faltering "Quadraphonic" sound system. Rather, the "Que" was to represent total listening pleasure side by side with total community involvement.

"We wanted to get away from the bubble gum music and we didn't want to give the listener only the superstars," said Demers. "We wanted to pick out the best of rock 'n' roll and the best of new music. While the emphasis is on the middle-of-the-road, we allow both ends of the musical spectrum to come in as well."

While the "meat and potatoes" for the listeners will be Foreigner and the Rolling Stones, the musical menu dished out by WIOQ is more than just that. In moderate doses, they'll go as far out as Ted Nugent, and at the other end of the line will allow in a Cat Stevens. This means that there is a change of pace, a vari-



Outdoor Concert: WIOQ joins with Widener College, West Chester, Pa., in presentation of rock concert at Rose Tree Park near Philadelphia. Shown are the Hometown Band, an area favorite.

that the jocks are developed side-by-side with the station itself. Camiolo recognized at the very beginning that the jocks as well as the station had to have a recognizable personality. Instead of following a program director's playlist, each jock selects his own cuts and is encouraged to let himself be heard so that he establishes an identity with the listener. The jocks are schooled not to talk too long and not to play unfamiliar cuts too long.

The idea is to lead into a seg with a strong favorite and then segue into something not as familiar. General pattern calls for three cuts in a set. It's a smooth rather than a sharply

which showcases the local area rock bands who are encouraged to send in their tapes. The air audition has helped several groups, principally Breakwater and Valentine, to snare recording contracts as well as helping many others to book gigs at the area rock clubs.

In keeping with its concern for community involvement, the station promoted a "Q-Day" once a year at which time 10 to a dozen of the best local groups are presented at an all-day rock festival. "We want to get involved with our audience wherever and whenever it's music, not just in their listening," Demers explains. "If there's a concert, we want to be

However, WIOQ's community involvement goes far beyond just concerts. The station sponsors the national frisbee championship staged twice in the summer at suburban Rose Tree Park. Last year, WIOQ joined with Widener College in nearby West Chester, Pa., in sponsoring a Fresh Air Day highlighted by a hot air balloon race.

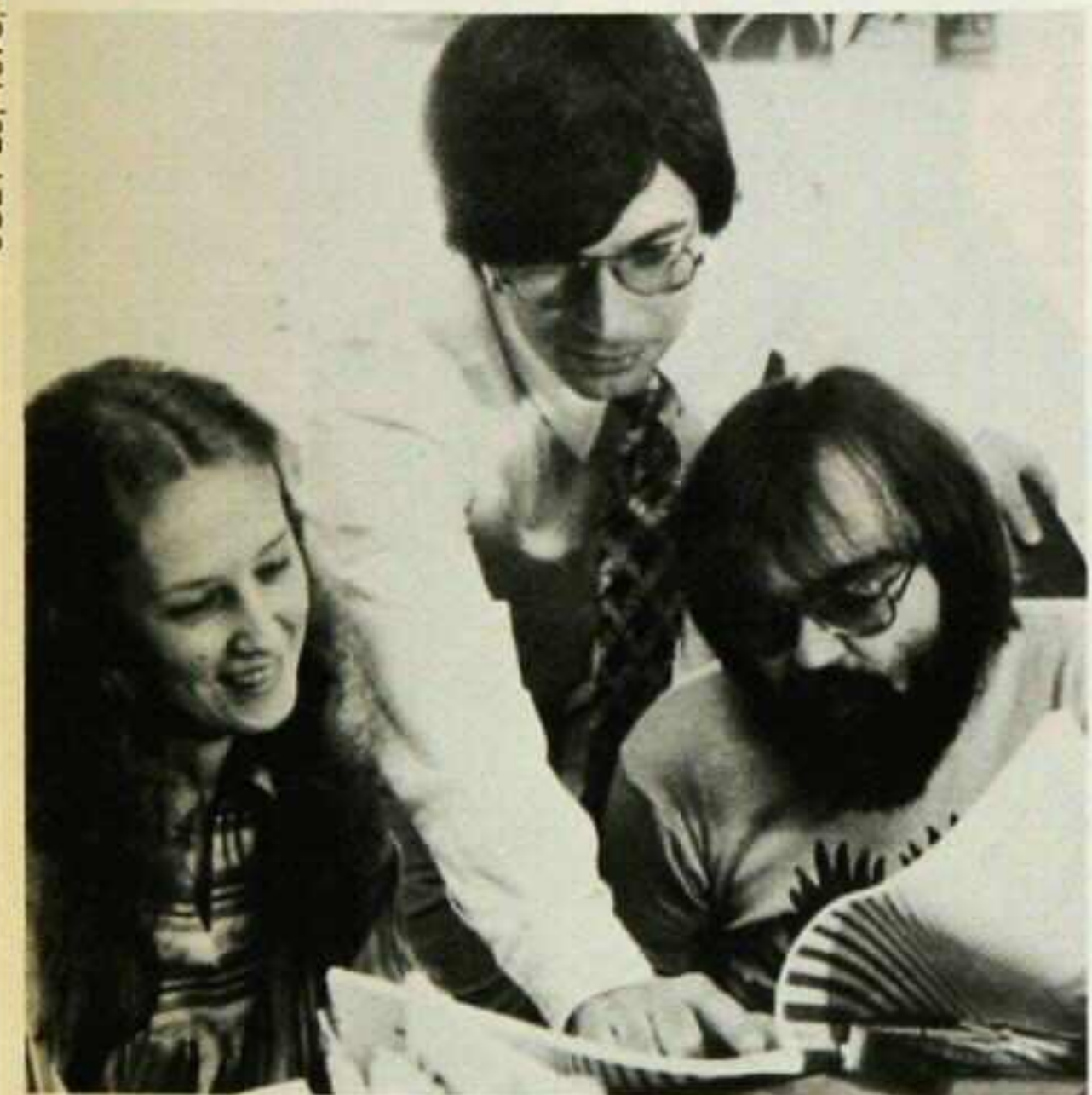
"We get involved because we want to be with our listeners wherever they are and what they are involved," said Camiolo. "We want to be more than just a twist of the dial." Demers and the station played a major role in helping the Spectrum resolve the problem of firecrackers rock concerts and all the public service spots by artists to warn against the practice were produced at WIOQ. "Wherever our people are, that's where we want to be," Camiolo added.

While the station's institutional advertising is limited to tv, Camiolo goes heavy on merchandising. There are thousands of giveaways, including Q-buttons, T-shirts, posters, frisbees, posters and all sorts of novelties that lend themselves to a blazoned "Q" letter. Tie-ins with record companies, retail stores and artists. For a Rod Sterling album, the station offered an identifying scarf with a "Q" imprint; record stores will give \$1 off to a customer coming in wearing a Q-button; and there may be free admission to anyone wearing a "Q" T-shirt.

Instead of newspapers and billboards, Camiolo said "we'd rather put our advertising dollars where we can be in front of a part of the audience." He depends on the station itself, on and off the air, to promote call letter identification. Where tv time is purchased, it is used more to promote a special event rather than the station itself.

While working closely with the record companies and calling continually on other radio stations here and throughout the country to be aware at all times of what is going on in the industry, Demers does not depend on store reports or similar sources. "If an artist deserves to be heard, even though his album is not selling, we'll play a cut or even two if its sounds right for us," said Demers, telling how he selected cuts from the first two non-selling Kansas albums. "They didn't hit until their third album came out," he added.

Demers said there are many excellent albums that don't sell at all, and if they depended on sales sources, they would never know about them. By the same token, there are many artists who will put out a "bad" album.



Checking Arbitron: Helen Leicht, music director of WIOQ, Art Camiolo, general manager, center, and Alex Demers, program director, check the station's performance in the latest Arbitron book.

night time slots, Camiolo took over at a time when the other stations were changing formats—turning to complete album spins or bubble gum single sides and one station going completely disco.

"I knew there was a large market of 18-to-35s out there who liked rock music but were having trouble finding it with the new sounds being developed by other stations," Camiolo said. "I also knew that the stations were not playing rock 'n' roll as such any more. Here were loads of listeners many of them weaned on rock music, and they had to fish all over the dial to find it."

ety in sounds and styles and sure to reach out to the listener with a favorite or two during every half-hour seg. The ideal lead-in sound is that of the Doobie Bros., which is what "MOR rock" typifies for Demers.

Cuts from all albums are selected by Demers and his music director, Helen Leicht, who screens every record that comes to the station. After digesting the suggestions made at the weekly staff sessions, a cut is approved or disapproved for station play. The albums are color-keyed to distinguish the new from the old and the stars from the superstars.

The key to the station's success is



Format Pilot: Alex Demers, WIOQ program director, takes an air shift.

contrasting segue from the first number to the second, with the jock doing a talkover on the segue into the third cut, which is generally from a new artist or new album. The only restriction is that there be a three-to-four-hour break before repeating an artist.

A number of specialty segments have found great favor among WIOQ listeners. Every midnight hour excepting Mondays is "LP on Q," when new album releases are featured. On Mondays, the midnight hour features a taped concert, generally one in which the station itself has been involved. Gene Shay, who has the longest-running folk record show on local radio, is carried for four hours on Sunday nights starting at 10, Demers recognizing that there are a lot of folk fans "out there." Shay himself has a strong following in that field, being to the Philadelphia Folk Festival what Bert Parks is to the Miss America beauty pageants.

For the quarter-hour before the folk stanza, it's "Debut On Q,"

there. We want to be where our listeners are."

As a result, all the station jocks are encouraged to emcee rock shows and any other events. In fact, it was Demers himself who was selected to emcee the Rolling Stones concert here mid-June before 90,000 fans at JFK Stadium. More than just emceeing the concerts, the station will carry "post-concert" interviews, as Demers did backstage at the Stones concert. Before a concert or while in town for a recording session or whatever, the rock groups always find a welcome open mike at WIOQ. Moreover, the artists are encouraged to take phone calls from listeners while on the air.

There isn't a hall, club or outdoor facility in the area that hasn't had WIOQ involvement in a rock concert. In fact, the station was just signed by the city's Cultural Affairs Council to stage a series of free outdoor rock concerts in July and August under a tent along the waterfront in a popular tourists' area called Penn's Landing.

Carole Bayer Sager

... Too



6E-151



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FORUM PANELISTS—Riverside Radio president Mark Olds, left, will moderate a panel on black radio at the 11th annual International Billboard Radio Programming Forum. Riverside operates WWRL/WRVR New York. Bob Sherwood, Columbia Records vice president, national promotion, right, will take part in a record promotion panel.

HOT COMPETITION PREDICTED

WIND Going Talk, So Other Chicago Stations Eye Audience

By RAY HERBECK JR.

LOS ANGELES—When Chicago's WIND-AM drops its adult contemporary music format Sept. 30 and shifts to all talk and news, competition for its listeners should trigger a media battle hotter than the blaze ignited by Mrs. O'Leary's proverbial cow.

At stake will be WIND's young adult listeners who go in search of their favorite music. If formats remain the same as today, they have only two options: vaunted WLS-AM and WFYR-FM, the only remaining Chicago outlet which bills itself as adult contemporary.

Although WLS is traditionally called Top 40, WIND vice president

and general manager Bob Emery sees it as a viable contender for any listener attrition—a phenomenon which he does not expect to occur appreciably with his new format.

"I don't believe anybody 'owns' a particular listener," says Emery, with WIND since Feb. 1. "Most adults here listen to two or three stations per week, depending on what they're after at a particular time or place. This audience sharing will probably continue much as it has in the past."

Emery prefers to think of his announcement as "more of a bouquet than a bombshell," primarily because he views the move as adding a unique service to the Chicago market.

"We won't be all talk or all news," he says, pointing out that non-music competition consists of CBS' all-news WBBM and talk/personality-oriented WGN. "We'll be more closely aligned to, say, KABC in Los Angeles."

In other words, WIND will offer straight news in morning and afternoon drive-time periods, with personality talk shows in the afternoons and a combination of sports and talk at night. WIND carries the Chicago Bulls during basketball season.

In Los Angeles, KABC carries Dodger baseball—and in those summer months, it edges out the market's number one music outlet KBIG-FM as overall ratings leader.

"We simply asked ourselves the question—where do we want to be three years from now," says Emery. "We decided we'd be better off to make the investment sooner than later and develop a format not dependent on music."

Emery refuses to lend credence to any suggestion the move reflects the tip of an iceberg as to an eventual shift industrywide of AM outlets toward non-music, in the face of ever-growing erosion to album-oriented FM stations.

"This is more of an evolutionary move for us, rather than a sudden change," he says, adding that WIND was among the first in the nation to offer five minutes of news every half-hour, beginning back in World War II.

"We don't plan to say 'goodbye' to our old staff and listeners, and 'hello' to an entirely new situation," he says. Toward that end, he is keeping music personalities Eddie Schwartz, Clark Weber and Dave Baum, all of whom have successfully hosted talk segments in the present format.

However, program director Alan Mitchell, now midday man, will be replaced by Dave Graves, joining WIND after two years with KDKA in Pittsburgh. Graves also has worked with WBZ in Boston. Both are Westinghouse outlets, as is WIND.

Emery stresses his decision is based on his conviction that a station today faces three times the competition in formats of just a few years ago. "You must maintain an ability to be unique," he explains, "and offer something of value to a listener."

Additionally, he cites the need to make that unique sound attractive and compelling. And, finally, "if you accomplish those first two, then you should be able to cause talk among the audience."

Initial 'Sgt. Pepper' Play Fading As Programmers 'Wait And See'

• Continued from page 3

several outlets have discontinued airplay altogether.

Opinions tend to break along band lines, with AM programmers backing farthest off while FM stations continue to air some cuts.

John Sebastian of AM rocker KHJ here aired the entire LP at midnight upon receipt and garnered "very, very positive" reaction the following day. However, he points out that adding cuts to his regular playlist is very tricky for this LP.

"I don't want to alienate the Beatle fans who, after all, rate that act number one in the 18 to 34 age group," he says. "Many of the tunes on the LP are among my monster oldies already in rotation—by the Beatles."

As a result, no cuts are on the playlist now, although three are being aired "unofficially"—"A Day In The Life," "Oh Darling" and "Golden Slumbers Medley."

"We chose these because none are heard that often anymore," he adds, "so the material is familiar, but not so close as the others."

Les Garland of KFRC in San Francisco found himself in the middle of a rating period upon the LP's arrival, but he aired it anyway. "If the material wasn't so familiar, I would have been foolish to do it," he admits. "But the reaction has been really excellent."

Garland placed five cuts on the air, one per hour in rotation, and played the entire LP the following evening. Additionally, he had been airing the only single to date—"Got To Get You Into My Life" by Earth, Wind & Fire.

The five cuts now on KFRC are "Come Together," "Sgt. Pepper," "A Day In Th Life," "Long And Winding Road" and "Polyethylene Pam Medley."

"It's an unusual move for us to play this many album cuts," he says, "but of all the reaction, only two calls complained that these guys were ripping-off the Beatles. Overall, the people seem really anxious for this material."

Bill Vancil of WISM in Madison, Wis., aired the entire LP in a block playing and received excellent listener response. Since then, he has added the single and, on a more infrequent basis, airs Frampton's version of "Long And Winding Road"

and Sandy Farina's "Here Comes The Sun."

"We're pretty much singles-oriented," says Vancil. "But the familiarity of the tunes lends itself to blending well with our hit-oriented format. And besides, we expect this to be another 'Fever' smash."

But four other AM outlets have removed the LP from airplay altogether, preferring to see it "justify itself" in the marketplace before giving additional exposure.

John Gehron of Chicago's WLS played six cuts initially which "didn't burn out the phones" in the way of response. "But it was well received. Yet, we'll wait for sales to justify any more."

Bill Bailey of KSLQ in St. Louis played six cuts upon receipt, but now admits to being "thoroughly confused" as to which, if any, to add to his playlist. "People just say, 'Play something from the album,'" he explains. "That's not much of a guide. So, the jury here is still out and somewhat hung."

Glenn Morgan of WABC in New York held a special full-length airing as a premier, and then dropped it completely. "There was enough curiosity among the listeners to warrant that unusual move, but now we'll wait and see if it proves itself," he says.

Jay Cook of WFIL in Philadelphia made seven cuts available for DJs to play, but none are being aired now. "There didn't seem to be any overwhelming reaction to a particular cut," he explains. "But then, we're shying away from any high intensity music overall here, so we aren't even airing the single at this point. But that's not to say we won't if it really catches on."

However, Steve Rivers of WIFL-FM, also in Philadelphia, reflects the mood of most programmers contacted: "The Bee Gees can do no wrong as far as our listeners are concerned," he says. "We've had incredible reaction."

Rivers played eight cuts initially and is continuing to do so. But, he points out, he has all eight in rotation as one record, so a particular selection is heard only once every three or four hours.

Rivers' eight are "Sgt. Pepper," "A Day In The Life," "Got To Get You Into My Life," "Maxwell's Silver Hammer," "Oh Darling," "Come Together," "I Want You" and "Carry That Weight."

The most positive programming of the LP so far appears to be at WMJX-FM "96X" in Miami, where Joel Denver aired it three complete times in one day initially.

"By the next day," he says, "we had feedback not only from listeners but from retail outlets, saying they were besieged with requests to buy the LP—but they hadn't received it yet."

Denver now airs the single regularly in rotation with five other cuts as options. "At this point, we'll sit back and do research and wait for more reaction," he says. "But perhaps most importantly, we'll watch which cuts our competition begins airing."

N.Y. Radio Forum Panels Swell

• Continued from page 1

dent, and such leaders from radio as National Radio Broadcasters Assn. president Jim Gabbert and Combined Communications radio chief John Bayliss.

And Arista president Clive Davis will participate in a session a la "Meet The Press" to field questions from those attending the forum.

Harold Kassens, consulting engineer of A.D. Ring who is chairman of the National AM Stereo Radio Committee, will play a key role in a panel session entitled, "AM Stereo, What Can We Expect?"

Joining a discussion on "The Radio Connection In Programming" will be WBLS New York music director Wanda Ramos. An "Impact Of Radio Today And How It Got There" will include former Bartell Broadcasters radio chief George Wilson.

An "On Air/Off Air Promotion" panel will be wvox/WRTN New Rochelle, N.Y., president Bill O'Shaughnessy.

Anton To NBC-TV

NEW YORK—Singer-actress Susan Anton, who starred with Mel Tillis in the television series "Mel And Susan Together," has signed a contract with NBC-TV for the development of a variety series. The contract also calls for guest appearances on NBC variety and dramatic programs.



Stan Gortikov



Clive Davis



George Wilson

Added to the "The Legal Side For Programming" panel will be James Weitzman of the FCC legal firm of Stambler & Shinsky.

A panel on alternative formats will include KBRT Los Angeles program director Gary McCartie, who will discuss his new format which combines a "beautiful" music concept with religious music.

For complete details contact Diane Kirkland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069, (213) 273-7040.

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NEW YORK—There was a time when some contemporary acts criticized the William Morris Agency because the venerable talent and booking giant was considered too big for rock's more casual attitudes.

Now, with rock attractions being sought for movies, television, state fairs and Broadway runs, the agency's diversity is considered an attribute.

"Acts aren't confined to playing the same situation anymore," notes Marty Klein, recently named co-manager of the agency's East Coast music department. "We can book the same act on a one-nighter or put him in one of the Music Fairs for a week."

It's all a result of being able to work more closely with agents in other departments who are now aware of the strength of contemporary attractions, he maintains.

"Larry Auerbach, Jay Venetianer and Mike Gurse, who are all in our television department, have music backgrounds," Klein says. "They're aware of what's going on in our department and that's a big plus."

The agency began shifting personnel when Peter Golden, who co-managed the William Morris West Coast music department, left to manage Jackson Browne, who is still being booked through the agency. Hal Ray and Dick Alen now head the West Coast music department, Klein shares his East Coast duties with Jay Jacobs.

"We've also brought in new blood in New York," Klein points out. "Stu Weintraub comes to us from Associated Booking and Wayne Forte has come over from Magna Artists. Plus we have Steve Levine, Nat Burgess, Mike Farrell and Bruce Eisenberg."

"The point is that there isn't a big division between the music department and what we call the variety department anymore," he adds.

"We're very close now, almost one department, and it makes things a lot easier. The variety guys can set you up for a week or we can set you up for a night. In any event, we work together."

Klein sees the continuing homogenization of the music as a positive factor in booking acts

in a wider variety of settings. He points to the ability of Lou Rawls and George Benson to pull crowds for limited Broadway engagements and for Jackson Browne to work state fairs.

"It's tough booking hard rock in some of those places," he admits. "But generally the old ways are changing."

Klein hears mixed reports these days about attendance being down at some rock concerts but he generally thinks the market is strong. Availability is a problem, he notes.

"I'm booking some of those fine concert halls now with pop acts but I'm booking a year in advance in some cases just to hold the hall," he says. Booking is generally easier in the summer, he believes, due to the fact many arenas are booked for weekend sports events in the fall and winter.

He sees the trend toward "finer halls" as a venue for rock acts on the increase. "A lot of the halls are more equipped now to deal with contemporary acts than they were 10 years ago," he notes.

Rock Fits Diversified Big Shoes At Wm. Morris

By DICK NUSSER

Student Promoter Company

By ED HARRISON

LOS ANGELES—A unique concert promotion firm known at Student Entertainment Organization, Inc., is making inroads in the Minneapolis/St. Paul market. What separates it from other promoters is that its staff of six persons are all students between the ages of 18-25.

Formed in January 1977 by Richard Ball and Luis Larrea, the company is a corporately funded, non-profit promotion organization, which uses both public and Univ. of Minnesota facilities to provide affordable entertainment in the market. (Continued on page 42)

Mushroom Records

recently ran an ad for Paul Horn's L.P.,

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and regrets omitting Al Schmitt's name and not giving him producer credit.

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10 DAYS OF TALENT BOOKED

Chicago Summer Festival Gigantic Talent Showcase

By ALAN PENCHANSKY

CHICAGO—The City of Chicago is transforming its traditional August Lakefront Festival into a glittering talent showcase this year with 10 days of rock, jazz, blues, disco, country and comedy performances scheduled at the giant Navy Pier.

Hundreds of acts will be staged by the city between Aug. 4 and Aug. 14, marking the first time that Chicago has gotten into pop talent promotion in a big way, with a \$1.4 million projected budget.

The entire "Chicagofest"—as it is being called—has been patterned after the successful Milwaukee "Summerfest," with the former Milwaukee production group being brought in to handle the operation.

Atlanta Rhythm Section, Waylon Jennings, Helen Reddy, Eddie Money, the Spinners, Journey, Andy Gibb and Franki Valli will headline in an 18,000-seat main stage area on the wharf.

Six talent staging areas, positioned throughout the length of Navy Pier, will host concurrent performances, with room given also to arts and crafts exhibits and other diversions.

Tom Drilias' Festival Inc. organization has been hired by the city to handle the production. Drilias, whose organization brought the Milwaukee Summerfest to prominence, is modeling the Chicago event after the beer city's success.

Ties with the Summerfest were broken by Drilias this year, and his group was invited by Chicago's Mayor Bilandic to tackle the lakefront project here. The idea to broaden the summer festival with music emerged from the Mayor's office, where the event is being coordinated.

Schlitz, Olympia, Coca-Cola, United Savings and the Chicago Tribune are among corporations each spending in the \$30,000 to \$50,000 range to support the 10-day festival.

Staging areas include Olympia Beer's world of blues, where Muddy Waters, Luther Allison, John Lee Hooker and others headline, Schlitz Country, hosting Hank Snow, John Hartford, Asleep At the Wheel and others, and Jazz Plaza, headlining Stanley Turrentine, Sonny Rollins, Herbie Mann and many more.

Stones Mesmerize 80,173 In Superdome

By KELLY TUCKER

NEW ORLEANS—What is believed to be a record indoor gross occurred July 13 here when 80,173 per-

sons paid \$12.50-\$15 to attend a Rolling Stones concert in the Superdome.

Cyndi Christian, president of the Concert Company and promoter of the show, says the gross was approximately \$1,060,000.

The concert, which also featured the Doobie Brothers and Van Halen, broke several other records.

It is supposedly the biggest indoor crowd ever for the Rolling Stones, and is the biggest concert crowd ever in the South.

Also, it topped the Superdome's old attendance mark (80,000 for the Holy Year Rally in 1975), and is the stadium's top ticketed event, beating out the old record of 76,400 (1978 Sugar Bowl).

Christian says the Rolling Stones' 19-song set, which lasted two hours and 10 minutes, is the longest they've performed at a concert since 1972.

She also claims that New Orleans

A variety music auditorium, skewed toward adult tastes, and a mobile disco party with dance instruction, sponsored by WBMX and Coca-Cola, also will be found at dockside.

Proctor and Bergman, Ace Trucking Company and other groups will be hosted in a special comedy area being underwritten by United Savings.

The Chicago Tribune is spending in the \$35,000 range to underwrite a "Rock Around The Dock," stage, Jim Long, the paper's public relations chief, reveals.

Long's office has negotiated directly with acts including Savoy Brown, Robert Palmer, Corky Siegel and Mitch Ryder, however payment to performers will come through the city, he informs.

The paper's 3,000-seat stage is booking with an eye to name recognition and regional representation, Long discloses.

A \$3.50 advance ticket will provide entrance to the entire festival and all its staging areas with performances run concurrently throughout the day.

is only one of two cities on their current tour where they performed an encore.

"It was also the best rock 'n' roll show I've ever done," says Christian. "Everybody, including the doctors who worked the show, was awed at how well behaved the crowd was and there were no major incidents."

Superdome chief Denzil Skinner says the concert racked up an all time high single-day take for the state of \$251,000.

He also estimates the City of New Orleans will make about \$70,000 in sales and amusement taxes.

But that is apparently only the tip of the iceberg, because Skinner says more than 20,000 tickets were sold to out-of-state customers who probably pumped another \$2 million into the economy.

"It's the same impact as a convention on the city," says Skinner. "This is the breakthrough we need to show concert promoters what they can do in the Superdome."

5-Day Event Offers Jazz At Lewiston

By JIM BAKER

LEWISTON, N.Y.—The sound of jazz is alive and thriving in the form of a five-day festival Wednesday through Sunday (26-30) in this quaint western New York town's summer theatre-art complex known as Artpark.

The sprawling state-supported complex is five years old, featuring musical such as "Oklahoma!" ballet and the opera, but will bid farewell to July with the second annual Artpark Jazz Festival.

This is the brainchild of Buffalo hotel owner William Hassett, who tried but failed to make jazz go in the Downtown Room of the Statler-Hilton Hotel. And so he swung operations for one week in the summer to this colorful community just across the gorge from Canada.

Last year, Ramsey Lewis launched the first festival and the ideal caught on. This month, Hassett has turned to more of the former Downtown room artists and several who record on the Improv label, co-owned by Hassett and singer Tony Bennett.

One example is Marian Mc

(Continued on page 56)

FLA. THEATRE TAKEN OVER

MIAMI—Management of the Sunrise Musical Theatre, outside Fort Lauderdale, has been taken over by Donjo Medlevine, president of Marquee Entertainment, a firm that manages theatres—the San Carlos Circle Star Theatre in California and the Mill Run Theatre near Chicago.

Sunrise Musical Theatre, a 3,800-seat facility which opened December 1976, has been in serious financial trouble in the past two months, primarily due to artist cancellations.

It was reported that Medlevine, better known throughout the entertainment world as "Donjo," has been negotiating for management for the last few months.

Medlevine's track record includes owner-operator of the Chez Paree nightclub in Chicago in the 1940s and 1950s. The club was responsible for launching top acts. As the nightclub scene began to fail, Medlevine switched his interests to another field—theatres-in-the-round.

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Wilmington Venue Gets Needed \$\$

WILMINGTON, Del.—The \$1 million restoration work on the historic Grand Opera House, which was reopened as a performing arts center two years ago, will now be raised to be completed with \$320,000 from individuals and foundations.

Since reopening, the 1,100-seat concert hall has booked in everything from symphony orchestras and ballets to big bands and country acts.

The restoration work to be done over the summer months will include the first and second floor lobbies, second floor reception room and additional rest rooms. Gilbert S. Scarborough, Grand president, claims more than 65,000 have attended concerts at the Grand during the year which began July 1, 1977. He notes that in addition to an increase in the regular bookings by the Grand management itself, groups such as the Delaware Symphony Orchestra and the Wilmington Opera Society have increased their concert schedules at the Grand.

Scarborough contends the Grand has an excellent chance of meeting its 1978-1979 financial budget which ended June 30, and for the first time in the five-year history of the group that took over the historic theatre building, the management has a business plan for the future. He says that the Grand, for the first time as a good financial footing, has become accepted as Delaware's Center for the Performing Arts.

Green Light For Nugent In Allentown

ALLENTOWN, Pa.—Although the lid on rock concerts at the Allentown Fairgrounds and elsewhere in the city still stands, Makoul Productions has been given the go ahead with its Aug. 3 show starring Ted Nugent.

On June 14, Tom Makoul, who heads the local agency, went into U.S. District Court in Philadelphia asking for a preliminary injunction to stop the city's Mayor Frank Fischl blocking any Makoul-produced concerts.

While Makoul withdrew his suit as part of a settlement, he says it still leaves open the constitutional questions raised in his suit. The settlement does not resolve the question whether Mayor Fischl has the right to ban all other outdoor rock concerts, thus denying their rights to assemble, he claims.

Fischl says he will allow the Ted Nugent concert to be held to avoid "contractual problems" for Makoul and for the Lehigh County Agricultural Society, Inc., which owns the fairgrounds. A contract was signed on April 11 with the fair for rental of the grandstand, and on April 27, Makoul signed a contract with Nugent's agent, Diversified Management Agency.

Makoul says he had made substantial deposits to both the fair and the band. If held to his contract with Nugent, Makoul claims he would lose \$37,500 if the show is now allowed to be staged. In addition, the mayor says Makoul agreed to beefed-up security for the concert, both inside the grandstand, the fairgrounds and even in the neighborhoods near the grandstand.



DAY AT THE RACES—Members of The Spinners present jockey Steve Cauthen with a trophy after Cauthen rode to victory at Belmont Park, N.Y., in a race named "Spinner's Special" commemorating the group's concert at the track that day. Left to right are: Billy Henderson, an unidentified horse owner, Henry Fambrough, Cauthen, Bobbie Smith, representatives of Otty Stables and Pervis Jackson.

DRAGONS DEBUT *Captain & Tennille Wow Las Vegas MGM Grand*

By HANFORD SEARL

LAS VEGAS—After overcoming fears of noisy, non-attentive audiences in this entertainment capital, the Captain & Tennille made their debut July 13 at the MGM Grand Hotel.

Rewriting their act to include old hits, group participation songs and six new selections off their latest LP effort "Dream," the popular soft-rock husband-wife team made a solid impression nearly selling out every impression in the 1,200-capacity showroom.

"The last time I saw Vegas was when I was 14 and Daryl was 8," says Toni Tennille. "It's always seemed a slick, plastic town and we always had heard audiences weren't that attentive."

After seeing Gordon Lightfoot's debut at the Grand last summer in

the middle of their tour plus a positive two year experience at the Sahara-Tahoe and Harrah's in Lake Tahoe, the two made their booking with MGM entertainment chief Bernie Rothkopf.

Signed with A&M Records for four years, Captain & Tennille's hit track record includes four gold albums, five gold singles, platinum albums, a platinum single and now their sixth LP effort, "Dream."

And despite all their success with A&M, the two are less than pleased with the label, which according to Daryl is ignoring their "bread and butter" artists, namely themselves and Karen and Richard Carpenter.

"We listen to and respect our friend, A&M's Kip Cohen, head of a&r, but we've fought the pressure to

just produce a background-only sound," says Tony.

Even though Captain & Tennille are considered MOR soft-rock artists, they feel their image is more pop-oriented and insist they can rock with the best of them.

At a benefit at Will Geer's Shakespearean Theatre in Santa Cruz recently, the two worked with friends the Doobie Brothers, whom they hope to do future concerts with as well as exchanging backgrounds on future records.

"We can rock 'n' roll with anybody and we proved it that night," exudes Toni.

RADIO CITY'S 6-WEEK FEST

NEW YORK—The New York Pop Arts Festival will open the revitalized Radio City Music Hall here Nov. 1 with a six-week spate of jazz, folk, rock, pop and classical artists.

Producers Lee Guber and Shelly Gross of Music Fair Enterprises, now staging "The King And I" with Yul Brynner on Broadway, are negotiating with Barry Manilow, Natalie Cole, Harry Chapin, Steve Lawrence & Eydie Gorme, Bette Midler, Kris Kristofferson and the Boston Pops.

Additionally, the firm's production of "Annie Get Your Gun" starring Lucie Arnaz may also be added to the bill.

Harrisburg Hotel Books Big Bands

HARRISBURG, Pa.—The band sound will be coming to downtown Harrisburg, the state's capital as a new policy was inaugurated by the new owners of Holiday Inn Town, the city's remaining downtown hotel. Robert McNabb, of Coral Gables, Fla., as head of Global Realty Sales & Management, is the new owner.

The new policy began July 7 with the Tommy Dorsey Orchestra directed by Buddy Morrow, followed July 16 by Mercer Ellington and the Duke Ellington Orchestra.

To keep the inn's ballroom open to dancers with the big band sound, McNabb has installed Steve Rudolph as the inn's entertainment director. Rudolph, who was pianist with the Dorsey band for a year, has organized his own quartet to provide nightly music at the hotel's Dauphin Room.

AT RFK STADIUM D.C. Concert a Loser, But Audience Exemplary

By BORIS WEINTRAUB

WASHINGTON—Live music returned to Robert F. Kennedy Stadium for the first time in three years on July 1, with an all-day concert that was both successful and unsuccessful.

The success of the "Chocolate Jam" concert, which drew a predominantly youthful crowd, was that there were no major security hassles, no fights and a minimum of trouble.

These are the kinds of problems which led the D.C. Armory Board, which operates the stadium, to ban concerts in other years, and to impose stringent security precautions upon promoters who are allowed to book shows into the stadium.

There also were a minimum of complaints from neighbors in the

New Jersey Club

EDGEWATER PARK, N.J.—Rock concert promoter Jan Jacques opens a rock club, the Frame, by the end of this month. Located in part of an old discount department store, the area's newest rock club's first act will be the Free Arts Band.

The operation will be linked to the Treadway Inns and will feature live rock bands from Wednesday through Saturdays with special theme nights planned for the other nights of the week.

area who had protested concerts in the past.

But the concert attendance fell short of the break-even point for the promoters. A figure of 35,000 was given before the event as the point at which profits would begin to emerge, but an estimated crowd of about 27,000, barely half the capacity, showed up to boogie the lovely day away.

Featured performers included Parliament/Funkadelic, which has always done well in this area; Bootsy's Rubber Band, a big favorite with the younger set; Raydio; and a number of lesser known acts.

Though the concert was scheduled to end by the time darkness fell, Bootsy's entourage was just leaving the stage at that point, with the heading Parliament still to come.

Part of the reason for the tardiness was a lengthy series of set changes, which led to prolonged waits between acts. But promoters played tapes of earlier performers and a sizable portion of the crowd came down to the playing field to dance while it waited. The concert ended more than two hours late.

No other concerts have yet been booked into the facility, but it is possible that operators of the stadium will look more favorably upon the presentation of concerts now that this event went off with few hitches.

Lourie Expands Thrust

LOS ANGELES—Miles Lourie, Barry Manilow's manager, is expanding his in-house staff and opening his doors to new talent, including rock.

Diane Hyatt, who recently joined Miles Lourie Management, is involved in the development of new artists. Hyatt, formerly of Epic Records, working exclusively with Labelle, will also work with Laurie Beechman, a Lourie artist.

Deborah Gray, with the firm for some time, has been elevated to executive assistant to Lourie.

Lourie notes that his organization is comprised of specialists in various areas. "It's important for artists' careers to have people working with them who are trained in different areas," Lourie says.

"Although we already had qualified people, I am expanding my staff first, then bringing on the acts. I believe that acts have been badly hurt by managers who sign them and then begin building a staff."

Lourie says he gets on the average of 10 to 50 tapes a month of acts looking for management, especially on the East Coast. "Most of the good managers have moved to the West."

Notes Lourie:

"There are two different types of managers, those who take acts in the embryonic, undeveloped stage and build them until they're ready for a record contract; and there are managers who take acts after they have gotten their 'thing' together and are close to a record deal and the manager takes it from that point on. I am the latter type of manager. I'm not into creating an act," admits Lourie.

Nod To Bluegrass

TUCKERTON, N.J.—Bluegrass will monopolize the concert scene at the free concerts scheduled for the month of August on Monday nights sponsored here by the Ocean County Parks and Recreation Dept.

The bluegrass parade kicks off Aug. 7 with Hard Times, Merce and Arlene Ridgeway, and the Holly Mountain Pickers followed by the Shady Mountain Boys, the Pine Coners, and Billy Dunn (Aug. 14); Merce and Arlene Ridgeway return with the Hard Times group along with Gary Struncius (Aug. 21); and the Dave Clayton Family joined by the returning Holly Mountain Pickers and Billy Dunn (Aug. 28).



Billboard photo by Chuck Pulin
GRACE & MARTY—Grace Slick and Marty Balin of the Jefferson Starship sing a duet during a recent performance at the Nassau Coliseum on Long Island.

A Day In The Life Of PETER RUDGE

Rolling Stones Tour Chief Oversees His Act's Staging

Peter Rudge, the British dynamo responsible for seeing that the Rolling Stones U.S. tours run smoothly, elicits the same dynamism offstage as his charges do onstage. Billboard's Roman Kozak, himself a Rolling Stones devotee, observed Rudge at work backstage in Philadelphia during the Stones concert there. This is his report:

4 a.m.
June 17, 1978
Stadium Hilton Hotel
Philadelphia

Roman,
Just returned from studio, having cut Stones' intro music for show tomorrow. Meet me at 10:30 a.m. in my room. I'm going to the stadium now to make final check—then going to catch three hours sleep from 7 to 10 a.m.

Peter

"I always like to be at the venue when the doors open. And since I was up anyway at the classical music station doing the taping, I thought I would wait at the stadium before getting a few hours sleep," says Peter Rudge, tour manager for the Rolling Stones, explaining his pre-dawn note.

Outside the hotel it is raining steadily, and there is a traffic jam as 90,000 paying fans (at \$12 a head) make their way to nearby JFK Stadium where the Stones are to headline a rain or shine concert set to begin at noon, 90 minutes later.

Though up all night, Rudge looks refreshed. His stamina is the stuff of rock'n'roll legends. The 32-year-old Englishman has been representing the Rolling Stones tour interests since 1972, as well as managing Lynyrd Skynyrd and, more recently 38 Special and Le Blanc & Carr.

In the hotel room with him are Mary Beth Medley, his assistant, and Steve Leeds, Atlantic Eastern regional promotion director. With papers strewn on the bed, and a suitcase open on the floor in the corner, the room looks occupied by a man used to doing business in rooms identical to this around the world.

Leeds is complaining because some of the local radio people are upset. They and their friends and relatives have not been invited backstage to meet the band. As principal gatekeeper to the greatest performing rock act of all time, Rudge will spend a good portion of his day determining who gets how close to the stars.

"I don't want to offend the FM people here," Rudge tells Leeds. "For once I want to be a nice guy on the tour, and already people are calling me a son of a bitch. Let us see what the situation is at 2 p.m. and then we will work it out."

As he speaks, Medley is sorting out the various colored press and backstage passes. "The backstage passes are the most important," he instructs her. "You know I will not sign any, unless I know who they are for."

Because of the rain Rudge is a little upset about what to wear. He has no rain gear. As part owner of the Philadelphia Fury soccer team he wants to wear his Fury jersey, with the number 1 on the sleeve and his name spelled out in back. He finally decides to wear a blue blazer over the shirt.

In the lobby Rudge picks up Jim Appell, his special projects director, and Ian Stewart, roadie supreme, who also plays keyboards behind the band onstage. Getting into the station wagon for the ride to JFK Stadium, Rudge hears with some satisfaction that sellers of bootleg Stones T-shirts have been cleared from the area. "We should have had the concession on umbrellas, not sun visors today," he adds, looking out the car window.

He tells Appell to check with the weather bureau for the forecast for later in the day. If it is good, as is expected he is to announce the news from the stage, "so the poor bastards can have something to look forward to."

Rudge is reassured that the stage is properly waterproofed. He tells Stewart that there will be no surprise concert at New York's Palladium the next night. There were too many leaks in the press about it, he says, so it will be rescheduled for later in the week. (It was held two nights later.)

"I wish you would take these Stones of yours back to England with you," complains a wet traffic cop, once identity has been established at the backstage turnoff.

"Then neither of us would get paid today, would we?" replies Rudge. "Do you think I should take them back after the concert or do you prefer that I do it now?"

The car is waved through without further word. But at the

Peter Rudge, right, observes the Rolling Stones during the band's concert at JFK Stadium in Philadelphia.



right through the ubiquitous rain puddles. By and end of the day his boots are ruined.

In short order he tells Bud Prager, manager of Foreigner that he would like the band to limit its set to 75 minutes. He tries to call Mary Beth Medley at the hotel from the phone in his trailer. It doesn't work. He calls from the trailer of promoter Larry Magid. She's not in. He instructs Magid's secretary to call her, and to get his phone fixed. He tries to get



Rudge prepares backstage pass for Jerry Greenberg, Atlantic's president.



Billboard photos by Chuck Pulin
From a position on the ground Rudge observes the rock superstars, left. Earlier, he chats with Earl McGrath, Rolling Stones Records president and Michael Klenfner, Atlantic senior vice president.

back entrance to the performers' enclosure there is another delay. The kid who is manning the gate won't allow the enclosure through since not all have the correct passes.

"If I can't get in, then neither will Mick Jagger," Rudge tells the kid, then amends it to, "No, that's okay. You are doing your job. You are right."

The entourage then proceeds without incident through another, general backstage entrance. The entire backstage area of the stadium is arranged as a series of enclaves within enclaves. Different passes, and different series of passes are required to pass from one to another.

There is a large area around and in back of the 20-foot high stage itself. Behind that are bleachers. Two tunnels lead under them to a small trailer park which contains the promoter's office, picnic tables and a buffet kitchen for the staff. Off to the side is the "bands only" area where the Stones, and the two support groups, Foreigner and Peter Tosh, have their own trailers.

The three trailers for the Stones face inward in a square allowing only one entrance from the "bands only" area. Among Rudge's first duties as he arrives are to meet with Jim Callahan, head of his security and to check with him and with the promoter's security men to make sure they know who is allowed where and with what pass.

"We had a meeting on this yesterday, and if you tell security ahead of time there are usually few problems during the show," observes Rudge. "Basically my job here is to fine-tune things as we go along."

As part of the fine-tuning Rudge climbs up onstage to confer with Kirby Wyatt, stage manager for Showco, which is doing the actual staging of the concert. The stage is designed to look like a giant set of open lips, with the band itself performing on what would be a lolling tongue. Rudge instructs Wyatt to make sure the canvas backdrop (forming the throat area) is rolled up until the Stones actually get onstage.

He also inspects the runway in front of the stage, and helps Wyatt to put black tape along it to allow Jagger to judge distances to the edge while dancing. There is a dangerous narrow pit between the edge of the stage and the fence in front of the audience.

Down from the stage Rudge hits the stride he will maintain throughout the day. Bouncing from area to area, from body to body, Rudge has time for few conversations longer than five minutes. Usually it is only a sentence or two, as he deals with the details involved with the largest concert on the Rolling Stones tour.

His walk is always brisk, and sometimes he runs, plowing

Magid to delay the concert until the rain stops. Magid refuses. He says the kids prefer to watch a show in the rain to waiting. Someone asks Rudge when the Rolling Stones themselves are coming. "You know I can't tell you that," he replies.

Before the Stones can get onstage, however, Rudge needs to find his friend Sonny Fox, program director of WYSP in Philadelphia who has the tapes the two men made at the station the night before. They actually made four tapes allowing the band to pick the music it wants to play as it comes onstage.

Rudge hears that Fox may be at the press box, located high up on the rim of the stadium.

It is noon, and down below, onstage, Peter Tosh opens the concert on time. Rudge watches the show for a minute, then, on his way back, goes out among the audience. The stadium is nearly full and the rain is letting up.

"Why is there no Atlantic rep in the press box?" he demands of a nonplussed John David Kalodner, Atlantic's West Coast director of a&r. "There is nothing up there. No refreshments, no beer, no soda, nothing. I am going to tell this to Ahmet (Ertegun), and I'm going to tell this to Jerry (Greenberg), but I am telling this to you first."

Rudge does as he promises, and in the course of the afternoon he lets Prager, Magid, Leeds, Greenberg and others know what he thinks of Atlantic's press relations.

(Refreshments for the press are finally arranged by Cathy Schenker, former publicist at Capitol Records, and now assistant to Prager on the Foreigner tour.)

As Tosh is playing Rudge gets up onstage and briefly watches the new Rolling Stones Records act. The rain has all but ended, and though it remains overcast, no more falls. The joke backstage during the day is that it was Rudge's presence onstage that made the rain stop.

As Tosh ends his set Rudge runs into promoter Larry Magid, who tells him a doctor has been found for Mick Jagger, whose health has been a matter of no small concern. The singer is suffering from a sore throat, and Rudge has instructed Magid to find him a doctor, "a good doctor, not some druggie," prior to the concert.

Who should pay for the doctor? asks Magid. "Larry, how much money are you losing on this concert?" says Rudge laughing. "Now who do you think should pay for the doctor?"

Rudge pays a brief visit to Tosh's trailer, congratulating him on a good show. "It was like Vietnam out there," replies Tosh in his soft Jamaican accent.

Then it's back to the food area to deal with problems with press tickets, access passes and the like. "Even when it's not our fault, it's always the Rolling Stones who take the shit," remarks Rudge at one point.

"It is 1 p.m. and Rudge is informed that the Rolling Stones have left their hotel in New York for helicopters to take them to the concert 90 miles away. Bill Wyman, however, will come later by car.

"I'm going to have to hold the concert a little bit because of slight technical problems," Rudge says with a grin.

Jerry and Bob Greenberg, president and West Coast general manager of Atlantic Records, respectively, arrive and exchange embraces with Rudge. Rudge tells Mick Jones of Foreigner who is getting ready to go onstage that the Stones have not yet left New York, "so don't threaten to play 50 minutes on me."

Rudge inspects the trailer the Rolling Stones will use. Inside is a modest spread of nuts, cheese and crackers, and a few bottles of liquor, wine and beer.

Back in his own trailer Rudge has a meeting with his aides. A circus is playing the Spectrum nearby, and Rudge wants to know what he can get from it to enhance the show, and, if need be, fill in the time should there be a long gap between Foreigner and the appearance of the headliners.

Arriving at the "bands only" area is a large delegation from Atlantic Records led by Ahmet Ertegun, the chairman, and Earl McGrath, president of Rolling Stones Records. Ertegun has with him an entourage of five and he wants free access passes for all of them.

"Sometimes you have some very dubious friends, Ahmet," says Rudge, sitting in his trailer. He painstakingly and with a bit of show peels off the wax paper backing on each of five small golden stickers and carefully sticks them in the center of the larger blue general backstage admittance passes, thus creating the special total access combination.

"You wait until you want something from me, Peter," says Ertegun with a tight smile as he watches this little production.

Tosh. Mick Jagger does stretching exercises and then joins the other band members at the door of their rehearsal trailer. Warming up for the show, he sings "Satisfaction" alone and unamplified, with the only accompaniment a turned down electric guitar coming from within the trailer.

"Isn't this really something," whispers Jason Cooper, manager of Ron Wood, obviously moved. It is a magic moment.

Rudge, meanwhile, makes a final check of the stage and makes sure the backdrop is rolled down properly. He cajoles Ertegun and friends to go up to the bleachers behind the stage (and not onstage).

Rudge also works out the route by which the band will reach the stage, pausing momentarily to greet his wife, Frankie, and Joe, his five-year-old son, who just arrived.

It is little Joe Rudge who gives the band word it has two minutes to go before show time. A slight hitch develops when Wyman refuses to go onstage without his guitar. A security man is dispatched to the stage, some 50 yards away, to bring the bass so Wyman can have it in hand.

"I can't get into the trailer and change. I haven't eaten all day, but I can't get any food. I suppose that is the price one pays to work with princes," complains one of the workers on the tour, as the band prepares its entrance. It is not a casual affair. As per Rudge's instructions, everything stops in the backstage area, and everyone is cleared off to the sides as Rudge leads his troops up to the stage. Sucking on a lime, Jagger looks pale in his makeup. Coming off stage, 100 minutes later, he will look worse.

When he sees the show going smoothly, Rudge relaxes somewhat, even taking his son up onstage for a closer look.

Back near the stage Rudge berates someone from Electric Factory Concerts, Larry Magid's company, for the poor local security that allowed this to happen. While fewer bottles are flying up to the stage, the barrage is not yet over.

"This is not really our fault," the local man replies. "We pretty much had things under control when one of your people hit some kid over the head with a bottle when he tried to climb up on the stage. That's what really started it."

Rudge is incredulous. This turns to fury when he learns someone may be up onstage throwing back at the audience.

"Get him out of there," he shrieks, running to the stage. "I don't care who he is, carry him off if you have to."

Calming down a bit, Rudge begins to think of his counter-offensive. Getting word from the rather bemused cop on duty that it is okay for him to send out his people to clear the remaining kids in the infield, Rudge offers \$150 to every roadie who goes out there to sweep the field of troublemakers.

"We don't have to take this kind of shit from them. Who are we, the Rolling Stones or the Sex Pistols?" he tells the roadies. It is almost an hour since the show ended, and the shower of bottles is almost over. "It's because they've run out of things to throw," he adds.

As some of the security men fan out into the infield seeking out the last of the bottle throwers, Rudge gets up onstage to survey the damage. Standing amid the broken glass he is disconsolate.

"In 10 years of touring I have never seen anything like this," he says. "Now I don't know if the tour can continue (it does). Six months of planning and it comes to this."



Rudge uses two observation points to survey the crowd: top—near the stage fence and left—from the press box.



Amid broken glass thrown after the concert, Rudge surveys stage damage, top, while above, fans mill around the garbage cluttered stadium field.



Rudge, with Peter Tosh, Mick Jagger and Earl McGrath, look at photos of the stage layout before the concert.

As this goes on, the band itself arrives at its compound, its members staying close together.

Rudge shows Mick Jagger pictures of the stage setup as it looks from the audience, then joins him at the stage area for a closer look. The two men speak quietly to each other.

Show time is rapidly approaching, but Sonny Fox and the tapes still have not arrived. Rudge is told over the phone that they are on their way, but it may take yet another 20 minutes. Foreigner is ending its set. "I am getting screamed at by the band because the tape is not here," he tells whoever is on the other end of the line. And to no one in particular: "Foreigner better do an encore."

It does. And it takes less than 20 minutes for Fox to arrive. At 2:35 p.m. he, Rudge and Jagger close the trailer door behind them to concentrate on picking the music. Meanwhile a car bringing Bill Wyman arrives, ending Rudge's "technical problems" with time to spare.

In the next half hour a calm settles over the compound. The meeting with the tapes ends quickly, and Rudge goes off to tell the security people that when the Stones get onstage no one: no photographers, no friends, nobody from Atlantic, not even the Stones' wives and girlfriends, are allowed up onstage with them.

In the band's compound Charlie Watts chats with Peter

They are back down quickly, Rudge looking a little sheepish. The music was too loud for the little boy.

Rudge has a little time to socialize with the various guests in the bleachers, but 50 minutes into the show he begins to arrange for the band's exit. There is a commotion outside the stadium between fans and police and Rudge instructs one of his security men to check what is wrong, since the problem is happening near the exit where the band will be leaving.

Some of the fans have climbed over the fence in front of the stage and up the scaffolding to the speaker towers. Climbing on the fence to better see the situation, Rudge mobilizes his forces to clear the intruders. They do—bodily.

The show runs till 5:40 p.m. when, with "Jumping Jack Flash" still echoing through the stadium, the band members run offstage, into waiting police vans and on to helicopters back to New York. Rudge is there to guide them off. The band is airborne before the applause ends.

But while Rudge is in the band's area accepting compliments for a generally hassle-free concert, word comes from the stage that all has not ended peacefully. While most of the audience is leaving, some in the infield have remained and are pitching bottles and cherry bombs up to the stage.

"What do these people want?" asks an angry Rudge watching the barrage. "Mick had a temperature of 102 when he came off the stage and he collapsed. Where in the contract does it say a band has to do an encore? And even when they do four encores it is still not enough."

With every broken bottle Rudge's temper gets closer to the edge. He rushes to the promoter's trailer to call three local radio stations to berate the local jocks for the poor behavior of Philadelphia fans.

"There are 5,000 kids out there who have possibly jeopardized the Rolling Stones ever coming back to Philadelphia," he tells the jocks. "I do not consider them rock'n'roll fans. They are just a bunch of luded bums, and after this sort of behavior I don't think any rock'n'roll band should play Philadelphia. I think you should tell your listeners that."

Sonny Fox, listening to this, tries to calm Rudge down, saying such calls to radio stations may be counterproductive. They offend, he says, the 85,000 plus fans who left quietly after the show, as well as thousands of others who had nothing to do with the concert. "Don't broadcast negatives," he tells Rudge.

"All this," he continues, gesturing at the stained, torn and broken equipment around him, "will have to be replaced. It is no good now. There is \$250,000 damage here. And the media will write about another Rolling Stones concert riot. You won't hear anything about what a good show it was."

(Though the concert was front-page news in both of the Philadelphia Sunday papers the next day, there is no mention anywhere of the bottle barrage. A later assessment puts the damage closer to \$63,000.)

While elsewhere two of the alleged bottle throwers are led off to a corner to explain to the Stones' proud and tough road crew why they had them pinned down for an hour under the bottle attack, injuring two of them, Rudge retires to his trailer for a peaceful glass of wine.

But Rudge has no time for post mortems. His team, the Fury, has an 8 p.m. game with Rochester. Gathering an entourage of nine behind him, including Charlie Watts, who remained in Philadelphia, Rudge walks over to nearby Veterans Stadium, site of the game. To discourage fans along the way, Watts is escorted on both sides by two of the beefiest security guys.

While JFK Stadium was packed for the Rolling Stones, only 6,000 fans attend the Fury game. Some blame the low turnout on the traffic jams caused by the departing Stones fans which discouraged the soccer crowd from driving into the area. Rudge leads the cheering from the owner's box. It doesn't help the team, which loses 3-0.

As the score becomes all too clear, Watts is asked if he has seen Rudge. He has disappeared from view momentarily. Watts smiles and looks under the table. Before the night is out Watts will be made an honorary member of the team by Rudge.

After the game Rudge takes Watts to the locker room to meet the players, and then on to a small reception at the stadium for the players and their families. Table hopping, Rudge suggests putting some of his security men on the team to give it a little more power.

It is getting near midnight, and Rudge still has to drive with his family back to New York. "So the Fury lost," he says at the end of the day. "You win one big during the day, and then you lose one at night. That doesn't come out too bad, does it?"

Graphic layout: Bernie Rollins

JULY 29 1978 BILLBOARD

AGES 18-25

Students At Minnesota Do Own Concerts

• Continued from page 38

According to Jon Tarshish, artist relations, the company maintains a checking account with the university, yet remains privately funded through three investors. Completely operated by students it has access not only to all public facilities but also rights to university facilities and market information.

To date, Student Entertainment Organization has promoted successful shows with Pablo Cruise, Ozark Mountain Daredevils, Karla Bonoff, the V.S.O.P. tour and a Riverfront Jam in May featuring Roy Buchanan, New Riders Of the Purple Sage, Daisy Dillman Band and Marcia Ball.

Its talent budget for the upcoming year is expected to exceed \$168,000. Of its first five shows, three are reported as sellouts. Its next production is a country show Aug. 10 featuring Margo Smith and the Oak Ridge Boys.

"The student activities group on campus handles small shows, movies, local groups and speakers," says Tarshish. "We fill the void."

"Because the organization is new and student oriented, competition with the other promoters in the Minneapolis/St. Paul market such as Schon Productions, Casablanca Concerts and Concerts West has created some hard feelings as well as intensified the competition. Yet unlike the established promoters seeking major acts, student entertainment has continued to concentrate its efforts on new acts.

"We get beat out on the bigger acts," says Tarshish. "We had Meat Loaf but had to let that date go. Other promoters look down at us, saying 'who are these guys?' There are times when we're vying for the same date."

All profits incurred from concerts are used for further research in the entertainment areas, with the majority of unused profits going for student needs at the Univ. of Minnesota.

Included in its research are consultations with an advisory board consisting of persons involved in booking, promotion and other record industry areas.

Promotion in the market consists of poster/handbill street canvassing, phone work, direct mail, coordinated campaigns with radio, record and other media as well as conventional ad campaigns. The Univ. of Minnesota newspaper is also utilized.

In-depth research is essential before the undertaking of any promotion.

Most staff members work 20 to 25 hours a week, which Tarshish admits interferes with school work at times. Staff members include Richard Ball, 23, who negotiates contracts and oversees the operation of the firm; Jennifer Jacobs, 18, technical coordinator of each show and a freshman at the school; Tom Dawson, 20, who acts as media buyers, coordinating all transactions with label and record stores; Tarshish, 19, publicity and artist relations and a sophomore at the Univ. of Minnesota. Rounding out the staff are Kevin Koshial and Nancy Winter who handle research and bookkeeping, respectively.

Talent

Talent In Action

JOHNNY MATHIS

Melody Fair.

North Tonawanda, N.Y.

From the moment Mathis opened his show July 9 by walking down the aisle singing "Wonderful, Wonderful," the near capacity audience of 3,400 was clearly his.

Mathis is definitely not a crooner who stops the show, but he suspends it on a cloud for a following which plainly wants to hear his unique version of love songs.

Mathis cannot be described as a great singer with impeccable tone or phrasing, but his forte is a distinctive sound, hushed and blending ideally with July, romance and a full moon.

Supported strongly by a 15-piece orchestra accented lushly by strings, Mathis crooned his white tones of innocence most naturally with soft selections "Chances Are" and "Misty." The strings, harp, muted brasses and soft winds served Mathis well.

Yet, he realizes he cannot sing the same way all night. And in this 90-minute program with about 15 songs, Johnny dropped the soft facade for "Come Back Baby, Just As Fast As You Can." Mathis is not a jazz singer, but he does offer refreshing rhythmic turns.

In addition to the generous dose of his hits throughout the performance's two halves, Mathis provided several less popular tunes associated with other artists—such as Michel Legrand's "Pieces Of Dreams," Kenny Loggins' "I Believe In Love" and Albert Hammond's "99 Miles From L.A."

After a change from a summer white suit to rust jacket and brown pants and following the "Misty" rendition, Mathis offered "Too Much, Too Little, Too Late," which recently returned him to the charts after a lengthy absence. He apologized for not bringing along his recording partner Deniece Williams.

Then he filled the void, singing his part straight and clowning, attempting to mimic Williams' part.

Throughout, Mathis pleased the audience with his easy going manner of singing, letting the pop tunes lead him. His voice is pure effect, and his mystique is passive prettiness which belongs to his shy character.

Complementing Mathis was Jeannie Burnier, a comedienne and tv writer who has toured with him the past seven years. **JIM BAKER**

CHUCK McDERMOTT & WHEATSTRAW

Old Time Picking Parlor, Nashville

One of the most popular, progressive, country-rock bands in the Boston area completed its three-day stay in Nashville by performing a final 12-song, 75-minute set before a sparse but enthusiastic crowd June 23.

Chuck McDermott and Wheatstraw displayed a proficiency in a wide range of styles, but the eight original tunes in the set were exclusively country or Southern boogie flavored.

The band was musically tight but, with the exception of McDermott, had little to offer in the way of stage presence. Fortunately, McDermott had enough charisma to carry the rest of the group.

Standout songs of the set included an extended version of David Allan Coe's "Wood And Steele" with McDermott and keyboardist Jim Mentel doing nice lead work, a tight arrangement of "Who Will The Next Fool Be" by Charlie Rich and an original country ballad entitled "As Good As It Gets." A creditable version of Billy Joel's "Travelin' Prayer" was the closing number and showcased the considerable talents of drummer Kathy Burkly.

Although the group does several styles of music, some of them quite well, it doesn't do anything that is truly distinctive. Sometimes the members sound like Marshall Tucker and Elvin Bishop. **DAVID SCARLETT**

STANLEY CLARKE MICHAEL FRANKS

Greek Theatre, Los Angeles

Two blossoming artists shared twin billing for two nights July 2 and 3, turning out music from two different musical spectrums.

Franks, the opening act, is a young adventurous individual who composes and sings clever numbers with a straight-ahead jazz sense of direction.

Franks' seven-song, 45-minute set backed by a well rehearsed quartet with sax, keyboards, bass and drums, brought rapid response from an overflow audience that wouldn't let the singer go. His well-versed lyrics left warm impressions with the crowd.

The set included two of his well known selections, "When The Cookie Jar Is Empty" and "Eggplant" plus a Joe Sample original, "Chain Reaction." Franks also performed "Monkey See, Monkey Do" and for an encore number "Pop-side Toes."

Emerging from a cloud of artificial smoke, Stanley Clarke followed with his eight-piece entourage invading the stage with trumpets blaring the "Opening Statement" from his fourth solo LP on Nemperor Records, "Modern Man."

This 27-year-old marvel has changed the overall perspective of his bass, taking it from its usual place in the rhythm section and giving it prominence as a lead instrument, adding a distinct musical voice to the 90-minute set.

As a bassist, Clarke runs the gamut from fusion to be pop to classical. His overall technique is incredible, with intriguing lead lines that surround complex compositions.

With a model of a space cockpit as a backdrop, Clarke moved freely onstage with the strong support of an admiring audience.

His repertoire included "More Hot Fun," "Rock 'N' Roll Jelly" and "Lopsy Lu" an early composition from his first solo LP released in 1974.

Clarke's octet featured a top four-man horn section with Bobby Malach on tenor and soprano saxophones; Alfe Williams on sax, flute, assorted woodwinds; Al Harrison and James Tinsley on various brass instruments; Mike Garrison, keyboards; Darryl Brown on drums; and rock element Ray Gomez on electric guitar.

After overwhelming amplified material, Clarke comes back to his jazz roots with an acoustic bass-trumpet duet featuring Al Harrison performing Charlie Parker's "Confirmation." Clarke finishes as he began the set with "Closing Statement" also from his new LP. **BRUCE BOGUCCI**

CAPTAIN & TENNILLE

MGM Grand, Las Vegas

The Las Vegas debut of Captain & Tennille July 13 at the MGM Grand Hotel proved to be a mellow, laidback experience, reflecting their soft-rock, pop styles. Their hour-plus, 13-song set was paced well and enthusiastically received by the SRO Celebrity Room audience.

What made their opening night unique was the complete absence of any house orchestra, an idea hit upon after the popular husband-wife team saw Gordon Lightfoot on the same stage last summer.

With 16 keyboard units strategically located around the handsome black and white art deco set designed by Paul Peters, Daryl Dragon and Toni Tennille, assisted by their four-man rhythm section, didn't need the usual hotel orchestral accompaniment.

All the familiar hits were there, including "Shop Around," "Muskrat Love," "Lonely Nights," "The Way I Want To Touch You" and their Grammy award winning 1975 hit, "Love Will Keep Us Together."

The strong-voiced Toni belted out the latest single release, "You Never Done It Like That" as well as yet another Neil Sedaka-Howard Greenfield sure-fire hit "Love Is Spreading All Over The World."

A blues-jazz instrumental effort by Dragon, Horace Silver's "Song For My Father," displayed his depth as a musician followed by his LP vocal debut on "Dixie Hummingbird" featuring his humming.

Leon Russell's "Back To The Island" allowed the two to welcome audience members onstage for a sing-along. Other new cuts from their latest album "Dream" showcased Toni on piano on the country ballad "I'm On My Way" and country-pop, "You Need A Woman Tonight." **HANFORD SEARL**

GARY LAWRENCE

Riverboat, New York

A little Paul Whiteman, a little Guy Lombardo, a little dixieland. That's the novel fare from Gary Lawrence and his Sizzling Syncopators. In a 45-minute set he ran the gamut from tunes that probably haven't been performed live since the days of Jean Goldkette to a back-dated arrangement of "Feelings."

Lawrence included eight numbers in what he called his "Roaring '20s Extravaganza." Lawrence called out, "It's dance time" and pianist Frank Scafuri stepped to the mike to croon the old Bing Crosby classic "Here Lies Love."

Other selections included a good re-creation of Duke Ellington's "The Mooch" and a dixie-style "Proud Mary." **DOUG HALL**

More talent news on page 62.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	ROLLING STONES/DOOBIE BROTHERS/VAN HALEN—The Concert Company, Superdome, New Orleans, La., July 13	80,173	\$12.50	\$1,060,000
2	ROLLING STONES/KANSAS/EDDIE MONEY/PETER TOSH—Feyline Presents Inc./U.C. Program Council, Folsom Field, Boulder, Colo., July 16	60,000	\$11.50	\$690,000*
3	ELECTRIC LIGHT ORCHESTRA/FOREIGNER/JOURNEY/TRICKSTER—Belkin Prod., Stadium, Cleveland, Ohio, July 15	60,505	\$11-\$13	\$672,964
4	KANSAS/STEVE MILLER BAND/EDDIE MONEY/VAN HALEN—Contemporary Prod./Chris Fritz & Co., Royals Stadium, Kansas City, Mo., July 15	34,541	\$12-\$14	\$423,904
5	COMMODORES/CON FUNK SHUN/A TASTE OF HONEY/ENCHANTMENT—Taurus Prod., Franklin County Stadium, Columbus, Ohio, July 15	18,223	\$8.50-\$12	\$170,690

Arenas (6,000 To 20,000)

1	ROLLING STONES—Schon Prod., Civic Center, St. Paul, Minn., July 10	18,000	\$10	\$180,000*
2	GEORGE BENSON/TOWER OF POWER—Bill Graham/C.A.L.—Greek Thea., Berkeley, Calif., July 15 & 16 (2)	17,000	\$8.50-\$9.50	\$144,652*
3	CHUCK MANGIONE—Wolf & Rissmiller, Bowl, Hollywood, Calif., July 16	17,387	\$3.50-\$13.50	\$135,294*
4	COMMODORES/CON FUNK SHUN/A TASTE OF HONEY—Taurus Prod., Freedom Hall, Louisville, Ky., July 14	14,950	\$7.50-\$8.50	\$120,160
5	COMMODORES/TEDDY PENDERGRASS/A TASTE OF HONEY—Taurus Prod., Kemper Arena, Kansas City, Kansas, July 13	13,010	\$7-\$9	\$104,065
6	COMMODORES/A TASTE OF HONEY/THREE OUNCES OF LOVE—Taurus Prod., Cobo Arena, Detroit, Mich., July 16	11,953	\$8.50-\$9.50	\$103,054*
7	AEROSMITH/AC DC/1994—Wolf & Rissmiller, Arena, Long Beach, Calif., July 12	12,677	\$6.50-\$8.50	\$102,000*
8	CROSBY, STILLS & NASH—Festival East Inc., Memorial Aud., Buffalo, N.Y., July 16	13,500	\$6.50-\$8.50	\$99,631*
9	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Entam, Col., Greensboro, N.C., July 11	9,767	\$8-\$9	\$84,768
10	FOREIGNER/JOURNEY—Sound 70 Prod., Municipal Aud., Nashville, Tenn., July 13	9,900	\$6.50-\$7.50	\$70,364*
11	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Entam, Civic Center, Roanoke, Va., July 12	8,411	\$8-\$9	\$70,301
12	BRUCE SPRINGSTEEN—Pace Concerts, Col., Houston, Tex., July 15	9,012	\$6.50-\$7.50	\$66,999*
13	WILLIE NELSON/EMMYLOU HARRIS/JERRY JEFF WALKER—Frank J. Russo, Inc., North Shore Col., Danvers, Boston, Mass., July 15	7,314	\$8.50-\$9.50	\$64,283
14	KANSAS/DEUX FINNIGAN & KRUEGAR—Entam, Col., Hampton, Va., July 11	8,610	\$7-\$8	\$63,426
15	CHARLIE DANIELS BAND/WET WILLIE—Joseph Kosik, Alpine Valley Music Festival, East Troy, Wis., July 16	8,929	\$6-\$8	\$58,987
16	FOREIGNER/HEAD EAST—Entam/Sunshine Prom., Rupp Arena, Lexington, Ky., July 14	6,873	\$6-\$8	\$53,976
17	AEROSMITH/AC DC—Avalon Attractions, Selland Apena, Fresno, Calif., July 15	7,333	\$7.50	\$53,473*
18	KANSAS/DEUX FINNIGAN & KRUEGAR—Entam, Civic Center, Huntington, W. Va., July 13	6,485	\$7-\$8	\$48,838
19	WILLIE NELSON/EMMYLOU HARRIS/JERRY JEFF WALKER—Frank J. Russo, Inc., Cumberland County Civic Center, Portland, Me., July 14	6,175	\$7.50-\$8	\$48,677

Auditoriums (Under 6,000)

1	NATALIE COLE/MICHAEL HENDERSON—Tiger Flower & Co., Fox Thea., Atlanta, Ga., July 14 (2)	7,597	\$7.50-\$8.50	\$64,346*
2	BRUCE SPRINGSTEEN—The Concert Company/Pace Concerts, Municipal Aud., New Orleans, La., July 16	5,000	\$6.50-\$7.50	\$35,644*
3	ROLLING STONES/PETER TOSH—Contemporary Prod., Kiel Opera House, St. Louis, Mo., July 11	3,557	\$10	\$35,570*
4	GROVER WASHINGTON JR./AL IARREAU—Jam Prod., Aud., Chicago, Ill., July 11	3,982	\$7-\$9	\$33,793*
5	KENNY LOGGINS—Jam Prod., Aud., Chicago, Ill., July 14	3,982	\$6.50-\$8.50	\$31,994*
6	BRUCE SPRINGSTEEN—Pace Concerts/Stone City Attractions, Col., San Antonio, Tex., July 14	3,152	\$7-\$7.50	\$23,583
7	DOLLY PARTON/EDDIE RABBITT—Jam Prod., Aud., Chicago, Ill., July 16	2,633	\$6.50-\$8.50	\$22,270
8	CHUCK MANGIONE—Bill Graham, Thea., Sacramento, Calif., July 13	2,392	\$7.65-\$8.65	\$20,192*
9	RONNIE MONTROSE/AC DC—Bill Graham, Convention Center, San Jose, Calif., July 16	2,950	\$6.50-\$7.50	\$19,855*
10	BLUE OYSTER CULT/CHEAP TRICK/BRITISH LIONS—Entam, Scope, Norfolk, Va., July 13	2,566	\$7-\$8	\$19,450
11	CHUCK MANGIONE—Bill Graham, Conference Center, Monterey, Calif., July 12	2,319	\$7.50-\$8.50	\$17,765
12	EMMYLOU HARRIS/JERRY JEFF WALKER—Frank J. Russo, Inc., Leroy Concert Thea., Providence, R.I., July 16	2,387	\$7.50-\$8	\$17,263
13	BRUCE SPRINGSTEEN—Pace Concerts, Convention Center, Dallas, Tex., July 12	1,761	\$7	\$12,327*

Billboard's
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Talent
DIRECTORY**

INTERNATIONAL TALENT DIRECTORY

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Billboard.

Easy
Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
2	4	7	MY ANGEL BABY Toby Beau, RCA 11250 (Texwings/Bo Mass, BMI)
3	1	11	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
4	5	5	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
5	3	14	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
6	8	5	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
7	6	7	COPACABANA (At The Copa) Barry Manilow, Arista 0339 (Kama Kazi/Appognature/Camp Songs, BMI)
8	9	12	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
9	10	7	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
10	43	2	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
11	13	13	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
12	15	6	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
13	7	16	YOU'RE THE LOVE Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
14	14	8	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
15	11	14	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
16	26	3	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
17	18	6	NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckyu, BMI/Special Songs, ASCAP)
18	12	13	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
19	16	6	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
20	17	14	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
21	21	7	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
22	23	6	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
23	31	6	YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
24	30	4	YOU'RE ALL I NEED TO GET BY Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
25	20	15	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
26	22	9	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
27	27	8	STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
28	45	2	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
29	29	7	ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)
30	24	12	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
31	19	9	DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
32	36	10	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/Neerland/Peg, BMI)
33	28	8	YOU CAN'T DANCE England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
34	25	11	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelring/Run It, BMI)
35	33	15	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (P/GEM, BMI)
36	46	5	READY OR NOT Helen Reddy, Capitol 4582 (United Artists, ASCAP)
37	37	5	RUNAWAY Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
38	42	3	LOVE WILL FIND A WAY Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
39	41	2	BLUE SKIES Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
40	34	26	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
41	38	8	ANOTHER FINE MESS Glen Campbell, Capitol 4584 (United Artists, ASCAP)
42	32	13	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
43	NEW ENTRY		LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
44	NEW ENTRY		I'M NOT GONNA LET IT BOTHER ME TONIGHT Atlanta Rhythm Section, Polydor 14484 (Low Sal, BMI)
45	48	5	RIVERS OF BABYLON Boney M. Sire 1027 (Warner Bros.) (Al Gallico Music BMI/Ackee Music ASCAP)
46	44	4	SUMMERLOVE, SENSATION Bobby Vinton, Elektra 45503 (Martin Coulter, ASCAP/Al Gallico, BMI)
47	49	2	IF I KNEW JUST WHAT TO SAY Roger Whittaker, RCA 11300 (Dotted Eights, BMI)
48	NEW ENTRY		DON'T LET GO Tony Orlando, Elektra 45501 (Screen Gems/EMI, BMI)
49	NEW ENTRY		CAN WE STILL BE FRIENDS Todd Rundgren, Bearsville 0324 (Warner Bros.) (Earmark, BMI)
50	NEW ENTRY		(We're) DANCIN' IN THE DARK Renée Armand, Windsong 11290 (RCA) (Unichappell/Windy Jenny/Windsea, BMI)

CBS TAPING
MUNICH UNIT

NEW YORK—A CBS Records production team will journey to Munich this fall to inaugurate a new affiliation between the company and the Bavarian Radio Symphony Orchestra.

Recordings of the Schumann symphonies under conductor Rafael Kubelik will be produced by David Mottley, sources at CBS reveal. Reportedly an ongoing series of disks to feature the German ensemble is planned.

Chicago Dedicates
New Concert Shell

CHICAGO—A new \$1.7 million outdoor concert shell has been dedicated here by the Chicago Park District.

The new James C. Petrillo Music Shell was officially inaugurated June 24 with a concert presentation of Johann Strauss' "Die Fledermaus." The performance opened the 44th season of Grant Park Concerts, sponsored by the Park District.

An existing Grant Park bandshell, located less than a mile south of the new site, will be demolished later this year, the Park District announced.

Slatkin Appointed

ST. LOUIS—Conductor Leonard Slatkin has been named to take over the leadership of the St. Louis Symphony following the departure of Jerzy Semkov after the 1978-79 season.

Slatkin, 33, is the first American-born conductor to be named to the post. He has been closely associated with the orchestra for several seasons, having recorded with the group for Vox.

Classical
Notes

The case of the *Missing Presence*. Philips Records decided two weeks ago to remove copies of its new "Pictures At An Exhibition" Mercury reissue from the marketplace. Little of the legendary "Living Presence" sound of the 27-year-old Mercury Records production had been translated in the newest Philips pressing, part of the Mercury Gold reissue series. Several critics phoned the company to complain about excessive record "scratch" in the high end—a rare departure for Philips. The Dutch engineers will go back to the masters and try again to restore one of the original marvels of high fidelity and the release has been tentatively rescheduled for the fall.

Erratum. Nathaniel Rosen's management ties were incorrectly reported in our July 22 feature. Our apologies to *Judd Concerts*, who represent the Tchaikovsky Competition winning cellist.

The New Koto Ensemble of Tokyo's treatment of Vivaldi's "Four Seasons" on Angel Records will be followed by the group's performance of several major works by Mozart. Angel Records "Koto Mozart," expected before fall, includes "Eine Kleine Nachtmusik" and Symphony No. 40. Recording plans have developed rapidly for this unique ensemble of eight—all women incidentally—and the group is expected to tour here in the fall. An album of Vivaldi flute concertos with *Ransom Wilson* also will involve the Japanese players, Angel Records reports.

James Tyeska, a 24-year-old bass-baritone from Coffeyville, Kan., took first prize in a new vocal competition sponsored by the *John McCormack Society of America*. The art song literature, and particularly the neglected Irish songs, will be promoted through competition, and each finalist is required to perform two Irish folk songs from McCormack's repertoire. Finals were held June 11 in Yonkers, New York, with Tyeska the recipient of a \$500 scholarship.

ALAN PENCHANSKY

Classical



STREET SERENADE—Associate conductor Ardean Watts leads the Utah Symphony in a performance on Salt Lake City's Main Street, as part of the city's second annual Festival of the Arts. The orchestra also performs outdoors at the Univ. of Utah's annual Snowbird Summer Arts Festival.

PROTEAN PROTO

Classical One-Man Show

By ALAN PENCHANSKY

CHICAGO—The Cincinnati Symphony's Frank Proto might be termed a jack-of-all trades by some.

A bassist, and the composer in residence of the orchestra, Proto has produced two albums on the QCA Records label that demonstrate a truly protean talent.

"Sound Of The Bass," volumes one and two were written entirely by Proto who produced and engineered the sessions, and who performs in one way or another on each of the cuts.

Proto's firm, Liben Music, published all of the selections, and one of the new LPs was cut in Liben Studio, an 8-track facility located in Proto's home.

And the cover photographs and liner notes—they're by Proto too.

The most arduous aspect of this one-man show was the recording and performing alone of all four parts of Proto's Quartet for Basses, one of five Proto compositions on the two LPs.

"It's a tough piece, it's all out of tempo and it became very difficult when you're engineering yourself," explains the composer. Proto used no click or cue tracks to perform the synchronization feat.

The hardest part, he says, was managing to start the tape machine and then quickly pick up the instrument. Proto kept one hand on the fingerboard of the double bass and the other on the tape machine for these quick attacks.

"I didn't lay down a whole part, I took the most active part to begin with, when that got inactive then I'd stop and lay down another track," Proto explains. Like the pieces of a puzzle, all four instrumental parts were fit together in this way.

Proto's home studio includes Otari tape machine, Teac/Tascam board and DBX noise reduction. The composer also works with synthesizers, and a synthesized electronic tape part

is heard in one of the recorded pieces.

The 37-year-old musician got the do-it-yourself habit several years back when he was brushed off by several music publishers. Liben Music, which Proto then founded, attempts to put his compositions on the market at reasonable prices to stimulate performances, explains Proto.

A Concerto for Double Bass and Orchestra, performed by the BBC Symphony, the Cincinnati Symphony, the Minnesota Orchestra and other groups, and a Concerto for Violin, Bass and Orchestra are among Proto's compositions.

And there are works in a variety of scorings. A Cincinnati Symphony performance of Proto's arrangement of material by Gershwin will be recorded by Vox, Proto informs.

However, Vox turned down the idea of an album devoted to his original compositions, Proto explains.

"The Sound Of The Bass," Vol. one includes Trio for Violin, Viola and Bass, and "Nebula," music for bass, piano and stereo tape.

"Nebula" was commissioned by Barry Green, principal bass of the Cincinnati Symphony, and performed by him.

Volume two includes several older compositions: Duet for Violin and Bass, Quartet for Basses and a Sonata for Piano and Bass. The composer performs both parts of the sonata which was taped in his home.

The albums, on QCA's Redmark label, carry a \$6.98 suggested list.

Proto says his works are becoming increasingly popular with double bassists and other musicians, and that the publishers who spurned him some time ago have grown more cordial.

"Now I just stick my nose in the air," chuckles the musician.

"After all, I did all the work."

John Philip Sousa: Another Period Revived

PHILADELPHIA—In an attempt to recapture the spirit of John Philip Sousa, a 35-piece all-professional concert band has been organized here by March Mostovoy for a series of 10 free Sunday afternoon concerts in the Stephen Girard Pavilion at Penn's Landing along the city's waterfront.

The concerts, started July 9 and continuing through Sept. 10, are made possible by the city-funded Cultural Affairs Council and a grant from the AFM Music Performance Trust Fund. While playing in the tradition of Sousa, the band's repertoire will run the gamut from baroque to disco.



Nyiregyhazi plays Liszt.

"Ervin Nyiregyhazi's playing is a kind of madness, but a divine madness."

—Harold Schonberg, *The New York Times*

"I have never heard such a pianist before...such power of expression...the sound he brings out of the piano is unheard of." —Arnold Schoenberg, from a letter to Otto Klemperer, 1935.

"The man does not own a piano, he never practices, and his hands shake—but when they touch the keys there is no question that his old mastery has never left him." —Richard Freed, *Stereo Review*

"It is not like anything you've ever heard before...only like what you've read about in the accounts of Liszt's own playing." —Richard Dyer, *Boston Globe*

Hearing is believing.

A monumental 2-record set. On Columbia Records.

2-RECORD SET
NYIREGYHÁZI
"Liszt incarnate" — Richard Dyer, *Boston Globe*
"A divine madness" — Harold Schonberg,
New York Times
ALL LISZT PROGRAM



M2 34598

HALL OF FAME Attendance In 6 Months Rises 26%; CMA Hears Board Report

NASHVILLE—Attendance at the Country Music Hall of Fame jumped 26% from Jan. 1 through June 30, 1978, compared to last year's figures.

That's one of the facts and figures related at the third quarterly board meeting of the CMA July 10-12 at the Fairmont Hotel in Dallas.

Among the other items discussed in the meetings: Board member Bud Wendell presented the Fan Fair report, noting a record crowd of 13,500 at the 1978 event, including 67 tour groups from 12 countries. There were 242 booths and displays exhibited in the Auditorium.

Frank Jones presented the Country Music Foundation report, and a softball committee was appointed to work on plans for the Fan Fair Celebrity Softball Tournament. Bill Denny will act as chairman and other committee members are Bill Anderson, Barbara Mandrell, Mary Reeves Davis, Jim Foglesong, Jerry Strobel and Wesley Rose.

P.R. and Country Music Month and banquet committee reports were given by Charlie Scully. Ralph Peer presented the international committee report.

The date for this year's CMA awards show will be Oct. 9 on the CBS Television network, according to Irving Waugh, in his tv committee report.

The long-range committee report came from Frances Preston; Paul Tannen reported on the resource committee; Ralph Peer on the Jimmie Rodgers commemorative stamp



CMA Stars: Don Nelson, Jo Walker and Joe Talbot respond to the applause as they accept the keys to the city of Fort Worth during the CMA luncheon co-sponsored by WBAP and the Southern Baptist Radio And Television Commission.

committee; and Chic Doherty on the promotion committee activities.

Preston presented the list of nominees for the 1978-79 board. Jim Duncan announced that the radio committee was appointing a sub-committee to update the CMA broadcasters kit with a target date of Jan. 1, 1979.

The schedule for 1979 board meetings was set. The January meeting will be held at the Durado Beach Hotel in Puerto Rico. The April meeting is set for Tucson, and the third meeting for Calgary, Alta., Canada.

The next CMA board meeting will be held in Nashville Oct. 17 during

country music week, and the CMA's general membership meeting will follow.

While in Dallas, several board members appeared on radio and tv shows. Don Nelson, chairman, was a guest on KRLO with Alex Burton. Charley Pride, Barbara Mandrell and Bill Anderson (with Mary Lou Turner and the Po' Folks) appeared on the WFAA-TV show "People" hosted by Michael Brown.

The Texas meeting was preceded by a country supper hosted by CMA and Dewey Groom at his Longhorn Ballroom. The supper included guests from the Dallas/Ft. Worth area and CMA board members. Entertainment was provided by Marcia Ball, Reg Lindsay, Johnny High of the Grapevine Opry, Ramona Reed who performed with Bob Wills when he owned the Longhorn Ballroom, Janie Fricke, Claude Gray and Charley Pride.

A Monday luncheon featured entertainment by Bill Anderson and Mary Lou Turner and the Po' Folks. The fete was hosted by KBOX radio.

The Baptist Radio and Television Commission co-hosted with WBAP a luncheon for the CMA board at its studios in Ft. Worth.

Mayor Hugh Parmer proclaimed July 11 Country Music Day in Ft. Worth and presented keys to the city to CMA officials during the luncheon. Later, CMA board members were guests of Mr. and Mrs. Charley Pride at their Dallas home for an evening of swimming, tennis and dinner.



MANSION TIME—Paul Kennerly, Waylon Jennings and Gid Friesen, president of A&M Records, discuss the launching of the "White Mansions" LP during a cocktail party/audiovideo presentation at the Opryland Hotel in Nashville.

REVAMPED & EXPANDED



Expansive CBS: Rick Blackburn, center, vice president/marketing for CBS Records in Nashville, confers with Epic artist Charlie Daniels, left, and Don Dempsey during a reception marking Dempsey's first trip to Nashville since his appointment as senior vice president and general manager of Epic/Portrait/Associated Labels.

CBS Nashville Sees Marketing Arm Switch

NASHVILLE—A major re-design and expansion of the CBS Records Nashville marketing department has been launched.

Rick Blackburn, vice president, marketing, for CBS Records/Nashville, notes the changes are aimed at "fine-tuning the Nashville marketing operation into an expanded vehicle capable of more effectively meeting the growing demands of the industry."

The promotions (see Executive Turntable) include naming Roy Wunsch to the newly created post of director of marketing, CBS Records/Nashville; Joe Casey, director of promotion; and Areda Schneider, manager, administration. All three—along with Virginia Team, art director—will report directly to Blackburn.

The departments of Columbia and Epic/Portrait/CBS Associated Labels product management, artist development and publicity will report to Wunsch. Casey will direct the activities of the four regional country marketing managers in Dallas, Los Angeles, Atlanta and Chicago.

He will also oversee the two new Epic/Portrait/Associated Labels promotional posts and two similar Columbia promotional positions.

Noting that with business running 55% higher than last year's same period, an unprecedented rate, Blackburn states the re-designing was necessary to meet the growth needs. "Through more aggressive sales and merchandising approaches toward catalog, as well as new releases coupled

with a considerably more ambitious artist development and publicity undertakings, we've experienced the most successful six months in the history of our operation."

Referring to Nashville's "ever-growing musical directions," Blackburn indicates the changes will bolster the label's efforts in other forms of music, as well as country.

Wunsch was previously director, sales and promotion, Epic/Portrait/CBS Associated Labels, while Casey served as director of sales and promotion, Columbia Records.

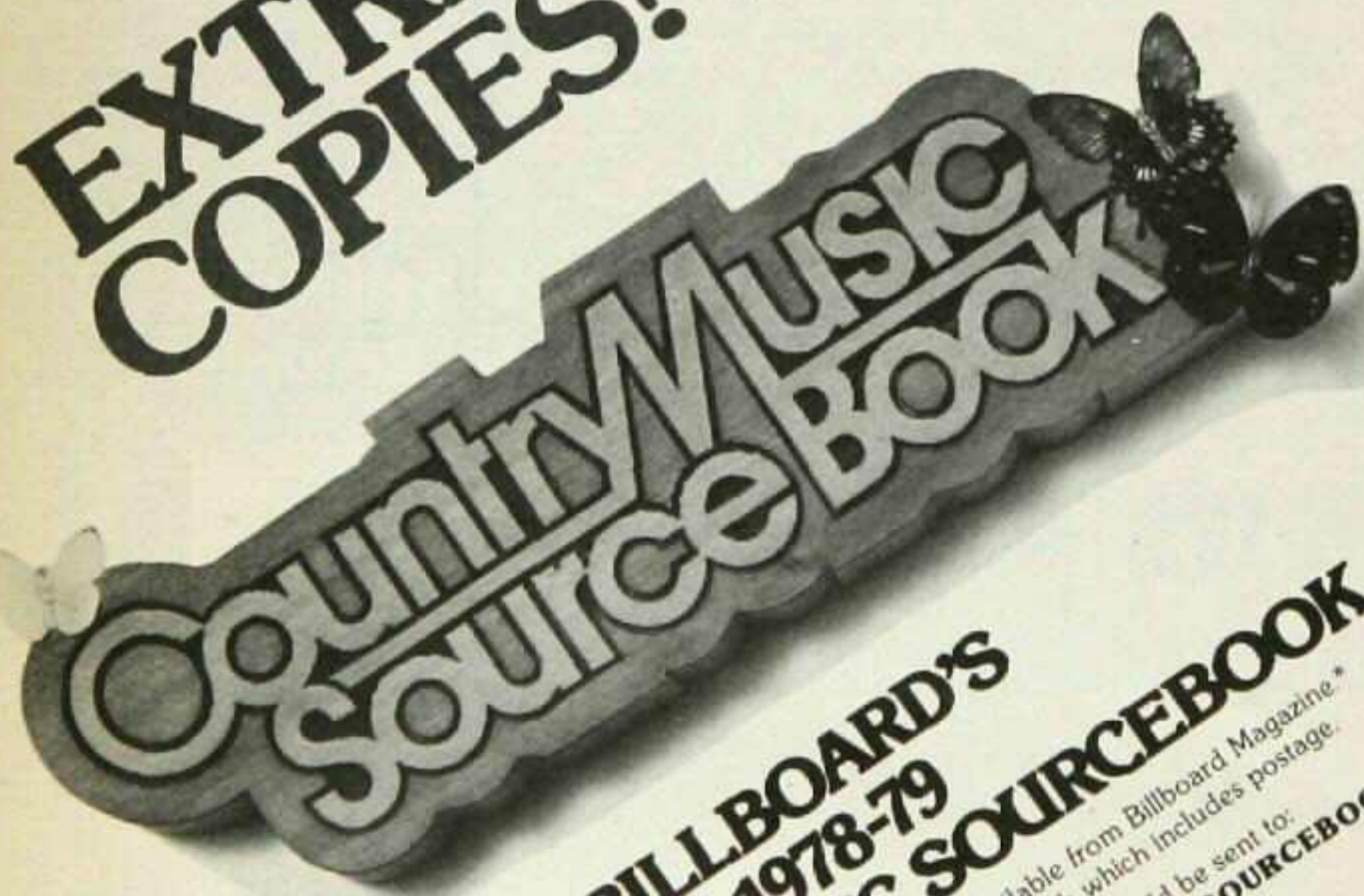
"I hope to strengthen an already successful music marketing program," comments Wunsch. "Combining the efforts of artist development, product management and publicity, the ultimate marketing objectives will be to strategically present new product and fine tune live performances by the CBS Nashville roster."

"This will carve a solid base for new artists while exploring previously untapped venues for established stars."

Casey sees the move as an "opportunity to key in, on a larger scale, the specific areas we consider prime facets of overall artist promotion—prime factors in building and sustaining the roster."

As manager, administration, CBS Records/Nashville, Schneider will be in charge of day-to-day business administration of the office, including budget allocation and administration and personnel records.

EXTRA COPIES??



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Check or money order (no COD's) should be sent to:
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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 7/29/78

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* Star Performer—LPs registering proportionate upward progress this week.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE—Artist, Label & Number (Distributing Label). Lists country LPs with chart positions and artist names.

Nashville Scene

By PAT NELSON

Roy Clark is taping his first television special tentatively set to air in November on ABC. 'Flying Down To Provo'...

The Oak Ridge Boys were awarded a gold album by Paul Simon as a token of thanks for their work on his 'Greatest Hits, Etc.' LP...

Staffs of CBS and Epic Records joined forces at Wessex Towers on a hill overlooking Nashville to welcome one of their newest comrades, Don Dempsey...

Randy Gury's latest ABC single, 'True Love Ways,' has been shipped both pop and country to coincide with the rebirth of the Buddy Holly sound...



SECOND APPEARANCE—ABC recording artist Don Williams makes his second appearance on the 'Tonight Show' with host Burt Reynolds...

This is the once-and-for-all true story of how Delbert McClinton and Kris Kristofferson became blood brothers. After McClinton had finished one of his sets at the Roxy in Los Angeles...

But, instead of Delbert's hand, he got the penknife in his knuckle. Delbert, being the ever resourceful Texan, quipped, 'Why let this good blood go to waste...' and promptly cut his own knuckle...

Jody Powell, press secretary to President Carter, and Frank Moore, head of the White House Congressional Liaison Office, along with their families, were among those on hand for the Statler Brothers' ninth annual July 4 Happy Birthday Celebration...

KFDI in Wichita celebrated its 14th anniversary with an appreciation day concert attended by more than 10,000 fans featuring Mercury artists Jacky Ward and Reba McEntire...

Larry Gatlin, whose newest Monument single 'Do It Again Tonight' has just been released, jetted to Toronto and Philadelphia for tapings of 'The Nashville Swing Show'...



Jesse Turner: With his new movie, 'Smokey And The Good Time Outlaws,' he is getting back into music via films.

Jesse Turner Returns To Music Via Motion Pictures

By SALLY HINKLE

NASHVILLE—Jesse Lee Turner, who faded from the music scene after reaching a top 20 position on Billboard's Hot 100 with 'Little Space Girl'...

Turner, with his new movie, 'Smokey And The Good Time Outlaws,' wrote four of the eight songs he performs, including 'Make It On My Own,' 'I'd Like To Be In Nashville,' 'Road To Nashville' and 'Made It To Nashville'...

'After 'Little Space Girl,' I went to California and became involved with acting and producing sessions,' comments Turner. 'When I started to go out on interviews for movie parts, the R-rated movies were beginning to take hold...'

Beginning as a crop-duster pilot, Turner succeeded in becoming owner of several ventures, including an airport, a cattle ranch, a restaurant and brought in three oil wells as an oil prospector...

'I had decided that I had all the business I wanted to do and now it was time to return to what I really wanted to do, and that was to make movies,' says Turner.

Banquet Firmed For Golf Event

NASHVILLE—The group Reflection will entertain at the awards banquet of the fifth annual Nashville Music Scramble golf tourney, Monday (31).

Site for the banquet will be the Sheraton South. More than \$5,000 worth of prizes will be presented during the fete following the tourney at Crockett Springs golf course near Nashville.

Sponsors for the tourney are ABC Records, Amusement Business, ASCAP, Billboard, BMI, Capitol Records, CBS Records, Combine Music, Elektra/Asylum Records, First American National Bank, MCA Records, Phonogram/Mercury Records, RCA Records, SESAC, United Artists Records, Warner Bros. Records, WLAC/WKQB and Woodland Sound Studios.

A few openings are left for the tourney. Entry fee is \$35 and the cut-off date is Thursday (27). Those wishing to participate should contact John McCartney at Billboard, 615-329-3925.

my own company, General Audience Films, and began work on a script.

'I had originally intended to do a flying or crop dusting film but when the movie 'Nashville' came along, it seemed like such a slap in the face to the city that I wanted to do a reverse type of film.'

'So I wrote another script and came to Nashville to look at locations and see about enlisting local people to be in it.'

'It was tough to break the barrier when I came in and said I was doing another picture about Nashville. Nobody wanted any part of it, so I had to get through to them through some inside people that I knew to convince them that I was sincere.'

An entertaining representation of how difficult it is to make it in Nashville as singers, 'Smokey And The Good Time Outlaws' stars Turner along with Dennis Fimple, Slim Pickens and local Dianne Sherrill, a Nashville night club entertainer who has recorded for Monument Records and appeared in the 'Nashville 99' television series with Jerry Reed and Claude Atkins.

Other Nashville notables include Gaillard Sartain. A 'Hee Haw' regular who also plays the Big Bopper in 'The Buddy Holly Story;' Archie Campbell, country comedian and 'Hee Haw' regular; Epic recording artists Johnny Paycheck and Mickey Gilley and Polydor recording artist Johnny Russell.

The film also utilizes other song-writing talents including Ben Peters and Larry Hart.

Turner's next film project will begin in the fall and will be called 'I'm Only A Man.'

'It will be about a sincere, small town, gospel singing, piano playing preacher who makes it big, like a Billy Graham-type figure,' notes Turner. 'He ends up going astray with all the glamour and bright lights, but in the end comes back around.'

Dianne Sherrill will team again with Turner as the preacher's wife.

'I'm looking forward to doing the part,' says Sherrill, 'because everything I've done so far has been sort of within my own character. So this will be a challenge for me.'

Fete Donnie Rohrs

NASHVILLE—Negotiations are underway for a concert trip to Dallas by Donnie Rohrs. The Ad-Korp Records artists was feted in Dallas at a cocktail party, barbeque and preview party. Ad-Korp invited press and radio contacts to the event hosted by Bill Mack of WBAP, Ft. Worth.

JULY 29, 1978, BILLBOARD

Rogers And West For N.J. Fair

NASHVILLE — Kenny Rogers and Dottie West will launch the Meadowlands (N.J.) Family Fair Aug. 31.

The fair will be located within the Meadowlands Racetrack, adjacent

to Giant Stadium, and close to New York City by public transportation. Shows are slated for 6:30 p.m. and 9:30 p.m., with admission set at \$2.50 for adults and \$1 for children. Besides the entertainment, the fair features more than 250 exhibits.

Billboard

Hot Country Singles

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CLIFFORD CLAY "The Singing Trucker" (ST-509) STOP RECORDS has finally caught the right train. The Georgia Love Express Get Aboard Folks And Ride That Georgia Love Express With Clifford To The Top Of The Charts. Produced By RAY REEVES. Published By MASTER FOX MUSIC PUBLISHING COMPANY, BMI

Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and STAR PERFORMER. It lists 100 country singles with their chart positions and artist names.

JULY 29, 1978, BILLBOARD

You and Susie Allanson belong together.

You've already been introduced.

Through her hits "Baby, Don't Keep Me Hanging On," "Maybe Baby, Last Night Made My Day" and "We Belong Together," currently Top 10 four short weeks after release.

If you really want to get to know Susie better, there's a place:

her very first Warner-Curb album, We Belong Together.

SUSIE ALLANSON/We Belong Together
Featuring the singles "We Belong Together," "Baby, Don't Keep Me Hanging On," "Maybe Baby" and "Baby, Last Night Made My Day."

Produced by Ray Ruff for Oak Productions
On Warner-Curb records & tapes 115K 3217



DJ'S SOUND CITY CONFAB

Disk/Tape Chain Visits Craig

By JOHN SIPPPEL

LOS ANGELES—Executives and managers of the 19 stores in the DJ's Sound City chain out of Seattle reportedly became the first record/tape retailer convention group ever to visit an audio/car stereo maker's base.

As part of its six-day agenda in Southern California, the group, headed by Dick Justham, chain chief, spent three hours touring Craig Corp.'s 100,000 square foot home office/warehouse in nearby Compton Monday (17).

Justham, a one-time Craig salesman in Seattle, carries elements of the entire Craig line in the stores in the Northwest, Alaska and Hawaii. Because he has found Craig hardware an important profit center, Justham arranged the afternoon visit to the plant. DJ's is one of a growing number of record/tape chains handling hardware.

The DJ's entourage was welcomed by John Walter, Northwest general manager for Craig, and Gary Sandstrom, Seattle salesman who covers DJ's.

Tim Hendrick, manager of trade relations for Craig, explained its new R3 concept. Hendrick explained the firm has taken numerous important specifications in car stereo and attempted to properly balance each with the other for optimum sound quality. Craig presented a rough of an a/v presentation with which it will demonstrate the R3 thrust this fall nationally at dealer showings.

Audio engineers outfitted a station wagon with a Craig T633 car stereo unit and two competitive models from other makers. The slide presentation takes one along a Los Angeles freeway, with the audio portion actually playing back tapes

of what each of the car stereo units received during the trip.

To illustrate the difference in car stereo reproduction, graphs of the sound quality of each unit are part of the 20-minute demonstration. "Picket fencing," alternate channel rejection selectivity, sensitivity and RF intermodulation are discussed and illustrated. Hendrick said Craig is preparing a complementary brochure which further carries out the R3 explanation.

Craig will expend its largest national and local advertising budget ever this fall, ad chief John Romain pledged. Not only will the firm continue to use a series of top print consumer periodicals, but for the first time will use prime network tv, including a full NFL game schedule.

Craig advertising will be linked with the DeLorean car. The two-seat

(Continued on page 52)



Billboard photo by Nat Silverman

DIGITAL PREMIERE—WFMT program director Norm Pelligrini, right, and Billboard classical editor Alan Penschansky look on as DJ Don Tait cues up one of a half-dozen digital and direct-disk selections during a recent "Music In Chicago" weekly program. Pelligrini interviewed Penschansky on the audiophile boom, with a world premiere of the Telarc Soundstream digital recording of the Cleveland Wind Ensemble conducted by Frederick Fennell in Holst's *Band Suites* and Handel's *Royal Fireworks Music*.

TRAFALGAR'S 'CROSSFIRE'

Down Under Direct Disk

ANNANDALE, Australia—What is believed to be the first commercially available direct-to-disk recording made in Australia has been released on the Trafalgar label, distributed by RCA (Australia).

Crossfire is a six-man group blending jazz, rock, classical and Latin overtones in a "live" performance of the same title. It was produced and engineered by Alan Thorne, for the past seven years head engineer at Phase 1 Studios in Canada and Trident Studios in London, with Don Bartley as mastering engineer.

Also involved in the project are the label's managing director Charles Fisher as executive producer, and its general and sales manager Michal McMartin, as project manager. McMartin reports pop chart action already for the disk with at least six more releases scheduled in the next 12 months.

The independent Trafalgar

Production, an offshoot of Trafalgar Studios in Sydney, is available at record bars, stereo and hi fi outlets at \$11.99 (Australia) list, about \$13.80 in U.S. dollars. It may be available in the U.S. later on.

Included in the group are some of Australia's most respected studio session artists, including Mick Kenny on Wurlitzer piano and flugelhorn; Doug Gallacher, drums; Ian Blossom, percussion; Don Reid, saxophones, flute; Greg Lyon, bass, and Jim Kelly, guitar.

Equipment used in the 33 1/3 r.p.m. direct disk recording was transferred to the RCA plant in Sydney, where a mobile studio was set up. Included were JBL 4331 monitor speakers, a Neve console, Neuman VMS70 lathe with SX74 cutting head, and seven microphones—Neumann U87, U47 and KM84; AKG C414 and C451, Electro-Voice RE20 and Beyer M160.

Audiophile Recordings

FATHA—Earl "Fatha" Hines, M&K Real Time Records, RT105, distributed by Real Time Records M&K Sound, \$15 list.

So true and unaffected is this record's big sound, and so natural the production approach, that one expects to be able to walk forward in the room and be able to touch Hines' piano. It is a tactile experience that some of the best direct disks are able to create, and M&K's surely ranks in this category. Admittedly we're prejudiced where living legends of jazz are involved. Hines demonstrates those countless deft arpeggiations he has invented, the complete fluency and assurance of a definer of style in eight beautiful selections including "Ain't Misbehavin'," "Sophisticated Lady," and "Birdland." Cuts with small combos alternate with solos in a spacious acoustical setting.

* * *

SHARON ISBIN: WORKS BY BROUWER, PONCE, SOR, LAURO, ALBENIZ—Sound Environment Recording TR 1010, distributed by Sound Environment Recording Corp., \$10 list.

The artist is representative of the many gifted young guitarists who have brightened the concert scene in recent years. She is a sensitive

(Continued on page 54)

EXPANDED THRUST

Wintec's New TV Audio Tuners Hailed

By JIM McCULLAUGH

LOS ANGELES—When Wintec of America makes available next month two audio receivers each with a separate television tuner to enhance the audio portion of tv, it reportedly will be the first audio manufacturer in the world to market such a product.

As one of the major technology breakthroughs at the International High Fidelity Show in Atlanta (Billboard, June 3, 1978), the units drew enthusiastic response from dealers and distributors, enhanced with the much larger turnout at the Summer CES in Chicago.

The two receivers join a line of receivers, tuners, and amplifiers Wintec markets worldwide and is part of an expanded marketing thrust for the U.S., according to Frank Finn, president of Wintec of America.

Wintec of America was originated in 1976, part of Wintec Forecast in Japan, formed 15 years ago. American

headquarters are in Los Angeles encompassing a 25,000 square foot warehousing facility and 25 employees. Wintec's Japan facility covers one million square feet, is 80% fully automated and employs 1,500 persons. Annual sales are in excess of \$200 million.

The company, which markets extensively in Europe, showed initial product for the U.S. at the CES in June 1977. An American dealer network has been set up with Finn adding that approximately 120 outlets nationwide have the line already. Finn is targeting approximately 300 dealers by year's end with distribution through a 15 rep network.

The top of the line receiver, model R1120, has 120 watts per channel power output at a reported .03% total harmonic distortion.

The special tv tuning section requires no wiring or special connec-

(Continued on page 54)

Innovative Lighting Equipment For Disco Mart

New Controllers, Tubing, Special Units

By STEPHEN TRAIMAN

(This concludes a two-part report on exhibitor highlights at Billboard's recent Disco Forum IV that began last week with a recap of sound and laser equipment.)

NEW YORK—From sophisticated computerized controllers to unique infinity-mirror sculptures, and modules with built-in speakers, lighting equipment for the disco market presents a much-diversified availability picture from that of a few short years ago.

New firms are coming into the market all the time, with Kliegl Bros., perhaps the most well known name in theatrical lighting, on hand for the first time among two dozen other companies, testing the disco waters at the recent Forum.

With more clubs going to live entertainment, Kliegl's Jim Crooks sees a new market potential, and is using Chicago's Controlled Lyte Systems as its initial distributor for the disco field.

Several U.K. firms, Optikinetics and Pulsar, were also repped by several of their U.S. distributors, with

both showing new units. Optikinetics, in the MGM Stage Lighting booth, had director Neil Rice on hand, who noted the firm may add to its existing network of a dozen American distributors. A new \$150 list Solar Sound Animator, a sound activated projector attachment, was debuted for its system, Pulsar Light, in the Litelab display, had its new Jumbo Strobe with longlife xenon flashtube.

Among other innovative lighting additions for the disco market previewed at the Forum:

- Sound Chamber, sharing a sound/light room with Cerwin-Vega, debuted its Celestial Series IV controller at \$1,450 list with add-on modules at \$1,250 each. Its Dynolite polycarbonate spacing tube in 6, 8 or 10-foot strips with 3, 4 or 5-inch bulb centering, goes for about \$10.50 a foot, with a basic 3 by 3-foot inlaid floor panel about \$320, notes Steve

Murray. Bulbs are claimed to have 66-year life.

- Litelab, who named Linear Sound Labs its newest installer/distributor for the New York metro area, had new 8 by 8 matrix patterns for its 64-channel matrix controller, with three new "Saturday Night Fever" dance floors available in September in matrices of 64—an 8 by 8, 16 by 16 or 32 by 32 foot area. New logic control head is able to pull out any channel or pattern, or run the full program, says Howard Rheiner. Firm also became a distributor for the U.K. LaserTrace 5-milliwatt unit with four remote controls.
- Diversitronics had its ELS-4 4-channel color organ, \$1,250 without matrix, \$1,400 with matrix capability or \$1,800 with five power packs, notes Steve Breen. Also new is an Audio Sensitive Strobe with manual or automatic rate controls.
- Electronic Designers showed

its SAS 1002 10-channel superchaser with microcomputer control for 23 preprogrammed patterns plus custom availabilities, with automatic or manual programming for any sequence, at \$1,195 list in late August, according to Al Palmgren.

- Illusion Lighting had its Video 4000 4-channel color organ/light controller with 15-kilowatt power pack in production, at \$896 list, with a twin-pack available for matrix capability, notes Joan Ferrari.
- Times Square Theatrical & Studio Supply showed its full line, highlighted by a new 10 by 10 lighting controller at \$828 list, new dry ice fogger at \$480 and bubble machine, with Al Hilzen commenting on the wider interest in special effects at clubs of all sizes.


- MGM Stage Equipment, in addition to distributing the Optikinetics and Pulsar lines from the U.K., also has the British FAL Stereo De-

lux portable console and new speakers, and National Electronics videocassette library as new lines. One of Jack Ransom's newest units is a multi-directional five-way mirror ball, available in 12, 16 or 20-inch diameters at \$500, \$650 and \$800 list, respectively.

- Lights Fantastic also has its own and distributed lines, with the latter including the redesigned line of Telec mixers from Electronic Distributors in Canada, and the U.K.'s Soundout Labs mobile disco console. Brian Puckey reports much interest in strobes and 3-channel color organs, noting the firm is moving soon to larger quarters on Long Island with more manufacturing space due to greatly increased business.

- Lightworks is distributor for one of the most innovative products shown, the Infinart Light Sculpture of BE Designs of Miami. Ben Eglon customizes the infinity mirror panels in any design, with a 4 by 8-foot panel from \$1,400 to \$2,000, with

(Continued on page 52)



Our recording tape is considered by most audiophiles to be the world's finest tape.

Our tape window is welded in to keep dust out.

Our pressure pad is locked into a special four-sided retainer to maintain perfect tape-to-head contact.

Our slip sheet is made of a substance that's so slippery, even glue can't stick to it.

Our leader not only keeps you from making recording errors, it also keeps your tape heads clean.

Our Delrin guide rollers make sure our tape stays perfectly aligned with your tape heads.

Our cassette is held together by steel screws to assure precise alignment and even distribution of pressure on all sides of the cassette.

Our standard cassette shell is finished to higher tolerances than industry standards.

Our tape is anchored to our hub by a special clamping pin that makes slippage impossible.

There's more to the world's best tape than the world's best tape.

Our reputation for making the world's best tape is due in part to making the world's best cassettes.

In fact, we put more thought

and more work into our cassettes than most manufacturers put into their tape.

We do all this, because at Maxell

we believe in a simple philosophy.

To get great sound out of a cassette takes a lot more than just putting great tape into it.

maxell



Maxell Corporation of America, 60 Oxford Drive, Manasquan, N.J. 07074.

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Prerecorded Cassette Rise Outpaces Blank % Gains

• Continued from page 1

units. At the same time, blank volume was up 13% to 720 million, from 637.5 million units in 1976.

Broken down by region, global areas with the greatest percentage ratio shifts were Africa, 10%, and Latin America, 5%, with a 3% shift in Europe, 2% each in the U.S./Canada and Asia markets, and 5% in all other areas.

While no unit totals by region are available in the BASF report, the only available figures for U.S. prerecorded and blank sales offer some confirmation of the relatively more rapid growth of the former market, though the ratios are not the same.

Recent 1977 retail sales figures from the Recording Industry Assn. of America indicate a whopping 69% rise in prerecorded cassette unit sales at retail to 37 million, from 22 million the year before (Billboard, July 15, 1978).

At the same time, using a 70% sell-through factor for estimates of 1977 blank tape factory shipments by Merchandising magazine, Billboard's sister publication, approximately 140 million units were sold last year, a 7% gain from 130.5 million 1976.

Using the RIAA and Merchandising estimates, the U.S. ratio shifted to 79:21 blank versus prerecorded, from 85:15 in 1976. This swing is more dramatic than noted in the BASF survey which groups the U.S./Canada market at 83:17 in 1977 versus 85:15 the year before.

Equally significant to the arguments of both sides is the growth of premium blank tape sales worldwide, with the U.S. market a particularly graphic example

Premium ferrite product shipments—high-end Maxell UD-XL I and II, TDK SA and AD, and 3M Master I, II and III among others—were up 34% in 1977, to 80 million units or 40% of the market, from a 32% share the year before, while promotional ferrite shipments dipped 7% to a still leading 106 million units.

With prerecorded cassette sales at retail expected to continue their dramatic gains in the U.S. this year, the new premium blank cassette lines from BASF, Fuji, Ampex and Memorex should increase the unrecorded percentage of sales as well.

The current year's ratio shift, if any, should provide more interesting conjecture for the future, with better duplicating formulations on the near horizon, as well as the generation of metal-particle blanks.

PRERECORDED BLANK SALES RATIOS

1977		1976	
Blank:	Prerec.	Blank:	Prerec.
85:15	U.S./Canada	83:17	
68:32	Europe	71:29	
65:35	Asia	67:33	
75:25	Latin America	80:20	
40:60	Africa	50:50	
70:30	Other	75:25	
72:28	Worldwide	75:25	

BASF used its own figures and estimates of other major suppliers for the report. The company manufactures audio tape and cassettes in eight plants on three continents, and claims an approximate market share of 20% in Europe and 5% to 10% outside Europe. The plants, all affiliates of BAF AG which invented magnetic tape in Germany in 1934, sell half the aggregate BASF output outside the Federal Republic.

Vidcassette Venture For Memorex & Bell & Howell

NEW YORK—M/B&H Home Video is the newest joint venture for the emerging home video market, with manufacturing of high quality half-inch Beta and VHS formats for both the consumer and duplicating markets the prime factor.

Joint announcement July 13 by Ted Cutler, vice president/general manager of the Memorex consumer & business media group, and Bob Pfannkuch, president of Bell & Howell's video systems division, positions both firms even more strongly in the growing market.

Memorex, a leading manufacturer of blank tape for both professional and consumer applications, brings its tape expertise to the venture, notes Jake Rohrer, in charge of the firm's video project.

Bell & Howell, a leading duplicator and a manufacturer through its recently acquired Telemation division, brings its expertise to plastics and molding, observes Steve Milam, who is responsible for the B&H side of the operation.

The plant, expected to be operational by early 1979, will basically be an assembly type of manufacturing operation, set up in the Chicago area close by a B&H facility, and will sell product only to the two partners, Rohrer and Milam emphasize.

Negotiations for licenses to produce both VHS and Beta format videotapes are expected to be concluded in the near future, with no obstacles anticipated by either company.

Memorex will use the blanks as branded products, Rohrer says, and has been working on improved formulations for more than three years, with samples demonstrated to a number of domestic and overseas hardware manufacturers. Both the consumer and professional products divisions will market the tapes, the latter for the growing duplication market.

Bell & Howell looks at the venture as just one more vital step in positioning it in a unique spot to properly serve the entertainment industry, with the added advantage of having a manufacturing operation under the duplicator for immediate product testing, Milam says.

One of the first four designated Panasonic VHS duplication centers in the U.S., the current Bell & Howell operation in suburban Chicago also is a major supplier of pay cable duplication for United Artists, 20th Century-Fox and Paramount product.

Milam is negotiating with a num-

New Disco Lighting For Disco Market

• Continued from page 50

Pete and Linda Altman of Lightworks reporting excellent reception to the models shown.

• Electric Light Speakers hand crafted with built-in Altec components were another new twist, with Tom Cantella of distributor Antique Juke Box showing two basic designs at \$1,295 each, with good interest from the Forum's many overseas visitors.

• Discotronics, distributor for Dallas-based Lance Enterprises, had its new Disco Beams in production, with four color bulbs in 4, 8 and 16-spot modules, at \$345, \$575 and \$920 respectively, according to Lance Nichols.

• Electra Display, at its first show with its new light bars, had its full line of lighting displays, with Dan Ruderman reporting a number of good leads.

• American Lighting, with its full line of controllers and other effects, debuted an innovative Tile Lite, available in black or mirror-finish photo engraved with a laser to diffract into patterns when hit by any light source. A case of 16-foot-square tiles is \$204 in black or \$232 in mirror, notes Dave Smoot, with custom designs available for floors covered with half-inch safety glass.

• Varaxon showed its new model 883 memory lighting controller at \$2,750 list, in conjunction with its new Starburst modular wall panels and dance floors at \$1,000 and up, depending on size, according to Gary Loomis.

• Crown Industries also noted excellent response to its frosted Stardust lighted dance floors, and new chasing tubes introduced at the Forum, according to Dave Frank.

• Controlled Lyte Systems, in addition to handling the Kliegl line for discos, also showed its new plexiglass chaser strip covers, customized for any system, with a 6-foot unit dropping from 2 inches to 12 at the base going for about \$85, notes Paul Bourassa. As a new design feature, it can be a centerpiece by day and then a lighting fixture at night.

• Creative Audio & Lighting Systems, distributor for the full line of Tivoli products, sees more interest in inlaid wood floors with lighting

ber of companies for custom duplication work for the home market, and is close to a deal with one of the major new suppliers of feature films.

Both Rohrer and Milam stress the quality of the new tape products as the prime concern of both partners in the venture. The necessary subsidiaries are being set up now, and hiring of personnel to run the plant is underway, with more definite plans to be announced in the next month. **STEPHEN TRAIMAN**

strips and customized sculptures with chaser tubing, according to Kelley Forde.

• Roctronics had production units of its Patch Box controller, with Doc Jacobucci claiming to handle double the lighting load from a single unit, with six input and 12 output circuits. He also previewed an innovative holographic "egg case" in acrylic and metal, lighted at bottom or top for two images, at \$500 list.

• Techrand had its new all-neon light display, a 42-inch-square panel with 16 radial and four circular tubes at \$2,000, as an add-on to its Alibi II lighting controller, with John Gorenflo promising a more automatic unit later this year.

• Champion Lighting showed its infinity floor modules with Sandy Schneibolk reporting a lot more interest in the plexiglass-covered dance surfaces.

• Blackstone Productions had a greatly expanded array of Polarama animations for its customized light show via multi-slide projectors, with Lowell Fowler reporting several major new installations for the complete system.

• Disco Explosion is manufacturing its own lighting strips to complement its floor and wall panels, with Conrad Schalk noting a line of spots is due soon. The Eau Claire, Wis., firm is Midwest distributor for the disco mart for a number of major audio lines also, including SoundSphere, BGW, Showco Technics, Diversitronics, Electronic Designers and Tapco, he says.

• Swivelier had its full line of special effects lighting in an innovative geodesic display, including fiber optic tables, projectors and the multi-matic Zeromatic sound-to-light controllers.

• Spinfinity also had an unusual display for its modular lighting systems, fabricating an 8 by 8-foot ceiling ideal for smaller clubs or restaurant/disco areas with a variety of bulb effects available according to Fran Cashman.

• Production Arts Lighting, at its first Forum, had an innovative line of light bars and customized mirror-design wall panels.

• R.S.H. Enterprises previewed an original 9090 multi-vision mirror panel with 36 convex mirrors mounted in a geometric design for a myriad of images when hit by light. Basic 3-foot-square panel is \$46, or \$99 with lucite frame.

Pemcor In Merger

LOS ANGELES—Esmark, Inc. and Pemcor, Inc., parent company of Jensen Sound Laboratories, have announced an agreement in principle for the merger of Pemcor with an Esmark subsidiary.

1st Audio Visit For a Disk/Tape Chain

• Continued from page 50

sportcar will hit the market next year at \$15,000, equipped with a Craig stereo system. Romain said retailers could obtain copies of the 25-second spot for \$25. Craig will again co-op on the tv time buy.

Alan Fishel of Craig's design department went through the new car stereo line, explaining upgrading cosmetically and audiowise. List prices will be about the same as current models. All Craig executives present emphasized that not only is the manufacturer trying to keep list

prices in line, but is offering the consumer more with each new year's line.

Lauren Davies, senior vice president, marketing/sales, compared calculator, tape recorder and computer prices today and five years ago, noting that list has been reduced drastically in the face of adding more technological advances.

Fishel noted that Craig digital readout would in the future go to yellow/green, more easily discernible in full daylight than the present red; tuning knobs would feature soft rubber edges for more

facile handling, with spun aluminum innerfaces and the 9420 speaker, a leader in its field, would be provided with a new low profile grill, enabling it to be mounted higher on the interior of a car.

The DJ's group in the hi fi line was promised three new Craig receivers in its Series 5000. They will be 20, 40 and 55 watts. Craig hopes the 55-watt receiver with many new features will come in under \$300. The new tape recorder line features a first-time mini-cassette hand-held shirt pocket rechargeable recorder, the 1500, at \$79.95.

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Audiophile Recordings

Continued from page 50

performer, musically perceptive and well equipped technically...

THE JAZZ/ROCK SEASONS—Moe Koffman, Sonic Technology Corp.

The "direct pressed disc," a tape recording remastered and specially manufactured...

contemporary rhythm section employed. Sonic Technology hopes to issue 50 titles within a year...

GEORGE WRIGHT PLAYS THE CHICAGO THEATRE ORGAN

This direct disk documentation of one of the last of the Mighty Wurlitzers intact is certain to be the talk of theatre organ buffs...

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York.

Sumitomo 3M, TDK Bow Own Japan Vidtapes

By HARUHIKO FUKUHARA

TOKYO—Starting this month, TDK Electronics and Sumitomo 3M, two of the major videotape manufacturers...

Instead of playing second fiddle to the hardware manufacturers to which they have been supplying tapes...

An estimated 850,000 units are now in homes, and with buyers taking an average 10 tapes with the machine purchase...

TDK started the ball rolling by releasing videotapes early this month for the VHS system...

At the end of July, Sumitomo 3M will premiere its tapes—initially with 30,000 units imported from 3M in the U.S...

Both TDK and Sumitomo tapes are priced similar to levels of the hardware manufacturers.

Other manufacturers are trying hard to break out of the straitjacket of OEM supply...

While Sumitomo 3M is importing its first product from 3M in America, plans call for its own production here by sometime next spring.

New Loudspeakers By Altec Lansing

LOS ANGELES—In expanding its line of industrial and professional audio products, Altec Lansing has introduced a number of 16-ohm and 32-ohm loudspeakers...

"These products were primarily designed to complement the 2200 incremental power amplifier," says Davis, "however, we have found that the additional 8-ohm or 16-ohm impedance level is useful in a variety of applications."

According to David, Altec plans to further expand the commercial sound line so that all of their loudspeakers will have either an 8-ohm or 16-ohm impedance level...

IHF Elects Kalov

LOS ANGELES—Jerry Kalov, president of the Institute of High Fidelity and president of Jensen Sound Laboratories, was elected by the IHF's board of directors as board chairman.

Named to the IHF board and serving one-year unexpired terms of office are Andrew Carduner, vice president/promotion, BIC/Avnet, and Jerry Kaplan, executive vice president and general manager of Lux Audio.

Tennis At CES

LOS ANGELES—Fisher will once again sponsor a tennis tournament for reps, dealers and members of the trade press at the January CES in Las Vegas.

TV Tuners Boost Wintec

Continued from page 50

tions and receives the audio portion of any VHH or UHF programming on standard television receivers...

The unit also features an FM metering system that employs five LEDs for signal strength/multi-path tracking and five more LEDs for center-of-channel positioning precision.

Other features include variable loudness contour, dB-calibrated attenuator-type volume control, bass, midrange, and treble controls with variable turnover for bass and treble, tape dubbing switch...

The second new Wintec entrant to incorporate tv tuning is model R1060, with 60 watts per channel output at 0.5% total harmonic distortion.

While the tv tuning portion of the receiver will give the units a decided technology edge in the U.S. audio marketplace, Finn maintains, the firm will not stress that feature only in its merchandising campaign.

1st Greek Audio User Survey Out

ATHENS—Greek hi fi monthly Ehos has published the results of a six-month survey of audio users, the first of its kind undertaken in Greece.

Findings show that on the average, hi fi owners buy more than five records a year, but the strength of radio is demonstrated by the fact that 6% of owners bought no records during the year and a further 8% no cassettes.

In fact, 35% of audio owners listen to music on radio, 32% to records, 25% to cassettes, 6% to 8-track. The 2% who said they listened to music through "other means" reflect the surprisingly high percentage of owners—94%—who have never attended a live performance.

Questions on musical tastes reveal a strong preference for international

repertoire. Some 87% say they prefer international pop and rock, and 36% international light music. However, 28% express a preference for Greek folk music, and a total of 89% did in fact listen to Greek music in one form or another.

Choice of equipment purchased was based primarily on a combination of personal experience, friends' recommendations, and brand familiarity.

Rack Singles Best Sellers

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As Of 7/17/78

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

- 1 GREASE—Frankie Vallie, RSO 897
2 BAKER STREET—Gerry Rafferty—United Artists 1192
3 COPACABANA—Barry Manilow—Arista 0339
4 SHADOW DANCING—Andy Gibb—RSO 893
5 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic)
6 BLUER THAN BLUE—Michael Johnson—EMI-America 8001
7 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048
8 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249
9 KING TUT—Steve Martin, Warner Bros. 8577
10 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic)
11 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891
12 TAKE A CHANCE ON ME—Abba—Atlantic 3457
13 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493
14 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS)
15 THREE TIMES A LADY—Commodores—Motown 7902
16 MY ANGEL BABY—Toby Beau—RCA 11250
17 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA)
18 LAST DANCE—Donna Summer—Casablanca 926
19 EVEN NOW—Barry Manilow—Arista 0300
20 DANCE WITH ME—Peter Brown—Drive 6269
21 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549
22 HOT BLOODED—Foreigner, Atlantic 3488
23 I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor 14484
24 BECAUSE THE NIGHT—Patti Smith—Arista 0318
25 FOOL IF YOU THINK IT'S OVER—Chris Rea, Magnet 1198 (United Artists)
26 FM—Steely Dan, MCA 40894
27 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568
28 YOU—Rita Coolidge, A&M 2058
29 MACHO MAN—Village People, Casablanca 922
30 I'VE HAD ENOUGH—Wings, Capitol 4594
31 YOU BELONG TO ME—Carly Simon, Elektra 45477
32 CAN WE STILL BE FRIENDS—Todd Rundgren, Bearsville 0324 (Warner Bros.)
33 SHAME—Evelyn "Champagne" King, RCA 11122
34 BOOGIE OOGIE OOGIE—A Taste Of Honey, Capitol 4565
35 STAY—Jackson Browne, Asylum 4548
36 ONLY THE GOOD DIE YOUNG—Billy Joel, Columbia 3-10750
37 YOU'RE A PART OF ME—Gene Cotton with Kim Carnes, Anola 7704
38 MAGNET & STEEL—Walter Egan, Columbia 3-10719
39 THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 925
40 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028

Rack LP Best Sellers

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As Of 7/17/78

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

- 1 GREASE—Soundtrack—RSO RS-2-4002
2 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001
3 SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic)
4 EVEN NOW—Barry Manilow—Arista AB 4164
5 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698
6 OCTAVE—Moody Blues—London PS 708
7 SHADOW DANCING—Andy Gibb, RSO RS-1-3034
8 WORLDS AWAY—Pablo Cruise, A&M SP 4697
9 CITY TO CITY—Gerry Rafferty—United Artists UALA B40
10 SONGBIRD—Barbra Streisand, Columbia JC 35375
11 THE STRANGER—Billy Joel—Columbia JC 34987
12 NATURAL HIGH—Commodores—Motown M790
13 DOUBLE VISION—Foreigner, Atlantic SD 19999
14 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141
15 FEELS SO GOOD—Chuck Mangione—A&M SP-4658
16 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821
17 LONDON TOWN—Wings—Capitol SW 11777
18 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113
19 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974
20 AJA—Steely Dan—ABC AB 1006
21 LOVE ME AGAIN—Rita Coolidge—A&M SP 4699
22 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
23 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
24 SOUNDS & STUFF LIKE THAT—Quincy Jones—A&M SP 4685
25 SLOWHAND—Eric Clapton—RSO RS1-3030
26 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic)
27 LIFE IS A SONG WORTH SINGING—Teddy Pendergrass, Philadelphia International JZ 35095 (CBS)
28 STREET LEGAL—Bob Dylan, Columbia JC 35453
29 DARKNESS AT THE EDGE OF TOWN—Bruce Springsteen—Columbia JC 35318
30 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092
31 EARTH—Jefferson Starship—Grunt BXL1-2515 (RCA)
32 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2
33 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099
34 TOGETHERNESS—LTD, A&M SP 4705
35 PYRAMID—Alan Parson's Project, Arista AB 4180
36 FM—Soundtrack—MCA 2-12000
37 THE ALBUM—Abba—Atlantic SD 19164
38 LET'S GET SMALL—Steve Martin, Warner Bros. BSK03090
39 COME GET IT—Rick James, Gordy G7981 (Motown)
40 MAGAZINE—Heart—Mushroom MRS 5008

Sonic Arts Seeking Distribution Abroad

NEW YORK—Sonic Arts, San Francisco-based label, is now seeking European outlets for its direct-to-disk line, distributed in this country by Audio-Technica.

Two new releases are added to the direct catalog every three months, says Leo Kulka, president, and the company plans to add Germany as a

source for future pressings. Product is now manufactured in Japan.

Among new items due out shortly is a percussion record containing original works performed by the combined percussion sections of the San Francisco and San Jose Symphonies.

Sound Business

Criteria Looking To California



Billboard photo by Jay Hatfield
CLOSE MIKING—Bob Ingria, right, president of Quadradial recording studios in North Miami, Fla., adjusts a microphone for Ted Nugent. The Epic singer/guitarist recently spent some time at the young 24-track Florida facility.

• *Continued from page 6*
Recording consoles and tape machines will be by MCI as are Criteria's Miami complex and will include two models which MCI has yet to finish production on.
MCI, a professional audio equipment manufacturer located in Ft. Lauderdale, Fla., specializes in both recording studio consoles and tape machines and is prepping 32-track, 3-inch tape machines for the industry.

"We want to take the same warm personal environment," adds Emerman, "that we have developed at Criteria in South Florida and recreate it at Criteria West."
The Criteria Recording Studio philosophy has been to combine professional services and people with a familiar, distraction free atmosphere.
"We believe our people have been a key to our success," says Emerman.
Criteria West will also carry over similar recreational facilities—such

as a sun deck—which are an integral part of the Florida complex.
There will be a lounge adjacent to each control room at Criteria West to insure that artists and producers relax in privacy during productions.
"We consider this to be an ambitious undertaking," exclaims Emerman, adding, "There are dozens of musicians who have expressed positive vibes about Criteria but who wish to do their recording on the West Coast. Criteria West will cater to these persons as well as the thousands of other musicians on the West Coast who have heard about the Criteria method."
Emerman, a jazz trombonist turned engineer turned studio entrepreneur, began Criteria as a simple one-room facility in North Miami 25 years ago.
Criteria added its fourth 24-track room in Miami recently, Studio D, with Emerman indicating the complex has enjoyed continuous growth with every year surpassing the year before.

The last fiscal year Criteria enjoyed a 25% increase and Emerman anticipates another 25% growth this year.
Emerman attributes the growth to the new room as well as the extraordinary amount of hit records that have come out of the studio recently.
At one time several months ago Criteria enjoyed an unprecedented distinction of having five of the top 10 singles on Billboard's Hot 100 chart cut at its studios.
The Bee Gees, who live in Miami, do the majority of their sessions at Criteria including their contributions to the "Saturday Night Fever" soundtrack. The group is in the middle of an upcoming studio LP there.
In addition, Bee Gee producers Karl Richardson and Alby Galuten base at Criteria and do additional productions there in association with Bee Gee Barry Gibb.
Producers Ron and Howard Albert also base at Criteria and now direct Good Sounds Records, a division of the studio. The Alberts, like Richardson, "schooled" as engineers at Criteria for the past 10 years and have production credits which include the Rolling Stones, Bill Wyman of the Rolling Stones, Crosby, Stills & Nash, Stephen Stills, Eric Clapton, the James Gang, Procol Harum and others.

Studio Track

LOS ANGELES—Johnny Nash cutting tracks for a new CBS/Epic LP at Spectrum, O'dell Brown producing. Arne Frager at the console. Jim Ed Norman and Eric Prestidge also mixing Racing Cars for Chrysalis.
Chick Corea laying down tracks for a new Polydor LP at Producer's Workshop, producing himself. Bernie Kirsh engineering. Stanley Clarke cutting basic tracks at Chateau, producing himself. Ed Thacker at the console.
Mixing for Arista's Melissa Manchester at Kendon, Leon Ware producing. Phil Schier and Jackson Schwartz engineering. Giorgio Moroder producing Donna Summer's live LP at Westlake with engineering help from Juergen Koppers, Steve Smith and Eric Zabler, Paul Anka also producing Sandy Costello there, Steve Hodge at the console.
Edwin Starr producing himself at Sierra Pacific, Patrick McDonald engineering. The Haji truck cut Keith Carradine at Los Angeles' Roxy. Alex Kazanegras engineering with help from John Fiore. The Haji truck also cut Katy Moffatt and Todd Rudgren at the same venue. David Costello producing both dates.
Producer John Ryan wrapping up Rare Earth's new LP at Sound City and set to start Arista's Nova there also. Firefly in at ABC Studios for Polydor, Barney Perkins engineering.
Out Of Town Notes:
Mike Flicker producing Heart's new LP called "Dog And Butterfly" at Seattle's Sea-West, Rick Kaefler engineering. Sea-West has also just gone 32 tracks with two Ampex MM1200 16-track machines sync-locked.
Sea Level finishing up at Capricorn Studios, Macon. Stewart Levine producing with Kurt Kinzel engineering, helped by Steve Tillisch. Two of Capricorn's artists, Sea Level and Dixie Dregs, were cut live at Montreux July 23, producer Ken Scott supervising.
Producing Buddy Killen in Nashville's Sound Shop with Ed Bruce and D.B. McClinton. Caroline Peyton recording at Secret Sound, New York. Brenden Harkin producing. Mixing slated for New York's House Of Music. Jay Mark becomes senior engineer and manager of Sigma Sound's 24-track facilities in New York.
Dave Slatger appointed chief engineer of the Little Mountain Sound Co., Vancouver, B.C. The Chicago-based Mandingo Griot Society

recording a debut LP for Flying Fish Records at Curtom Studios, Chicago.
Glen Kolotkin's first project since becoming an independent producer in the San Francisco area is co-producing Santana with David Rubinson at Rubinson's Automatt studios. Kolotkin is a former producer/engineer at CBS Studios, San Francisco. Rubinson also cutting Peter, Paul & Mary's reunion LP on Warner Bros. at the CBS Studios, New York.
Activity at Media Sound Studios, New York: Joe Brooks producing himself for Atlantic. Malcolm Addy engineering. Sarah Dash working on a Kirshner Records LP. Wally Gold producing. Harvey Goldberg engineering. George Butler producing. Maynard Ferguson for Columbia. Mike Delugg engineering. and Richard Carpenter producing Stanley Turrentine for Fantasy. Steve Smith engineering. **JIM McCULLAUGH**

Mark Promoted At Sigma Sound

NEW YORK—Jay Mark, senior engineer at Sigma Sound Studios, has been appointed chief engineer and manager of Sigma's 24-track New York facility.
Mark has been with the Philadelphia-based studios for seven years where he has worked with many top acts, including the O'Jays's, Trammps, Teddy Pendergrass, Andrea True and Stevie Wonder.
He replaces Gerald Block, who is leaving Sigma to do independent production and complete research on a new recording process said to extend the playing time of standard disks. Block will remain with Sigma as a consultant.
Sigma opened its New York facility in December 1976. A second 24-track room is set to open there next month. Both are fully automated operations.

L.A.'s Canyon Firm Bows As Multi-Track Specialist

LOS ANGELES — Canyon Recorders has opened here as a firm specializing in supplying multi-track recording systems and post-production sound consultation on feature films.
According to Ed Lever, president of the firm headquartered in West Los Angeles, Canyon provided a recording sub-system for RSO's "Sgt. Pepper's Lonely Hearts Club Band."
The system was employed at Cherokee Studios on all musical numbers in the film.
A multi-track recording system was also employed on "Hair" and was set up to interface with Todd AO's magnetic film post-production system for transferring to post-production film format.
A multi-track synchronizing system was employed on American-International "Youngblood" which has a score by War and the group's soundtrack album.
SMPTE time code equipment was also provided on 20th Century-Fox's

"The Rose," starring Bette Midler. The system was used during the simultaneous filming and music recording and the system was utilized on musical numbers recorded live by the Enactron recording truck.
Canyon was also extensively involved in providing postproduction sound systems and consultation on "The Last Waltz."
"We rent on a daily and weekly basis Ampex multi-track tape machines, Dolbys and SMPTE time code synchronizing systems to recording studios and motion picture houses," says Lever. "But in the last year we've gotten very heavily into synchronizers. That way we can service movie houses better and other post production places."
Use of synchronizers in the post production stages by the Band enabled the group to attain a superior sound to picture mix when editing "The Last Waltz," adds Lever.
The firm also tailors equipment setups for people in their homes.

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JULY 29, 1978, BILLBOARD

N.Y. GETTING 48-TRACKER

NEW YORK—Eras Recording is set to open here as this city's first 48-track studio, according to owner Boris Midney.
Located on E. 54th St. the studio will be ready for its first session in August.
The console will be a custom designed Harrison board with 48 inputs and tape machines will be 3M and Ampex.
Midney, who is the writer/producer of the recently released "USA-European Connection," is designing the studio himself and will have three staff engineers to start.
"I think there's a great need for this type of facility," says Midney, who was a part owner of Alpha International Recording Studios in Philadelphia, "particularly for disco flavored music where you might want to combine lots of tracks and use special sound effects material. It will allow a great deal of flexibility."
Midney is set to work on the second "USA-European Connection" LP as well as a TK project.

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TENN. FAIR'S NEW POLICY

NASHVILLE—The Tennessee State Fair has launched a new policy for the 1978 season, presenting nine name attractions.

All of the concerts will be presented nightly in the grandstand and are free to those paying the regular Fair admission price at the gate, according to John U. Wilson, chairman of the fair board.

Dr. Hook, the Capitol Records act, will open the Fair which begins Sept. 15 and continues for eight consecutive nights.

Other acts to follow include David Brenner, the Sylvers, Gene Cotton, Peter Marshall with Chapter 5, Bob Hope, Captain and Tennille, Rick Nelson and the Stone Canyon Band and the New Christy Minstrels.

Mobile Show of Omaha will provide the light systems for the concerts. Sound equipment will be handled through Greg Carter of Third Street Research & Development.

A specially constructed covered stage will be provided, insuring the presentation of all concerts as scheduled despite weather conditions.

The Tennessee State Fair has presented one major act each season in previous years, but never a lineup as potent for each night of the 1978 Fair.



LETTING LOOSE—Island artist Robert Palmer is captured in the midst of an emotional song during his Los Angeles Roxy performance. Palmer is riding the Hot 100 with his biggest hit "Every Kinda People."

Orion To Feature Frampton In Films

LOS ANGELES—The Dee Anthony Organization has entered a two-picture agreement with Orion Pictures Co. that will star Peter Frampton.

Anthony, executive producer of the Robert Stigwood film "Sgt. Pepper's Lonely Hearts Club Band," which offered Frampton his film debut, will develop and produce both new properties.

2 Jazz Fests In Bay Area

OAKLAND—The San Francisco Bay Area will enjoy two major jazz festivals the last 10 days of July: the Concord Summer Jazz Festival which runs over two consecutive weekends, July 21-23 and 28-30, and the Kool Jazz Festival at Oakland Stadium, with a July 28-29 schedule.

The two events follow on the heels of the Berkeley Jazz Festival, which drew capacity crowds to two afternoons at Berkeley's Greek Theatre Memorial Day weekend.

The Concord, scheduled for the 8000-capacity Concord Pavilion, is sponsored this year by Inglenook wines rather than by festival founder Carl Jefferson, who is now devoting his energies to his Concord Jazz record label.

The Concord lineup mixes long-

established players with younger aggregations, although the appeal is generally to mid-level tastes across the board.

The Inglenook/Concord Festival opens with a guitar explosion concert July 21 with Herb Ellis, Barney Kessel, Cal Collins, Howard Roberts, Tal Farlow and Remo Palmer. The Saturday show has Scott Hamilton-Joe Venuti, the L.A. Four, and the Toshiko Akiyoshi-Lew Tabackin Quartet. Sunday's show features the U.C. Berkeley Jazz Band; Irene Kral; and Phil Woods.

The closing weekend offers Joe Williams, Capp-Pierce Band and Gary Burton July 28; Dave Brubeck and Howard Roberts Quartets July 29; and Bill Cosby plus Listen, featuring Mel Martin, July 30.

Name Big Bands Heading For Philly

PHILADELPHIA—Small groups and name bands will highlight the series of 23 outdoor concerts sponsored by the city's Dept. of Recreation for the Summer Festival of Stars at the 10,000-seat Robin Hood Dell East.

The series, packaged by Deputy Recreation Commissioner Theodore Jordan, will also include a sprinkling of rhythm and blues plus gospel, along with a half-dozen ethnic folk festivals.

Taking a \$1 general admission and \$5 for reserved seating, the series began July 10 with Maynard Ferguson. Others in the band groove include Woody Herman plus Carmen McRae and Trio, July 24; Lionel Hampton and Earl Hines, Aug. 7; Count Basie plus Chuck

Jackson and his Band, Aug. 14; and the Duke Ellington Orchestra directed by Mercer Ellington plus the Trenieres and their Band, Aug. 21.

And there's also Stanley Turrentine and Arthur Prysock, July 11; Thad Jones/Mel Lewis plus Joe Williams and his trio, July 31; Billy Eckstine sharing the stage with area jazz favorites in Wild Bill Davis Organ Trio, trombonist Al Grey and the Jimmy Forrest All-Stars, Aug. 23; B.B. King and his band plus Jimmy Holmes and his trio, Sister Sledge Singers and Mickey Coppola Orchestra, Aug. 28.

The Festival winds up Aug. 20 with an All Philadelphia Jazz Festival featuring Mike Pedicin Jr.; "Skeets" Marsh Jazz All Stars, John Breslin Band, Jimmy Sanders and Mickey Coppola Orchestra.

The sounds of the bands will also highlight the Pennypack Festival of 10 concerts which Deputy Commissioner Jordan has set up for Pennypack Park in the northeast section of the city. In addition to Robin Hood Dell East, the department sponsors a wide variety of musical shows and concerts at many parks and recreation centers throughout the city during the summer.

Frank & Tony Due

LOS ANGELES—Frank Sinatra and Tony Bennett are set to perform at Harrah's in Reno, Tuesday through Wednesday (24-26).

Sinatra takes one show nightly at 9:30 in the Convention Center, with Bennett in the Headliner Room at 8:15 p.m.

Jazz

Lewiston Festival

Continued from page 38

Partland and her trio, whose contemporary sound will combine with the old style of the Heritage Hall Jazz Band of New Orleans on opening night. Artpark's fifth birthday. Marian, a close personal friend of Hasset, cut her latest album ("A Fine Romance") on Improv.

Kenny Burrell is arriving from Europe to handle the festival's second night in his jazz guitar fashion. He'll be followed by Dick Hyman, Joe Williams, Spider Martin, Earl "Fatha" Hines and the Thad Jones-Mel Lewis Big Band.

Martin ("Absolutely John Spider") and Hines ("Live In Buffalo") recently cut albums on Hasset's Improv label.

Hyman will do two performances, a Friday (28) evening show with the Perfect Jazz Repertory Quintet and a Saturday (29) matinee on the history of jazz piano from ragtime to avant-garde. Quintet members are Milt Hinton on trumpet and Kenny Davern (replacing Bob Wilbur) on sax and clarinet.

Williams, who used to sing the blues with Count Basie, and Martin, a Western New Yorker on sax, will combine on the Saturday (29) evening program.

22nd Parker Bash Signs Top Talent

CHICAGO—Cecil Taylor, Stan Getz, Joe Williams and the Akiyoshi/Tabackin Big Band will headline the annual Charlie Parker Festival here at the Jazz Showcase.

Showcase promoter Joe Segal has staged the event regularly for the last 22 years throughout August, Parker's birth month.

Several all-star groups also are slated for festival performances. Comprising the ensembles will be Jimmy Raney, Art Farmer, Roy Haynes, Howard McGhee, Barry Harris, Charlie Rouse, Richard Davis and Roy Brooks, Segal announces.

Music At Mall

PHILADELPHIA—NewMarket, the in-city shopping/dining/entertainment mall complex along the riverfront in the Society Hill section of the city, has added jazz ensembles to its series of Thursday night concerts presented on its Water Plaza Stage.

In cooperation with the city's Department of Recreation, the series includes Jimmy Saunders' All Stars and the Mickey Coppola Sextet (July 13) and Fifth Amendment Jazz Thursday (27).

Advertisement for Progressive Records featuring Derek Smith and Chuck Wayne. Includes text: 'Progressive RECORDS PRESENTS 7002 LOVE FOR SALE DEREK SMITH George Duviver, Bobby Rosengarden Live for Love, Summerline, Tobacco, Fox Chime for Comfort, Autumn Lessons, Sweet Lorraine, Carnival (Theme from Back Street) 7008 Traveling CHUCK WAYNE Jay Leonhart, Ronnie Bedford, Warren Chisston I Concentrate on You, When the Lights Are Low, The Summer Knows (Summer of '42), Traveling, Have You Met Miss Jones, Spring Can Really Make You Up the Must, Steals by Straight, Techno. Order from your favorite distributor or direct from Progressive Records, Route 4, Tifton, Georgia 31794 (912) 382-8192'

Table with columns: This Week, Last Report, Weeks on Chart, TITLE, Artist, Label & Number (Distributing Label). It lists top-selling jazz LPs like 'FEELS SO GOOD' by Chuck Mangione, 'SOUNDS' by Quincy Jones, and 'IMAGES' by Crusaders.

JULY 29, 1978, BILLBOARD

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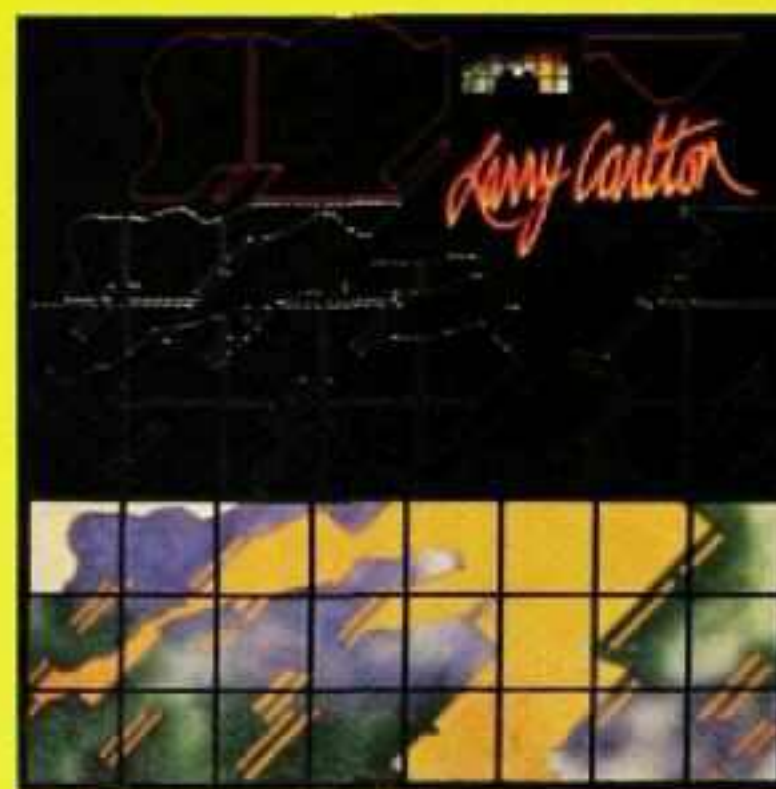
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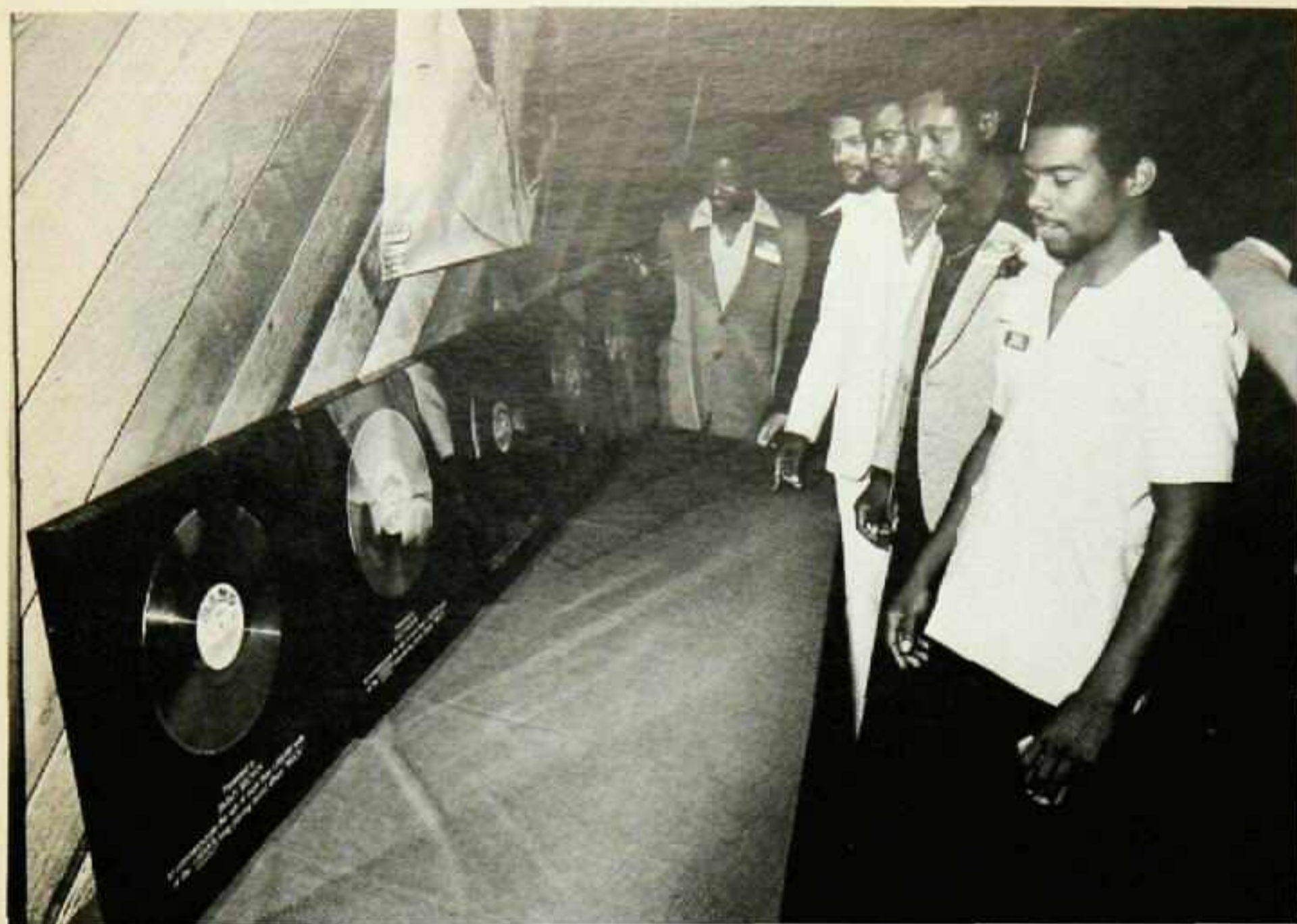
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HOMETOWN HEROES—Members of Brick view their platinum LPs during ceremonies in Atlanta in which the Atlantans were among those honored by Georgia Gov. George Busbee. From the left: Regi Hargis, Donald Nevins, Ray Ransom, Jimmy Brown and Eddie Irons. Group's Bang LP bears their name.

AUG. 16-25 AT SHOREHAM AMERICANA

Black Gospelers Await Workshop

By PAUL GREIN

LOS ANGELES—Performances by such across-the-board stars as Aretha Franklin, Natalie Cole, Billy Preston and B.B. King will highlight the 11th annual convention of the Gospel Music Workshop of America, Inc., to be held Aug. 16-25 at the Shoreham Americana Hotel in Washington, D.C.

The interdenominational body was founded in Detroit in March 1968 by the Rev. James Cleveland, who is still its president. Its purpose is to perpetuate Christian ideas through gospel music. According to Edward Smith, executive secretary, there are 18,000 members of the workshop in 184 chapters in 32 states.

Smith notes that this year's convention will draw 300 choirs from around the country, 60 quartets and 20 top artists.

In addition to the four pop audience favorites, gospel acts performing will be the Rev. Cleveland, Andrae Crouch, brothers Edwin and Walter Hawkins, the Mighty Clouds of Joy, Inez Andrews, the Williams Bros., the O'Neil Twins, Happy Goodman, Dottie Rambo, Isaac Douglas, the New York Community Choir, the Soulsters, Albertina Walker, Delores Barrett Campbell and Thomas A. Dorsey, whom Smith describes as "the father of gospel music in America."

While Smith emphasizes that the meeting is for artists and the public, and is not a marketing convention, it will be attended by numerous record companies, distributors, booking agents and managers.

The registered record manufacturers include Savoy, ABC, Word, Birthright, Arista, Nashboro, Spirit,

Gospel Truth, Hob, Rosemont and Jewel. Distributors include the Schwartz Bros., a Baltimore-Washington, D.C., firm which carries gospel product.

The booking agents enrolled, according to Smith, include Henry Nash of Sabrina Artists, Bill Rayborn of the Rayborn Agency, Herb Moon of United Entertainment Corp., Annette Thomas of Gospel Artists, Inc. and Wayne Coune of the Coune Agency.

Smith adds that Zack Glickman, Mighty Clouds' manager, and Dave Rose, Andrae Crouch's manager, will also be among the 20,000 participants.

A featured event at the meeting will be the presentation of a scholarship in choral directing. In past years scholarships have been offered in voice, piano and organ. A prime goal of the workshop is to establish an accredited college for study of all phases of gospel and spiritual music.

Yancy Tribute Aug. 7 In Chicago

CHICAGO—A gala banquet and concert will be staged here Aug. 7 to honor the Rev. Marvin J. Yancy, composer/arranger/producer of gospel and contemporary music and one of the principals of MKS Productions, a gospel specialty house recently formed here.

The tribute to Yancy, who is minister of Chicago's Fountain of Life Missionary Baptist Church, will unfold at the Sabre Room in suburban Hickory Hills, beginning at 8 p.m. Tickets are \$30 and \$50.

Gospel singers Edwin and Walter Hawkins are scheduled to take part in the concert. Yancy's wife, singer Natalie Cole, also is involved in the tribute, as are religious and civic leaders, reportedly.

MKS Productions has recorded Mitty Collier and Yancy's own Fountain of Life Joy Choir for release on TK Records' Gospel Roots label. Yancy also handles production for all of Natalie Cole's recordings.

Chicago Stones Date Big

CHICAGO—The Rolling Stones' fourth outdoor concert of their current American tour was a howling success, drawing more than 70,000 rock'n'roll lovers on July 8, marred only by the arrests of unlicensed T-shirt vendors and an accidental death after the concert.

Gates to Soldier Field were opened 1½ hours early, at 7:30 a.m., to accommodate fans who had gathered during the night. Music began at 11:30 a.m. and the field was cleared by 8 p.m.

Mick Jagger led the stage show and played third guitar alongside Keith Richards and Ron Wood. The rock band Journey was second billed, and South Side Johnny and the Asbury Jukes played, as did reggae vocalist Peter Tosh.

Medics and ambulances were

Gayle To Japan

LOS ANGELES—Grammy Award winner Crystal Gayle has been named as "Special International Guest Artist" for the ninth annual World Popular Song Festival to be held in Tokyo, Nov. 10-12, at the Nippon Hall.

Billboard SPECIAL SURVEY For Week Ending 1/29/78

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	9	1		NATURAL HIGH Commodores, Motown M 790	31	27	16	SUNBURN Sun, Capitol ST11723
2	2	6		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.R. JZ 35095 (CBS)	32	31	7	COME FLY WITH ME Bobby Bland, ABC AA 1075
3	3	10		COME GET IT Rick James & the Stone City Band, Gordy G7 981	33	32	16	JAM/1980's James Brown, Polydor PD15140
★ 5	7	7		TOGETHERNESS L.T.D., A&M SP 4705	34	34	16	YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259
★ 7	7	7		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	35	33	19	LOVE BREEZE Smokey Robinson, Tamla T 359 (Motown)
6	4	6		SOUNDS Quincy Jones, A&M SP 4685	★ 46	46	2	GET OFF Foxy, Dash 30005 (TK)
7	6	14		SO FULL OF LOVE O'Jays, P.R. JZ35355	37	40	18	MACHO MAN Village People, Casablanca NBLP 7096
8	8	10		SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	★ 48	48	2	SPARK OF LOVE Lenny Williams, ABC AA1073
9	9	14		CENTRAL HEATING Heatwave, Epic JE 35260	39	35	22	PLAYER OF THE YEAR Bobby's Rubber Band, Warner Bros. BSK 3093
10	11	14		SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	40	37	7	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
11	12	7		BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	41	41	6	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)
12	13	7		LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)	42	44	5	FIRE UP 'N' KICKIN' Fatback Band, Spring 1-3728 (Phonodisc)
13	10	13		IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	43	36	24	STREET PLAYER Ruben/Chaka Khan, ABC AA 1045
14	17	25		REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	★ 44	NEW ENTRY		THAT'S WHAT FRIENDS ARE FOR Johnny Mathis & Demiece Williams, Columbia JC 35435
★ 19	2	2		NATALIE COLE... LIVE Natalie Cole, Capitol SRBL 11709	45	42	19	VINTAGE "78" Eddie Kendricks, Arista AB 4170
16	14	12		THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	46	38	22	RAYDIO Raydio, Arista AB 4163
17	15	31		SATURDAY NIGHT FEVER Various Artists, RSO RS 2-4001	47	43	32	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084
★ 24	4	4		SHADOW DANCING Andy Gibb, RSO RS 1-3034	48	53	2	STEPPIN' OUT High Energy, Gordy 67982 (Motown)
19	16	9		DON'T LET GO George Duke, Epic JE 35366 (CBS)	49	52	6	SWEET THUNDER Sweet Thunder, Fantasy F9547
20	21	27		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	★ 50	NEW ENTRY		SUNLIGHT Herbie Hancock, Columbia JC 34907
21	20	11		THIS IS YOUR LIFE Norman Connors, Arista AB 4177	51	NEW ENTRY		IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
22	18	12		DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	52	51	34	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905
★ 29	2	2		GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)	53	NEW ENTRY		HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
24	22	9		HEADLIGHTS Whispers, Solar BXL 1 2274 (RCA)	54	55	2	FOR YOU Prince, Warner Bros. BSK 3150
25	25	8		MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	55	56	2	STEP II Sylvestre, Fantasy F9556
26	23	9		DANCE ACROSS THE FLOOR Jimmy "Bo" Horné, Sunshine Sound 7801 (T.K.)	56	47	8	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124
27	30	12		MIDNIGHT BELIEVER B.B. King, ABC AA 1061	57	49	12	ALMIGHTY FIRE Netha Franklin, Atlantic SD 19361
28	28	25		WEEKEND IN L.A. George Benson, Warner Bros. ZWB 3139	58	58	7	TASTY Patti LaBelle, Epic JE 35335 (CBS)
29	26	33		THANKFUL Natalie Cole, Capitol SW 11708	59	50	14	DAVID OLIVER David Oliver, Mercury SRM 1183
★ 39	3	3		IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	60	60	25	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 0004 (Casablanca)

Long Island Clubs Seek To Diversify Rooms

Competition Rises With 'Fever' Film

NEW YORK—Diversification has become the key word for success among Long Island discotheque operators who, since the boxoffice success of the movie "Saturday Night Fever," have been faced with escalating competition from a growing influx of new clubs.

This diversity has resulted in the elimination of stereotype rooms, and has left owners and operators taxing their creativity as they search for that unique new formula which would attract and hold audiences not only from Long Island, but from New York City as well.

The overriding attitude is that the discotheque represents the ideal entertainment medium, and the right atmosphere and attitude are imperative to the sustained success of any club.

One area of high priority in the design and construction of Long Island clubs is lighting and special effects. Influenced by the visuals in "Saturday Night Fever," many club owners are setting aside a substantial part of their budgets for lighting and special effects.

For instance, the Levittown-based Uncle Sam's, laid out in excess of \$100,000 for its light and sound system, designed by Smithall Electronics, and is said to be one of the flashiest on Long Island.

Scott Savikas, marketing director for American Avents, parent company of Uncle Sam's, states that with disco sound achieving a state-of-the-art, emphasis must turn to visuals. The Long Island club features eight poles of chaser lights.

Also included are mirror balls, light rings, strobes, rotating police lights, "eyeballs," colored and pin spots, and a dry ice fog machine. The lighting system is controlled by three program boards, and reflects the growing importance of a full-time light technician.

Savikas plans on adding a projection screen which will surround the dance floor. He is also contemplating three dimensional projections.

Other clubs in the area are also making additions. Decameron, located diagonally across from Uncle Sam's, is turning to foggers and lasers, Chaz in Huntington, and Fokos in West Hempstead, are also joining the trend to lasers.

At the Lemon Tree in Forest Hills, Bob Goodrich, the club's co-manager has strung a network of neon lights across the ceiling. Goodrich's partners are Stan Stefanou and Al Gonzalez. Gonzalez who has worked in Latin clubs and discos for more than 15 years, likes special effects which challenge the imagination. He was responsible for the creation of the club's black light waterfall and trees and shrubs which conjure images of the tropics.

Rumours shys away from special effects. The Island Park Club has a light system that manager Al Guar-

ino calls "moderate" and "not gaudy." Guarino wants his facility to convey an "adult disco" image geared towards customers in their mid-20s and older. Flashy effects, he says, are more appealing to a younger crowd.

Charlie Hamann, manager of Fokos thinks audio. He believes in good sound reproduction. Lippy, the club's deejay, states, "I've found I can motivate more people with sound, though lights are important." Lippy designed Fokos sound system for \$23,000. The room's six HEAD power amps turn out 1,200 watts and the output of three Dual turntables is directed by a TEAC mixer. With his \$1,200 HEAD equalizer, Lippy says he can play anything—disco, Santana, and even Johnny Mathis.

As a sound advocate, Lippy is especially pleased with his HEAD five-way electronic crossover network, which he feels is more efficient than more common two or three way crossovers. "It can drive, and the sound is clean. You can understand lyrics," he boasts. The club's Gauss/JBL/Altec speaker system is arranged so that "no matter where you stand on the dance floor there are no holes."

Music policy varies from club to club. Some go for straight disco, while others are adding small amounts of rock and funk to the predominant disco beat.

By BOB RIEDINGER

At Rumours, spinner Carmine Caradonna tries to handle customer requests, and his playing of a James Brown selection is not unusual. At the Decameron, Paul Cassella avoids funk because in his opinion there is very little funk with good rhythms for dancing.

Although it has been programming mostly straight disco since its opening, Uncle Sam's wants to integrate more danceable rock, such as the music of Fleetwood Mac.

Savikas points to the size of the building (over 20,000 square feet with a capacity of 978 persons) and says, "Obviously with a place this big we're going for diversity. Rock and commercial disco. Our marketing objective is to go right in the middle."

The strategy is to provide an alternative to the progressive disco and the hard rock clubs, Savikas states: "We also play oldies. People like to reminisce." Occasional softer music is also part of the entertainment plan. "... we believe people like slow music. It's on the radio; they want to hear it."

Adds Goodrich of Lemon Tree: "You've got to play slow songs, not too often, but a guy will be talking to a girl... they may want to get close."

Lippy programs his "uptempo" room at Fokos with 50% new straight disco, and 50% older music. On a Saturday night he may include one

slow number and once in a while throw in something wild like the twist or Barry Manilow. But "you can't spoil them on that stuff, or they'll keep asking for it."

As other clubs mix musical styles, Lippy recognizes the need for freshness, but sees the changing trend occurring within disco music itself as in disco versions of rock oldies. Santa Esmeralda, Lipstique, Eclipse, Chalamar and others have recorded popular updates of mid-'60s rock tailored especially for today's dance floor.

On the issue of recorded versus live music, some deejays swear by records, stating that only records can dispense precision sound at reasonable cost to the club owner. Still, for musical and entertainment variety, there are clubs which believe live bands have a special place.

Manager John Matters of Chaz in Huntington offers a live band every Thursday night. It gives "a change of pace during the week," he says. "There are some people who are still into live bands on the island and the bands do develop a following."

On the nights live bands are presented, Rumours and the Bijou in Farmingdale both charge a cover. They agree that live music is a genuine draw for their clientele. Rumours uses four bands a month, each group appearing on Wednesday through Saturday of the week it

Uniqueness Sought As Fresh Lure

is booked. On these nights, customers are also entitled to a free drink on the cover admission.

At the Bijou, managing partners Bob De Santis and Ray Monahan have placed special emphasis on live entertainment. De Santis manages ST-4 And Company, a popular Long Island group with whom he also plays lead guitar. Appearing every Tuesday, Friday, and Saturday at the club, the six-piece band arranges current pop and disco hits, mixing in some older rock and disco material in mostly uptempo sets.

The arrangements have built-in transitions between songs for non-stop continuity and occasionally use song segments or momentary references to popular song riffs. These serve as the live band's answer to the mix-mastery of a DJ.

Monahan says, "We built the whole club around the band" and the band provides a strong, visual element. De Santis and Monahan apparently have faith in the listening appeal of ST-4, and, unlike most operators, they don't seem to worry if the dance floor is not packed.

On slow nights, some owners take a detour from disco and present "specialty" music. For those Long Island clubs wishing to stay open six or seven nights a week Decameron's Cassella warns, they can't expect to survive only on a Friday night crowd, or expect to sustain a similar-sized crowd throughout the week without offering something different.

Aware that rock still has drawing power on Long Island, the Bijou has set aside Monday night as rock night.

Latin bands on Thursday nights have proven successful for both Decameron and Lemon Tree and bring in a fresh, entirely different crowd. This strategy helps tap a new market while strengthening the clubs' revenues. Decameron also offers a Greek band on Tuesday evenings and rounds out the entertainment with a belly dancer. At both clubs, recorded disco music is offered between band sets.

Decameron's disco night presents top name live acts aimed at capturing the mid-week audience. Initiated this year, disco night opened with Tramp, and recently featured Harold Melvin & the Blue Notes. Manager Natale Petrone and deejay Cassella work together on all booking arrangements.

To be continued.

OPENING IN VILLAGE THIS FALL

Reggae, Circus For N.Y. Spot

By RADCLIFFE JOE

NEW YORK—Live reggae, Latin acts and circus performers will be presented as part of the staple and diversified entertainment fare to be offered at a new 22,000 square foot, \$1 million discotheque scheduled for opening here in late September or early October.

The club, which will borrow its name from the old Electric Circus of Greenwich Village (although there is no connection) is owned by a consortium of attorneys headed by Robert Seibel. It boasts a Village Fifth Ave. location.

The Electric Circus will be located on three floors of a commercial building, and although surrounded by residential apartments, Seibel and his partners do not anticipate problems.

"There will be extensive sound-proofing, and every effort will be made to keep out unsavory elements which are the main concern of people who fear the influx of

discos in their neighborhood," states Seibel.

The club is being designed by Imero Fioretino, considered a leading authority on decor and lighting.

According to Seibel, the live reggae and Latin acts planned for use in the Electric Circus will be selected from across the country and from the Caribbean. They will perform in the main disco room of the club. The jugglers and other circus acts, will share space in a basement lounge and game room with pin-ball machines and other popular electronic games. 1,600 people will retain three deejays to work two dance floors to be equipped with "state-of-the-art" sound components. At least one of those spinners will be imported from the Florida area. The others will be hired in New York.

The club's main dance floor will be on the street level of the building. Lighting and decor will be de-

signed to complement the room's 18 foot ceilings. The second dance floor will be on the mezzanine level, and will feature a lighted, computerized dance floor. It will be smaller than the main dance area.

The third level will be a plush private club reserved exclusively for the use of club members who will be asked to pay \$200 a year to enjoy the use of these special privileges.

The club expects to draw a mixed gay and heterosexual audience mainly from in and around the Greenwich Village area. There will be a relaxed dress code. Says Seibel: "We are not looking for snob appeal. If the celebrities from uptown want to visit our place they will be welcome; but we are mainly trying to establish a club with a friendly, warm environment where our patrons can come have fun, relax and truly enjoy themselves."

Monster, Grouch & Bird In Disco Album Sweepstakes

• Continued from page 3

songs—"Trash" and "Sesame Street Fever," both of which feature Gibb and are being released in 7-inch and 12-inch 33 1/3 r.p.m. disco disks.

Also included are four disco remixes of best selling "Sesame Street" songs. They are "Doin' The Pigeon," "Rubber Duckie," "C Is For Cookie," and "Has Anybody Seen My Dog?"

The producers of the album have also created four new dances: The Pigeon, The Cookie, The Dog and The Rubber Duck, to complement the songs.

Two versions of the album are being released, one with short ver-

sions of the songs for disco/pop crossover, and aimed at extensive radio play; and the other, with long versions of the songs, mixed exclusively for disco play. Both versions, and the singles will be commercially available.

Until now Sesame Street Records has always distributed its own album released. However, Arthur Shimkin, label president, sees this product as something special, and plans on getting maximum mileage out of it.

Negotiations are underway with a number of major record labels for national and international distribution rights and record club rights.

However, Shimkin indicates that

these rights may go to RSO because of that organization's support in making "Sesame Street Fever" possible. Distribution to the discos will remain the responsibility of Sesame Street Records.

Original idea for the record came from Norman Stiles. Joe Raposo and Shimkin were involved in the actual conception. Raposo was also involved in the production, editing, mixing and musical direction. Arrangers and conductors on the project were Leon Pendarvis, Dick Lieb, David Horowitz and Raposo.

Shimkin plans a major promotional program for the record, with television spots appearing on public tv stations across the country, post-

ers, flyers, T-shirts counter-top and store window displays.

The record will be released worldwide, with emphasis on the 38 countries in which the "Sesame Street" tv show is seen.

Shimkin stresses that the record, for the first time, bridges the gap between children's and adult's music.

A second "Sesame Street" disco record is in the works. Shimkin explains that Gibb had so much fun doing the takes on the current disk, that he offered to return and do it again, this time bringing his brothers with him.

All proceeds from the records will go to the Children's Television Workshop, a nonprofit organization.

Disco On NBC-TV

LOS ANGELES—NBC-TV will air "Le Disco," a 90-minute pilot/special produced by the Dick Clark Co. Aug. 19 beginning at 11:30 p.m.

Guest stars for the special include the Spinners and the Village People, while portions of the taped program will emanate from New York's Studio 54 discotheque.

Signings

Xanadu Records has packed saxophonist Billy Mitchell and guitarist Ted Dunbar and signed new binders with Xanadu acts Charles McPherson and Sam Most, flute player, which will see additional LPs by them in the stores soon.

Singer/actress Andrea Marcovicci to Private Stock Records, with her first single "I'm Dreaming" produced by Ron Dante. Also to Private Stock, The Russians, Alexander and Marek Piskunov, classical music performers crossing over to pop. Singer/songwriter Larry Applewhite to London with his first LP expected in September. Eddie Mekka, who plays Carmine on "Laverne And Shirley," to Roy Radin Productions for recording. A producer is sought. Samantha Sang to Norby Walters Agency for personal appearances and television. Steve Nelson re-signs with Intersong Music. Nelson is co-writer of Barbra Streisand's "Songbird." Imperials to Don Taylor for management. Yesterday & Today to Paragon for booking. Bob Huillaume to Larry Halpern of Amron, Halpern & Margo Productions for personal management.



GIANT DAY—The Beach Boys perform before more than 60,000 fans at Giants Stadium in the Meadowlands, N.J. recently.

STARTS JULY 31

Exit/In Launching Performer's Night

By SALLY HINKLE

NASHVILLE—The Exit/In, a popular Nashville listening nightspot that features some of the nation's top rock, blues, country and jazz acts, is increasing its efforts to support Nashville's local music scene with a new monthly series designed to showcase semi-professional and professional talents.

Dubbed "Performer's Night," the series starts Monday (31) at 8 p.m., and will be sponsored by WKDF, Nashville's progressive rock station.

Supportive of the city's songwriting talents with a bi-monthly "Writer's Night" series, club officials say that "Performer's Night" will offer a more professional alternative to the current "Writer's Night" series.

"It won't be like a 'Writer's Night' because the acts will be allowed to perform non-original material as well as original," notes Kip Kirby, public relations spokesperson for the Exit.

"Basically, we're trying to provide a foot-in to performers in town who are semi-professional or professional to showcase for agents, producers and label a&r officials, among others," continues Kirby. "And it's also designed for acts to have a shot at opening slots for headliners that come into the club."

WKDF's Steven Henderson will act as host for the first show of the series which will feature Billy Troy, Zaek Van Arsdale, Kim Morrison, Judi Fitzgerald and Little Richie Jarvis and their bands.

Each act will perform a set of 45 minutes each with give aways and promos in between each segment.

B.S. Productions, which produces the Exit's "Writer's Night" will also produce "Performer's Night."

Tickets will be \$2 with the entire gate going to the acts.

Dylan \$2 Mil Gross

Continued from page 3

ica and acoustic guitar when necessary. In terms of atmosphere, there were feelings almost of a harkback to the 1960s days of "flower power." Dylan stretched his earlier soldout performances at the Earls Court Stadium here and gave fullest value for money.

Earlier there had been sustained appreciation of Eric Clapton, who included "Key To The Highway," "Layla" and "Lay Down Sally" in a set full of searing guitar work, vary-

ing in style from traditional blues to country, soul, rock and gospel or a mix of all of them.

"Badge," a nostalgic trip into days of the Cream supergroup, went well. And Clapton joined Dylan for the bill-topper's last few numbers.

Graham Parker and Rumour contributed a collection of full-blooded ballads, again benefiting from the fine sound system. Joan Armatrading also scored heavily with the massive denim-clad army of an audience.

Dylan's new enthusiasm for reggae music was underlined by a set from local group Merger, discovered by him on his tour of London niteries. The group Lake was also included.

It was a good day for pop music, both in performance standards and in audience reaction.

But British Phonographic Industry representatives were there, mingling with the crowd, in search of bootleggers, for bootleg recordings of Dylan's final concert of his Earls Court season are known to be on sale in London on tapes priced at \$9. BPI believes there are more than 70 illicit Dylan albums available, compared with around 25 official CBS releases.

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WILMINGTON SIZZLES, TOO

Philly & So. New Jersey Jelling As Disco Hotbeds

PHILADELPHIA—With a slew of new discotheques opening up in the area, Philadelphia and Southern New Jersey are living up to the growing reputation that the vicinity represents the second largest disco market in the country led only by New York.

Also afflicted by discomania is nearby Wilmington, Del., where until now sedate ballroom dancing was the norm rather than the exception, and loyal disco dancers were forced to travel to clubs in either New Jersey or Philadelphia if they wanted to demonstrated their dance steps.

Among the newest disco in Wilmington is one located in a converted A&P supermarket. The club, called the Electric Gramophone, is so stylish that it could easily rival 2001 Odyssey seen in the recent movie, "Saturday Night Fever."

The club features an enormous dance floor and a state-of-the-art sound system, supported by a light show which includes mirrorballs and strobes, as well as such special effects as bubble and fog machines. Music is a mix of live and recorded sounds.

In Philadelphia almost every type of available space is being converted into discos. Most recent is the floating disco of local concert promoters Goldfarb/Delfiner who have taken over the riverboat Showboat for nighttime disco dance cruises on the Delaware River.

The cruise runs from 9 p.m. to 1 a.m., and the price of admission is \$7.50 per person.

Deejays include spinners from the area's top discos, supported by guest emcees like Roy Lawrence, WCAU-FM, the local disco radio station, and Vincent Mantana Jr., producer and head of the Salsoul Orchestra.

At the Jumping Brook Country Club near Neptune, N.J., Vincent Yonadi has modeled his new Steak Room disco and restaurant after an ocean liner. The room functions as a restaurant until midnight then turns into an elegant disco as tables are rolled away and the audience takes to the stainless steel dance floor.

During dinner easy-listening music is played by a living group, but as the room turns disco the music is all recorded New York type disco sounds.

Dante's Inferno on the Manasquan River in Brielle, N.J., also features a nautical theme. A unique feature of this room is its swimming pool and docking facilities for dancers coming by boat.

The Stardust II, in Wildwood, N.J., offers a cosmic disco environment with a 360 degree of light and music with three live groups (Wildflower, Full House and In The Flesh). Afternoon disco is offered Saturday, Sunday and Monday

from 3 to 7. The lighting design was created by Multimedia Magic.

Ramada Inn at the same resort has added a Paris 400 Club Disco and Holiday Inn at Wildwood Crest turned its Pirates Den Lounge into a Club Manhattan Disco with the Mac Lean Affair followed by 2nd Time Around the first groups in. Emphasizing lighting and sound, name disco groups are being lined up for July and August.

Cliff Shuto, who operates the DCA Club, the leading private gay club housing separate women's and men's clubs each with its own disco and bar, has opened the Chez Paree in Atlantic City.

Formerly an exclusively gay nightclub, the large room has been extensively remodeled and opened as a mixed disco equipped to handle up to 1,200 persons. The sound and light show is spectacular. The new Chez Paree now sports a balconied dance floor surrounded by 3,000 square feet of mirrors. Located off the Boardwalk, the Chez Paree is open nightly from 10 p.m. to 8 a.m.

On the Boardwalk, the leading disco scene is created at the Resorts International casino hotel where deejay Tom Savarese, perched above the 22-foot circular steel dance floor, directs the sound and light show.

Holding only 250 persons and located just off the gambling casino itself, the disco music doesn't stop until 4 a.m. on weekdays and 6 a.m. on weekends. Since opening last month, auxiliary lights and a fog mixer designed to filter up from the dance floor has been installed. David Cumming is manager of the room.

Steel Pier, the major family entertainment complex on Atlantic City's complex, has opened a new disco/laser show in the amusement pier's Golden Dome, featuring a disco with laser lights and occasional live music.

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 4 YOU AND I—Rick James—Motown (12 inch)
 - 5 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 6 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 9 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 10 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (12 inch)
 - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 12 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 13 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 14 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
 - 15 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)

BALT./WASHINGTON

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
 - 2 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 4 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 6 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 7 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
 - 8 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 9 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 10 YOU AND I—Rick James—Motown (12 inch)
 - 11 L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch)
 - 12 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 13 YOU GOT ME RUNNIN'—Lenny Williams—ABC (12 inch)
 - 14 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

BOSTON

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 4 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 5 YOU AND I—Rick James—Motown (12 inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 7 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 8 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 9 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 10 DANCING IN PARADISE—El Coco—A&I (12 inch)
 - 11 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
 - 12 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 13 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
 - 14 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 15 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)

CHICAGO

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 6 YOU AND I—Rick James—Motown (12 inch)
 - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 8 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 9 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 10 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 13 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 14 BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
 - 15 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 YOU AND I—Rick James—Motown (12 inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 5 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 6 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)
 - 9 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 10 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 11 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) LP
 - 12 L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch)
 - 13 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 14 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 15 THINK IT OVER—Cissy Houston—Private Stock (12 inch)

DETROIT

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 5 YOU AND I—Rick James—Motown (12 inch)
 - 6 LAW & ORDER—Love Committee—Gaid Mind (LP)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 9 BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—Prelude (LP)
 - 10 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 12 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
 - 13 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 14 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 15 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inches)

LOS ANGELES

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 4 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 5 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inches)
 - 6 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 7 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 8 YOU AND I—Rick James—Motown (12 inch)
 - 9 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 10 BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—Prelude (LP)
 - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 12 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 13 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
 - 14 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom

MIAMI

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 5 YOU AND I—Rick James—Motown (12 inch)
 - 6 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 8 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 9 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—A&I (12 inch)
 - 10 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 11 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 13 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 14 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 15 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inches)

NEW ORLEANS

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 4 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 6 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 7 YOU AND I—Rick James—Motown (12 inch)
 - 8 AT THE DISCOTHEQUE—Liplique—Tom 'n Jerry (Salsoul) LP
 - 9 BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—Prelude (LP)
 - 10 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inches)
 - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 12 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 13 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 14 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 15 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)

NEW YORK

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 3 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 6 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
 - 9 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 10 THINK IT OVER—Cissy Houston—Private Stock (12 inch)
 - 11 YOU AND I—Rick James—Motown (12 inch)
 - 12 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 13 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 14 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
 - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

PHILADELPHIA

- This Week**
- 1 HOT SHOT—Karen Young—West End (12 inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 6 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 7 YOU AND I—Rick James—Motown (12 inch)
 - 8 LET'S START THE DANCE—Bohannon—Mercury (12 inch)
 - 9 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 10 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
 - 12 GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)
 - 13 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
 - 14 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 15 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—A&I (12 inch)

PHOENIX

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 YOU AND I—Rick James—Motown (12 inch)
 - 3 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
 - 4 HOT SHOT—Karen Young—West End (12 inch)
 - 5 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 6 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—A&I (12 inch)
 - 9 READY OR NOT—Deborah Washington—Arista (12 inch)
 - 10 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 11 LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
 - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 13 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
 - 14 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 15 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)

PITTSBURGH

- This Week**
- 1 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 3 HOT SHOT—Karen Young—West End (12 inch)
 - 4 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 5 BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—Prelude (LP)
 - 6 FLY—Pegasus—Sunshine (LP/12 inch)
 - 7 SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
 - 8 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 9 YOU AND I—Rick James—Motown (12 inch)
 - 10 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 11 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 12 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 13 READY OR NOT—Deborah Washington—Arista (12 inch)
 - 14 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)

SAN FRANCISCO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 2 HOT SHOT—Karen Young—West End (12 inch)
 - 3 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 4 PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - 5 YOU AND I—Rick James—Motown (12 inch)
 - 6 WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
 - 7 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 8 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
 - 9 WHISTLE BUMP—Eumir Deodato—Warner (12 inch)
 - 10 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 11 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 12 DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
 - 13 AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) LP
 - 14 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - 15 LET'S START THE DANCE—Bohannon—Mercury (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 2 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
 - 3 YOU AND I—Rick James—Motown (12 inch)
 - 4 MISS YOU—The Rolling Stones—Atlantic (12 inch)
 - 5 HOT SHOT—Karen Young—West End (12 inch)
 - 6 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 7 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
 - 9 AT THE DISCOTHEQUE—Liplique—Tom 'n Jerry (Salsoul) LP
 - 10 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12 inches)
 - 11 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12 inch)
 - 13 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 14 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12 inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)

MONTREAL

- This Week**
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Polydor (LP)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
 - 3 YOU AND I—Rick James—Alta (12 inch)
 - 4 MISS YOU—The Rolling Stones—WEA (12 inch)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Polydor (LP)
 - 6 PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
 - 7 AMERICAN GENERATION—The Ritchie Family—London (LP)
 - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Quality (LP)
 - 9 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—WEA (LP/12 inches)
 - 10 HOOPS—Jimmy Miller—Capitol (12 inch)
 - 11 ACTION 78—Eric's Drum Band—Down (12 inch)
 - 12 LOVE IS IN THE AIR—Martin Stevens—CBS (12 inch)
 - 13 AUTOMATIC LOVER—Dee D Jackson/Sylvia—CBS/Polydor (12 inch)
 - 14 DO OR DIE—Grace Jones—RCA (12 inch)
 - 15 AMAZON—Gary Croo—RCA (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12 inch)
★	2	HOT SHOT—Karen Young—West End (12 inch)
★	3	LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12 inches)
★	6	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12 inch)
★	8	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12 inch)
★	7	MISS YOU—The Rolling Stones—Atlantic (12 inch)
★	4	YOU AND I—Rick James—Motown (LP/12 inch)
★	5	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12 inches)
★	9	PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
★	12	SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (LP/12 inch)
★	13	WAR DANCE/MIRAGE—Kebekelelektrik—Salsoul (LP)
★	12	MELLOW LOVIN'—Judy Cheeks—Salsoul (12 inch)
★	13	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12 inch)
★	17	BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—Prelude (LP)
★	19	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12 inch)
★	20	DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—A&I (12 inch)
★	21	READY OR NOT—Deborah Washington—Arista (12 inch)
★	18	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (12 inch/LP)
★	19	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
★	20	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12 inch)
★	30	THINK IT OVER—Cissy Houston—Private Stock (12 inch)
★	35	LET'S START THE DANCE—Bohannon—Mercury (12 inch)
★	33	LET THEM DANCE—D.C. LaRue—Casablanca (12 inch)
★	24	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12 inch)
★	32	AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) LP
★	26	LAW & ORDER—Love Committee—Gaid Mind (LP)
★	24	L.O.V.E. GOT A HOLD OF ME—Demis Roussos—Mercury (12 inch/LP)
★	28	FLY—Pegasus—Sunshine (12 inch)
★	22	A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
★	34	DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
★	37	GET ON UP (GET ON DOWN)—Roundtree—Omni (12 inch)
★	38	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
★	33	AT THE DISCOTHEQUE—all cuts—Liplique—Tom 'n Jerry (Salsoul) LP
★	—	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
★	35	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	—	YOU GOT ME RUNNIN'—Lenny Williams—ABC (12 inch)
★	37	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
★	38	BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
★	39	VOYAGE—all cuts—Marlin (TK) LP/12 inch
★	40	AT THE COPA—Barry Manilow—Arista (12 inch)

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General News

First LP By U.K.'s U.K. Combo Pops Up At 80 On Chart Without Much Airplay

By DAVID FARRELL

TORONTO—"Our collective past is going to be the biggest obstacle in making a name for this band," says drummer Bill Bruford of the quartet U.K. now touring North America.

All four members have been individually known and respected on both sides of the Atlantic for years now and their debut album on Polydor hit on Billboard's top album chart in the 80s without radio play and before the marketing campaign had a chance to swing into action.

Running down the lineup of this inextricably English band: John Wetton on bass, known for his polished work with King Crimson, Family, Brian Ferry and Uriah Heep; Bill Bruford, drums, a jazz tinged player who first garnered a name for himself via King Crimson and later Genesis and Yes; Allan Holdsworth, an inventive guitarist who has worked with Soft Machine, Tony Williams New Lifetime and Gong; and Eddie Jobson, keyboardist and violinist who has been with Curved Air, Roxy Music and, most recently, Frank Zappa.

"You can throw around these names of people we have worked with in the past," Bruford says, "but it means nothing unless you know what contributions each member made."

And this, to Bruford and Eddie Jobson, is the prime reason for forming U.K. Each member knows what the other players are capable of "and when we compose we all add our parts. Nobody dominates in this band and its evolution, we have a multiple album contract with Polydor."

The obstacle, as Bruford term it, is getting the audience to relate to the group identity of U.K. as opposed to four musicians with a variety of backgrounds.

The first album, entitled "U.K.," is an exploratory album, that enunci-

ates textures of sound rather than soloing by group members. In concert—the band played in Toronto recently at the El Mocambo—this becomes even more obvious and allows for a degree of improvisation along the way.

Of 25 Disco DJs Tested For Hearing, 40% Flunk Out

By ROBERT ROTH

NEW YORK—Forty percent of the disco deejays participating in a recent hearing examination failed.

At the International Disco Record Center here, the New York League for the Hard of Hearing conducted the screening under the supervision of audiologist Jane Madell, Ph.D.

Eddie Rivera, center president, says he asked for the testing after reading a Billboard article on the ill effects of loud music upon the inner ear (Billboard, June 24, 1978). In that article, a noted physician specializing in inner ear disorders said that "Every time you re-expose yourself, you increase a risk of permanent hearing loss."

Twenty-five deejays were able to make it to the testing held at 11:30 a.m. in the League's van parked in front of center headquarters on Broadway. Ten failed the test.

Madell calls the proceedings a "screening test," designed to examine the normal hearing ranges.

Those whose hearing was below "normal" sensitivity were given a list of agencies where they could go for a more comprehensive examination.

Ted Currier, a deejay who took the test, was told he passed but still intends to seek medical advice.

Currier feels that his ability to differentiate between similar spoken words has been impaired. The test for that, called speech discrimi-

nation, was not one of those administered. Rivera himself failed and was told he had only 60% hearing in his left ear. He reasons that is because he cues records with his right ear on the headphone, thus leaving his left unprotected most of the time.

ATV Brass In L.A. For Talks

LOS ANGELES—ATV Music Group executives and foreign affiliates attended the premiere of "Sgt. Pepper's Lonely Hearts Club Band" this week here.

Coinciding with attending the premiere, ATV executives and affiliates gathered for a number of meetings, one of which was the first session of the expanded ATV Music Group which now includes companies owned in Canada.

Lord Grade, ATV chairman, and deputy chairman Jake Gill were present.

Executives from ATV's British offices include Peter Phillips, managing director; Tony Curbishley, director of finance; Eric Hall, director of promotion, and Tim Davies, copyright manager.

Representatives from all U.S. offices of ATV were in attendance and included Gerald Teifer and Jonathan Stone from Nashville; Happy Goday from New York, and Sam Trust, Cliffie Stone, Steve Love, Harry Shannon, Steve Stone, Jeanne Knous and Eloise Peacock from ATV's main U.S. office here.

ATV's affiliate in Japan, Shinko Music, also hosted a party of 20 for the opening. Shinko executives Shoo Kusano, Joe Miyasaki, Peter Barakan and Yoshi Nakanishi also attended.

Janus Augments Promo Division

LOS ANGELES—Janus has restructured its promotion department.

With 24 scheduled LP releases on Janus for 1979, Don Wright, the label's promotion director, has brought on Stu Yaham to handle national secondary promotion. Yaham joins the firm from Capitol where he was general manager of a&r and artist development.

Dave Greenwald, covering the Southeast, has moved to L.A. to take over the Southwest. Deborah De-Fraites, formerly of U.A. Records, replaces Greenwald. Michael Plummer, regional LP promo rep, is handling the West Coast.

Chuck Reicherback is responsible for the Midwest working out of Chicago and Ronnie Berger covers the East Coast from Philadelphia.

Janus has brought on seven independent promo representatives with that number expected to increase.

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JULY 29, 1978, BILLBOARD

Interpop, U.K. Music Trade Show To Bow In September

By NICK ROBERTSHAW

LONDON—Britain's first home-grown international music trade fair, a potential rival to established events like Midem, is expected to debut later this year in London, under the name Interpop.

Organized by a new Brighton-based company, Interpop Ltd. the show will run Sept. 11, 12 and 13 at the Hilton Hotel in Park Lane. Its promoters are hoping for a first year attendance of about 600 participants, and have provided space for 30 stands.

Interpop is hosting a luncheon July 26 at the Ritz to introduce the company to British industry figures, and plans a Cafe Royal gala reception, after the show closes Sept. 13, with live acts.

Facilities for the event are claimed to be among the most modern in the world. All administration will be computerized. Chief organizer is Louis Hyman, one of the firm's asso-

ciates. Stands will be erected by Modolor International Designs Ltd.

Companies so far committed to participation include Germany's Metronome, Melodie Der Welt and Intersong; Bagatelle Music from France; Andrew Heath Music, Sesame Songs and Stallion from the U.K.

Interpop publicity argues the illogicality of the British record industry decamping en masse and at considerable expense to Cannes every January for Midem, but managing director Nick Neubert sees his brainchild as complementary rather than competitive.

"If Interpop is a success, Midem will still go on. People sometimes say Midem is too big, and we don't want that kind of size. The Interpop concept is a \$50,000 show, not a \$500,000 show."

Neubert envisages Interpop fairs being held every four to six months in the U.K., and also

hopes to establish the event in other territories. "We are not interested in running into somebody else's market. We wouldn't aim to work in the States or in France, say, but we shall probably be opening offices in other European centers late this year, and we are already in negotiation with Japan, where there is a possibility of a Midem-style event being held in the Expo '70 area, probably in 1980."

Neubert is not unduly bullish about immediate prospects. "We appreciate events like this cannot be established overnight. We are concentrating on first class service. We want the first Interpop to be a visitor's card for us, showing how efficiently we can run such a show. We have had problems. It has been a race against time. But if we attract 50 companies we shall break even. And even if we don't, we have a enough capital behind us to keep going for a number of years."



GOLDEN VISIT—Morrie Smith, general manager product development RCA Australia, while visiting all RCA general managers picked up gold awards in London for Bonnie Tyler's "It's A Heartache," a smash in Australia. From left to right are Derek Everett, manager commercial operations, RCA; Dave Mackay, producer for Bonnie Tyler, and Smith.

Polygram Reports \$900 Mil For 1977

Continued from page 8

Germany, Hong Kong, Norway, Singapore, Switzerland and Venezuela, and the continued development of the 10-year partnership worldwide with the Robert Stigwood Group and its RSO label.

Cited for the future was the new partnership with the multimedia-oriented Casablanca Record & FilmWorks, opening up new avenues for Polygram's worldwide leisure activities, and the potential of the home video market as the music industry becomes more of a mixed media business in its second century.

Individual division highlights noted in the annual report:

• Phonogram increased its sales volume and market share internationally, with coordination of top acts worldwide a prime object. In the U.S., the Ohio Players, Bar-Kays, Con-Funk-Shun and Statler Brothers were cited, with 10 cc the main foreign group to win recognition, marketing/distribution deals signed with De-Lite and Monument. In the U.K., Status Quo, 10 cc, Steve Miller and Genesis were top stars, with recognition for Boomtown Rats, Dire Straits and Mike Harding.

Phonogram France notes international acclaim for Nana Mouskouri, Demis Roussos, Paul Mauriant and Santa Esmeralda, with success for foreign acts like Genesis, Kraftwerk, the Platters.

In West Germany, the Tolz Boys Choir was signed to the Philips label worldwide, Dutchman Vader Abraham is writing there as well, and actress Johanna Von Koczian increased her popularity.

On the classical side, the Philips Mozart Edition was launched with the first of 148 disks in 16 deluxe boxes, most substantial issue for one composer, over two years. A 5-LP set marked 25 years of I Musici, which became the first chamber music ensemble to sell 250,000 musicassettes, earning a special gold edition last year. Phonogram won a number of prestigious classical awards as well.

• Polydor International saw the pop repertoire enriched by artists such as Jean Michel Jarre, Pat Travers, the Jam and Andy Gibb, and acquired the E.G. catalog and talent roster for worldwide distribution except North America. In the U.S., new contracts were arranged with Isaac Hayes and producer Freddie Perren, with other artists making 1977 impact including Roy Ayers, the Atlanta Rhythm Section and Millie Jackson.

In Great Britain, Polydor was in the forefront of the New Wave movement and its new association with E.G. Records brought big sales for Roxy Music, Brian Ferry and the Rock Follies. Leading artists in France were Jean Michel Jarre, Marie Myriam and Marie-Paule Belle, while in West Germany James Last, Bert Kaempfert, Max Greger and the Fischer Choir were among notable successes.

Austria saw a rediscovery of its folk music and a breakthrough for the Kasermadeln Klaus und Ferdi, with Long Tall Ernie and the Shakers doing the same in the Netherlands. In Belgium, Will Tura had his first international hit, while Shu Bi

(Continued on page 68)

DEALERS HELP SOUGHT

Counterfeiters Move Into U.K. Market In Big Way

Continued from page 3

break into the U.K. market in a big way, Hood said. "We think catalogs and price lists are being distributed

to dealers. I appeal to any dealer who receives any kind of mailing from this company, or any other suspicious company, to contact the BPI."

Pirate Stations Seem Ahead In French Legal Battles

By HENRY KAHN

PARIS—The pirate radio stations and the government's broadcasting monopoly in France are now bogged down in a series of legal battles which, at this stage, it seems the government cannot possibly win.

According to some legal experts, recent governmental votes strengthening sanctions against the pirates are "absurd" since they effectively go against free speech principles of the constitution itself.

Again, jurists point out, courts hearing cases against the pirate stations are in disagreement. Two recent cases, one in Montpellier and the other in Paris, reached totally contradictory verdicts.

Now the Appeal Court will have to adjudicate but eminent lawyers, such as Professor Gerard Soulier, claim the law as it stands is in direct confrontation with parliament.

Soulier says he finds it amusing that the government's main objection to ending its on-air monopoly here is that it wants to avoid the chaos now plaguing Italy caused by

the proliferation of local pirate stations.

He says the situation is already worse in France as the law and the constitution sink into chaos.

One flagrant contradiction is that the monopoly exists. Radio Monte Carlo has its transmitting equipment on French soil, with the permission of the French government. It can be argued that the government is thus transgressing its own laws.

Again, Radio Luxembourg and Radio Europe No. 1 have studios in Paris. Programmers use French post office cables through to the point of actual broadcasting which, though not in France itself, therefore has the direct assistance of a government agency.

Lawyers here believe the monopolistic situation is on shaky ground and cannot hold out much longer. Pirate stations receive encouragement from municipal authorities anxious to have their own broadcasting outlets. The anomalies in the situation build fast.

Member Of Parliament To Seek Investigation Of PRS

LONDON—Clement Freud, Liberal Member of Parliament, heading an all-party group of MPs, has emphasized he intends further action in his fight to bring about an investigation of the Performing Right Society here.

He has issued a statement from the House of Commons saying, "In its reply to our letter in The Guardian newspaper, the PRS Council avoids the serious issue raised by our group of MPs.

"It suggests that allegations that 'the requirements of the Companies Act were being overlooked' were the PRS general manager's main reason for suing Trevor Lyttelton, PRS member, for libel.

"This is not borne out by general manager Michael Freegard's statement of claim which clearly stated that the words complained of meant

that Mr. Freegard had 'acted improperly, dishonestly and secretly in and about the discharge of his responsibilities.'"

The statement continues, "The Council is significantly shifting its ground, for on April 14 it said it was 'in view of the minister's answer' that it and Mr. Freegard 'unanimously agreed that the libel action need not be continued.'"

"Moreover they fail to mention that the minister, Stanley Clinton Davis, confirmed on June 19 that his answer was not intended to refer to the merits of the libel proceedings.

"Mr. Freegard's specific excuse for his eleventh hour retreat from judge and jury having been clearly shown to be false, we intend to take further action to effect an investigation."

Hood, who works as undercover investigator on behalf of the industry, said he was convinced the counterfeiting problem was becoming much worse. This, he said, is where illegally copied product is packaged to look virtually the same as the genuine article.

But he also felt that bootlegging, the illegal recording of live shows, more on disk than tape and generally of very inferior quality, was now "virtually dead." Piracy, too, he felt was dying off nowadays.

"Yet we cannot claim this as particularly heartening news in one sense. It means that the bootleggers and pirates are moving into the more profitable, less easily detected, fields of counterfeiting.

"Certainly the BPI's work-load in this area is getting heavier as we try to fight the spread of this kind of illegal product. Counterfeiters are good at the job, and will get even better. Dealers can easily buy them in ignorance. Even reputable wholesalers could import them unknowingly."

Hood added that the problem was so great that recently counterfeits were found in the record department of a highly reputable store in London's West End. They were duly confiscated.

PETER JONES

Billboard To Start Benelux Edition Soon

LOS ANGELES—Billboard Publications, Inc. has signed an agreement with Kluwer Publishing, Dventer, Holland, to produce Billboard/Benelux, a weekly trade publication covering the music/record/tape industries in Belgium, the Netherlands and Luxembourg.

The magazine, a tabloid, will be published in the Dutch language for those countries. First issue will be published Nov. 3, 1978, but a pilot issue is planned for Aug. 30.

Circulation of the publication, all paid, will cover retailers, distributors, importers and manufacturers of records, tape and audio/video products, plus radio and television stations.

Kluwer, a multi-national company whose sales in 1977 exceeded \$265 million, employs 3,600 persons throughout the world and publishes approximately 70 magazines. Klu-

(Continued on page 70)

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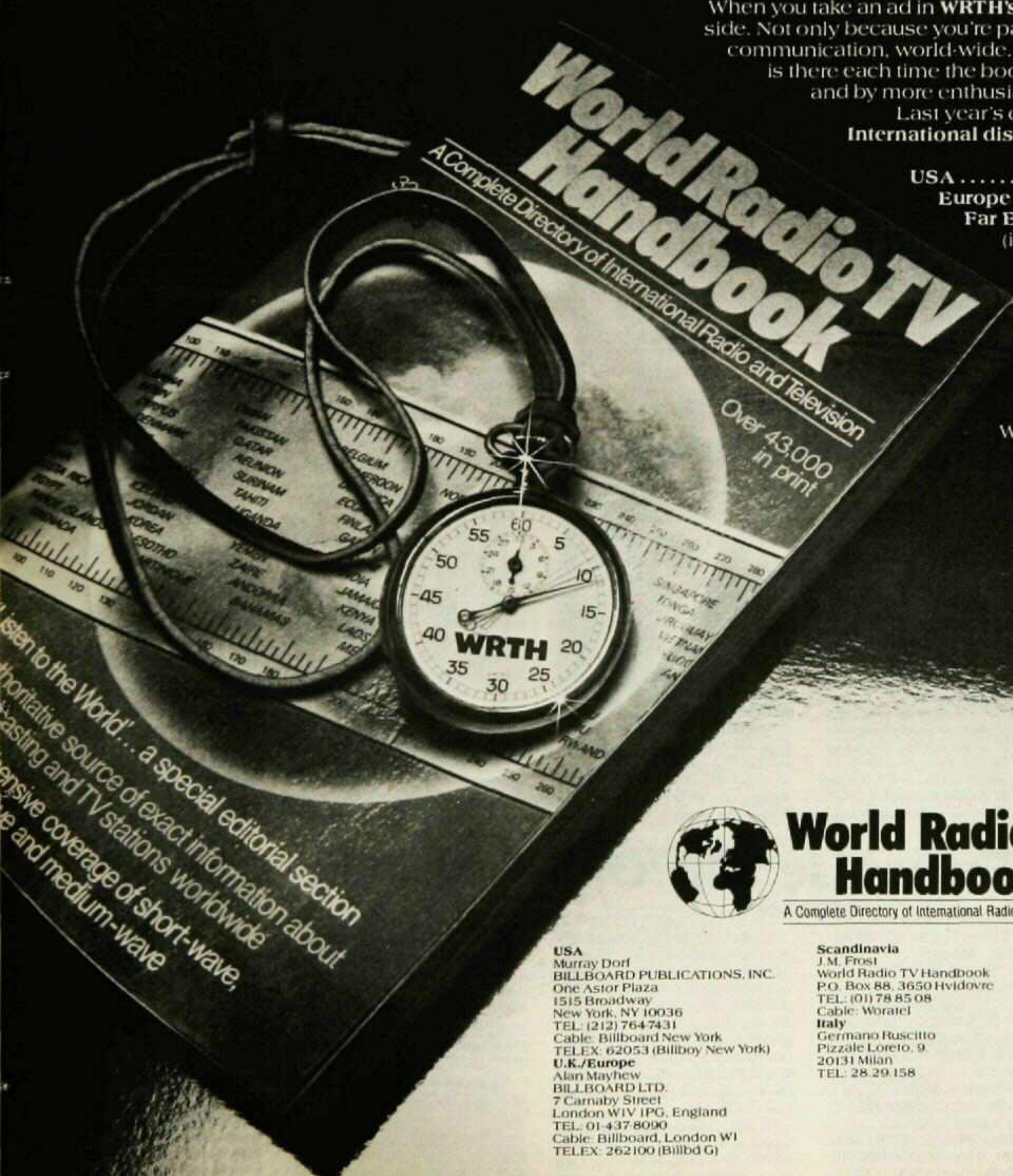
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SHASHOUA SAYS PARTICIPATION UNAFFECTED

BOTB Will Not Subsidize U.K. Companies For Musexpo 1978

By NICK ROBERTSHAW

LONDON—The British Overseas Trade Board will not subsidize U.K. record and publishing company participation at this year's Musexpo. The decision reflects the board's dissatisfaction with the event.

A BOTB spokesman says "Last year Musexpo did not measure up to the yardstick we use in assessing the value of events such as these. We were not satisfied with the results and have therefore decided not to subsidize British participation at Musexpo this year.

"However, this decision should not be taken as indicating an intention to cut down on subsidies for other, similar, events. It is simply a case of judging each case on its own merits."

At the Music Publishers' Assn. a spokesman added, "The BOTB always sends observers to events like Musexpo, and on this occasion decided not to continue the subsidy.

But they have not just shut the books on it; no doubt they will go and have another look this year, and if they feel the organization has improved then they may well restore the subsidy.

"Last year, 17 publisher members of the MPA attended Musexpo, and afterwards we submitted a report to the BOTB indicating there were some areas where we were happy with the show, and others where we were not entirely satisfied. There was certainly a feeling among some members that the thing was not set up as they had been promised, and that the right sort of people were not there.

"On the other hand, some of our members have been disappointed at the BOTB decision, and some have said they will still go regardless. Of course, many of them have U.S. offices anyway."

Roddy Shashoua, president of Musexpo, when questioned about the BOTB decision, said, "The British participants were apprised of the decision in mid-March 1978 at a cocktail gathering hosted by us in London for last year's British participants. It was felt by them that it was not worth the effort to try to reverse the BOTB's decision, as had been done in both 1977 and 1976. At the time of the gathering the airline fare from England to the U.S. had been drastically reduced with the introduction of a \$152 one-way fare from London to Miami. In addition, the Musexpo rates in 1978 were also reduced, compared with 1977, allowing additional savings to participants. Those savings represented the equivalent of a subsidy. "The main thing, however, is that the absence of subsidies has not affected British participation at Musexpo this year."



SILVER SLIPPER—Winner of the Silver Dancing Shoe, a new annual award of the Dutch Society of Dancing Teachers, is Dutch singer Nico Haak, for his past year's two danceable hits, "Foxy Foxtrot" and "Ted De Tepper."

Polygram's 1977 Report

• Continued from page 66

Dua became Denmark's top selling act within a year.

In Canada, Moxy reached the top of the charts, while Polydor K.K. in Japan, the division's biggest market in Asia, saw top performances from Kenji Sawada, Goro Noguchi and Kei Ogura, with "songs without vocals" enjoying a healthy business for the sing-along and play-along buyers there.

For the classical area, DG sold more than 150,000 sets (8 LPs or 6 musicassettes) of the new edition of Beethoven's nine symphonies by Herbert Von Karajan and the Berlin Philharmonic; concluded a long-term exclusive deal with conductor Carlo Maria Giulini, and had impressive recordings from Daniel Barenboim, Maurizio Pollini, Karl Bohm, Pinchas Zukerman, Lazar Berman and Leonard Bernstein. Archiv Produktion further established its reputation as the leading label in pre-classical music, with DG and Archiv together receiving 29 national and international prizes and awards in 1977.

• Recording activities have expanded to 30 studios, three demo workshops and one mobile facility globally, with the classical music teams recording 218 new LPs and rearranging 516 releases. The first audio-video live sessions were recorded in conjunction with Polytel Music Productions for a project with Leonard Bernstein. A new studio was constructed near Tokyo, the Mexican facility was completely remodeled and France and U.K. facilities were modernized. The three-studio Wisselord complex was completed in Hilversum, Holland, and facilities in Lagos, Nigeria were extended.

The audio engineering department in Hanover introduced a new control device which improves the electromechanical mastering quality at all Polygram transcription centers.

• Publishing had its best year ever, with the catalogs of the RSO Group of companies a significant factor as the Bee Gees achieved super Star status. Chappell internationally signed a number of important new or renewal contracts, and had its best year ever in U.S. chart activity—achieving 10 to 13% of the singles charts during the last six months. Other notable chart activity is reported in Australia, Japan, Canada and Italy.

Intersong saw strong action
(Continued on page 70)

JASRAC Reports Little Progress In Blanket Collection Negotiations

By HARUHIKO FUKUHARA

TOKYO—The blanket collection of royalties, a policy of critical financial importance, was the main topic of discussion at this year's general meeting of the Japanese Society for the Rights of Authors, Composers and Publishers, which was held on June 22.

The meeting kicked off with a review of the 1977 fiscal report. During this period, ending March 31, the society collected royalties worth about \$70.3 million, a slight increase of 1.9% over the year before but \$4 million below the projected goal.

The delegates then approved proposals for the distribution of the balance between revenue and expenditure in 1977, and moved on to the fact that little progress has been made in negotiating for the blanket collection policy, this was reported by Saburo Sakai, president of JASRAC.

Sakai noted that the society had consistently taken the initiative with commercial radio and television stations since April of last year but that the talks had stalled. "It's a great pity that we have not been able to achieve a breakthrough in our negotiations and resolve our differences," he said.

JASRAC tried to break the deadlock by applying to the Agency of Cultural Affairs for a partial revision in the royalty regulations.

They did, however, score a point at the end of the fiscal term by winning the provisional approval of the commercial broadcasters for copyright royalties covering the first six months of this year. Yet when it came to actually collecting the charges for the last term, the society had no other recourse than to base them on the results of fiscal 1976.

"So now we must make an all-out effort to reach agreement on the

(Continued on page 70)

26 POP CONCERTS INVOLVED Artistit Executive To Appeal Verdict Of Finnish Court

By KARI HELOPALTIO

HELSINKI—An executive of the noted Artistit Concert Promotion Co. has been given a seven month suspended prison sentence for "continuous and gross tax fraud."

The verdict, which also included repayment of \$60,000 as compensation, came in Helsinki Magistrates' Court, with Artistit immediately expressing a wish to appeal.

The case, brought first to court a year ago, centered on the programming of 26 pop concerts arranged by Artistit in the 1974-77 period. In seeking police authority for staging the shows, Artistit had falsely stated the kind of music to be played, usu-

ally calling it "concert music," and thus avoiding paying the 10% amusement tax.

The prosecution called a number of witnesses and played various disks as evidence, to determine whether Suzi Quatro, the Bay City Rollers or Demis Roussos performed basic hit pop music or not. However there were problems of definition.

Now the decision sets a new precedent. But the Finnish law covering live musical entertainment was last revised in 1959 and takes no note of modern and improvised pop music born in the 1960s.



GOLDEN GRACE—During her performance at Brescia's Stardust Club in Italy, Grace Jones is handed three gold disks: one for herself, one for producer Tom Moulton and one for the Island label, for Italian sales of "La Vie En Rose." Making the presentation is Ronnie Jones Lollipop/Ricordi artist on behalf of Dischi Ricordi, Island's licensee in Italy.

Wynd Up Sells To News Chain

LONDON—A take-over deal with a 400-outlet newsagent multiple has netted a six-figure price for Wynd Up Records, the Manchester wholesaler.

Colin Reilly, who set up the business, has retained no personal shares. He now becomes managing director on his own board of directors to which Victor Tagliavini, managing director, and Derek Sheehan, financial director of NSS Newsagents Ltd., the buyers have been added.

Sheehan says the NSS chain had originally been approached by Reilly. "We had done business with Wynd Up because we sell a lot of records through newsagent outlets."

Wynd Up currently has annual sales running at \$7.2 million and supplies over 600 retail outlets. As a subsidiary of NSS it is expected to contribute pre-tax profits of \$270,000 in its first full year.

Pledge Royalties

ATHENS—Melina Mercouri will donate royalties from two soon-to-be-released disks, a single and an album, to the people left homeless after the recent earthquakes in Salonica in Northern Greece, she says.

She also announced that royalties from the single "Dans Les Yeux d'Emilie," by her step-son Joe Dassin, would also go to the victims and people harmed by the Piraeus floods of November last year.

Sol Rabinowitz, CBS Greece managing director, added that all company royalties from the Dassin single would go to the Salonica fund.

Lightning To Franchise 500 'Oldie' Dealers

By PETER JONES

LONDON—Lightning Records here is planning massive expansion of its operations in the "golden oldies" singles market and intends setting up a chain of authorized "golden oldie" dealers on a franchise basis around the country.

The plan is aimed mainly at independent dealers who specialize in this kind of product and lightning will also set up a Golden Oldies Club of Great Britain for record buyers interested in old chart 45s.

Initial product from Lightning includes the Troggs' "Wild Thing," Mr. Bloe's "Groovin' With Mr. Bloe," Python Lee Jackson's "In A

Broken Dream," which actually features Rod Stewart; and Daniel Boone's "Beautiful Sunday."

On dealer level, Lightning looks for a contribution of around \$90 from each franchise. In return, Lightning will match dealers' money with up to \$55,000 of its own funds to finance a corporate advertising and promotion campaign.

This scheme is described by Keith Yershon, Lightning director, as "audacious and outrageous." He adds: "The idea is to motivate specialist oldies dealers. So far we have had an 80% positive reaction from dealers here.

"In the U.S., the hits of the last 20 years are still in companies' catalogs, but in Britain the attitude is different as it seems the turnover doesn't warrant such support. But we will put the money into hold stock. Our research shows that an increasing amount of shop space is given over to records from the past. Some retailers say this material accounts for 15% of total turnover."

He says: "We say we haven't even scratched the surface. We told dealers that \$90 would be the figure we want, and the benefits they get would be those of belonging to an exclusive club."

Lightning plans to limit membership to 500, and members would get a window sticker, like those for credit cards, saying that the shop is authorized to deal with Golden Oldies Club product. A catalog featuring biographies and pictures of the artists involved is in production.

Lightning would keep 500 copies of each of the Top 500 Golden Oldies in stock so dealers could have orders filled within 24 hours. If the franchise scheme works, then the club for record fans would quickly follow. This would involve dances, conventions and radio shows.

JULY 29, 1978, BILLBOARD

Finland Rescues Love

HELSINKI—The dramatic efforts to save Love Records here from what seemed inevitable bankruptcy have culminated in intervention by the Finnish government giving the company extra time to pay its tax arrears totalling some \$200,000.

Following this sudden and unexpected move, which came just hours before a meeting of creditors, there was a unanimous decision to call off the bankruptcy process.

Government intervention in this

kind of matter is rare but made possible by recent decrees so that a firm in trouble can postpone tax payments, mainly on the grounds of social importance of the company and the prospects of sudden unemployment.

In the case of Love Records, seven full-time employees were involved, plus some 500 musicians. The company, with troubles stemming from some bad investments and the general depression in the Finnish economy, is back in full swing.

Batley Club To Re-Open With Totally New Format

LONDON—The Batley Variety Club in Yorkshire, in the North of England, is closing down in its present form, having in recent years established a big-name policy which has included booking artists such as Tom Jones, Shirley Bassey and Louis Armstrong.

It will re-open on Sept. 30 with a new name and a new policy, geared towards young people and without the "name appeal." The reason, according to club chief Jim Corrigan, is that the big names, particularly in the pop music world, have become "too greedy over salaries."

He breaks it down into financial terms by saying that customers spend on average \$9 a night in a hall which seats 1,600. "Yet some of the big acts want up to \$30,000 for just one night's work. Whereas before I could get, say, Armstrong for that sum for a whole week, there are top acts I couldn't book in for \$90,000."

He adds, "These people have out-priced themselves. Now we go for a pop concert and disco venue aimed at the young people with money to spend."

Two Oil Companies To Continue Cassette Sales

PARIS—The Macadam Music operation launched here by two state oil companies Elf and Antar is to continue, even though results so far have proved inconclusive.

The operation provides 4,000 of the 10,000 French petrol service stations with musicassettes at a low price for sale, but with no obligation on the part of customers to buy gas or services. The cassettes, with 50 titles available, retail at about \$3.50.

Backed by both Hachette and Philips, the scheme did prove that many motorists were interested in 40 minutes of music at such a low price. But an organizational hitch came when it was clear that many motorists eventually wanted to exchange their cassettes for others in the catalog.

In the end, it was agreed that exchanges could be made for just \$1, with many cassettes sold several times over.

The operation is not just a vast

Elect Watanabe

TOKYO—The Japan Phonograph Record Assn. elected Saburo Watanabe, president of Victor Musical Industries, as its new president. He takes over from Kazumitsu Machijiri, president of King Records, who stepped down for health reasons.

Casino Classics RK's New Label

LONDON—Following the success of the Wigan Casino's Soul Club in the North of England, a new label, Casino Classics, has been set up by RK Records for distribution through Pye.

Label chief is Russ Winstanley, one of the top northern soul disk jockeys. The Casino has a good track record for reissuing oldies and turning them into national discotheque hits. Notable successes: R. Dean Taylor's "There's A Ghost In My House" and "The Night," by the Four Seasons.

First release is "Little Darling," by the Flirtations, backed with "I'll Do Anything," by Lenny Gamble. Advance orders have topped the 5,000 mark, and the Casino itself has a membership strength in excess of 100,000. Promotion efforts include a Casino Road Show, touring the whole of England.

Intl Sales a Bonanza For E/A Posner Says They'll Equal U.S. \$\$ 'In 3 To 5 Years'

By PAUL GREIN

LOS ANGELES—"International has become more important every year at Elektra/Asylum," reports Mel Posner, the company's vice chairman. "Within three to five years, international will equal or better E/A's sales in the American marketplace."

Posner credits this expansion to the increasing willingness of American artists to tour abroad and do tv/radio interviews and performances for the international market, to the added sophistication of marketing and promotion efforts on the part of the foreign companies, and to the frequent visits of key WEA executives to those companies.

"Out increases over last year internationally are much better than they are domestically," says Posner. "We had increases from 60% to 100% in Canada, England and Australia (which, with Japan, comprise E/A's most important international markets volumewise, he says).

"The foreign companies are starting to break things overseas that we haven't even broken here yet; 75% of the total sales on Carole Bayer Sager's first album were in the U.K. So were 65% of the sales on Television's first LP."

Posner, a 20-year vet with the company, emphasizes that as a company WEA is still relatively new at the international scene, compared to EMI, CBS or Phonogram. Noting that the competition is already at the point where international accounts for 50% of sales, Posner says, "It's taken us a little longer because until five years ago we were going through licensees. But now in five years we've built 14 companies in England, France, Germany, Austria, Holland, Belgium, Italy, Canada, Japan, Australia, New Zealand, Brazil and South Africa.

Over the past three years video has become one of the most essential tools of international expansion, according to Posner.

"Their whole method of promotion and merchandising is so different: American companies have to appreciate that they don't have 1,500 radio stations or FM to rely on. When you get a single going in a particular market, it will probably take a film clip to make it happen.

"Since in many countries everyone is glued to one or two channels, a spot on television will cover the entire population," says Posner. "I can't afford to go on tv they way they can."

There are a few problems with making these film clips, however. "It costs about \$10,000 to \$12,000 for a two-song clip," says Posner adding, "I have no use for it in the U.S. If a hit happens in three or four markets, you're making the clip for just



Billboard photos by Bonnie Tegel
Mel Posner: "Look at any international chart now and you will see a wider variety of a&r and repertoire than ever before."



A 20-year Elektra veteran, vice chairman Posner spends 40% of his time on the road spreading E/A's international message.

those markets. And often the foreign companies go with different singles on an artist anyway, since we give them the latitude to decide what single is best for their marketplace. They've always had this autonomy, but now they're exercising it more.

"Plus sometimes it's difficult to get an artist to do it if he's busy," Posner notes that Jackson Browne allowed a Dallas performance to be filmed for a 30-minute video clip to promote "Running On Empty" internationally, and that Carly Simon is doing radio interviews in Australia and New Zealand "because they called and said, 'Hey, we need something.'"

"Artists need to realize that they're investing in their future by developing the international marketplace. It's like an annuity: they

can go on for years after their career in the U.S. has slowed down and they can still be superstars in the international marketplace.

"Managers are becoming more aware of international, and artists are starting to turn around because I am pushing them," says Posner. "But when an artist is a superstar here in the U.S., he doesn't want to pay dues by going back and doing opening dates or playing a 2,000-seat venue when he's just played to 60,000 persons at Pine Knob. Artists don't want to do all the nonsense they have to do to establish themselves and that is a problem.

"And it's costly because they can't support themselves in those markets. We have to support them and we do. We try to coordinate tours with new releases and with something happening in the marketplace. There's no point sending an artist over just because he's available. There's got to be some interest.

Posner says that E/A and WEA International split the tour support equally, and that the total spent in a year is about \$300,000 a year. "This doesn't count whatever the artists pick up themselves," Posner explains.

"Some acts go over and we don't have to pay a nickel for them. The Eagles and Linda Ronstadt don't need tour support; it's just the emerging acts that need help.

What's in it for E/A? "Nothing," replies Posner. "They can sustain themselves and we can sell old catalog but we're not going to sell super numbers."

(Continued on page 71)



Posner: "Managers are becoming more aware of international because I'm pushing them."

From The Music Capitals Of The World

LONDON

Polydor now involved on a big push for Andy Gibb's album "Shadow Dancing." ... Newly-elected composer members of the Performing Right Society board of directors: Mike Batt, Ronald Binge, Howard Blake, Brian Willey and Tim Rice, and the new publisher directors this time round are Steve Gottlieb, Donald Mitchell, George Rizza and Cyril Simons.

Alan Carwell, group leader of the Carwells, making personal appearances at skateboard parks here in support of the Rocket album "Skateboard Rampage." ... Boost of folk-dancing interest here furthered by a Harvest album by Ashley Hutchings, "Kickin' Up The Sawdust," the bassist and founder of the Albion Band producing a for-dancing LP mixing traditional sounds with revivalist and electronic contemporaries.

Normally August is a quiet month for record

company promotion here, but Ronnie Fowler, Jet managing director, plans a big campaign for company fall releases under the title "The Cool Selection For A Hot Month," saying, "We'll kick off earlier than the opposition, and for Raymond Froggatt's album "Southern Fried Frog," we've done a national deal with Kentucky Fried Chicken."

Bob Kilbey introducing a BBC Radio 1 talent search "So You Wanna Be A Rock 'n' Roll Star?" within the setting of Kid Jensen's regular afternoon show, the first section including a reminiscence-filled chat by CBS a&r head Muff Winwood about his days seeking stardom with the Spencer Davis Group in the 1960s. ... Trip to Los Angeles reward for Epic Press, EMI Group Repertoire northern sales manager and fellow salesman John Bickley, as prize for topping sales incentive scheme.

Series of Christmas-time concerts at Man-

chester's Apollo for Leo Sayer, currently on eight-week sell-out tour of the U.S. ... Lincolnshire-based country music company Dawn Promotions has set up Buffalo Records, a label solely dedicated to producing and releasing country recordings by British acts, with Ron Ryan as a&r chief. Ryan is featured as artist on the first album release, "Nassington Flyers."

New Rocket signing, the group Phoenix, rose from the ashes of Argent, which split up in 1975, for it features ex-Argent men Bob Henrit, John Verity and Jim Rodford, with Frankie Miller ex-support man Ray Minhinnett making up the quartet.

New rock group Mystery Train debuts on Raw Records here with a single coupling "The Sun Story," outlining the success of the U.S. label which boosted Elvis Presley, Carl Perkins and Roy Orbison, with "Tribute To Gene Vincent," the first 3,000 copies coming in 12-inch format.

... Big campaign from Harvest for "Free Ride," debut album from Marshall Hain, the duo with "Dancing In The City" high in the single charts here.

Dusty Springfield's "Mama's Little Girl," out some years back, revived by Spooky, Manchester-based soul band now signed to Decca. ... Now confirmed that the Patti Smith Group will top the bill on the final day of the Reading Festival this year (Aug. 25-27). ... Royal Philharmonic Society composition prizes of \$360 each to Julie Ainscough for "De Profundis" and Paul Alan Barker for "Fantasy."

Girl singer Twinkle's oldie "Terry," in the charts here 14 years ago, re-released via the Galaxy label, distributed by CBS in the U.K. ... It happened with Medicine Head and Pink Floyd when they both released albums called "Dark Side Of The Moon" and now it happens again with singer Bunk Dogger (RCA) and group Scene

Stealer (Rebel) both calling debut albums "First Offense."

Both sides of Barry Manilow's new single, "Copacabana" and "Somewhere In The Night," receiving much airplay here. ... Comedian/singer Billy Connolly (Polydor) to play a jailer in Glasgow Theatre Royal production of the Johann Strauss opera "Die Fledermaus." ... Very successful gig trek to Bulgaria for Ray Dorset and Mungo Jerry.

North London wholesale concern Lugtons has acquired U.K. distribution rights to the wide range of "BBC English By Radio" records and cassettes believing there is strong all-year sales prospects from students, immigrants, businessmen and tourists. ... First product under a distribution deal linking Dublin-based record company Mulligan with London wholesalers Charmdale is from Paul Brady, former member of

(Continued on page 70)

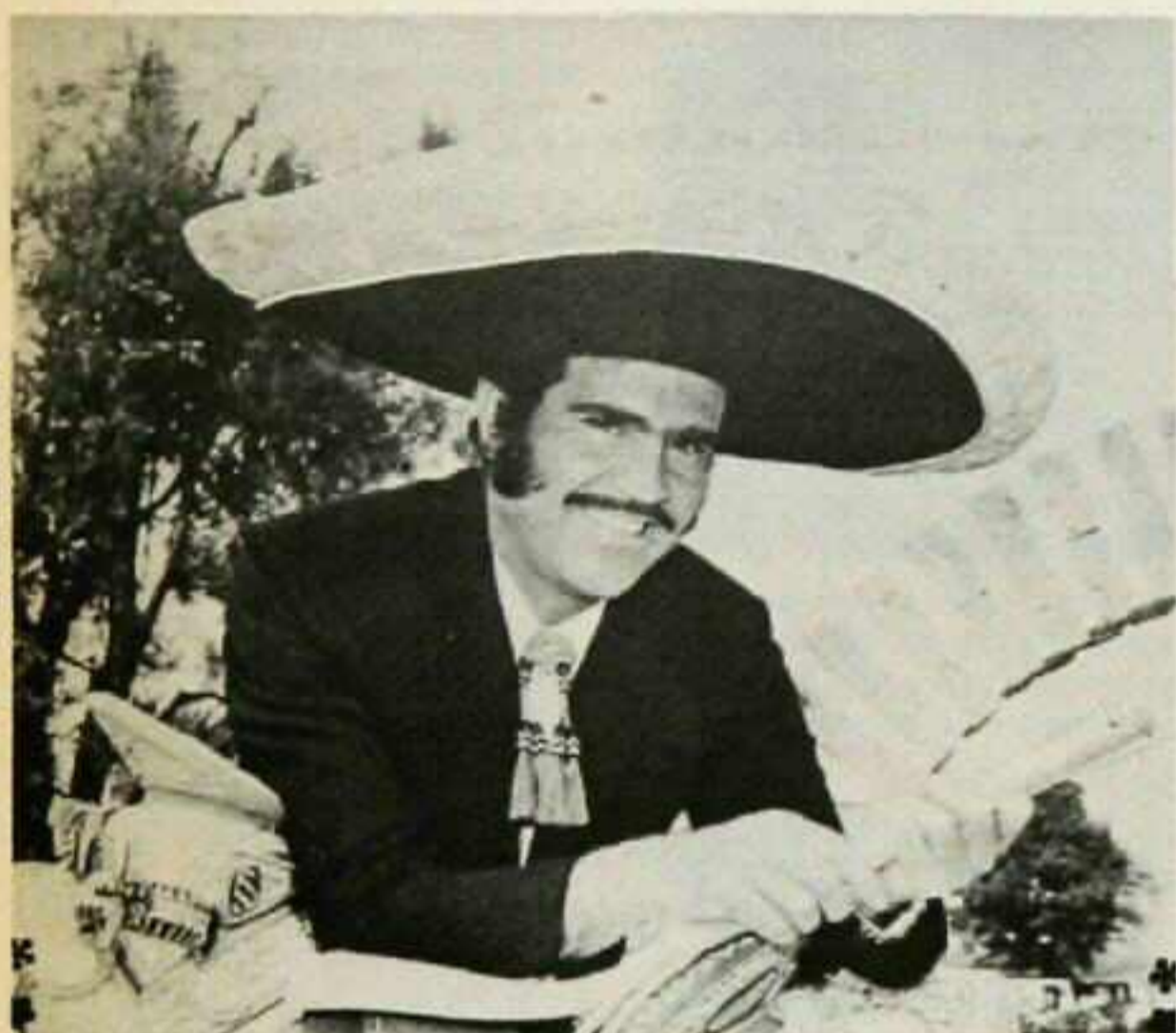


ABBA MILLION—A special presentation of the one millionth copy of "Abba—The Album," ordered in the U.K., was made to dealer G. Knight, of Reading, Berkshire. CBS sales director John Mair, left, made the presentation to Simon Gee, representing the store, and also presented him with a platinum disk which will remain in the shop while the millionth album will go to Thames Valley Radio to auction on the air.

Yason Sets Up Company

LONDON—Terry Yason has quit Ensign Records here to set up his own operation, Terry Yason International, an artist development company designed to break acts in the U.K. and Europe.

Drawing on his recent campaign used to establish the Boomtown Rats, Yason hopes to attract clients from Europe and the U.S. as well as local talent.



VICENTE FERNANDEZ
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**» A PESAR DE TODO «
» SE VENDE UN CABALLO «**

LOS MANDADOS

LA LUPE y otras

CON ORQUESTA

ANGELITOS NEGROS

ORACION CARIBE y otras



CBS/COLUMBIA INTERNACIONAL, S.A.(MEXICO)

Polygram's 1977 Report

• Continued from page 68

through its subpublishing agreement with Magnet Music in six European countries and Japan, and its catalogs of Elvis Presley, James Last, Fleetwood Mac and Genesis, among others.

• Direct marketing showed substantial overall progress with activities in 10 countries. The Scandinavian Music Club welcomed its 200,000th member and DIAL in France exceeded its target of 300,000 members, while Polymusic's "The Carnegie Hall Library of Classical Music," a joint U.S. venture with American Express, proved very successful. Britannia Music entered the U.K. tv direct response field with a successful promo on a Nana Mouskouri double album.

• TV-Film division went through a year of consolidation, with strong efforts made to increase the position in the area of classical music. Performing for the first time in tv specials produced or co-produced by Polyphon were Leonard Bernstein, Julian Bream, Isaac Stern, Rudolf Serkin, Alfred Brendel, Claudio Arrau, Lazar Berman and Krystian Zimerman. Polymedia strengthened its position as a leading supplier of video-based multimedia training packages.

• Video division focused on further technical developments for the VLP disk, extending the product to an hour-per-side, two-sided disk, set for introduction in the joint venture with MCA Disco-Vision in the U.S. late in 1978 on a limited marketing basis. The Philips VCR half-inch system still leads the home market in Europe, but anticipates stiff competition from both the Japanese Beta and VHS formats which were introduced this spring. Optical technology has offered possibilities in the audio field which are being evaluated, and the cable tv potential in the U.S. also is proving viable.

From The Music Capitals Of The World

• Continued from page 69

Irish band Planxty, on the LP "Welcome Here Kind Stranger."

Believed Ringo Starr seeks new deal for his Ring O' label. ... Chris Farlowe, who topped the charts in 1966 with "Out Of Time," to play leading role in concept album by Lionel Bart on "The Hunchback Of Notre Dame". PETER JONES

JASRAC Meet

• Continued from page 68

blanket policy by this October when the period of the provisional agreement ends," Sakai told the delegates.

The failure to get an agreement on the blanket policy and the generally sluggish business climate in the industry were attributed to the poor growth rate in income. Broadcasting royalties came to a disappointingly low \$4.5 million.

Benelux To Bow

• Continued from page 66

wer is also a major book publishing company.

In signing the contract, W.D. Littleford, chairman of the board of Billboard Publications, Inc., said: "This is a major step in the continued expansion of Billboard Magazine's thrust in the worldwide marketing of music products."

New U.S. & U.K. Critics' Book Lists 200 Top LPs

LONDON—Paul Gambaccini, U.S.-born BBC Radio One disk jockey, has edited a new book built around the top 200 album choices of all time by some 50 British and U.S. critics and writers, and the Beatles' "Sgt. Pepper" album, produced by George Martin in 1967, comes out on top.

A sample reason, from U.S. statistician of pop Joel Whitburn is, "In 1964, the music world was expanded nearly double with the explosion of the Beatles in America. "Sgt. Pepper" nearly doubled our musical visions again in 1967.

And Chris Welch, U.K. music journalist, writes, "These boys were kings of the big beat sound. Or put it another way, one was immediately impressed with the rushing flow of ideas, burst as from a pent up day. There was magical quality in performance and production."

Second in the final rating was Bob Dylan's "Blonde On

Blonde," produced by Bob Johnston in 1966, described by Robert Shelton as "A classic burst of rock energy, poetic language and searching sensibility. A double album that is geometrically witty, sad, bright and touching."

Third comes another Dylan offering, "Highway 61 Revisited," produced in 1965 by Bob Johnston, said by critic Simon Frith as "finally silencing all doubters and showing the very things that had confined previous rock expression to three-minute bursts—the monotony of dance-based rhythms, banality of lyrics hemmed in by melodic and rhyming conventions — could become, if sustained, hypnotic and engrossing."

Rest of the top 10 are: 4—"Astral Weeks," by Van Morrison; 5—"Rubber Soul," the Beatles; 6—"Revolver," the Beatles; 7—"Exile On Main Street," by the Rolling Stones; 8—"Let It Bleed," Rolling Stones; 9—"Abbey Road," Beatles; 10—"Born To Run," Bruce Springsteen.

Billboard SPECIAL SURVEY For Week Ending 7/29/78

Billboard Special Survey Hot Latin LPs

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N. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Espectacular, Pronto 1036	1	FANIA ALL STARS Spanish Fever, Columbia 35336
2	RAMON AYALA Que Me Lleve el Diablo, Fredy 1086	2	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
3	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031	3	LA SONORA PONCENA Explorando, Inca 1060
4	DANIEL MAGAL Cara de Gitana, Caytronics 1516	4	WILLIE COLON/HECTOR LAVOE Deja Vu, Fania 529
5	GENERACION 2000 Gostal de Huesos, Atlas 5045	5	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72
6	JULIO IGLESIA A Mis 33 anos, Alhambra 38	6	EDIE PALMIERI Explorations, Coco 151s
7	EL JEFE Y SU GRUPO Risa Me Causas, 1108	7	MONGO SANTA MARIA Amanecer, Vaya 61
8	LUCHA VILLA Interpreta a Juan Gabriel, Muzart 1731	8	MON RIVERA Forever, Vaya 698
9	YOLANDA DEL RIO Tradicional al Estilo de Yolanda del Rio, Arcano 3405	9	PUERTO RICO ALLSTARS Los Profesionales Fama 1001
10	JUAN GABRIEL Denme Un Ride, Arcano 3412	10	LIBRE Tiene Calidad, SALSQUIL SALSA, 4114
11	LOS ANGELES NEGROS Serenata Sin Luna, International 925	11	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
12	CHELO La Voz Ranchera, Muzart 10638	12	CONJUNTO QUISQUEYA Liznel 1382
13	CAMILO SESTO Entre Amigos, Pronto 1034	13	ADALBERTO SANTIAGO Adalberto, Fania 512
14	YNDIO 50 Aniversario, Atlas 5047	14	ORCHESTRA HARLOW La Raza Latina, Fania 516
15	ROBERTO CARLOS Amigo, Caytronics 1505	15	HECTOR LAVOE De Ti Depende, Fania 492
16	RIGO TOVAR Dios Tardes de Mi vida, Mercana Melody 5610	16	LATIN FEVER Larry Harlow Presents Latin Fever, Fania 527
17	LOS HURACANES DEL NORTE Son Tus Perjumenes Mujer, Luna 1018	17	JOHNNY PACHECO/MELON Llego Melon, Vaya 70
18	LOS POTROS Peerles 10039	18	PETE "EL CONDE" RODRIGUEZ A Touch Of Class Fania 519
19	LOS TERRICOLAS En Mexico Discoland 8240	19	EL GRAN COMBO 150 Aniversario, EGC 014
20	LOS FELINOS Estos Son Los Felinos, Muzart 1735	20	LOS KIMBOS Hoy Y Manana, Cotique 1095
21	LOS FREDDYS Carinito Malo, Peerles 10040	21	ORQUESTA NOVEL Salud Dinero Y Amor, Fania 520
22	RICARDO CERRATO Me Estoy Acostumbrando a Ti, Latin International 5042	22	ANGEL CANALES Live At Roseland, TR
23	LOS HUMILDES Besitos, Fania 560	23	JOHNNY PACHECO The Artist, Fania 503
24	JOSE JOSE Volcan, Pronto 1035	24	TITO ALLEN Ahora Y Siempre, Alegre 6012
25	IRENE RIVAS Vida Mia, Cara 004	25	VARIOUS ARTISTS Salsa Disco Party, TR 130

DJM's Indie Dealers Now To Be Serviced By CBS

LONDON—DJM Records here will in future have CBS handle servicing of its product to independent dealers in the U.K., rather than its own sales force.

Stephen James, DJM managing director, gives the rising cost of maintaining a sales force to call on independent retailers as the reason for the move.

Nine salesmen leave, though area manager Stephen Bott and marketing manager Graham Moon will maintain direct selling contact with major wholesalers, multiples, one-stops and rackjobbers.

Says James, "We found that the

multiples and wholesalers represent some 70% of industry business so that it seemed uneconomic to keep up a sales force to service the remaining 30% represented by the indies."

The DJM move follows Anchor Records here abandoning car-selling in favor of a telephone-sales operation. Ian Ralfini, Anchor managing director, says, "We discovered that with only three telephone salesmen and head office staff we were accounting for 60% of our business. You can cover many more accounts in a day by phone than with a representative on the road."

Elektra/Asylum Intl Sales

Continued from page 69

Actually touring has helped some E/A acts become big international record acts. A tour of Europe in fall 1976 helped break Ronstadt to the point that she sold close to one million units of "Simple Dreams" internationally, according to Posner, plus more than three million units domestically.

According to Posner the Eagles' "Hotel California" sold 2.5 million units internationally and seven million in the U.S.; Jackson Browne's "Running On Empty" did 350,000 in foreign markets and 2.5 million domestically, and Queen's "News Of The World" did 600,000 for E/A internationally plus another three million in the States. Elektra has Queen only in the U.S., Canada, the Far East and Austral-Asia; EMI has it in Europe.)

Another reason Posner gives for E/A's increasing international presence: "This company has changed. We're no longer a singer/songwriter company; we're into rock'n'roll and country, which is making some inroads in international now."

Posner agrees that this latter development is helping Ronstadt, Browne and the Eagles who have long been tagged country-rock artists. "That handle held them back internationally for years," he says.

"Also, in the past there were a lot of built-in problems in breaking an American act abroad: language barriers and radio formats. But now music has changed around the world. You look at any international chart and you will see a wider variety of a&r and repertoire than ever before."

"And the foreign companies are starting to develop expertise at marketing and promotion. They're manufacturing instead of importing, which solves a lot of problems. We make materials available to them but they can't import because of the import tax and the prices we pay for things. Plus the sophistication of our communication with WEA International has improved: we don't

have to wait for months anymore to find out sales."

Posner notes that Warner Bros., Elektra/Asylum and Atlantic are releasing a lot more product domestically from the international company than in the past. Pointing to Warner's Shaun Cassidy originally being a Dutch signing and Atlantic's Cerrone being initially packed to WEA in France, Posner says that Lucifer's Friend, which will be released by E/A in the U.S. in September, was first signed by the German company.

WEA in Germany also originally signed Philip Catherine and Larry Coryell, who had a U.S. release on E/A's jazz/fusion line. Ray Madarek, a Canadian signing, had a U.S. release, but has since been dropped domestically. But U.S. projects are planned by Gilberto Gil, an artist on WEA Brazil, and Veronique Sanson, from the French company.

In explaining the way E/A's international department coordinates with the WEA International staff, Posner notes, "There are representatives at all three WEA labels who are responsible for international sales: Tom Ruffino at WB, Robin Loggie at E/A and Bob Kornheiser at Atlantic. They coordinate their efforts through Phil Rose (WEA's executive vice president) on the West Coast, and through Brigitta Peschko (WEA's European coordinator) in Holland.

"They basically advise them what's coming out and what we're pushing. Each label is somewhat autonomous in the framework of WEA International.

"It's a little different here at Elektra," he explains. "I have been involved in international for eight years so I oversee it. It's unusual for the vice chairman of the company to be directly responsible for international. I'm one of the few executives from WEA who travels around the world, other than for the U.S. road trips in the fall."

Thus in August 1977 Posner went to the WEA product presentation in Europe, and then went back in September to work one-on-one with the stores, press and radio people there. "There is a special message about E/A and I wanted to be distinct from WEA," he explains.

This year the WEA presentation is in the Far East in September, in Tokyo, Manila, Hong Kong and Australia/New Zealand. Rose is leading that tour, while Ertegun will head a delegation to Europe, with stops in England, France, Germany, Holland, Italy and Scandinavia. Loggie will represent E/A on the Europe tour, while Posner will go there on his own in October, again to meet managing directors one-on-one. Posner just returned from a tour of Australia and New Zealand six weeks ago.

International Turntable

Shoo Kaneko is named senior managing director of international and domestic a&r for Victor Musical Industries in Japan.

Juan Truden to the position of vice president Southern Zone, Latin American operations of CBS International. Truden will be responsible for CBS Records' subsidiaries in Argentina and Brazil and for the licenses in the Southern Zone. He was Director of Operations for the Southern Zone.

CARAS' Board Pegs Robertson President Again

TORONTO—The board of directors of the Canadian Academy of Recording Arts and Sciences has announced the re-appointment of Brian Robertson as president of the Academy.

Robertson is also president of the Canadian Recording Industry Assn., which is responsible for formulating policy decisions for the industry when dealing with government agencies.

The CARAS board administers the voting and presentation of the Juno Awards, the annual event that honors Canadian recording artists and their music.

Robertson's re-election was announced July 10, along with news that retail king-pin Sam Sniderman, of Sam's Records and Tapes, and concert producer Mike Cohl are named to the board of the Academy. Further additions to the board are expected in the near future.

The same CARAS meeting also resolved some questions facing the association pertaining to the structuring of the awards show. Category changes include changing "Best New" category to "Most Promising;" an artist may be nominated in "Most Promising" category, or the equivalent in the male/female and group categories, but not a mix thereof.

There was insufficient support from members to justify adding "Spoken Word and/or Comedy" and "Children's Recordings" categories to the 1979 awards. The board did, however, agree to create a special award that will encompass all other categories not currently represented in the Junos.

As it stands now, the board lineup is: Robertson, president and director (CRIA); Joe Summers, first vice president and director (A&M Records); Les Weinstein, second vice president and director (Weinstein Associates); Tom Williams, secretary-treasurer and director (Attic Records); Ray Daniels, director (SRO); Ross Reynolds, director (GRT Canada); Bob Morten, director (Arpo Records); Cohl, director (GPI); Sniderman, director (Sam the Record Man).

Finnadar Via WEA

TORONTO—WEA Music of Canada is making available eight titles from the Finnadar Records catalogue, a label that devotes itself to modern electronic, classical and jazz recordings.

Finnadar Records, now celebrating its sixth year in business, is helmed by Ilhan Mimaroglu.

Canada



RECORD ORDER—At the Toronto presentation of a gold album by A&M Records of Canada to the Handleman Co. for their initial order of 50,000 units of "Sergeant Pepper's Lonely Hearts Club Band" soundtrack LP are from left, Leonard Kennedy, director of marketing, Handleman's; Bill Ott, national sales manager, A&M; Aileen Browning, general manager, Handleman's; Gerry Lacoursiere, president, A&M Canada; Jane Bell, national buyer, Handleman's; Joe Summers, vice president marketing & sales, A&M; Sal Zakorski, director of field sales, Handleman's; Doug Chappell, director promotion & artist development, A&M. Total Canada advance orders on the triple gatefold, double-album were in excess of 175,000 units, according to A&M, the largest pre-order shipments in the company's eight year history.

Use Hues Of Vinyl To Escalate Sales

By DAVID FARRELL

TORONTO—Vinyl in colors to make the rainbow proud will be having record shop patrons buying more disks than ever if the industry's manufacturers here have their way.

Both Mushroom Records and CBS are marketing picture disks in Canada and the U.S. at the present time, and now Capitol has announced plans to market a five-album series of the Beatles best-selling titles in colored vinyl, including a "marbleized" pressing of the "Sgt. Pepper's Lonely Hearts Club Band" album.

Capitol's move to domestic production of the titles follows Pathe Marconi-EMI France's lead in pressing The Beatles "White Album" in white vinyl, red vinyl for the "1962-1966" collection and blue vinyl for the "1967-1970" twofer.

Capitol Canada apparently had plans for pressing "Love Songs" in brown, but has since axed the concept in favor of another color. The series is scheduled for release in mid-August and carries a \$9.98 suggested list-price on all five titles.

Atlantic label chief for WEA Canada, Kim Cooke, has announced a world-wide product exclusive on a Genesis 12-inch EP, "Spot the Pidgeon," which contains three songs released in the U.K. last year on a seven-inch disk. The Canadian

maxi-EP is to be pressed in blue vinyl and contains "Match Of the Day," "Pidgeon" and "Inside And Out."

P.J. Imports, a major rock import company, recently established its own label for Canada, Bomb Records, and is realizing immediate sales on its licensed releases by pressing initial runs in clear and colored vinyl.

The most recent album releases include ex-Brand X guitarist Gary Boyle, "The Dancer," in amber vinyl and the Scorpions, "Lonesome Crow," in cherry red. Bomb is now readying release on a domestic pressing of a Yardbirds twofer, "Shapes Of Things," 5,000 of which are to be pressed in clear vinyl and another 5,000 in green.

Wolfgang Spegg, general manager and co-owner of P.J.'s, says of the color vinyl process, "The pressings have definite appeal for the collector and our intention is to break the record this way, then start pressing in black vinyl. It depends on the record, however; if it's a good record, content-wise, it sells, if it isn't they'll come back."

Retailers echo Spegg's thought on color vinyl pressings. Says John McBride at Roblan Distributors, "the bigger the artist the better it sells."

From The Music Capitals Of The World

TORONTO

Standing Ovation booking agency has just wrapped up a 12-date Burton Cummings tour in Canada, points east and west. Cummings returns for one date in Toronto at the CNE Grandstand Aug. 27 with a new band. Drummer in the band is ex-Vegas stand-up comic Ace (Timothy) Holleran.

Ovation's Tom Wilson also notifies that the Waylon Jennings national tour is off "Because lack of label support makes it unfeasible," a telegram from Jennings' management reads. In fact, RCA had committed \$8,000 in promotional support for three Western-Canada dates alone, and advance ticket sales virtually guaranteed a sell-out. According to an RCA spokesperson, the cancellation was "predictable."

CILQ-FM P.D. Dave Charles has resigned his post to pursue an independent consultancy ca-

reer and is rumored to be in cahoots with Abramson and Burkhart Assoc., setting up a Canadian consultancy company, as well as making application for an FM license in the Edmonton market. No replacement for Charles is named yet and music ads continue via committee meetings.

Other radio switches occurred in Vancouver: At CKLG, Don Hamilton has exited the station as general manager, retaining substantial shares in the Moffat Holding Co., along with P.D. Greg Haroldson. Incoming at the station is Verne Trail as general manager from CHAB in Moose Jaw, and Gary Russel, from KY58 in Winnipeg. The entire shuffle is explained as a strengthening process and both new faces at the station come from Moffat-owned stations.

Dan Hill is donating \$9,000, his anticipated share of proceeds from a sold-out Stratford Festival concert, to the Canadian Civil Liberties Assn.

Close inspection of Heart's "Magazine" album reveals the inscription "Dog and Butterfly" on the vinyl's run-off surface. The inscription engraved on the Mushroom disks is, in fact, the title of Heart's next Portrait album.

Approximately 35,000 turned out to see Genesis at the CNE earlier this month in a concert produced by Concert Productions International. The same company has Crosby, Stills and Nash into Maple Leaf Gardens and ELO at the CNE site late this month.

WEA Canada has released three promo disks for the radio community including a 12-inch, eight-minute version of the Rolling Stones "Miss You," a live AC/DC recording, and an Atlantic Family Live At Montreaux '78 twofer, featuring performances from 33 of the label's top jazz and r&b artists.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	SINGLE
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSD 006)
2	2	SMURF SONG—Father Abraham (Decca F 13759)
3	3	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)
4	17	SUBSTITUTE—Clout (Carrere 2788)
5	8	A LITTLE BIT OF SOAP—Showaddywaddy (Arista 191)
6	6	LIKE CLOCKWORK—Boombtown Rats (Ensign ENY 14)
7	19	WILD WEST HERO—Electric Light Orchestra (Jet JET 109)
8	5	AIRPORT—Motors (Virgin VS 219)
9	9	MAN WITH THE CHILD IN HIS EYES—Kate Bush (EMI 2806)
10	11	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)
11	7	NO ONE IS INNOCENT/MY WAY—Sex Pistols (Virgin VS 220)
12	13	USE TA BE MY GIRL—O'Jays (Philadelphia PIR 6332)
13	4	ANNIE'S SONG—James Galway (Red Seal RB 5085)
14	12	RUN FOR HOME—Lindisfarne (Mercury 6007 177)
15	14	MIND BLOWING DECISIONS—Heatwave (GTO GT 226)
16	26	COME ON DANCE, DANCE—Saturday Night Band (CBS 6367)
17	15	ARGENTINE MELODY—San Jose (MCA 369)
18	16	(Don't Fear) THE REAPER—Blue Oyster Cult (CBS 6333)
19	10	MISS YOU/FAR AWAY EYES—Rolling Stones (EMI 2802)
20	18	RIVERS OF BABYLON—Boney M (Atlantic/Hansa 11120)
21	23	SATISFY MY SOUL—Bob Marley & The Wailers (Island WIP 6440)
22	37	LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129)
23	36	5-7-0-5 City Boy (Vertigo 6059207)
24	20	MAKING UP AGAIN—Goldie (Bronze BRO 50)
25	40	FOREVER AUTUMN—Justin Hayward (CBS 6368)
26	24	ROCK & ROLL DAMNATION—AC/DC (Atlantic K 11142)
27	30	FROM EAST TO WEST/SCOTS MACHINE—Voyage (GTO GT 224)
28	22	DAVY'S ON THE ROAD AGAIN—Manfred Mann Earth Band (Bronze BRO 52)
29	21	BEAUTIFUL LOVER—Brotherhood Of Man (Pye 7N 46071)
30	34	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BDS 473)
31	32	STAY—Jackson Browne (Asylum K 13128)
32	25	OH CAROL—Smokie (RAK 276)
33	31	DON'T BE CRUEL—Elvis Presley (RCA PB 9265)
34	41	LOVE YOU MORE—Buzcocks (United Artists UP 36433)
35	48	PRODIGAL SON—Steel Pulse (Island WIP 6449)
36	27	NIGHT FEVER—Bee Gees (RSD 002)
37	29	HOW CAN THIS BE LOVE—Andrew Gold (Asylum K 12126)
38	47	IS THIS A LOVE THING—Raydio (Arista 193)
39	50	SHAME—Evelyn "Champagne" King (RCA PC 1122)
40	39	MOVIN' OUT (Anthony's Song)—Billy Joel (CBS 6412)
41	63	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)
42	42	I'VE HAD ENOUGH—Wings (Parlophone R6020)
43	45	MANY TOO MANY—Genesis (Charisma CB 315)
44	New	WHO ARE YOU—The Who (Polydor WHO I)
45	43	JUST LET ME DO MY THING—Sine (CBS 6351)
46	75	COLD AS ICE—Foreigner (Atlantic K 10986)
47	33	CA PLANE POUR MOI—Plastic Bertrand (Sire 6078 161)
48	49	FLYING HIGH—Commodores (Motown TMG 1111)
49	New	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (WA)
50	New	TOOK THE LAST TRAIN—David Gates (Elektra K 12307)
51	43	BOY FROM NEW YORK CITY—Darts (Magnet MAG 116)
52	56	CARRY ON WAYWARD SON—Kansas (Kirshner KIR 4932)
53	28	NEVER SAY DIE—Black Sabbath (Vertigo SAB 001)
54	38	(White Man) IN HANNERSMITH PALAIS—Clash (CBS 6383)
55	61	YOU AND I—Rick James (TMG 1110)
56	35	IT SURE BRINGS OUT THE LOVE IN YOUR EYES—David Soul (Private Stock PVT 137)
57	51	DISCO INFERNO—Trammps (Atlantic K 11135)
58	46	ROSALIE—Thin Lizzy (Vertigo LIZZY 2)
59	60	HI TENSION—Hi Tension (Island WIP 6422)
60	72	ANTHEM—New Seekers (CBS 6413)

This Week	Last Week	SINGLE
61	55	BOOTZILLA—Bootsy's Rubber Band (Warner Bros. K 17196)
62	—	(Not available)
63	—	(Not available)
64	58	DRAGON POWER—J.K.D. Band (Satrii SAT 132)
65	52	IF I CAN'T HAVE YOU—Yvonne Elliman (RSD 2090 266)
66	59	THE CHAMPAGNE SONG—Shirley Ellis (MCA MCEP1)
67	New	YOU LIGHT MY FIRE—Sheila B. Devotion (EMI 2828)
68	New	LOVIN' LIVIN' GIVIN'—Diana Ross (TMG 112)
69	54	LOVE IS IN THE AIR—John Paul Young (Ariola ARO 117)
70	New	THE RACE IS ON—Suzy Quatro (RAK 278)
71	New	NIGHT FEVER—Carol Douglas (GULL GULLS 16)
72	62	LAST DANCE—Donna Summer (Casablanca TGIF 2)
73	New	IT'S ONLY MAKE BELIEVE—Child (AHA 522)
74	New	IDENTITY—X Ray Spex (EMI INT 563)
75	New	WAIT UNTIL MIDNIGHT—Yellow Dog (Virgin VS 217)

LPs

This Week	Last Week	LP
1	1	SATURDAY NIGHT FEVER—Various, RSD 2658 23 (F)
2	2	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Ton Visconti) Vertigo 6641 807 (F)
3	4	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
5	New	20 GOLDEN GREATS—The Hollies, EMI EMTV 11 (E)
6	3	STREET LEGAL—Bobby Dylan (Don DeBito) CBS 86067 (C)
7	7	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)
8	10	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)
9	6	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)
10	8	TONIC FOR THE TROOPS—Boombtown Rats (Robert John Lange) Ensign ENY 3 (F)
11	11	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)
12	13	ROCK RULES—Various, K-Tel RL 001 (K)
13	21	GREASE—Original Soundtrack, RSD RSD 2001 (F)
14	9	YOU LIGHT UP MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C)
15	12	LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028 (B)
16	16	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)
17	15	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)
18	18	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)
19	30	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
20	23	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Callat) Warner Bros. K 56344 (W)
21	20	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)
22	17	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (Bruce Springsteen) CBS 86061 (C)
23	37	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)
24	36	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)
25	33	BACK AND FOURTH—Lindisfarne (Gus Dudgeon) Mercury 9109 609 (F)
26	41	OBSESSIONS—UFO (Ron Nevison) Chrysalis CDL 1182 (F)
27	27	POWER IN THE DARKNESS—Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E)
28	25	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)
29	14	THE STUD—Various, Ronco RTD 2029 (B)
30	22	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Dan Reedman) K-Tel ONE 1009 (K)
31	34	20 GOLDEN GREATS—Nal King Cole, Capitol EMTV 9 (E)
31	19	I KNOW COS IS WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E)
33	40	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)
34	39	YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark) Island ISA 5017 (E)
35	28	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)

This Week	Last Week	SINGLE
36	48	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)
37	42	DAVID GILMOUR—David Gilmour (David Gilmour) Harvest SHVL 817 (E)
38	46	LONDON TOWN—Wings (Paul McCartney) Parlophone PAS 10012 (E)
39	24	PETER GABRIEL—Peter Gabriel (Robert Fripp) Charisma CDS 4013 (F)
40	—	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)
41	31	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)
42	51	WATCH—Manfred Mann's Earth Band (Manfred Mann's Earth Band) Bronze BRON 507 (E)
43	55	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52062 (W)
44	29	REAL LIFE—Magazine (John Leckie) Virgin V 2100 (C)
45	26	CENTRAL HEATING—Heatwave (Barry Blue) GTO GTLP 027 (C)
46	—	ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)
47	45	MAGIC FLUTE OF JAMES GALWAY—James Galway (George Korngold) Red Seal LRLI 5131 (R)
48	New	DIRE STRAITS—Dire Straits (Muff Winwood) Vertigo 9102 021 (F)
49	43	VAN HALEN—Van Halen (Ted Templeman) Warner Bros. K 56470 (W)
50	54	EVITA—Various, MCA MCX 503 (E)
51	—	THEIR GREATEST HITS 1971-1975—Eagles, Asylum K 53017 (W)
52	58	PENNIES FROM HEAVEN—Various, World Records SH266 (E)
53	—	WHITE MANSIONS—Various, A&M AAMLX 64691 (C)
54	56	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
55	49	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)
56	—	EASTER—Patti Smith Group (Jimmy Lovine) Arista SPART 1043 (F)
57	59	20 GOLDEN GREATS—Frank Sinatra, Capitol EMTV 10 (E)
58	—	THE WORLDS WORST RECORD—Various, K-Tel NE 1023 (K)
59	38	ANYTIME, ANYWHERE—Rita Coolidge (David Anderle) A&M AMLH 64616 (C)
60	52	THE MAN WITH THE GOLDEN FLUTE—James Galway (Various) Red Seal LRLI 5127 (R)

CANADA

(Courtesy of Canadian Recording Industry Association)
As Of 7/12/78
SINGLES

This Week	Last Week	SINGLE
1	1	IT'S A HEARTACHE—Bonnie Tyler (RCA)
2	2	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSD)
3	3	SHADOW DANCING—Andy Gibb (RSD)
4	4	TWO OUT OF THREE—Meatloaf (EPIC)
5	5	BAKER STREET—Gerry Rafferty (UA)
6	6	MISS YOU—Rolling Stones (Rolling Stones/WEA)
7	7	YOU NEEDED ME—Anne Murray (CAP)
8	8	TAKE A CHANCE ON ME—Abba (ATLA)
9	9	COPACABANA—Barry Manilow (ARIS)
10	10	YOU BELONG TO ME—Carly Simon (ELEK)
11	11	LOVE IS LIKE OXYGEN—Sweet (CAP)
12	12	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams (CBS)
13	13	DISCO INFERNO—Trammps (ATLA)
14	14	BABY HOLD ON—Eddy Money (CBS)
15	15	STILL THE SAME—Bob Seger (CAP)
16	16	USED TA BE MY GIRL—O'Jays (CBS)
17	17	NIGHT FEVER—Bee Gees (RSD)
18	18	THE CLOSER I GET—Roberta Flack (ATLA)
19	19	FEELS SO GOOD—Chuck Mangione (A&M)
20	20	WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)
21	21	I WAS ONLY JOKING—Rod Stewart (WARN)
22	22	WONDERFUL TONIGHT—Eric Clapton (RSD)
23	23	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)
24	24	LET'S ALL CHANT—The Michael Zager Band (PRIV)
25	25	STAYING ALIVE—Bee Gees (RSD)
26	26	GREASE—Frankie Valli (RSD)
27	27	MUSIC BOX DANCER—Frank Mills (POL)
28	28	LET THE SONG LAST FOREVER—Dan Hill (GRT)
29	29	DANCE WITH ME—Peter Brown (PRIV)
30	30	IF I CAN'T HAVE YOU—Yvonne Elliman (RSD)
31	31	BECAUSE THE NIGHT—Patti Smith (ARIS)
32	32	EMOTION—Samantha Sang (PRIV)
33	33	LAST DANCE—Donna Summer (CASA)
34	34	JACK N JILL—Raydio (CAP)
35	35	I'M COMING HOME—Ian Thomas Band (GRT)
36	36	SOMETIMES WHEN WE TOUCH—Dan Hill (GRT)
37	37	IMAGINARY LOVER—Atlanta Rhythm Section (POL)
38	38	MAYBE YOUR HEART—Christopher Ward (WEA)

This Week	Last Week	SINGLE
39	—	FOLLOW ME FOLLOW YOU—Genesis (ATLA)
40	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (STIR)
41	—	ON BROADWAY—George Benson (WEA)
42	—	HOW DEEP IS YOUR LOVE—Bee Gees (RSD)
43	—	WEREWOLVES OF LONDON—Zevon-Warren (ASYL)
44	—	THREE TIMES A LADY—Commodores (MOT)
45	—	WE ARE THE CHAMPIONS—Queen (ELEK)
46	—	GOODBYE GIRL—David Gates (ELEK)
47	—	LOVE IS IN THE AIR—Martin Stevens (CBS)
48	—	UNCHAINED MELODY—Elvis Presley (RCA)
49	—	LOVE IS THICKER THAN WATER—Andy Gibb (RSD)
50	—	DAYLIGHT KATIE—Gordon Lightfoot (WARN)

LPs

This Week	Last Week	LP
1	1	BAT OUT OF HELL—Meatloaf (EPIC)
2	2	GREASE—Various (RSD)
3	3	SATURDAY NIGHT FEVER—Various (RSD)
4	4	CITY TO CITY—Gerry Rafferty (UA)
5	5	SOME GIRLS—Rolling Stones (Rolling Stones)
6	6	IT'S A HEARTACHE—Bonnie Tyler (RCA)
7	7	STRANGER IN TOWN—Bob Seger (CAP)
8	8	THE STRANGER—Billy Joel (CBS)
9	9	FEELS SO GOOD—Chuck Mangione (A&M)
10	10	OCTAVE—The Moody Blues (LON)
11	11	SHADOW DANCING—Andy Gibb (RSD)
12	12	STREET LEGAL—Bob Dylan (CBS)
13	13	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)
14	14	PYRAMID—Alan Parsons Project (ARIS)
15	15	EXCITABLE BOY—Warren Zevon (ASYL)
16	16	SLEEPER CATCHER—Little River Band (HARM)
17	17	EVEN NOW—Barry Manilow (ARIS)
18	18	DOUBLE VISION—Foreigner (ATLA)
19	19	RUNNING ON EMPTY—Jackson Browne (ASYL)
20	20	THANK GOD IT'S FRIDAY—Soundtrack (CASA)
21	21	RUMOURS—Fleetwood Mac (WARN)
22	22	SONGBIRD—Streisand (CBS)
23	23	THE GRAND ILLUSION—Styx (A&M)
24	24	THE LAST WALTZ—The Band (WARN)
25	25	LONDON TOWN—Wings (CAP)
26	26	THE ALBUM—Abba (ATLA)
27	27	SANTA ESMERALDA—Santa Esmeralda (TCD)
28	28	SLOW HAND—Eric Clapton (RSD)
29	29	POINT OF NO RETURN—Kansas (Kirshner)
30	30	MUTINY UP MY SLEEVE—Max Webster (ANTH)
31	31	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)
32	32	AJA—Steely Dan (ABC)
33	33	THEN THEY WERE THREE—Genesis (ATLA)
34	34	BUT SERIOUSLY FOLKS—Joe Walsh (ASYL)
35	35	CRIME OF THE CENTURY—Supertramp (A&M)
36	36	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)
37	37	FIRST GLANCE—April Wine (AQUA)
38	38	KAYA—Bob Marley (ISL)
39	39	EARTH—Jefferson Starship (Grunnt-RCA)
40	40	DEUX CENT NUIT A L'BEURE—Fiori Seguin (CBS)
41	41	DOUBLE PLATINUM—Kiss (CASA)
42	42	NEWS OF THE WORLD—Queen (ELEK)
43	43	ENDLESS WIRE—Gordon Lightfoot (WARN)
44	44	FM (SOUNDTRACK)—Various (MCA)
45	45	FRENCH KISS—Bob Welch (CAP)
46	46	SON OF A SON OF A SAILOR—Jimmy Buffet (ABC)
47	47	MAGAZINE—Heart (MUS)
48	48	I, ROBOT—Alan Parsons (ARIS)
49	49	HEAVY HORSES—Jethro Tull (CHRY)
50	50	HOTEL CALIFORNIA—Eagles (ASYL)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
As Of 7/17/78

This Week	Last Week	SINGLE
1	1	MONSTER—Pink Lady (Victor)—NTVM, T&C Music
2	2	MR. SUMMERTIME—Circus (Alfa)—Alfa
3	3	JIKANYO TOMARE—Eikichi Yazawa (CBS/Sony)—Sunrise McCy
4	4	DARLING—Kenji Sawada (Polydor)—Watanabe
5	5	TONDE I STANBUL—Mayo Shono (BLOW-UP)—Columbia
6	6	RINGO SATSUJINJIKEN—Hiromi Go, Kirin Kiki (CBS/Sony)—Burning
7	7	KAMOMEGA TONDA HI—Machiko Watanabe (CBS/Sony)—PMP
8	8	YADONASHI—Masanori Sera & The Twist (Aardvark)—Yamaha
9	9	PLAYBACK PART 2—Momoe Yamaguchi (CBS/Sony)—Top
10	10	JOHNNY-NO KOMORIUTA—Alice (Express/Toshiba-EMI)—JCM
11	11	HONOO—Hideki Saito (RCA)—Geiei
12	12	THE STRANGER—Billy Joel (CBS/Sony)—April
13	13	SAYONARADAKEWA IWANAIDE—Mayumi Itsuwa (CBS/Sony)—People Music, PMP
14	14	TOKYO LULLABY—Rie Nakahara (CBS/Sony)—PMP, Tanabe
15	15	KONOSORAD TOBETARA—Tokiko Kato (Kitty)—Kitty, Yamaha
16	16	NIGHT FEVER—Bee Gees (RSD)—Intersong
17	17	LIPSTICK—Jenko Sakurada (Victor)—Sun
18	18	NATSUNO OJOSAN—Ikue Sakakibara (Columbia)—Top

This Week	Last Week	SINGLE
19	—	PURPLE SHADOW—Mizue Takada (Union)—Fuji, PMP
20	—	DOOL—Hiromi Ota (CBS/Sony)—Watanabe

FINLAND

(Courtesy Help and Seura magazines)
*Denotes local origin
SINGLES

This Week	Last Week	SINGLE
1	1	RIVERS OF BABYLON—Boney M (Hansa)
2	2	SAILIN'—Rod Stewart (Warners)
3	3	HOW DEEP IS YOUR LOVE—Bee Gees (RSD)
4	4	WUTHERING HEIGHTS—Kate Bush (EMI)
5	5	STAYIN' ALIVE—Bee Gees (RSD)
6	6	ROKKIVAARI HOTANEN—Tapani Kansanen (CBS)
7	7	NIGHT FEVER—Bee Gees (RSD)
8	8	PARLEZ-VOUS FRANCAIS—Baccara (RCA)
9	9	A-BA-NI-BI—Itzhak Cohen (Polydor)
10	10	SINGING IN THE RAIN—Sheila B. Devotion (EMI)

LPs

This Week	Last Week	LP
1	1	SATURDAY NIGHT FEVER—Soundtrack (RSD)
2	2	THE KICK INSIDE—Kate Bush (EMI)
3	3	KADONNEET LAPSET—Hector (Love)
4	4	ROKKIVAARI HOTANEN—Tapani Kansanen (CBS)
5	5	ROCK AND ROLL SHOW—Various Artists (K-Tel)
6</		

Closeup

ORIGINAL MOTION PICTURE SOUNDTRACK—Sgt. Pepper's Lonely Hearts Club Band, RSO RS24100. Produced by George Martin.

It's probably unfair to criticize the cuts here by using the standard line, "they're not as good as the originals," given that the originals are by the most highly-regarded group in pop music history. Instead, they should be judged on their own merits—whether they're entertaining in their new versions—and most of the cuts meet that standard.

Peter Frampton shines on several of his solos. On "With A Little Help From My Friends" he makes a subtle change in the melody line, while on "The Long And Winding Road" he offers a mellow, fluid guitar solo, which lends a wistful, moody feeling. The instrumentation has less of the original's Phil Spector grandeur, instead using just a steady drum beat.

The song, the Beatles' last No. 1 single from June 1970 is the most recent tune on the album; "Nowhere Man," a hit from March 1966 is the oldest. It is also a superb showcase for the Bee Gees' close-knit harmonies and for a poignant vocal solo by Barry Gibb.

Robin Gibb solos on "Oh Darling," which is transformed from the gutsy rock screamer of McCartney's original to a bluesy torch song with low-key string backing.

The album's only real failure is a remake of "She's Leaving Home," where the feeling of the original has been sacrificed for technical gimmickry. In the film the song is "sung" by three computers; according to the production notes Robin and Barry did the actual singing and Martin then replaced their natural notes with those of a minimoog synthesizer. The muffled mess is unfortunate because the arrangement is otherwise promising; in a nice touch the parents of the runaway daughter sing their own parts.

Many of the songs show little basic change from the originals, with only an updating of the rhythms which Martin has called "a little floppy."

A prime example of this is Aerosmith's "Come Together," which differs from the Beatles' version only in that the instrumentation is somewhat harder-edged and Steven Tyler's lead vocal is a bit more biting. The faithfulness is perhaps explained in that Martin co-produced the track with Aerosmith's producer Jack Douglas.

Earth, Wind & Fire's "Got To Get You Into My Life" was produced solely by its Maurice White and perhaps as a result bears little resemblance to the crisp, uptempo original. Great as that version was, this new approach to the song works beautifully, from its funky finger-snap opening to its soulful brassiness.

There are a couple of other tracks which should find wide acceptance in the soul market. Keyboard wiz Billy Preston pounds out "Get Back" with a dynamic urgency (he also played on the 1969 original); and Dianne Steinberg and Stargard offer a funky, sassy "Lucy In The Sky With Diamonds." Steinberg plays the striking seductress in the film.

The talent find of the project is Sandy Farina, a 23-year-old veteran of the folk coffeehouse circuit in her native New Jersey. Soloing on George Harrison's "Here Comes The Sun" and "Strawberry Fields Forever," she reveals a honey-throated voice reminiscent of Rita Coolidge and a similar understated approach to a ballad lyric.

The "Hearts Club Band" title song is reprised once and then makes a rousing, brassy finale. Martin's new arrangement features a stirring counterpoint which makes the song punchier and more celebrative than the original.

PAUL GREIN

SOME OF THEM UNINTENDED

Lotsa Laughs In 'Sgt. Pepper'

NEW YORK—The release of "Sgt. Pepper's Lonely Hearts Club Band" film with its adjacent promotional hoopla, both from the record and film companies, will undoubtedly spark new interest in the Beatles catalog.

And it is anticipated that this hoopla will rub off on other albums as customers are motivated to go to their record shops to get on the "Pepper" bandwagon.

Already Capitol Records has begun re-emphasizing Beatles LPs in its catalog, including the original "Sgt. Pepper" LP.

Twenty-nine of the Beatles works are reprised including such well known ditties as the title tune, "With A Little Help From My Friends," "Here Comes The Sun," "Nowhere Man," "Lucy In The Sky With Diamonds," "Oh! Darling," "Strawberry Fields Forever," "You Never Give Me Your Money," "When I'm 64," "Golden Slumbers," "The Long And Winding Road," "A Day In The Life" and "Get Back."

The Dolby stereo sound is excellent with the Bee Gees high toned harmonies coming through crisply and Peter Frampton's simple voice gliding through his own efforts.

In addition, Aerosmith plays its hard driving rock, Earth, Wind & Fire lays down its theatrical soul music and Billy Preston adds a bit of funny funk to one number.

George Martin's arrangements are first-rate and his previous association with the Beatles on Capitol aids his understanding in how to translate their material for other voices and for the film medium.

Industry observers feel the movie will be good for the record industry. As for the film itself, in a scene late in the action Billy Shears (played by Peter Frampton) is distraught. Tears are running down his face. His girlfriend, Strawberry Fields (played by Sandy Farina), has been killed in a fight with the Future Villain Band (Aerosmith) when the giant neon dollar sign she was tied to fell off the stage.

Frampton is in his girlfriend's room. He has just come back from the funeral where he and the rest of Sgt. Pepper's Lonely Hearts Club Band (Bee Gees) have been the pallbearers, carrying the glass coffin to the music of "Carry That Weight." He sees a cardboard standup of himself, and in his anger and grief knocks it down.

The audience at the screening of this, which had been giggling, breaks out with a spontaneous cheer. As the scene progresses and Frampton climbs up on a ledge contem-

plating suicide, shouts of "jump" can be heard from the audience.

A movie where the audience laughs at all the wrong moments is in trouble, no matter what its advertising budget. But it should be noted that this was a tough industry audience many of whom trace their serious involvement with music to the original "Sgt. Pepper" album by the Beatles. And it can be understood that they would be less than kind to a cinematic trampling of what they consider a serious work of art.

But what they may not understand is that the movie is not made for them. It is made for 14-year-old girls who put up posters of Frampton and the Bee Gees on the walls of their rooms. They will like it. Though whether they in themselves constitute an audience large enough to redeem the movie's multi-million dollar investment is another question.

Photographed in pretty, candy-striped colors, the movie most closely resembles Ken Russell's "Tommy" in its form and execution though it is not nearly as baroque in its visual imagery. There is no dialog as such, only the music, with the lyrics, sometimes more successfully than other times, moving the action along.

The plot involves Sgt. Pepper's Lonely Hearts Club Band (Frampton & the Bee Gees) as the descendant of the original Sgt. Pepper's band which had magically stopped a battle in France during World War I.

The band resides in a small town, Heartland, U.S.A., where it is discovered by a large record company B.D. Records, and taken to Los Angeles.

Back home, meanwhile, Mean Mr. Mustard, a real estate developer, steals the original Sgt. Pepper band's instruments that are supposed to guarantee the town's serenity. The town quickly turns into a rural Times Square.

Alerted to this, the new Sgt. Pepper band cancels a major tour, vanquish the various villains (Frankie Howerd, Steve Martin, Alice Cooper and Aerosmith), and return the instruments. But Strawberry Fields loses her life in a climactic fight scene.

The movie does have some good moments. Especially effective is the "I Want You" sequence which shows the fantasy seduction of the band by the record company to get the musicians to sign a contract.

Interestingly enough, the symbol for B.D. Records is a red pig, similar to RSO's cow. And the movie has no illusions about what is the prime motivation of a record company—money.

The musical performances of Frampton and the Bee Gees, on film as on the soundtrack album, are top-notch. But can anyone believe that the music of the Beatles can be improved by the singing styles of George Burns, or Steve Martin, or Frankie Howerd?

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Wildcat Strikes

Continued from page 3

uct fulfillment and bill paying is by postal service.

Rod Starmer at RCA is operating on the premise that only wildcat situations might affect key markets, including New York and Chicago, and has plans in effect to work around such situations.

His feelings are echoed by Steve Levine at Columbia House, who also reports contingency plans for scattered outages, retaining enough flexibility to handle any temporary situation.

Both use UPS only to a small degree, acknowledging it is basically cost prohibitive, and both are testing alternative delivery sources.

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- 3 JERRY CLOWER Jerry Clower From Yazoo City, Mississippi Talkin'
- 4 JERRY CLOWER Mouth Of the Mississippi
- 5 MEL TILLIS Greatest Hits
- 6 LORETTA LYNN Don't Come Home A Drinkin' (With Lovin' On Your Mind)
- 7 OSBORNE BROTHERS Yesterday, Today And The Osborne Brothers'
- 8 JERRY CLOWER Clower Power
- 9 CONWAY TWITTY & LORETTA LYNN Louisiana Woman, Mississippi Man
- 10 JEANNE PRUETT Salin Sheets
- 11 CONWAY TWITTY You've Never Been This Far Before/Baby's Gone

RCA

- 17 CHARLEY PRIDE Charley Pride-In Person
- 18 HANK SNOW and JIMMIE RODGERS All About Trains
- 19 WILLIE NELSON Yesterday's Wine
- 20 PORTER WAGGONER The Best of Porter Waggoner
- 21 CHARLEY PRIDE I'm Just Me
- 22 JERRY REED When You're Hot, You're Hot

CBS

- 23 LYNNE ANDERSON Rose Garden
- 24 THE OAK RIDGE BOYS Old Fashioned, Down Home, etc.
- 25 JOHNNY PAYCHECK She's All I Got
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JULY 29, 1978, BILLBOARD

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/29/78

Number of LPs reviewed this week **55** Last week **27**

Spotlight

BROTHERS JOHNSON—Blam, A&M SP4714. Produced by Quincy Jones. George and Louis Johnson know only from platinum as their first two releases. "Look Out For #1" and "Right On Time," hit with massive broad appeal. While the strength of those two albums speak for themselves, "Blam" is not only the strongest Brothers Johnson album, but also opens another side to this multifaceted instrumental ensemble. In marked contrast to its previous efforts, there is more punchy, driving energy evident in the pulsating rhythm section. The use of horns is also more emphasized delivered both melodically and forcefully. With the exception of the beautiful ballad "So Won't You Stay," the album is upbeat, dynamic r&b flavored rock with across-the-board appeal. The title cut is a "Star Wars" flavored cosmic journey. Quincy Jones' stalwart production and a cast of stellar musicians make this a winner.

Best cuts: "So Won't You Stay," "Blam," "Ride-0 Rocket," "It's You Girl," "Ain't We Funkin' Now."

Dealers: Like its predecessors, this album has platinum all over it.



Pop

DOLLY PARTON—Heartbreaker, RCA AFL12797. Produced by Gary Klein with Dolly Parton. After successful inroads into the pop market the last time around with "Here You Come Again," Parton continues to lean heavily towards the pop flavored song and delivery. So not to forsake her country roots, there are subtle country textures and even one or two mainstream country songs. Both the upbeat numbers and ballads are executed in Parton's charming vocal manner. Contributing heavily to the album's strength is the compatible material she chooses to work with, be it someone else's or her own forceful compositions. Parton wrote or collaborated on six of the 10 songs. In addition to Gary Klein's masterful production, is the top notch musicians giving Parton musical support.

Best cuts: "I Really Got The Feeling," "Baby I'm Burnin'," "Heartbreaker," "We're Through Forever (Til Tomorrow)," "Nickles And Dimes."

Dealers: Parton now has massive appeal to both country and pop markets.

SAMMY HAGAR—All Night Long, Capitol SMAS11812. Produced by Carter, Sammy Hagar. Hagar pulls out all stops here on his first live album featuring seven tunes. It's gut crunching rock 'n' roll at its best and the whole LP brims with fire and enthusiasm. His able band, consisting of guitars, bass, keyboards and drums is consistently tight and Hagar's vocals have an extraordinary, gritty presence.

Best cuts: "Red," "Rock 'N' Roll Weekend," "Turn Up The Music," "I've Done Everything For You," "Bad Motor Scooter."

Dealers: Hagar has been growing with each outing.

DAVID GATES—Goodbye Girl, Elektra 6E148. Produced by David Gates. Singer/songwriter Gates makes the most of the sort of California country pop he has been associated with in the past. Helped along by a basic rock quartet consisting of Larry Knechtel, Jim Gordon and Mike Botts in addition to himself, Gates succeeds in putting across some credible pop tunes, with a minimum of effort, or so it seems. Much of the material has been released on previous albums.

Best cuts: "Goodbye Girl," "California Lady," "He Don't Know How To Love You," "Clouds Suite."

Dealers: With or without Bread, Gates has a following.

Country

JOHNNY DUNCAN—The Best Is Yet To Come, Columbia KC35451. Produced by Billy Sherrill. The rugged, Texas balladeer delivers another smooth package of love songs enhanced by Sherrill's unique production effectively punctuated with electric guitars, steel, acoustic guitar, background vocalists and softened with strings. A good mixture of ballad and midtempo material is offered with a sprinkle of south-of-the-border sounds.

Best cuts: "She Can Put Her Shoes Under My Bed (Anytime)," "A Lifetime To Learn," "The Best Is Yet To Come," "Hello Mexico (And Adios Baby To You)."

Dealers: Duncan has proved to be a consistent seller. Last single included in package attained No. 1 position with current single also culled from this LP.

SONNY JAMES—This Is The Love, Columbia 35379. Produced by George Richey, Sonny James. James issues another banner set of love songs, mainly in the country idiom, but with frequent sweetening by strings and classy keyboard work. As in previous James releases, the guitars are clean, crisp and full. The tempo varies through such songs as "No Sand In A Sand Dune" and "Caribbean."

Best cuts: "This Is The Love," "Dear Mrs. Brown," "Caribbean," "Love," "When Was The Last Time."

Dealers: James is always a consistent seller.

TAMMY WYNETTE—Womanhood, Epic KE35442. Produced by Billy Sherrill. Sherrill surrounds Wynette's sensual yet earthy vocal abilities with a distinctive blend of strings and piano adding depth with guitars and steel. The title cut provides the most variation in instrumental feel as strong bass lines emphasize the determination in the lyrics. Although "I'd Like To See Jesus (On The Midnight Special)" has already been released as a single, there are quite a few other cuts on the LP more suited to Wynette's winning delivery.

Best cuts: "Womanhood," "That's What Friends Are For," "You Oughta Hear The Song," "What's A Couple More," "Mem'ries," "Love Doesn't Always Come (On The Night It's Needed)."

Dealers: Wynette has more than once shown her ability to sell records.

JOHNNY RODRIGUEZ—Love Me With All Your Heart, Mercury SRM15011. Produced by Jerry Kennedy. Rodriguez moves comfortably from fully orchestrated sounds to more simplistic productions in this primarily ballad-oriented LP titled after his current chart climbing single. Strings add to the overall mellowness of the album along with the various usages of guitar, piano and steel, however there's a lively guitar and jazz tempered piano turnaround on "It's Hard To Be A Cowboy These Days," the LP's only uptempo tune. Rodriguez's rich midrange vocals excellently deliver Randy Newman's "Marie" accompanied soulfully by Rick Durrett's tasty piano work.

Best cuts: "Love Me With All Your Heart (Cuando Calienta El Sol)," "I Need It Now," "Baby You're Something," "Make Believe It's Your First Time," "Marie," "Leavin' As Fast As I Can Crawl."

Dealers: A hit single, quality material, and attractive album photography should draw plenty of attention to an already proven artist.

First Time Around

ATLANTIC STARR—A&M SP4711. Produced by Bobby Eli. Group rocks out in similar fashion to Sly Stone, although the lyrics aren't that compelling. Nevertheless, this nine-man group pumps enough heavy soul to warrant attention. The overall sound is slick, hot buttered funk wrapped in smooth vocals with a steady-chugging in the background.

Best cuts: "Stand Up," "Where There's Smoke There's Fire."

Dealers: Play best cuts in store and hope for airplay.

CRIMSON TIDE, Capitol SW11806. Produced by Carter, Richard Landis. This five-piece band, which has a penchant for writing spry pop/rock tunes, is fronted by guitarist/singer/songwriter Wayne Perkins, who came close to joining the Rolling Stones when Mick Taylor left the band. It's Perkins' guitar which can be heard on albums by Delaney & Bonnie, Joe Cocker, the Everly Brothers, Wilson Pickett, Rolling Stones, Joni Mitchell, Eric Clapton and other rock notables. There are mainstream rockers, upbeat ballads and boogie which all come together into a tasty, debut effort.

Best cuts: "Love Stop," "Burned And Branded," "You're The Answer," "The Long Goodbye," "Set Myself Free."

Dealers: This is a Capitol priority.

Billboard's Recommended LPs

pop

CAROLE BAYER SAGER—Too, Elektra 6E151. Produced by Brooks Arthur. Sager has a warm sweet voice that she uses to good advantage on this collection of easy listening and modern MOR songs. Though backed by a tight contemporary sounding band, Sager's songs look more toward Broadway and cabaret than to rock-influenced current pop. Sager writes her own songs but she gets some heavy help, with some of her collaborators including Marvin Hamlisch, Melissa Manchester, Peter Allen, Bruce Roberts, David Foster and even Alice Cooper. **Best cuts:** "I Don't Want To Dance No More," "There Is Something About You," "I'm Coming Home Again," "Peace In My Heart."

THE BEST OF CHUCK MANGIONE, Mercury SRM28601. Produced by Chuck Mangione. Taking advantage of the sudden Mangione popularity due to his crossover hit "Feels So Good," Mercury has released a double album compilation of Mangione's music while he was on the label during 1971-1973. Mangione, in a class by himself amongst flugelhorn players, is backed by his then quartet consisting of Gerry Niewood, sax; Al Johnson, bass; Joe LaBarbera, drums; Esther Satterfield contributes vocals; Gap Mangione, piano; and Bat McGrath, guitarron. **Best cuts:** Choose your own.

ORIGINAL MOTION PICTURE SOUNDTRACK—Youngblood, United Artists UAL904H. Produced by Jerry Goldstein, Lonnie Jordan, Howard Scott. The music here is provided by Wat and is a mix of instrumentals and soulful, r&b flavored material. The instrumentals perk with plenty of funky percussive sounds while the songs have that unique soul/jazz stamp of the group with outstanding rhythm patterns, soulful vocals and flashy horn work. **Best cuts:** "Youngblood (Livin' In The Streets)," "Sing A Happy Song," "Keep On Doin'," "This Funky Music Makes You Feel Good," "Flying Machine (The Chase)."

CHILLIWACK—Lights From The Valley, Mushroom MRS5011. Produced by Ross Turney, Bill Henderson, Marc Gilutin. This is another fine set of rock 'n' roll from this five-piece Canadian outfit. Distinctive are the multi-part vocal harmonies and intelligent instrumentation full of hooks. The group also demonstrates a fine song writing touch. **Best cuts:** "Never Be The Same," "I Wanna Be The One," "How Can You Hide Your Love," "Arms Of Mary," "She Keeps On Cryin'."

ORIGINAL SOUNDTRACK ALBUM—Foul Play, Arista AL9501. Produced by Charles Fox, Barry Manilow, Ron Dante. Propelling the merits of this soundtrack to the film which stars Chevy Chase and Goldie Hawn are the two songs by Barry Manilow, "Ready To Take A Chance Again" and his current hit "Copacabana." The remainder is mood music by Charles Fox, which alternates from mellow ballads to upbeat to disco. **Best cuts:** The two Manilow numbers.

GABRIEL, Epic JE35454. Produced by Carl Maduri, Buzz Richmond. Gabriel is a four man unit paced by guitarist/lead vocalist Terry Lauber. The group works within a pop/rock framework with some tasty arrangements that include the Don Renaldo strings, some fabulous horn work and the MFSB Orchestra. The group performs all original material, with all songs by Lauber and guitarist Frank Butorac. **Best cuts:** "Since I Met You," "Martha (Your Lovers Come And Go)," "Ooo Wee Baby," "Didn't I Love You."

CREED—Asylum 6E146. Produced by David Malloy. Asylum rocks with this LP recorded at Caribou Ranch in Colorado. Creed is a five-man group fronted by vocalists Steve Ingle and Hal Butler. Its brand of rock is strong enough melodically to cross to AM but still forceful enough to retain its hardcore FM listenership. The self-contained group writes all its own songs and performs all the instrumentation. **Best cuts:** "Keep On Rockin'," "Firecracker," "Just Can't Stop," "Time And Time Again."

STEVE HARLEY—Hobo With A Grin, Capitol SW11770. Produced by Steve Harley, Michael J. Jackson. The ex-leader of Cockney Rebel explores a number of musical styles here from a solid rock 'n' roll base. Lots of rock instrumentation is employed including various electric and acoustic guitars, bass, keyboards, saxophones, synthesizer, percussion and drums. Some tunes have a bluesy, r&b quality, while others have a soft, melodic feel. Overall the writing is poignant and Harley's voice has a pleasing pop sound. **Best cuts:** "Roll The Dice," "I Wish It Would Rain," "Riding The Waves," "Hot Youth," "Faith, Hope And Charity."

BIM—Thistles, Elektra 6E132. Produced by Emmitt Rhodes. Bim, also known as Roy Forbes, is a male singer/songwriter/guitarist who wrote or cowrote all 10 songs here. A couple of the cuts here wrote or cowrote all 10 songs here. A couple of the cuts here wrote or cowrote all 10 songs here. A couple of the cuts here wrote or cowrote all 10 songs here. **Best cuts:** "Tender Lullaby," "Shell Of A Life," "Night On A Hill," "Thistles."

ORIGINAL MOTION PICTURE SOUNDTRACK—National Lampoon's Animal House, MCA 3046. Produced by Elmer Bernstein. The Universal comedy starring John Belushi keys in on the high school and college market and so does this soundtrack, which includes original version oldies by Sam Cooke, Bobby Lewis, Paul & Paula, Chris Montez, as well as a pair of funny, campy early '60s falsetto numbers written and sung by Stephen Bishop. The opening theme is a dramatic instrumental conducted by Bernstein. **Best cuts:** "Animal House," "Dream Girl," "Wonderful World," "Louie Louie," "Tossin' And Turnin'."

LAURA ALLAN—Elektra 6E131. Produced by Chuck Plotkin, Greg Prestopino, D.W. George. Allan is a female singer/songwriter who has a probing, insightful style reminiscent of Joni Mitchell. Allan wrote all the songs here except Johnny Otis' 1955 hit "So Fine" and another entry, "One Way Ticket," cowritten with producer Plotkin. String arrangements highlight several of the cuts; the background musicians also include Bill Champlin, Wendy Waldman, Valerie Carter and members of The Section. **Best cuts:** "Slip & Slide," "Sunny Day," "Stairway," "So Fine."

ORIGINAL CAST SOUNDTRACK—The Best Little Whorehouse In Texas, MCA MCA3049. Produced by John Simon. Music from the play is witty, entertaining and just plain fun. Most of

the tunes have a country feel, be it balladry or toe-tapping uptempo. The cast is varied and all contribute vocals while the Rio Grande Band provides the music. **Best cuts:** "20 Fans," "A Lil' Ole Bitty Pissant Country Place," "Texas Has A Whorehouse In It," "The Aggie Song," "No Lies," "Good Old Girl."

MOON MARTIN—Shots From A Cold Nightmare, Capitol SW11787. Produced by Craig Leon. Martin, a singer/songwriter from Oklahoma, is best known for writing "Cadillac Walk," a tune on the debut Mink de Ville album. Here he turns in 10 intriguing rock 'n' roll songs on his own that have a distinctive American and British 60s feel to the. Backing his own searing guitar work is bass, keyboards, percussion and drums. **Best cuts:** "Hot Night In Dallas," "Victim Of Romance," "Cadillac Walk," "Bad Case Of Lovin' You," "All I've Got To Do."

DICTATORS—Bloodbrothers, Asylum 6E147. Produced by Murray Krugman, Sandy Pearlman. The Dictators still play minimal punk rock, but Blue Oyster Cult producers Krugman and Pearlman have slowed the pace down a bit and put greater emphasis on the band's acerbic vocals. The result is an effort no less powerful than before. The smoother production on this LP should give it greater commercial appeal. **Best cuts:** "The Minnesota Strip," "I Stand Tall," "Slow Death."

NORRIE PARAMOR—Lovely Ladies H&S 1001. Produced by Norrie Paramor, John Sbarra. New Jersey label issues its first LP with this program of 15 songs taped in England by the Sterling Paramor orchestra. Paramor sold hundreds of thousands of disks in the U.S. in the 1950s on Capitol and his latest again confirms his compositional, arranging and keyboard skills. Tunes are all originals by Norrie and his co-producer. **Best cuts:** "Katie," "Joan," "Pamela," "Janie."

ANDRE KOSTELANETZ—You Light Up My Life, Columbia 35328. Produced by George Butler. This lush, exquisitely arranged collection of 11 contemporary pop standards may never make the charts, but it's a perfect example of Kostelanetz' ability to gold line, infecting familiar sounds with his own stamp of instrumental genius. From Billy Joel to The Beach Boys, with stops on the way for Debby Boone and the Bee Gees, these are perfect instrumental covers, tailor-made for easy listening. **Best cuts:** "Just The Way You Are," "How Deep Is Your Love," "Sometimes When We Touch."

soul

OHIO PLAYERS—Jass-Ay-Lay-Dee, Mercury SRM13730. Produced by Ohio Players. The veteran group offers its patented mix of cooking, funky r&b rockers and more melodic, mid-tempo soul ballads. As usual, the cover art is striking, with another sexy young female posed suggestively. The nine-man group wrote all the tunes and provides the punchy instrumental support. **Best cuts:** "Jass-Ay-Lay-Dee," "Funk-O-Nots," "Dance (If Ya Wanta)."

country

NARVEL FELTS—Inside Love, ABC AY1080. Produced by Johnny Morris. Felts combines rockabilly, blues and country for his latest 10-song collection of ballad and midtempo material. Singing of the many sides of love—from heartaches and lies to "That All Over Feeling"—Felts squeezes every drop of lyric interpretation while Morris' production serves as an accentuating backdrop with electric guitar, piano background vocals and strings. **Best cuts:** "Just Keep It Up And See What Happens," "Save Me For Last (Love Me Forever)," "Easy."

jazz

CAL TJADER—Breathe Easy, Galaxy GXYS107. Produced by Cal Tjader, Jim Stern. Tjader forsakes his Latinesque leanings to purvey an undeniably beautiful mainstream jazz style, abetted by Shelly Manne, Hank Jones, Monte Budwig and Allen Smith. The LP comprises only six tunes, all standards, but each is lengthy and mood-provoking. A pleasing and surprising album. **Best cuts:** "When Lights Are Low," "Tangerine," "Just Friends."

BILL CONNORS—Of Mist And Melting, ECM 1120. Produced by Manfred Eicher. Jan Garbarek, Gary Peacock and Jack DeJohnette pitch in with Connors to offer an exceptionally attractive six-track package taped last December in Norway. Connors plays impeccably artistic acoustic guitar (he composed all six tunes) in a subtle tour de force which will have other guitarists envious. **Best cuts:** "Melting," "Face In The Water," "Cafe Vue."

RED GARLAND—Red Alert, Galaxy GXY 5109. Produced by Ed Michel. Of Red's back on records after a long hiatus in Texas, and this return to the waxworks consists of six tunes with commendable backing by Nat Adderley, Harold Land, Ira Sullivan, Ron Carter and Frank Butler. Garland is an inventive pianist and has his followers. **Best cuts:** "It's Impossible," "Stella By Starlight," "The Whiffenpool Song," "Red Alert."

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 Panchansky, Jean Williams, Dave Dexter Jr., Pat Nesbon, Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein and Adam White.

A Hit Film, A Gold Single
And Now A Smash Album:

David Gates'

Goodbye Girl

(6E-14B)



Also Contains The Hit Single
"TOOK THE LAST TRAIN"

(E-455031)

Produced By David Gates

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**tom
n' jerry**

RCA WELCOMES A RAINBOW OF SOUND FROM



FROM THE SALSOUL FAMILY OF MUSIC.

RCA
Records



Top Single Picks

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Pop

SWEET—California Nights (3:17); producer Sweet writers: Scott Tucker, Pnest Connolly, publishers: Sweet/WB ASCAP, Capitol P4610. Second single from the group's "Level Headed" LP is a catchy, midtempo rocker that features a swaying rhythm. Adding to the music texture are bright electric and acoustic guitar parts while the background chorus is also a hook.

BILLY JOEL—She's Always A Woman (3:19); producer Phil Ramone, writer: B. Joel, publisher: Joelsongs BMI, Columbia 310788. The fourth single from Joel's "The Stranger" album is a dramatic ballad which should earn wide MOR and pop airplay. Subtle orchestration backs the sophisticated melody, which is on par with a Paul Simon or Bob Dylan ballad. Joel's first three singles from the current album all made the top 30.

KENNY LOGGINS—Whenever I Call You "Friend" (3:59); producer Bob James; writers: K. Loggins, M. Manchester, publisher: Milk Money ASCAP/Rumanian Pickleworks BMI, Columbia 310794. This has been the year of the duet, often revitalizing careers, and this record should be no exception for Loggins who shares vocals here with Fleetwood Mac's Stevie Nicks. Culled from Loggins' magnificent "Nightwatch" LP, this upbeat tune features the duo's catchy alternating vocals, a steady percussive beat and tight rhythmic punch.

ROBERT PALMER—You Overwhelm Me (3:06); producer: Robert Palmer, writer: Robert Palmer, publisher: Aceke ASCAP, Island IS105A (WB). Palmer's followup to the top 20 hit "Every Kinda People" is a peppery pop number which has a sensual lyric and driving, rhythmic instrumentation. This is also from the "Double Fun" LP. Warner Bros. has assumed distribution of Island.

recommended

DEBBY BOONE—When You're Loved (3:26); producer: Brooks Arthur; writers: Richard M. Sherman, Robert B. Sherman, publisher: Wrather BMI, Warner Brothers WBS8633.

ALLAN CLARKE—I Wasn't Born Yesterday (3:10); producer: Spencer Proffer; writers: Allan Clarke, Spencer Proffer, Randy Bishop; publishers: Intersong/Timtope ASCAP/ATV/Sasha/Irving BMI, Atlantic 3497.

PRISM—Flyin' (3:38); producer: Bruce Fairbairn, writer: Allen Harlow; publishers: Squamish/Corinth BMI, Ariola 7714.

AWB—She's A Dream (3:34); producer: Aril Mardin, writer: Stuart, publisher: Average ASCAP, Atlantic 3500.

ROBIN TROWER—My Love (Burning Love) (3:17); producer: Don Davis; writer: Trower, Dewar; publisher: Chrysalis ASCAP, Chrysalis CHS2238.

RANDY NEWMAN—Rider In The Rain (3:54); producer: Lenny Waronker; writer: Randy Newman; publisher: Hightree BMI, Warner Bros. WBS8630.

CELEBRATION—Summer In The City (3:00); producer: Ron Altbach; writers: John Sebastian, Steve Boone, Mark Sebastian; publisher: The Hudson Bay Co. BMI, MCA MCA40930.

RANDY MEISNER—I Really Want You Here Tonight (3:44); producer Alan Brackett; writer A. Brackett; publisher One For The Road BMI, Asylum E45502A.

AMAZING RHYTHM ACES—Burning The Ballroom Down (3:17); producer Barry "Byrd" Burton; writers: Russell Smith, James H. Brown Jr., publisher: Tintagel/Bad Ju Ju/St. Michael's Alley ASCAP, ABC AB12359.

HELEN SCHNEIDER—Loneliness (3:19); producer: Tony Camillo; writers: Paul Williams, Ken Ascher; publishers: 20th Century/Hobbitron/Aschken ASCAP, Windsong JH11305 (RCA).

NIKKI RICHARDS—Dance (3:15); producer: John Madera; writers: Benny Anderson, Björn Ulvæus; publisher: Countless Songs BMI, Ember EMB101.

LISA BURNS—When You Walk In The Room (2:44); producer: Craig Leon; writer: Jackie DeShannon; publisher: Metric BMI, MCA MCA40931.

PRISONER—Hot Summer Night (2:41); producer: Phil Gernhard; writers: Werner Fritzsche, Robin Batteau; publisher: Scallop; writers: Marsala/Little Max/The New York Times/BMI/Robin Batteau/Little Cider/Music of the Times ASCAP, Curb WBS 8635 (Warner Bros.).

THE MOTORS—Forget About You (2:51); producer: Peter Ker, Nick Garvey, Andy McMaster; writer: Andy McMaster; publisher: Aceke ASCAP, Columbia ZS89520.

FLAME—Shadow In The Night (3:38); producer: Jimmy Levine; writer: Jimmy Crespo; publishers: Laces & Boots/Drew BMI, RCA JH11348.

THE SKYLINERS—The Love Bug (Done Bit Me Again) (3:36); producer: Tony Hester; writer: Tony Hester; publisher: Groovesville BMI, Tortoise International JH11312 (RCA).

JANE OLIVOR—Stay The Night (3:21); producer: Jason Darrow; writers: M. Green, N. Dolph; publishers: When/Mid-America ASCAP, Columbia 310790.

FRANKIE AVALON—Beauty School Dropout (3:56); producer: Louis St. Louis; writers: Jim Jacobs, Warren Casey; publisher: Edwin H. Morris ASCAP, De Lite DE907.

MICHAEL NESMITH—Roll With The Flow (3:55); producer: Michael Nesmith; writer: Michael Nesmith; publisher: Screen Gems/EMI BMI, The Pacific Arts Corp. PAC45101A.

FIREFLY—My Jole (2:53); producer: Kenny Nolan; writer: Kenny Nolan; publishers: Thunder's Roar/Herald ASCAP, Polydor PD14496.



Soul

ROSE ROYCE—I'm In Love (And I Love The Feeling) (3:44); producer: Norman Whitfield; writer: Norman Whitfield; publisher: May Twelfth/Warner-Tamberlane BMI, Whitfield WH18629 (WB). This consistent ensemble comes up with a catchy midtempo ballad paced by a semi-falsetto lead vocal and toe tapping percussive instrumentation. Track is from a forthcoming album titled "Rose Royce Strikes Again."

recommended

DARCUS—Keep It Coming (3:20); producer: Bon Monaco; writer: N. Ashford, V. Simpson; publisher: Jobete ASCAP, RCA JH11323.



Country

STATLER BROTHERS—Who Am I To Say (2:06); produced by Jerry Kennedy; writer: Kim Reid; publisher: American Cowboy, BMI, Mercury 55037. The close harmonies of the Statlers work successfully again in this ballad of a lost love. Strings, guitar, keyboard and a solid bass line accompany the group.

LARRY GATLIN—Do It Again Tonight (2:51); producers: Larry Gatlin, Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI, Monument 45259. The elaborately constructed record is reminiscent of Gatlin's previous hit. There's some infectious instrumental work to back his voice that reaches every note in the way between him and a perfectly sung song.

DON KING—The Feelings So Right Tonight (2:37); producer: Bill Walker; writers: Don King, Jeff Walker; publisher: Wiljex, ASCAP, Con Brio CBK137A. Pulled from his LP of the same title, King renders this love song effectively. The number builds smoothly, aided by some effective background vocalizing.

JACKY WARD—I Want To Be In Love (2:31); producer: Jerry Kennedy; writer: Layng Martine, Jr.; producer: Ray Stevens, BMI, Mercury 55038. A lively piano intro precedes Ward's vocal effort and remains an important instrumental vehicle. Also helping are some upfront horns behind the voice and in the bridge.

RANDY BARLOW—No Sleep Tonight (2:48); producer: Fred Kelly; writers: Randy Barlow, Fred Kelly; publisher: Frebar, BMI, Republic REPO24A. Barlow co-wrote his latest release, a song that grows quickly through a catchy chorus triggered by the title line. Strings, guitar and blatant drums power this uptempo offering.

RAY STEVENS—Be Your Own Best Friend (2:52); producer: Ray Stevens; writer: Ray Stevens; publisher: Ray Stevens, BMI, Warner Bros. WBS8603. As usual, Stevens writes, produces, arranges, publishes and sings his own release. A vocal change of pace after the opening lines shifts the mood into a beautiful new level.

RODNEY CROWELL—Elvira (3:20); producer: Brian Ahern; writer: Dallas Frazier; publisher: Acuff-Rose, BMI, Warner Bros. WBS8637. A musician and writer with the Emmylou Harris band, Crowell takes this funky Frazier evergreen and renders it with strength and with backing from Harris. A heavy bass bent and crisp guitar sounds add to the song's potency.

recommended

BARRY MCGUIRE—Cosmic Cowboy (4:11); producer: Billy Ray Hearn; writers: Barry McGuire/Mike Deasy; publishers: Spar-

row Song/Shanda/Mossyrock BMI, Sparrow SP1023.

TOM GRESH—First Encounter Of A Close Kind (2:58); producer: Jimmy Bowen; writer: Tom Gresh; publisher: Great American Music Emporium, BMI, ABC AB12385.

DAVE KIRBY—Lulu (3:28); producers: Ray Pennington & Dave Kirby; writer: Dave Kirby; publisher: New Ground, ASCAP, MRC MR1018.

CHARLIE MCCOY—Fair And Tender Ladies (2:30); producer: Charlie McCoy; writer: M. Carter; publisher: Acuff-Rose, BMI, Monument 45258.

JEWEL BLANCH—So Good (2:28); producer: Pat Carter; writer: Bob Morrison; publisher: Music City, ASCAP, RCA JH11329.

RANDY NEWMAN—Rider In The Rain (3:54); producers: Lenny Waronker and Russ Titelman; publisher: Hightree, BMI, Warner Bros. WBS8630.

LINDA CASSADY—Lonely Side Of The Bed (2:58); producer: Hal Freeman; writer: J. Anthony, L. Cassidy; publishers: Hal Freeman, ASCAP/Sheri Kay, BMI, Cin/Kay CK/131.

DONNIE ROHRS—For Crying Out Loud (2:26); producer: Vic Adkins; writer: Tim Walter; publisher: Golden Adkorp, BMI, AD KORP 1257.

CURTIS GORDON—Separation Now Granted (2:15); producer: Robbie Gordon; writer: Jack Scott; publisher: Painted Desert, BMI, Duke Of Country 0001.

BILLY WALKER—You're A Violin That Never Has Been Played (3:06); producer: Slim Williamson; writer: Dallas Harms; publisher: Double Play, Pro Canada, BMI, Scorpion SCO552.

CHARLOTTE HURT—The Price Of Borrowed Love Is Just Too High (2:46); producer: Chuck Deal; writer: SheLeah Jensen; publisher: Play, ASCAP, Compass CO020.

BRENDA KAY PERRY & RAY PENNINGTON—Lying Together (2:46); producers: Pennington & Kirby; writer: Joseph P. Davis; publisher: Dooms, BMI, MRC MR1019.



Disco

recommended

EL COCO—Dancing In Paradise (8:05); producers: W. Michael Lewis, Laurin Rinder; writers: W. Michael Lewis, Laurin Rinder, Merria Ross; publisher: Equinox BMI, AVI AVI12204D.

HAMILTON BOHANNON—Let's Start The Dance (3:37); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publisher: Bohannon Phase II ASCAP, Mercury 74015.

SPECIAL DELIVERY—Get Up—Express Yourself (3:40); producer: George Parker; writer: George Parker; publisher: Sherlyn BMI, Shield 6310 (T.K.).

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.

Rackjobbers Seeking Label Support Of Vidtape Promo

By ALAN PENCHANSKY

CHICAGO—Use of videotape players in merchandising racked departments is being closely scrutinized by the industry, with suppliers expressing buoyant optimism over the sales stimulus they expect.

However, a survey of rackjobbers reveals that many are waiting for record companies to inject some format and regularity—and some bucks—into the idea.

A steady supply of the promotional tapes, carefully coordinated with broader marketing plans is being asked for by the jobbers. Cost of the playback hardware also poses a hurdle to widespread implementation, and video programs have played to date only in racked accounts where the hardware also is being stocked.

Only Pickwick, largest rack in the world, is prepared to begin a formal videotape merchandising program—the company's Channel 1000, expected to begin playing in the fall.

Both rack and retail departments under Pickwick will be supplied these new monthly multi-artist presentations.

Of the exclusive rack operators,

Lieberman appears closest to video implementations, and already has supplied RCA Records video material to some of its accounts.

With Lieberman, tapes were handled in stores that also are handling the video playback hardware.

"Many of the Sears departments are adjacent to brown goods departments which are selling the Sears version of the Betamax," Steve Salsberg, Lieberman marketing vice president, explains.

Miami-based United Record and Tape Industries also has endeavored to secure promo tapes for its accounts carrying the Japanese players. Hardware/software stores are among the company's biggest volume Miami departments, reveals Syd Silverman, marketing vice president.

However, Silverman says a mixup with RCA saw the wrong size tapes delivered—3/4-inch instead of the home format 1/2-inch—and the material never got into the stores.

"I don't believe the manufacturer has gotten his act together to be able to communicate with us, to be able to say that you're going to get these

at a certain time each month, and it's going to tie in with the product," notes Silverman. Silverman says he's ready to start with a fleet of 10 players, providing label support is forthcoming.

Knox Record Rack, Knoxville, also has its eye on video, reveals the firm's Jay Jacobs. However, few of the supplier's departments are big enough to support a full-time video player, says Jacobs.

"If they were my own stores I'd have it set up tomorrow," the executive enthuses. "I wouldn't open a new store without putting one in," he says. Jacobs says the idea of shuttling video players between accounts is being considered.

Knox, which uses video in its monthly sales presentations, is looking at the product implications of the medium also—both blank and prerecorded tapes.

"We're looking at it from both ends, but definitely looking at it as a promotional tool," explains Knox.

Other racks giving through to video are Western Merchandisers, Amarillo, and Detroit-headquartered Handleman.

"My assumption is that the customers will have that type of equipment and will transfer the unit into the record department," John Kaplan, Handleman vice president, states.

"We think record companies have done their job pretty much, it's a matter of tying into the stores," adds the executive.

Kaplan says K-mart, Handleman's largest customer, is not selling the video players at this time.

"We're not set up, but we do expect to use it in the future, very definitely," Kaplan adds.

Cost practicality, says general manager Dick Williamson, will determine Western Merchandisers involvement with a video program. The supplier, like most, is sold on the effectiveness of the tool.

"I've seen some installed in some parts of the country, but I've never seen one in operation," Williamson points out. "The units always seem to be broken."

Despite any reservations about the sturdiness of consumer hardware systems, Williamson assures of his belief in the merchandising method.

Executives of Lieberman Enterprises are carefully considering full-scale use of the medium, but the company will proceed cautiously.

"Will the software be there over the long term to justify the expenditure," asks Salsberg. "The manufacturers aren't just spewing out videocassettes like they were 45s," he observes.

Salsberg says discussions with major suppliers, such as WEA, have not indicated whether the label will supply the cassettes as merchandising aids, or whether a master tape will have to be dubbed by the rack—at its expense.

Pickwick's adventuresome program, expected to be unveiled at this summer's huge, interdivisional convention, will be sold to record companies, in the manner of the firm's audiotape "New Music" promotion.

Production of the multi-label video programs will be handled by Pickwick, from source material supplied by labels. Elaborate fixtures to hold both the playing system and merchandise reportedly are being designed.

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Produced by Carter & Sammy
Management: Ed Leffler
Agency: D.M.A.



VTR/TV System Set

• Continued from page 3

stores, or Los Angeles as a convention site. Managers chose here, feeling the area would provide them with more insight into the intricacies of the industry.

They were right. This convention saw more of the inside of the industry than any gathering by any chain. A&M's Ernie Campagna, Bernie Grossman and Marv Dorfman hosted a luncheon in one of the label's studios, followed by a tour of the vast A&M lot, including a visit with the Brothers Johnson, who were recording on the old Charlie Chaplin soundstage.

Capitol Records exhibited its tape duplicating facility on San Fernando Rd., after which the Northwest entourage toured the home office Tower. CBS Records arranged for a bus trip to Santa Maria, 170 miles north, where the group saw the second largest record pressing plant in the U.S. in operation.

A/v presentations provided previously to earlier 1978 conventions seen by the DJ's managers included Polygram Distribution, WEA, RCA and CBS.

One of the most unusual hour-long presentations was a refreshing explanation of Hawaiian contemporary and traditional music by Harvey Roesler, general manager, Hailona Distributors, Honolulu. Since 1975, local labels in the Islands have increased their yearly output sevenfold to 35 albums in 1977, Roesler stated. He chose to make his first presentation to a chain at DJ's because of the two stores in Honolulu and the excellent sales response that he received from the local outlets. Justham said 20% of his island stores' volume is Hawaiian music.

Roesler showed a videotape of many of his labels' artists, including Robert Beaumont and Jerry Santos and the Sandwich Isle Band, Seabird Sound Records; Noelani Cypriano, Hanaola; Palani Vaughan, Nakahili and Gabby Pahinui, Panini. Roesler promised each store half-hour tapes for their new videocassette units.

Roesler is providing two trips to Hawaii to the store managers who do best with a "New Island Music Month" slated for September in all DJ's stores.

Roesler traced the important part radio programmer Ron Jacobs has played in reviving interest in Hawaii in island traditional and contemporary music. Jacobs of KKUA conducted an all island music group competition in 1976 for the first time. The first year 105 local groups entered.

Tapes of their music were played on the station. Listeners selected their favorites, who were presented on a promotional album at a break-even cost of \$1.50. In 1977, 500 entries were received by the station. The album by the winning artists moved some 100,000 pieces, Roesler said.

Verne Cupples and Jim Huffine of Pacific Record Service, Seattle and San Francisco, said they will be offering an augmented Christmas music prepack selection. Store managers said they wanted the holiday music by Oct. 15 in the stores. Huffine stated they enjoyed a 79% selloff in 1977. He pledged a much larger selection of cassette tape in 1978.

Cupples outlined individual store contests for each month from September through December on Disneyland-Buena Vista product. Managers are offered giant sized Disney character figures, Mickey Mouse telephones and wrist watches with the major prize for the windup sales contest a trip for two to Disneyland

in Anaheim, Calif.; a 19-inch tv set and a signed and certified "cell" from a Disney animated movie.

Bill Valenziano and Maury King of Arista Records showed video footage of Raydio, Patti Smith, Barry Manilow and John Miles, which they promised would be made available for showing in the chain's stores.

King, Northwest marketing manager for Arista, showed album covers from the first five Novus jazz albums by Bard Hersey and the Year Of The Ear, Warren Bernhardt, Mihal Richard Abrams, Air and Oliver Lake. Arista will soon release first albums from GRP Productions, the label headed by David Grusin and Larry Rosen, who produced Earl Klugh and Noel Pointer, he said.

The Savoy August release will include a selection of vintage Signal label jazz by Gigi Gryce and others, he said. New Arista acts coming in August include: Quazar, the AfroCuban Band, with other first timers due later including Wreckless Eric, the Hudson Bros. and Camel.

Gil Scott-Heron will have individual poetry and music albums in August, while Smith will have a studio and a "Live in Paris" album. Grateful Dead's next album is due in September with Lowell George of Little Feat producing. There will be best of Norman Connors and Barry Manilow albums in late summer or early fall, with a Bay City Rollers album due about Sept. 6 when their network tv show bows, King concluded.

ISLAND/WB DEAL FIRMED

LOS ANGELES—Island Records has officially entered into a long-term exclusive agreement with Warner Bros. Records covering the manufacturing and distribution of Island product in the U.S. (Billboard, July 15, 1978).

The new agreement goes into effect with the release of Robert Palmer's new single "You Overwhelm Me," while current releases and catalog will be made available soon.

Warner Bros. will take over distribution of current Island product including Robert Palmers' "Double Fun," "Kaya" by Bob Marley; "Fame" by Grace Jones and "Live From Paris" by Go. Catalog albums by Steve Winwood, Brian Eno, Bob Marley & the Wailers, Third World and others will be available through WEA branches Aug. 1.

Future Island product includes albums by Mano Dubango, Roundtree and Hi Tension.

Mail-Order Rise

• Continued from page 4

the one who looks to that price as the standard for tv mail-order in the coming year. But Levy also feels the price of 8-track equivalents will not rise any further. The differential is largely "artificial," he maintains.

K-tel International, major tv marketer for recorded product at retail and still in the testing stage for mail-order, also is mulling an increase from its current \$6.99 price level, with rising postal rates the prime impetus.

The company expects to go national into mail-order upon the successful conclusion of its current limited market test, says K-tel executive Stu Koner. The mail-order operation, however, will be limited to the U.S., not carrying over to the 20 international markets where the firm does business.



ELVIS PUSH—This self-contained display unit, featuring a special limited edition pre-pack of 15 singles containing 30 of the late Elvis Presley's hits, is part of RCA Records "Always Elvis" push, which bows in August. A new Presley album, geared to children, is included in the promotion. The singles are individually clad in picture sleeves within the pre-pack. The singles pack carries a suggested retail list price of \$15.98. The LP is being marketed for \$5.98, list.

TOP ROCK BUDGET

Snail's Pace Tees Fast Cream Push

By RAY HERBECK JR.

LOS ANGELES—"At a snail's pace" has assumed ironic overtones here at Cream Records which has seen its own rock act Snail break quickly onto 147 AOR outlets and 11 Top 40 AMs within a 10-day period—and all prior to release of "The Joker" single.

"Things are happening so fast with the act," says director of marketing Paul Culberg, "that we've been tempted to move faster with promotion and marketing—but we've deliberately held off until now."

Fearing that the tremendous AOR response would burn out too soon, unless bolstered with a single release, Culberg restrained his consumer, trade and in-store push until a single emerged.

"Some of the stations have backed off the LP now," he admits, "but we expect that within five or six days at any AOR station. To have lasted 10 without the single, I think, is a good sign."

Label president Al Bennett also thought it a good sign, adds promotion head Don Graham—good enough to earmark \$150,000 for promotion and marketing of the previously unknown group, which hails from Northern California's Santa Cruz area. It's the largest initial budget set by Bennett's two-year-old label to date for a rock act, and second overall only to that for Al Green.

Graham cites the positive reaction 10 weeks ago of Doug Ackermann of Leibermann Enterprises who heard the group on a hand-carried, rough cassette, personally delivered by Culberg to attain an opinion.

Other embryonic support came from Nick Acerenza with Progress Distribution in Chicago, Vicki Derrek with Pickwick in Minneapolis and Rick Salvador with Schwartz Brothers in Philadelphia.

Once the LP was released, Pickwick "racked it right out of the box," Graham says, and spread Snail throughout its retail division in Musisland and Treasury outlets.

Additional early enthusiasts included Stan's Record Service in Shreveport, Tara Records & Tapes in Georgia, Music Trend in Detroit and California Record Distributors in Los Angeles.

"We're 'rewarding' these early supporters, in a sense, with our first large-scale promo display," says Culberg, "a mobile, which will be distributed to tie-in with Snail's first tour in early August."

The band's tentative kickoff for the three-week stint is Aug. 10, headlining one of the Lakefront Festival's concerts in Chicago—an area which saw phenomenal AOR airplay in late May, he points out.

The mobile, designed by Bill Klippinger who also created a successful Heart display, will feature the snail graphic from the LP jacket—but embellished with air-brushing to connote fast motion.

The glossy, embossed unit also will carry a riser flag, similar to that seen on dune buggies, which will read, "The Joker." Cream will distribute 2,500 free.

"We wanted to develop something which would stop the consumers in their tracks," Graham explains, "and also stay up a long time—like those early Led Zeppelin balloons, which are still hanging around in

(Continued on page 90)

KUPD Loses To Arbitron

• Continued from page 1

member report) will not be able to learn how the station performed in the April/May rating period.

Arbitron decided to delist KUPD after the rating service determined that the station had violated Arbitron's listener call-out contest. KUPD is the first station to suffer such a severe penalty.

Two other stations, KFRE Fresno and WAPE Jacksonville, have been removed from reports in their markets for violations of Arbitron rules, but the rating company is publishing special addenda sheets which will disclose these station's figures.

Stan Kaplan, president of Sis Radio, which operates WAYS/WROQ Charlotte and WAPE Jacksonville, says that although he doesn't believe that a market can be measured only twice a year, he never knowingly tried to distort an Arbitron report.

In fact, he points out that he did his best to correct and rectify contests his company ran on WAYS and

Pic Disk

• Continued from page 3

based on the percentage of Capitol business they annually represent.

In turn, Capitol branches will base their allocations to accounts according to the percentage of annual Capitol business an account generates in a branch area.

"We want to make the allocation as fair and equitable as possible," explains White.

The picture on the "Sgt. Pepper's Lonely Hearts Club Band" picture disk will be the original front cover album picture, while the three colored vinyl albums will feature stickers identifying them to consumers as special limited edition entities.

Capitol will be emphasizing the entire Beatles catalog over the next several months and believes it can generate millions of album sales to consumers, some of whom are being introduced to the group for the first time.

A national advertising campaign is also being formulated around the picture disk, colored vinyl albums and Beatles catalog.

While Capitol and Mushroom have concrete picture disk programs in the works, no other label to date in the U.S. has announced intentions of marketing picture disks commercially.

A number however, are investigating the possibility. A spokesman for Chrysalis Records in Los Angeles, for example, indicates "we are seriously considering a commercial picture disk or colored vinyl approach on a limited basis with Jethro Tull's upcoming album."

The technology surrounding the picture disks is still costly and time consuming. They are actually a record sandwich, with a black plastic center covered by photographic paper containing the image. This is laminated with clear plastic and the grooves are then cut on the plastic.

The disks can be made as singles or LPs and because it's a semi-manual process, fewer than 1,000 can be manufactured in one day.

ELO Plugging In

NEW YORK—Teledyne Acoustics Research is using the rock group Electric Light Orchestra to plug its AR line of speakers.

Two full-color posters of the group pictured with the entire speaker line will be distributed to audio dealers worldwide. The promotion is pegged around the slogan, "Hear The Light."

WAPE so that there would not be violations of Arbitron policies. WROQ was never an issue in the Arbitron dispute.

Contests on WAYS and WAPE involved a payroll contest. "We put people on our payroll to list their listening habits and comments," Kaplan explains. The fact that people did not have to listen to the stations to win led Kaplan to believe that there would be no problem with Arbitron.

But problems there were and Kaplan wound up killing newspaper ads carrying the contest blanks and destroying contest forms that had been distributed to retailers. The fact that not all of these blanks were retrieved from retailers in Jacksonville led to WAPE being taken out of the regular book.

Since WAYS compiled better, it is being included in the Arbitron book with a notice on the cover calling attention to the station's promotional activities.

13


AND THE SUNSHINE BAND

SHIPPED PLATINUM
JULY 24, 1978



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Andy Gibb	Barry Manilow
Donna Summer	Barbra Streisand
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Country

Loretta Lynn
Johnny Cash
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Last year, our year end wrap-up aired on 1,127 stations worldwide, in each of the top 100 U.S. markets. Available on a Barter/Fee basis. Order your demo with the coupon below, or call Barbara Stones: 212-764-7310.

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Billboard's Yearbook '78 will be available in late December for your choice of airdate. Mail this coupon to Barbara Stones, Music in the Air, Billboard Publications, Inc., 1515 Broadway, New York 10036.									
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<input type="checkbox"/> Hot 100	<input type="checkbox"/> Easy Listening	<input type="checkbox"/> Country							
Please send demo to:									
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Station _____ AM _____ FM _____									
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Calif. Record Distributors

• Continued from page 14

small independent company cannot afford to maintain inventory, sales and promotion people. "It can't afford to handle its own receivables," Horwitz says. The owners can't financially support their label because they have to wait too long for their money and they just fold up, Horwitz points out.

In effect California Record Distributors becomes a one collection point for its labels, collecting from its 14 distributors.

For this service, the company buys its LPs from the manufacturers with the differential its margin of profit. Horwitz receives an annual stipend from California Records to handle the "marketing" functions, although he concedes he does not do all the things a major label's marketing department does.

"We give our distributors," says Horwitz, "the normal 60-day payment terms and we ask the lines to give us an additional 30 days for a total of 90 days."

The three lines which Horwitz handles independently are Concord, Pausa and Orion. All three use California Records as its Southern California distributor.

Horwitz says a label has to have a minimal release of four to six LPs and be issuing around four LPs a year in order for it to be worth handling.

"You can't get a distributor to handle a line which only releases one or two LPs a year because it can't afford to buy-in merchandise and then have the label go out of business in two months."

California Record Distributors "doesn't have one volatile line," boasts Horwitz, a veteran of the record and tape business. "Everything is recyclable." Most of the LPs retail for \$7.98.

Horwitz in his job lays out release programs for the labels, does brochures and even writes and places radio spots. He's presently preparing a new consumer catalog for Stan Kenton's Creative World operation which the firm took on last January. The newest addition is the World's Greatest Jazz Band's own label World Jazz out of Phoenix.

Most manufacturers know their sales limitations, Horwitz says. The numbers are tiny in comparison to those attained in the triple platinum environs of the "Saturday Night Fevers." Try 3,000 to 5,000 copies for a title or in the case of Concord Jazz,

which has broken into a nationally respected jazz line, the figures are considerably higher.

But the constant movement of merchandise insures profits for all concerned, Horowitz comments.

Lifelines

Marriages

Sarah Vaughan, singer, in Chicago recently to Wayman Reed, trumpet player. * * *

Burt Stein, national promotion director for Elektra/Asylum Records, Los Angeles, to Saana Saare last week.

Births

Daughter, Chandra Sarrah, to Kevin and Ulla Misevis in New York July 8. Father is president of Fist-O-Funk Records.

Deaths

Al J. Neiburg, 75, composer of "Under A Blanket Of Blue," "It's The Talk Of The Town" and other hits of the 1920s and '30s, July 11 in New Haven after a long illness. He began writing for the firm of Oliver Ditson Co. before going over to compose special material for animated features and motion pictures in Hollywood. Survivors include his widow and a daughter. * * *

Mabel Wayne, 86, internationally renowned composer, July 19 at Glen Cove, N.Y. She numbered among her numerous hits "Ramona," "Little Man You've Had A Busy Day," "In A Little Spanish Town" and "I Understand" and was a member of ASCAP many years. * * *

Bill Thomas, 52, one of the founders of the Palomino Club in North Hollywood, Calif., more than 25 years ago, of a heart attack July 18 at his Toluca Lake residence. He is survived by his widow, two children and a brother. * * *

Dallas West, 2, son of David West, by drowning in Portland July 11. Father, David West, is salesman for Polygram Distributing in Oregon.

Record Performance Fees

• Continued from page 1

much stronger campaign. The NAB has announced that the fight to keep the record performance royalty out of the copyright law will have top priority on their agenda, and in their budget.

During May hearings on the royalty bill by the Kastenmeier subcommittee on Courts, Civil Liberty and the Administration of Justice, Rep. Tom Railsback (R-Ill.) said broadcasters fear the foot-in-the-door aspect of the royalty. They foresee rate raises, once the right is established.

Proponents believe there will be a better climate for a record performance royalty bill next year when Congressmen are not so critically dependent on their local broadcasters, as they are in this year's re-election campaign.

The battlers for the royalty now feel they have a stronger coalition of forces, both in professional performer unions, in cultural entities, and in the need for closer U.S. ties

with international copyright development.

Also, there is now a body of documentation for their claims, in the monumental Copyright Office study of performance record royalty required by Congress earlier this year (Billboard Jan. 14, May 25, 1978).

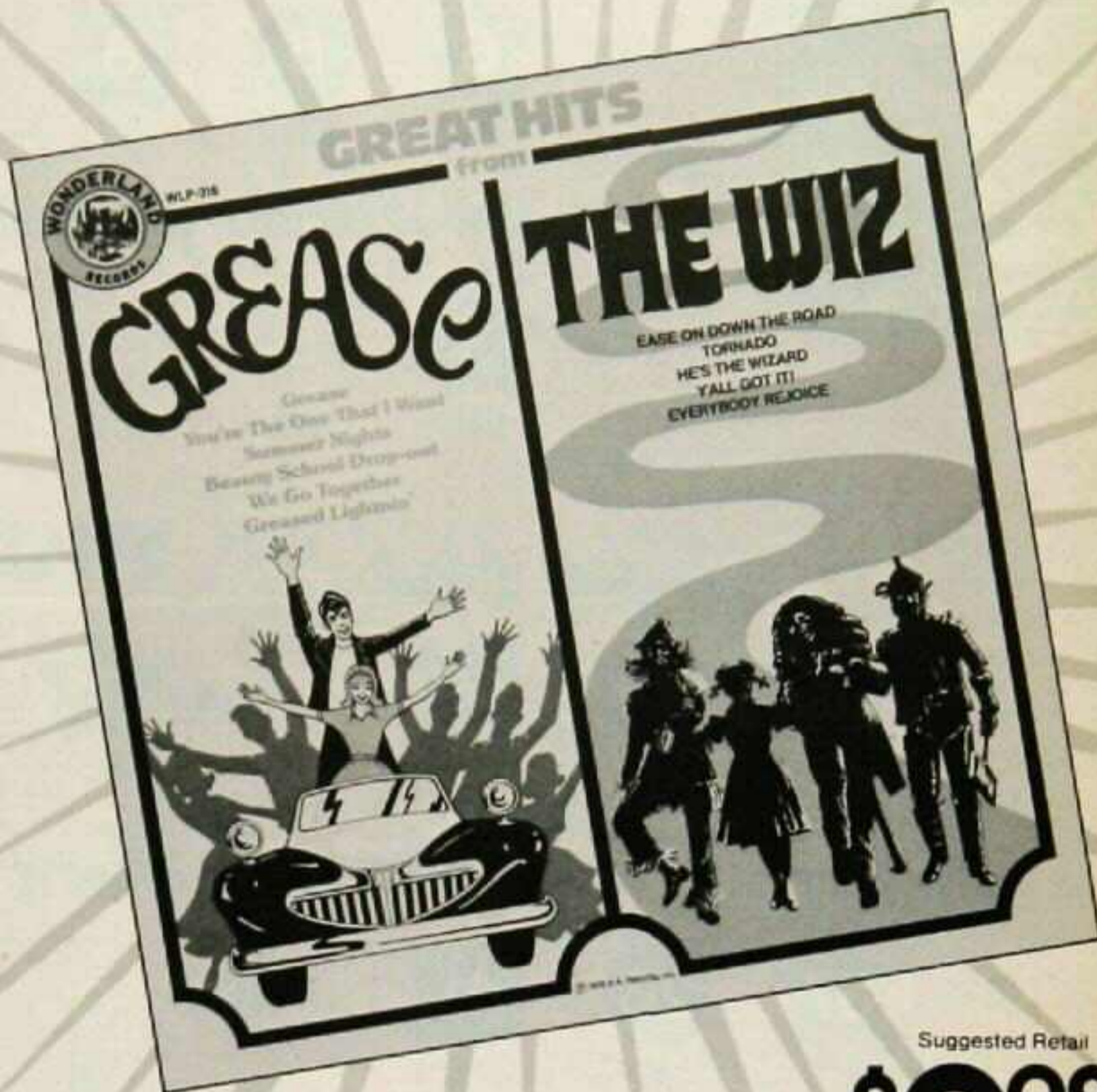
The two-part report contains what the copyright office considers conclusive proof that the economic impact on broadcasters from the record royalty proposed in the Danielson Bill would be minimal for this highly profitable industry.

The report quotes an economic impact study by the firm of Rutenber, Friedman, Kilgallen, Gutches and Associates, based on Federal Communications Commission radio station financial reports. The study concludes that the Danielson royalty would "have no significant effect on either broadcaster profits or their ability to stay in business."

The Danielson Bill would provide a compulsory licensing for performance of recording at flat annual rates of \$250 or \$750 for radio stations making up to \$200,000.

A GREAT "TWO-FER" LP

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Suggested Retail
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WLP 315



WLP 5001



WLP 313

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Coming soon: HITS FROM SGT. PEPPER

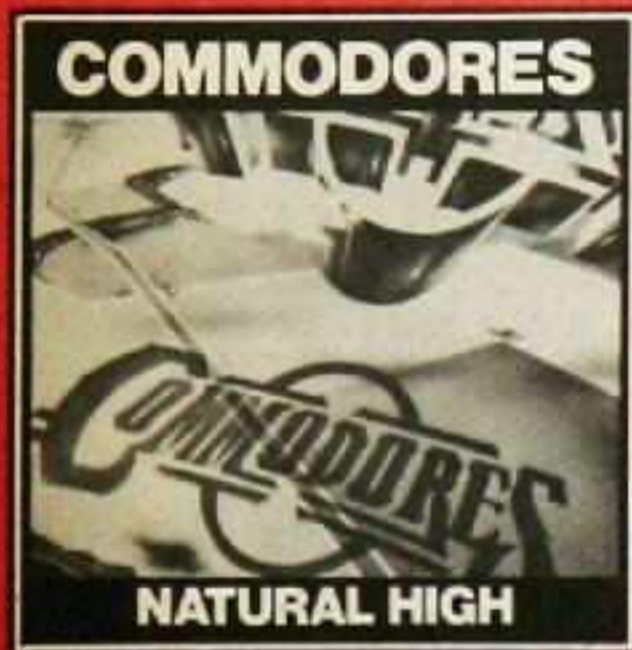
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HOT SUMMER HITS!



COMMODORES *"Three Times A Lady"* M-143F

POP ★6 BB 6 CB 6 RW R&B ★3 BB 4 CB 5 RW

From the double platinum album "Natural High" M7-902R1

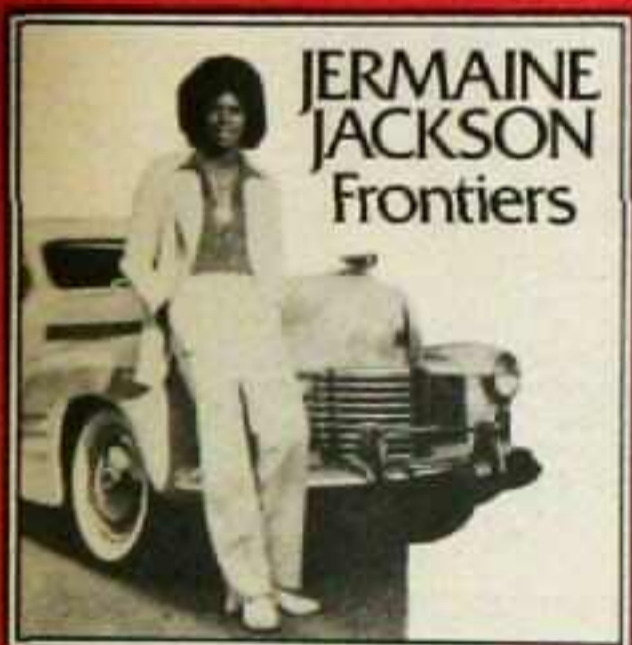
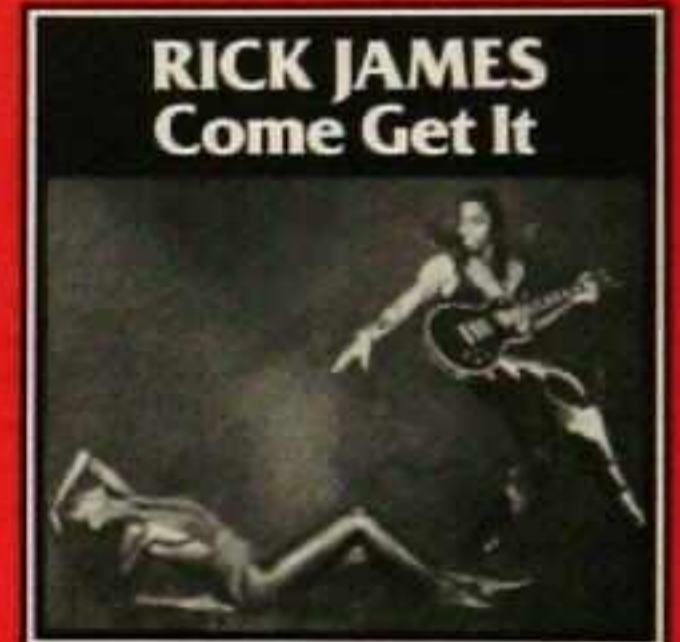
POP ★3 BB 5 CB 3 RW R&B ★1 BB 2 CB 1 RW

"You And I" G-7156F **RICK JAMES**

POP ★46 BB 49 CB 49 RW R&B ★1 BB 2 CB 3 RW

From the gold album "Come Get It" G7-981R1

POP ★37 BB 26 CB 41 RW R&B 3 BB 3 CB 3 RW



JERMAINE JACKSON

"Castles Of Sand" M-144F

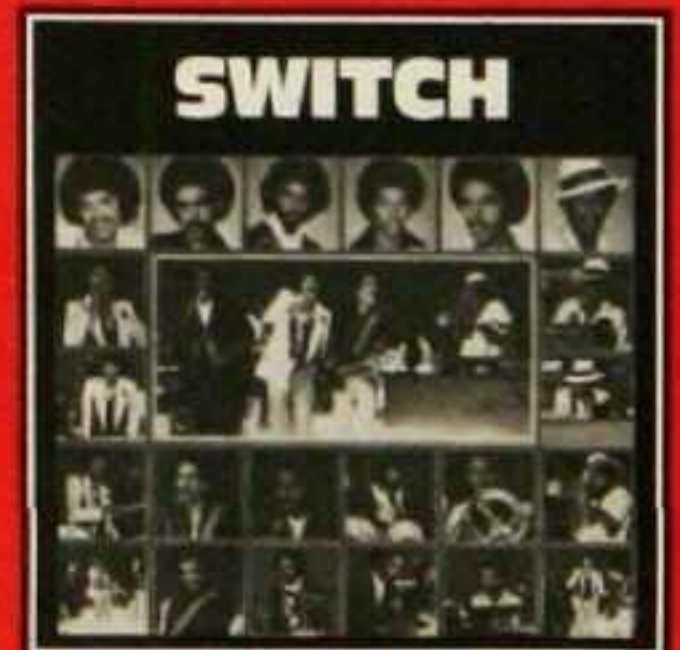
R&B ★65 BB 47 CB 50 RW

From the album "Frontiers" M7-898R1

SWITCH

"There'll Never Be" G-7156F

R&B ★90 BB 88 CB



Brand new from the just released debut album "Switch" G7-960R1



From Motown.

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Billboard HOT 100

*Chart Bound

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CALIFORNIA NIGHTS—Sweet
(Capitol 4610)
SHE'S ALWAYS A WOMAN—Billy Joel
(Columbia 310788)
SEE TOP SINGLE PICKS REVIEWS, page 78

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	16	16	★ SHADOW DANCING—Andy Gibb ● (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 893 WBM	43	5	5	★ YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	80	2	2	★ GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM
2	2	15	★ BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192 CPP	49	4	4	★ FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)	81	2	2	★ TIME FOR YOU TO FLY—REO Speedwagon (Kevin Cronin), K. Cronin, Epic 50582 CPP
3	10	10	★ MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	39	9	9	★ RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Rayam, Duwe, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP	87	2	2	★ THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4559
5	12	12	★ LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 926 WBM	46	6	6	★ TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765 ALM	77	5	5	★ RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 0138 CPP
6	10	10	★ GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	44	6	6	★ MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS) B-3	84	2	2	★ SURRENDER—Cheap Trick (Tom Werman), R. Nielsen, Epic 850570 CPP
10	7	7	★ THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	48	6	6	★ MACHO MAN—Village People (Jacque Morali), J. Morali, V. Willis, P. Whitehead, Casablanca 922 CPP	74	79	3	★ READY OR NOT—Helen Reddy (Rick DeCari), J. Keller, A. DiLema, Capitol 4582 B-3
7	4	12	★ STILL THE SAME—Bob Seger (Bob Seger and PUNCH), B. Seger, Capitol 4581 WBM	41	41	7	★ YOU'RE A PART OF ME—Gene Cattan with Kim Carnes (Steve Gibson), K. Carnes, Ariola 7704 CHA	92	2	2	★ ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342 WBM
8	8	14	★ USE TA BE MY GIRL—O'Jays ● (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS) ABP/BP	45	7	7	★ I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62010 CPP	86	2	2	★ GET OFF—Foxy (R.L.), C. Driggs, I. Ledisma, Dash 5046 (TK) CPP
9	7	13	★ THE GROOVE LINE—Heatwave ● (Barry Blue), R. Tenperton, Epic 850524 ALM	55	4	4	★ KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.) CPP	77	76	5	★ AIN'T NO THIN' GONNA' KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, Casablanca 929 WBM
11	9	9	★ LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lewis, D. Jenkins, A&M 2048 ALM	44	31	18	★ YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John ● (John Farrar), J. Farrar, RSO 891 WBM	90	2	2	★ HE'S SO FINE—Krisley & Jimmy McNichol (Phil Margo, Mitch Margo), R. Mack, RCA 11271
14	5	5	★ HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	52	8	8	★ HOT CHILD IN THE CITY—Rick Gilder (Mike Chapman), Gilder/McCollough, Chrysalis 2226 CPP	83	3	3	★ I CAN'T WAIT ANY LONGER—Bill Anderson (Buddy Killen), B. Anderson, B. Killen, MCA 40893 CPP
12	13	10	★ RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grant 11274 (RCA) CPP	56	5	5	★ YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	80	83	3	★ REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) CPP
15	8	8	★ COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0339 B-3	47	28	20	★ TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic) WBM	85	88	3	★ IF YOU WANNA' DO A DANCE ALL NIGHT—Spinners (Thom Bell), T. Bell, T. Bell, C. James, L. Bell, Atlantic 3493
17	8	8	★ LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493 WBM	48	29	12	★ WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895 WBM	89	2	2	★ TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP
18	9	9	★ MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	49	24	11	★ IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483 CPP	84	84	2	★ YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (Jack Gold), N. Ashford, V. Simpson, Columbia 310772 CPP
20	10	10	★ MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	51	33	8	★ JUST WHAT I NEED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491 WBM	85	88	3	★ BREAK IT TO THEM GENTLY—Burton Cummings (Burton Cummings), B. Cummings, Portrait 670016 (CBS)
17	9	15	★ TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvansson), B. Andersson & B. Ulvansson (Atlantic 3457) IMM/ALM	60	7	7	★ PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen & Jon Landau), B. Springsteen, Columbia 310763 BB	87	89	2	★ ON THE STRIP—Paul Nicholas (Christopher Neil), D. Bugatti, F. Musker, RSO 887
21	8	8	★ I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484 CPP	63	4	4	★ CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS) WBM	91	91	4	★ WILD IN THE STREETS—British Lions (British Lions), G. Jefferys, RSO 898
19	12	19	★ IT'S A HEARTACHE—Bonnie Tyler ● (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249 CPP	53	54	6	★ YOU DON'T LOVE ME ANYMORE—Eddie Rabbit (David Malley), A. Ray, J. Raymond, Elektra 45488 B-3	87	89	2	★ STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270
20	16	22	★ DANCE WITH ME—Peter Brown (Gary Wade), P. Brown, R. Rans, Drive 6269 (TK) CPP	66	3	3	★ LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) CPP	88	88	3	★ RUMOUR AT THE HONKY TONK—Spellbound (Bill Halverson), B. Flatt, EMI America 8002 (Capitol)
21	19	15	★ BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol) CPP	55	42	21	★ I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, B. Miller, Ariola/Hansa 7686 WBM	89	89	2	★ WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794
22	23	9	★ FM—Steely Dan (Gary Katz), W. Becker, D. Fagen, MCA 40894 WBM	56	50	16	★ YOU BELONG TO ME—Carly Simon (Arlid Mardin), C. Simon, M. McDonald, Elektra 45477 WBM	90	90	4	★ MAKIN' LOVE—Climax Blues Band (Climax Blues Band), Peter Henderson, Sire 1026 (Warner Bros.) WBM
27	8	8	★ STAY—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM	57	51	24	★ LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffin, Capitol 4549 WBM	91	91	4	★ DAYLIGHT & DARKNESS—Smokey Robinson (Smokey Robinson), S. Robinson, R. E. Jones, Tama 54293 (Motown) CPP
26	10	10	★ KING TUT—Steve Martin (William E. McCuen), S. Martin, Warner Bros. 8577 WBM	58	58	12	★ ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750 ABP/BP	92	75	8	★ FLYIN'—Prism (Bruce Fairbairn), A. Harlow, Ariola 714
25	25	7	★ SONGBIRD—Barbra Streisand (Gary Klein), D. Walters, S. Nelson, Columbia 310756 B-3/CHA	59	53	15	★ FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474 WBM	93	93	2	★ IT'S REALLY YOU—The Tarney Spencer Band (David Kershbaum), A. Tarney, T. Spencer, A&M 2049 WBM
35	4	4	★ HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	60	62	9	★ WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Ron Nevison), E. Goffin, C. King, Columbia 310749 CPP	94	94	2	★ DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK) CPP
30	7	7	★ I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4394 WBM	61	47	9	★ THAT ONCE IN A LIFETIME—Dennis Russoon (Freddie Perren), D. Fekaris, F. Perren, Mercury 71992 WBM	95	95	18	★ NEW ORLEANS LADIES—Louisiana's Le Rous (Leon S. Medica), H. Garrick, Lamedica, Capitol 4586 CPP
36	6	6	★ BOOGIE OOGIE OOGIE—A Taste of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	62	61	17	★ BECAUSE OF THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318 WBM	96	59	6	★ YOU'RE THE LOVE—Seals & Crofts (Louie Shelton), D. Balleau, Warner Bros. 8551 CPP
40	3	3	★ AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	63	65	5	★ ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (Tom Collins & Ronnie Milsap), J. Bettis, R.C. Bannon, RCA 11270 WBM	97	69	16	★ EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330 B-3
32	10	10	★ CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.) ALM	74	4	4	★ I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	98	71	13	★ TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams ● (Jack Gold), N. Kiper, J. Vallins, Columbia 310693 WBM
31	22	13	★ THANK GOD IT'S FRIDAY—Love And Kisses (Nec R. Costandinos), A. Costandinos, Casablanca 925 ALM	65	57	9	★ HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, J. Henning, Capitol 4588 CPP	99	72	18	★ FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001 BB
32	34	9	★ LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glaszmeier, United Artists 1210 CLM	66	64	15	★ CHATTANOOGA CHOO CHOO—Tuzado Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205 B-3	100	73	25	
37	7	7	★ SHAME—Ex Evelyn "Champagne" King (T. Lile), J.H. Fitch, R. Cross, RCA 11122 WBM	67	67	7	★ NEVER LET HER SLIP AWAY—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45489 CPP				
38	8	8	★ STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, K. MacDonald, A&M 2043 CPP	78	3	3	★ YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA				

★ 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 Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Ain't Nothin' Gonna' Keep Me From You (Stigwood, BMI)	72	Dance With Me (Shepchy/Discofil, BMI)	20	Hot Blooded (Somerset Songs/Ensign, BMI)	98	Hot Love, Cold World (Glenwood/Gigat, ASCAP)	100	I Can't Stand the Rain (Darlington, BMI)	72	I Can't Wait Any Longer (Station, BMI)	59	It Ever I See You Again (Big Hit, ASCAP)	49	Love Or Something Like It (B-3/Cherry Lane, ASCAP)	82	Love Theme From Eyes of Laura Mars (Just Over the Bridge, BMI)	64	I'm Not Gonna Let It Bother Me (ASCAP)	76	Got To Get You Into Me Life (Maclean, BMI)	53	Grease (Stigwood, BMI)	95	He's So Fine (Bright Tunes, BMI)	78	Hot Blooded (Somerset Songs/Ensign, BMI)	98	Hot Love, Cold World (Glenwood/Gigat, ASCAP)	100	I Can't Stand the Rain (Darlington, BMI)	72	I Can't Wait Any Longer (Station, BMI)	59	It Ever I See You Again (Big Hit, ASCAP)	49	Love Or Something Like It (B-3/Cherry Lane, ASCAP)	82	Love Theme From Eyes of Laura Mars (Just Over the Bridge, BMI)	64	I'm Not Gonna Let It Bother Me (ASCAP)	76	Got To Get You Into Me 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John Alcock
for Delta Productions



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YOU Shoulda Been There!!!!

(Hollywood Reporter)

LAS VEGAS REVIEW

Aretha Franklin

Alladin, June 21-25

After an absence of eight years, queen of soul Aretha Franklin returned to Las Vegas and filled the Alladin showroom to the bursting point for her 10 shows.

Finishing a Carnegie Hall concert in New York, she received an emergency call to replace Gabe Kaplan, who had to cancel for a movie commitment. "The last time I played Vegas, I was practically still a teenager," she confided.

Caught at the midnight show, Aretha seemed perfectly at ease singing the soul music her fans came to hear. She did an hour with only a short break offstage at mid-point.

As she was called back by the applause, she treated the responsive audience to "You Light Up My Life" and a Duke Ellington medley, including "Mood Indigo." This gave her a chance to exhibit her full four-octave range that produced ripples of "Just like Ella" through the house.

She completed her set by moving to the piano for a strong "Bridge Over Troubled Waters" and bowed with the theme from "The Greatest."

Jose Feliciano opened the show with his works, including a well-received "Disco-Slam" and concluded with "Light My Fire."

Comic Howard Beder kept the audience bubbling with his rapid fire delivery while the stage was arranged for Aretha.

H. B. Barnum conducted the Al Gambino Alladin Hotel orchestra. Elliot Krane



(Variety)

The "Lady Soul" title affixed to Franklin has been earned the hard way and to have immediate white acceptance on the same terms as the universal black response is a warming phenomenon. The seductive manner with which she peals out her songs, coupled with the rhythmic joy from early gospel sounds, all of the projection in her bubbling mellismatic style, loses none of its effectiveness from first tune to the last.

About half way through her well-conceived program comes the Franklin cover of "You Light Up My Life." It is an upper-level experience all the way and enough to halt the show for a standing ovation.

Another special occasion is a session at the piano during which she indulges in some gutty blues work. Backing is superb with her dancing, elated conductor H. B. Barnum guiding rhythmickers Joe Clayton, Neblett, drums; Wayne Douglas, percussion; and Rahn Coleman, keyboard bass; and the house Al Gambino horns and strings. Backup singers Brenda Bryant, Margaret Branch and Karmella Brooks are most effective.

ARETHA

The Aladdin Las Vegas June 21-25

5 Days-10 Shows

ALL Sold Out & Turnaways

Gross ??????????!!!!!!

Manager:

Press Agent:

Rev. C. Franklin (313) 341-3743 • Regency Booking • Atlantic Records • Howard Brandy (213) 657-7940

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-TAPE	CASSETTE	REEL TO REEL
☆	117	5	THE CARS Elektra KE 135	7.98	7.98	7.98			
108	108	26	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98			
109	92	31	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	7.98	7.98	7.98			
110	110	4	JANE OLIVOR Stay The Night Columbia JC 35437	7.98	7.98	7.98			
☆	130	2	MILLIE JACKSON Get It Outcha' System Spring SP 16719 (Polydor)	7.98	7.98	7.98			
112	112	16	SOUNDTRACK The Rocky Horror Picture Show 00E.00U 21653 (HMV)	8.98	8.98	NA	8.98		
☆	128	33	CHIC Atlantic SD 19153	7.98	7.98	7.98			
☆	124	6	RONNIE MILSAP Only One Love In My Life RCA AP1 2780	7.98	7.98	7.98			
☆	127	5	BOBBI HUMPHREY Freestyle Epic KE 33338	7.98	7.98	7.98			
116	118	4	JOHN PRINE Bruised Orange Asylum KE 139	7.98	7.98	7.98			
117	116	24	TUXEDO JUNCTION Butterfly FLY 007	7.98	7.98	7.98			
118	122	71	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
119	123	42	ASHFORD & SIMPSON Send It Warner Bros. BS 30588	6.98	7.98	7.98			
☆	131	5	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Warner Bros. BSX 3125	7.98	7.98	7.98			
121	86	17	USA-EUROPEAN CONNECTION Come Into My Heart Merlin 2212 (TK)	7.98	7.98	7.98			
☆	133	3	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17007	N/A	N/A	N/A			
123	94	11	UK Polydor PD 1-6146	7.98	7.98	7.98			
124	102	23	JOE SAMPLE Rainbow Seeker ABC AA 1050	7.98	7.95	7.95			
125	125	10	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98	7.98	7.98			
126	126	43	BOB WELCH French Kiss Capitol SW 11863	7.98	7.98	7.98			
☆	148	2	VARIOUS ARTISTS California Jam 2 Columbia PC2 35389	11.98	13.98	13.98			
☆	138	5	JERRY JEFF WALKER Contrary To Ordinary MCA 3041	7.98	7.98	7.98			
☆	140	2	HIGH INERGY Steppin' Out Gordy G-67982 (Motown)	7.98	7.98	7.98			
130	136	7	DAVID BROMBERG Bandit In A Bathing Suit Fantasy F 3555	7.98	7.98	7.98			
☆	144	3	FREDDIE HUBBARD Super Blue Columbia JC 35386	7.98	7.98	7.98			
132	139	61	BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor)	11.98	12.98	12.98			
133	135	5	HARRY CHAPIN Living Room Suite Elektra KE 142	7.98	7.98	7.98			
134	134	6	ABBA Greatest Hits Atlantic SD 13114	7.98	7.98	7.98			
135	137	5	ABBA Arrival Atlantic SD 13115	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	8-TAPE	CASSETTE	REEL TO REEL
136	101	16	ELVIS COSTELLO This Years Model Columbia JC 35331	7.98		7.98		7.98	
☆	NEW ENTRY		GATO BARBIERI Tropico A&M 4710	7.98		7.98		7.98	
138	145	6	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98	
☆	149	2	ROLLING STONES Sticky Fingers Rolling Stones CDC 39185 (Atlantic)	7.98		7.98		7.98	
140	146	6	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SMBS 12523	7.98		7.98		7.98	
141	141	4	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98	
☆	152	2	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
143	143	6	EDDIE RABBITT Variations Elektra KE 127	7.98		7.98		7.98	
144	147	5	EARL KLUGH Magic In Your Eyes United Artists UALA 817	7.98		7.98		7.98	
☆	156	5	JIMMY "BO" HORNE Dance Across The Floor Sunshine Sound 7801 (T.K.)	7.98		7.95		7.95	
146	150	45	LINDA RONSTADT Simple Dreams A&M RE 304	7.98		7.98		7.98	
147	153	3	TOM ROBINSON BAND Power In Darkness Harvest SIB 11778 (Capitol)	8.98		8.98		8.98	
☆	NEW ENTRY		UFO Obsession Chrysalis CHR 1182	7.98		7.98		7.98	
☆	159	5	PATRICK JUVET Got A Feeling Capitol NBLP 7101	7.98		7.98		7.98	
150	155	15	BOB MARLEY & THE WAILERS Kaya Island ILPS 9517	7.98		7.98		7.98	
151	151	14	STANLEY CLARKE Modern Man Nemperor NZ 35203	7.98		7.98		7.98	
152	104	7	CAROLE KING Welcome Home Capitol SW 11785	7.98		7.98		7.98	
☆	174	2	SOUNDTRACK The Buddy Holly Story Epic SE 35412	7.98		7.98		7.98	
☆	165	2	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.95		7.95	
☆	182	2	WALTER EGAN Not Shy Columbia JC 35077	7.98		7.98		7.98	
156	158	11	B.B. KING Midnight Believer ABC AA 1361	7.98		7.98		7.98	
157	157	16	SMOKEY ROBINSON Love Breeze Tamla TT 35981	7.98		7.98		7.98	
158	160	19	OUTLAWS Bring It Back Alive Arista AL 6300	8.98		8.98		8.98	
159	162	4	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
☆	181	13	JAMES BROWN Jam 1980's Polydor PD1 6140	7.98		7.98		7.98	
☆	172	3	SWEET THUNDER Fantasy F 3547	7.98		7.98		7.98	
☆	177	3	VARIOUS ARTISTS Disco Party Merlin 2207/8 (T.K.)	8.98		8.98		8.98	
☆	176	4	SNAIL Cream 1009	7.98		7.98		7.98	
164	170	7	OAK RIDGE BOYS Room Service ABC AY 1065	6.98		7.95		7.95	
165	169	4	DIRT BAND The Dirt Band United Artists UALA 854	7.98		7.98		7.98	
166	166	62	BARRY MANILOW Live Arista AL 8500	11.98		11.98		11.98	
167	167	17	HUBERT LAWSON Say It With Silence Columbia JC 35022	7.98		7.98		7.98	
168	173	10	JOHN McLAUGHLIN Electric Guitars Columbia JC 35326	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	8-TAPE	CASSETTE	REEL TO REEL
169	109	23	BOOTSY'S RUBBER BAND Bootsy? Player Of The Year Warner Bros. BSX 3093	7.98		7.98		7.98	
170	178	12	SEALS & CROFTS Takin' It Easy Warner Bros. BSX 3163	7.98		7.98		7.98	
171	111	14	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176	7.98		7.98		7.98	
172	115	11	SPYRO GYRA Amber AMR 1014	6.98		7.95		7.95	
173	179	8	STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15007	6.98		6.98		6.98	
174	129	6	PATTI LABELLE Tasty Epic KE 35335	7.98		7.98		7.98	
175	119	12	PLEASURE Get The Feeling Fantasy F 3550	7.98		7.98		7.98	
176	121	6	LEE RITENOUR The Captains Journey Elektra KE 126	7.98		7.98		7.98	
177	132	9	ALVIN LEE Rocky Fuel RSD RS-1-3033	7.98		7.98		7.98	
☆	190	2	LARRY GATLIN Oh Brother Monument MG 3626 (Phonogram)	7.98		7.98		7.98	
179	186	36	ELECTRIC LIGHT ORCHESTRA Out Of The Blue J&R J&R 235467 (CBS)	11.98		11.98		11.98	
180	180	31	GROVER WASHINGTON JR. Live At The Bop Rudy RUX 3637 B2 (Motown)						
181	184	2	VARIOUS ARTISTS White Mansions A&M SP 6004	9.98		9.98		9.98	
182	142	36	QUEEN News Of The World Elektra KE 112	7.98		7.98		7.98	
183	163	25	RUFUS/CHARA KHAN Street Player ABC AA 1045	7.98		7.98		7.98	
☆	NEW ENTRY		ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98		7.98		7.98	
185	175	3	LARRY GATLIN Love Is Just A Game Monument MG 7816 (Mercury)	7.98		7.98		7.98	
186	194	217	PINK FLOYD Dark Side Of The Moon Harvest SMC 11163 (Capitol)	7.98		7.98		7.98	
187	192	14	DEODATO Love Island Warner Bros. BSX 3132	7.98		7.98		7.98	
188	188	8	MEMPHIS HORNS Band II RCA AFL1 2543	6.98		7.95		7.95	
189	189	14	BRITISH LIONS RSD RS-1-3032	7.98		7.98		7.98	
☆	NEW ENTRY		PRISM See Forever Eyes Arista SW 30634	7.98		7.98		7.98	
191	193	63	STEVE MILLER BAND Book Of Dreams Capitol SO 11620	7.98		7.98		7.98	
192	NEW ENTRY		TARNEY SPENCER BAND Three's A Crowd A&M 4682	7.98		7.98		7.98	
193	195	84	EAGLES Hotel California A&M KE 103	7.98		7.98		7.98	
194	154	10	HALL & OATES LifeTime RCA AFL1 2802	7.98		7.98		7.98	
195	161	14	VLADIMIR HOROWITZ Rachmaninoff Piano Concerto #3 RCA CL1 2633	8.98		8.98		8.98	
196	164	34	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International IC 35036	7.98		7.98		7.98	
197	197	32	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	7.98		7.98		7.98	
198	168	23	TRAMMPS Disco Inferno Atlantic ATL 16211	7.98		7.98		7.98	
199	183	35	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98		7.98		7.98	
200	191	16	WINGS Over America Capitol SWCO 11593	14.98		14.98		14.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	14, 134, 135
AC/DC	138
Ashford & Simpson	119
A Taste Of Honey	29
Atlanta Rhythm Section	55
Gato Barbieri	137
Band	61
Bob Beau	79
Bee Gees	132
George Benson	51
Bootsy's Rubber Band	169
British Lions	189
David Bromberg	130
James Brown	160
Peter Brown	30
Jackson Browne	47
Peabo Bryson	68
Jimmy Buffet	54
Captain & Tennille	142
Cars	107
Harry Chapin	133
Cheap Trick	70
Chic	113
Eric Clapton	45
Stanley Clarke	151
Linda Clifford	22
Crusaders	85

Crystal Gayle	58
Natalie Cole	50, 93
Commodores	3
Con Funk Shun	44
Norman Connors	82
Rita Coolidge	33
Elvis Costello	136, 199
Deodato	187
Al Doerbe	105
Dramatics	84
Dirt Band	165
George Duke	56
Bob Dylan	13
Eagles	193
Earth, Wind & Fire	76
Walter Engel	155
Electric Light Orchestra	179
Roberta Flack	109
Fleetwood Mac	59
Foghat	49
Foreigner	8, 118
Foxy	90
Peter Gabriel	81
Larry Gatlin	178, 185
GenesiS	52
John Gibb	7, 83
Dave Gilmore	42
Graham Central Station	120
Steve Hackett	171
Hall & Oates	194
Herbie Hancock	78

Heatwave	41
Heart	57
Michael Henderson	92
High Inergy	129
Jimmy "Bo" Horne	145
Vladimir Horowitz	195
Freddie Hubbard	131
Bobbi Humphrey	115
Isley Brothers	46
Millie Jackson	111
Patrick James	37
Patrick Juvet	149
Jefferson Starship	23
Waylon Jennings & Willie Nelson	94
Jethro Tull	102
Quincy Jones	18
Michael Johnson	62
Journey	66
Kansas	65
B.B. King	156
Evelyn "Champagne" King	36
Carole King	152
Kinks	70
Kiss	63
John Klemmer	86
Earl Klugh	144
Patti LaBelle	174
Hubert Laws	167
Alvin Lee	177
Le Roux	159
Little Feat	99

Little River Band	62
Kenny Loggins	48
Lenny & Kisses	101
101	34
Chuck Mangione	15
Barry Manilow	24, 166
Bob Marley & The Wailers	150
Marshall Tucker Band	68
Steve Martin	103
Dave Mason	43
Johnny Mathis	40, 63
Johnny McLaughlin	168
Meat Loaf	26
Memphis Horns	188
Steve Miller	191
Ronnie Milsap	114
Eddie Money	71
Moody Blues	17
Anne Murray	184
Willie Nelson	54
Oak Ridge Boys	164
O'Jays	27
Outlaws	158
Jane Oliver	110
Pablo Cruise	20
Robert Palmer	96
Parliament	197
Dolly Parton	105
Alan Parsons Project	36
Teddy Pendergrass	16

'Pepper' Production

• Continued from page 1

hop, skip and jump normal distribution. We're eliminating the middle-man."

RSO began drop shipping its large orders on July 14 with the biggest single orders placed by Handleman Co., 1,025,000 units (enough for platinum certification and an industry record); Pickwick, 500,000 (its largest single order); and Lieberman and Korvettes whose initial orders were "slightly less than Pickwick."

To alleviate massive bookkeeping problems, Coury says all orders will be shipped at once. "Whether the order is 20,000 or 200,000, we want to ship all at once," he says. "It wouldn't be practical to partial ship."

Meanwhile, every available pressing facility in the country, 21 in all, are working 24-hour shifts where union rules permit. The initial orders, admits Coury, are putting a strain on the plants as well as creating havoc, as other labels vie for pressings.

Pressing facilities being utilized are MCA, Gloversville, N.Y.; CBS, Pitman, N.J.; Keel, Hauppauge, N.Y.; Specialty, Olyphant, Pa.; Sound Makers, Brooklawn, N.J.; Gold Disk, Holbrook, N.Y.; MCA, Pinckneyville, Ill.; PRC, Richmond, Va.; CBS, Terre Haute, Ind.; Alshire, L.A.; CBS, Santa Maria, Calif.; Rainbow, Santa Monica, Calif.; PRC, Compton, Calif.; and Monarch, L.A.

Eight-track tape facilities are ASR, Fairfield, N.J.; Allison Audio, Hauppauge, N.Y.; PRC, Richmond, Va.; CBS, Terre Haute; ASR, Canoga Park, Calif.; and PSI, Rye, N.Y.

Cassette facilities include ASR, Allison, CBS, ASR West Coast, PSI and Polygram in Canada.

Says Coury: "We'll call CBS and ask for another million units. If they can only fill 500,000, then we'll call someone else until the order is filled. RSO has become their most important customer so they cater to us."

Says Peter Rao, manager of Pickwick's Keel Manufacturing plant in Long Island: "'Sgt. Pepper' pressings have stalled other product, but not anything unusual. Whenever we have a big release it always interferes with everything else. It's typical for any release of this magnitude."

Similarly, jacket manufacturers are being kept busy, with major California suppliers like Album Graphics Inc., Queens Lithographing Corp., Ivy Hill and Shorewood contributing the bulk.

Because of what Coury likes to refer to as "anticipation," RSO has managed to look ahead and avoid such problems as being understocked or running out of paper.

As "insurance" against running

short on paper, RSO has bought "a massive supply for covers in case of a shortage."

Says Coury: "RSO is now in the paper business. We've purchased thousands of dollars of raw stock as an insurance policy. Worst comes to worst, we'll sell it to the Los Angeles Times. We've become experts in anticipation."

RSO is monitoring, on an hourly basis, all finished goods, new orders, the amount of covers ready, progress at the factories to the point where Coury says it's "down to a science." He notes that there is a backup stock of two million jackets.

Coury further notes the unusual demand for merchandising aids for both "Pepper" and "Grease." "We normally press 5,000 posters but for 'Pepper' we printed 15,000 which still wasn't enough. There have been re-orders from the racks which usually don't go in for it that much," he says.

Coury says the launching of the "Pepper" album initially cost \$1 million but he'd go as much as \$1½ to \$2 million in support of the album. An additional 25,000 posters have been ordered as well as other aids such as mobiles 3x3s, 4x4s, counter boxes and one mobile which Coury says costs \$7.37 a piece.

"We're assured that every window, wall and counter will remind customers the album is available," he states.

Contributing to the escalating initial orders, believes Coury, is the fact that radio has accepted the album so quickly (see separate story), with many stations playing the entire album.

The film was also sneak previewed in 40-50 markets. Remarks Coury: "We normally ship in advance of the film but in this case, the album took longer to finish. We had to change our shipping dates to build up a reserve."

Coury estimates it will take four to six days to "just ship the orders in hand" and he expected to be in the "backorder situation" by the end of last week.

Says Bob Edson, senior vice president and general manager: "To meet the product demands was monumental considering we don't own our own pressing plants. We're dealing with numbers manufacturing people have never seen."

"We're taxing the total record and tape manufacturing industry by 50%. Some plants are working 100% of capacity just on 'Sgt. Pepper.'"

And while RSO's three blockbuster soundtracks remain the center of all the ballyhoo, Coury vows that his other artists will not be sacrificed at their behalf as he's already looking ahead to albums by Player, Yvonne Elliman and the Bee Gees.

Cream Promotes At Snail's Pace

• Continued from page 80

some places ... even deflated."

He points out that "The Joker" was selected primarily from in-store feedback from play and requests from AOR outlets. "We hadn't even listed it among our 'suggested cuts' on the promo LPs," he says. "That shows how wrong you can be."

Other aspects of the Cream campaign include "Snail Mail," a weekly Friday packet sent to radio stations, retailers, distributors, one-stops and rackers. It contains reprints of reviews, bio material and radio outlet playlists which have added either the LP or single.

"We're even getting complaints now," Graham adds, "from outlets

or retailers who aren't mentioned ... or who for some reason hadn't received their 'Snail Mail.'"

Culberg additionally will line up visits by the four-member band to radio stations in each city on the tour. Strong candidates are those outlets which "got turned onto Snail early in the game," he says.

These would include WNOE-FM and WRNO-FM in New Orleans, WBCN-FM in Boston, WNEW-FM in New York, WIOQ-FM and WMMR-FM in Philadelphia, WKQX-FM and WLUP-FM in Chicago, KZOK-FM and KZEL-FM in Seattle, KROQ-FM in Los Angeles and KSN-FM, KOME-FM and KSJO-FM in the San Francisco/San Jose area.

Inside Track

Milt Salstone, founder/president of M.S. Distributing, Chicago, is convalescing at the Tiburon, Calif., home of his daughter and son-in-law, Dr. and Mrs. Jay Mall, after a bizarre accident that damaged one of his eyes. The 30-year industryite was opening a bottle of carbonated beverage in his Reno hotel room Thursday (13) when the container exploded. Salstone was attended by Reno doctors, who found glass particles in his eye. He was flown to the Bay Area where his son-in-law supervised ophthalmological treatment of the injured orb. Doctors will have a firmer reading on his case next week. He expects to be returning to his Chicago home about Wednesday (26). And his sellout of his two-year-old M.S. operation in California went on without him as son, John, substituted capably (see separate story in this issue).

Is Sam Ginsberg, long-time second-in-command at Record Merchandising, Los Angeles, moving his calculator to the North Hollywood headquarters of Music Plus, the local retail chain? ... Track has heard from CBS Records that the printed report of superstar Bruce Springsteen being in a film, "Street Messiah," is erroneous. Springsteen has never heard of the film. ... Tommy Heiman of Nehi Distributing & Peaches played host to 250 at the most lavish wedding gala in the industry in ages Saturday (15) at his Beverly Hills manse.

Star billing in the "Sgt. Pepper" film caused some controversy last week when a New York gossip columnist wrote that an unnamed judge had ordered Peter Frampton's name placed on top of that of the Bee Gees on all advertising for the picture as a result of an alleged suit filed against Robert Stigwood. A reporter searching the files of both the Supreme Court, New York County and the U.S. District Court for the Southern District of N.Y. was unable to find any case filed with Frampton, Dee Anthony, Frampton's manager or Bandana Enterprises, Anthony's firm as plaintiffs. Anthony said he had obtained "three injunctions" against distribution of the LP, film advertising and the film itself without Frampton being given "100% star billing above the title."

Dee Anthony and Robert Stigwood hosted a press conference Monday (17) in L.A. Stigwood said he's planking down between \$8 million and \$10 million to ballyhoo the "Sgt. Pepper" film and album. He admitted that the Beatles "get a substantial piece of the gross of both the film and the album plus the publishing." He termed the deal "the most expensive" of his career. Stigwood revealed that "B.D. Brockhurst," the fatcat record executive in the film, was modeled after Ahmet Ertegun, who was Atlantic topper when RSO was distributed by the label, and that George Martin sent soundtrack tapes to the Beatles for their approval.

RSO REIGNS IN LPs, 45s

LOS ANGELES—With "Grease" moving up to the top of Billboard's album chart, RSO has now had the No. 1 LP for 25 of the past 28 weeks. Only Gerry Rafferty's UA album and the Rolling Stones' Atlantic-distributed LP have interrupted the label's reign.

On the Hot 100, Andy Gibb's "Shadow Dancing" is No. 1 for the seventh consecutive week, which means RSO has occupied the top singles slot for 29 of the past 32 weeks. Only Capitol's Wings smash and Columbia's hit with Johnny Mathis and Deniece Williams broke the string.

This week "Shadow Dancing" also becomes one of the four longest-sustaining No. 1 singles of the '70s. Debby Boone's "You Light Up My Life" (Warner-Curb) had 10 weeks, the Bee Gees' "Night Fever" (RSO) had eight and Rod Stewart's "Tonight's The Night" (WB) also had seven.

E/A, Mag Collab

LOS ANGELES—Releases by Elektra/Asylum acts the Cars and Jay Ferguson will be played and given as prizes at Seventeen Magazine's in-store fashion shows this August. The label will provide posters, banners, buttons, T-shirts and displays for the promotional tie-in, which will take place in 50 department stores nationally.

New York Post rock gossip columnist Lou O'Neill jets to the Coast on a regular basis this fall. He will do a five-minute spot on Dick Clark's "Wednesday Live" program on NBC-TV. ... Island Records is folding its publicity department as part of its deal with Warner Bros. Records for distribution. ... Everybody's Records, the Portland, Ore.,-based retail record/tape chain, holds its fifth golf tourney Aug. 4 at Glendoveer golf course, Portland. Entry fee is \$11 for 18 holes and \$6 for 9. Mail entries to 8778 NE Sandy Blvd., Portland, Ore. 97220. ... RSO and Polygram Distributing brass from the Midwest presented platinum record plaques to Pickwick and Lieberman in Minneapolis last week for their opening orders on "Sgt. Pepper" albums.

Wild Cherry group members trounced staffers from KLBM and the local newspaper, The Observer, at a recent game in LaGrande, Ore., 22-7. ... The new Arista Muppet album will have a built-in pitch for fan club members. And look for a square 45 in a round jacket from the Kinks to carry out the "Misfits" theme. ... "Grease" did almost \$60 million in its first month at the boxoffice.

Security was as heavy as in a traffic Peaches store for the post-nuptials party for Polygram Distributing's Emiel Petrone and veteran music publishing executive Marilyn Mark. ... A spokesman for Bromo Distributing Oklahoma City, denies the printed report (Billboard, July 22, 1978) that an agreement was reached wherein Noel Gimble has rights to the name, "Sound Warehouse," for the U.S. east of the Mississippi. Bromo is the parent of the four-state chain of Sound Warehouses in Texas, Oklahoma, Colorado and New Mexico. Gimble says he has obtained legal right to use the name, "Sound Warehouse" for the area in which he is now operating the new franchise concept.

It's happening more and more in L.A. Aerosmith jammed for 90 minutes after 1 a.m. Thursday (20) in Starwood, the Hollywood rock bistro. More and more name acts are falling in unexpectedly and doing their thing at smaller clubs. ... Wally Tolles, veteran record/tape sales manager for Fidelity Electric, Seattle, until that independent distributor folded four years ago, now operates an art gallery, which stocks watercolors done by Andy Hufnagel, for years one of two brothers who ran the Decca branch in the Northwest. ... CBS Records gifted the United High Blood Pressure Foundation with a \$5,000 check at the organization's Los Angeles celebrity brunch, for which CBS Records also picked up the tab.

Thieves purloined an estimated \$40,000 worth of musical instruments Tuesday (4) from a truck in a Brighton, Mass., motel parking lot. Swift work by the Boston gendarmes recovered half the instruments.

Executive Turntable

• Continued from page 4

Washington, D.C., sales district for Capitol. He was a promotion man with 20th Century-Fox Records in the same city. ... John Brodey named Casablanca's promotion rep in Boston. He had been WBCN-FM's music director in Boston, a station he was with for nine years.

Lou Mann appointed regional marketing manager, Midwest region, Epic/Portrait/Associated Labels, Chicago. He was formerly Midwest regional album promotion manager for the company. ... Billie Spencer named manager, West Coast artist development, black music marketing, CBS Records, Los Angeles. She moves from A&M Records, where she was special projects coordinator. ... Hilda Williams upped to coordinator, r&b promotion and merchandising, RCA Records, New York, from assistant to the division vice president, r&b merchandising, RCA Records. ... Ed Strait named product manager, West Coast, Epic/Portrait/Associated Labels, Los Angeles. He comes from Nempor Records, where he was label coordinator. ... Schuyler Traugber named product manager, jazz and progressive music, West Coast, CBS Records, Los Angeles. He was local manager, Atlanta, Georgia. ... Al Altman named promotion manager, April-Blackwood Music, New York. He had been director of Chappell Music's professional activities. ... Allen Levy named West Coast publicity director for ASCAP, Los Angeles. He was national publicity manager, A&M Records. ... Don Bernstein named local promotion manager, New York, for Polydor. He was with the company's Baltimore/Washington branch. ... Neil Lasher named local promotion manager, Denver, for Polydor. He had been music director for WIOT in Toledo. ... Bill McGathy named local promotion manager, Houston, for Polydor. He had been music and program director at Houston's WORJ. ... Marti More named local promotion manager, Minneapolis, for Polydor. He was Midwest promotion manager for Capricorn.

Pat Hall named manager, secondary promotion, Portrait Records, New York. She was formerly with Portrait promotion in Los Angeles. ... Paul Wadkovsky named ASCAP membership representative, New York. He had been an ASCAP licensing representative. ... Frederick W. Sands named product services manager, Polymusic Inc., New York, where he'll handle mail-order distribution. He was formerly supervisor of product development for Polymusic. ... Jack Levy upped to director of marketing, Tomato Records, New York. He was sales manager. ... Bernie Yudkofski named merchandising manager, Tomato Records, New York. He was distribution manager, Vanguard Records. ... Mike Shavelson now national promotion director of Tomato in New York. He was with Mercury Records as a national promotion man. ... Liza Brighton is new local promotion director, New York of Tomato Records. She had been with Stash Records.

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JULY 29, 1978, BILLBOARD

Genya



GENYA RAVAN – This Ravan will rip your heart out. The Album – "URBAN DESIRE" T-562.

The Single – 'Back In My Arms Again' TC-2374. Watch Out! Upcoming Tour!

©1978 20th Century Fox Record Corp

Produced by Genya Ravan for Genya Ravan Productions, Inc.

Management & Direction: Gerald Delet & Michael Hektom

TWM Management Services, Ltd.



Good news is hard to keep secret.

There's a new

Shaun Cassidy



Under Wraps

Uncover it for yourself.

Featuring the single "Our Night" (WBS 8634) and 8 others.

Produced by Michael Lloyd
On Warner/Curb
records & tapes
BSK 3222



Shaun Cassidy Under Wraps



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