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WILL SPREAD UNIQUE FORMAT WBLS Owners Add 3 Cities

By DOUG HALL

NEW YORK—The format of WBLS-FM, the New York soul station with a broad listening audience, is about to roll across the country as WBLS owner, Inner City Broadcasting, acquires stations in Los Angeles, San Francisco and Detroit. Inner City president Pepe Sutton tells Billboard that both the San Francisco area station KRE-AM-FM and the Detroit station, which he would not disclose will be converted to the

WBLS sound. Billboard has learned however, that the Detroit outlet is WBRB-AM-FM. KRE is in Berkeley, but it serves San Francisco and now programs r&b and jazz. WBRB now runs adult contemporary on its AM and MOR on its FM. The Los Angeles acquisition, KJLH-FM is soul and jazz and is being acquired for \$1.5 million. The three stations together will probably total a \$5 million deal. (Continued on page 26)

WEA Sounding Death Knell Of \$6.98 Pop Album Prices

By JOHN SIPPEL

U.S. Disk/Tape Sales Hit \$3.5 Billion In Blazing 1977

N.Y.C. Creates First Music Liaison Office

By ROBERT ROTH

NEW YORK—City Hall wants to be friends with the music business. So Mayor Ed Koch has established a special unit of New York City government to act as liaison with the industry. It is believed that this is the first office set up in a major city administration to deal specifically with music. A special "desk" or unit in the Mayor's Office of Economic Development has been designated for the music business and is already in operation, although formal announcement has not been made. The unit, headed by Don Checki, (Continued on page 70)

NEW YORK—U.S. record and tape sales last year hit \$3.5 billion to exceed the most optimistic industry estimates. After several years of relatively modest growth, skyrocketing gains were scored in all categories of recorded product except singles, which held steady, according to a report by the Recording Industry Assn. of America. Of most significance were substantial increases in unit volume, reflecting the dynamics of a rapidly expanding industry broadening its demographics, establishing new superstores and reaping ever larger numbers of gold and platinum sellers. RIAA sales tabulations, expressed at suggested list, showed total sales of records and tapes up 28% over the 1976 figure of \$2.737 billion. Unit (Continued on page 18)

LOS ANGELES—WEA, which played the leading role in introducing the \$7.98 suggested price breakthrough, has contributed to the virtual death knell of \$6.98 list when it, along with MCA, Casablanca and Phonogram/Mercury, announced almost simultaneous catalogwide increases to \$7.98. The previously announced Phonogram/Mercury \$1 hike, along with the WEA and MCA price changes effective July 5 and June 28, respectively, and the Casablanca raise due July 21, about wipes out \$6.98 album list. "And that's not fixing a price plateau," forecasts Ralph Kaffel, president of Fantasy/Prestige/Milestone. "Now we'll start seeing some select \$8.98 single-pocket albums coming. It's just a matter of our increased costs." Sam Passamano of MCA Records confirms the price upgrading, adding that the label intends to continue to emphasize midrange catalogs, such as the recent heavy release of (Continued on page 18)

Arbitron Drops Stations For 'Hyping'

NEW YORK—For the first time in the history of its radio rating service, Arbitron will delist stations from its reports for violation of rating distortion policies. One of three stations being excluded has obtained a temporary restraining order preventing Arbitron from issuing a report without the station's call letters and rating. KUPD-AM-FM Phoenix says it will seek a permanent injunction.

One station that knows for sure that it will be excluded is KFRE in Fresno, Calif. General manager Tal Jonz tells Billboard he was informed by Arbitron that his station's call letters would not appear in the regular Arbitron report due to be released July 21. However, Arbitron is planning to issue a special addenda listing KFRE. KFRE got in the dog house with (Continued on page 26)



Last year Foreigner made an amazing triple platinum debut. Named the Best New Group of the Year by Rolling Stone, Circus and Creem magazines, their 1st world tour was Standing Room Only. And now, Foreigner presents "Double Vision," on Atlantic Records and Tapes, a 2nd album of great rock 'n' roll. Already platinum. And that's just the beginning. (Advertisement)

Cassettes Garner Larger Portion Of Cutout Market

By IS HOROWITZ

PRS GROSS: \$44.8 MILLION

By PETER JONES

LONDON—The Performing Right Society's total gross revenue for 1977 was \$44.8 million, an increase of about \$6 million or 15.47% over the equivalent figure for 1976. The society's total gross royalty collections in its own territories of administration, plus investment income on royalties awaiting distribution, were roughly \$29.1 million, an upturn over 1976 of 20.68% or about \$5 million. Revenue from foreign affiliated societies was up by \$1.008 million to (Continued on page 57)

NEW YORK—Cassettes are accounting for an increasing share of the cutout market, reflecting the burgeoning growth of the configuration in the total industry product mix. Key wholesalers report demand for cassette cutouts and overstock up sharply, as much as 40% in some cases, with available supplies inadequate to meet escalating requirements. And they are tracking with interest statistical reports of rapidly increasing production and sales of both front-line and budget cassettes. They learned long ago that no matter the degree of sell-through, some proportion of even the biggest cur- (Continued on page 82)



At one time, ELKIE BROOKS and Robert Palmer were the two lead singers in Vinegar Joe. But Elkie was out of a distinctively different mold than most would-be lady blues singers. She is the real thing. And her brand new album SHOOTING STAR, under the producerhip of David Kershbaum, is letting everyone know that. ON A&M RECORDS & TAPES. SP 4695. (Advertisement)

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The Touch of Jesse Winchester. One part Memphis soul. Another part Nashville heartache. Part Louisiana charm. Jesse Winchester. A singer and songwriter whose music strikes a chord in our North American hearts.

Jesse Winchester. A Touch On The Rainy Side.
Produced by Norbert Putnam.

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DEVOTED
TO YOU"**

RS-903

Produced by John Farrar

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to be
Another
Smash Hit
from the
Double
Platinum
Soundtrack
Album

GREASETM



FROM "GREASE"
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LARRY CASSELL PRODUCTION
A PARAMOUNT PICTURE

The RSO Family



Records & Tapes



Billboard photos by Arnold Jay Smith
Newport Action: Stan Getz and Maynard Ferguson jam with Irakere, the Cuban band, brought into the country by CBS, above. At left: Mel Torme and Dizzy Gillespie get cooking at Avery Fisher Hall.

NO SNAFUS NOTED

Newport Jazz Fest Flows In 'Euphoria'

NEW YORK—George Wein, founder and operator of the Newport Jazz Festival, received a pleasant 25th anniversary gift for this year's event: no problems. "I've never had a festival that went better," Wein told Billboard at the conclusion of the 10-day event. "It's been euphoric this year." Wein reports that the business in New York City surpassed revenues of last year while the two days of events in Saratoga, N.Y., did not take away New York business but added to the festival overall. There were almost 37,000 attendees at the Saratoga events with about 250,000 persons attending all the 34 concerts and events.

The concerts had an average attendance rate of 90% with at least seven soldout gigs.

Wein and his staff reasoned that a White House preview had helped promote the festival. "There was a feeling for the festival all through the city this year," Wein says.

What are Wein's plans for next year? He's not saying much, but there will be "new looks" given to the Staten Island ferry boat rides

and the Roseland dances. He also adds: "We will promote the Waterloo (Village in New Jersey) concerts more."

As for what happened this year, here are reports by Billboard reviewers Doug Hall, Eliot Tiegel, Robert Ford Jr., Arnold Jay Smith, Howard Mandell, Bob Riedinger and Robert Roth.

There was electricity in the air as Sarah Vaughan and the Thad Jones-Mel Lewis big band held forth at Carnegie Hall June 23. The band, which opened the two-part concert, was its usual vibrant powerhouse, but with an added plus: Pepper Adams on baritone sax. Sarah, in the second half of the concert, proved once again why she has for so long been called "The Divine One."

Adams was particularly overwhelming in a setting of numerous explosive solos in a collection of attractive originals that wound up with the hectic-paced boppish closer "Fingers."

Sassy, backed by her trio and opening with an uptempoed "I'll Remember April," went into a slow and tricky "I Fall In Love Too Easily," but the crowd gave its approval.

(Continued on page 40)

Court's Decision On Dirty Words Has Small Effect

NEW YORK—Leaders of both the record industry and radio broadcasting see little effect on either business coming from the Supreme Court decision against the airing of such material as George Carlin's "seven dirty words."

CBS Records Group president Walter Yetnikoff says that indecent lyrics "isn't a major issue" and "it only comes up once in awhile."

He says the high court decision will not affect CBS Records' policy since, "We're not censors unless material is terribly gross, illegal or liable."

He says he cannot speculate as to whether the decision would have a chilling effect on radio broadcasters' attitudes, but notes that artists are concerned with getting airplay.

ABC vice president of programming Rick Sklar says the decision will not affect ABC stations "because we've always looked at lyric content."

Supreme Court Nixes 'Patently Indecent' Air Language

WASHINGTON—The Supreme Court in a five-to-four decision has upheld the Federal Communications Commission's right to restrict broadcast of language it defines as "patently indecent," during hours when children are in the listening audience.

In a majority opinion, written by Justice John Paul Stevens—which may send shock waves through broadcast and broadcast-related entertainment industries—the court agrees with the FCC just about all the way.

At issue is the 1973 broadcast of a George Carlin comedy album, containing what are now referred to as "the seven dirty words" that cannot be said over the air.

The majority opinion holds that

the commission has the authority to treat broadcast media differently from print media, because it is so "uniquely intrusive" into the home.

But the four dissenting justices, Justice William J. Brennan, Byron R. White, Thurgood Marshall and author Justice Potter Stewart, say: "Serious constitutional questions are raised by the 1975 order of the commission banning use of the 'seven dirty words' on the George Carlin album."

They were aired over Pacifica's WBAI-FM in 1973 in New York.

The FCC's policy restricts "indecent language" during hours when children may be listening, which "offensively depict sexual or excretory organs or activities..."

The dissenters agree with the

RETAILER SURVEY

Sales Go 'Boom' July 4

LOS ANGELES—Fewer than half of the retailers polled cross country remained open on the Fourth of July, but most of those that did report strong sales over the holiday. Those there were closed July 4 report increased sales on the weekend leading up to the big day.

Of four New York retailers, two remained open on the Fourth. They disagree whether the heavy rains over the weekend helped or hindered business.

The giant Korvettes chain remained open during the holiday and there was a storewide sale which added to the traffic, according to David Rothfeld, vice president in charge of records. He adds, "The weather was a great factor."

Assistance in preparing this story provided by Paul Grein, Roman Kozak, Ed Harrison, Jim McCullaugh, Pat Nelson, Sally Hinkle and Alan Penchansky.

Ben Karol, principal in the King Karol chain, has a different view, figuring that business would have been even better had the weather remained clear. As it was, business was good. "We had a tremendous influx of tourists in our stores all week," reports Karol.

George Levy, president of the Sam Goody chain, reasons that since the rains kept people from the sea

shore, it boosted business in suburban malls. Goody stores in the city were closed on the Fourth.

Eliot Mavura, partner in the Discomat discount chain, says business

PUBLISHERS IN U.K. URGE MCPS PACT

By PETER JONES

LONDON—In an astonishing policy reversal, the Music Publishers Assn. council here has recommended that its members sign the new Mechanical Copyright Protection Society contract.

This decision, passed by a large majority, reverses completely the attitude of an open forum (Billboard, June 24, 1978) which voted out the contract by 90, with 12 abstentions and none in favor of it.

However, members of the MCPS management attended the council meeting and produced a summary explaining why the contract had been detailed in such a form and the basic need for it to enable the MCPS to function on a viable basis.

Afterwards the publishers council resolved that, "in the light of the explanation offered by MCPS, the

(Continued on page 57)

was "pretty good" during the weekend, though he also closed July 4.

In Los Angeles, five of six retailers polled closed for the Tuesday holiday.

Tower Records' Sunset Blvd. location remained open on the Fourth, according to manager Bob Dellanoy, who reports "no big change in sales," adding that evening traffic was less than normal. Weekend traffic, though, was heavier: "People were buying records for their parties and barbeques," Dellanoy theorizes.

Lou Fogelman, president of the Music Plus chain, says that despite being closed July 4, traffic on the Monday before and Wednesday after was "extremely strong," making up for the closed day.

A similar view was expressed by a spokesman for the Nickelodian store in the Century City Mall. "We were not open on the Fourth but we did notice a lot more traffic than usual on the previous Saturday and Sunday."

Cletus Anderson of the VIP chain says that despite being closed on July 4, weekend business increased 20%.

But Licorice Pizza on Sunset Blvd. was closed on the Fourth with weekend business reported as "regular."

And at the Westwood outlet of the Warehouse chain, which was closed for the holiday, manager Bob

(Continued on page 10)

would deprive adults of programming they have a constitutional right to hear.

The dissenting opinion, written by Justice Potter Stewart, says the majority errs in calling broadcasting "an invasion of privacy." The decision to listen is voluntary, and the simple turn of a dial can end the offensive program, the dissent points out.

Justice Stevens' majority opinion, joined by Chief Justice Warren E. Burger and Justices Harry A. Blackmun, Lewis F. Powell and William Rehnquist, holds that although the communications statute forbids advance program censorship by the FCC, the commission has always had the right to "take note of past

(Continued on page 14)

JULY 15, 1978, BILLBOARD

Disco Crossovers Heat Summer Pop Charts

Break Acts And Albums Consistently

By ADAM WHITE

NEW YORK—Disco crossovers to the nation's pop charts this summer are breaking a number of new acts beyond their original dance-floor constituency, and generating substantial album sales in addition to singles action.

The trend accentuates radio's increasing acceptance of disco since the "Saturday Night Fever" phenomenon, say label observers, while underscoring how companies have honed their promotion tools to exploit fully this type of product.

Among those enjoying the fruits of this crossover are Evelyn "Champagne" King (RCA), A Taste Of Honey (Capitol), Rick James (Gordy) and Linda Clifford (Curtom).

King's "Shame" is a starred 46 on Billboard's Hot 100 this week. A Taste Of Honey's "Boogie Oogie Oogie" moves to a starred 52. James' "You And I" rises to a starred 66, and Clifford's "Runaway Love" goes to 77.

All four acts' albums make starred upward strides on the Billboard Top LP & Tape chart, King's "Smooth Talk" to 43, "A Taste Of Honey" to 54, James' "Come Get It" to 49 and Clifford's "If My Friends Could See Me Now" to 24.

Larkin Arnold, vice president and general manager of Capitol's soul music division, believes that the "Saturday Night Fever" soundtrack has "spread disco music to middle America."

"It's conducive to tunes like 'Runaway Love,' 'Shame' and 'Boogie Oogie Oogie,'" he says. "That's why they're happening pop."

Capitol engaged MK Productions to help promote "Boogie Oogie Oogie," released April 17. Disk broke out of the New York market via early airplay on WBSL-FM and disco exposure—"we moved over 200,000 units there," comments Arnold—and spread through the Northeast corridor.

Promotion aids included the sleeving of the single in a special four-color jacket.

The 45 was also selected as a potential hit by a psychic hired by programming service Disconet, who

(Continued on page 14)

DJM-Mercury Marriage Starts

CHICAGO—A new Johnny "Guitar" Watson LP will highlight DJM Records' debut release under a recently concluded marketing/distribution pact with Phonogram/Mercury.

Effective July 1, the complete DJM catalog was moved under the Polygram umbrella.

The label's marketing strategies will be handled through Phonogram's recently created associated labels department. Vice president Jules Abramson heads the new branch.

Albums by the Rockspurs, Papa John Creach and the late Paul Kossoff also are included in the initial release through Polygram.

Stephen James, managing director of DJM worldwide, notes that the pact represents a reunion. In the 1960s, with the Troggs, he recalled, DJM had been distributed by Mercury.



FOREIGN EXCHANGE—Elektra/Asylum chairman Joe Smith, left, and impresario Harold Leventhal present Shu Tsen-ming, manager of the Shanghai-based Chinese Record Co. with a selection of American records and tapes during a visit to the People's Republic of China. Leventhal holds a copy of Neil Diamond's "Hot August Night," which the artist autographed for the occasion.

GOES BEYOND JAZZ

Re-Defined Horizon Enfolds New Acts

By ED HARRISON

LOS ANGELES—A&M Records newly-redefined Horizon label (Billboard, Dec. 17, 1977) is set for "full scale launching" by vice president and creative director of the label Tommy LiPuma, with the initial five releases set for Sept. 15.

The label has signed Mark-Almond, Dr. John, David Grisman, Neil Larsen, Richard Evans and another unannounced act believed to be Seawind, while LiPuma continues to stress that Horizon will shun its jazz-only stereotype to a "wide ranging, eclectic label with its only criteria being musical excellence."

"It will be a label devoted to creating the best music by the best artists we can find, regardless of category. It will not exclude popular taste. It'll be music for all people," LiPuma says.

Meanwhile, the 26 jazz albums that have been released on Horizon will remain in the catalog.

LiPuma himself will handle production on the Mark-Almond album (he produced the group while it was on Blue Thumb); also Neil Larsen (formerly of the Greg Allman Band) and will co-produce Dr. John's album with Hugh McCracken. Evans and Grisman will produce their own albums.

LiPuma says he'll no longer produce the artists whose careers he's developed such as Al Jarreau and Michael Franks, although he adds he still might produce George Benson.

LiPuma has set no timetable for future signings, while indicating that the roster will "be kept open."

A&M Conclave Starts Tuesday

LOS ANGELES—A&M Records' annual convention gets underway Tuesday (11) at the Beverly Wilshire Hotel here. The week-long conclave will be attended by A&M's full sales and promotion staffs, as well as representatives from A&M Canada, A&M England and the label's international staff.

(Continued on page 70)

In line with the re-launching of Horizon are a number of staff appointments and new office space on the A&M lot in Hollywood.

Grammy Award-winning freelance engineer (and producer) Al Schmitt (Henry Mancini, George Benson, Steely Dan) joins the label as executive assistant, a&r; Eileen Basich becomes administrative assistant and Beth Hoffman is the new office manager.

All of the new Horizon artists will be showcased at A&M's national convention in Los Angeles this week in a Horizon Night At The Roxy Wednesday (12).

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Executive Turntable

Samuel Burger named senior vice president, operations manufacturing, from vice president and general manager, at CBS Records, New York. At the same time, Calvin Roberts, formerly vice president and general manager, named senior vice president, operations marketing. . . . Andy Meyer and Jeff Ayeroff appointed to the newly created positions of vice president/special



Burger

projects and assistant to the chairman and vice president/creative services, respectively, at A&M Records, Los Angeles. Meyer joined A&M in 1971 and recently was assistant to Jerry Moss. Ayeroff joined the label in 1973 and served as director of product management and creative services. . . . David Werchen named director of law for Phonogram/Mercury, Chicago. He has been associate counsel/business affairs for both Phonogram and Polydor. . . . Mario DeFilippo becomes vice president, sales, at Polydor, New York, switching from RCA Records division vice president, sales. . . . Bob Feineigle becomes director, national album promotion, at Epic, Portrait, Associated Labels New York, from regional promotion marketing manager, Midwest. . . . Harvey Rosen is named director of survey research, CBS Records, New York, from associate director, consumer research. . . . Lorraine Rebidas takes over as associate director, East Coast creative services, for MCA Music, New York. She was director of Bottom Line Music and Bottom Line Management. . . . Max G. Anderson named national field sales manager for GRT's Music Tapes Division. With the Sunnyside, Calif., firm for seven years, he was



Roberts



Meyer

recently field promotion manager. He will continue to headquarter in Dallas. . . . Johnny Musso becomes general manager and director of marketing of Scotti Brothers Records, Los Angeles, a new Atlantic-distributed label. Musso, a 20-year veteran of the music industry, was once vice president of a&r for MCA Records. . . . Sandy Miller has been named Chappell-International repertoire coordinator, basing in New York. She had been international coordinator for the EMI Records and Publishing Group. . . . Michael Covitt resigns as president of International Talent Consultants and director of Hologram Records, New York, to take over as executive producer of Broadway-bound rock show "Rock Wars." He will base in New York. . . . Lisa Tanner joins Atlantic Records, New York, as staff photographer/tour publicist. She has been freelance. . . . Art Fein joins Casablanca Record and FilmWorks as writer/publicist and trade liaison. Most recently he was editorial services manager for Elektra/Asylum Records. . . . Soozy Sommers becomes national secondaries promotion manager for Ariola Records, Los Angeles. Prior to joining Ariola, she worked at Janus Records in the national secondary promotion department. . . .



Ayeroff



DeFilippo

Recent additions to the staff of Macey Lipman Marketing, Los Angeles, are Cory Richards and Lynn Forman. Richards previously worked in the national promotions office of RCA Records and did public relations for Broadcast Works, Inc. Forman worked with Nehi Distributors and the Peaches Record chain. . . . John Oldman joins Steinberg, Lipsman Agency as a vice president and will head up the agency's motion picture and music division. Based in Los Angeles, Oldman recently discontinued his association with Levinson Associates. . . . Marc Whitmore becomes director of the convention and fair booking division for the Wayne Coombs Agency, Los Angeles. He comes from Splendor Productions in Orlando, Fla. . . . Terry Rhodes, with International Creative Management in its Los Angeles office for the past two years, transfers to New York. John Marx joins the firm in Los Angeles after three years with Headliners Talent. . . . Ron Wilson tabbed as catering director of the French Market Place, Los Angeles, a catering service specializing in the entertainment industry.



Feineigle

C.J. Gentry named assistant general manager, special products division, Panasonic, Secaucus, N.J. He was director of aftermarket products, Motorola. . . . Jon Rapp appointed executive vice president, operations, at James B. Lansing Sound, Inc., Northridge, Calif. Most recently he served as general manager of Samsonite's Tucson, Ariz., and Nogales, N.M., facilities. . . . Emil Handke becomes semi-professional products sales manager for dbx, Inc., Newton, Mass. Most recently he was semi-professional and



Musso

professional products manager at Nashville Studio Systems. . . . Ron Coll joins Bozak, Darien, Conn., as vice president of marketing. A 21-year veteran of the hi fi business, he was marketing manager for Garrard. . . . Chuck Miller joins EST, the speaker manufacturing arm of BTM Manufacturing, Pasadena, Calif., from national sales manager for Bertagni Electroacoustic Systems. . . . Leroy C. Cochran named general manager of audio products for Ampex Corporation's audio/video systems division, Redwood City, Calif. Previously he had been controller. He was also named president of Duca-Richardson, Inc., a recently acquired subsidiary of Ampex that manufactures electronic switching systems for the broadcast industry.



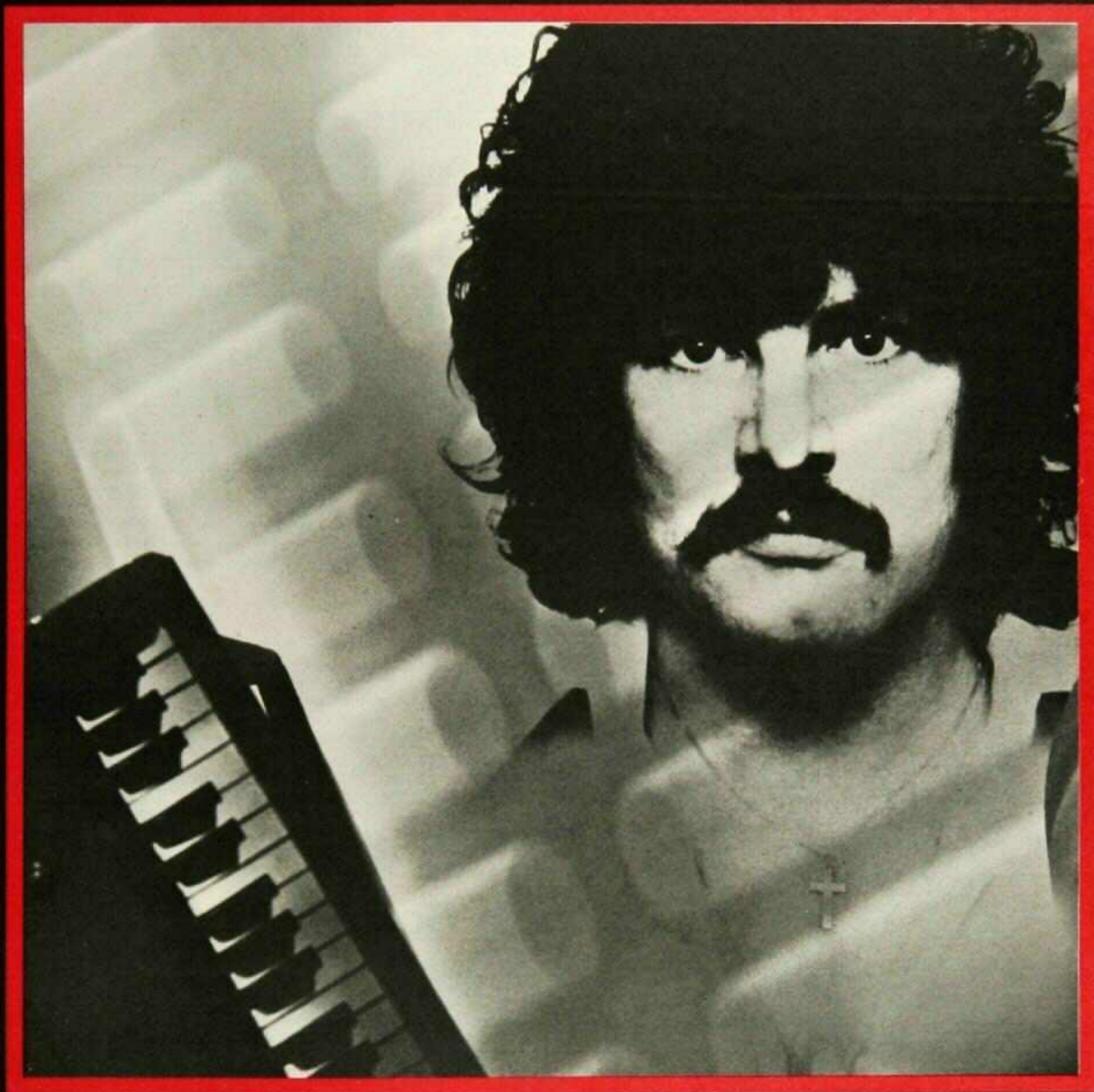
Fein

Distributor Sued For Alleged Non-Payment

LOS ANGELES—Casablanca Records and FilmWorks is suing Pacific Record & Tape Distributors, Oakland, Calif., claiming it is owed \$184,637.50. The Superior Court action claims

that starting in May 1977, the independent label distributorship, owned by Mike Paikos and Bob Sarenpa, did \$214,857 in billing allegedly with the plaintiff, of which \$30,000 was paid for.

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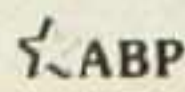
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CAN'T BE COPYRIGHTED

Tunes With Identical Titles Spawn All Kinds Of Headaches

By ADAM WHITE

NEW YORK—When you think of "Runaway," does it mean Del Shannon or Jefferson Starship? When you consider "Miss You," is it Bing Crosby or the Rolling Stones?

Is that Dean Martin's "You Belong To Me," or Carly Simon's? Bobby Darin's "Dream Lover," or the Marshall Tucker Band's?

Different generations of record buyers generally have no doubt about who they mean, but for publishers, the proliferation of new songs with the same titles as old ones is causing headaches, albeit minor.

It's a matter of ensuring that the proper logging is made by the many media through which popular songs are exposed: radio, television, live performances and more.

"If the title of a new song is identical to an old one," says Leonard Feist, president of the National Music Publishers' Assn., "it requires second identification to be sure you have the right one."

For many years, the NMPA ran a title registration service with which publishers could check prospective duplications. There was no legal base—a song title cannot be copyrighted—but it was, explains Feist, a courtesy adhered to by most companies.

But as the disk and publishing industries grew, the service became impossible to administer and maintain, and it was discontinued in the mid '60s.

"It was a good idea then," agrees the Harry Fox Agency's Al Berman, "but it can't really be done today."

"The trouble is, the duplication of song titles does create confusion. If a station log just lists 'Miss You,' for example, who's to know which song that is?"

"That's not to say that it will be mislogged by a performing rights agency, but there is a chance of mistaken identity."

"A while back, we turned down a new tune tagged 'Deep Purple,' even

though there can be no copyright on that. Why look for trouble when it can be halted at the start?"

Yet BMI vice president Al Feilich reports that most logging is adequate, and provides more than enough information to determine exactly whose song is listed.

Logs from tv performances, he says, are very exact, particularly the networks. Radio is generally not so

Six years later, the Spinners came out with a new Jefferson-Simmons-Hawes tune bearing the same title, which subsequently climbed Billboard's Hot 100.

South's publisher, Lowery, complained—though no legal action was involved—and the Spinners' disk was changed in mid-chart run to "They Just Can't Stop It (The Games People Play)."



ASYLUM COMMITMENT—Linda Ronstadt, sporting a new close-cropped hairdo, interrupts an L.A. recording session to sign a newly-negotiated long-term contract with Elektra/Asylum. Ronstadt is completing her sixth LP for the label, tentatively titled "Living In The USA," scheduled for September release. On hand at the signing are, left to right, Joe Smith, chairman of E/A; Ronstadt; Steve Wax, president of E/A; and Peter Asher, Ronstadt's producer/manager.

meticulous, but stations do provide most of the vital data.

"We do make an effort to avoid duplication of unique titles," continues Feilich, "something like, say, 'The Days Of Wine And Roses' that's unique."

Another means of avoiding identical tags utilizes parentheses. Classic example of this in recent years was "Games People Play," a 1969 hit for its composer Joe South.

In the current Billboard Hot 100, new songs sharing old titles include "Two Tickets To Paradise," "You," "Dream Lover," "Dance With Me," "Runaway" and "You Belong To Me."

New releases following the same route include Dorothy Moore's "1-2-3," Doug Kershaw's "Marie," Charles Jackson's "Ooh Child" and Sailor's "Runaway."

Anderson Country Single Goes Disco

By GERRY WOOD

NASHVILLE—The merger of country music with disco has created the first country/disco crossover hit and a disco version of a country standard.

Though some efforts have been made in the past two years to combine these two hot musical forms, it wasn't until recently that big name artists, labels and producers blazed new trails of success.

The breakthrough came with Bill Anderson's MCA single, "I Can't Wait Any Longer," produced by Buddy Killen and recorded by the

veteran country artist in Nashville. Besides hitting number four on Billboard's Hot Country Singles chart, the single was lengthened from 4:26 to 6:11 and became the first release by a major country artist to be shipped to discos as a 12-inch disco disk.

Reaction from the discos has been highly favorable, according to MCA officials. "This year's exciting happening in the radio and record busi-

ness came with the release of Bill's record, the first country-disco hit," remarks Jeff Lyman, MCA national country promotion director. "The tremendous response at the country radio level prompted us to release a 12-inch disco disk that was serviced to discos throughout the U.S."

MCA is also working the song Top 40. "Right now it's one of our top three priorities in Top 40," com-

(Continued on page 43)

125,000 See Classical Concert

CHICAGO—An audience of rock festival proportions jammed the lake front here Monday (3) to hear a free symphonic concert under the stars.

The crowd, estimated at more than 125,000, turned out for a rare free appearance of the Chicago Symphony Orchestra and the promise of the combined strengths of two complete orchestras in Tchaikovsky's "1812 Overture."

The event marked one of the Chicago Symphony's rare appearances at the city-sponsored Grant Park concerts here, and the record crowds thronged about the new Grant Park

bandshell, constructed by the city at a cost of \$1.7 million.

Also performing was the Grant Park Symphony, approximately 70 members strong, under the direction of Mitch Miller.

The finale of the concert saw both orchestras together in the Tchaikovsky, augmented with cannon shots and a fireworks display in the climax.

In addition to the overflow audience, thousands listened to a live broadcast over WFMT. A tape of the performance may be used as part of the Chicago Symphony radio transcription series, it was announced.

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RS-901—Available on 12" disc



THE RECORD-BREAKING RECORD COMPANY

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Revive 'Star Wars' Album Promo Picture Into National Release With \$7 Mil Ad Budget

By ADAM WHITE

NEW YORK—20th Century-Fox Records is anticipating fresh business for its two "Star Wars" disk properties, the original soundtrack and the "Story Of..." package, when the movie goes into broad national release Friday (21), backed by a \$7 million advertising campaign covering television, radio and print media.

Harvey Cooper, senior vice president of a&r and promotion, believes the movie boost can add some 300,000 units to the two-LP soundtracks' current domestic sales of three million-plus, and take the 'storybook' album over the one million mark, of which it is just shy now.

"Star Wars" never actually went into broad distribution during its giant-grossing run last year, according to Cooper. "It only played one or two theatres in each city, and didn't

even reach some neighborhood cinemas."

The records will be cross-plugged in the film promotion, and Cooper is spicing the deal for disk dealers with 10% discount incentives. There will be nationwide window display contests, he adds, and other support.

Cooper's confidence that the label can gain substantial extra sales for releases which have already moved in volume comes from the scale of the studio's advertising investment in the film. "Everyone will be caught up with 'Star Wars' again when the media push hits," he says.

The original soundtrack is the natural beneficiary, but he holds that "The Story Of Star Wars" can do well "if we're correct in our marketing approach."

The executive agrees that the album, aimed at the children's market, was originally issued (last December) rather late to gain full benefit from the film's first boxoffice bloom.

"We did tremendous business at the rack level, but not so well retail-wise. So we'll be leaning towards the latter this time around with the campaign."

GRT, New Labels Convene

LOS ANGELES—The GRT Records Group held its first major conference since acquiring new labels at the Marriott Hotel in San Jose, Calif., Wednesday (5) under the

guidance of new president Larry Welk.

The first day's session brought about a change of name for GTR Music Tapes, which will now be known as GRT Marketing, according to Leslie Rosen, GRT's national media director.

The GRT Record Group consists of several labels including Ranwood and Janus with representatives from all labels onhand for the sales/marketing/promotion conference.

Under the Ranwood umbrella is Soundbird Records, Barnaby, Sunnyvale, L.S. and Birthright. Janus has Beserkley Ember, Shock and Shady Brook.

It was also decided that the GRT Record Group will eventually be housed under one roof, says Rosen.

She points out that GRT is forming a new accessory division which will be set up for the purpose of handling retail merchandising aids.

In addition to the GRT board members, some of the other label executives attending the meetings were Joe Sutton, head of Shady Brook; Ed DeJoy, Janus Records boss; Steve Levine, a partner at Beserkley; Max Anderson, who has been upped to national sales manager of GRT from a regional sales position; and Chris Hamilton, the new vice president of administration at GRT.

SEE ISLAND IN WB GROUP

LOS ANGELES—Island Records is expected to become the latest addition to the Warner Bros. family as it moves from independent distribution to a Warner's-distributed label.

Island, which shifted its headquarters from Los Angeles to New York last year, has been the industry's prime mover of reggae product, paced by Bob Marley & the Wailers and other Jamaican artists.

Included in the Island roster are Robert Palmer, who broke through with "Every Kinda People;" Grace Jones, Steve Winwood, Go featuring Stomu Yamashta, Brian Eno and Automatic Man.

Last week Warner's acquired manufacturing and distribution rights to ECM (Billboard, July 8, 1978). Its other distributed labels include Sire, Warner/Curb, Bearsville, Whitfield, Curtom, Paradise and Dark Horse.

Radio Shack \$ Up

NEW YORK—Sales by the Radio Shack chain of electronic stores totaled \$68,869,000 in May, up 19% over last May's gross of \$57,773,000.

Parent company Tandy Corp. also reports that consolidated sales for May were \$83,175,000, an increase of 18% over the sales total of \$70,410,000 in May 1977.

Market Quotations

As of closing, July 6, 1978

1978	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
53	34%		ABC	7	214	46%	46	46%	+ %
43	34%		American Can	7	42	41%	41%	41%	+ %
17%	9%		Ampex	11	174	13%	13%	13%	+ %
4%	2%		Automatic Radio					3	Unch
26%	22		Beatrice Foods	10	440	25%	24%	25	Unch
58%	43%		CBS	8	173	52%	51%	52%	+ %
22	13%		Columbia Pictures	4	233	19%	18%	18%	+ %
14%	8%		Craig Corp	4	25	11%	11%	11%	+ %
45%	31%		Disney, Walt	15	208	40%	39%	40%	+ %
3%	2%		EMI	5	59	2%	2%	2%	Unch
19%	8%		Gates Learjet	8	78	17%	17%	17%	+ %
15%	11		Gulf + Western	5	313	14	13%	14	+ %
15%	9%		Handyman	8	101	14%	14%	14%	+ %
8%	3		K-tel	13	10	5%	5%	5%	+ %
6%	4%		Lafayette Radio		48	4%	4%	4%	Unch
37%	22%		Matsumita Electronics	11	66	37%	36%	36%	+ %
56%	32%		MCA	9	191	49	48%	49	+ %
49%	26%		Memorex	8	386	43	41%	42%	Unch
58	43		3M	14	433	55%	54%	55%	+ %
51%	35		Motorola	13	248	46	45%	46	+ %
29%	24%		North American Philips	6	38	28	27%	27%	+ %
18	10		Pioneer Electronics	14	4	17%	17%	17%	Unch
30%	6%		Playboy	52	2148	26%	23%	24%	+ %
30%	22%		RCA	8	542	26%	26%	26%	+ %
8%	6%		Sony	17	171	8%	8%	8%	+ %
13%	9%		Superscope		34	9%	9%	9%	Unch
26	14%		Tandy	9	1651	21%	19%	20%	+ %
9%	5%		Telecor	6	4	7%	7%	7%	+ %
6%	2%		Telex	14	622	4%	4%	4%	+ %
3	1%		Tenna					2%	Unch
16%	12%		Transamerica	5	244	14%	14%	14%	Unch
40%	30%		20th Century	5	190	36%	37%	38%	+ %
45	29%		Warner Communications	8	376	42%	41%	42%	+ %
17%	11%		Zenith		420	14%	13%	14%	+ %

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc		7	3	4	Integrity Ent.	8	62	3%	3%
Electrosound Group			3	3%	Koss Corp	20	15	6%	6%
First Artists Prod	6	2	5%	5%	Kustom Elec		2	2%	2%
GRT		29	1%	2%	M. Josephson	9	15	15%	16%
Goody, Sam				Acquired by American Can	Orrox Corp.		34	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.

'Video POP' Debuts As Retail Help

By JIM McCULLAUGH

LOS ANGELES—Visual Concepts, Inc., a three-year-old company here which began primarily as a producer of public service announcements, commercials and industrial films, has begun to offer videocassettes of recording artists to retailers for point of sale, in-store use.

Called "Video POP," short for video point of purchase, the firm claims its service is a new type of media buy for use in the promotion of recording artists or new motion picture releases with soundtracks.

The firm, according to Dran May, sales manager, has the capability of editing existing film and/or video produced by participating record companies or can offer full production and duplicating capability itself.

The firm has just finished a two-week program in conjunction with MCA featuring a videocassette of Tanya Tucker singing her recent release "Save Me," which ran in the record departments of the 30 May Co. department stores in Southern California and the Emporium and Capwell department stores in Northern California.

May indicates Visual Concepts is concentrating primarily on the record sections of department stores and already has an existing distribution network of independent retail outlets and chain stores.

Visual Concepts has a subsidiary called Home Theatre Library Library, Inc. (Billboard, July 8, 1978) offering a catalog of more than 500 copyrighted titles available on

videocassettes which it markets through its distribution network.

The firm provides all video and television receiver equipment for the in-store promotion and May adds the company wants to arrange more programs of this type with record companies and department stores.

HANDICAPPED DO TV DISCO PRODUCTION

By RADCLIFFE JOE

NEW YORK—The first disco variety television show created, developed and produced entirely by handicapped persons, has made its debut in Baltimore, St. Louis and Washington, D.C.

The show, "Studio '78," is produced by Indian-born Surinder Dhillon and features many of the top names in the disco and pop fields including Peter Brown, Rod Stewart, Teddy Pendergrass, Alice Cooper, Village People, Earth, Wind & Fire, Elton John, Brainstorm, Evelyn "Champagne" King and Rufus with Chaka Khan.

Major acts appear via film or video clips; others appear live for the videotaping at a Washington, D.C. studio.

All the proceeds go to Rehab, a Washington-based organization for the handicapped also headed by Dhillon, and established to train and rehabilitate the handicapped in (Continued on page 53)

Filmways Income Balloons 193%

LOS ANGELES—Filmways, Inc. reports sharply higher net income and income per share for the first quarter of fiscal 1979, ended May 31, 1978. Net income was \$1,313,000 compared to \$448,000 last year or a 193% increase. Income per share doubled to 34c from 17c. First quar-

ter revenues increased 12% to \$35,092,000 from \$31,464,000.

Filmways is engaged in insurance, publishing, television and motion picture production and distribution manufacture of electronic equipment and the operation of recording studios.

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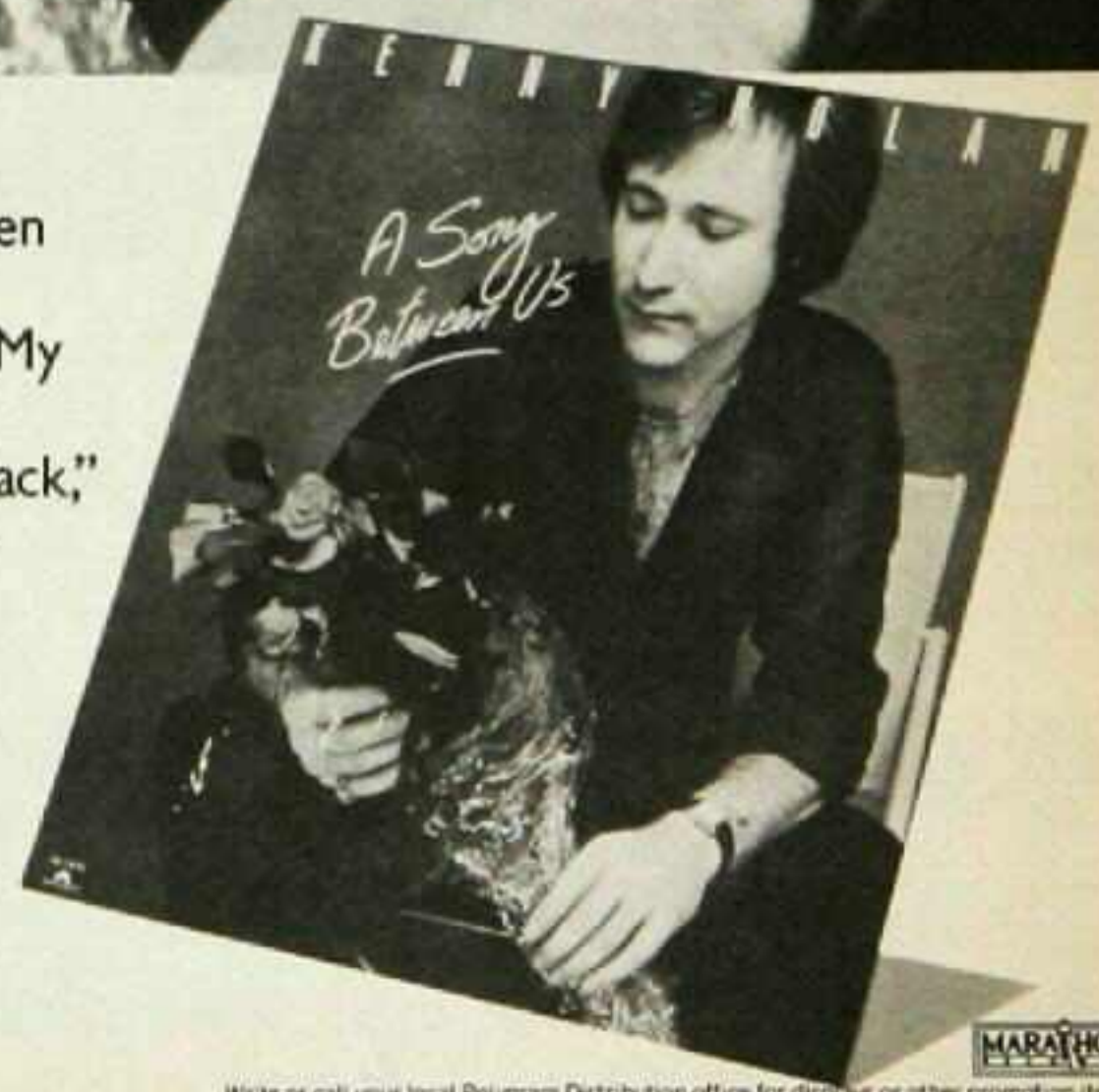


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Wk	Pos	Title-Artist	Wk	Pos	Title-Artist
1	1	HOW DEEP IS THE LOVE - The Four Tops	1	1	I HONESTLY LOVE YOU - The Four Tops
2	2	YOU LIGHT UP MY LIFE - The Four Tops	2	2	ROCKAWAY BEACH - The Four Tops
3	3	BLUE BAYOU - The Four Tops	3	3	
4	4	BACK IN LOVE - The Four Tops	4	4	
5	5	IT'S SO EASY - The Four Tops	5	5	
6	6	BABY COME BACK - The Four Tops	6	6	
7	7	DON'T IT MAKE YOU FEEL GOOD - The Four Tops	7	7	
8	8	HEAL YOUR LOVE - The Four Tops	8	8	
9	9	SENSELESS - The Four Tops	9	9	
10	10	SOUP SOUP - The Four Tops	10	10	
11	11	YOU'RE THE ONE - The Four Tops	11	11	
12	12	YOU'RE THE ONE - The Four Tops	12	12	
13	13	YOU'RE THE ONE - The Four Tops	13	13	
14	14	YOU'RE THE ONE - The Four Tops	14	14	
15	15	YOU'RE THE ONE - The Four Tops	15	15	
16	16	YOU'RE THE ONE - The Four Tops	16	16	
17	17	YOU'RE THE ONE - The Four Tops	17	17	
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19	19	YOU'RE THE ONE - The Four Tops	19	19	
20	20	YOU'RE THE ONE - The Four Tops	20	20	
21	21	YOU'RE THE ONE - The Four Tops	21	21	
22	22	YOU'RE THE ONE - The Four Tops	22	22	
23	23	YOU'RE THE ONE - The Four Tops	23	23	
24	24	YOU'RE THE ONE - The Four Tops	24	24	
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48	48	YOU'RE THE ONE - The Four Tops	48	48	
49	49	YOU'RE THE ONE - The Four Tops	49	49	
50	50	YOU'RE THE ONE - The Four Tops	50	50	



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The Only Complete History of Billboard's Charts



Billboard photo by Alan Penchansky
 New Home: David Lieberman stands in front of his new headquarters for Lieberman Enterprises.

CONSERVATION SYSTEM

Computers To Heat Lieberman Site

By ALAN PENCHANSKY

MINNEAPOLIS—Lieberman Enterprises will heat its warehouse here next winter with warmth generated by the company's electronic data processing equipment.

A modern energy conservation system which transfers heat produced by computers to other parts of a building has been incorporated in the new 42,000 square foot office/warehouse complex built by Lieberman.

The new facility, located 400 feet away from Lieberman's present headquarters, was opened in late June and will house electronic data processing and accounting operations of the giant rackjobbing concern.

Twenty-eight thousand square feet of the new building are turned over to warehousing, according to Harold Okinow, president.

"It alleviates a terrible crowding situation," Okinow explains. "With the additional volume we got from ABC, we needed more space to accommodate more people."

Situated on a 2½-acre site in suburban Bloomington, the new structure was completed in nine months at a cost of more than \$1 million. It enlarges the scope of Lieberman's operations here to a total of more than 115,000 square feet, wherein the national rackjobbing operation is headquartered and local rack, one-stop and coin equipment sales and service businesses are located.

Joining the older executive office building and the new structure is a special communications trench. Terminals in the old warehouse are linked directly to the computers along this conduit. For longer distances phone lines must be rented, Okinow says.

The firm's executive offices will remain in the 75,000 square foot structure that was originally opened in 1967.

"We're able to accommodate a lot of people who were cramped before," observes Okinow. "We added 15,000 feet to the original building in 1976, but business has grown enormously since then."

July 4 Retailers Surveyed

Continued from page 3
 Babbinger was disappointed in weekend sales. "It was only slightly heavier than usual; I was expecting greater things," he says.

In Nashville, three of four retailers surveyed were open for the Fourth.

Camelot Music experienced a strong four-day weekend, with sales averaging 30% higher than a typical weekend, according to Terry Caruthers, district manager.

But at Port O'Call, business began to drop at about 5 p.m. on the Fourth, so the shop closed at 6:30 p.m. rather than the usual 9:30. "But I do feel it was worth our while to be open," says Ezzell.

"Our business on Tuesday was average," says Rick Terry, manager of Discount Records, adding "Tuesdays and Wednesdays are our slowest days of the week." However, the

outlet did experience better than usual sales on Sunday and Monday without any special sales.

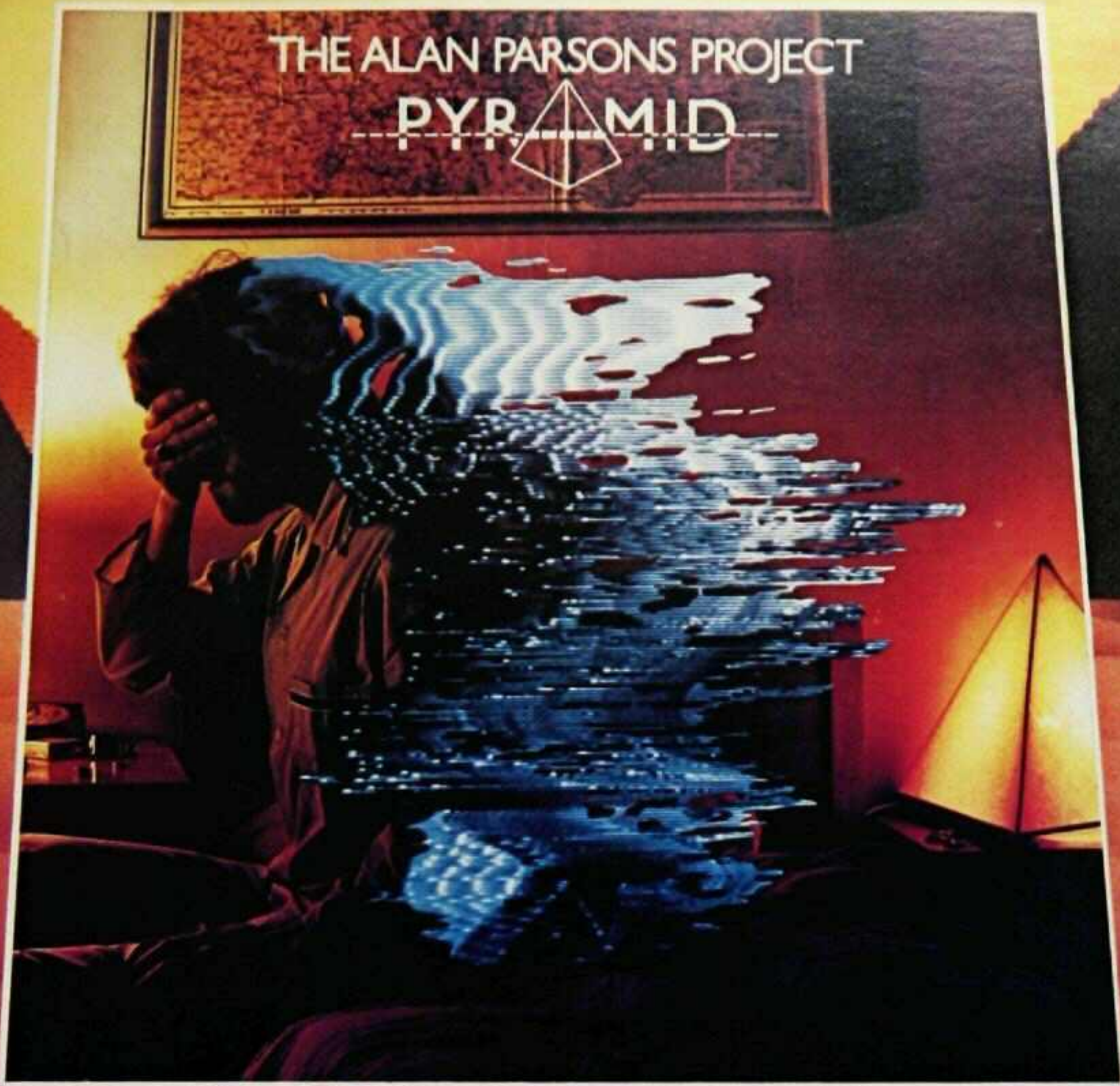
Cat's Record Shop was not open on the Fourth, according to assistant manager Paul Moniot. But the outlet did experience a 35% increase in business on the three days preceding the holiday, partly because of a sale.

Only two of six Chicago area retailers remained open on the Fourth.

Five of the 10 area Disc Records mall outlets remained open, though business was "dismal," according to Gary Arnold, regional manager, who blames good summer weather.

Hegewisch Records' Whiting, Ind., location remained open for business, according to chain manager Ken St. Jean to capitalize on a nearby Independence Day parade. The rest of the chain remained closed.

(Continued on page 82)



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Disco Crossovers Breaking Acts

• Continued from page 4

drew up an astrological chart based on the time and place of recording (Billboard, June 17, 1978).

The chart route for "Runaway

Love" on Warner-handled Curtom was smoothed by an earlier Clifford release, coupling "If My Friends Could See Me Now" and "Gypsy Lady" in commercial 12-inch form.

Radio and disco response to this, says Warner's Rita Heyer, established Clifford's credentials (the singer has recorded before, for Paramount and Curtom offshoot, Gemigo, but with little success).

When "Runaway Love" was issued on April 12, boosted by a promotional 12-inch in May, disco and radio airplay in Los Angeles, New York, Philadelphia, Washington, D.C., and Chicago set the record rolling in r&b and pop markets.

For RCA, "Shame" has taken more than nine months to break pop. It was originally released last September—King's second single for the label—and disco action began in Boston. It subsequently spread down the East Coast, and peaked in the top 10 of Billboard's National Disco Action chart in January.

Second stage was soul action (the disk entered Billboard's r&b chart in April), to be followed by pop air-

play, building from New England and spreading across the country.

The 12-inch "Shame" is RCA's top seller in that configuration, and with the regular seven-inch, sales add up to a reported million units.

Rick James' "You And I" started slow after its March issue, according to Motown's Kaye Tipton, then began to recruit radio response in Southern markets, especially Atlanta.

For James, "You And I" is the artist's first solo record, though he recorded with Neil Young (nothing was released) as part of a band signed to Motown, the Minah Birds in the late '60s.

Apart from the acts mentioned above, disco-based talent also enjoying pop success presently include the Village People (Casablanca), Peter Brown (Drive), Eruption (Ariola) and the quintessential disco crossover attraction, Donna Summer.

In addition, several acts not usually associated with disco—the Rolling Stones, Demis Roussos and Barry Manilow—are enjoying action in this field with current releases.



MEDIA TIME—"Grease" stars John Travolta and Olivia Newton-John are interviewed at the Los Angeles premier of the film in the costumes they wear in the movie. Afterwards they attended a high school prom dance at Paramount Studios.

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Supreme Court Ruling

• Continued from page 3

program contents when considering a licensee's renewal application."

The court majority agrees with the FCC that the Carlin Broadcast was "patently offensive." It disagrees with Pacifica's argument that the

FCC can ban only "obscene" language under the act. Federal law forbids broadcast of "obscene, indecent or profane language."

The Supreme Court majority agrees that "indecent" language lacks the prurient appeal customarily required to censor print media under the 1973 Miller versus California decision. That decision also required a total lack of social, artistic or scientific value, to invoke censorship.

But the majority says that three words "obscene, indecent and profane" in the statute, can be used separately in actions by the FCC, in certain programming contexts—and this is one of them.

The Court admits that the word "indecent" generally refers only to "non-conformance with accepted standards of morality." It also admits that in other contexts "this monolog would be protected"—as in some cases, where even the most offensive words are unquestionably protected under the First Amendment.

But the majority says the FCC is safe on constitutional and statutory grounds here because of the context of broadcasting, which is "a uniquely pervasive presence in the lives of all Americans."

The majority does not agree that the right to switch the dial can be said to neutralize broadcasting's "invasion of privacy." The dial switching may come too late to prevent shock, they believe. (In the Pacifica case, the complaint was from a father who heard the Carlin record over his car radio while driving his son.)

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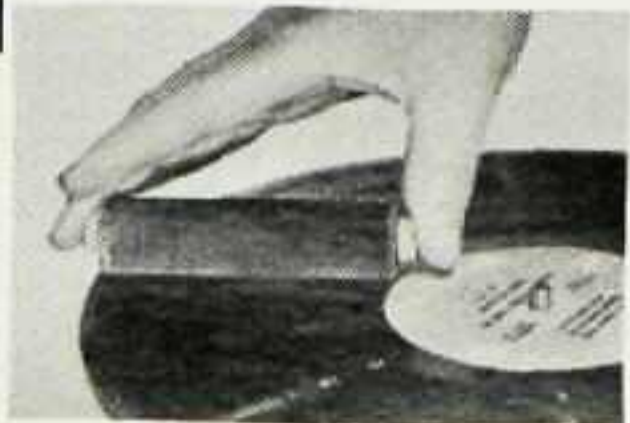
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ADULT CAMP FOR SINGERS IN CALIF.

By JEAN WILLIAMS

LOS ANGELES—John Davidson has opened what is believed to be the world's first summer camp for adult pop singers. It's on the island of Santa Catalina, Calif.

The camp, which opened its doors Monday (3), will operate in July and August, with two four-week sessions. It has enrolled 50 students (the maximum the camp will accommodate) for each four-week period at a fee of \$800. Next year, according to Davidson, the cost will be upped to \$1,200.

For the \$800, students will receive room and board; have available all music, including a music library; arrangements, working with guitar, piano, drums and bass; a record library of numerous live LPs; a book library of biographies of singers;

(Continued on page 41)

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Produced by Daryl Dragon



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- 2 Tangerine Bowl, Orlando
- 4 Mobile Municipal Auditorium, Mobile
- 5 Van Brown Civic Center, Huntsville
- 6 Montgomery Civic Center, Montgomery
- 7 Savannah Civic Center, Savannah
- 8 Cumberland County Arena, Fayetteville

- 9 Charlotte Memorial Stadium, Charlotte
- 12 Memorial Auditorium, Chattanooga
- 13 Municipal Auditorium, Nashville
- 14 Rupp Arena, Lexington
- 15 Cleveland Stadium, Cleveland
- 16 Ft. Wayne Coliseum, Ft. Wayne
- 21 Las Vegas Convention Center, Las Vegas

- 22 Selland Arena, Fresno
 - 23 Oakland Stadium, Oakland
 - 28 Rich Stadium, Buffalo
- Aug
- 2 Arena, Omaha
 - 4 Kiel Auditorium, St. Louis
 - 5 Comiskey Park, Chicago

- 6 Market Square, Indianapolis
- 11 Portland, Maine
- 12 Coliseum, Cape Cod
- 13 Performing Arts Center, Saratoga Springs
- 16 Arena, St. Paul
- 18 Civic Center Arena, Saginaw

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- 19 Centennial Hall, Toledo
- 20 Castle Farms, Charlevoix
- 23 IMA Arena, Flint
- 24 Canada National Exhibition, Toronto
- 26 Roberts Memorial Stadium, Evansville
- 27 Gardens, Louisville

ON ATLANTIC RECORDS AND TAPES

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\$6.98 Album Pricing Dies

Continued from page 1
 \$4.98 suggested list vintage product.
 Russ Bach, WEA's market development chief, says the \$1 hike applies to all Warner Bros., Elektra-Asylum and Atlantic and affiliated labels.
 In addition to raising all single-pocket albums to \$7.98, starting July 21, sales chief Dick Sherman of Casablanca says all two-pocket albums in the catalog, presently under \$11.98, would rise to that suggested list.

At CBS, the only product still at \$6.98 is country music.
 Labels which have implemented the catalog jump to \$7.98 include Ovation, which upped to \$7.98 in January; 20th Century-Fox, which has only one \$6.98 album left, that by Rusty Weir; Private Stock, which according to Harold Sulman rose to \$7.98 a year ago and has a smattering of "vintage albums" still at \$6.98; and AudioFidelity, which is completely \$7.98 except for its 15 to

20 Audio Rarities series, states Harold Drayson, executive president.
 Mike Lushka, national sales manager for Motown, reports that label will have a diversified \$6.98 and \$7.98 selection of frontline goods in the future. He emphasizes the label does not use the "suggested list price." Bill Grady, vice president of production at ABC Records, says some gospel and sacred albums in lines affiliated with ABC and some ABC jazz albums are still at \$6.98, but the rock and soul catalog is consistently at \$7.98.
 Jack Kiernan, executive vice president of Polygram Distributing, says RSO and Polydor have for some time been at the \$7.98 level.
 A lone holdout, vowing to maintain the \$6.98 list is Big Sound Records.



MELANIE'S FANS—Mid-song artist Melanie joins her fans at an autograph signing session at a Korvettes in Paramus, N.J.

Publishers, Fox Praise Tribunal

NEW YORK—The Copyright Royalty Tribunal has been lauded by the National Music Publishers Assn. and the Harry Fox Agency for its ruling last week on rates and regulations affecting recording rights by public broadcasters.
 At the same time they expressed special gratification that recommendations made earlier by NMPA president Leonard Feist were adopted.
 Under the rules, all PBS and NPR stations must maintain for three years information on all compositions recorded. These cue sheets are to be filed with the Tribunal and remain available for inspection. Also, all royalties unpaid due to identification problems must be held in escrow for three years pending proper identification.
 Al Berman, president of the Fox Agency, notes that his organization expects to realize license fees "considerably higher" than a reported annual figure of \$30,000.

Heilman Strikes Out In Appeals

NEW YORK—David Heilman, principal in E-C Tape Corp., lost his final appeal recently when the U.S. Supreme Court refused to review the judgment against him.
 This is the third strike for Heilman following an award of \$136,000 in compensatory and punitive damages against him to A&M Records by the Los Angeles County Superior Court.
 Previous appeals produced similar results in the California Court of Appeals and California Supreme Court.

Disks, Tape Sell \$3.5 Bil

Continued from page 1
 sales last year totaled 698.2 million, for a rise of 18% over the 591.5 million moved in 1976.
 Records as a group rose 27% in dollars, from \$1.9 billion to \$2.44 billion, and 15% in units, from 463 million to 534 million.
 In prerecorded tape, the dollar increase was 28%, from \$829 million to \$1,061 billion, and the unit total in 1977 was 164.2 million, up 28% over the previous 128.6 million.
 In the prime tonnage area, LPs racked up sales, at list price value, of \$2.195 billion, some 32% higher than the total of \$1.663 in 1976, while unit sales escalated 26%, from 272.9 million to 344 million.
 Sales of 8-track cartridges jumped to \$811 million last year, an increase

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Gold LPs

Bruce Springsteen's "Darkness On The Edge Of Town" on Columbia. Disk is his third gold LP.
 Teddy Pendergrass' "Life Is A Song Worth Singing" on Philadelphia International. Disk is his second gold LP.
 Moody Blues' "Octave" on London. Disk is its ninth gold LP.
 Foghat's "Stone Blue" on Bearsville. Disk is its seventh gold LP.
 Ashford & Simpson's "Send It" on Warner Bros. Disk is their first gold LP.
 LTD's "Togetherness" on A&M. Disk is its second gold LP.
 Quincy Jones' "Sounds And Stuff Like That" on A&M. Disk is his third gold LP.
 Rita Coolidge's "Love Me Again" on A&M. Disk is her second gold LP.
 Pablo Cruise's "Worlds Away" on A&M. Disk is its second gold LP.
 REO Speedwagon's "You Can

Platinum LPs

Foreigner's "Double Vision" on Atlantic. Disk is its second platinum LP.
 Heatwave's "Central Heating" on Epic. Disk is its second platinum LP.
 Teddy Pendergrass on Philadelphia International. Disk is his first platinum LP.
 Natalie Cole's "Thankful" on Capitol. Disk is her second platinum LP.
 The Rolling Stones' "Some Girls" on Rolling Stone. Disk is its second platinum LP.
 Bruce Springsteen's "Darkness At The Edge Of Town" on Columbia. Disk is his first platinum LP.

PROFITS SANCTUARIES Audubon Society Selling Winter LP

By ROMAN KOZAK
 NEW YORK—The Audubon Society, the largest conservation group in the country with 400,000 members, is selling its members copies of the A&M LP, "Common Ground" by Paul Winter.
 Ads for the LP will appear in membership mailings and in the coming Christmas catalog put out by the non-profit group. It will be selling the LP at the full list price of \$7.98. Profits for the sales, as well as royalties from some of the compositions on the LP, will go to sanctuaries the society maintains.
 Joan Stanley, director of special projects at the Audubon Society, says the group will also get involved in Winter's current concert tour by informing its members when Winter will be appearing locally. The society maintains stores in some of its sanctuaries, and Stanley says some of them may sell the LP.
 The society has had some previous experience selling recorded product, moving 50,000 copies of "Beautiful Bird Songs Of The World," Stanley says.
 The Audubon Society got involved with the Winter LP through the interest in jazz by Les Line, editor of the society's magazine. There will also be an article about Winter and the recording of the album in the July issue of Audubon Magazine.
 The LP is interesting in itself in that Winter went out into the woods and recorded a wolf howling in response to his horn playing. Winter also uses whale and eagle cries on his LP, and gives the animals composer credits. On some of his concert appearances he brings a live wolf on stage with him.

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- OSBORNE BROTHERS
Yesterday, Today And The Osborne Brothers
- JERRY CLOWER
Clower Power
- CONWAY TWITTY & LORETTA LYNN
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You've Never Been This Far Before/Baby's Gone

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Biggest Hits of Sonny James
- BUCK OWENS
Best of Buck Owens, Vol. 3

RCA

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Charley Pride—In Person
- HANK SNOW and JIMMIE RODGERS
All About Trains
- WILLIE NELSON
Yesterday's Wine
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I'm Just Me
- JERRY REED
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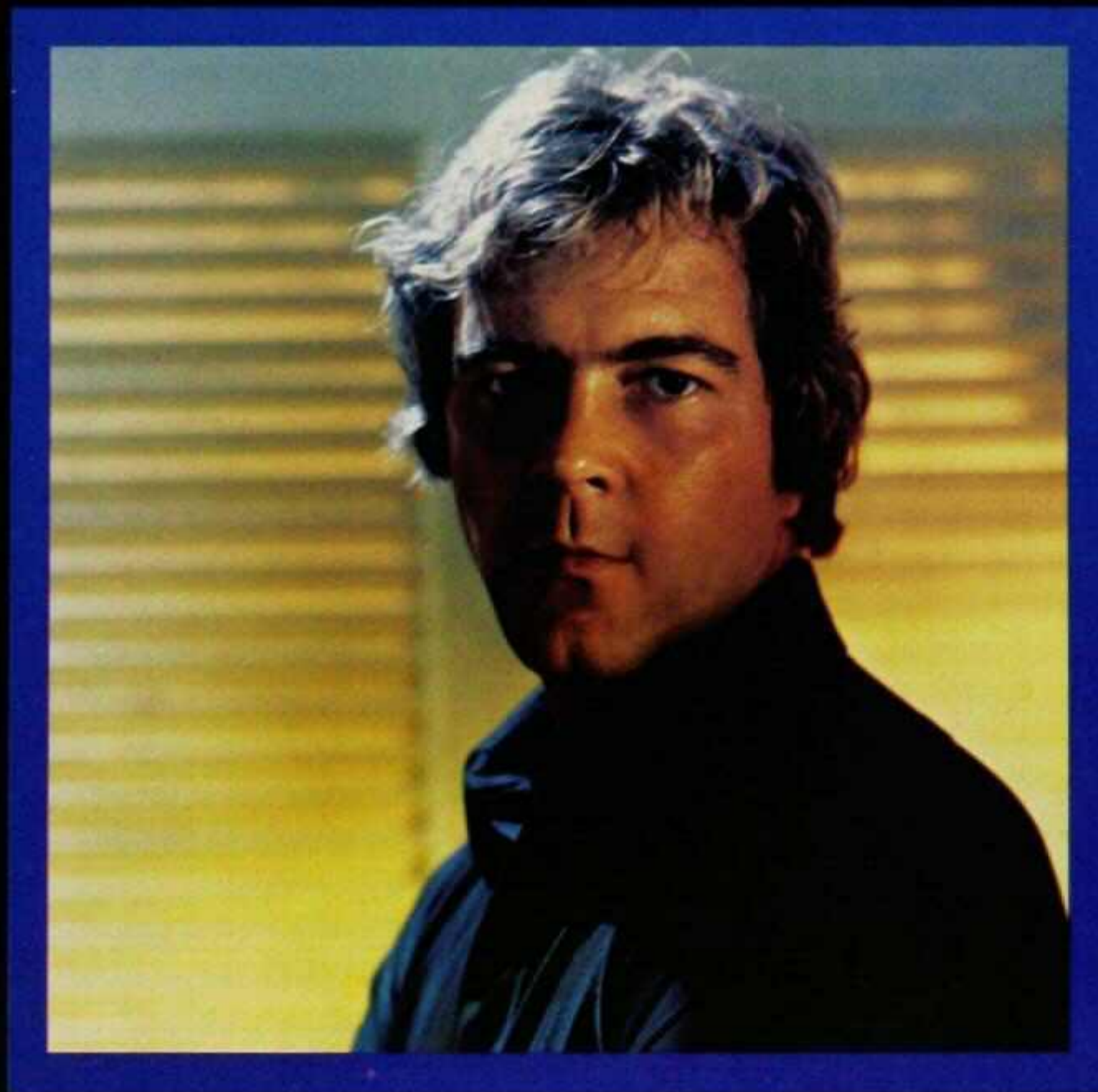
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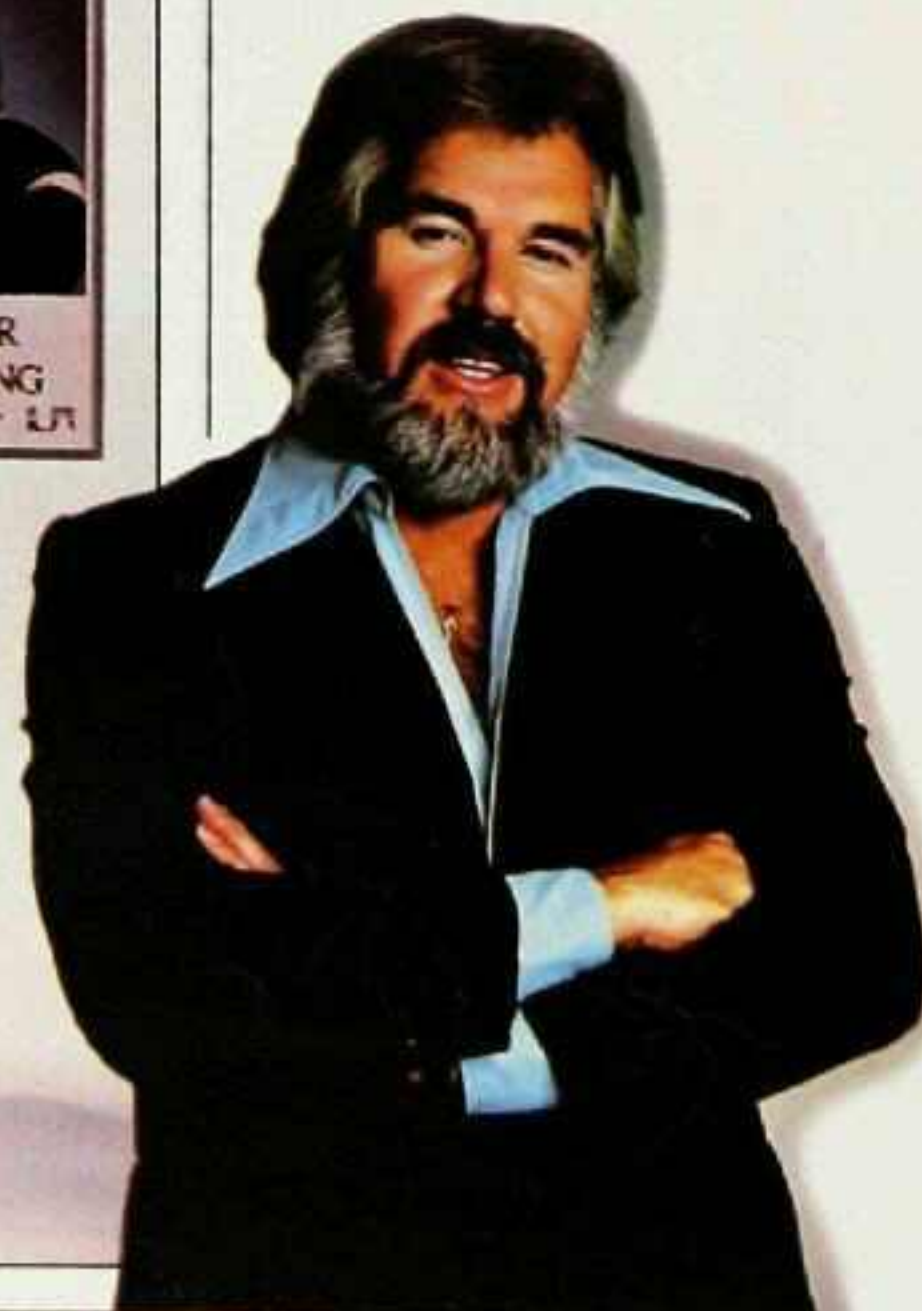
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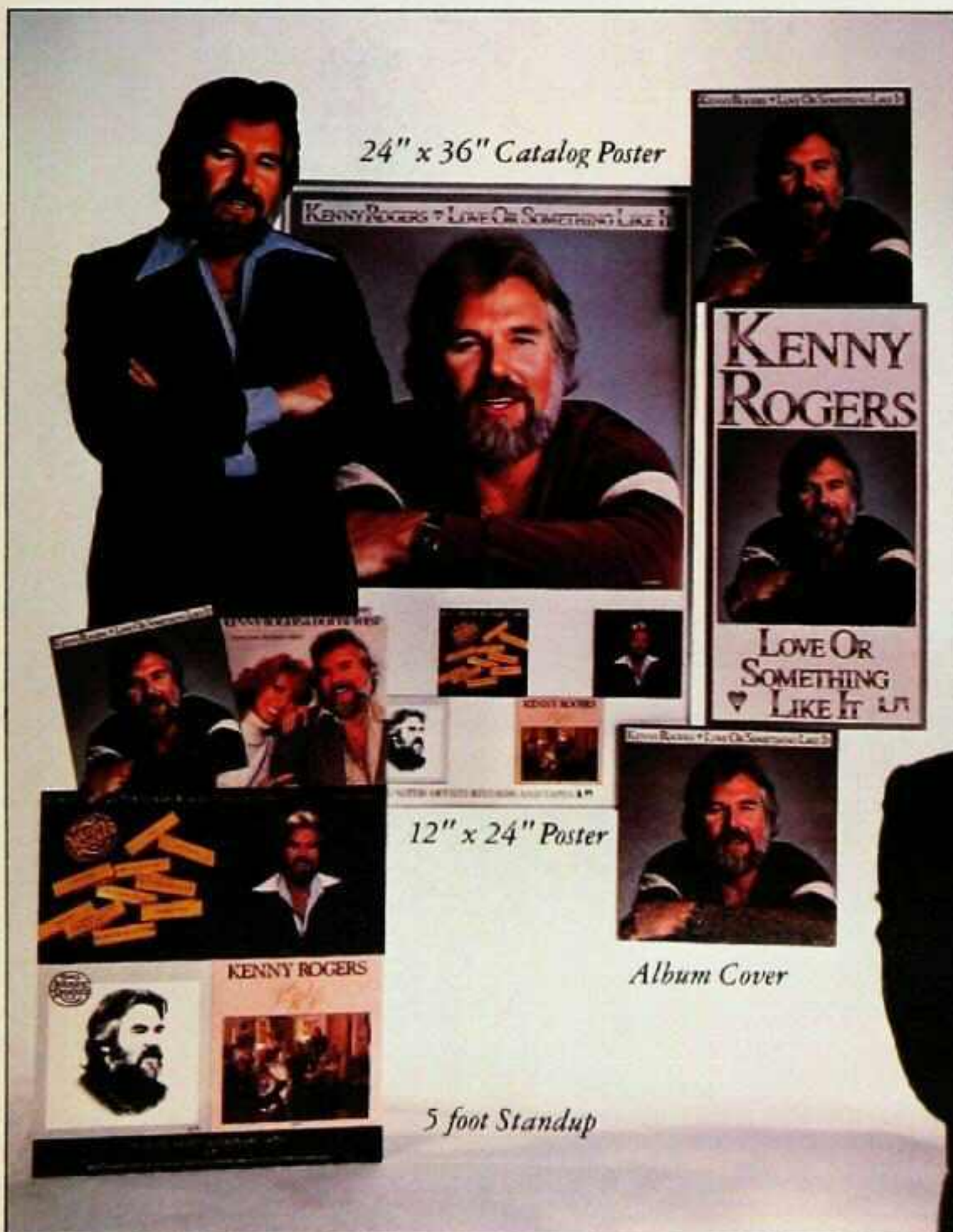


July	
7/1	Daytona, Fla.
7/2	St. Petersburg, Fla.
7/3	Gainesville, Ga.
7/4	Fairview, Tenn.
7/14	Philadelphia, Miss.
7/15	Dallas, Texas
7/17	Portland, Ore.
7/18	Spokane, Wash.
7/19	Leftbridge, Can.
7/20	Winnipeg, Can.
7/21	Minot, N.D.
7/26	Goshen, Ind.
7/28 & 29	Cheyene, Wyo.
7/30	Great Falls, Mont.

August	
8/2	Clearfield, Pa.
8/3	Baltimore, Md.
8/4	Janesville, Wisc.
8/5	Chippewa Falls, Wisc.
8/7	Hopkinsville, Ky.
8/8	Jackson, Mich.
8/9	Souix Falls, S.D.
8/10	Rapid City, S.D.
8/17	Milwaukee, Wisc.
8/18	Springfield, Ill.
8/19	LaPorte, Ind.
8/20	Sedalia, Mo.
8/23	Lewisburg, W.Va.
8/24	Columbus, Ohio
8/25	Wallington, Ohio
8/26	Louisville, Ky.
8/27	Duquoin, Ill.
8/29	St. Paul, Minn.
8/30	Syracuse, N.Y.
8/31	E. Rutherford, N.J.

September	
9/1	Bangor, Maine
9/2	Sugarbush, Vt.
9/4	Saratoga, N.Y.
9/5 & 6	Cleveland, Ohio
9/8	Lincoln, Neb.
9/9	Denver, Colo.
9/10	Salt Lake City, Utah
9/14	Albuquerque, N.M.
9/15	Hutchinson, Kan.
9/16	Cummings, Ga.
9/17	Macon, Ga.
9/28	Bloomsburg, Pa.
9/29 & 30	Hillsdale, Mich.

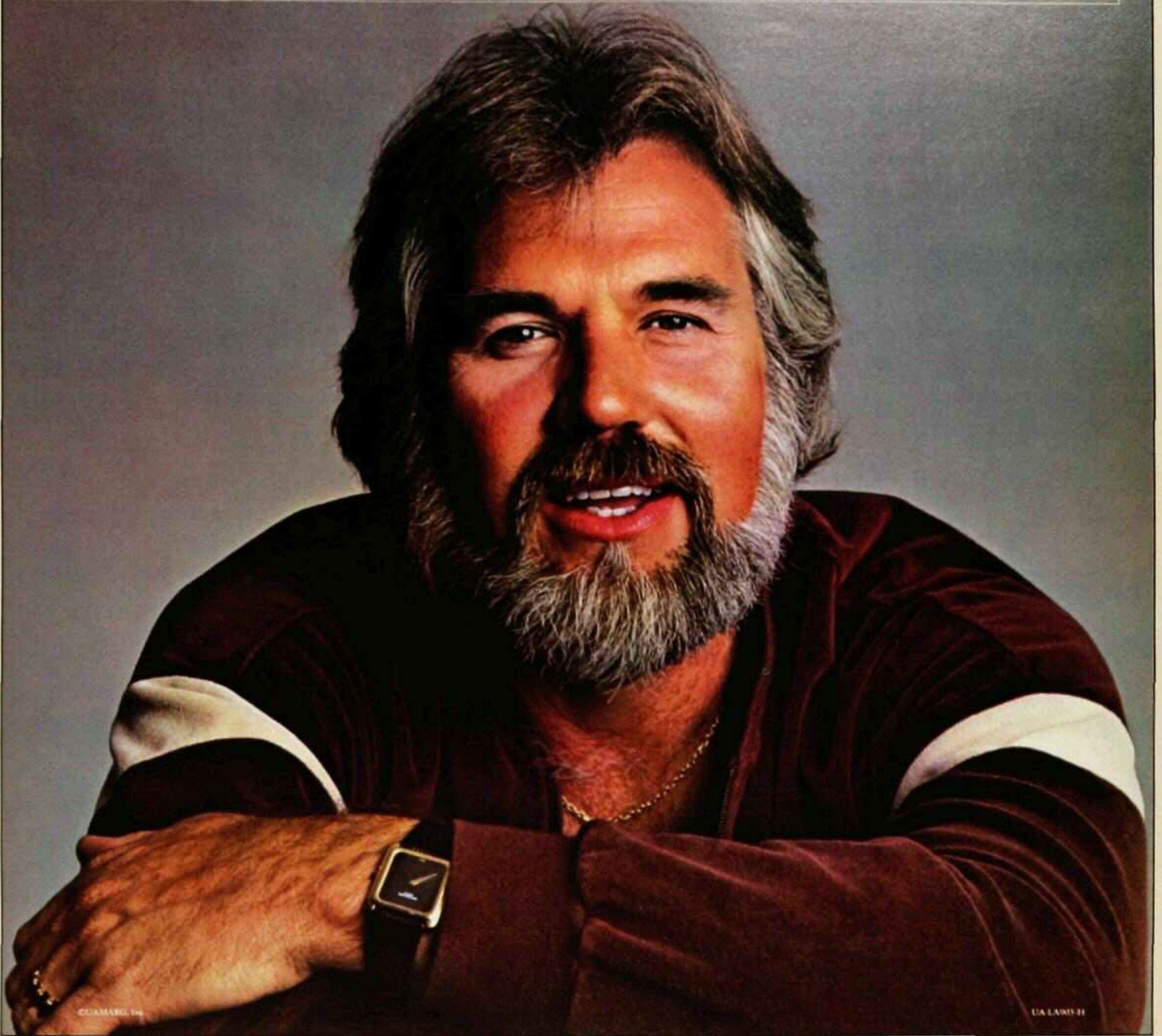
October	
10/1	Waterloo, Iowa
10/12	Chattanooga, Tenn.
10/13	Greenville, S.C.
10/14	Huntsville, Ala.
10/15	Birmingham, Ala.
10/20	Columbia, Mo.
10/21	Memphis, Tenn.
10/22	Atlanta, Ga.
10/23	Houston, Texas
10/24	Phoenix, Ariz.
10/25 & 26	Shreveport, La.
10/27	Lake Charles, La.
10/28	Baton Rouge, La.
10/29	Boloxi, Miss.
10/30	Pensacola, Fla.
10/31	Sarasota, Fla.



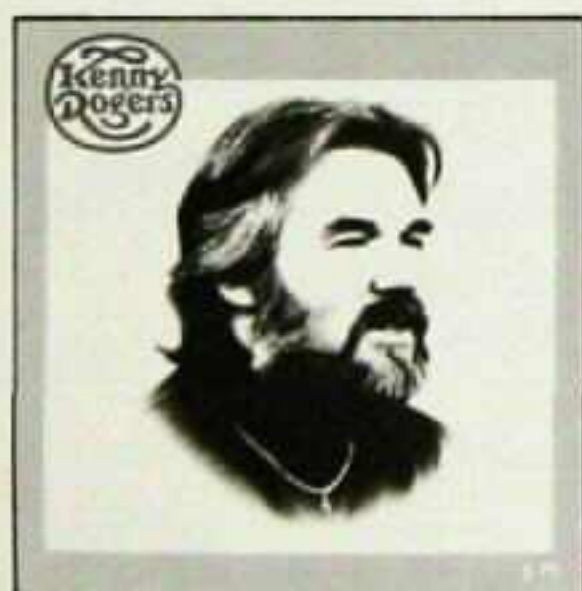
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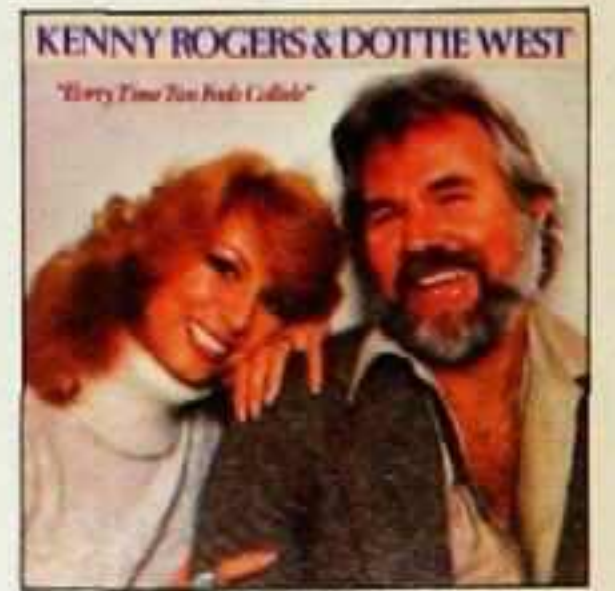
Lucille
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August 9-12, 1978/Americana Hotel/New York City

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EARLY BIRD (before June 26)

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

REGULAR (after June 26)

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

Name(s) _____ Title(s) _____

Company/Station _____

Address _____

City _____ State _____ Zip _____ Phone _____

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Mail completed form to:
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SIMON INTERVIEW—Elektra recording star Carly Simon visits with KNX-FM personality Christopher Ames during a taping of her interview for the Los Angeles station.

WLS Chief Burns Urges Mutual PD-Mgr. Respect

CHICAGO—Mutual respect between manager and programmer was stressed by WLS Chicago music director Alan Burns in a speech to the South Dakota Broadcasters Assn.

"You must respect your program director and you must command his respect," Burns told the South Dakota group. "If you as a manager do not admire your program director as a person and as a professional, you may need a new program director or a new look at your own values."

Burns then offered his audience a ten-point check list for evaluating a program director:

- 1) Is he a man of honesty and integrity?
- 2) Does he help you protect your license or does he take chances from time to time?
- 3) Is he concerned about your community and your station's image within the community?
- 4) Is he interested in and does he work toward increased profits?
- 5) Does he communicate well with you, the sales, engineering and his own staff?
- 6) Is he concerned for the welfare of his own staff?
- 7) Is he able to train and lead his staff?
- 8) Is he analytical? Does he understand why things happen?
- 9) Is he "creative"; that is, does he

All's Rosy At AFTRA Meet Held In Colo.

DENVER—AFTRA is alive, well and growing, more than 200 delegates were told at their annual convention which ended Sunday (2).

The growth of the union was discussed by national president Joe Slattery, who reported 2,000 members have been added in the past year, bringing membership to 36,000. In Phoenix alone, AFTRA has gained 135 members in the past six months, Slattery said.

This growth has occurred, Slattery noted, "in areas where there is considerable free-lance activity in the commercial and phonograph recording field. We are growing in places where establishment of union conditions produces an effect on AFTRA as a whole, and on its members from coast to coast—places like Dallas, Miami, Denver and many others."

Slattery noted that the union had moved its convention from Chicago to Denver because Illinois has not ratified the Equal Rights Amendment.

have imagination or a knack for showmanship?

10) Is he ambitious and aggressive?

Burns also warned managers not to automatically project their own values and tastes to their communities, and explained, "The people with whom we are in daily contact—our friends, families and business associates—tend to be much more like us than the rest of the population."

Assuming the rest of the population is "like us" can be a "dangerous assumption in a competitive radio market," Burns said.

Stations which want to do their own market research should get a copy of the National Assn. of Broadcasters' "Broadcast Research Primer" and then get in touch with the nearest college professor of marketing, broadcasting or social sciences for guidance, Burns advised.

WMMS & KZZY BUZZ OVER BIRD LOGOS

NEW YORK—Stations buzzing about buzzards these days include at least WMMS Cleveland and KZZY San Antonio. Both stations have similar logos and some say KZZY not only copied theirs from WMMS, but may have traced it.

The birds do look alike, but Dave Noll of KZZY points out "WMMS doesn't own a copyright on the buzzard and besides we're 1,500 miles from Cleveland."

WMMS station manager Walt Tiburski calls the Texas adaptation an "obvious plagiarism of our dear buzzard. We at WMMS cannot believe the lack of imagination and creativity that apparently exists at stations throughout the country when it comes to coming up with a good idea or concept."

Tiburski says, "We don't consider imitation as flattery, but rather a cheap rip-off on a proven successful concept."

The similarity between the two birds was pointed out in the current issue of Cleveland Magazine. How did the buzzard happen to be transplanted to San Antonio? Some say it is not coincidence that Noll and program director Wayne Shayne both come from WGCL Cleveland.

Noll does admit the KZ 100 bird is a "takeoff," and adds, "we were looking for something different to promote the station." There are apparently no other buzzard logos in Texas, but there are stations using the bird in at least four other states.

LOS ANGELES—A decision by the Corp. for Public Broadcasting not to bail out any National Public Radio outlets sinking here under Proposition 13's weight (Billboard, July 8, 1978) came as a rude surprise to three stations most affected. Each is tied financially to either a local school district or community college faced with massive budget cuts from the tax revolt.

"The first notice any of us had of the corporation's decision was the story in Billboard," says Ruth Hirschman, station manager of Santa Monica Community College's KCRW-FM. Her board of trustees already has slashed her operating budget by \$97,000 from last year's total of \$107,000.

"The lack of input solicited from us by the Corp. for Public Broadcasting is even more serious to me than its decision," she says, adding that at no time was she contacted by a corporation representative seeking background information, advice or suggestions as to how best to help in her particular situation.

"The Corp. for Public Broadcasting is a public body with a mandate to look out for the future of public radio and television. One would hope it would have investigated each of our situations and come up with creative plans for us. If I interpret their reaction correctly, it means business will continue as usual."

Hirschman adds that, on the positive side, a foundation has been set up to solicit donations and community support. "But it's unrealistic of the corporation to expect us to raise all this money at once (\$70,000 has been approved by her licensee board)."

Like other NPR outlets, Hirschman must maintain a full-time staff

of at least five and broadcast at least 18 hours per day to qualify for Corp. for Public Broadcasting operational grants, which usually are \$25,000 as a base. "We are the truly local stations," she adds, "opening our doors for community volunteers (60 at her outlet) and providing a forum for community issues. So, we're crucial to NPR."

She points out that to qualify for NPR programming, a station must first receive approval for Corp. for Public Broadcasting funds.

"We really aren't asking for a suspension of their grant requirements," she says. "But rather some seed money to carry us through until we're self-sufficient."

Head of National Public Radio (NPR) Frank Mankiewicz sympathizes with Hirschman's concern, noting that her predicament is probably the most crucial. "But I think a refusal for lowering of grant qualifications is right," he adds. "Their purpose is to keep standards high, even if you lose a station now and then."

Mankiewicz explains that the Corp. for Public Broadcasting could open a Pandora's box by justifying a change in California's case due to a tax revolt. "I don't see how Proposition 13 qualifies for a change while a failing bond issue say, in Cincinnati, does not."

He says that people in Washington, D.C., are looking at the overall situation in California. "We see that the state's surplus funds will be distributed and raise the educational budgets to 90% of last year's level," he explains. "So, if one of these stations doesn't receive 90% of its budget in turn, that means their board has decided to put that money elsewhere."

Mankiewicz is not ready to con-

demn the corporation's decision, "which may be interpreted by some as heartless. But after all, they've helped build a strong public radio system by maintaining their standards."

John Gregory of Pasadena City College outlet KPCS-FM thinks NPR should have been doing more to begin with. "It should have been more strongly representing us to the Corp. for Public Broadcasting," he says. "I called the corporation two months before Proposition 13 passed to warn them ... but I've never heard from them since passage."

"I think it means they may be making the same mistake commercial broadcasting systems have made," he explains. "And that means letting the bigger stations get bigger while the smaller ones fall by the wayside—and that's what public radio is supposed to prevent."

Dr. Frank George of Long Beach Unified School District's KLON-FM, the third most affected L.A. area outlet, concurs. George originally suggested a waiver of corporation qualifications. "I believe it could have helped us by taking some of the immediate pressure off," he says. "I think they haven't shown sufficient understanding of our situation here in California ... and that's where they've made a mistake."

Wally Smith, general manager of KUSC-FM—which is an adjunct of privately-owned Univ. of Southern California so is not faced with a budget cut—will face a programming shift at his classical NPR outlet if the diversity of programming now on L.A. public radio shrinks due to outlet attrition. Consequently, he is also concerned with the Corp. for Public Broadcasting decision.

CORP. FOR PUBLIC BROADCASTING

Govt. Decision Surprises L.A. Public Radio Outlets

By RAY HERBECK

L.A. 'Born Again' KBRT Tuning Up

LOS ANGELES—As this crowded radio market enters its next Arbitron sweep, slated from July 6 through Aug. 3, one station which will be conspicuous by its absence from traditional ratings period hype blitzes is KBRT, the new contemporary Christian formatted sister to L.A.'s number one music outlet, beautiful KBIG-FM.

Program director Gary McCartie refuses to enter the promo contest, often judged as determining who will garner higher numbers. "We're still fine tuning our music," he explains, "and although we plan a campaign to announce our new sound, we simply won't do it until I'm completely satisfied."

It's a proven formula in McCartie's eyes. He also assists Fred Seiden in managing operations at KBIG-FM. Seiden fine-tuned the Bonneville outlet for six months before "announcing" its arrival in a campaign several years ago. It's been top-rated here practically in every book since. Both outlets are computer assisted, using live personalities for time checks, weather, news, etc.

"However, we are a little behind schedule," he admits. "We're unique and encountering unusual problems. There is no other station, that I

know of, which we can turn to and ask about pitfalls."

On May 4, "The Bright Life" sound replaced KBRT's former traditional MOR programming, which had garnered the 10,000-watt daytime much more than a 27th ranking in the market.

"As we explained to those few older listeners who wondered what we were doing to 'their' radio station," he adds, "when you're 27th, you'd better be doing something ... and soon."

McCartie and vice president and general manager Jack Adamson responded by developing what they believe is the first major market outlet geared to entertain the growing numbers of "born again" Christians. "And 'entertain' is our watchword," McCartie stresses. "We aren't planning to convert Southern California."

Of the 3,000 letters logged so far along with the average 20 phone calls per day, only a small number of listeners have reacted negatively, McCartie says.

"Surprisingly, the strongest criticism we've received is from some ardent Christians who feel we should be preaching and evangelizing ... something we won't do," McCartie insists that any message remain strictly in music and lyrics.

"We're staying very objective," he adds. "If we ever cross that border between radio and religion, we've blown it." He points out that Christian listeners, more accustomed to traditional evangelical outlets, are sending in cash donations with letters. "They're used to supporting their stations. We're out to prove this type of music can be self-supportive if programmed properly."

Initially, McCartie programmed five contemporary Christian cuts to one "contemporary secular" cut. "We thought we'd receive backlash about those secular tunes," he says, "but all we got was positive response. So, we've changed the formula to three-to-one, which allows more of a spread between Christian cuts, and, so, less repetition."

The strongest negative reaction to the Christian lyrics arrived in a letter from a 63-year-old woman, McCartie says with a grin. "She thought we'd changed into a station playing to the homosexual audience of L.A.," he says. "We couldn't figure it out until we listened to the lyrics more objectively."

He explains that Christian lyrics are often sung by men and refer to "loving Him," "needing Him," "missing Him," etc. "Someone like her and uninitiated to our approach might be confused."

Rules For Entering 1978 Competition For Air Personalities, Program Directors, Radio Stations, And Record Promotion Executives

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and 100 and below in the following formats for radio stations of the year, program director of the year, and personality of the year, as well as other awards in many other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year

a. Rock; b. MOR; c. Country; d. Unique—other.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

Submit to: Marlin Taylor, President, Bonneville Broadcast Consultants, P.O. Box 640, Tenafly, N.J. 07670.

II. Category: Program Director Of The Year

a. Rock; b. MOR; c. Country; d. Unique—other.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and a composite tape of the station's sound no more than 30 minutes in length.

Submit to: Marlin Taylor, President, Bonneville Broadcast Consultants, P.O. Box 640, Tenafly, N.J. 07670.

III. Category: Personality Of The Year

a. Rock; b. MOR; c. Country; d. Unique—other.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and June 15, 1978. The aircheck must be on cassette or reel to reel at 7 1/2 i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

Submit to: Marlin Taylor, President, Bonneville Broadcast Consultants, P.O. Box 640, Tenafly, N.J. 07670.

IV. Category: Special Programming—local or syndicated

a. Regularly scheduled; b. Special

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

Submit to Marlin Taylor (as above)

V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

Person; e. Independent Promotion Person

Requirements: Nomination by way of official nominating ballot.

Submit to: Diane Kirkland, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit to: Diane Kirkland, address above.

DEADLINE ALL ENTRIES—July 25, 1978

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I, _____ of _____ nominate the following record promotion persons for the annual International Radio Programming Forum competition in the following categories:

CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person _____

Company _____

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NATIONAL

Name of Person _____

Company _____

City _____

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Name of Person _____

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Company _____

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Nominations
Diane Kirkland
Billboard Magazine
9000 Sunset Blvd.
Los Angeles, Calif. 90069

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Please affix this label to your air personality's air check and send to the judge listed for the personality's region

PLEASE PRINT:

Air Personality _____ Station _____ City _____ Format _____

Does air personality select music? Yes _____ No _____

Personality has been with station since _____ mo. _____ yr.

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING					FINAL RATING			
				Voice				
				Timing				
				Music selection				
				Salesmanship				
				Personality definition				
				Interest stimulation				
				Compatibility with format				
				Ability to relate to audience				
				Presentation				
				Content				
				Imagination				
				Creativity				
				Originality				
				TOTAL		TOTAL		

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REGULAR (after June 26)

- \$200 each—Radio Station Personnel
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- \$270 each—All Others
- \$125 each—Speakers/Spouses/Students/Military

Name(s) _____

Title(s) _____

Company/Station _____

Address _____

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Zip _____

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

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

Credit Card Number _____

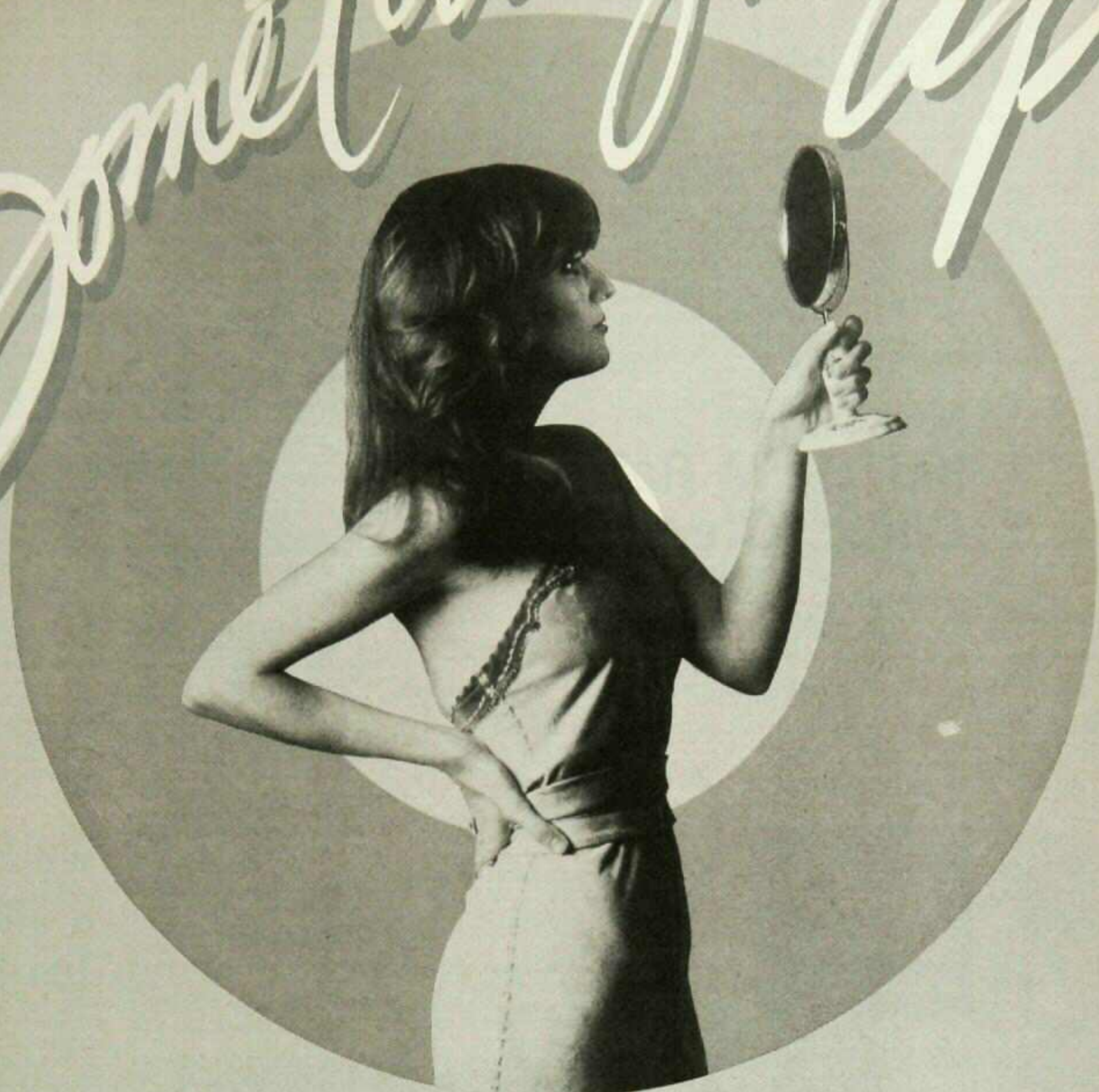
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JULY 15, 1978, BILLBOARD

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"Something's Up" AB-12371

from her latest hit album

Shoot The Moon



AA-1052

A Home Town Production Produced By Ken Mansfield



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ABC DELIVERS

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Arbitron To Delist Stations For Rating Distortion Rule Violations

Continued from page 1

Arbitron for broadcasting a spot which noted that some stations in the Fresno market were giving away prizes, and running commercial-free hours during the rating period. The commercial then advised listeners, who might have diaries, to write down the station "you usually listen to."

Jonz defended the spot as a means to "stop all this ridiculous hype."

Also in trouble with Arbitron are the Sis Kaplan stations in Charlotte and Jacksonville and KUPD-AM-FM in Phoenix.

The Kaplan stations, WAYS/WROQ Charlotte and WAPE Jacksonville, all ran large newspaper ads which carried facsimiles of Arbitron diaries. Listeners were to fill these out in a contest which awarded prizes based on the amount of listening the entrant recorded.

Faced with threats of a suit, Arbitron reached a compromise with the Kaplan stations. WAPE will be delisted from the regular Jacksonville report with a special addenda being issued. But the Charlotte stations will be included in the regular book. A special sticker on the cover of the Charlotte book will direct readers to a notation within the book describing the stations' promotional activities.

KUPD, which has been in trouble in the past with Arbitron for issuing diary-like check books for listeners

to fill out, is in trouble once again for a similar promotion.

The Fresno and Jacksonville reports are both due out July 21 and will probably keep that date. Less sure of staying on schedule are the Phoenix book, due Friday (7) and the Charlotte book, due Friday (14).

Meanwhile, WPLR New Haven general manager Dick Kalt is unhappy that Arbitron is having trouble getting substantial returns of diaries from men 18-24, a prime audience for WPLR's AOR format.

The problem came to Kalt's attention when he noticed that "beautiful" WKCI had more than twice the 18-24 male listeners in the total survey and area as his AOR station.

Checking Arbitron's diaries for that age demographic in the total survey area, Kalt reports he found only two diaries for this group in the total survey area. The two diaries represent 11,000 men.

One of these diary keepers reported listening to WKCI 26 hours a week. The result is that WKCI beats all other stations in men 18-24 with an average quarter-hour listenership of 11,900.

On top of this problem Kalt points to what has been a constantly shifting total survey area that in the past three New Haven books has added all of Fairfield County, Conn.; deleted all of it; added Bridgeport and deleted Suffolk county.

DOUG HALL

Vox Jox

By DOUG HALL

NEW YORK—Gene Autry's Golden West Broadcasters switches its new acquisition WCAR-FM Detroit from Drake-Chenault's "Great American Country" to adult contemporary Monday (17).

With the format change comes a new location, Tower 100 of the \$350 million new Renaissance Center, and new call letters, WTWR "The Music Tower" and adaptation of the new address.

The new center includes a 73-story Detroit Plaza Hotel. WTWR will place its antenna atop it.

Installed as the new general manager of the station is Victor Ives who was program manager of Golden West's KSHO San Francisco. New operations manager is Jack Kirkwood who worked weekends at KSFO and was afternoon drive man at KWG Stockton. Kirkwood will be handling afternoon drive at WTWR.

Joey Ryan has been brought in from WAAM Ann Arbor to do morning drive. The station will be partly automated and will use Drake-Chenault's "Contempo 200" as an oldies source. WWG-FM Detroit program director Jim Fields has joined the staff in charge of production.

headquarters at the Soldiers' and Sailors' Monument on Riverside Drive, on the upper West Side of Manhattan.

Music included in the special program ranged from a "Star Wars" and "Close Encounters" medley and the overture from "Tommy" to "Rhapsody In Blue," "Flight Of The Bumble Bee," "Pictures At An Exhibition" and "My Country Tis Of Thee."

Awards: KNX-FM Los Angeles and ABC's FM network have won awards from the Armstrong Memorial Research Foundation for excellence and originality in FM broadcasting.

KUZM West Monroe, La., has switched from AOR to Top 40 and is looking for new DJs. Resumes and tapes can be sent to the station at P.O. Box 547, West Monroe, La. 71291. WAZY Lafayette, Ind., p.d. Jeffrey Jay Weber is looking for a mid-day personality who is strong in production. Send tapes and resume to Weber at the station at P.O. Box 410, Lafayette, Ind. 47902.

WFYR Chicago is hoping to raise \$250,000 in a music sale—donated records, tapes, musical instruments, stereo equipment, and sheet music—for the benefit of the Les Turner ALS (Amyotrophic Lateral Sclerosis—Lou Gehrig disease) Foundation. Turner, a prominent Chicago businessman, died three months ago at 38 from the disease. Material will be collected through the summer for a Sept. 15-21 sale.

WBLS Adds 3 Stations In Top Markets

Continued from page 1

KRE will be acquired for \$1.8 million. No price has been disclosed for the Detroit stations.

Sutton says he will take a conservative approach to KJLH and retain the present format because "it has been successful."

The deal catapults the black-owned and operated Inner City into a major group of stations.

WBLS, which was once known as "The Black Experience In Sound" has broadened its appeal and no longer identifies itself thusly. It does, however, have a strong appeal to blacks since it plays a good deal of soul and disco music. But WBLS program director Hal Jackson's approach has been to create a sophisticated sound without direct ethnic appeal.

WBLS in the April/May Arbitron came within a hair's breadth of topping ABC's contemporary WABC-AM for the top spot in the nation's top market. WBLS-FM had a 7.9% of the listening audience over the age of 12, while WABC had an 8.1. WBLS is already number one among the valued 18-34 demographic group.

Sutton will have his work cut out for him in getting his new acquisitions up to par with WBLS. Each is close to the bottom of the barrel in its market. These stations' percent of audience over the past year is generally below 1%.

Approval for the acquisitions will be sought before the FCC by the end of this month.

IN LOS ANGELES

KUTE-FM Ratings Climb; Credit Disco

By JEAN WILLIAMS

LOS ANGELES—KUTE-FM is riding disco to the top of the Arbitron ratings. The 690-watt, 24-hour station has dropped its soft r&b, all LP format to go disco, thus becoming this area's only all disco radio outlet.

And according to the recent L.A. book it is leaving behind the former

top rated KDAY-AM, KUTE's sister station KKTT-AM, KACE-FM and KJLH-FM.

At the same time, the station, which captured a 2.6% share of the total market, according to Arbitron, with KDAY falling behind with a 2.1% share, is coupling its new format with a massive, more than \$50,000 (todate) advertising/promotional campaign, says Bob Sabo, general sales manager of KUTE. The 2.6% is among all listeners 12 years old or older and is up from a 1.0% a year ago.

"The 2.6 share is only the tip of the iceberg. It points out that our listeners spend a lot of time with us. Our average listener spends 10½ hours with us."

Sabo explains that part of the station's promotional campaign is a fleet of buses running throughout Southern California with KUTE 102-Disco on the sides; there are disco frisbees; each weekend throughout the summer the station has airplanes flying up and down local beaches advertising KUTE Disco; and there are T-shirts, posters and other merchandising materials.

This is the first time in the five-year history of the station that it has initiated a promotional campaign, says Sabo. "It has only been since February when we first began to experiment with disco on a limited basis that we got into this type of promotion. KUTE has always been a word-of-mouth outlet."

Sabo maintains that KUTE has retained 90% of its initial audience while increasing and adding the Latin and white audiences.

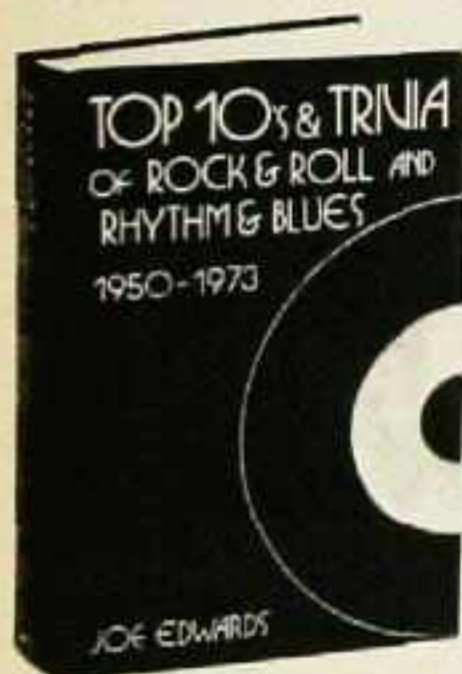
"In January," he says, "we had a total audience of 250,000 and the composition of our audience was 60% black. We are now 55% black but we've doubled the audience."

Although disco is now its format, KUTE remains primarily an LP outlet. "We play very few singles. If the record is available only a single we will play it."

"The Southern California area leads in many things, but it has lagged behind in disco airplay. Through our research we found that this audience wants to hear disco and there was a void to be filled," says Sabo.

"Our disco format is different from other parts of the country," he continues. "Disco stations elsewhere tend to play disco cuts which are rec-

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JULY 10, 1976, BILLBOARD

SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?

GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S

NEIL SEDAKA WAS LEAD TENNESSEE TWO? •



Journey. The "Infinity" tour covers more ground than ever.

Journey. The one rock band with "road work" built right into their name. In two years, over a million-and-a-half fans have seen their show. By summer's end, at least a million more will hear them on dates with the Rolling Stones, Bob Seger, Fleetwood Mac, and other top-flight bands.

Journey. One of rock's hardest-working bands, supported by one of the chart's hardest-worked albums.

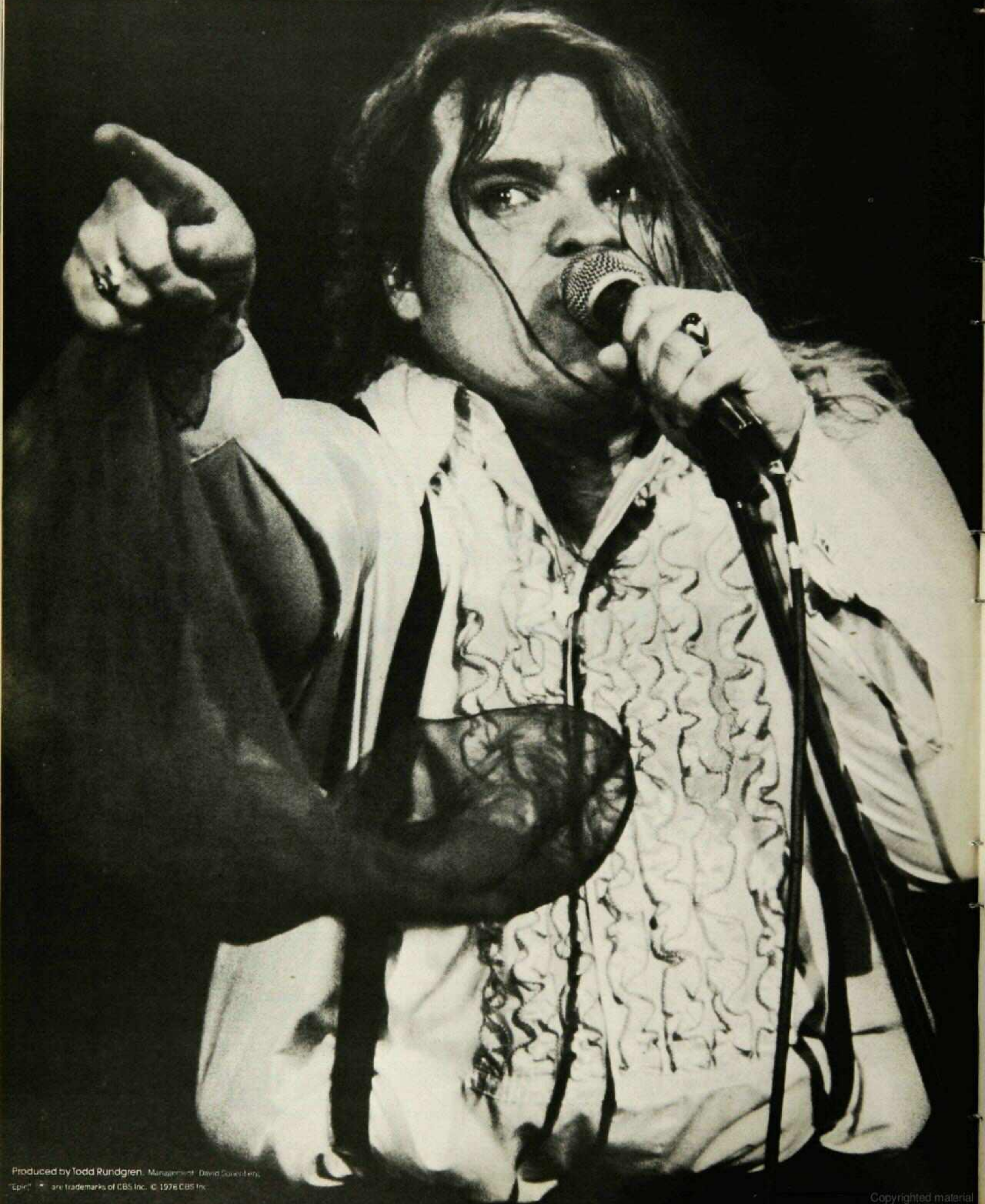
"Infinity." Journey's destination is platinum.

On Columbia Records and Tapes .



JOURNEY TOUR: 7/12 Detroit, Mich. with Tom Petty, 7/13 Nashville, Tenn. with Foreigner, 7/15 Cleveland, Ohio with ELO, 7/16 Davenport, Iowa with Doobie Bros., 7/17 Wisc. with Van Halen, 7/18 Greenbay, Wisc. with Van Halen, 7/20 Tulsa, Okla. with Van Halen, 7/21 Jackson, Tenn. with Van Halen, 7/23 Louisville, Ky. with Ted Nugent, 7/27 Springfield, Mass. with Ted Nugent, 7/28 New Haven, Conn. with Ted Nugent, 7/29 Binghamton, N.Y. with Pat Travers, 7/30 Portland, Maine with Ted Nugent, 8/5 Piffon, Ohio with Pablo Cruise, 8/8 Cincinnati, Ohio with Jefferson Starship, Pablo Cruise, 8/17 Reno, Nev., 8/20 San Jose, Cal., 8/26 Anaheim, Cal. with ELO

Meat Loaf Captures the World.



Produced by Todd Rundgren. Management: David Goulet Inc.
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Baby, We Could Talk All Night.

That's because Meat Loaf is the most talked-about new artist in rock and roll—with a smash album "Bat Out of Hell" and one of the biggest hit singles of the year, "Two Out of Three Ain't Bad."

Ever since the release of this phenomenally successful debut album, you've heard an awful lot about Meat Loaf's achievements in the United States. But you may not know that the international picture is perhaps even more spectacular than all that's happened here at home.

"BAT OUT OF HELL" is **quadruple platinum in Australia** (over 200,000 units), and on the strength of Meat Loaf's coast-to-coast SRO tour, most recently knocked "Saturday Night Fever" out of the #1 album chart position.

"BAT OUT OF HELL" just surpassed **double-platinum in Canada** (200,000+) following one of the most exciting tours in recent memory—with yet another coming up soon. "Two Out of Three Ain't Bad" is matching the album step-for-step, as it stands solidly in the **Canadian top-five**.

"BAT OUT OF HELL" has maintained **top-fifteen chart positions in Great Britain** for the past two months, is certified silver and approaching gold more rapidly than any American debut album of the decade!

"BAT OUT OF HELL" is breaking throughout the rest of Europe—most particularly in **France** and **Germany**—where Meat Loaf's sold-out concerts and widely acclaimed TV appearances left record audiences (more than twenty million) in ecstatic exhaustion.

"BAT OUT OF HELL"'s first of many international hit singles, "You Took the Words Right Out of My Mouth (Hot Summer Night)" topped the charts in Australia—becoming one of the largest-selling singles in the history of the Australian music industry—and hit top-ten in newly converted Meat Loaf communities all over the world. Along with "Two Out of Three Ain't Bad" and the title cut "Bat Out of Hell," all signs point to *three top-twenty singles playing simultaneously in Australia!*

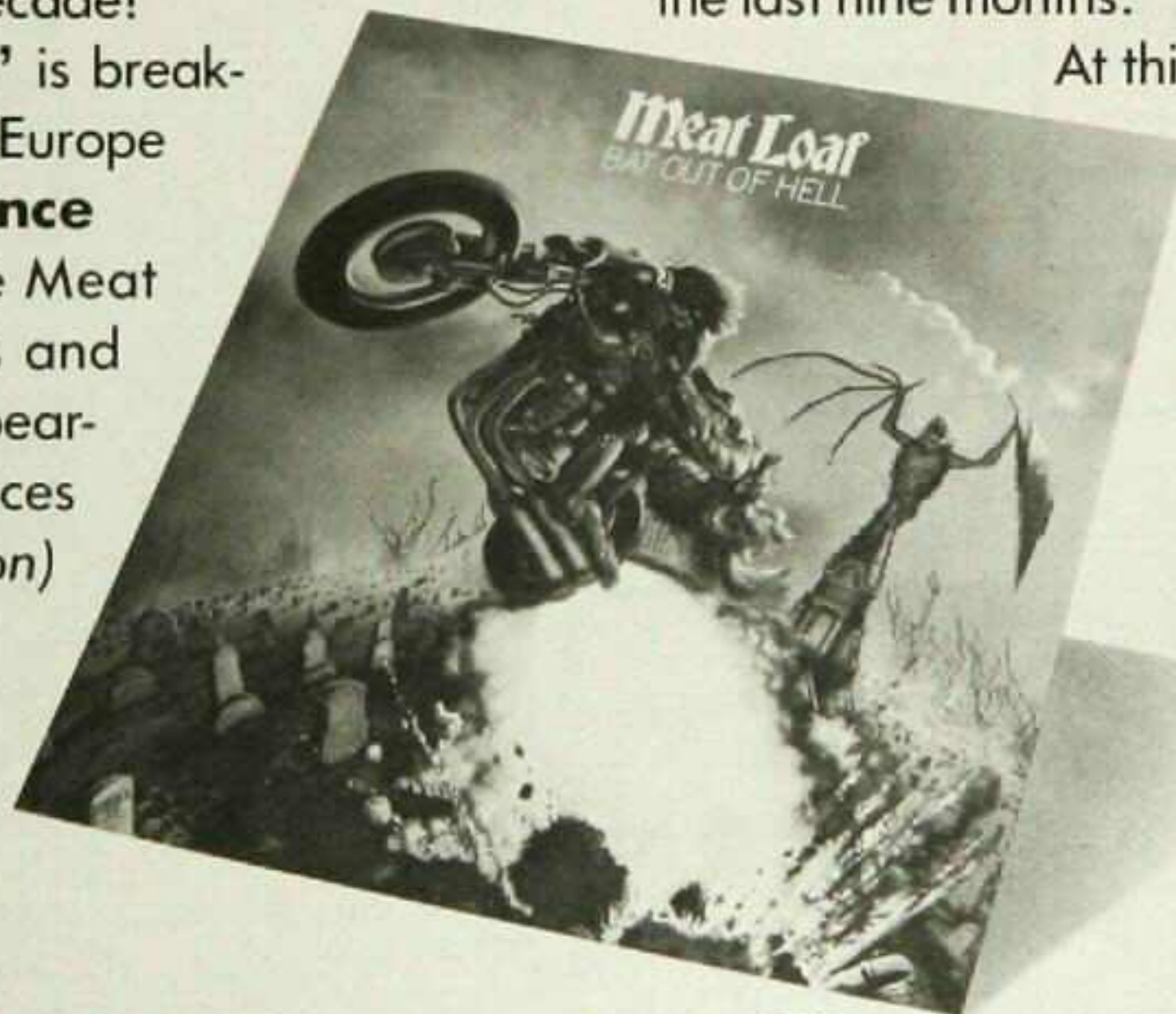
Speaking of singles, we're in the process of releasing "Two Out of Three Ain't Bad" in many other countries. And you can bet that the worldwide reaction to this classic song will be just as infectious and enthusiastic as that of the U.S., Canada and Australia.

"BAT OUT OF HELL"—the song—has shown such remarkable impact at radio that programmers in Australia discarded the edited single and persist in playing *the full ten-minute version!*

Obviously, we could go on and on—continent by continent—in our discussion of the international uproar that follows Meat Loaf wherever he appears. And, believe it or not, the movement is just now shifting into full gear, as Meat Loaf approaches his two-hundredth performance in the last nine months.

At this rate, baby, we could talk all year.

Meat Loaf. Even in the world of rock and roll, there's never been anything quite like this.



"Bat Out of Hell"
The inaugural Meat Loaf album,
with songs by Jim Steinman.
On Epic/Cleveland International Records and Tapes.
Distributed by CBS Records International.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/13/78)

TOP ADD ONS - NATIONAL

- RITA COOLIDGE—You (A&M)
- ANDY GIBB—Everlasting Love (RSO)
- FOREIGNER—Hot Blooded (Atlantic)

PRIME MOVERS - NATIONAL

- COMMODORES—Three Times A Lady (Motown)
- FRANKIE VALLI—Grease (RSO)
- (D) ROLLING STONES—Miss You (Rolling Stones)

BREAKOUTS - NATIONAL

- PABLO CRUISE—Love Will Find A Way (A&M)
- (D) DONNA SUMMER—Last Dance (Casablanca)
- BILLY JOEL—Only The Good Die Young (Columbia)

D—Discotheque Crossover

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

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

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

KAFY—Bakersfield

- JACKSON BROWNE—Stay (Asylum)
- RITA COOLIDGE—You (A&M)
- ★ TOBY BEAU—My Angel Baby (RCA) 24-17
- ★ BARRY MANILOW—Copacabana (Arista) 33-27

KRIZ—Phoenix

- NO LIST
-
-
-

KTKT—Tucson

- NO LIST
-
-
-

KQED—Albuquerque

- EDDIE RABBITT—You Don't Love Me Anymore (Elektra)
- CLIMAX BLUES BAND—Makin' Love (Sire)
- ★ COMMODORES—Three Times A Lady (Motown) 31-23
- D★ DONNA SUMMER—Last Dance (Casablanca) 20-13

KEND—Las Vegas

- TOBY BEAU—My Angel Baby (RCA)
- PAUL NICHOLAS—On The Strip (RSO)
- ★ FRANKIE VALLI—Grease (RSO) 20-11
- ★ PETER BROWN—Dance With Me (Drive) 27-20

Pacific Northwest Region

TOP ADD ONS:

- RITA COOLIDGE—You (A&M)
- FOREIGNER—Hot Blooded (Atlantic)
- EXILE—Kiss You All Over (Warner/Curb)

PRIME MOVERS:

- BILLY JOEL—Only The Good Die Young (Columbia)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- BARRY MANILOW—Copacabana (Arista)

BREAKOUTS:

- PABLO CRUISE—Love Will Find A Way (A&M)
- JOE WALSH—Life's Been Good (Asylum)
- JEFFERSON STARSHIP—Runaway (GrunT)

KFRC—San Francisco

- NO LIST
-
-
-

KYA—San Francisco

- FOREIGNER—Hot Blooded (Atlantic)
- RITA COOLIDGE—You (A&M)
- ★ NONE

KLVV—San Jose

- NO LIST
-
-
-

KNDE—Sacramento

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- RITA COOLIDGE—You (A&M)
- ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) 29-21
- ★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 17-13

KROY—Sacramento

- NO LIST
-
-
-

KYNO—Fresno

- FOREIGNER—Hot Blooded (Atlantic)
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ★ BARRY MANILOW—Copacabana (Arista) 23-15
- ★ HEATWAVE—The Groove Line (Epic) 17-13

KGW—Portland

- NO LIST
-
-
-

KING—Seattle

- CRIS REA—Fool If You Think It's Over (UA)
- ★ NONE
-
-

KJRB—Spokane

- NO LIST
-
-
-

KTAC—Tacoma

- NO LIST
-
-
-

KCPX—Salt Lake City

- EXILE—Kiss You All Over (Warner/Curb)
- ★ JOE WALSH—Life's Been Good (Asylum) 13-8
- ★ JEFFERSON STARSHIP—Runaway (GrunT) 14-9

KRSP—Salt Lake City

- NO LIST
-
-
-

KTLK—Denver

- FRANKIE VALLI—Grease (RSO)
- RITA COOLIDGE—You (A&M)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 17-8
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 23-16
- ★ NONE
- ★ O'JAYS—Ista Be My Girl (Phila Int'l) 16-13
- D★ ROLLING STONES—Miss You (Rolling Stones) 18-15

North Central Region

TOP ADD ONS:

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)

PRIME MOVERS:

- COMMODORES—Three Times A Lady (Motown)
- FRANKIE VALLI—Grease (RSO)
- JEFFERSON STARSHIP—Runaway (GrunT)

BREAKOUTS:

- STEVE MARTIN—King Tut (WB)
- JOE WALSH—Life's Been Good (Asylum)
- (D) DONNA SUMMER—Last Dance (Casablanca)

CKLW—Detroit

- NO LIST
-
- ★ COMMODORES—Three Times A Lady (Motown) 30-15
- ★ FRANKIE VALLI—Grease (RSO) 23-14

WDRQ—Detroit

- NO LIST
-
-
-

WTAC—Flint

- WINGS—I've Had Enough (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- D★ DONNA SUMMER—Last Dance (Casablanca) 19-11
- ★ JEFFERSON STARSHIP—Runaway (GrunT) 24-19

Z96 (WZZM-FM)—Grand Rapids

- NO LIST
-
-
-

WAKY—Louisville

- ANDY GIBB—Everlasting Love (RSO)
- CRIS REA—Fool If You Think It's Over (UA)
- ★ FRANKIE VALLI—Grease (RSO) 16-5
- ★ EXILE—Kiss You All Over (Warner/Curb) 22-12

WBGN—Bowling Green

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- TROOPER—Raise A Little Hell (MCA)
- ★ JEFFERSON STARSHIP—Runaway (GrunT) 20-12
- ★ COMMODORES—Three Times A Lady (Motown) HB-26

WGCL—Cleveland

- NO LIST
-
-
-

WZZP—Cleveland

- NO LIST
-
-
-

WSAI—Cincinnati

- NO LIST
-
-
-

Q-102 (WKRR-FM)—Cincinnati

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- CHARLIE—She Loves To Be In Love (Janus)
- D★ ROLLING STONES—Miss You (Rolling Stones) 12-7
- ★ HEATWAVE—The Groove Line (Epic) 21-16

WCOL—Columbus

- PABLO CRUISE—Love Will Find A Way (A&M)
- FRANKIE VALLI—Grease (RSO)
- ★ STEVE MARTIN—King Tut (WB) 28-17
- ★ COMMODORES—Three Times A Lady (Motown) 14-4

WNCI—Columbus

- NO LIST
-
-
-

WCUE—Akron

- SPYRO GYRA—Shaker Song (Amherst)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- ★ JOE WALSH—Life's Been Good (Asylum) 20-11
- ★ COMMODORES—Three Times A Lady (Motown) 31-20

13-Q (WKTO)—Pittsburgh

- ELECTRIC LIGHT ORCHESTRA—Mr. Blue Sky (Jet)
- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- ★ COMMODORES—Three Times A Lady (Motown) 18-12
- ★ JEFFERSON STARSHIP—Runaway (GrunT) 21-16

WPEZ—Pittsburgh

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ BARRY MANILOW—Copacabana (Arista) 35-29
- D★ TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 19-14

Southwest Region

TOP ADD ONS:

- RITA COOLIDGE—You (A&M)
- CRIS REA—Fool If You Think It's Over (UA)
- JOE WALSH—Life's Been Good (Asylum)

PRIME MOVERS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- PETER BROWN—Dance With Me (Drive)
- COMMODORES—Three Times A Lady (Motown)

BREAKOUTS:

- BILLY JOEL—Only The Good Die Young (Columbia)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- PABLO CRUISE—Love Will Find A Way (A&M)

KILT—Houston

- ANDY GIBB—Everlasting Love (RSO)
- SEALS & CROFTS—You're The Love (WB)
- ★ JOE WALSH—Life's Been Good (Asylum) 39-27
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 37-26

KRBE—Houston

- JACKSON BROWNE—Stay (Asylum)
- EVELYN "CHAMPAGNE" KING—Shame (RCA) 37-26
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 40-31

KLIF—Dallas

- RITA COOLIDGE—You (A&M)
- CRIS REA—Fool If You Think It's Over (UA)
- D★ ROLLING STONES—Miss You (Rolling Stones) 16-6
- ★ BARRY MANILOW—Copacabana (Arista) HB-21
- ★ ABBA—Take A Chance On Me (Atlantic) 7-4
- ★ PETER BROWN—Dance With Me (Drive) 9-6

KNUS-FM—Dallas

- RITA COOLIDGE—You (A&M)
- EDDIE RABBITT—You Don't Love Me Anymore (Elektra)
- ★ ABBA—Take A Chance On Me (Atlantic) 7-4
- ★ PETER BROWN—Dance With Me (Drive) 9-6

KFIZ-FM (Z-97)—Fl. Worth

- BILLY JOEL—Only The Good Die Young (Columbia)
- FRANKIE VALLI—Grease (RSO)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-11
- ★ SAMANTHA SANG—You Keep Me Dancing (Private Stock) 18-14

KINT—El Paso

- NO LIST
-
-
-

WKY—Oklahoma City

- JOE WALSH—Life's Been Good (Asylum)
- COMMODORES—Three Times A Lady (Motown)
- ★ PETER BROWN—Dance With Me (Drive) 13-7
- D★ ROLLING STONES—Miss You (Rolling Stones) 12-8

KOMA—Oklahoma City

- NO LIST
-
-
-

KAKC—Tulsa

- NO LIST
-
-
-

KELI—Tulsa

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- RITA COOLIDGE—You (A&M)
- ★ BILLY JOEL—Only The Good Die Young (Columbia) 19-10
- ★ PETER BROWN—Dance With Me (Drive) 15-7

WTIX—New Orleans

- CRIS REA—Fool If You Think It's Over (UA)
- GENE COTTON—You're A Part Of Me (Ariola)
- ★ COMMODORES—Three Times A Lady (Motown) 18-11
- ★ CARLY SIMON—You Belong To Me (Elektra) 9-5

WROE—New Orleans

- EXILE—Kiss You All Over (Warner/Curb)
- JOE WALSH—Life's Been Good (A&M)
- D★ ROLLING STONES—Miss You (Rolling Stones) 16-9
- ★ WALTER EGAN—Magnet & Steel (Columbia) 28-22

KEEL—Shreveport

- ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor)
- FOREIGNER—Hot Blooded (Atlantic)
- D★ ROLLING STONES—Miss You (Rolling Stones) 17-11
- ★ COMMODORES—Three Times A Lady (Motown) 23-17

Midwest Region

TOP ADD ONS:

- FRANKIE VALLI—Grease (RSO)
- COMMODORES—Three Times A Lady (Motown)
- WINGS—I've Had Enough (Capitol)

PRIME MOVERS:

- (D) ROLLING STONES—Miss You (Rolling Stones)
- PABLO CRUISE—Love Will Find A Way (A&M)
- STEVE MARTIN—King Tut (WB)

BREAKOUTS:

- PETER BROWN—Dance With Me (Drive)
- BILLY JOEL—Only The Good Die Young (Columbia)
- MICHAEL JOHNSON—Bluer Than Blue (EMI America)

WLS—Chicago

- FRANKIE VALLI—Grease (RSO)
- BOB SEGER—S'il The Same (Capitol)
- ★ BARRY MANILOW—Copacabana (Arista) 22-15

WMET—Chicago

- NO LIST
-
-
-

(Continued on page 32)

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JULY 15, 1978, BILLBOARD

MEET
**CHERYL
LADD**
THE SINGER

“THINK IT OVER”

The First Single (4599)
From Her Forthcoming Album (SW-11808)

Produced by Gary Klein for The Entertainment Company

Executive Producer: Charles Koppelman

Management: Mike Gardner/BNB Management (213) 273-7020



Capitol
RECORDS

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"YOU"'S WHO'S WHO.

CURRENT PLAY (MAJOR MARKET)

KDAY
KKT
KJLH
KACE
WIGO
WCHB
WJLB

WGPR
WVON
WJPC
KKSS
WDIA
WHRK-FM
WVEE-FM

WBOK
WYLD
KCOH
KYOK
KMJQ
V103
WEBB

HAS GONE TOP 10 AT:

WEAL
WANM
WVKO
WTLC
WDAO
KOKY

WRXP
WCKO
WWKM
WWSW
WRBD

OTHER AIRPLAY AT:

WDKX
WBUL
WSOK
WGOK
WSRC
WAAA
WOIC
WGIV

WTOY
WENZ
WKLR
WNOV
WAWA
KCAT
KOKA
KJET

KLIP
WPAL
WIDU
WORV
KAPE
WESY
WSJC
KADO

These are some of the influential stations that are making The McCrarys' debut single, "You," a resounding smash. And if your station could use some more listeners, "You" is a record that definitely concerns You.

"You." The fast-breaking single from The McCrarys album, "Loving Is Living." On Portrait™ Records and Tapes.

The McCrarys Loving Is Living

including:
Take Me To Your Leader/Here's That Feeling
You/Givin' It Up/Thinking About You



JR 34764

Executive Producer: Lionel Conway. Produced and Arranged by Trevor Lawrence.

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 7-5-1978

Top Add Ons-National

KENNY LOGGINS—Nightwatch (Columbia)
PETER GABRIEL—(Atlantic)
LAURA NYRO—Nestled (Columbia)
TARNEY/SPENCER BAND—Three's A Crowd (A&M)

Top Requests/Airplay-National

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)
JOE WALSH—But Seriously, Folks (Elektra)

National Breakouts

BOB DYLAN—Street Legal (Columbia)
FOREIGNER—Double Vision (Atlantic)
THIN LIZZY—Live And Dangerous (W.B.)
LIAR—Set The World On Fire (Bearsville)

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.

KFNL-AM—Denver (Randy Soltan)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **BILL CHAMPLIN**—Single (Full Moon/Epic)
- **MICHAEL STANLEY BAND**—Cabin Fever (Arista)
-
-
- **ALAN PARSONS PROJECT**—Pyramid (Arista)
- **MOODY BLUES**—Octave (London)
- **FOREIGNER**—Double Vision (Atlantic)
- **PABLO CRUISE**—Worlds Away (A&M)

KZEL-FM—Eugene (Stan Garrett)

- **PETER GABRIEL**—(Atlantic)
- **CHILLWACK**—Lights From The Valley (Mushroom)
- **CRUSADERS**—Images (ABC)
- **STONEBOLT**—(Parachute)
- **BILL CHAMPLIN**—Single (Full Moon/Epic)
- **ROGER C. REALE**—(Big Sound)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BOB DYLAN**—Street Legal (Columbia)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **JOE WALSH**—But Seriously, Folks (Elektra)

KFIG-FM—Fresno (Art Parkas)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **FOREIGNER**—Double Vision (Atlantic)
- **PETE CARR**—Multiple Flash (Big Tree)
- **STEVE HACKETT**—Please Don't Touch (Chrysalis)
-
-
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **DAVE MASON**—Mariposa De Oro (Columbia)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **MOODY BLUES**—Octave (London)

Southwest Region

TOP ADD ONS

KENNY LOGGINS—Nightwatch (Columbia)
FOREIGNER—Double Vision (Atlantic)
PRISM—See Forever Eyes (Arista)
LAURA NYRO—Nestled (Columbia)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

MOODY BLUES—Octave (London)
DAVID GILMOUR—(Columbia)
TARNEY/SPENCER BAND—Three's A Crowd (A&M)
BOB DYLAN—Street Legal (Columbia)

KZWF-FM—Dallas (Bob Shannon)

- **TROOPER**—Thick As Thieves (MCA)
- **JESSE BARISH**—(CA)
- **BEES KNEES**—(Derek)
-
-
- **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)
- **GERRY RAFFERTY**—City To City (United Artists)
- **ALAN PARSONS PROJECT**—Pyramid (Arista)

KFWO-FM—Dallas/Ft. Worth (Tim Spencer)

- **TRICKSTER**—(Jet)
- **KENNY LOGGINS**—Nightwatch (Columbia)
- **PETER GABRIEL**—(Atlantic)
- **RUSS BALLARD**—At The Third Stroke (Epic)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **MICHAEL JOHNSON**—The Michael Johnson Album (EMI America)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **GERRY RAFFERTY**—City To City (United Artists)
- **ALAN PARSONS PROJECT**—Pyramid (Arista)

KLOL-FM—Houston (Paul Riano)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **LAURA NYRO**—Nestled (Columbia)
- **LIAR**—Set The World On Fire (Bearsville)
- **STONEBOLT**—(Parachute)
- **LOST GONZO BAND**—Signs Of Life (Capitol)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **SHAKE RUSSELL**—Songs On The Radio (Cherry)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **FOREIGNER**—Double Vision (Atlantic)
- **PABLO CRUISE**—Worlds Away (A&M)
- **MOODY BLUES**—Octave (London)

KLBI-FM—Austin (Steve Smith)

- **PETER GABRIEL**—(Atlantic)
- **MICHAEL STANLEY BAND**—Cabin Fever (Arista)
- **TOM ROBINSON BAND**—Power In The Darkness (Harvest)
- **FOREIGNER**—Double Vision (Atlantic)
- **LAURA NYRO**—Nestled (Columbia)
- **STONEBOLT**—(Parachute)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **DAVID GILMOUR**—(Columbia)

WRVO-FM—New Orleans (Samba)

- **PRISM**—See Forever Eyes (Arista)
- **CARILLO**—Rings Around The Moon (Atlantic)
- **DAVID GILMOUR**—(Columbia)
- **BOB DYLAN**—Street Legal (Columbia)
- **MICHAEL STANLEY BAND**—Cabin Fever (Arista)
- **FOREIGNER**—Double Vision (Atlantic)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOURNEY**—Infinity (Columbia)
- **DAVE MASON**—Mariposa De Oro (Columbia)
- **CLIMAX BLUES BAND**—Shine On (Sire)

KY102-FM—Kansas City (Max Floyd)

- **FOREIGNER**—Double Vision (Atlantic)
- **MOODY BLUES**—Octave (London)
- **PRISM**—See Forever Eyes (Arista)
- **BOB DYLAN**—Street Legal (Columbia)
- **KENNY LOGGINS**—Nightwatch (Columbia)
- **LARE**—II (CBS)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)

Midwest Region

TOP ADD ONS

KENNY LOGGINS—Nightwatch (Columbia)
PETER GABRIEL—(Atlantic)
TARNEY/SPENCER BAND—Three's A Crowd (A&M)
RUSS BALLARD—At The Third Stroke (Epic)

TOP REQUEST/AIRPLAY

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)
JOE WALSH—But Seriously, Folks (Elektra)

BREAKOUTS

FOREIGNER—Double Vision (Atlantic)
BOB DYLAN—Street Legal (Columbia)
SPELLBOUND—(EMI America)
LAURA NYRO—Nestled (Columbia)

WWWV-FM—Detroit (Joe Urbief)

- **KENNY LOGGINS**—Nightwatch (Columbia)
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- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **JOURNEY**—Infinity (Columbia)
- **GERRY RAFFERTY**—City To City (United Artists)

WKRT-FM—Chicago (Bob Gelms)

- **BOB DYLAN**—Street Legal (Columbia)
- **KENNY LOGGINS**—Nightwatch (Columbia)
- **FOREIGNER**—Double Vision (Atlantic)
- **LAURA NYRO**—Nestled (Columbia)
- **RUSS BALLARD**—At The Third Stroke (Epic)
- **PETER GABRIEL**—(Atlantic)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **BOB DYLAN**—Street Legal (Columbia)
- **TODD RUNDGREN**—The Herd Of Mink Hollow (Bearsville)

WLVO-FM—Columbus (Steve Banner)

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

WMMS-FM—Cleveland (John German)

- **NO ADDS**
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- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **FOREIGNER**—Double Vision (Atlantic)
- **MICHAEL STANLEY BAND**—Cabin Fever (Arista)

WYDD-FM—Pittsburgh (Steve Downs)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **CALIFORNIA JAM 2**—(Columbia)
- **RUSS BALLARD**—At The Third Stroke (Epic)
- **SPELLBOUND**—(EMI America)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **CARILLO**—Rings Around The Moon (Atlantic)
- **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)
- **FOREIGNER**—Double Vision (Atlantic)

WQFM-FM—Milwaukee (Jim Roberts)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **BOB DYLAN**—Street Legal (Columbia)
- **RANDY MEISNER**—I Really Want You Here Tonight (Asylum)
- **THE DIRTY BAND**—(United Artists)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **THE MOTORS**—Approved By The Motors (Virgin)
- **ALAN PARSONS PROJECT**—Pyramid (Arista)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)

KMBQ-FM—Shreveport (Howard Clark)

- **DAVID GILMOUR**—(Columbia)
- **LAKE**—II (CBS)
- **SPELLBOUND**—(EMI America)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **PRISM**—See Forever Eyes (Arista)
- **BOB DYLAN**—Street Legal (Columbia)
- **LOUISIANA'S LE ROUX**—(Capitol)
- **COMMODORES**—Natural High (Motown)
- **GENESIS**—And Then There Were Three (Atlantic)
- **ROLLING STONES**—Some Girls (Rolling Stones)

Southeast Region

TOP ADD ONS

KENNY LOGGINS—Nightwatch (Columbia)
TARNEY/SPENCER BAND—Three's A Crowd (A&M)
PETER GABRIEL—(Atlantic)
LAURA NYRO—Nestled (Columbia)

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

BOB DYLAN—Street Legal (Columbia)
FOREIGNER—Double Vision (Atlantic)
CARILLO—Rings Around The Moon (Atlantic)
WAR OF THE WORLDS—(Columbia)

WLSL-FM—Atlanta (Keith Allen)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **PETER GABRIEL**—(Atlantic)
- **CARILLO**—Rings Around The Moon (Atlantic)
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- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BOB DYLAN**—Street Legal (Columbia)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **FOREIGNER**—Double Vision (Atlantic)
- **WJX-FM**—Jacksonville (R. Langlois & B. Parker)

WJX-FM—Jacksonville (R. Langlois & B. Parker)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **CHILLWACK**—Lights From The Valley (Mushroom)
- **TRICKSTER**—(Jet)
- **JAPAN**—(Arista)
- **CONTRARAND**—Nothing To Hide (Portrait)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **AC/DC**—Power Age (Atlantic)
- **BOB DYLAN**—Street Legal (Columbia)

Northeast Region

TOP ADD ONS

KENNY LOGGINS—Nightwatch (Columbia)
PETER GABRIEL—(Atlantic)
CALIFORNIA JAM 2—(Columbia)
LAURA NYRO—Nestled (Columbia)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

PETER GABRIEL—(Atlantic)
BOB DYLAN—Street Legal (Columbia)
TWIN LIZZY—Live And Dangerous (W.B.)
LIAR—Set The World On Fire (Bearsville)

WAER-FM—Syracuse (Bob Shepherdson)

- **CHILLWACK**—Lights From The Valley (Mushroom)
- **ASLEEP AT THE WHEEL**—Collision Course (Capitol)
- **JAPAN**—(Arista)
- **LAURA NYRO**—Nestled (Columbia)
- **CHARLES MINGUS**—Cumbias & Jazz Fusion (Atlantic)
- **RADIO BIRDMAN**—Radio, Appear (Sire)
- **PETER GABRIEL**—(Atlantic)
- **ELIZABETH BARRACLOUGH**—(Bearsville)
- **TOM PETTY & THE HEARTBREAKERS**—You've Gonna Get It (Shelter/ABC)
- **NIGHTHAWKS**—Jacks & Kings (Adephi)

WCMF-FM—Rochester (Gary Whipple)

- **WEREWOLVES**—(RCA)
- **THIN LIZZY**—Live And Dangerous (W.B.)
- **CALIFORNIA JAM 2**—(Columbia)
- **PETER GABRIEL**—(Atlantic)
- **KENNY LOGGINS**—Nightwatch (Columbia)
- **LIAR**—Set The World On Fire (Bearsville)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **FOREIGNER**—Double Vision (Atlantic)
- **BOB DYLAN**—Street Legal (Columbia)
- **THE CARS**—(Elektra)

WBAB-FM—Babylon (Bernie Bernard)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **CRUSADERS**—Images (ABC)
- **KEY LARGO**—Sinner Days (Mercury)
- **LORILIEBERMAN**—Letting Go (Millennium)
- **LIAR**—Set The World On Fire (Bearsville)
- **JESSE BARISH**—(RCA)
- **BRUCE SPRINGSTEEN**—Darkness On The Edge Of Town (Columbia)
- **MOODY BLUES**—Octave (London)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **MEAT LOAF**—Bat Out Of Hell (Epic/Cleveland Int'l)

WMNR-FM—Philadelphia (Jerry Stevens)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **RUSS BALLARD**—At The Third Stroke (Epic)
- **TRICKSTER**—(Jet)
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- **BOB DYLAN**—Street Legal (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)

WGRQ-FM—Buffalo (John Welchoff)

- **BOB DYLAN**—Street Legal (Columbia)
- **PETER GABRIEL**—(Atlantic)
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- **ROLLING STONES**—Some Girls (Rolling Stones)
- **FOREIGNER**—Double Vision (Atlantic)
- **CHEAP TRICK**—Heaven Tonight (Epic)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)

WLIR-FM—New York (D. McNamee/L. Meitman)

- **JERRY JEFF WALKER**—Contrary To Ordinary (MCA)
- **LARE**—II (CBS)
- **KENNY LOGGINS**—Nightwatch (Columbia)
- **KEY LARGO**—Sinner Days (Mercury)
- **ARC**—(Lifesign)
- **JESSE BARISH**—(RCA)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **NICK LOWE**—Pure Pop For New People (Columbia)
- **PETER GABRIEL**—(Atlantic)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)

WYSP-FM—Philadelphia (Stephen Johnson)

- **JAY FERGUSSON**—Live (Asylum) (Superstar Network Series)
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- **ALAN PARSONS PROJECT**—Pyramid (Arista)
- **BILLY JOEL**—The Stranger (Columbia)
- **JOE WALSH**—But Seriously, Folks (Elektra)
- **WINGS**—London Town (Capitol)

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

- **CALIFORNIA JAM 2**—(Columbia)
- **MICHAEL JOHNSON**—The Michael Johnson Album (EMI America)
- **KENNY LOGGINS**—Nightwatch (Columbia)
- **EYES**—We're In This Together (Quiet Canyon)
- **LAURA NYRO**—Nestled (Columbia)
- **PETER GABRIEL**—(Atlantic)
- **ROLLING STONES**—Some Girls (Rolling Stones)
- **BOB SEGER & THE SILVER BULLET BAND**—Stranger In Town (Capitol)
- **FOREIGNER**—Double Vision (Atlantic)
- **FOGHAT**—Stone Blue (Bearsville)

WSAN-FM—Allentown (Rick Harvey)

- **KENNY LOGGINS**—Nightwatch (Columbia)
- **BOB DYLAN**—Street Legal (Columbia)
- **PETER GABRIEL**—(Atlantic)
- **TARNEY/SPENCER BAND**—Three's A Crowd (A&M)
- **PRISM**—See Forever Eyes (Arista)
- **THIN LIZZY**—Live And Dangerous (W.B.)
- **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)
- **PABLO CRUISE**—Worlds Away (A&M)

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Rock Singles Best Sellers

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As Of 7/8/78

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

- | | |
|--|--|
| 1 SHADOW DANCING—Andy Gibb—RSO 893 | 21 YOU BELONG TO ME—Carly Simon—Elektra 45477 |
| 2 TAKE A CHANCE ON ME—Abba—Atlantic 3457 | 22 MY ANGEL BABY—Toby Beau—RCA 11250 |
| 3 BAKER STREET—Gerry Rafferty—United Artists 1192 | 23 EVEN NOW—Barry Manilow—Arista 0300 |
| 4 GREASE—Frankie Vallie, RSO 897 | 24 WITH A LITTLE LUCK—Wings—Capitol 4559 |
| 5 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249 | 25 LIFE'S BEEN GOOD—Joe Walsh—Asylum 45493 |
| 6 BLUER THAN BLUE—Michael Johnson—EMI-America 8001 | 26 I WAS ONLY JOKING—Rod Stewart—Warner Bros. 8568 |
| 7 DANCE WITH ME—Peter Brown—Drive 6269 | 27 FEELS SO GOOD—Chuck Mangione—A&M 2001 |
| 8 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891 | 28 STILL THE SAME—Bob Seger—Capitol 4581 |
| 9 MISS YOU—Rolling Stones, Rolling Stone 19307 (Atlantic) | 29 ONLY THE GOOD DIE YOUNG—Billy Joel—Columbia 3-10750 |
| 10 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) | 30 THREE TIMES A LADY—Commodores—Motown 7902 |
| 11 BECAUSE THE NIGHT—Patti Smith—Arista 0318 | 31 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band—TK 1028 |
| 12 COPACABANA—Barry Manilow—Arista 0039 | 32 SONGBIRD—Barbra Streisand—Columbia 310756 |
| 13 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 33 THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 925 |
| 14 RUNAWAY—Jefferson Starship—Grunt 11274 (RCA) | 34 WONDERFUL TONIGHT—Eric Clapton—RSO 895 |
| 15 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549 | 35 I CAN'T STAND THE RAIN—Eruption—Ariola/Hansa 7686 |
| 16 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551 | 36 KING TUT—Steve Martin, Warner Bros. 8577 |
| 17 LOVE WILL FIND A WAY—Pablo Cruise, A&M 2048 | 37 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly 1205 |
| 18 DISCO INFERNO—Trammps—Atlantic 45-3389 | 38 IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic 3483 |
| 19 USE TA BE MY GIRL—O'Jays—Philadelphia International 83642 (CBS) | 39 I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor 14484 |
| 20 LAST DANCE—Donna Summer—Casablanca 926 | 40 HOT LOVE, COLD WORLD—Bob Welch—Capitol 4588 |

Rock LP Best Sellers

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As Of 7/8/78

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

- | | |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 21 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 |
| 2 SHADOW DANCING—Andy Gibb, RSO RS-1-3034 | 22 IT'S A HEARTACHE—Bonnie Tyler—RCA AFL1 2821 |
| 3 EVEN NOW—Barry Manilow—Arista AB 4164 | 23 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 |
| 4 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 24 DARKNESS AT THE EDGE OF TOWN—Bruce Springsteen—Columbia JC 35318 |
| 5 GREASE—Soundtrack—RSO RS-2-4002 | 25 MAGAZINE—Heart—Mushroom MRS 5008 |
| 6 CITY TO CITY—Gerry Rafferty—United Artists UALA 840 | 26 SLOWHAND—Eric Clapton—RSO RS1-3030 |
| 7 NATURAL HIGH—Commodores—Motown M790 | 27 POINT OF KNOW RETURN—Kansas—Kirschner JZ 34929 (Epic) |
| 8 SONGBIRD—Barbra Streisand, Columbia JC 35375 | 28 BOYS IN THE TREES—Carly Simon—Elektra 6E-128 |
| 9 SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 29 LOVE ME AGAIN—Rita Coolidge—A&M SP 4699 |
| 10 THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7099 | 30 FM—Soundtrack—MCA 2-12000 |
| 11 FEELS SO GOOD—Chuck Mangione—A&M SP 4658 | 31 STARDUST—Willie Nelson—Columbia JC 35305 |
| 12 OCTAVE—Moody Blues—London PS 708 | 32 THE GRAND ILLUSION—Styx—A&M SP 4637 |
| 13 BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E-141 | 33 WORLDS AWAY—Pablo Cruise, A&M SP 4697 |
| 14 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2 | 34 10 YEARS OF GOLD—Kenny Rogers—United Artists UALA B35H |
| 15 THE ALBUM—Abba—Atlantic SD 19164 | 35 SOUNDS & STUFF LIKE THAT—Quincy Jones—A&M SP 4685 |
| 16 THE STRANGER—Billy Joel—Columbia JC 34987 | 36 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) |
| 17 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 37 EASTER—Patti Smith—Arista AS 4171 |
| 18 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 38 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton CUK 5021 |
| 19 AJA—Steely Dan—ABC AB 1006 | 39 YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers—Shelter/ABC DA 52029 |
| 20 BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 | 40 LONDON TOWN—Wings—Capitol SW 11777 |

Old-Time Jazz In 'Studs' Mini-Series

LOS ANGELES—Composer Ken Lauber will score the six-hour NBC-TV/Lorimar Production mini-series "Studs Lonigan." Lauber will recreate the sounds of the 1915-1931 musical period which saw the rise of such musicians as King Oliver, Louis Armstrong, Benny Goodman and Bix Beiderbecke.

The soundtrack will faithfully follow the arrangements and individual instrumental styles of the era's great players. The soundtrack will feature Jim Gordon, sax/clarinet; Dave Hungate, trombone; Matt Benton, drums; Fred Tackett, banjo; Barry Zweig, guitar; Loren Newkirk, piano; Darrell Leonard and Jack Coon, cornet and trumpet.

Jazz

KMOX AIRING 7-HR. SHOW

ST. LOUIS—KMOX-AM here, with 50,000 watts beaming its programming to 30 of the 50 states, inaugurated a weekly jazz show Saturday (1) running seven hours and produced and announced by Charlie Menees.

Menees, long a prominent newspaper man and columnist here, plays "a little bit of everything," he says, but his emphasis is on the old big bands and the smaller jazz combos and singers of the '30s and '40s.

The host also serves up telephone interviews with musicians and nationally noted critics and writers. It is believed to be the longest uninterrupted jazz program being aired regularly on a station which is not programmed exclusively with jazz.

Marx And Smith Reactivate Trend

LOS ANGELES—Albert Marx, veteran jazz producer, has reactivated his Trend label as part of his Discovery operation.

Trend plans going into the direct-to-disk field, notes co-owner of Discovery Dennis Smith. However, Trend will not be 100% jazz.

Its first release is "The Art Of The Oud" by John Bilezikjian, which ships in 30 days. Upcoming direct-to-disk projects involve a Mike Woodford, Shelly Manne and Chuck Domanico trio LP. There's also a dixieland effort planned with Ray Linn and his Chicago Stompers.

"We're also talking to singer Bill Henderson about doing an album," Smith says. Henderson made his Discovery debut last year with a vocal performance taped at the defunct Times Restaurant in the San Fernando Valley.

Why is the small local area independent making the direct-to-disk plunge? "We think the fidelity has the edge and there are more audiophiles getting into jazz," answers Smith.

Smith says the firm will be talking to Orion Marketing to handle the direct disks in addition to its established network of independent distributors.

Upcoming on Discovery is the new "Rex" score by Shelly Manne, which was originally cut for Flying Dutchman but never released plus LPs by guitarist Tommy Tedesco and his quartet, tenorman Charles Owens, "Jazz Mass" by Joe Masters (originally released on Columbia); "Songs For Rainy Day Lovers" by Clare Fischer (originally produced by Marx for Columbia in the mid-60s), pianist Dwight Dickerson's trio and trumpeter Don Rader.

Progressive RECORDS

PRESENTS
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DEREK SMITH
George Duvivier, Bobby Rosengarden
Love for Sale, Summertime, Tootsie, Top Gun for Comfort, Autumn Leaves, Sweet Lorraine, Carnival (Theme from Black Orpheus)

7008 Traveling
CHUCK WAYNE
Jay Leonhart, Ronnie Redford, Warren Chissem
I Concentrate on You, When the Lights Are Low, The Summer Knows (Summer of '42), Traveling, Have You Met Miss Jones, Spring Can Really Hang You Up the Most, Stella by Starlight, Skyscraper

Order from your favorite distributor or direct from Progressive Records, Route 4, Tifton, Georgia 31794 (912) 382-8192

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	39	FEELS SO GOOD Chuck Mangione, A&M SP 4658
2	3	4	SOUNDS Quincy Jones, A&M SP 4685
3	2	23	WEEKEND IN LA. George Benson, Warner Bros. 2Wb-3139
4	4	4	ARABESQUE John Klemmer, ABC AA-1068
5	5	6	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
6	13	2	SUNLIGHT Herbie Hancock, Columbia JC 34907
7	32	2	DON'T LET GO George Duke, Epic JE 35366 (CBS)
8	8	4	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
9	6	23	RAINBOW SEEKER Joe Sample, ABC AA 1050
10	10	30	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
11	7	15	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
12	11	6	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
13	9	10	CASINO Al DiMeola, Columbia JC 35277
14	12	4	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
15	19	2	SUPER BLUE Freddie Hubbard, Columbia JC 35386
16	21	3	BREEZIN' George Benson, Warner Bros. BS 2919
17	15	10	MODERN MAN Stanley Clarke, Nipper JZ 35303 (CBS)
18	14	8	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
19	16	10	LOVELAND Lonnie Liston Smith, Columbia JC 35332
20	18	6	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
21	17	6	EVERYDAY, EVERYNIGHT Flora Purin, Warner Bros. BSK 3168
22	20	15	LOVE ISLAND Deodato, Warner Bros. BSK 3132
23	NEW ENTRY		MONTREUX SUMMIT VOL. 2 Various Artists, Columbia JG 35090
24	22	8	BALTIMORE Nina Simone, CTI CTI 7084
25	25	6	SKY BLUE Passport, Atlantic SD 19177
26	24	13	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
27	29	56	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
28	28	36	HEADS Bob James, Columbia JC 34896
29	30	6	GLIDER Auracle, Chrysalis CHR 1172
30	34	3	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
31	35	3	CUMBIA & JAZZ FUSION Charles Mingus, Atlantic SD 8801
32	NEW ENTRY		ALIVEMUTHERFORA Various Artists, Columbia JC 35349
33	31	23	HOLD ON Noel Pointer, United Artists UALA 848-11
34	23	17	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
35	26	4	BOOGIE TO THE TOP Idris Muhammad, Kudu KU-38 (CTI)
36	27	10	SPINOZZA David Spinozza, A&M SP 4677
37	33	3	PERCEPTIONS Charles Earland, Mercury SRM-1-3720
38	38	23	THE PATH Ralph MacDonald, Marlin 2210 (TK)
39	36	17	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
40	40	3	SUITE LADY Gap Mangione, A&M SP 4694
41	41	3	LIVING ON A DREAM Wayne Henderson, Polydor PD-1-6145 (Phonodisc)
42	42	10	PEG LEG Ron Carter, Milestone M9082 (Fantasy)
43	43	10	JUST FAMILY Dee Dee Bridgewater, Elektra 6E-119
44	49	3	TO THE BEAT OF A DIFFERENT DRUM John Coltrane, ABC/Impulse I29346-2
45	NEW ENTRY		DREAM MACHINE Paul Horn, Mushroom MRS 5010
46	39	13	LET'S DO IT Roy Ayers, Polydor PD1-6126
47	45	3	THE X FACTOR Michael White, Elektra 6E-138
48	44	3	THE ATLANTIC FAMILY LIVE AT MONTREUX Various Artists, Atlantic SD-2-3000
49	37	6	DON'T ASK MY NEIGHBORS Raul de Souza, Capitol SW 11774
50	48	3	LIVE AT MONTREUX Don Ellis, Atlantic SD 19178

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Soul Sauce

Gary Bartz Undergoing R&B Switch

By JEAN WILLIAMS

LOS ANGELES—Backstage Management here has undertaken the handling of jazz alto saxophonist Gary Bartz, with plans to cross him to the r&b and pop markets by coupling him with r&b-oriented acts, according to the firm's Johnny Lloyd.

Lloyd explains that the firm, which recently signed the Staples, is mapping plans to launch Bartz in a new direction by first teaming him with the Staples in concert.

"A major project at Backstage is our overseas activities," says Lloyd, "and we're getting Gary involved in European tours. We plan to place him with Leroy Gomez overseas.

"The idea is to slide Gary into the r&b market without really changing his style of music. Just by putting him on shows with artists identified with the r&b market will get him that exposure."

On his latest Capitol LP "Love Affair," there is a cut titled "Shake Your Body," a disco-oriented number which Bartz says "everybody seems to think is different for me. I knew when I recorded that tune people would be surprised and would take notice. I wrote and played a few instruments on that cut.

"Shake Your Body" is my concept of what disco music is. Although I have always been known as a jazz artist, I have always been interested in different types of music by artists like the Dells and several others."

Another new element that Bartz is working on is his visual presentation. Heretofore, he admits that the visual element of his show lagged behind. "But with the different things that are happening to my career, and the audiences I will be playing to, I realize that when they pay their money to see a show, it must be as visual as it is musical," he says.

In addition to several other projects, Bartz is also writing a film score for the movie "The Wedding."

★ ★ ★

Hal Jackson, vice president and program director of New York's WBLS is getting set for his eighth annual Talented Teens International contest to be held at L.A.'s Coconut Grove July 28-29.

Michael Jackson of the Jacksons along with family members Janet and Randy will provide the entertainment.

Judges for the teen talent contest are Rob Cohen, president of Motown films; record executive Gwen Gordy; Cynthia Horner, editor of Right On Magazine; tv writer Hal Kantor; and Fred Berry of tv's "What's Happening."

The contest winner will have a guest appearance on Don Cornelius' "Soul Train," receive a trophy, a self-achievement scholarship, cultural exchange trip to the West Indies and other prizes.

The contest offers 30 females between 13-18 a chance to perform before a national audience. Regional elimination contests are underway to choose the 30 quarter finalists.

The winners will be flown to L.A. with RCA Records and Universal Pictures hosting events. In addition, the winners will have their performances taped for a 90-minute syndicated tv special.

(Continued on page 37)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	8	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3548 (CBS) (Mighty Three, BMI)	★	44	7	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner-Tamerlane, BMI)	69	53	15	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner-Tamerlane, BMI)		
	2	2	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2843 (Yellow Buck/Neck O'Val, ASCAP)		35	40	8	BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson), Warner Bros. 8571 (Nick O'Val, ASCAP)	70	72	6	TWO DOORS DOWN—Joe Thomas (J. Parker), E.R.C. 304 (T.K.) (Vetrol Apple, BMI)	
★	4	9	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	★	36	33	9	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)	★	71	NEW ENTRY	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (T. Bell, T. Bell, C. James, L.W. Bell), Atlantic 3493 (Mighty Three, BMI)	
★	5	10	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibbles, Capitol 4565 (Gondwe/De Time, BMI)	★	37	34	9	ONE LIFE TO LIVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3543 (Mighty Three, BMI)	★	72	NEW ENTRY	HOLDING ON—L.T.D. (J. Osborne, J.L. McCree), A&M 2937 (A&M/Motusound, ASCAP/Tring, McDouglas, BMI)	
	5	3	RUNAWAY LOVE—Linda Clifford (G. Aikes), Carlin 0138 (Andrask/Gemini, BMI)	★	38	38	8	GOOD BAD & FUNKY—Shotgun (T. Skeels, L.W. Fisher, E. LaHogue, L. Austin, G. Ingram, W. Bentley, R. Resch), ABC 12353 (Gubler/Rock/ABC/Dunhill, BMI)	★	73	83	2	THIS IS YOUR LIFE—Norman Connors (J. Webb), Arista 0343 (Jobete, ASCAP)
★	8	8	LAST DANCE—Donna Summer (P. Jabara), Casablanca 826 (Promo/Diga, BMI)	★	39	37	7	IF EVER I SEE YOU AGAIN—Roberta Flack (J. Brooks), Atlantic 3483 (Big Hit, ASCAP)	★	74	84	2	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Jennings, M. Hicks), Columbia 44238 (Atlantic) (Spartan/Goldman, BMI)
★	15	4	THREE TIMES A LADY—Commodores (L. Richer), Motown 7982 (Jobete/Commodores, ASCAP)	★	40	50	7	SUN IS HERE—Sun (B. Byrd, R. Yanze), Capitol 4587 (Glenwood/Denon, ASCAP)		75	80	3	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall), Shady Brook 451904 (Back-To-Rock/Roll/Wig Out/Sun/Mike, BMI)
	8	6	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	★	41	41	10	GET TO ME—Luther Ingram (J. Baylon, Koko 731 (Wondike, BMI)	★	76	76	5	DO IT WITH FEELING—Michael Zager & The Mean Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 737 (Web/W/Sunac, BMI)
	9	7	SHAME—Evelyn Champagne King (J. H. Finch, R. Cross), RCA 11172 (Dunbar/Wills & Mills, BMI)	★	42	52	5	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daam, ASCAP)	★	77	87	4	YOU—McCrays (S.L.A. McCray), Portrait 670014 (CBS) (Island, BMI)
	10	9	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cale-Arama, BMI)	★	43	45	6	AUTOMATIC LOVER—Sylvia (G. Unwin, P. Sowell), Vidarone 1576 (Martin/Coulter, ASCAP, Al Galois/BMI)	★	78	88	2	FIRST IMPRESSIONS—Stylistics (B. Winans, B. Hart), Mercury 3406 (Tudor/Randazzo, BMI)
	11	12	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Shepherd, ASCAP)	★	44	35	16	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	★	79	77	4	WE ARE THE FUTURE—High Energy (T. Laws, M. Bolton, J. Holder, T. Womack), Gordy 7160 (Motown) (Deryn, BMI/Old Brompton Road, ASCAP)
	12	10	THE GROOVELINE—Hoaxwave (R. Temperon), Epic 850524 (A&M/Tinacelli, ASCAP)	★	45	62	4	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty Five, BMI)	★	80	90	2	COME ON DANCE, DANCE—Saturday Night Band (J. Boyce), Prelude 71354 (Song Tailor, BMI)
	13	13	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner-Tamerlane, BMI)	★	46	25	12	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	★	81	85	2	IT'S OVER—Cameo (N. Lefebvre, T. Jenkins, L. Blackmon), Chocolate City 014 (Casablanca) (Helter Days, BMI)
★	17	9	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, R. Pierce), ABC 12360 (Arista, BMI)	★	47	62	4	GET OFF—Foxy (C. Driggs, I. Ledford), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	★	82	86	4	WORDS DON'T SAY ENOUGH—7th Wonder (B. Wyrick, M. Adams), Parachute 538 (Jobete, ACAP/Dino Diamond/Song Tailor, BMI)
	15	14	LET'S GO ALL THE WAY—Whispers (M. Ragan, R. Burke, A. Young, J. Brown), Solar 12346 (RCA) (Vive Delivery, ASCAP/Wah Watson/Joseph & Art, BMI)	★	48	46	8	I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler), Saturn 34018 (Lucky Three/Henry Sweeney, BMI)	★	83	93	2	READY OR NOT—Deborah Workington (Klima, Teller), Arista 7700 (United Artists, ASCAP)
	16	11	DUKEY STICK—George Duke (G. Duke), Epic 850533 (Mycaas, ASCAP)	★	49	46	8	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 2277 (Epic) (Bovina, ASCAP)	★	84	NEW ENTRY	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle K, ASCAP)	
	17	16	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71183 (Vendone-Tramer, BMI)	★	50	61	4	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (Rue, Newberry, James), Fantasy/WMO 826 (Wimat, BMI)	★	85	NEW ENTRY	CASTLES OF SAND—Lorraine Jackson (McGloay), Motown 1441 (Jobete, ASCAP)	
	18	18	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	★	51	64	4	GET OFF—Foxy (C. Driggs, I. Ledford), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	★	86	NEW ENTRY	SATURDAY—Norma Jean Wright (B. Edward, B. Rodgers, D. Carter), Boreville 0225 (Warner Bros.) (Chic, BMI)	
	19	21	CAN'T GIVE UP A GOOD THING—Soul Children (I. Shawwell), Stax 3206 (Fantasy) (Groovesville, BMI)	★	52	42	8	I JUST WANT TO BE WITH YOU—Floater (I. Mitchell Jr., M. Willis, A. Ingram), ABC 12354 (ABC/Dunhill/Wondrake, BMI)	★	87	NEW ENTRY	CELEBRATE—Bryan Construction (B. Muller), United Artists 3294 (Desert Rain/Eggs Bars, ASCAP)	
★	26	9	I LIKE GIRLS—Falback Band (B. Curtis), Spring 381 (Polydor) (Gita, BMI)	★	53	43	17	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Elektra/Relaxed, BMI)	★	88	NEW ENTRY	EVER READY—Jahannie Taylor (R. Moore, H. J. Bryant Sr., T. Moore), Columbia 3-10776 (Groovesville, BMI)	
	21	20	IS THIS A LOVE THING—Radio (R. Parker Jr.), Arista 0378 (Raydola, ASCAP)	★	54	68	4	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Living Four Knights, BMI)	★	89	NEW ENTRY	FROM EAST TO WEST—Voyage (Voyage), Martin 3322 (T.K.) (Rabmus, ASCAP)	
	22	19	HOLLYWOOD SQUARES—Bootsy's Rubber Band (W. Collins, C. Clinton, F. Waddy), Warner Bros. 8575 (Rubber Band, BMI)	★	55	65	4	THE SPANK—James Brown (J. Brown, C. Shemell), Polydor 14487 (Dynalene/Beinda/Unichappell, BMI)	★	90	NEW ENTRY	CAN'T HELP BUT SAY—Tyrone Davis (C. Graham), Columbia 3-10773 (Confess, Tyrone, BMI)	
	23	22	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Supitt, T. Mosker), Arista 0325 (Blackwood, BMI)	★	56	51	6	TEACH ME TONIGHT—Patti LaBelle (A. Edwards, P. LaBelle, B. Elston), Epic 850550 (CBS) (Zuri/Rudki, BMI)	★	91	92	2	ONE NIGHT AFFAIR—Samana Cooke (K. Gamble, L. Huff), Mercury 74004 (Asorted, BMI)
★	30	5	IF YOU'RE READY—Enchantment (M. Stokes, Y. Lanier), Roadshow 1217 (United Artists) (Desert Moon/Wildie Girl, BMI/Desert Rose/Sky Tower, ASCAP)	★	57	67	3	YOUNGBLOOD—War (A. Brown, Dickerson, Jerald, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)	★	92	96	2	SHO YOU RITE—Wesam Williams (R. Flowers), ABC 12377 (Relaxed/Confess/Concort, BMI)
	25	23	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tamla 54293 (Motown) (Berlan, ASCAP)	★	58	48	8	GOLDEN TIME OF DAY/TRAVELIN' MAN—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4580 (Pete, BMI)	★	93	95	2	1-2-3—Dorothy Moore (G. Fisher), MCA 6353 (Chalawa/Gorge Fohoff, ASCAP)
	26	24	STAY—Rufo/Chaka Khan (R. Calhoun/Chaka Khan), ABC 12349 (American Broadband, ASCAP/High Seas, BMI)	★	59	63	5	WHO TURNED YOU ON—Wilson Pickett (C. Williams), Big Tree 16121 (Mardisc) (Fame, BMI)	★	94	94	2	TIMBER—Tavares (R. St. Lewis), Capitol 4583 (Bull Pen, BMI)
	27	27	FUNKENTELCHY—Parliament (G. Clinton, W. Collins), Casablanca 921 (Nick Jr/Maltz, BMI)	★	60	66	8	HOME-MADE JAM—Bobby Humphrey (W. Eaton), Epic 850529 (Arista, ASCAP)	★	95	NEW ENTRY	SUPER WOMAN—Delis (N. Wilkes), TM 101 (Sassy Maude, BMI)	
	28	28	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Ranck, BMI)	★	61	47	9	YOUR LOVE IS A MIRACLE—Average White Band (White, Gomez), Atlantic 3481 (Average, ASCAP)	★	96	NEW ENTRY	I'M IN LOVE WITH LOVE—Kathy Barnes (N/A), Republic (N/A)	
★	36	7	YOU KNOW YOU WANNA BE LOVED—Keith Barrow (Clakes/Mallock), Columbia 3-10772 (Willow Girl, BMI)	★	62	31	20	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kuper, J. Vallini), Columbia 310693 (Hammond House, BMI)	★	97	NEW ENTRY	I LOVE THE WAY YOU LOVE—Ginie Lynn (B. Spears, R. Joyce), ABC 12385 (Groovesville/Razle, BMI)	
★	49	5	STOP YOUR WEEPING—Dramatics (L. Reynolds), ABC 12372 (Groovesville, BMI)	★	63	54	12	WEEKEND LOVER—Odyssey (S. Linzer, D. Randolph), RCA 11245 (Fosterbed/Deudrata/Unichappell, BMI)	★	98	97	3	LAW AND ORDER—Love Committee (Tyson, Felder, Harris), Gold Mine 4011 (Salsoul) (Lucky Three/Six Strings, BMI)
★	39	7	THANK GOD IT'S FRIDAY—Love & Kisses (A. Cordandines), Casablanca 925 (Cafe American/Op Fever, ASCAP)	★	64	74	5	MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stone 19307 (Atlantic) (Colgems, BMI)	★	99	81	5	SPEND THE NIGHT WITH ME—Silver Convention (M. Bjorklund, M. Forsey), MCA 40896 (Midwing/Rivalba, ASCAP)
	32	32	ONE ON ONE—Prince Phillip Mitchell (P.P. Mitchell), Atlantic 3480 (Op Star, BMI)	★	65	58	11	JUST WANNA MAKE A DREAM COME TRUE—Mass Production (B. Williams), Columbia 44233 (Atlantic) (Two Pepper, ASCAP)	★	100	73	6	WHO'S GONNA LOVE ME—The Imperials (A. Dawson, O.M.N. 550) (Island) (A.O. Sudden/Brookside/Caberg/Pediment, ASCAP)
	33	29	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marcan, BMI)	★	66	78	3	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Budsh 597 (Arista) (Elektronic, ASCAP)					

JULY 15, 1978, BILLBOARD

SOUTHERN DJs New Assn. Organized To Assist Blacks; Medlin Named Chief

By JEAN WILLIAMS

LOS ANGELES—A group of Southern DJs have banded together to form an organization called the National Progressive Communications Assn. headed by music industry veteran Joe Medlin.

The association has been set up to help meet the needs of all those dealing in black music from the promotion rep to the broadcaster to the mom and pop retailer.

The group was originally formed as the Irresistible 14, named for the 14 DJs who came up with the concept.

The Irresistible 14 called a meeting early this year asking Medlin to take over as chairman of the board of directors, giving Medlin complete autonomy to expand the group's membership.

In addition to changing the name to the National Progressive Communications Assn., Medlin is admitting persons from all walks of the black music industry.

The organization has been formed with a 10-point plan—community involvement, scholarships, seminars, black music hall of fame, special workshop classes for newcomers to the industry, insurance plan, membership drive, credit union, church involvement and news media.

With Medlin, vice president of promotion for Brunswick Records, some of the other officers and members of the organization are: Joe Fisher, vice chairman and announcer at WCKO, Ft. Lauderdale; Ramona Quiero, executive administrator and treasurer, and Dick Hawkins, public relations director of the group and regional promotion director of Marina Records.

Some of the members include Gene Burleson of Arista Records; Bunky Sheppard, 20th Century-Fox Records; Wayne Gilbert Sharpe; Bennie Williams; Jack Holmes, WRAP, Norfolk; Jerry Rushin, WEDR-FM, Miami; Steve Crumbley, WORL, Orlando; Shirley Torelucci, WERD, Jacksonville; Paul Engasom, WLE, Raleigh; Bill Hennessee, WIDU, Fayetteville; Bob Bryant, WEAS, Savannah; Doc Foster, Savannah; Frankie Davis, Bang Records; and Chester Simmons, Bang Records.

Also: Billy Brooks, independent promotion rep.; Charles Adele, independent promo; Paul White; Ervin Hester, WATV, Durham; Melvin Moore, Prelude Records; Bernie Block, independent promo; Bob Patton, Nashville; Jimmy Swineson, WOKN, Goldsboro, N.C.; and Sonny Woods, Atlanta.

The association will hold its meetings every two months, according to Medlin, with its next session scheduled for Aug. 11-13 at the Holiday Inn West in Durham, where Roy

Wood, vice president of special markets for the National Black Network will become a member.

For the August meeting, the organization is inviting owners and managers of small volume retail record outlets to discuss cooperative buying and other protective marketing concepts for upward mobility.

In terms of community involvement, the group plans to spearhead a movement of awareness in problem areas such as the aged and youth problems and provide charitable outlets for Sickle Cell anemia victims.



TOP SLUGGER—Kenny Rogers takes his turn at bat during his celebrity-media charity baseball game in Las Vegas which benefitted the Nevada Special Olympics for the Mentally Handicapped. The celebs won, 24-8.

It plans to provide scholarships for those entering the fields of communications, music, economics, business law, corporate law, accounting, sales & merchandising, finance, real estate and journalism.

Seminars are two-pronged, acting as an in-house workshop where members offer their expertise to each other, plus group members may chose to go on the lecture circuit for a fee, with some of the funds coming back into the organization.

Special workshops are being set up to counsel newcomers in the areas of properly setting up labels, p.r. firms, independent promotion companies and any other facet of the music industry where newcomers need assistance.

The black music hall of fame will house some of the efforts of those who have made significant contributions to the black music world including artists, producers, broadcasters, arrangers and others.

Its credit union will serve to subsidize its members in case of emergencies.

The group will tie heavily into the churches, says Medlin, noting that the church will serve as a watchdog committee for the association's charitable ventures and will be involved in its programs dealing with the aged, youth and the needy.

While the association is in the midst of a membership drive, it stresses its selectivity policy. Group heads insist that only those who have maintained high standards in terms of their professions with good reputations to back them will be admitted.

With its August three-day meeting, the National Progressive Communications Assn., is inviting retailers from across country to come and lay the groundwork for solutions to some pressing problems.

Cuba Awaits U.S. Talent

NEW YORK—Though far apart as ever politically, Cuba and the U.S. are moving closer culturally with another musical foray planned by U.S. artists to the Communist-ruled island.

Los Angeles independent promoter Richard Aaron says that he has received permission from the Cuban government for a number of top U.S. artists to take part in the island's three-day festival of sports and music to be held in September.

Artists scheduled to make the trip include Herb Alpert, Hugh Masekela, Marvin Gaye, Quincy Jones, Roy Ayers, and, tentatively, Stevie Wonder.

The visit follows a breakthrough U.S.-Cuban jazz exchange last May that saw such U.S. jazz artists as Thad Jones, Pepper Adams, David Amram and others perform with Cuban artists in Havana. CBS Records recently brought a Cuban jazz group to play at the Newport Jazz Festival (Billboard, July 1, 1978).

In addition to playing with local musicians in September, the U.S. group will take part in a softball game against the Cuban all-star team. The U.S. musicians will be helped out on the field by such veteran ball players as Willie Mays and Hank Aaron. Television news personality Geraldo Rivera will be the MC.

Aaron says it took him five months to get permission for the trip.

Peaches Stores Aid In Benefit

ST. LOUIS—The three Peaches Records & Tapes outlets here initiated a fund raising promotion tagged "First Annual Lafayette Community Social And Great Balloon Race" in an attempt to raise \$50,000 for a local community resource center.

The newest Peaches outlet kicked off its promo Saturday (10) with a skydiving team, the Aerial Express, attempting to land in the middle of the store's parking lot.

In addition to a giveaway drawing in the parking lot, an assortment of hot air balloons was released at the newest store.

Onhand for the festivities were clowns and cartoon characters, fire department rescue vehicle displays and demonstrations, recording artists, sidewalk caricaturists and carnival-like games and concessions.

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	7	7		NATURAL HIGH Commodores, Motown M 790	★ 40	5	COME FLY WITH ME Bobby Bland, ABC AA 1075	
★ 3	4	4		LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.R. JZ 35095 (CBS)	★ 42	2	SHADOW DANCING Andy Gibb, RSO RS 13034	
3	2	12		SO FULL OF LOVE O'Jays, P.R. JZ35355	33	32	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	
★ 6	4	4		SOUNDS Quincy Jones, A&M SP 4685	34	37	FREESTYLE Bobby Humphrey, Epic JE 35338 (CBS)	
★ 7	8	8		COME GET IT Rick James & the Stone City Band, Gordy G7 991	★ 45	14	JAM/1980's James Brown, Polydor PD15140	
★ 8	5	5		TOGETHERNESS L.T.D., A&M SP 4705	36	28	DAVID OLIVER David Oliver, Mercury SRM 1183	
7	4	12		CENTRAL HEATING Heatwave, Epic JE 35260	37	33	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	
★ 10	8	8		SMOOTH TALK Evelyn "Champagne" King, RCA APL1 2466	38	35	RAYDIO Raydio, Arista AB 4163	
9	9	11		IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	39	36	VINTAGE "78" Eddie Kendricks, Arista AB-4170	
10	5	12		SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	40	38	ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	
★ 15	5	5		A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	41	34	WE'RE ALL IN THIS TOGETHER Chocolate Milk, RCA APL1 2124	
12	12	10		THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	42	39	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	
★ 17	5	5		LOVE SHINE Don Funk Shun, Mercury SRM-1 3725 (Phonodisc)	43	46	MACHO MAN Village People, Casablanca NBLP 7096	
14	13	29		SATURDAY NIGHT FEVER Various Artists, RSO RS 24001	44	43	CHIC Chic, Atlantic SD19153	
15	11	7		DON'T LET GO George Duke, Epic JE 35366 (CBS)	45	44	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	
★ 22	5	5		BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.R.)	46	41	GOLDEN TIME OF THE DAY Maiz featuring Frankie Beverly, Capitol ST 11710	
17	14	10		DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	47	48	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 13728 (Phonodisc)	
18	18	6		MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	48	50	BAND II Memphis Horns, RCA NBL1 12643	
19	19	23		REACHING FOR THE SKY Prebe Bryson, Capitol ST 11729	★ 49	NEW ENTRY	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	
20	20	23		WEEKEND IN L.A. George Benson, Warner Bros. 2WB 3138	50	53	THREE MILES HIGH Mass Production, Cullison SD 5205 (Atlantic)	
21	21	31		THANKFUL Natalie Cole, Capitol SW 11708	51	47	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD-19149	
22	16	14		YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 75259	52	52	SPYRO GYRA Spyro Gyra, Amherst AMH 1014	
23	23	25		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	53	49	TASTY Patti LaBelle, Epic JE 35335 (CBS)	
24	24	9		THIS IS YOUR LIFE Norman Connors, Arista AB 4177	54	58	FIRE UP 'N' KICKIN Fatback Band, Spring 1 6718 (Polydor)	
25	25	20		PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	55	55	HAPPY TO BE WITH YOU Jean Carr, P.R. JZ 34586 (CBS)	
26	26	7		HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)	56	56	SWEET THUNDER Sweet Thunder, Fantasy FS547	
27	29	7		DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.R.)	★ 57	NEW ENTRY	COME ON DANCE, DANCE Saturday Night Band, Prelude PRL 12155	
28	27	17		LOVE BREEZE Smokey Robinson, Tamla T 355 (Motown)	58	54	A MATTER OF FACT Facts Of Life, Kayvette BQ3 (TK)	
29	31	10		MIDNIGHT BELIEVER B.B. King, ABC AA 1061	59	59	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	
30	30	14		SUNBURN Sun, Capitol ST11723	60	60	LOVELAND Lonnie Liston Smith, Columbia JC 35332	

Soul Sauce

• Continued from page 36

John Robinson, who is a graduate of the Berklee School of Music in Boston, has joined Rufus as the group's new drummer. Rufus is recording its first solo LP for ABC at Dawnbreaker Studios in L.A.

★ ★ ★

Station KOWH-FM in Omaha has added a new jazz program to its format. The show tagged "All That Jazz" airs each Sunday 9 p.m.-midnight. This program comes on the heels of another recently added show "Rhythm Reaction" which is an LP preview program on Wednesday 11 p.m.-midnight with German

Womack hosting. Womack is also program director.

Joe Jackson, father and manager of The Jacksons, has formed a label Ivory Tower International Records to be distributed by CBS' Epic division.

First release will be Randy Jackson's "How Can I Be Sure (It's Me You Love)."

Other acts signed are Janet Jackson, actress/writer Latoya Jackson and Breeze. Instant Replay Music Productions is producing for Ivory Tower.

★ ★ ★

Remember... we're in communications, so let's communicate.



MUSIC MEN—Yehudi Menuhin and Glenn Gould exchange ideas across the studio console at Sounds Interchange, Toronto. The scene was part of production filming for a new CBC-TV series, "The Music of Man," to be hosted by Menuhin.

SESSION IN SEATTLE

Wagnerian Set For Meet On Non-Commercial Radio

CHICAGO—The annual convention of program directors of the nation's non-commercial radio stations will be set against a Wagnerian backdrop this year.

The Music Personnel Conference (MPC), yearly meeting of the professional association of the same name, is scheduled to take place in Seattle concurrent with the yearly staging of Wagner's "Ring" cycle.

The conference will be held Monday through Friday (17-21) at the Edgewater Inn hotel, with programmers from several commercial classical stations also scheduled to attend.

Music directors of stations in the NPR network comprise the bulk of membership in the MPC.

Don Wirtz, program director of KUOW, Seattle, and conference host, says many of the nearly 100 participants will attend performances of the Wagner operas being presented at the Seattle Opera House. The cycle of five operas is staged each summer by the Seattle Opera Company, and numerous broadcasters will take advantage of a rare opportunity to hear an integral production of the complete "Ring."

Special discount tickets are being provided to the conference attendees.

Members of the programmers group also have been invited to witness a special private showing of the King Tut exhibition, Tuesday (18), reports Wirtz.

Film About Bach Shot For 1979 TV

CHICAGO—Lutheran Film Associates has completed lensing of a prime time tv special about the life and music of Johann Sebastian Bach expected to air sometime early in 1979.

The 90-minute special, "The Joy of Bach," combines filmed performances by Yehudi Menuhin, Virgil Fox, Rosalyn Tureck and others, with dramatic reenactment of scenes from the composer's life.

Col Tapes Tureck

NEW YORK—Columbia Masterworks has taped a harpsichord performance of Bach's "Goldberg" Variations with Rosalyn Tureck. The two-record set, to be succeeded by additional Bach recordings, marks Tureck's debut on the CBS label.

On Wednesday (19), the broadcasters have scheduled a meeting with representatives of program syndication services and record companies, Wirtz relates.

CBS and RCA will reportedly be represented, though other major labels have cut back participation this year, according to Wirtz.

Henry Holt, conductor of the Seattle "Ring" cycle, will speak to the group at a Wednesday (19) luncheon to be followed by a composers' symposium.

Composers William Bergsma, Alan Hovhaness, Morton Subotnick and Robert Ward are expected to parley with the group.

Other conference sessions will cover legal issues facing non-commercial stations under the new copyright law (18), matters pertaining to the NPR system including satellite communications (20), and programming methods including programming by computer (20).

Association business will be the focus of sessions Friday (21), Wirtz indicates.

WNCN Backing Busking In N.Y.

NEW YORK—WNCN will play angel to classical street musicians this summer, paying out more than \$15,000 to pavement performers in the metropolitan New York area.

With busking a well-established tradition in this city, recent years have seen more classical musicians bidding for loose change from pedestrian music lovers.

Now WNCN, one of New York's leading classical radio stations, has

Chicago \$\$ Cut; Music Will Suffer

By HOWARD MANDEL

CHICAGO—Conductor Dieter Kober will have to tap a new source of funds to produce Handel's "Water Music" and eight other free outdoor concerts in Chicago parks.

The Chicago Park District has dammed a steady trickle of \$7,000 that Kober's Chicago Chamber Orchestra has received the last 16 years.

The Memorial Day performance of Handel's suite, three dates in June and five in September had been promoted before Kober learned May 5 that his non-profit, largely one-man organization had fallen victim to a Park District austerity program.

"Our classic serenades, prior to and following the Grant Park Symphony season, have been drawing fabulously well at the Lincoln Park Zoo and the back steps of the Museum of Science and Industry, overlooking a lagoon," Kober says. "Last year 1,500 to 2,000 persons heard 'Water Music' on Memorial Day. It was a peaceful, integrated audience and I felt we contributed to making this city a better place for all races.

"Of course, we've received some financial support from the Musicians Union Performance Trust Fund, and there are other sources I can contact. I'm confident we'll find funding for our September dates.

"We've had to call on others right along, to keep up with inflation, because we've gotten the same amount from the Park District all these years. This was just such a surprise."

Another casualty in the Park District cutback was Mel Zelman, announcer for the Grant Park Symphony for the last 10 years, who will not return this season. Park District spokesman Arnie Metanky claims inflation has caused the Park District to curtail services and manpower in several areas.

"The Grant Park Symphony members negotiated a 12% pay raise last year," Kober says without rancor, "and the Park District is building a new Grant Park Bandshell. But nobody thought for a lousy \$7,000 the Park District would have to cancel the Chamber Orchestra program."

selected a half-dozen seasoned street chamber groups for partial subsidy. Each player will receive \$25 a day when performing. And instead of hat or open fiddle case, a sign before the group will read: "No donations, please."

WNCN, in hot competition for classical listeners with WQXR and municipal station WNYC, feels the programs will increase the station's visibility, in addition to providing financial support for young players.

Classical Notes

The Los Angeles Chamber Orchestra has accepted an invitation to become the orchestra in residence at Pasadena's Ambassador Auditorium and will relocate its executive offices there. The residency allows the orchestra, in addition to increased security, broader audiences and more touring, "a more ambitious recording program," Morton Jackson, orchestra society president, relates. The group's concert series at L.A.'s Wilshire Ebell Theatre is not affected by the move.

Pianist Robin McCabe, a student of Abbey Simon, to make her recording debut for Vanguard. An album of Russian solo pieces being taped now. Change of address for Sine Qua Non

Productions, formerly headquartered in Fall River, Mass. Now at 25 Mill St., Providence, R.I. Critic George Jellinek's "Tribute to Maria Callas" broadcast over WQXR, N.Y., an award winner in the 14th annual Armstrong Awards. The FM programming competition called it a "compelling memorial... commentary is honest and without hyperbole."

New licensing ties with Philips and Connoisseur Society were incorrectly attributed to the Reel Society in this space recently. In reality it is Barclay Crocker, the Manhattan-based open reel licensor/duplicator that is broadening its label representation with ties to these companies. Our apologies to Barclay Crocker.

Billboard

Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	18	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
2	2	22	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
3	4	35	GREATEST HITS OF P (Kapp) Columbia 34544
4	8	73	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
5	5	60	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707-097 (Polydor)
6	7	31	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
7	NEW ENTRY		RAMPAL: Sakura Rampal & Laskine, Columbia M 34568
8	10	127	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
9	12	141	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
10	3	14	DONIZETTI: La Favorita London OSA 13113
11	6	14	VERDI: La Traviata Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
12	9	22	WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
13	13	18	RAMPAL: Greatest Hits Rampal, Inoue, Columbia M 34561
14	NEW ENTRY		LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
15	15	18	LA DIVINA: Maria Callas Angel SB3841
16	16	5	LEONTYNE PRICE: Prima Donna Volume 4 New Philharmonic Orchestra (Santi), RCA ARL1-2529
17	11	69	THE GREAT PAVAROTTI London OS 26510
18	14	22	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
19	25	5	DVORAK: Symphony No. 9 Chicago Symphony Orchestra (Giulini), DG 2530 881
20	17	56	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
21	22	35	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyngé) London 13124
22	24	9	VERDI: I Due Foscari ORF Symphony Orchestra & Chorus (Gardelli) Philips 6700.105
23	18	18	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
24	35	52	GRANADOS: GOYESCAS De Larrocha, London CS 7009
25	19	60	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
26	NEW ENTRY		BIZET: Pearl Fishers Paris Opera National Theatre Orchestra & Chorus (Pretre), Angel SBLX-3856
27	27	9	STRAVINSKY: The Rite Of Spring N.Y. Philharmonic (Mehta) Columbia MX 34557
28	29	18	BRAHMS: Violin Concerto In D Major Perlman, Chicago Symp. Orchestra, Angel S-37286
29	20	22	TOMITA: Kosmos RCA ARL 1-2616
30	30	5	BEETHOVEN: Complete Sonatas For Violin & Piano Perlman, Ashkenazy, London OSA 2501
31	NEW ENTRY		VIVALDI: Four Seasons Michelucci-Violin, Philips 6500.017
32	32	9	SHUBERT: Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2530 882
33	21	26	BACH: Brandenburg Concertos (Leonhardt), ABC AB67020/2
34	34	14	VERDI: Requiem Chicago Symphony Orchestra & Chorus (Solti) RCA 2476
35	31	46	CHOPIN POLONAISES Pollini, DGG 2530 659 (Polydor)
36	36	5	RAMPAL/WILSON: 3 Concertos For 2 Flutes (Scimone), RCA ARL1-2713
37	23	35	RACHMANINOFF: Concerto #3 (Berman) (Abbado) Columbia 34540
38	26	9	LIONA BOYD: Guitar Artistry Of London CS 7068
39	28	14	RAMPAL & LAGOYA: In Concert RCA ARL2-2631
40	33	9	PROKOFIEV: Peter & The Wolf Bowie (Ormandy) RCA ARL1 2743

Distribution a Problem For Fla. Wizard Label

By SARA LANE

MIAMI—"The toughest thing in the record business is to get your distributor to make room for you and to work your product," laments Bob Taran, president of Wizard Productions, a Hollywood, Fla.-based record promotion company.

Formed in June 1977, Taran has signed eight acts to his new Wizard label and has five pieces of product out in the market. Taran's not leaving it all to chance or to his 18 independent distributors to make his records work. He's signing up five new promotion men to give his distributors national backup.

"Between major labels and small independent ones such as mine, there are hundreds of records coming out each week and it's tough to get airplay. It's equally tough to get your distributor interested in your product ... or even to listen to it," Taran says a bit ruefully.

Taran, Stu Chernoff, Wizard's national sales and promotion manager plus an in-house staff of five as well as the independent promo men, keep after the distributors by phone.

Wizard has released albums by Carole Taran, J.P. Racer, Duckbutter, Aura and an album by Miami locals Burt Compton and Steven Miele.

"Carole's record has been doing well in Atlanta, Nashville, Miami and Phoenix," Taran says. "We're starting to push the singles 'Don't Forget To Say I Love You' by Betty Wright and Willie Clark and 'The Only Time He Really Loves Me' by Clarence Reid.

"At first, we purposely released the LP without the single because we weren't sure what the single should be. We also wanted to give it a month or two to get a reaction from the distributors, promo men and disk jockeys who reported back to us that these were the two cuts which most interested them."

Taran followed the same procedure with the J.P. Racer LP and now is releasing a mellow rock cut titled "Ooh Did I Miss Her" and "Dance Your Pants Off."

Compton and Miele's "Rock And Roll Genius" is AOR-oriented; Duckbutter is a funk/rock album with "a little reggae, a bit of jazz and

some rock," Taran explains. Aura is a young rock group from San Francisco (J.P. Racer is also from the Bay Area.) and Carole Taran's LP is MOR with a country touch.

Within the next month, Taran

plans to release two soul LPs by Charlie Whitehead and Swamp Dogg, and a 12-inch disco by the local group, Magnum Force titled "The Beatles And Broadway Go Disco." "Our goal is to have a well-

rounded record company with product in the rock, disco and MOR fields."

Taran is no newcomer to the recording business. He started doing record promotion in the 1960s for

Liberty and MGM Records and a few small jazz labels. He continued in the record business for six years, then went into promotion of other entertainment-related businesses and formed his label last summer.

INTRODUCING

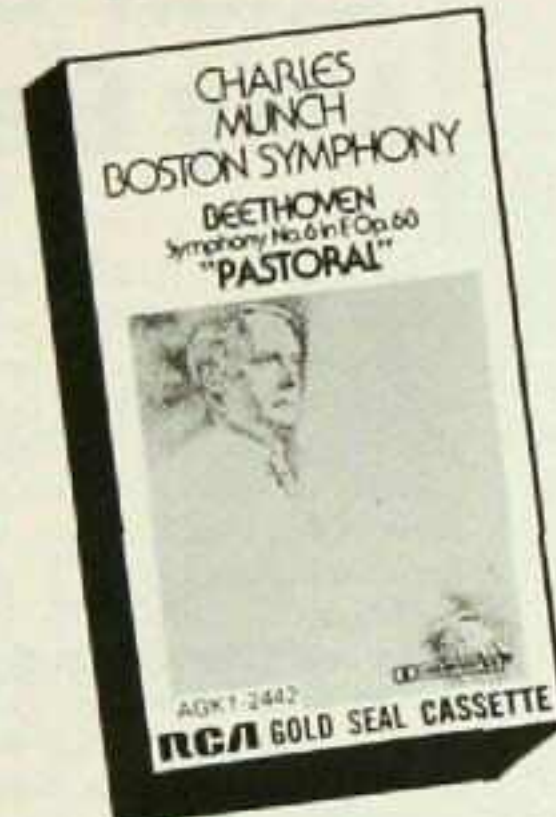
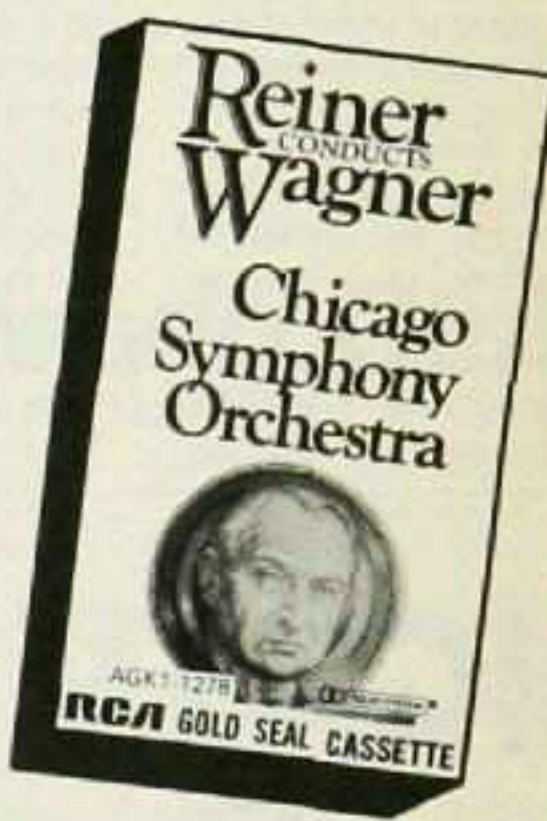
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- AGK1-1268 Schubert: *Symphony No. 8 ("Unfinished") / Beethoven: Symphony No. 5*—Munch/Boston Symphony
- AGK1-1272 Stravinsky: *Petrouchka*—Monteux/Boston Symphony
- AGK1-1276 Mehta Conducts Richard Strauss and Respighi—Zubin Mehta/L.A. Philharmonic
- AGK1-1278 Reiner Conducts Wagner—Reiner/Chicago Symphony
- AGK1-1330 Rimsky-Korsakov: *Scheherazade*—Previn/London Symphony
- AGK1-1331 Tchaikovsky: *Romeo and Juliet / Serenade for Strings*—Munch/Boston Symphony
- AGK1-1335 Copland: *Billy the Kid / Rodeo*—Morton Gould Orchestra
- AGK1-1524 Grieg: *Peer Gynt Suites, Nos. 1 & 2 / Lyric Suite*—Fiedler/Boston Pops
- AGK1-1525 Beethoven: *Symphony No. 3 ("Eroica")*—Leinsdorf/Boston Symphony
- AGK1-1528 Stravinsky: *Firebird / Rimsky-Korsakov: Coq d'Or Suite*—Leinsdorf/Boston Symphony
- AGK1-2700 Tchaikovsky: *1812 Overture / Beethoven: Wellington's Victory*—Morton Gould Orchestra
- AGK1-2701 Offenbach: *Gaite Parisienne / Rossini-Respighi: Boutique Fantasque*—Fiedler/Boston Pops
- AGK1-1961 Brahms: *Symphony No. 4*—Reiner/Royal Philharmonic
- AGK1-2121 Tchaikovsky: *Swan Lake (Highlights)*—Fiedler/Boston Pops
- AGK1-2442 Beethoven: *Symphony No. 6 ("Pastoral")*—Munch/Boston Symphony
- AGK1-2703 Mendelssohn: *Symphony No. 4 / Prokofiev: Classical Symphony*—Previn/London Symphony
- AGK1-2704 Handel: *Water Music / Royal Fireworks Music*—Stokowski/RCA Symphony



RSO Releases Disco Disk Of 31 Beatles Hits

NEW YORK—Latest disco version of old music has excerpts of 31 Beatles hits woven through a disco beat.

"Discomania," by Cafe Creme, was originally heard in Rio de Janeiro by Robert Stigwood, who had the act signed to RSO shortly thereafter. When originally released in Europe, the record was titled, "Unlimited Citations."

Three versions are so far available. A 12-inch 33 1/3 disco disk features all the songs connected by bits of a three-line tune called "Twiatin' In The Sixties." It times at 10:10, and is backed with "I Can Hear Music" by California.

A second promo version is a single of "Discomania Part I" featuring 13 of the Beatles songs and running 3:38. The record is stereo on one side and mono on the other.

The commercial copy will have "Part I" as the "A" side and "Part II" as the "B" side for a total time of 8:36.

JULY 15, 1978, BILLBOARD

250,000 View 10 Days Of Newport Jazz Fest

• Continued from page 3

There were a lot of highs to Sarah's performance, but possibly the most outstanding effort came when she sang a lovely ballad she has been doing for more than 30 years: Tadd Dameron's "If You Could See Me Now."

The New Orleans Preservation Hall Band kicked the festival off June 23 at Waterloo Village, N.J., with a well-polished program, leaving no doubt that New Orleans music is alive and jumping. In two hours, the eight-piece veteran band successfully used all the dixie devices calculated to drive the audience glad.

With 83-year old "Kid" Thomas Valentine at the helm, the band sailed through 13 songs, including "Over The Waves" and a blues-drenched "St. James Infirmary." Drawing an ovation, the rousing "Tiger Rag" was one of the evening's highlights as a spry Valentine climbed on his chair, ready to pounce upon his prey with all the ferocity of a kitten after a warm bowl of milk.

Though most of the players hung close to New Orleans style, pianist Dave Williams added a contemporary touch to the music. His own composition, "I Ate Up The Apple Tree," was a humorous, Waller-esque song and everyone was invited to "sing with the choir" on its easy refrain.

For the closing segment, the band served up a high spirited "When The Saints Go Marching In" that in-

spired some audience members to take to the stage where they let loose with fancy footwork.

Ella Fitzgerald, returning to New York a scant three weeks after her last appearance here, played Carnegie Hall June 24, and drew as enthusiastic a response from the audience as she did at Avery Fisher Hall the last time.



McCoy Tyner performs backed by a choir at Carnegie Hall.

Fitzgerald's vibrato may have slowed somewhat, but her musicianship shines through on every tune. She does, however, have a tendency to "throw away" tunes such as her opener "Too Close For Comfort," but she more than makes up for it with stunners like "Angel Eyes." She seemed to pour herself into the lyrics giving them a special poignance not frequently heard.

The Fitzgerald scat choruses were there in abundance on "How High The Moon" and "One Note Samba."

It was on the latter that pianist Tommy Flanagan and Ella traded four-bar phases.

Flanagan's attack is superb in its laidback, insinuating feeling. He handles the keyboard as subtly as a sigh and as gracefully as a kiss on the hand.

The much ballyhooed meeting of Ornette Coleman and Cecil Taylor

took place at Carnegie Hall on June 24. Coleman, whose plastic alto saxophone and unorthodox approach disturbed many jazz aficionados in the late 1950s, returned after his 1977 triumph with an even tighter group called "Primetime."

The colors he creates with the voicings of rock guitar, jazz guitar, string bass, electric bass guitar, two drummers and himself on alto, trumpet and violin, are astounding. His music ranges from the blues through free moments, and some

program music in the form of Middle-Eastern harmonies.

Charlie Haden's ensemble string bass work was inaudible, but his solos proved him to be a master. With jazz sounds coming from Haden and guitarist Bern Nix, there was interesting contrast from choked rock guitar figures from Charlie Ellerbee. The drummers, Ron Shannon on a wooden set with deep-sounding tom-toms, and Ornette's son, Denardo, utilized their talents in such a way that Shannon was playing the busy rhythms while Denardo added filigree work making for some fascinating interplay.

The "Salute to Jazz Latino" at Avery Fisher Hall June 24 was a once in a lifetime meeting of the men who have spearheaded the musical movement that was once called Afro-Cuban jazz. The first half of the show featured the combined orchestra of Machito (the grandfather of Latin music) and Tito Puente (the King of Latin).



Sonny Rollins is joined by Sammy Figueroa on congas at Carnegie Hall.

Each took turns igniting the crowd for about 30 minutes. Dizzy Gillespie then entered the stage to lead Machito's aggregation in a

strong treatment of his jazz-Latino opus "Manteca." The set was closed by a sprawling Puente-penned tune called "Newport Jazz Latino 78." The piece, written for the occasion, featured both bands and Gillespie's trumpet.

The second half of the show featured Mongo Santamaria and his fine young eight-piece band. After pleasing the crowd with some of his well-known contemporary tunes like "Sofrito" and "Mambo Mongo," the congero was joined by vibist Cal Tjader, too rarely seen in these parts. But just as Santamaria and Tjader began to catch fire, the show was over and the advertised jam featuring all five musical giants did not come off.

In the first of his two Newport appearances Count Basie in a midnight concert at Avery Fisher Hall June 24 added sparkle to proceedings with the inclusion of Dizzy Gillespie, Joe Williams and Milt Jackson.

Dizzy, in fact, stopped the show when he unexpectedly walked out on the stage in the middle of a trumpet solo by Wayman Reid. Diz then took over, offering a powerful solo on a simple blues and threw in a chorus on Jew's harp.

Jackson joined the band for a beautiful "Li'l Darlin'" and Williams picked up where he left off in the '50s with the band singing "Everyday," "The Comeback," "Roll 'Em Pete," and "Goin' To Chicago."

But the real star of this concert was Basie's drummer Butch Miles, who just may be the greatest drummer to come along since Buddy Rich. He propels the band, he lifts the band. His interplay with Basie's piano and Freddie Green's guitar was superb. (Continued on page 61)

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Latin Casino Dark; May Become Disco

By MAURIE ORODENKER

PHILADELPHIA—The Latin Casino dinner theatre in suburban Cherry Hill, N.J., one of the few remaining clubs of its kind outside of Las Vegas, becomes the first major casualty of casino gambling in Atlantic City, which is less than an hour's travel time.

Originally opened in 1950 in downtown Philadelphia, the Latin moved to the suburban facility in October 1960, and since then has lived up to its billing as "Showplace of Stars" in playing the same caliber of acts that play Las Vegas.

One of the largest rooms in the country, with a seating capacity of 2,050, it was the only remaining club of its size on the East Coast until the Resorts International casino hotel opened in Atlantic City last month.

While normally closing for the summer months, this time when Totie Fields finished her stint on June 28, owners Dallas Gerson and his son, Charles, were quick to announce the closing would be permanent.

They claimed the opening of a major room at Resorts International featuring the top names, along with the prospect of more major clubs in Atlantic City as more casinos open, did affect their decision to close down. The Gersons also blamed the constant escalation of operating expenses including such costs as "labor, musicians, shows, food, etc."

However, it was pointed out that the closing was not the result of any financial problems, nor that they

were running out of money, or that there was any possibility of a bankruptcy. As a matter of fact, at least four engagements in recent months—Steve Martin, Don Rickles, Frank Finatra and Lou Rawls—were complete sellouts.

While there is no confirmation at this time, there are strong rumors that the Gersons plan to convert their massive room into a giant disco.

Apart from the fact that the Resorts International is drawing unprecedented and crowds to Atlantic City, and the showroom at the Resorts, seating 1,750, has been drawing heavily since the entertainment charged was dropped to \$9, a major factor not mentioned specifically by the Gersons is the competition growing here for the top names.

Since the Resorts International is playing the same names that played the Latin over the years, it would mean getting in a sure-losing price war with the casino hotel to attract the big names here now.

Making it even rougher to buy the names is the fact that Resorts has put a six-month binder (three months before an engagement and three months after) that restricts the entertainers from playing any room within a 100 miles of the seashore resort.

The closing of the Latin leaves the 3,000-seat Valley Forge Music Fair, a hard-top in-the-round theatre located in suburban Devon, Pa., the

(Continued on page 41)

Florida Note: Local Acts At 4 Universities

TAMPA—Local talent will be the main entertainment feature for the 1978 summer at four major Florida universities. Only the Univ. of Florida at Gainesville, has any plans for a major concert, but a campus spokesperson believes all other universities will be watching to see how it goes over.

"If our concert is successful, I believe we'll be setting a precedent for other universities," states Linda Mikketh, student government productions accountant. "It's a coming thing. More and more students are going to school over the summer because of the cheaper rates and lack of jobs."

Univ. of Florida officials hopefully plan to get Jimmy Buffett to appear at the end of July, with negotiations now underway.

"We're going to have one big show and one free show," Mikketh says. "We never had the money to do this before, but this year we had an increase in our budget."

Meanwhile, Florida State Univ., Univ. of Miami and Univ. of South Florida are all suffering a usual "dead" summer.

"We'll be limited to coffeehouse shows that hold about 200 people," says Mark Striffler, of the Leisure Program office, "and one or two outdoor concerts. The bands performing will all be from the Tallahassee area."

While Striffler agrees that it would be nice to have more big concerts, his budget will not allow it. "We're at the end of our fiscal year, he says. "We have a budget but no cash."

John Stofan, Univ. of Miami student activities acting director, says that the main reason there will be no major concerts at his school is because summer enrollment is down and he does not have the staff to work with.

Also relying heavily on local talent is the Univ. of South Florida in Tampa. Student government productions executive coordinator Molly Beall states, "The extent of our summer entertainment will consist of inexpensive minor outdoor concerts for 200-300 people."

Each of these four universities has an average enrollment of 25,000 students or more in the normal academic year. **LORI LONDON**

Belmont Offers Copyright Law

NASHVILLE—A course in copyright law will be offered at Nashville's Belmont College July 10-Aug. 11, Monday-Friday, from 7:30 a.m.-9:15 a.m.

Nashville attorney David Ludwick, a specialist in copyright infringement cases, will be conducting the course, which will focus on the right of copyright owners.

Discussions will involve the complexities of the new law as it relates to the music industry and the flow of written products and cash will be traced through the many intermediaries between the writer and consumer.

Information concerning the course may be obtained through Belmont's School of Business, Belmont Blvd., Nashville, Tenn. 37203, 615/383-7001.

New Concert Series Clicks In Oklahoma

By ELLIS WIDNER

TULSA—Don Greer, principal owner of the Sound Warehouse stores here and in Muskogee, Okla., has joined forces with Tulsa promoter Larry Shaeffer to bring a series of jazz concerts to Tulsa.

"I want to bring in artists people don't have an opportunity to see," says Greer. "I know there is a large market for jazz entertainment here and I hope we can help fill that void."

Greer sells tickets at all of his Sound Warehouse outlets, plus the regular ticket outlets utilized by Shaeffer in promoting his Cain's Ballroom shows.

The first two featured Stanley Clarke and Al Di Meola. Clarke drew about 1,200 people; Di Meola more than 800. "I was astonished," says Shaeffer. "I didn't expect that to happen."

Greer's number one store at 15th and Peoria in Tulsa is a high volume jazz and soul store. He refers to sales figures and customers reactions when considering an act to bring to Tulsa.

"The Sound Warehouse stores play new releases and music by request for our customers," says Greer. "We've exposed a lot of new artists with in-store play, like Spyro Gyra, Auracle, Joe Thomas and Lonnie Smith. They sell because we play them. No radio station in Tulsa gives jazz and soul music serious airplay," he claims. Even established acts like Chuck Mangione, Grover Washington Jr., John Klemmer and George Benson have problems with airplay if they don't have a hit single."

Greer is attempting to fill that void with a two-hour jazz program that will start shortly on KWEN-FM, airing at midnight on Saturday until 2 a.m. "I hope to utilize this limited time span to provide an opportunity for the public to hear jazz," says Greer.

"The show will expose new talent and give airplay to serious jazz artists. We intend to explore the full range of diversity within the scope of jazz plus vintage recordings as well."

Latin Casino Closes Doors

• Continued from page 40

only other major spot affected by the 100-mile prohibition. The usual 90-mile protection limit standard with many show contracts was reportedly upped to 100 miles to make sure it took in the Music Fair here.

Lee Guber and Shelly Gross, who operate the Valley Forge showplace, are in a little better bargaining position in bidding for the big names because they can offer several weeks of bookings, including their top-rated Westbury Music Fair in New York. However, the Music Fair will deviate from its headliner concert policy by reviving Broadway stage hit musical ("Pippin"), "Fiddler On The Roof" and "Sound Of Music") for three August weeks.

Guber and Gross have already let it be known that they will not engage in any price fight with Atlantic City casinos in order to buy the name talent. Moreover, they indicated that if they start feeling there is a squeeze put on them by the casino hotels, they are prepared to take the alleged unfair business practices to Federal Court for relief.

Summer Camp For Adults Opened By John Davidson

• Continued from page 14

plus private instruction, with each coach taking eight students a day working with each one an hour each day on material.

Students will be afforded an opportunity to perform before a live audience each weekend at the Avalon Bowl, with 10 singers per show.

In addition to their fellow students, the singers will perform for Catalina tourists who will be able to view the performances for a dollar.

Each student, upon completion of the course, will have assembled and performed a 45-minute concert and recorded an LP of his or her act. Agents, managers and talent buyers are being invited to look over the available talent.

There will also be instruction in how to approach a label, how to put together a demo tape, selecting the right manager, agent, complementing backup band and how to advance the overall career.

Davidson will have guest speakers for the evening seminars each week. He was the first, to be followed by Kenny Rogers, Jack Jones, Jerry Van Dyke, Ed McMahon and record producers Mike Post and Tom Baylor, and he is talking to others including Leslie Uggams.

"This type of pop singers workshop has never been tried anywhere in the world and we have brought in some of the best instructors including Alexander Hamilton and Tommy Graham. All of these people have put together nightclub acts for singers, worked on record sessions and television specials," says Davidson.

According to the entertainer, this camp, a non-profit situation, has been on the drawing board for five years. "With a non-profit camp such as this, with all that we're offering, I made a mistake this year in not

charging enough money to the students.

"In order to make it work, I'm putting thousands of dollars into it. The camp is a private school which I have leased for the summer. It's the perfect facility because it also has dormitory space."

He explains he decided on Catalina because "you need a place that's a tourist center. We don't want to be doing this in some remote area. This works where you have a cross section of America—Las Vegas, Atlantic City, Miami, Disneyland and Catalina which attracts 15,000 persons daily who come over from L.A. With this cross-section, the situation is perfect to try out the material.

"We're in an age of singing entertainers, people who don't just stand there and sing their hits. They sing medleys, an opening number, an opening talk, they tell jokes, comedy songs and offer a total presentation.

"Many of the performers on the national charts do not entertain in the way that I'm talking about. I'm talking about a style of pop singing that's not treated as an art form. You can't study pop singing anywhere.

"In order to help people, save them time and money, we have put together this program," he contin-

ues, adding that singers are known to pay \$30,000 for others to put together an act for them. "Our students will learn how to play Las Vegas. No one teaches you how to do this." He notes that the average age of his students is 22-25.

Students will be required to compose four songs, "mostly about themselves," says Davidson. He notes that for many of the students this will be a new experience.

"In order to get material for their acts, we ask them to write a comedy song about themselves. The idea is to get a song that will introduce the performer to the audience.

"They will also study sight-reading. Most singers today can't sight-read. In an age where time is of the utmost importance, we should all be able to sight-read.

"An act should know which material to select for himself and we try to make self-sufficient, diversified entertainers—an entertainer who can hold an audience in-between the hits."

Davidson says the performers who will speak to his group will not only talk about their personal experiences dealing with the music industry, but about the cost of being a performer.

Hot Colorado Club

By DICK KELLEHER

BOULDER, Colo.—A small club located on the mall of this college town has featured "more big name talent than any club in the country except the Roxy or Bottom Line" since it began presenting premiere talent on Feb. 24, claims Andy Glazer, co-owner with Stuart Hugh.

Some of this talent includes David Bromberg, Laura Nyro, Ramsey Lewis, David Johanssen, New Riders of the Purple Sage, John Stewart, Shawn Phillips, Tom Rush, Willis Alan Ramsey, and the list goes on.

Glazer insists that it doesn't matter if it's Tuesday or Saturday night; his place is usually crowded, filling to its little more than 300 capacity 40% of the time.

On a recent weekend the Warner Bros. act of Sanford-Townsend was scheduled to play two nights, but counter and ticket sales were so slow, Glazer cancelled the second night. "This is the first time this sort of thing has happened," he told Carl Walters, Warner's program and promotion manager for the Rocky Mountain region.

To make up the deficit for the Sanford-Townsend engagement, Walters went into the Boulder Mall, which was full of people watching street musicians and fire eaters who perform nightly for loose change, and lured 100 people in, paying their admission.

Glazer says the club was a jazz club until he took over in February. Asked what type of act he books, he says, "any," and adds, "but I won't book a Vegas act."

Glazer got started in music promotion several years ago when he filled a local stadium for then relatively unknown pianist Keith Jarrett. He says he didn't know anything about the business before that point.

The Blue Note has also sponsored several indoor concerts in Denver, including Al Jarreau, and plans more in the future.

"People are just beginning to realize the talent coming through," Gla-

zer says of his clientele. "Boulder is such an impressionable town. You can bring in a lot of diversified acts."

To spread its message of who's coming, the Blue Note will advertise on "five to six" different radio stations, "depending on the show" and does a heavy amount of advertising in all the area daily papers.

"We've got so many name acts, we can justify the advertising," Glazer claims.

The admission price will depend upon the act, he says, but he adds that most of the money is made by selling drinks. The drinks are modestly priced with most of the other showbars around the Metro Denver area, ranging near \$2.

Tickets for the shows are sold through Select-A-Seat ticket outlet and at the door.

The club gives itself very little time in booking acts, "usually two weeks in advance."

"We definitely want to do new acts," he says of groups like the Sanford-Townsend Band, but he adds that "record companies should help us" in an effort to promote the groups locally.

Glazer is pushing for a similar club in Aspen soon.

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Talent In Action

ALICE COOPER

Memorial Auditorium, Buffalo, New York

Cooper has changed his style. This was in evidence in his 90-minute, approximately 15-tune show.

It was a somewhat mellowed Cooper who initiated a tour in his customary bizarre fashion before about 10,000 June 20, the effects of his celebrity status obviously showing.

Cooper has added a more grandiose quality to his music. And so "Only Women Bleed" and "You And Me" were performed with gusto and emotion and those who remembered Cooper from his early days were surprised. This reaching emotion seemed out of place with the Cooper they knew.

This is not to say that Cooper isn't as macabre as ever. The auditorium was still a haunted house filled with the supernatural aura, with perverse tricks sending his young audience into a sweaty frenzy.

His aim, through the Bela Lugosi mystique, is to create a super rock'n'roll show, the largest ever. Amidst the occult, he employs four dancers (including wife Sheryl) and a five-piece band which has such notables as guitarist Davey Johnson and bassist Dersal Murray, fresh from Elton John's last tour.

This group provides the bizarre metal backdrop so familiar to Cooper's style and the vehicle which makes him effective. Yet, it is not as aggressive or bold as the group which backs Cooper on his latest album.

Together, they achieved the perverse with "School's Out," "I'm Eighteen" and "Under My Wheels"—among other Cooper classics. He supplemented the eerie mood with such visual props as dancing chickens, incredibly huge black widow spiders and a large television screen.

And who could forget the guillotine? Not Cooper.

Each prop blended ghoulishly with Cooper's lyrical fantasies, continuing his familiar blend of occult theatrics with basic rock'n'roll.

Clearly, Cooper has mellowed, somewhat disappointing his earliest fans, but popularizing his music is the avenue Alice chose after drying out in suburban New York. His nightmarish frenzy still remains, however.

JIM BAKER

KINKS CHARLIE

Universal Amphitheatre, Los Angeles

Although its recording career has been on the inconsistent side the last few years, the Kinks remain one of the most arresting of live acts. Its

June 23 performance provided its fans with an hour and 45 minutes of high energy rock, comic relief, songs of old and tastes of the new.

Paced by the vaudeville antics of lead singer Ray Davies, a true showman in the Mick Jagger tradition, the Kinks got back to basics this time around, shunning the costumes and makeup of its theatrical skit days in favor of about a dozen tunes of unpretentious entertaining rock 'n' roll. And it worked.

But Davies did not entirely forsake his narcissistic urge to charm. Throughout the show he made comedic gestures and facial expressions, seeming intentionally clumsy at times, but nonetheless irresistibly showy which is in line with the wry and humorous subject matter of the Kinks' songs.

Performing tunes from its newest Arista LP "Misfits," the Kinks appeared a bit like visual misfits, as Davies pranced the stage, giving an occasional stumble. Songs like "Hay Fever" and "Permanent Wave," both on the hilarious side, sat well with stage antics.

The group went through a string of oldies from its rich archives such as "Celluloid Heroes," "Waterloo Sunset," "Laziness On A Sunny Afternoon," "Well Respected Man," "You Really Got Me," "Sleepwalker" and "Lola" which Davies transformed into an audience singalong.

Following "Rock 'N' Roll Fantasy" from its new album, about groups which have come and gone, Davies assured the crowd that the Kinks will not break up.

Dave Davies, Ray's brother, and an original Kink paced the band with his hot guitar licks while the other members did a sound job with the instrumentals.

Another English band, Charlie, opened the show with a seven-song, 30-minute set of melodic rock that included songs from its two Janus albums, with the brunt of the material from its latest album "Lines."

The backbone of Charlie is the strong lead vocals of guitarist Terry Thomas and the interaction of group harmonies. Add to that some searing instrumental work and intelligent lyrics, and you've got a class rock act.

Among the highlights were "She Loves To Be In Love," "Johnny Hold Back" and "Watching T.V."

ED HARRISON

LESLEY GORE

Grand Finale II, New York

The composing talents of Gore, latterday development in the artist's 15-year career, were underscored at her June 23 show at this attractive Manhattan cabaret spot.

She and lyricist Ellen Weston—"without whom I'd be up here humming to myself," Gore cracked—write clever songs, boasting intricate melodies and adult themes.

These she interprets with spirit and sincerity, and with the resonance and nuances that sometimes recall Streisand.

Gore seemed a little unsure of herself in the hour-long show's first half, and the seven-song selection of her '60s hits, including "It's My Party," "Maybe I Know," "California Nights" and "She's A Fool," was rather perfunctory.

But matters improved immeasurably with "Other Lady" and "Along The Way," two sensitive ballads from her A&M album of 1976, and "Paranoia," a dark and demonically constructed song from the same source.

Working together behind the singer was Bob Bayer on keyboards, Rick Nowels on guitar, Jeff Unger on bass and David Pinsky on drums. She took to the piano herself for a couple of numbers, including the proclamatory "Love Me By Name," recorded by Dusty Springfield and Quincy Jones.

Climax of the show was a dramatic update of

Gore's classic "You Don't Own Me," more powerful than ever in its lyrical content. The common wisdom is that she should re-record the song. This reviewer concurs.

ADAM WHITE

DEE DEE BRIDGEWATER

City, San Francisco

If her engagement here June 14-18 is any indication, Bridgewater is most definitely a talent to be reckoned with. She has great technical vocal skills—which one almost overlooks because her emotional range is so compelling, she is a dynamic and exuberant performer, and she looks great onstage.

At the late set June 16 she offered seven fully developed tunes in a shade under an hour to a full house.

The set began with a crisp percussion address by Frank Chavez on congas with Bridgewater singing a few opening lines of "Melody Maker" off stage before appearing to the crowd. The third song, called "Maybe Today" was the tour de force of the evening—a long song with many minor crescendos during which she came down offstage to sing the crucial lines directly to her husband Gilbert Moses.

If there is any problem with Bridgewater's act it is her between-song conversation which leans a little too much to the pseudo-dramatic and relies too often on lame catch-phrases about "going through changes" and "knowing where I'm coming from" and asides about astrology.

Other tunes included a short, scatty version of "Children Are The Spirit Of The World," Elton John's "Sorry Seems To Be The Hardest Word" and the set closer, "Just Family," the title track to her current Elektra album. Encore was "Believe In Yourself," from the Broadway play "The Wiz."

In addition to Chavez on congas her adept band—which provided a pleasingly full sound without being overweight—consists of musical director Marshall Otwell on keyboards, Norman Williams on piano, Armand Grimaldi on drums and John Hunt on guitar. JACK McDONOUGH

CISSY HOUSTON

Reno Sweeney's, New York

Houston's career has developed from in-demand backup singer to upfront solo stylist (via a spell with the Sweet Inspirations), and her week-long stint at this Gotham nightspot was a reminder of how accomplished an artist she has become.

Her soulful, soaring vocals take command of each song—even those associated with other acts—and invest it with freshness and sincerity.

Such was the case at the show under review June 22 with Dan Hill's "Sometimes When We Touch," tenderly rendered and a must (if not already earmarked) for her second Private Stock album, due soon.

Houston applied the same sensitive treatment to a clever two-tune medley, "I Wish It Would Rain"/"I Can See Clearly Now," and "Let It Be Me," a favorite of hers since Sweet Inspiration days.

Other highspots were the singer's last single, "It Never Really Ended," and "United We Stand." Solid work in back came from her five-piece band and two-piece vocal support.

Houston wrapped the nine-tune set with what has become something of an anthem for her, "Tomorrow" from Broadway's "Annie." The dramatic performance brought audience enthusiasm, generous throughout the 60-minute show, to a satisfying peak.

ADAM WHITE

LYNDA CARTER

Turn Of The Century, Denver

It may have been her stage debut following the release of her first album, but the 400-plus audience was there largely to see the face and body of Wonder Woman. What the audience got instead on June 19 was a woman with a dynamic voice. But Lynda Carter does not have a great vocal range.

This could be a big fault, but she is evidently aware of it and compensates for it, which results in her singing songs to fit her voice and still coming across as an accomplished musician.

Accompanied by a 24-piece orchestra, including four male background vocalists, she opened her more than hour-long, nearly dozen tune set with "Love The One You're With."

She came onstage in a skintight black jumpsuit topped by a sequined cape, went through her first song, following that closely with "I've Got The Music In Me."

She then left the stage for a costume change while the orchestra filled in for her absence. She returned with two dancers in neo-Brazilian costume and sang the old song, "In Rio."

Carter again left the stage, but instead of re-

Billboard Top Boxoffice

Billboard SPECIAL SURVEY For Week Ending 7/2/78

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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/EDDIE MONEY—Entam/Sunshine Promotion, Rupp Arena, Lexington, Ky., June 29	24,928	\$8-\$10	\$213,613*
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Arenas (6,000 To 20,000)

1	ROLLING STONES/ETTA JAMES—Entam/Beach Club, Col., Greensboro, N.C., June 26	15,744	\$9-\$10	\$152,030*
2	KANSAS/DUEK, FINNEGAN & KRUEGER—Cross Country Concert Corp., Col., New Haven, Conn., June 28	10,877	\$6.50-\$8.50	\$88,800*
3	AEROSMITH/CLIMAX BLUES BAND—Contemporary Prod./Chris Fritz & Co., Kemper Arena, Kansas City, Mo., June 28	11,355	\$7.50	\$85,163
4	SHAUN CASSIDY/VIRGIN—Contemporary Prod., Civic Aud., Omaha, Neb., June 27	8,455	\$7.50-\$8.50	\$71,140
5	AEROSMITH/CLIMAX BLUES BAND—Contemporary Prod., Kiel Aud., St. Louis, Mo., June 27	9,067	\$6.50-\$7.50	\$67,030
6	HEART/BOB WELCH—Sound 70 Prod., Mid-South Col., Memphis, Tenn., June 27	8,105	\$6.50-\$7.50	\$59,272
7	GORDON LIGHTFOOT—Jack Ustick Presents, Cumberland County Civic Center, Portland, Maine, July 1	5,606	\$8-\$8.50	\$45,327
8	SEALS & CROFTS—Frank J. Russo, Civic Center, Providence, R.I., June 30	5,723	\$7-\$7.50	\$40,409
9	REO SPEEDWAGON/RAINBOW/NANTUCKET—Sound 70 Prod., Municipal Aud., Nashville, Tenn., June 28	4,484	\$6.50-\$7.50	\$29,681
10	PRESERVATION HALL JAZZ BAND—Walnut Creek Civic Arts Asso., Pav., Concord, Calif., June 29	4,957	\$4-\$6.50	\$25,026

Auditoriums (Under 6,000)

1	BRUCE SPRINGSTEEN—Bill Graham, Comm. Thea., Berkeley, Calif., July 1	3,483	\$5.50-\$7.50	\$24,018*
2	BRUCE SPRINGSTEEN—Bill Graham, Comm. Thea., Berkeley, Calif., June 30	3,475	\$5.50-\$7.50	\$23,959*
3	BRUCE SPRINGSTEEN—Bill Graham, Center For Performing Arts, San Jose, Calif., June 29	2,463	\$7-\$8	\$19,082*
4	ANGEL/QUIET RIOT—Wolf & Rissmiller, Civic Center, Santa Monica, Calif., June 27	2,440	\$7.50	\$18,300
5	PABLO CRUISE/SANFORD & TOWNSEND BAND—Sound 70 Prod., Municipal Aud., Pensacola, Fla., June 28	2,483	\$6-\$7	\$15,224
6	RANDY HANSEN/HIGH GROUND—Clough Paulson, Paramount Thea., Seattle, Wash., June 27	2,976	\$5-\$6	\$15,203*

turning shortly, an ABC sports filler, narrated by Howard Cosell, came up on a screen. The film is about the physical practices Carter endures for her part as Wonder Woman.

Following the film and a short slide presentation that can only be described as a family photo album, Carter returned to the stage.

She ran through several other songs including "Toto," one of the weakest songs from her album, and "Mommy, Gimme A Drink Of Water."

Both songs and the film with the slides detract from what is otherwise a good show. She takes her singing to the point of saturation where the audience is just about ready to ask when the show will end but closes it before the question can actually be asked—good timing.

Carter does have talent and her act shows that over the years, along with being Wonder Woman, she has evidently had time to fit vocal training lessons around her schedule.

DICK KELLEHER

MARK PEARSON

Westwood Playhouse, Los Angeles

Pearson, a virtual unknown as a singer-songwriter-guitarist-banjoist, made an ambitious career move June 26 when he booked himself into the 500-seat Playhouse and managed to fill half the house.

With the aid of Larry Paxton on electric bass and guitar, and vocalists Mike McCoy and Alicia Avery, he served up some 27 songs—the majority of which were originals—in an uninterrupted 95-minute show.

Evincing a showmanly stage manner, not to mention strong tenor pipes, Pearson's best shots were "We Never Saw It Coming" in which he displayed interesting three-way harmonies with McCoy and Avery, the gospel-oriented "Will The Circle Be Unbroken?" "Too Many Memories" and "I Tried Not Falling In Love."

An interesting departure came about mid-show when Pearson, with the aid of Paxton on bass, showed off his picking prowess on banjo. He gave up a five-tune medley which included a song by Earl Scruggs, in which he played the old-style five-string and did some fancy three-finger picking.

"The Old Arkansas Traveler" preceded tomid renderings of "Bye-Bye Blues" and the old standard "Tiger Rag." Paxton shone on latter tune with some humor-charged plucking on electric bass.

The show's structure was well thought out, too. Not to hog the limelight completely, Pearson alternately turned over the solo spot to the three other performers while he left the stage for a breather.

Following a standing ovation, Pearson and his group returned for one more number. In the closing tune, which Pearson handled alone, he revealed his philosophy in some thought-provoking lines like: "It's a long way from knowing yourself and having someone know your name" and "It's not too much between the winners and the losers."

JOE X. PRICE

TELEVISION

Roxy, Los Angeles

Television, Elektra/Asylum's no-monkey-business rock foursome, came on strong and remained that way instrumentally throughout the first of a four-set, two-night stand here June 23.

Before a near-capacity house, Tom Verlaine and his group cranked up their amps to full-blast and let fly with eight numbers, each of which averaged eight minutes in length for a powerhouse 65-minute set which drew applause and cheers.

The foursome leaned almost entirely on instrumental prowess for communication. Between-tune patter and the group's vocalizing was held to a minimum. So intent were the members in getting their instruments to "sing," collectively and individually, that they hardly took the time to crack a smile at the crowd.

Rooted in early '60s rock, Television evinced a gimmickless seriousness which manifested a bleak and irascible end result.

Lead guitarist/vocalist Verlaine is teamed up with Billy Ficca on drums; Richard Lloyd, guitar; and Fred Smith, bass. Among the titles (which, varied only minimally in tempo) were: "Little Johnny Angel" (out as a single) and from the group's new LP, "Marquee Moon" plus "Glory, Glory." JOE X. PRICE

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RAMONES

SHA BUSINESS: A UNIQUE PROCESS

True to its formula-defying career development, Sha Na Na runs its business in a manner which does not fit into the music industry mold of group, manager, agent, business manager, et al. Basically, the organization is the group and Charlie Fain, whose role isn't really adequately defined by the titles of agent and business representative, but that's as close as one can come.

"It's really kind of strange," says Fain. "I don't think there's any other organization around where it's just the group, plus one. We are really 11 people working together. There is no one, outside of our attorney, that's working with us."

That means there is no external personal management at this time and, as Fain explains, "It seems apparent to all of us that there really isn't a total need for it. The group's been in the business so long, they pretty well know the ins and outs. Therefore, my position is overlapping into management in some areas. I just do whatever I can to be a general business representative and it seems to be working for us."

Fain feels the arrangement works best for them because of the advantage of direct communication. He explains, "They know that I bring all the information to them, then in turn they react. Because I am the person bringing that information, we've eliminated the unknown."

From that point, the business wheels turn by simple democratic process. Fain describes it as: "Major decisions are brought to a meeting amongst the 11 of us, and we talk about it and argue it or agree, and at the end of the meeting, hope-

fully we have a decision. When you leave, everyone knows where we're at." This process also means no one person has the final say, and Fain says that on major decisions "we like to think the decision would be unanimous."

One naturally wonders how Fain got involved in such a unique process. Originally running a booking agency in Milwaukee, he became acquainted with concert promotion through running the city-sponsored Summerfests. That led to the formation of the successful concert production company, Daydream, and the original dealings with Sha Na Na in 1972.

A friendship developed along with the business relationship, and Fain found himself helping the group out when they needed to pick up an extra date or two in the midwest to fill out a tour. In the meantime, Fain reached the point in his own career where success had afforded him the chance to take some time out for himself, so he sold his interest in Daydream and gave up Summerfest. The involvement with Sha Na Na had grown closer, to the point circa 1975 when the group truly needed his full time services,

and Fain was in a position to provide them. As he explains the move, "Touring had become so expensive—especially with a 10-piece group—that if the routing was not absolutely perfect, the group couldn't make money. They needed someone who could devote a tremendous amount of time to them so they could at least come off the road with a profit. As a result of that—me."

Actually, Fain's crucial role as agent makes sense when one considers that touring, up until the tv show, was Sha Na Na's career. And that career, in Fain's words "went through more
(Continued on page S-13)



Above, Sha Na Na appear in the movie "Grease." At right, Charlie Fain: "We are really 11 people working together."



SHANANA

WOODSTOCK TO PRIME TIME: A 10 YEAR ROCK ODYSSEY

Or how to leap the time, music, generation and media gaps in a single bound

By SUSAN PETERSON

One thing is clear after the remarkable across the board success of Sha Na Na's debut television series last year: They've got more than one thing to say.

Somewhere along the way in this group's 10-year history, the message has grown far beyond the '50s nostalgia craze which spawned such media exploits as Broadway's and now Hollywood's "Grease," "American Graffiti," "Happy Days," and "Laverne and Shirley," and a proliferation of locally successful '50s bands across the country which are kept in business by the continued public demand for nostalgia, sock hops and the like.

While this trend can be viewed as traceable to Sha Na Na's stunning success at 1969's Woodstock and aftermath, it is clear that with the leap to prime time tv, they have long ago outgrown their stepchildren. Simply put by saxophonist Lennie Baker, "With tv, we've gone way beyond that. You can't be nostalgic to a five-year-old kid."

That television has made this expansion possible became immediately clear to the group in a way which is not possible for most tv stars. Still actively touring, they can see their audience. Explains vocalist Johnny Contardo, "The first tour after the tv debut, we had the mothers and fathers taking their kids to see the show, grandma and grandpa came too. The audience has totally expanded and television has really done that for us." And bassist Chico Ryan adds, "Right now it's probably the only 'G' rated rock show in the world. That's what we are. We can play state fairs with three generations of people coming and enjoying the show."

In addition to an expanded audience, the opportunities for the group's future have also blossomed. With a weekly demonstration of the musical, acting, comedic and dancing talents of each of the 10 members, it is no wonder that opportunities are opening up for them. As vocalist Donny York puts it,

"We've got one thing to say to youse: rock 'n' roll is here to stay."

early Sha Na Na

"We're not part of the record industry, we've always had our own industry. We're not just a musical act, we're a theatrical act. We have a hit single for a half hour for 16 million people every week."

Screamin' Scott Simon

"Come up here and say dat . . ."

Bowzer

"I think Sha Na Na is becoming more of a known quantity, and there are probably more people willing to take risks with us now." Movies and other tv exposure have already happened, and the long awaited recording success seems at this point inevitable.

It is a far cry from 1969, when Sha Na Na sprang into existence on the campus of Columbia Univ. out of an a capella singing group called the Kingsmen, who only did a few '50s songs like "Little Darlin'" and "So In Love" because they worked well in harmony. Of that 12 man group, four of the originals are still with it—drummer Jocko Marcellino and vocalists Denny Greene, Scott "Santini" Powell and York. Eight of the current members have a tenure of more than seven years. And the two newest members, Ryan and guitarist Danny McBride, joined in 1973 and 1974, respectively.

Student enthusiasm for the little '50s material they did led to their first foray into theatrical rock, a campus concert aptly billed as the "Grease Ball," which was a smash success, and led to the followup "Grease Under the Stars," a gig at the then N.Y. music industry in-spot, Steve Paul's Scene, which netted their seventh gig: \$300 (and Marcellino claims the check

bounced) for a set at an outdoor festival called Woodstock. Their "At The Hop" made it into the movie and soundtrack, launching what was still 10 college students doing it as a summer and weekend job into what has become a long and very unusual climb to media stardom.

The original stage show which won the hearts of the '60s rock fans was in stark contrast to what was then in vogue—jeans-clad singer/songwriters or psychedelic bands playing introverted sets with at most a colored light show on a screen behind them. As the lanky, deep-voiced Jon "Bowzer" Bauman recalls it, "When you paid your money to go see a show, you weren't necessarily getting one, you were getting a reproduction of a record. We were giving people their money's worth as far as live entertainment."

The pace of the show was frantic: 45 minutes of non-stop music, choreographed, but with no dialog. Dialog only came about gradually, as a result of mikes not working or other stage show snafus and, finally in 1973, because of needed re-assessment and revitalization. At that point, the dance contest and street locale were added and the evolution from '50s rock nostalgia to a theatrical presentation became complete.

Along the way, each of the members made vital contributions—all were college graduates, and most had studied music and theater. The venues grew from Greenwich Village clubs to college campuses to private promotional situations. They played both the Fillmore East and West. In 1973-74 the nostalgia craze peaked, landing them in the pages of Life, Time and Newsweek.

For all of the spoof elements of the show, all agree with bassist Ryan that "The thing it's based on, fundamentally, is that we take the music very seriously, and we're as authentic as possible. We're really taking pains to get the original sounds so at that point it's very serious." The repertoire, until the tv show, was basically drawn from a general period from 1955 to the early '60s, but they are also in agreement that there is no
(Continued on page S-13)

Susan Peterson is Billboard's Assistant Special Issues Editor.

CONGRATULATIONS

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Happy Anniversary!



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And the 130 television stations on The LBS Lineup.

LBS Lexington Broadcast Services

7
5
Immediately below, music director Ray Charles flanked by assistants, John and Wendy Charles. Below, choreographer Walter Painter puts the boys through their paces.

UNLEASHING THE GREASE ON AN UNSUSPECTING PUBLIC

By RAY HERBECK JR.

Asked if he was the executive producer responsible for unleashing "Sha Na Na" on an unsuspecting American television audience, Pierre Cossette responds with an impish grin, "Can I plea bargain for that particular offense?"

Last season Cossette's syndication efforts succeeded in "offending" 90% of the available viewing audience over 133 stations—not bad for a show which initially was dropped by the number one network and appeared headed for that great unedited videotape bin in the sky.

As Cossette tells it, the original pilot had been put together with Proctor & Gamble semi-firmed as sponsors and ABC's owned and operated (O & O) stations waiting in the wings to carry the resulting series.

The pilot aired two years ago and "drew big ratings and was a huge success," he recalls, adding that Proctor & Gamble subsequently signed the series for an entire year.

"But then ABC flipped over another show called 'That's Hollywood,'" he adds, "and out of the clear blue sky dropped us for the other series, which was less expensive."

Cossette had a contract with Sha Na Na, his own production people and with the sponsor—except that without an O&O network ready-to-go as a base for further syndication, the sponsor would probably soon back out.

Armed with the pilot, its ratings and Proctor & Gamble's support, Cossette took his idea to NBC's O&O operation. "In the face of ABC's rejection," he says, "NBC looked it over and bought it—and that took a lot of guts. And nothing has made me happier than seeing the show become a huge success . . . I love it."

Cossette sold the show more as a concept than as a star vehicle, which he believes is not well-suited for the syndication game. "Stars are too busy looking for prime time network situations," he explains. However, he admits approaching Glen Campbell and Steve and Eydie Gorme in the early phases.

"I did that because my customer (the ABC O&Os) expected me to," he says. "But all the while, I was looking for something a little more different. . . ."

He found Sha Na Na performing at Magic Mountain amusement park near Los Angeles. Quickly convinced by their professionalism, eight years' of working together and 200-tune repertoire, Cossette knew he'd located the perfect vehicle for his series.

"The concept was to capitalize on the '50s nostalgia craze," he says, citing the Broadway success of "Grease" plus "Happy Days" and "Laverne & Shirley."

"We wanted to present a 'musical Fonz,'" he explains, "and here we'd found 10 Fonzie's with their own straight-ahead idea so solid you could hit it in the head with a sledgehammer and it would still work."

Once set for NBC, the series needed a production staff. Cossette had operated in his usual fashion—marketing an idea first, waiting until commitments were firmed before staffing up. But then he hires the best.

"Once I know I've got the top people," he says, "I turn around and run the other way . . . wide open. For me to impose my enthusiasm or creative ideas on them would be a bad habit to get into as an executive producer. I've been able to draw on the cream of the crop in syndication areas because that's how I operate." Cossette's other successes include three years' with "Sammy & Company" starring Sammy Davis Jr.,

(Continued on page S-12)

Ray Herbeck Jr. is Billboard's Radio/TV Reporter in Los Angeles.

Screamin' and Bowzer create grease drag.



Director Walter Miller



SHANANA



A scene from last season with Adrienne Barbeau.



Executive producer Pierre Cossette

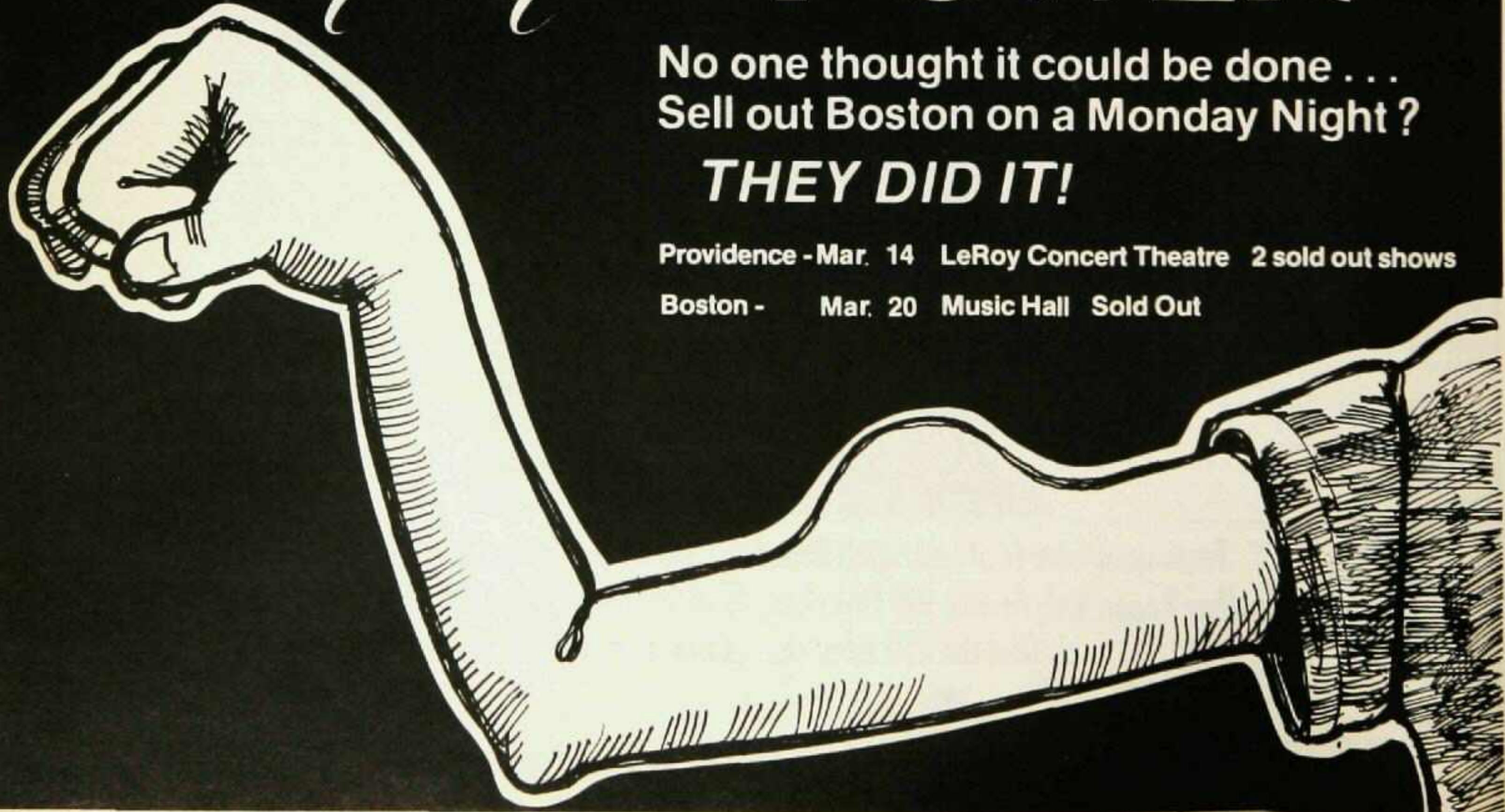
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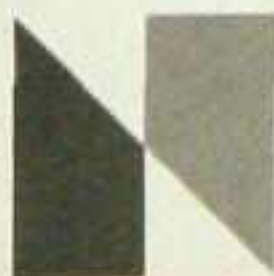
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SHANA NA

BENEATH THE GREASE

"GREASED"

Lennie

He sees his role in the band as lead singer and sex symbol, got his musical training on street corners, and can't decide whether he'd be in jail, selling cars or playing at the Oak Lounge in Brockton, Mass. if not with Sha Na Na. His favorite artist is Tiny Tim, and he loves being with Sha Na Na for the "money, fame and recognition."

Bowzer

At 17, Bowzer claims a scholarship in yipping and booming and lists his first professional experience as being paid \$10 by neighbors to stop singing at dinner-time. His favorite hobbies are intimidating audiences, flexing his questionable muscles and opening his cavernous mouth while jumping up and down and combing his hair.

Johnny

The chicks really go for this guy. What more can he say?

Denny

This loquacious charmer loves to sing and dance and often finds himself trying to smooth things over with his silver tongue and ready smile. Given to verbosity, Denny's probably the only member who cares what verbosity means.

Jocko

This 17½-year-old New Yorker favors Little Richard and Totie Fields. His future aspirations include playing in Moscow, on the moon and to have two full weeks off, and is glad success has enabled him to soup up his car and not set up his own drums and do his own laundry. He thinks Sha Na Na is "one of the best looking groups in show business, right?"

"Dirty" Dan

Same as Dan McBride, only much greasier.

Santini

His first musical influences were listening to the radio while studying at the Institute of Driver Training and picking up on the idea that girls like musicians better than football players. His favorite artists are Buddy Holly, Elvis and Angelina Flibelli's older sister (who owned the record collection), favorite routine is, "You come here often?"

Chico

At age 18, hails from Zagreb, digs Buddy Holly, Rick Nelson, Fats Domino and Jerry Lee. If not with Sha Na Na, he feels he'd probably be with the Eagles or Fleetwood Mac, and loves all songs written in the key of A.

Screamin'

Nineteen and a native of Joplin, Mo., he idolizes Jerry Lee, Charlie Rich and George Jones and is best known for doubling on guitar, bass and piano with any part of his body. Outside work, likes to play pinball, drink Spo-dee O'-dee, shout at girls and chop and channel his '57 Belair.

Donny

From Brooklyn and just turned 17½, his favorite artists are Elvis, Dion and Paul Anka. Formally trained in street corner harmony, he likes to collect rare red and white striped T-shirts in his spare time. He feels the main impact of the band has been to get girls to pay attention to him.

"UNGREASED"

Lennie Baker

On lead tenor vocals and sax, Baker began his career in the '50s in Whitman, Mass., where he drew inspiration from King Curtis, the Coasters, and Miles Davis. He loves being in Sha Na Na for the "fame, money and recognition" and sees the group's impact as "entertainment, glorifying an era past and making people happy." If not with Sha Na Na, Baker's fondest wish is "to go fishing."

Jon Bauman

The deep-voiced Brooklynite, far from his character as "chief greaseball," studied piano and voice as a child, went on to Juilliard and then Columbia as a music major, and was music director of off Broadway's "Oh! Calcutta" before signing on with Sha Na Na. A classically trained musician, he lists Chopin, Rachmaninoff, and Rodgers & Hart as musical influences. The originator of the Sha Na Na dance contest and his own famous muscle-flexing wide-mouthed routines, Bauman foresees a future of acting, recording and writing and directing a film.

Johnny Contardo

Vocalist/dancer Contardo grew up in Boston where he studied at the Boston Conservatory and played the lead role of Claude in "Hair." A big favorite with the ladies, he draws inspiration from favorite artists Johnny Mathis, Stevie Wonder, Frank Sinatra, Aretha Franklin and Elvis. He hopes for a solo album project soon and a career of acting in tv and movies.

Denny Greene

New Yorker Greene studied singing, dancing and acting at the Cavallaro School, and continued his studies throughout his years at Columbia Univ. He has also worked professionally in theater and films and plans to continue writing and acting for feature films and tv. Greene credits Sam Cook, Frankie Lymon and Duke Ellington as major musical influences. He sees Sha Na Na's greatest contribution as bringing the theatrical elements of traditional shows to rock music.

Jocko Marcelino

Drummer/vocalist/dancer Marcelino hails from New York City, where he has studied drums for 21 years. He played his first gig at age 12, the Jr. High Hop, was one of the original members of the group, and currently has been acting in off Broadway productions when not busy with Sha Na Na. Also writes music and sees Sha Na Na as the "primary neo-classicists of rock plus a balanced repertoire company of singers, dancers, musicians and improvisational actors."

Danny McBride

One of four Bostonians in the group, lead guitarist McBride also plays piano, drums "et al" and studied piano theory and arranging at Boston Univ. He spent half a dozen years in radio as a deejay and station manager, all the while playing music and drawing inspiration from the likes of Chuck Berry, James Burton, Albert Lee and "1000 other creative guitarists." As for Sha Na Na's impact in his life, he philosophizes "a gig is a gig."

Scott Powell

With Sha Na Na since its inception, gold lame dancer, vocalist and guitarist Powell grew up in New Jersey and Texas, holds a masters in drama from New York University and lists rockabilly, Buddy Holly, Elvis, the Beatles, Copeland, Vivaldi among his musical influences. Looking for a career which includes songwriting and acting on stage, tv and movies, Powell credits Sha Na Na with providing him with "nine years of the greasiest adolescence a guy could ever have."

David-Allan Ryan

"Cutest kid on the block" and bassist Ryan is a Bostonian who also studied sax, got a B.S. in media and played with the Happenings before joining Sha Na Na. He has since toured Europe as a solo opening act with Fats Domino. If not with Sha Na Na, Ryan feels he'd be "managing my own yo yo emporium in Boston" and besides "creating the '50s comeback" feels Sha Na Na has also played a role in "furthering the idea of rock'n'roll stage spectacular."

Scott Simon

"Screamin'" Simon first banged the ivories in Kansas City, Mo. where he studied piano and launched his show business career with the Muchas Nauseous Jug Stompers and Celebrated Royal Pythons. Although known for his rockabilly/Jerry Lee Lewis contributions to the band, he is also into Ray Charles, B.B. King and Buck Owens. A songwriter, Simon co-wrote John Travolta's hit "Sandy" from the movie "Grease" and hopes to do more of the same.

Don York

Vocalist and founding member York also contributes guitar, piano and drums when necessary and studied piano and clarinet in his formative years in Idaho. A confirmed country music fan and songwriter, York lists Tom T. Hall, the Beatles, Hank Williams, the Beach Boys, Jool Mitchell and Dion among his diverse musical influences. He sees Sha Na Na as "a celebration of the beginnings of the rich and diverse rock culture we know today."



Congratulations

Pierre Cossette Productions

Lexington Broadcast Services:

THE BIRTH AND GROWTH OF A HIT SERIES

Some seven years ago, the Federal Communications Commission—the broadcast industry watchdog—regulated the networks to turn back one half-hour of prime time a night to the local stations for the purpose of program diversification. Since its inception, the prime access arena has been dominated by game and animal shows.

At the start of this (77/78) television season, eight new programs appeared in the prime time access schedules on stations across the country. Eight months and two major Nielsen rating periods later came the news that only two of the original eight shows introduced at the start of the fall season had been picked up for a second year—an industry pronouncement that is synonymous with success. One was a game show. Nothing new there. The other was an innovative concept—an irreverent mix of comedy and music—something totally new to television—called "Sha Na Na." Out of the caldron of tv mediocrity suddenly emerged a regular weekly television series that was attracting large numbers of young viewers. The '50s were alive and well and the Greasy Ten had won the hearts and viewing habits of millions. With the series now enjoying hit status, skeptics quickly disappeared and stations began renewing "Sha Na Na" for a second year in unprecedented numbers.

How did it all happen? In November 1976, Henry Siegel, formerly a senior vice president of Grey Advertising, established with Grey a new syndication broadcast entity called Lexington Broadcast Services. With Siegel serving as president, Roger Lefkon, a 16-year veteran of NBC, responsible for programming, and Heather Regan, a five-year media specialist as director of sales, the company's primary objective was (and still is) to create and acquire television properties which would be compatible with the media needs of major advertisers, for distribution to local television stations.

In the summer of 1976, Lexington Broadcast Services turned its attention to creating a fresh program concept especially designed to appeal to the bi-model (young and old) audience that comprises the bulk of available viewers at 7:30 p.m.

In other words, a show which would provide audiences with a clear-cut alternative to the tired game shows and wildlife adventure programs which dominated the early evening schedule. After much deliberation, Lexington Broadcast Services decided it would strive to produce a half-hour weekly program

combining music and comedy built around a successful concert and recording group. It was thought that utilizing a musical entity that was well-known would provide important up-front recognition and visibility for the tv series. The next step was to select the group. With the enormous success and popularity of "The Fonz," "Grease" and up-coming feature films including "American Hot Wax" and "Sgt. Pepper's Lonely Hearts Club Band," fascination with '50s craze was obviously at a high point and rock 'n' roll had successfully carved out a permanent niche in the world of contemporary music. The '50s were hot and so it made sense to look for a '50s group. The logical choice was, of course, Sha Na Na.

Lexington viewed the "Sha Na Na" tv series not in the traditional way in which previous groups had been showcased on the tube (e.g., "Rock Concert," "Midnight Special"), but rather the approach to the tv series was to combine a revival of the street gang era with comedy, and of course music. The objective of this series was designed to focus on the various 1950s themes . . . from high school dates and dances and drive-in movies to souped-up cars, from the bebop and bunny hop, to hair styles to going steady. All the elements that seemed so important to the youth in the '50s and which now seems to hold such fascination for the youth of the '70s.

A built-in advantage was the fact that the Sha Na Na road shows did not simply consist of 10 guys standing onstage and singing the hits of the '50s; rather, the group had, over the years, worked to make each performance a theatrical event. In other words, each concert show was carefully staged, and included sketches in addition to music and made good use of choreography, lighting and props. Thus, while the transition to tv would involve many long and difficult hours of preparation,

they were to learn later that the task would be eased by virtue of the fact that the group consisted of accomplished musicians who were already performing in a theatrical setting.

Top executives from Procter & Gamble and major station personnel were invited to join Lexington Broadcast Services in New York on Nov. 21, 1976, where the group was headlining a soldout show at Madison Square Garden. Prior to the concert they all visited with the group and Lexington held its breath as 10 singularly "unattractive" young men in T-shirts, leather jackets, greasy hair and worn jeans welcomed the clients who had made the trip from Cincinnati to see them perform onstage. The initial meeting went extremely well as did the party afterwards, but it was the performance in between that did the trick. The group did 90 minutes of non-stop music and comedy laced with theatrics, which was supported by more than 19,000 enthusiastic fans who almost literally brought the house down.

On a record 10 days, Lexington reached agree-

(Continued on page S-14)



Above, the executive staff of Lexington. They are, from left, Henry Siegel, president; Heather Regan, director of sales; and Roger Lefkon, director of programming. Directly above, Bobby Vee joins voices with the Greasy Ten.

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Totals: 133 Stations, 90% Of U.S. Homes

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 Norfolk/Portsmouth, W.Va.—WAVY/N
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 Salt Lake City—KUTV/N
 Flint/Sag/Bay City, Mich.—WNEM/N
 Greensboro/H. Point, N.C.—WGHP/A
 Toledo—WDHO/A
 Richmond, Va.—WWBT/N
 Jacksonville, Fla.—WJKA/A

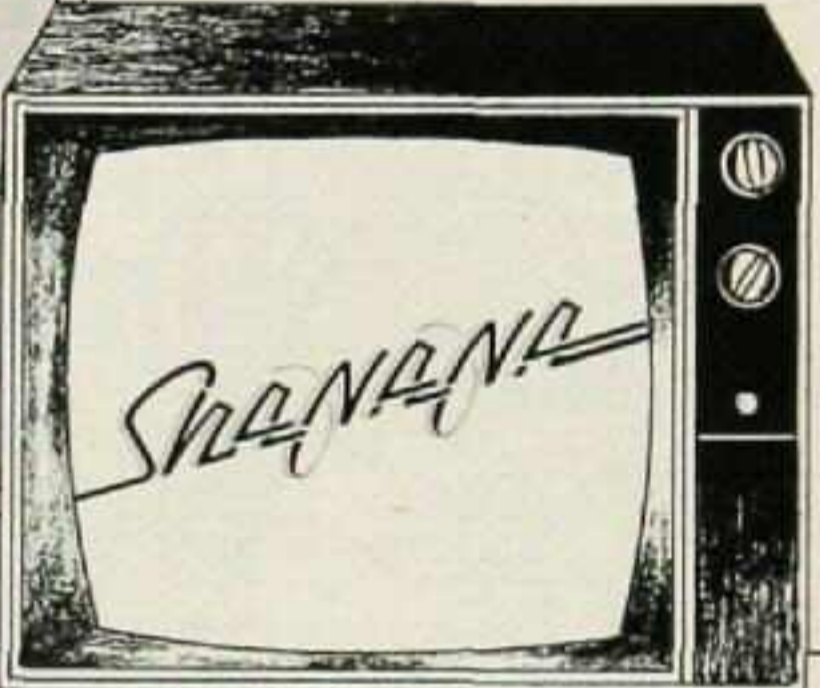
Knoxville, Tenn.—WJKS/A
 Mobile, Ala.—WEAR/A
 Omaha, Neb.—KMTV/N

Rochester, N.Y.—WROC/N
 Green Bay, Wisc.—WBAY/C
 Fresno, Ca.—KMPH/1
 Roanoke, W.Va.—WLSL/N
 Davenport, Iowa—WQAD/A
 Johnstown/Altoona, Pa.—WJNL/C
 Paducah, Ky.—WPSD/N
 Spokane, Wash.—KXLY/A
 Cedar Rapids, Iowa—KWWL/N
 South Bend, Ind.—WNDU/N
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 Honolulu—KHON/N
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 Las Vegas—KVVU/1
 Columbus/Tupelo, Miss.—WCBI/C
 Beckley/Bluefield/Oak Hill, Ky.—WDAY/A
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 Bangor, Me.—WVLI/A
 Odessa/Midland, Ga.—KMID/N
 Tallahassee, Fla.—WECA/A
 Utica, N.Y.—WUTR/A
 Dothan, Ala.—WDOH/A
 Clarksburg, Weston, W. Va.—WBOY/A
 Idaho Falls/Pocatello, Idaho—KPVI/A
 Great Falls, Mont.—KFBB/N
 Panama City, Fla.—WMBB/N
 Marquette, Mich.—WLUC/C
 Zanesville, Ohio—WHIZ/N
 Farmington, N.H.—KIVA/N
 North Platte, Neb.—KNOP/N
 Anchorage, Alaska—KTVA/C
 Charlottesville, Va.—WVIR/N
 Rock Springs, Wyo.—KTUX
 Gainesville, Fla.—WCJB/A
 Bellingham, Wash.—KVOS/C
 Palm Springs, Calif.—KPLM/A
 Selma, Ala.—WSLA/C
 Crossville, Tenn.—WCPT
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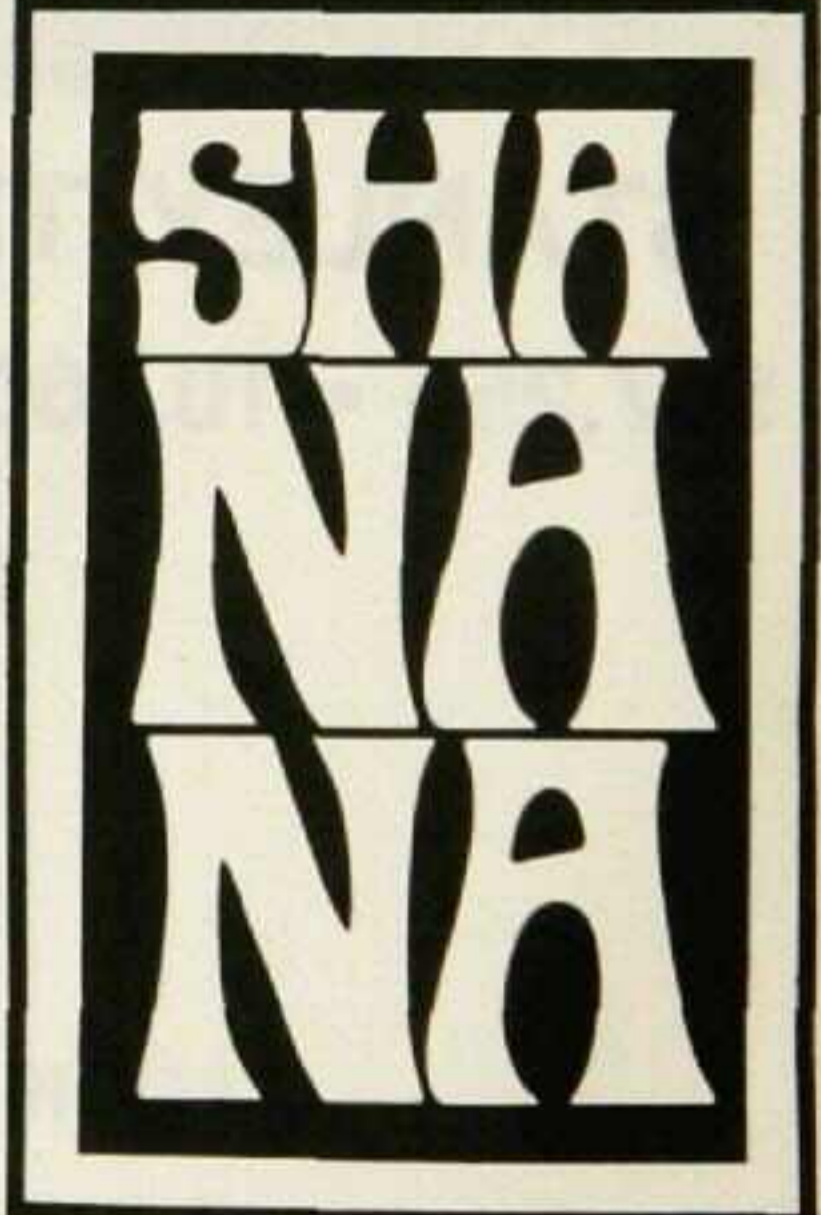
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 THU., JULY 27, 1978—MERRIWEATHER POST, COLUMBIA, MD.
 FRI., JULY 28, 1978—BINGHAMTON, N.Y.
 SAT., JULY 29, 1978—SYRACUSE, N.Y.
 SUN., JULY 30, 1978—BUFFALO, N.Y. (TWO SHOWS)
 TUE., AUG. 1, 1978—TORONTO, CANADA
 WED., AUG. 2, 1978—NORTH BAY, CANADA
 THU., AUG. 3, 1978—SUDBURY, CANADA
 FRI., AUG. 4, 1978—SAULT ST. MARIE, CANADA
 SAT., AUG. 5, 1978—THUNDER BAY, CANADA
 MON., AUG. 7, 1978—WINNIPEG, CANADA
 TUE., AUG. 8, 1978—FARGO, N.D.
 WED., AUG. 9, 1978—SIOUX CITY, IOWA
 THU., AUG. 10, 1978—DUBUQUE, IOWA
 FRI., AUG. 11, 1978—ALPINE VALLEY, LAKE GENEVA, WIS.
 SAT., AUG. 12, 1978—EVANSVILLE, IND.
 MON., AUG. 14, 1978—PINE KNOB
 TUE., AUG. 15, 1978—BLOSSOM FESTIVAL, CLEVELAND
 WED., AUG. 16, 1978—CINCINNATI, OHIO
 THU., AUG. 17, 1978—COLUMBUS, OHIO (STATE FAIR)—
 (TWO SHOWS)
 FRI., AUG. 18, 1978—ST. LOUIS (MISS. RIVER FESTIVAL)
 SAT., AUG. 19, 1978—KANSAS CITY
 MON., AUG. 21, 1978—LOS ANGELES (GREEK THEATER)
 TUE., AUG. 22, 1978—LOS ANGELES (GREEK THEATER)
 WED., AUG. 23, 1978—FRESNO, CA.
 THU., AUG. 24, 1978—SACRAMENTO, CA.
 FRI., AUG. 25, 1978—SAN DIEGO, CA.
 SAT., AUG. 26, 1978—TUCSON, ARIZ.
 SUN., AUG. 27, 1978—LAS VEGAS
 WED., AUG. 30, 1978—HYANNIS
 THU., AUG. 31, 1978—PROVIDENCE, R.I.
 FRI., SEPT. 1, 1978—PORTLAND, MAINE
 SAT., SEPT. 2, 1978—BANGOR, MAINE
 SUN., SEPT. 3, 1978—WALLINGFORD, CONN. (TWO SHOWS)
 MON., SEPT. 4, 1978—COHASSETT (TWO SHOWS)
 WED., SEPT. 6, 1978—WESTBURY
 THU., SEPT. 7, 1978—WESTBURY
 FRI., SEPT. 8, 1978—WESTBURY
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JULY 15, 1978, BILLBOARD

UNLEASHING GREASE

• Continued from page S-4

Johnny Mann's "Stand Up And Cheer" and "The Andy Williams Show."

Cossette brought in director Walter Miller, also directing his upcoming "100 Years Of Recorded Sound" special; choreographer Walter Painter, at the time only one week removed from staging Ann Margaret in Las Vegas, and musical director Ray Charles.

"Ray is a student of music," says Cossette, who relies on Charles for most of his musical specials. "He knows every detail about the music from any given era—and what he doesn't know, he researches."

Charles' initial task for the show was to take Sha Na Na's 200 tune repertoire and select three for each program, balance them musically, add instruments and revoicing and make them visual.

At first, the group members were hesitant to let Charles embellish their basic '50s arrangements, according to Charles' daughter Wendy, assistant musical director for the series. "But when they heard the result as they watched the early tapes," she says, "they realized that music on tv must play to the eye as well as the ear—and they've become very enthusiastic over his ideas."

She points out that Charles leaped at the opportunity to direct music for the show. Charles had worked on the "Perry Como Show" 10 years and also "Your Hit Parade," placing him squarely in the path of early rock's growth.

"The '50s was one area where he would have to bolster his knowledge," she adds, "so he really looked forward to researching that entire era—getting all the books, all the records."

In the beginning, Charles relied on the group's intimate knowledge of its own music, as well as his daughter and son, John Charles, also an assistant music director. "We both are '50s music fanatics," she explains.

Due to the show's unusually hectic taping schedule, Charles has resorted to charting his arrangements of all material—a practice which Sha Na Na had to warm up to. "Of course they could read music," she adds, "but for tv taping, to make it more visual, things must be changed around sometimes. And with the schedule, you just can't take chances."

She points to a shooting board propped against the studio wall. It resembles a game of 52-card pickup which has been picked up in turn from the floor and pinned en masse to the board. "That's what happens when you tape 90 tunes, 10 per day, every other day—and then ease into taping as many dance routines for 16 shows in 12 days."

Putting Sha Na Na through its terpsichoric paces is Walter Painter, assisted by Susan Donovan. Painter recalls his initial reaction after leaving Ann Margret for Sha Na Na as "spar-

king another way of thinking. You have to change your brain around—culture shock is a very good way of putting it."

However, Painter scores the group's professionalism highly. "They already understood the value of the theatrics of staging," he says, "because they had incorporated some basic dance steps into their own show. I didn't have to sell them."

Painter has been impressed with the group's rapid growth regarding the difference between live and tv performances. "Now they automatically know how to move and when and where," he says. "They've learned that if you can see the lens, the lens can see you."

Painter choreographs to the weakest dancers in the group, always careful to keep within the "Sha Na Na-ism" or group character. "I figure if you are musical and can walk, you can do this choreography," he says with a grin. "We laugh at ourselves doing these steps (all based on actual '50s dances), so we can have a lot of fun. It's camp, bordering on the 'Saturday Night Live' of choreography."

Costumer is Bill Hargate, assisted by Donald Rehg. All the fashions are inspired by '50s street wear, Rehg says, but keyed to the choreographer's desires as to the particular mood of a number.

Additionally, the show's tight taping schedule is a mixed blessing. "There's less time to prepare apparel," Rehg explains, "but, on the other hand, because they must know exactly what they want, there's less opportunity for any last-minute changes being sprung on us."

Director Walter Miller wraps these various disciplines together and feeds them to the eye of the camera. He admits the camera was not too impressed in the early days.

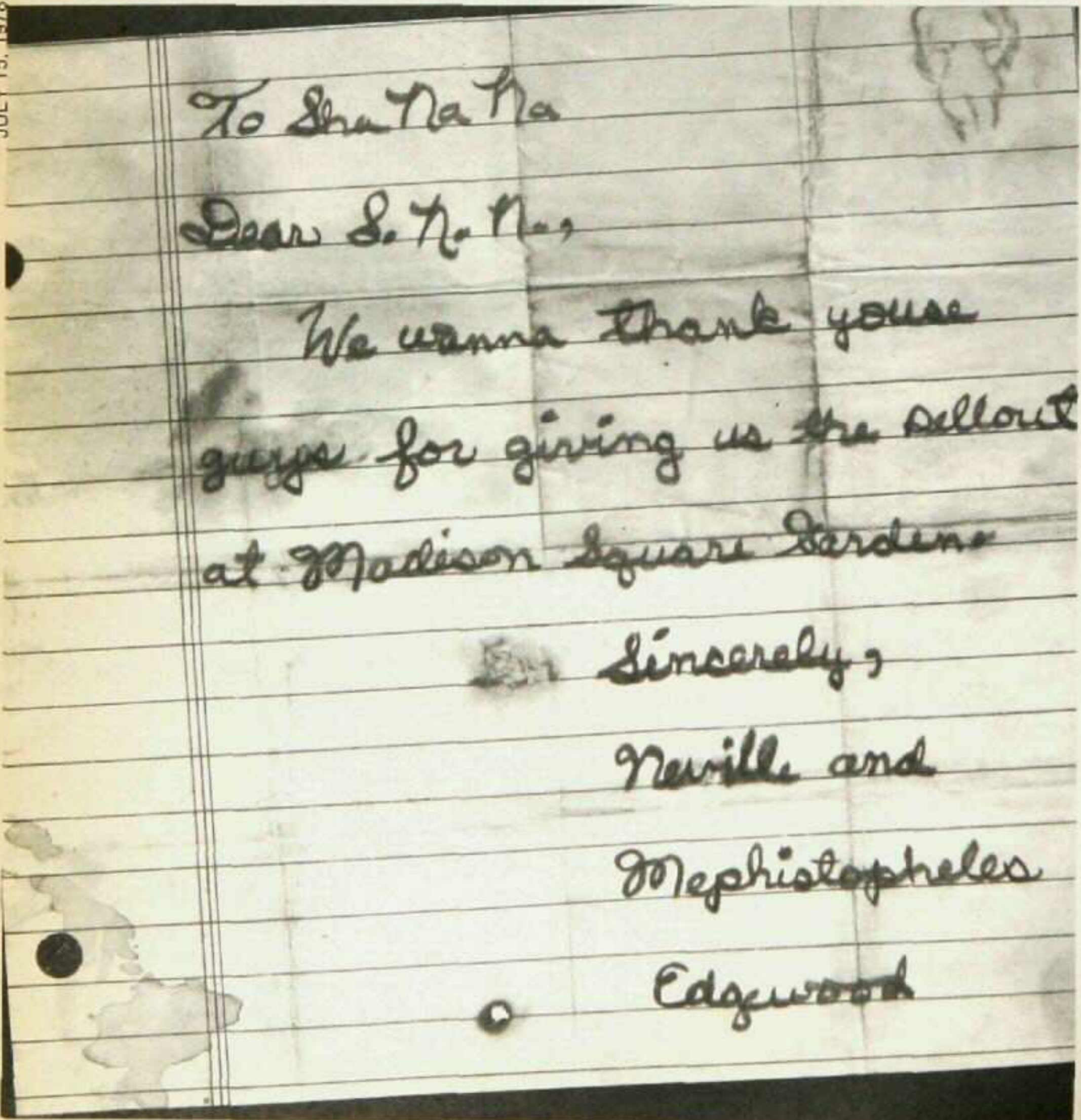
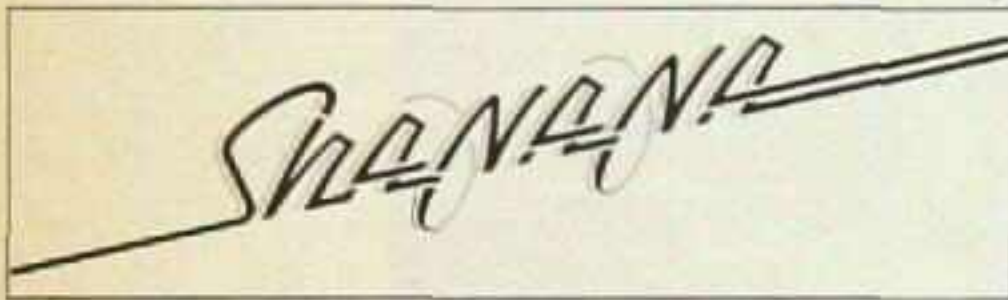
"It wasn't easy," he recalls, "because most are not actors though some have had a little training. It took me almost half the season to get them to realize they can't just run through lines—they must think about what they're saying and react to other members' lines."

He points out that the show "is a put down type... they put themselves down, somebody puts them down, etc. So, if somebody puts you down in the guise of a joke, there has to be a reaction for the camera—or the joke's lost."

He also credits Sha Na Na with tremendous growth over the first season, resulting in a new emphasis this year on individual members as characters and less use of support actors in bit parts—the group will do the roles this year.

"We've developed more of a family situation, more of a plot for each show and more interplay among the 10," he says. "It's now a combination situation comedy/variety music show."

Cossette joins Miller, Painter and Charles in praising Sha Na Na for its innate professionalism. "I can't tell you what a well-oiled machine they are for 10 guys," he says. "I mean, in this business when you get three people, you've got a fiasco on" (Continued on page S-14)



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SHA NA NA ODYSSEY

• Continued from page S-2

magic date. It is the early rock spirit which has always been the core, and the tv show has broadened the concept beyond that.

As Marcellino points out, "We now are writing things we do in the show, (such as last season's 'Too Chubby To Boogie,' which he penned). We'll do anything that is adjacent to rock'n'roll, anything that is do wop, rockabilly. It doesn't matter when it's written, anything that's entertainment. There's a sense of this group and this act, and at one point we were the guys doing the oldies, but it shifted to 'oh yeah, these are the guys in Sha Na Na.'" In addition to the use of original material, that transition was evident in last year's show which included such variety as Bowzer's duet with Ethel Merman on "Anything You Can Do," and next year will see such things as a vaudeville medley.

In the stage show, it is still rock'n'roll, however, and as McBride explains, "We do songs that came after the British/psychedelic invasion, but only ones with the same head level, that hadn't done the transition. Like the Reflections 'Romeo and Juliet' which was released originally in 1965." The band released that tune as a single in 1975, and it did make the lower reaches of the chart, as he quips, "55 with an anchor."

Which brings up a key point in the saga of Sha Na Na. They have never had a hit record. The closest they have come, aside from the aforementioned, was a tv package titled "The Golden Age of Rock 'N' Roll," for which keyboardist Screamin' Scott Simon claims they all received a gold album, and "We all have one in our bathrooms."

Instead of being launched by a hit record, they were catapulted by Woodstock and grew on the basis of word of mouth from their dynamic live show alone. And now they have found their way into the living rooms of 90% of the American public via television. There was a contract with Buddah which yielded several albums, some strictly oldies, some mixed with original material (most of the group members are songwriters), but none achieved significant success. They made number 84 on the charts with another single, Simon's composition of "Top 40 of the Lord" in 1971, an ironically country-flavored ditty. Since the expiration of their contract, Buddah has also released several re-packages, leading the group to jokingly refer to their album history as "never before released in this order."

Basically, the only real advantage to their career gained by the record contract was, in York's summation, "It helped us a lot because it gave us plane fare to L.A. and N.Y., put on our account against future royalties, when the money could not have come from elsewhere." But, he continues, the group did keep trying to find a workable record format, and did not succeed because "apparently there is a clash between our image

and the kind of modern stuff we were doing that had nothing to do with the greasy '50s image. The Woodstock movie was the thing that replaced the record success that most people depend on for getting the career rolling. Word of mouth was doing extremely good things for us. That kept us rolling as a concert act, and that was our career."

The concert act, for over eight years, sustained the group on an active touring career. Although the theatrical, rapid-fire pacing of carefully chosen and choreographed material moved the show into more the realm of theater than just a rock show, it has never lost touch with the devotion to the music, and to an authentic feel for the era.

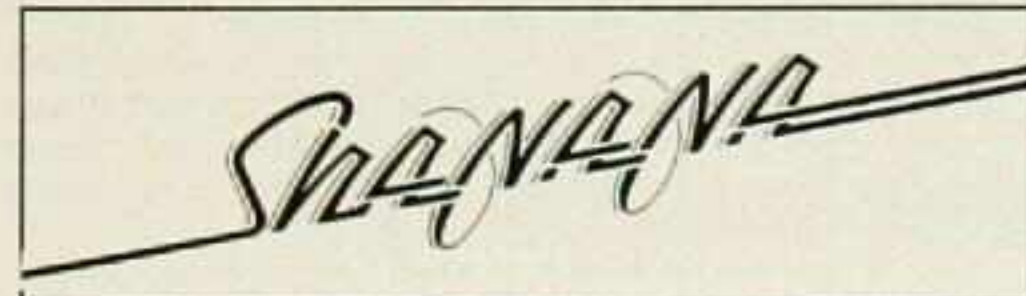
As Denny Greene, who grew up in the '50s in N.Y. and fondly remembers his weekly trips to the Apollo, explains, "the music was the vehicle for the theater, and I was expert at that music, it meant the world to me. If I had to choose between '50s rock music and all of the white rock that has been created from day one, I'd choose '50s rock, from any one year. It was emotionally pure, direct, before it became Tin Pan Alley again."

And, Greene continues, his role as the only black member of the group has been crucial in rectifying the discriminatory aspect of much of the '50s revival, in which "they took only one aspect of the '50s and in order to make it most commercially viable they virtually wrote black people out of existence in the '50s. I now can make sure that I provide America with a visual reminder of the fact that black people were key and integral to the whole development of the rock industry as well as being seminal to it."

Comedy is naturally an important element in the show, both in terms of the audience laughing with the group at their caricature and the jokes within much of the material itself. The members' own characters vary in their degree of definition as '50s greasers. Some are totally separate from the real performer, as in Bowzer's case in which the character was approached as an acting role.

The real Jon Bauman sees Bowzer as "the guy who, when my briefcase fell open and the books scattered, terrorized me, and he kicked the books into the sewer. . . . I built it on physical things. Here I am 6'2", 127 pounds, what's the funniest thing I can do with that in this context? One thing was to flex my muscles, which weren't there. I was a really skinny guy

(Continued on page S-14)



A UNIQUE PROCESS

• Continued from page S-2

mountains and valleys than most groups have. There would be periods when we would do very well with fairs, times when college performances would take a dip—it was give and take."

That is until the band hit the road last Feb. 1—its first tour since Sha Na Na hit prime time. The effect of the tv series on the concert draws, both in numbers and demographics was in Fain's words, "Absolutely unbelievable. There are three and four year old kids you wouldn't expect to be able to say 'daddy and mummy' who can say 'Sha Na Na' and call the guys by name. Beyond that, their grandparents are the ones bringing them, who also want to see us, and everybody in between. And we still had the old die-hard rock fans. We were selling out all over."

Fain's touring strategy has changed somewhat with the obviously increased opportunities, but he stresses that the group will continue to "go back to the places we've been playing for years. Perhaps the money won't be as great as it could be in a bigger venue, but we love the idea of going back to these people who were always there for us. Having them put the tickets on sale and sell out in a matter of days is really nice. So, for the summer tour we've balanced between those we want to go back to and the new ones."

Other areas are naturally opening up for the band, and Fain stresses these projects are being handled "very carefully. Whether it be a fan club, merchandising or a record deal, it will be handled with the group's approval, which means everything will be handled tastefully, with discretion. That is, in such a way that fans will have things available to them, but things they want, like, and don't have to float a loan for in order to buy."

Records, in the same way, are awaiting "the right company, the right producer, the right material. We'll approach it from the same foundation—slow and easy, when everything feels good." And Fain has no doubts that record sales will reflect the success of the tv series. He elaborates: "The power of television, you can never comprehend. They have sold records in the past, but now they can sell on a whole different level. Being able to expect stations to pick up on us is there because of tv. We get tremendous amounts of letters, and it's incredible the amount that ask where can we get a record, which label are you on? So I know they are out there. It's just doing it right for them."

And right for Sha Na Na will undoubtedly prove, as it has in the past, a process unique unto itself. **SUSAN PETERSON**

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SHA NA NA ODYSSEY

• Continued from page S-13

with a very deep voice, so I made that guy kind of physically posing, totally belying his own physique."

At the other end, there's Lenny "Sensuous King of Rock 'N' Roll" Baker, who says "I am that person. I haven't changed in the 20 years I've been playing rock 'n' roll. I'm still playing the same songs."

Then there's the area in between. As Marcellino describes it, "Frankly there's a thin line between the guys we play and the guys we are. We're character actors, I've been influenced by the method, but Jocko is Jocko. My voice gets greasier, but it's not so estranged from some of the things that I feel."

The group has toured Europe and Japan several times, with an audience, says Baker, that "relates the same way. In Italy I was talking to a friend, and he was crying over the show. I said 'What are you crying for?' And he said 'It's just like when I was a little boy.' " Contardo sums the international appeal up by recalling, "when we played Amsterdam, they couldn't understand the lyrics, but they still understood it because it's rock 'n' roll."

The theatricality and mass appeal of Sha Na Na has made it a natural for other media exposure, for the same reasons the group and tv made such a natural marriage. They had done guest tv appearances before the series. On shows such as "Midnight Special" they always had the advantage of the visual edge over most rock acts. Their appearance in the movie "Grease" as the band at the school dance was a natural and brought them six cuts on the soundtrack. Simon also co-wrote the Travolta solo "Sandy," which is destined to be the followup hit to "You're The One That I Want."

The recent appearance on tv's "Rock Olympics" found them very much in the spotlight, as York explains, "I think we did come across as the stars of the show because we noticed sooner than most people did that this was not a serious sports event, and if it was going to have any hope of not boring the audience to death, it was going to have to be entertainment as a comedy event." The group's antics were quickly appreciated by the show's director and, claims Powell, "By the second day, they were coming over to us, asking for more schtick, asking what do you want to do here?"

The group will also make an appearance in the upcoming Pierre Cossette tv special "100 Years of Recorded Sound" and naturally many other projects are in the works. There is talk of a cartoon show. The merchandising wheels are rolling, and this fall may well see another television-marketed album, taken from the series and sold through it. And, finally, major labels are now expressing a keen interest which will undoubtedly lead to a deal in the coming year.

After 10 years of seeking its place in a music industry which they have always been somehow strangely part and not part of, floating as McBride describes it "in some strange middle ground that doesn't have a label," Sha Na Na is simply making that place for themselves—carving out a niche of its own that certainly no other rock group could lay claim to.

Powell sums it up nicely in saying, "I guess the thing that at the same time surprised me and has born out my greatest hope for Sha Na Na is that it has crossed over in a bizarre and unique kind of way into different mediums. It hasn't obeyed the laws of show business. At the same time that we're very strange in this business, we're very special. Who knows whether we're a bizarity or whether we're paving some new way, but it's certainly not the way that anyone has ever done it before." Billboard

BIRTH OF A SERIES

• Continued from page S-8

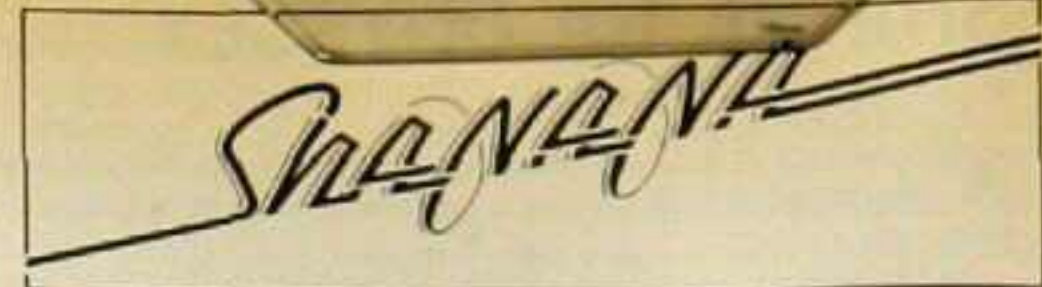
ment with Procter & Gamble to test the concept by way of an on-air half-hour pilot.

They now needed to find a first rate production company to produce the pilot and the series to follow. After careful consideration, they decided on Pierre Cossette, who with shows such as the Annual Grammy Awards, "Supernight At the Superbowl" and the Andy Williams series, and numerous network entertainment specials, had clearly established himself as one of the most successful producers of variety programming. Cossette brought together a nucleus of highly talented and creative people, including Walter Miller as director, Walter Painter as choreographer and Ray Charles as music director. It was shortly thereafter that a group called Sha Na Na, still a little weary from many weeks of long hours of rehearsal and preparation, walked into the studios in Los Angeles and produced a pilot so new and innovative that it was soon to take a nation of unsuspecting viewers completely by storm.

The pilot episode of "Sha Na Na" aired in the first three weeks of January 1977, and received even to Lexington's optimistic eyes rather startling (and encouraging) rating results: the "Sha Na Na" pilot delivered an average of a 19 rating (21 million viewers) in the 120 markets in which it aired.

In order to appreciate fully the magnitude of the audience response to the Sha Na Na pilot telecast, one need only compare that performance with network shows for the same period. According to the February 1977 Nielsen Report on syndicated programs, no syndicated program achieved an average national rating as high as was achieved by the "Sha Na Na" pilot. In fact, "Sha Na Na's" pilot rating was 12% higher than the next highest rated syndicated show, "Lawrence Welk."

In order to counteract what they anticipated would be a frequent criticism of Sha Na Na's excellent rating—"The show will only rate well as a one-time shot . . . it will never sustain over any length of time"—Lexington invested a considerable amount of money in audience reaction testing which quizzed



audiences as to their reaction to the "Sha Na Na" pilot after viewing. One of the most valuable pieces of information they learned from the audience reaction tests was that not only would viewers like to watch "Sha Na Na" on a continuing basis, but they would also choose to view "Sha Na Na" over some formidable, already established competition.

The clearance process of the Sha Na Na tv series started in February 1977 with the commitment of four of the NBC-owned stations in New York, Los Angeles, Cleveland and Chicago and culminate with 111 stations, 85% of the U.S., when the first "Sha Na Na" weekly episodes aired in mid-September 1977. The lineup of stations ranged from Bangor to San Diego, Seattle to Miami and in size, from New York to Zanesville. Although most stations scheduled the show in a Monday through Friday 7:30 p.m. time period, viewers in some markets would find it scheduled between noon and midnight on Saturday or Sunday; in other words, the show bridged the continent just as it ran the gamut of time periods.

The first ratings data on the "Sha Na Na" series were the New York overnights for Tuesday, Sept. 20, 1977. In the world of syndication, being quantified by Nielsen is like having your passport stamped—officially, the series was launched. And the first episode had done well: in New York, a six-commercial tv station market with three strong independents and the three network flagship stations, "Sha Na Na" had scored an 11 rating and 18 share (1,493,000 people) running on WNBC at 7:30 p.m. The L.A. numbers for the next night (Wednesday on KNBC at 7:30 p.m.) told a similar story.

With the first national ratings arrival on Oct. 6, 1977, Nielsen confirmed that the rest of the country was also watching. That first week nearly 12¼ million persons viewed the premier episode of the show. As successive weekly ratings arrived, one could see the show's building trend take shape.

Nielsen's first audience composition report on "Sha Na Na" supplied the lacking information of who was watching. From the outset, the program was delivering young viewers by the busload. After only three weeks on the air, "Sha Na Na" was on a par with such successfully established prime access shows as "Muppets," "Gong Show," "In Search Of," "Candid Camera," "Hollywood Squares" and "Match Game."

Then it happened. Right at the start of the all-important November rating period, "Sha Na Na's" New York share of audience increased by one-third. The total number of "Sha Na Na" viewers for that first week in November was up above 14½ million which represented an increase of nearly 20% over the initial audience count only six short weeks earlier. November turned out to be a successful month. From that point, it was evident that the "Sha Na Na" audience was snowballing. As winter approached and tv viewing levels increased, "Sha Na Na's" national rating continued its rise.

As the ratings continued to build, Lexington's confidence that the "Sha Na Na" tv show had the innate ability to capture the minds and hearts of tv viewing Americans everywhere increased, and the number of Sha Na Na skeptics decreased. Stations were added to the "Sha Na Na" lineup and had, by January 1, 1978, increased the coverage level to 90% of the U.S. with the addition of 22 more stations.

The growth in total audience delivery and the large numbers of adults 18-49 which continued to flock to "Sha Na Na," encouraged Procter & Gamble to commit to the sponsorship of a second year of the show early in 1978 although the next season would not begin for another nine months. The rather phenomenal increase in young audience watching the NBC-owned stations when "Sha Na Na" was aired, prompted that major station group to make an unprecedented early renewal of the show in February 1978 for the following September. With the client and NBC backing, "Sha Na Na" and Lexington Broadcast Services were rolling for another year. The renewal and addition of new stations for the second year of "Sha Na Na" is proceeding at a phenomenal rate, and Lexington is already looking forward to the time when they will have enough "Sha Na Na" episodes "in the can" to run five consecutive half-hours a week. Billboard

UNLEASHING GREASE

• Continued from page S-12

your hands; five, a disaster—10 is impossible. But these guys are right on, solid pros."

Cossette refused NBC's offer last year to take the show to network prime time, preferring instead to leave it syndicated for its counter programming possibilities.

"We're looking for five years with this show," he concludes. "And we don't want to sacrifice that for a possible 13 weeks on network. It's working very well exactly as it is . . . in fact, I only wish I had five more shows going for me just like it." Billboard

CREDITS

Editor: Earl Paige Assistant Editor: Susan Peterson. Art direction: Kim Buckman and Scott Brastow. Photography: Jeffrey Scott Lipsitt, p. 2. Fain. Gregg Moscoe for Golden West TV Productions, p. 4. Walter Painter, p. 6. ungreased except Greene. Patti Reynolds for Lexington Broadcast Services, p. 4, all except Painter, p. 6. greased Jocko. Screamin', Santini.

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JULY 27, 1978	COLUMBIA, MARYLAND—MERRIWEATHER POST PAVILION	AUG. 16, 1978	CINCINNATI, OHIO
JULY 28, 1978	BINGHAMTON, NEW YORK	AUG. 17, 1978	COLUMBUS, OHIO
JULY 29, 1978	SYRACUSE, NEW YORK	AUG. 18, 1978	ST. LOUIS, MO.
JULY 30, 1978	BUFFALO, NEW YORK	AUG. 19, 1978	KANSAS CITY, MO.
AUG. 1, 1978	TORONTO, CANADA	AUG. 22, 1978	LOS ANGELES, CA. (GREEK THEATER)
AUG. 2, 1978	NORTH BAY, CANADA	AUG. 23, 1978	FRESNO, CA.
AUG. 3, 1978	SUDBURY, CANADA	AUG. 24, 1978	SACRAMENTO, CA.
AUG. 4, 1978	SAULT ST. MARIE, CANADA	AUG. 25, 1978	SAN DIEGO, CA.
AUG. 5, 1978	THUNDER BAY, CANADA	AUG. 26, 1978	TUCSON, ARIZ.
AUG. 7, 1978	WINNIPEG, CANADA	AUG. 27, 1978	LAS VEGAS, NEV. (ALADDIN HOTEL)
AUG. 8, 1978	JAMESTOWN, NORTH DAKOTA	AUG. 30, 1978	HYANNIS, MASS.
AUG. 9, 1978	SIoux CITY, IOWA	AUG. 31, 1978	PROVIDENCE, RHODE ISLAND
AUG. 10, 1978	DUBUQUE, IOWA	SEPT. 1, 1978	PORTLAND, MAINE
AUG. 11, 1978	ALPINE VALLEY	SEPT. 2, 1978	BANGOR, MAINE
AUG. 12, 1978	EVANSVILLE, IND.	SEPT. 3, 1978	WALLINGFORD, CONN.
AUG. 14, 1978	DETROIT, MICH. (PINE KNOB)	SEPT. 4, 1978	COHASSET, MASS.
AUG. 15, 1978	CLEVELAND, OHIO (BLOSSOM FESTIVAL)	SEPT. 6 thru 10, 1978	WESTBURY, LONG ISLAND

Alabama's Surprising Country Heritage

By BILL JARNIGAN

MUSCLE SHOALS—Muscle Shoals is known worldwide for its pop and r&b sounds, but it has a country music heritage also.

Muscle Shoals country is a hybrid—country lyrics with the heavy bass beat for which Muscle Shoals is known.

One Muscle Shoals recording studio, Music Mill, is mainly responsible for establishing the country sound of Northwest Alabama, but it folded last year, due to management difficulties, despite three years of charting records.

The first hit cut there, about two months after the studio opened in 1974, was Narvel Felts' "Reconsider Me," which Billboard rated as the No. 1 country song of 1975.

The key to the studio's early success was a blend of Nashville country artists with Muscle Shoals pop musicians. The resulting sound drew artists like John Wesley Ryles, Roy Clark, Waylon Jennings, Hank Williams Jr., Bobby Bare, Carl Perkins, Sue Richards and Sherry Bryce.

More than 30 chart singles and 15 chart LPs were cut there.

Two Nashville producers who especially liked the product they got at Music Mill were Dick Glasser and Johnny Morris.

Terry Woodford, one of the major producers in Muscle Shoals today, says, "I don't think we can do basic country as well as they do in Nashville, but we are more meticulous and creative."

He says Nashville artists come to Muscle Shoals for the pop crossover potentiality. Hank Jr. and Brenda Lee are prime examples. They worked with Woodford and his coproducer, Clayton Ivey, at Wishbone Studio recently. The two producers coproduced with Williams his "One Night Stands" album.

Lola Scobey, vice president of Wishbone, Inc., says, "Mainly, country artists come to us. We don't solicit. We have a reputation for cutting hits. They feel we can cut a country hit."

Other country artists recording at Wishbone include the Hagers, Ruth Buzzi, Dotsy, Gary Stewart and Donnie Lowery.

Woodford says it would not be profitable

for Muscle Shoals to go more country, because of the lower budgets assigned country projects. Even so, Wishbone has formed a song interchange relationship with Loretta Lynn's Coal Miner Music publishing company in Nashville.

Even though their styles are in other directions, other Muscle Shoals studios maintain contact with country product.

Rick Hall, considered the "father of the Muscle Shoals sound," was once a country fiddler. One of his earliest partners was Billy Sherrill, now with CBS in Nashville.

Hall and his Fame companies have had a strong relationship with Bob Beckham, president of Combine Music; Buddy Killen, formerly of Florence, Ala., and now president of Tree International; and other Nashville publishers for years.

Muscle Shoals Sound Publishing Co. recently had a r&b tune, "Starting All Over Again," in the country charts with Don Gibson.

Muscle Shoals Sound Studios aren't involved with much country product, but their claim to country fame would be Willie Nelson's "Phases And Stages" LP and some current country-rocker production on Dr. Hook with Ran Haffkine of Nashville producing.

Diane Butler, director of publishing at MSS, says their songs have been recorded by Hargus "Pig" Robbins and Johnny Rodriguez.

MSS received a BMI citation for country play on "Torn Between Two Lovers," which was recorded at MSS by Mary MacGregor, copublished by MSS Publishing and coproduced by MSS keyboard player, Barry Beckett.

Travis Wammack, of JAW Productions at Broadway Sound Studio in Sheffield, says their country productions center around a young artist, Clay Jerroll.

Songwriter Earl "Peanut" Montgomery has been producing some tracks on George Jones at BSS.

Del Reeves has recorded at Widget Studio. The owner of that studio, Ron Ballew, once

had the chance to record Tanya Tucker, but he didn't think she could sing.

Two minor studios in the area, Woodrich at Lexington and Littletown in Littleville, specialize in custom country recordings.

Many of the area oldtimers were in leading country bands, before the studio era began in Muscle Shoals.

Fiddler Al Lester and banjo picker Rual Yarborough used to play with Bill Monroe and the Bluegrass Boys.

Dexter Johnson, the first to build a studio in Muscle Shoals, in his garage, formerly played the "Grand Ole Opry" with the Blue Seal Pals. He is an uncle of Jimmy Johnson, president of Muscle Shoals Sound Studios.

James Joiner, owner of a Florence bus transit company, had the first publishing company, Tune Publishing, in the area. He wrote and published "Falling Star," a regional hit by a local singer, Bobby Denton, now a local politician. The tune later became a hit for Jimmy C. Newman and Ferlin Husky.

Joiner also began what is thought to be the first record company in Alabama, Tune Records, in 1956.

He co-published "Six Days On The Road," written by Earl Montgomery's late brother, Carl.

Nashville producer Kelso Hurston was a former partner with Joiner.

Country music is a regular bill of fare at the Hayloft Opry every Saturday night in Tusculumbia, one of Muscle Shoals' sister cities. The Hayloft serves as a showcase for local amateur talent.

It also caters to professionals, such as Elvis Wade, who sold out three shows, Little Jimmy Dickens and Melba Montgomery.

Harold Willis, one of the owners, says the company has started its own label, Hayloft Records, and has released singles on two of the regulars.

A local promoter, Jerry Knight, recently packed the Florence-Lauderdale Coliseum for shows by Billy "Crash" Craddock and Mickey Gilley.

Anderson Single Spills Over Into Disco Field

• Continued from page 6

ments Paul Lambert, national promotion director. "We're starting to spread it over Top 40, and with an established country name like Bill Anderson, that's not an easy thing to do."

Noting "we've got a bunch of rock stations on it," Lambert cites WAPE, Jacksonville, and WMAK, Nashville, as two powerful rock stations going heavy on the record. "The guy who went on the limb on it was Mike St. John of WMAK. He heard the record and popped it in there."

"It was a ballsy move on Bill's part," Lambert adds. "He just came up with that on his own. He went to a very expensive studio (Soundshop Studios), did a big production number and delivered it to us all on his own."

Lambert notes that the discos aren't familiar with Anderson as an artist. "Nobody in the discos cares who's doing it—it's a good record. It's been thrown in there with the disco and r&b product—and it's a nice change for them, too. We worked it exactly the same way as we would work a Stargard."

MCA serviced the 12-inch Anderson single to its regular disco list—about 2,500 across the country. "We're getting a lot of play in the discos all over the country," Lambert claims.

Lambert notes that country fans also went for the record. "We've had a couple of country people attempt to go the pop route, and the fans spit

it right back at them. That didn't happen with Bill."

Can other country acts take advantage of the country disco movement? "Sure," answers Lambert, adding: "They could have country disco clubs. Mom, Dad and the guy from Juke Joint, Louisiana, don't want to go into the discos, but like to get down and boogie, too. It could start a whole new country disco thing."

Buddy Killen, producer of the Anderson hit, agrees with Lambert that the field is open for other Nashville acts. "Absolutely, if you have the right mental attitude. You've got to know where you're going and not just walk in there and cut a disco record because you say you're going to cut one."

"I haven't understood why somebody hasn't done it a long time ago," states Killen. "Bill and I came up with the idea and did it. It's been successful for us, and hopefully we'll expand on that some. We were first and, hopefully, it'll open up some new avenues."

Killen, who has also produced major pop, r&b and disco hits with such acts as Joe Tex, states, "Our thinking was if it would work for r&b and pop acts, why wouldn't it work for country?"

Killen says he has been into disco music "for a long time," adding, "I like to go to discos, boogie a little, listen to stuff and see what's happening. It helps me stay in touch and in tune with what's going on."

What's his method for achieving a good disco record? "You've got to keep it interesting, keep it grooving, and do something the dancers want to do. If it doesn't keep their interest, they'll walk off the floor."

Killen and Anderson co-wrote their country-disco hit.

A cut on the new Kenny Rogers United Artists LP, "Love Or Something Like It," also carries a disco-oriented feel. Titled "I Could Be So Good For You," the song was produced by Larry Butler.

Joe Johnson at Four Star Records recently cut a Nashville disco version of "Tequilla," the number one pop hit by the Champs in 1958.

Meanwhile, another method of combining country and disco has emerged: using country songs for non-country disco or pop acts.

That's the case with the new Epic single "Tennessee Waltz" by Silver Blue. It's a high-energy disco version of the country evergreen by Redd Stewart and Pee Wee King. Arranged by Harold Wheeler, the record was produced by pop producer Joel Diamond for Silver Blue Productions, Ltd. in New York.

Victor Millrose, working adult contemporary promotion on the record for Silver Blue Productions, reports strong reaction in adult contemporary, disco and country markets.

He cites such stations as WBSL, New York; WTMJ, Milwaukee; KMOX, St. Louis; and WSB, At-

(Continued on page 46)

O'Shea In West

NASHVILLE—Lake Tahoe and Nashville were two recent stops on Cathy O'Shea's itinerary. The MCA artist headed for Nevada after working with producer Bill Justis on her new single in Nashville.

Stampley Stumping

NASHVILLE—An energy saving campaign launched by the Tennessee Valley Authority will feature Joe Stampley. He'll voice commercials and radio spots with the leadoff line, "If You've Got Ten Minutes."

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Nashville Scene

By PAT NELSON

It was a great night for good music and surprise appearances at **Writer's Night** at the Exit/In, June 26, due to the appearance of a group of Nashville writers/performers who have been gaining local notoriety as the **Equal Opportunity Employment Band**. The group did an incredible job of bringing the packed house down with a set of songs culled from the catalogs of the 10-member entourage and when Mercury artist **Johnny Rodriguez** joined them onstage the pace livened even more.



HAPPY STAR—Mercury artist Jacky Ward beams at his fans while signing autographs following his concert highlighting **KHEY's** first annual "Appreciation Day Picnic" in El Paso. Standing behind Ward are Ray Potter and Charlie Russell of **KHEY**.

After his three-song set which included "Full Moon," written by Dan Eckley and Bill Bowling of the **EDE Band**, Rodriguez took the mike to announce an "extremely rare" guest appearance by **Waylon Jennings**. Rare it was, and the audience—always admitted free to the monthly writer's showcases—went wild. Jennings performed two songs, one of which was entitled "Don'tcha Think This Outlaw Bit Has Done Got Outta Hand"—partly referring to last year's cocaine bust—and received an uproarious standing ovation from the SRD crowd.

Members and other guests appearing with the band included **Eckley, Bowling, and Jody Maphis**, formerly with the Earl Scruggs Revue, on guitars and vocals; **Tony Scamisto**, bass; **Wayne Jackson**, horns and vocals; **Jamie Nichol**, congas; **Peeble Daniels**, vocals; Epic's **Marsha Routh**, vocals; **Steve Holt**, drummer with Ronnie Milsap; and **Dick Durrett**, keyboardist with Crystal Gayle's band.



JAIL KEY—Nashville Sheriff Fate Thomas presents Carlene Carter, Warner Bros. recording artist, with a key to the jail at the recent "coming out" party held during Fan Fair week. WB hosted parties in Hollywood, Nashville and New York to introduce Carter's debut LP, "Carlene Carter," which is backed by members of **Rumour**.

Don McLean, of "Bye, Bye American Pie" fame, spent five days recording sides for his new Arista LP at Jack Clement Studios in Nashville under the production of Larry Butler. **Kenny Rogers** has also been at Clement's for five days of sessions. In a break in the action, the United Artists singer was presented a Clement Cup award, along with producer Larry Butler and his singing partner of "Every Time Two Fools Collide," **Dottie West**. The trophy goes to artists and producers of No. 1 records cut at the studio.

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/15/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	7	ONLY ONE LOVE IN MY LIFE —Ronnie Milsap (J. Bettis, R.C. Bannon), RCA 11270 (WB/Sweet Harmony ASCAP/Tamara, BMI)	35	13	10	WEEKEND FRIEND —Con Hunley (T. Seals, E. Setzer), Warner Bros. 8572 (Down 'N' Dixie/Invg. BMI)	68	69	4	BITS AND PIECES OF LIFE —Cal Smith (C. Williams), MCA 40911 (ATV, BMI)
2	2	9	THERE AIN'T NO GOOD CHAIN GANG —Johnny Cash & Waylon Jennings (H. Bynum, D. Kirby), Columbia 3-10742 (Tree, BMI)	36	38	9	WHEN I GET YOU ALONE —Mundo Earwood (R. Leigh, M. Blackford), GMC 102 (Superior) (United Artists, ASCAP)	69	71	4	WHINE, WHISTLE, WHINE —John Anderson (M. Sherrill, L. Goodson), Warner Bros. 8585 (A) Gallico, BMI)
★	4	7	LOVE OR SOMETHING LIKE IT —Benny Rogers (K. Rogers, S. Glassmeyer), United Artists 1210 (M-2) Cherry Lane, ASCAP)	37	28	9	I'VE BEEN TOO LONG LONELY BABY —Billy "Crash" Craddock (J. Adams, Capitol 4575) (Pak A Hit, BMI)	★70	84	2	NO LOVE HAVE I —Gail Davies (M. Tillis), Lifesong 1771 (CBS) (Cedarwood, BMI)
4	1	10	I BELIEVE IN YOU —Mel Tillis (B. Cannon, G. Dunlap), MCA 40500 (Saba), ASCAP/Sawgrass, BMI)	★31	54	3	BEAUTIFUL WOMAN —Charlie Rich (R. Wilson, S. Davis, B. Sherrill), Epic 8-50562 (Aiger, BMI)	★71	NEW ENTRY	NEW ENTRY	IF YOU GOT TEN MINUTES (Let's Fall in Love) —Joe Stampley (M. Dukes, J. Fynold), Epic 8-50525 (Galileo, ASCAP)
★	7	9	TONIGHT —Barbara Mandrell (R. Van Hoy, D. Cook), ABC 12352 (Tree, BMI/Cross Keys, ASCAP)	39	24	10	YOU'LL BE BACK (Every Night In My Dreams) —Johnny Russell (W. Holyfield, J. Russell), Mercury 55030 (Maplehill/Vogue/Sunflower Country, BMI)	★72	82	2	\$60 DUCK —Lewie Wickham (L. Wickham), MCA 40928 (Kimms/Chesdel, BMI)
★	12	6	YOU DON'T LOVE ME ANYMORE —Eddie Rabbit (A. Ray, J. Raymond), Elektra 45488 (Braspatch/Dek Dove, BMI)	★40	52	2	LOVE ME WITH ALL YOUR HEART —Johnny Rodriguez (M. Vaughn, M. Rigual, C. Rigual), Mercury 55029 (Phonogram) (Peer, BMI)	★73	NEW ENTRY	NEW ENTRY	MY HEART WON'T TRY ANYMORE —Dickey Lee (A. Aldridge, P. Byer), RCA 11294 (Alan Carter, BMI)
★	9	8	WHEN CAN WE DO THIS AGAIN —T.G. Sheppard (C. Fulmer, S. Theockmorton), Warner/Curb 8583 (Tree, BMI)	41	6	12	I CAN'T WAIT ANY LONGER —Bil Anderson (B. Anderson, B. Kallen), MCA 40893 (Stallion, BMI)	★74	NEW ENTRY	NEW ENTRY	BLUE SKIES —Willie Nelson (J. Bettis), Columbia 3-10784 (Invg Berlin, ASCAP)
★	11	8	PITTSBURGH STEALERS —The Kendalls (L. Kingston, J. Rushing), Ovalbum 1109 (Hall Clement, BMI)	42	35	8	JUST ANOTHER RHINESTONE —Don Drumm (R. Hillburn, Churchill 7710 (Zomba, ASCAP)	★75	NEW ENTRY	NEW ENTRY	KAY —John Wesley Ryles (H. Mills), ABC 12375 (Johnny Blandock, BMI)
9	10	9	NEVER MY LOVE —Vern Gosdin (D. Adkins, D. Adkins), Elektra 45483 (Warner/Tamara, BMI)	43	40	14	I'LL BE TRUE TO YOU —Oak Ridge Boys (A. Rhoads), ABC 12350 (Tree, BMI)	★76	NEW ENTRY	NEW ENTRY	BABY, I NEED YOUR LOVIN' —E. D. Wofford (E. Holland, L. Dicker, B. Holland), WC 5612 (Motown) (Stone Agle, BMI)
★	18	5	TALKING IN YOUR SLEEP —Crystal Gayle (R. Cook, B. Woods), United Artists 1214 (Ruger Cook/Chinwood, BMI)	★43	41	15	LET ME BE YOUR BABY —Charly McClain (J. MacRae, B. Morrison), Epic 8-50525 (Music City, ASCAP)	★77	79	3	THE PERFECT LOVE SONG —Dorwood Haddock (J. McGowan), Eagle International 1344 (Curto Wood ASCAP/Great Vang, ASCAP)
★	14	9	THAT'S WHAT MAKES THE JUKEBOX PLAY —Moe Bandy (J. Work), Columbia 3-10735 (Acuff-Rose, BMI)	46	43	14	TWO MORE BOTTLES OF WINE —Emmylou Harris (D. McClimon), Warner Bros. 8553 (ABC Dushill, BMI)	★78	85	5	YOU'VE JUST FOUND YOURSELF A NEW WOMAN —Jenny Robbins (J. Bennett), El Dorado 152 (NSD) (Chris Robo/Douglas Barrel, BMI)
★	15	8	SPRING FEVER —Loretta Lynn (L. Dillie), MCA 40938 (Coal Miner, BMI)	47	55	5	YOU'RE GONNA LOVE LOVE —Ava Barber (W. Holyfield), Ramwood 1085 (Vogue/Maplehill, BMI)	★79	80	3	I DON'T LIKE CHEATIN' SONGS —Dai McBride (D. King, D. Woodward), Con Bro 135 (Wilje, ASCAP)
★	19	4	WE BELONG TOGETHER —Suzie Allison (C. Chase), Warner/Curb 8597 (Paukie, BMI)	47	55	5	OLD FLAMES (Can't Hold A Candle To You) —Joe Sun (F. Seibert, H. Muffatti), Ovalbum 1107 (Belinda, BMI)	★80	NEW ENTRY	NEW ENTRY	IF I EVER NEED A LADY —Claude Gray (G. Chrysler), Grammy 10806 (WIG) (South Town, BMI)
★	16	10	YOU NEEDED ME —Anne Murray (R. Goodman), Capitol 4574 (Chappell/Woods, ASCAP)	★49	60	4	DON'T MAKE NO PROMISES (You Can't Keep) —Don King (D. King, D. Woodward), Con Bro 133 (Wilje, ASCAP)	★81	68	7	HELLO MEXICO (And Adios Baby To You) —Johnny Duncan (B. Sherrill, S. Davis, G. Sutton), Columbia 3-10783 (Aiger/Flagship, BMI)
★	17	8	PLEASE HELP ME I'M FALLING (In Love With You) —Janie Fricke (Robertson, Bear), Columbia 3-10743 (Lifesong, ASCAP)	★50	44	12	HERE COMES THE REASON I LIVE —Ronnie McDowell (B. Peters), Scorpion 1159 (GRT) (B. Peters & Simbul, BMI)	★82	NEW ENTRY	NEW ENTRY	THREE TIMES A LADY —Nate Harvell (L. Richie), Republic 025 (Kobert/Commodore, ASCAP)
★	25	4	FROM SEVEN TILL TEN/YOU'RE THE REASON OUR KIDS ARE UGLY —Loretta Lynn/Conway Twitty (T. Seals, M. Barnes/L. White, L. Dillie), MCA 40920 (Ayer/Down 'N' Dixie/Screen Gems EMI, BMI/Twitty Red/Coal Miner, BMI)	★51	66	3	JUST KEEP IT UP —Harvel Felts (D. Blackwell), ABC 12374 (Conrad/Shalimar, BMI)	★83	NEW ENTRY	NEW ENTRY	(I Wanna) LOVE MY LIFE AWAY —Jody Miller (G. Pinye), Epic 8-50558 (Six Continents, BMI)
★	22	6	(I Love You) WHAT CAN I SAY/HIGH BALLIN' —Jerry Reed (D. Feller), RCA 11281 (Victor, BMI)	★52	45	14	IT'S A HEARTACHE —Bonnie Tyler (Scott, Wolfe), RCA 11249 (P-Gem, BMI)	★84	NEW ENTRY	NEW ENTRY	HELLO! REMEMBER ME —Billy Swan (H. Meaux), A&M 2046 (Crazy Cajon, BMI)
★	23	8	ROSE COLORED GLASSES —John Conlee (J. Conlee, G. Baber), ABC 12356 (House Of Gold/Phonogram, BMI)	★53	46	14	NIGHT TIME MAGIC —Larry Gatlin (L. Gatlin), Monument 45249 (First Generation, BMI)	★85	91	4	WE MUST BELIEVE IN MAGIC/WHEN I DREAM —Jack Clement (B. McNeil, A. Reynolds/S. Theoret), Elektra 45474 (Jack, BMI/Invg. ASCAP)
19	20	8	RAGAMUFFIN MAN —Donna Fargo (S. Harris), Warner Bros. 8578 (Victor, BMI)	★54	47	16	SLOW AND EASY —Randy Barlow (F. Kelly, B. Muir), Republic 017 (Freder and Taylor Made, BMI)	★86	87	4	GOODBYES DON'T COME EASY —Mack White (R. Smith), Commercial 40 (Miles, ASCAP)
20	21	9	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT —Jacky Ward & Reba McEntire (S. Thompson, R. Thompson/P. McGee), Mercury 55026 (Phonogram) (Judo), BMI/Dawbreaker, BMI)	★55	67	3	UNDERCOVER LOVERS —Stella Parton (E. Stevens/S. Grooms), Elektra 45450 (Deb Dove, BMI)	★87	NEW ENTRY	NEW ENTRY	I WANT TO LOVE YOU —Jerry Foster & Tennessee Tornado (J. Foster, B. Rice), Monument 256 (Phonogram) (Jack & Jill, ASCAP)
★	26	4	WHEN I STOP LEAVING (I'll Be Gone) —Charley Pride (K. Robbins), RCA 11287 (P-Gem, BMI)	★56	61	4	WALTZ OF THE ANGELS —David Houston (D. Reynolds, J. Rhoades), Colonial 101 (Superior) (Central Songs/Beachwood, BMI)	★88	NEW ENTRY	NEW ENTRY	UNBREAKABLE HEARTS —Bil White (D. Morgan, A. Morab), Prairie Dust 7625 (NSD) (Anextra, BMI/Me And Sam, ASCAP)
★	30	4	I'LL FIND IT WHERE I CAN —Jerry Lee Lewis (D. Van Arsdale, M. Clark), Mercury 55028 (Cedarwood, BMI)	★57	59	9	HELLO THIS IS JOANNIE (The Telephone Answering Machine Song) —Paul Evans (P. Evans, F. Tobias), Spring 183 (Polydor) (Port/Trajamus, ASCAP)	★89	NEW ENTRY	NEW ENTRY	THE FARMER —Cedric Belfrage (J. Hugely, J. Kennedy), Mercury 55033 (Jay Hugely/Unchappell, BMI)
★	31	5	TALK TO ME —Freddie Fender (J. Seneca), ABC 12370 (Jay & Gem, BMI)	★58	76	2	LET'S SHAKE HANDS AND COME OUT LOVIN' —Kenny O'Dell (K. O'Dell), Capricorn 0301 (Phonodisc) (Hungry Mountain, BMI)	★90	NEW ENTRY	NEW ENTRY	HELLO, THIS IS ANNA —D.B. McClendon (N. Herman, F. Gick), Epic 8-50563 (Stark, ASCAP)
★	24	7	THE FOOL —Don Gibson (Earl Hazlewood), ABC/Hickory 54028 (Debra/Desert Palm, BMI/Lee Hazlewood, ASCAP)	★59	49	12	SLIPPIN' AWAY —Bellamy Brothers (F. Sawin/S. Valentin), Warner/Curb 8058 (Galileo EMI, ASCAP)	★91	94	2	GOIN' HOME —Ron Shaw (R. Shaw), Pacific Challenger 1522 (Pacific Challenger, BMI)
★	34	3	RAKE AND RAMBLIN' MAN —Don Williams (B. McNeil), ABC 12373 (Hall Clement, BMI)	★60	51	11	THE LOSER —Kenny Dale (D. McCall/L. Morris), Capitol 4570 (Aul Lee, BMI)	★92	99	2	WILLIE —Hank Cochran (G. Martin), Capitol 4585 (Tree, BMI)
★	26	5	IT ONLY HURTS FOR A LITTLE WHILE —Margo Smith (M. David/F. Spohn), Warner Bros. 8555 (Warner Bros., ASCAP)	★61	51	11	WOMANHOOD —Tammy Wynette (B. Bradlock), Epic 8-50574 (Tree, BMI)	★93	93	2	NEVERTHELESS —Hank Snow (R. Kalmar, H. Ruby), RCA 11276 (Chapel, ASCAP)
★	27	8	I NEVER WILL MARRY —Linda Ronstadt (F. Hillerman), Asylum 45479 (Sanga, BMI)	★62	72	2	THE DAYS OF SAND AND SHOVELS —Hal Stuckey (D. Marsh, B. Renaud), MCA 40923 (P-Gem, BMI)	★94	95	3	RING TELEPHONE RING (Damn Telephone) —Randy Cerny (L. Jones, R. Corser), Cherry 643 (Publicare, ASCAP)
★	28	7	I CAN'T STOP LOVING YOU —Mary K. Miller (D. Gibson), Invg 307 (NSD) (Acuff-Rose, BMI)	★63	73	2	BAR WARS —Freddie Weller (B. Cason), Columbia 3-10769 (Buzz Cason, ASCAP)	★95	95	3	KNOCK KNOCK KNOCK —Fronchie Burke (L. Sonnier), Cherry 644 (Wall to Wall, ASCAP)
★	36	6	COME SEE ME AND COME LONELY —Dottie West (R. Lane), United Artists 1209 (Tree, BMI)	★64	74	2	MUSIC, MUSIC, MUSIC —Rebecca Lynn (S. Weiss, B. Baum), Scorpion 0550 (The Cromwell, ASCAP)	★96	98	3	YOU SNAP YOUR FINGERS (And I'm Back in Your Hands) —David Wills (I. Schwers), United Artists 1195 (Chess, ASCAP)
★	37	6	BETTER ME —Tommy Overstreet (S. Whipple), ABC 12367 (Tree, BMI)	★65	75	2	I JUST HAD YOU ON MY MIND —Dotsey (S. Richards), RCA 11293 (Epsig, BMI)	★97	NEW ENTRY	NEW ENTRY	HEY, WHAT DO YOU SAY (We Fall In Love) —Sue Richards (L. Dresser), Epic 8-50548 (Starship/Galileo, ASCAP)
★	31	8	WHEN THE FIRE GETS HOT —Zella Leht (T. Benjamine), RCA 11265 (Branch Creek, ASCAP)	★66	77	3	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG —Laney Smallwood (R. Hobbs, L. Anderson), Monument 255 (Phonogram) (Big Heart/Harmony & Gits, BMI)	★98	NEW ENTRY	NEW ENTRY	I NEVER GO AROUND MIRRORS —Ronnie Seay (S. Shaler, L. Frazier), MCA 40917 (Acuff-Rose, BMI)
★	32	8	LET'S TRY TO REMEMBER —David Rogers (D. Phinney, D. Rogers), Republic 20 (Gangster, BMI/Lasat, ASCAP)	★67	70	5	LEFT-OVER LOVE —Brenda Lee (B. Wysock, T. Woodford), Elektra 45492 (Song T. Tailors, ASCAP)	★99	NEW ENTRY	NEW ENTRY	ASHES OF LOVE —Amazing Rhythm Aces (I. Apple, T. Apple, M. Apple), United Artists 12378 (Acuff-Rose, BMI)
★	39	6	ANOTHER FINE MESS —Clay Campbell (P. Williams), Capitol 4548 (United Artists, ASCAP)	★68	70	5		★100	NEW ENTRY	NEW ENTRY	

JULY 15, 1978, BILLBOARD

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8-50574



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Produced by Ditty, Chevrolet.

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KEEPING ABREAST—Flanked by Dolly Parton promotional LPs, Patti Koester is declared the winner of the Parton look-alike contest at the Univ. of Georgia, then gets a hug from the real thing. The contest was sponsored by the university's Student Union to promote a Parton campus concert.

INCLUDES EUROPEAN TREK

Joe Ely Undergoing Tiring MCA Buildup

By SALLY HINKLE

NASHVILLE—MCA Records has launched an intensified promotion campaign to boost the career of one of its newest acts, Joe Ely. Utilizing tours, advertising and in-store promotions, the label intends to develop Ely into a "top shelf" recording artist.

With the release of Ely's second LP, "Honky Tonk Masquerade," MCA sponsored an international tour, "From Lubbock To London," beginning with a kickoff party/concert in Austin, Tex., and culminating with a performance at this year's Wembley Festival in London, along with 10 dates throughout Europe with Merle Haggard.

"We selected key cities where we wanted the band to perform and coordinated with his booking agency to arrange the dates," explains John Brown, country marketing director for MCA on the West Coast. "Then we supported the dates to the hilt, inviting all sales, radio and press personnel in the various areas; running heavy amounts of radio advertising on key country and AOR stations; obtaining local in-store airplay, doing live radio broadcasts and just basically covering all bases to achieve full impact from his performances."

Most recently, MCA co-sponsored with the Odyssey Record Store chain, a "Joe Ely Breakout Party" in San Francisco.

"The people from Odyssey showed interest in the product and wanted to do a full-fledged promotion on it," says Guy Covington, MCA sales manager, San Francisco.

While San Francisco was the focal point, the promotion included all Odyssey stores not only in California, but Washington, Idaho, Oregon, Utah, New Mexico, Arizona and Nevada as well.

"We took the entire chain," notes Covington, "and promoted the album through in-store play, full wall and window displays and by having the record store employees wear Joe Ely T-shirts for the two-week period of the promotion."

Highlighting the promotion was a concert by Ely and his band at the Keystone Club in nearby Palo Alto. More than 700 attended the concert—many of them invited guests, who had received a cover letter prior to the concert addressed to all accounts and radio personnel in the bay area.

"We included press clippings with the letter and, in short, said, don't take our word, just read these worldwide clippings this artist has received," Covington adds.

In addition, concert tickets were

given away over KNEW, KEEN, KLRB and KFAT, all bay area stations, and KFAT broadcasted a four hour live concert from the Keystone Club.



Joe Ely: With the release of his second LP, "Honky Tonk Masquerade," MCA is pushing to elevate Ely into a "top shelf" artist.

"After the concert on KFAT, we had created sales at all retail stores, indicating listener response," says Covington. "At the club, the crowd response was so strong that by the end of the second song you would've thought the audience was all from Ely's hometown of Lubbock. In effect, we created a three-fold marketplace for Ely in this area in the form of sales, radio and concerts."

Brown noted that the Odyssey promotion was so successful that the same basic program is planned for Los Angeles, Dallas and Minneapolis, among others. He also cited the fact that Ely performed at the Western Merchandisers Convention in Amarillo recently and that he is scheduled to perform at the Record Bar convention in Nashville during August. "We are creating an industry awareness of Ely on all levels," adds Brown.

While airplay has steadily increased at country and album oriented stations, MCA has also been busy building Ely an audience at the college level. Ely is scheduled to appear later this year at several regional conventions of the National Entertainment and Campus Activities Assn.

"Response from college radio stations has been extremely pleasing," says Jeff Lyman, national country promotion director for MCA. "Much of this was due to his performance on the 'Thirsty Bar' program—a syndicated show that combines a taped live concert and interview format aired over some 150 college stations."

11 New Stars In Walkway

NASHVILLE—The Country Music Hall of Fame's Walkway of Stars has 11 new stars in its galaxy.

"This is one of the few occasions when performers of all styles and eras of country music can be honored," comments Bill Ivey, executive director of the Country Music Foundation, as the stars were added during a recent ceremony. The Foundation is a nonprofit organization which administers the Country Music Hall of Fame and Museum.

The ceremony was the first since the walkway was moved under the roof of the expanded Country Music Hall of Fame and Museum.

New inductees are Narvel Felts, the late Jimmy Heap, Paul Howard, Jerry Lee Lewis, Willie Nelson, Ronnie Prophet, Kenny Roberts, Ramblin' Lou and Joanie, Joe Stampley, Rod Steagall and Gene Watson.

Frank Jones, vice president of Capitol Records, Nashville, and chairman of the Foundation board of trustees, presided over the ceremony.

Monies raised by the \$1,000 donation for each star in the walkway support the Country Music Foundation Library and Media Center, the top archive and research center for country music.

Country Acts Look To Disco

Continued from page 43

lanta as stations hot on the "Tennessee Waltz" record. The music director at one Tennessee station told Millrose she was "abhorred about taking such a sacrosanct song and doing it this way," but that the station would play it anyway.

Early disco action has come from Milwaukee and New York, he notes. "At the Billboard Disco Forum, we gave out 10,000 Silver Blue boxes including this record—and the reaction was really strong."

Both those using country songs for disco and those cutting country acts with a disco orientation predict that the country-disco crossover will become even more important, with benefits to both country and disco.

The first country song to find its way into a 12-inch disk pressing may be "Faraway Eyes" by the Rolling Stones. Originally the side of the "Miss You" 45, the song was not included on the back of the original disco 12-inch version.

However, it was included in EMI's 12-incher in the U.K. that was pressed on pink vinyl. This proved to be so popular as an import item in the U.S. that Atlantic's new 12-inch version of "Miss You" now does contain "Faraway Eyes" on the B side.

6th Year For N.Y. Bluegrass Concerts

NASHVILLE—The sixth year of New York City's series of outdoor bluegrass concerts is underway, continuing through Aug. 31.

Produced by Doug Tuchman and the Bluegrass Club of New York, the shows are held each Thursday (except July 13), beginning at 8 p.m.

Among the acts slated for the series are Jay and Lyn Ungar; Ted Lundy & Bob Paisley and the Southern Mountain Boys; Buck White and the Down Home Folks; Appalachian Reign, the Bluegrass Cardinals, and Whetstone Run.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 7/15/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	STARDUST—Willie Nelson, Columbia KC 35305
2	2	7	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
★	6	5	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
4	3	24	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12586
★	8	5	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
6	4	14	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
7	7	25	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
8	5	12	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★	15	5	OH! BROTHER—Larry Gatlin, Monument MG 7626
★	17	3	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
11	10	14	VARIATIONS—Eddie Rabbitt, Elektra EE 127
12	12	13	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
13	9	38	HERE YOU COME AGAIN—Dolly Parton, RCA AFL12544
14	11	24	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
15	13	7	THE VERY BEST OF CONWAY TWITTY—MCA 3043
16	18	26	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
17	19	13	OLD FASHIONED LOVE—The Kendalls, Ovalton OV1733
18	20	40	SIMPLE DREAMS—Linda Ronstadt, Asylum SE104
19	16	46	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
20	14	33	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
21	22	40	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
★	28	2	I BELIEVE IN YOU—Mel Tillis, MCA 2364
23	25	12	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
24	27	16	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
★	36	44	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovalton OV 1719
26	26	3	TOGETHER FOREVER—Marshall Tucker Band, Capricorn CPM 9205
27	32	6	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
★	40	10	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
29	29	5	THE BEST OF GENE WATSON, Capitol ST 31782
★	39	9	NEVER MY LOVE—Vern Gosdin, Elektra EE124
31	21	22	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
32	35	2	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
33	24	14	BILLY "CRASH" CRADDOCK, Capitol ST 11758
34	31	45	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA AFL1-2439
35	23	20	SOMEONE LOVES YOU HONEY—Charley Pride, RCA AFL1-2478
36	38	6	LITTLE JUNIOR—Gary Stewart, RCA AFL1-2779
37	33	80	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
38	42	3	CHESTER & LESTER, GUITAR MONSTERS—Chet Atkins & Les Paul, RCA AFL1-2786
39	37	52	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
40	34	48	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
41	30	4	BILLY "CRASH" CRADDOCK SINGS HIS GREATEST HITS, ABC AV 1078
42	45	61	OL' WAYLON—Waylon Jennings, RCA AFL 1-2317
43	46	29	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
44	43	40	COUNTRY BOY—Don Williams, ABC/Dot DD 2098
45	44	2	BEST OF DOLLY PARTON, RCA AFL1-1117
46	50	18	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
47	48	3	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell, Scorpon GRT 8028
48	41	15	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
49	NEW ENTRY		LOVE ... AND OTHER SAD STORIES—Bill Anderson, MCA 2371
50	NEW ENTRY		SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288

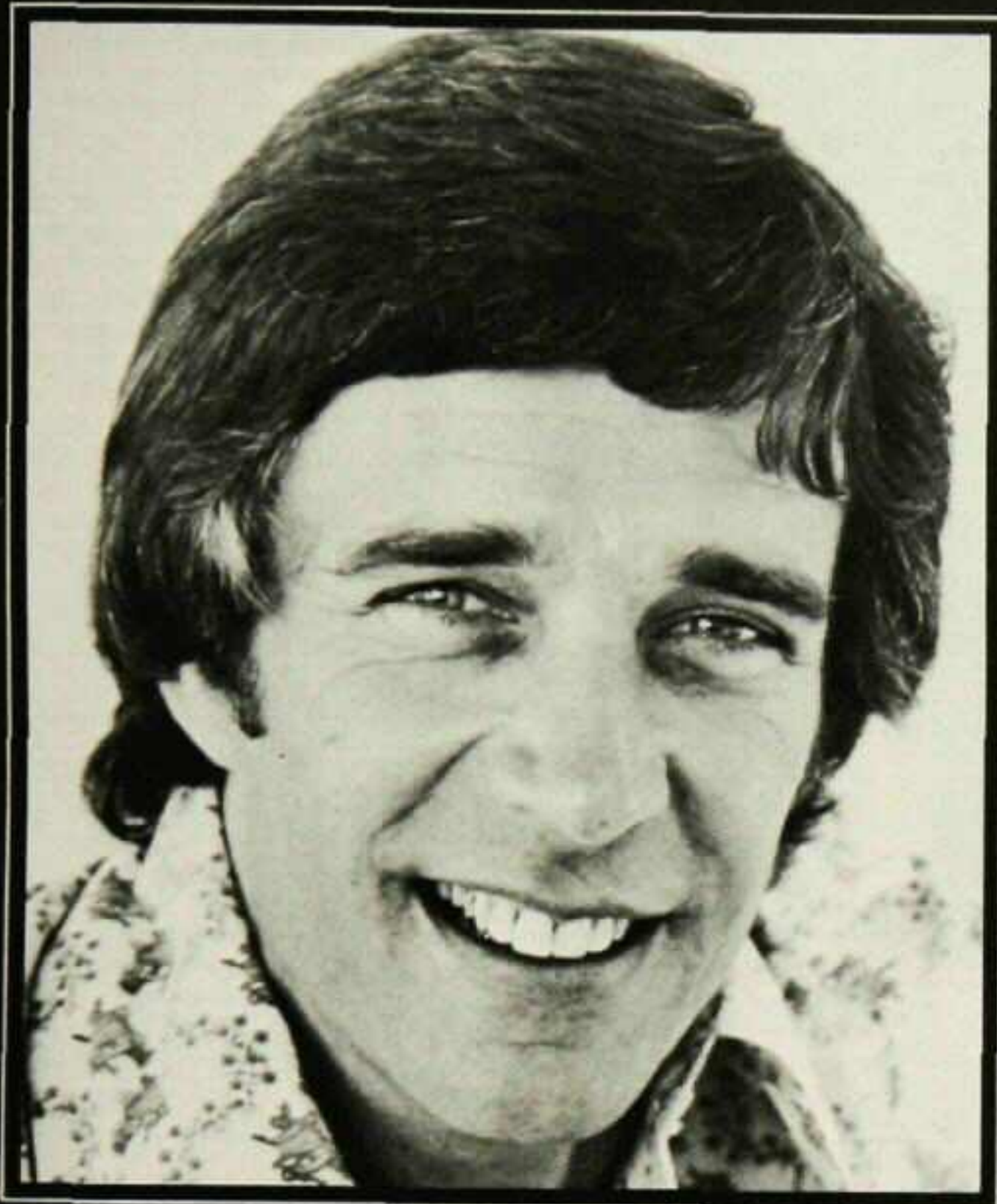
Celebrities Frequenting Exit/In

NASHVILLE—Celebrities, on-stage and off, are adding glamor to the Exit/In's summer season in Nashville.

Hoyt Axton drew Billy Carter in

his sets opened by Linda Hargrove. Carter joined the Hager Twins in giving Axton some onstage, backstage support. Singer Kelly Warren also joined Axton for two numbers.

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Tape/Audio/Video



Billboard photos by Stephen Traiman
NEW LINES—Among accessory items bowing at CES, Modpac's John Sattelmair, right at left, demos cartridge/cassette "Rack" to Ken Schuman, Harold Iunis. GRT Design's Jack Woodman, above right, shows new line, display rack to Mel Nimon of Denver's Big Apple.

Pa. Van Expo Focus On Car Stereo & CB

By MAURIE ORODENKER

ALLENTOWN, Pa.—While the hi fi consumer shows focus major attention on the stereo and semipro equipment, car stereos and CBs came in for major attention at a consumer show of a different sort.

The first major exposition of vans, pickups trucks and four-wheelers ever held in Eastern Pennsylvania last month in the AG Hall on the Allentown Fairgrounds provided a captive audience for audio dealers offering autosound and CBs.

Sprinkled among the dozens of vans, pickup trucks and four-wheelers at the show produced by Allentown Trade Shows were a number of major audio dealers.

Muller's CB & Communications Center, with stores in East Stroudsburg and Quakertown, Pa., offered to refund the show's \$1.50 price of admission with a purchase of \$10 or more. The Muller's exhibit featured Pioneer, Sparkomatic, and Sanyo car stereos, Royce and Tennelec CBs; and a show special on Tri-axial speakers listed at \$59.95 for \$29.95.

The local High Fidelity House offered a wide variety of under-dash and in-dash cassettes and 8-tracks, speakers and power amps. Brands were mostly Pioneer, Sanyo and Blaupunkt. Hart Electronics, located here, also emphasized the brand names with specials for cassettes and 8-tracks; speakers, power amps and graphic equalizers by Orovox,

Vanco, Craig, Sanyo, Clarion, Pioneer, Jensen, Big Brute and Kriket.

With the start of the summer season and more people taking to their cars for picnics, touring and camping, dealers here and elsewhere in the Eastern Pennsylvania market report a marked increase in car stereo sales.

Gerald Strassler, vice president-treasurer of the 44-store chain of Silo audio television major appliance stores based in Philadelphia, says with audio sales in generally very good, the chain was looking for car stereo sales to increase this summer.

Bob Tepper, independent retailer in the Northeast section of Philadelphia, observes that since people are keeping their cars longer they don't mind investing in good, all-round sound. Customers indicate they want to enjoy the same music they have in their homes while out riding.

Pat Bianco, manager of Lafayette Radio in Pennsauken, N.J., across the river from Philadelphia where the chain operates five company stores and seven franchised dealers, says that car stereo has become a hot item. Demand is getting strong as the vacation season gets under way, and Bianco notes that special price sales of our stereos are now in progress as store traffic builds.

Bianco observes there's a trend for
(Continued on page 51)

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Tape Duplicator

Scharff Communications, audio-video equipment rental agency, has moved to expanded headquarters at 70 Leland Ave., Pleasantville, N.Y. 10570, with its newly established video division. Operating since 1973, the firm supplies Nagra recorders, mikes and accessories; VTRs, monitors and receivers, and video accessories. Scharff also handles cassette duplication, off-air recording and video depositions.

★ ★ ★
 All Mobile Video, Inc., rental specialists, is now in expanded quarters at 630 Ninth Ave.,
(Continued on page 52)

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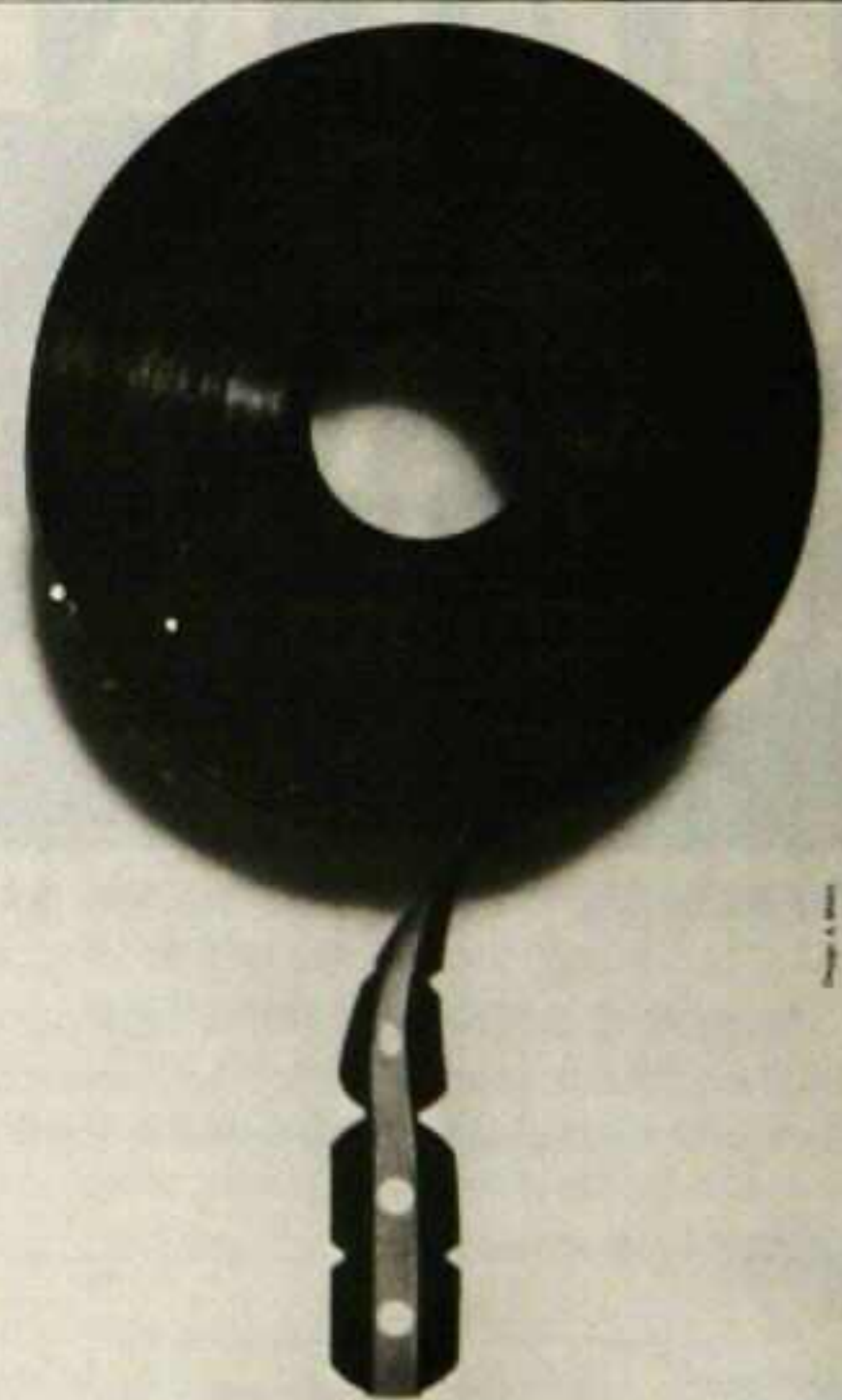
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Rep Rap

Bach Sales Corp., 4 Longview Pl., Great Neck, N.Y. 11021, has elected **Errol Anderson** a vice president. With the firm several years, he covers metro area audio accounts including Bang & Olufsen, B&W, Stax, Denon and M&K.



Schwartz

L-C-A Sales Co. of Tuckahoe, N.Y., has



Anderson

merged operations with **Telsel Assoc.**, New York-based mass merchandiser rep firm headed by **Joel Schwartz**. A 15-year veteran, he was associated with L-C-A for seven years prior to going on his own, and he now rejoins the firm as a partner, with consolidated operations at 76 Main St., Tuckahoe, N.Y. 10707.

Cohn & Kappel, headed by Sam Cohn and Steve Kappel, recently moved to new and larger headquarters at Lake Rd., Box 504, Valley Cottage, N.Y. 10989, phone (914) 268-9266.

Toledo, Ohio-based **Chilcote Sales Co.** recently moved its Columbus, Ohio, branch to

new and larger facilities, headed by **H. "Cash" Cashdollar**, at (614) 231-3490.

"Nobody Does It Better" was the theme of the recent spring dealer show hosted by **Dalis Marketing**, exclusive New York metro area distributor for **Panasonic** car audio products, at the Manhattan Playboy Club.

Bob Laskey has been promoted to regional manager for the Iowa market of **Audio Marketing**, 10615 Lackman Rd., Lenexa, Kan. 66219, vice president Tim Grojean reports. With the firm since 1974, Laskey was salesman of the year for three consecutive years.

PILOT FOR CHAIN

Dallas Video Dealer Bows

By KEN BERGLUND

DALLAS—Ernest Brewer has launched Home Video Tapes, Inc., here as one of the first retail video program outlets—the prototype of as many as 40 others he hopes to open in a five-state area.

"I would say there are 15,000 Dallas-area households with VTR units now," he estimates, "and we anticipate 40 to 50% of the homes will have them three years from now. I imagine in the next few years you'll see these video stores popping up all over the country. I just happen to be one of the first."

Brewer sells both the four-hour VHS system and two-hour Beta-format machines, and handles a growing number of prerecorded program lines—claiming sales of 300 to 400 films a month from this one category alone.

About 40% of the sales are in the "adult" flick category, and he has access to the entire 20th Century-Fox library distributed by Magnetic Video. "There are some films I can't keep in stock," he notes, ticking off "Patton," "M*A*S*H," "Hello, Dolly!," "The King And I," and "French Connection," among others.

Most tapes retail for between \$50 and \$85, making it somewhat of a luxury item, he notes, but he sees business booming. "My average customer is a professional businessman—a doctor or attorney—but we're getting more and more young homeowners now since Sears, K-mart and Penneys starting selling VTRs," Brewer observes.

Children's fare accounts for 20% of his business, with cartoons for birthday parties a particularly popular item. Sports tapes like "NFL Highlights" and football "bloopers" are also moving briskly, and he has a stock of Charlie Chaplin and W.C. Fields' cassettes for nostalgia buffs. Brewer's even had inquiries from doctors about "training" films on such topics as "how to remove an appendix."

"Right now, VTRs are more or less a status symbol like color tv was at first," he says. "Some people enjoy the idea of having a video library and I've run into five or six with as many as 200 tapes in their library, though most have about 30."

Because of the uncertainty in the new copyright law over the rental, lease and copying of cassettes, Brewer has come up with an "exchange club" to meet customer demand and keep costs down. For a \$100 membership fee, they can exchange tapes at the rate of \$15 or \$20 a cassette.

"Blank tapes are \$24.95 for a four-hour length, so this is cheaper," he notes.

As for bootleg copies of films not released to the home video market, he reports a lot of people have come in trying to sell him suspect tapes. "I don't want the same thing to happen here that occurred with 8-tracks. Most of the manufacturers are using a scrambler to prevent duplication and the new copyright law apparently places the burden on both the seller and buyer, though this isn't quite certain."

Brewer feels more film studios will join 20th Century-Fox and Allied Artists in making their films available on tape, and feels some will start manufacturing their own tapes for the home market within a few years.

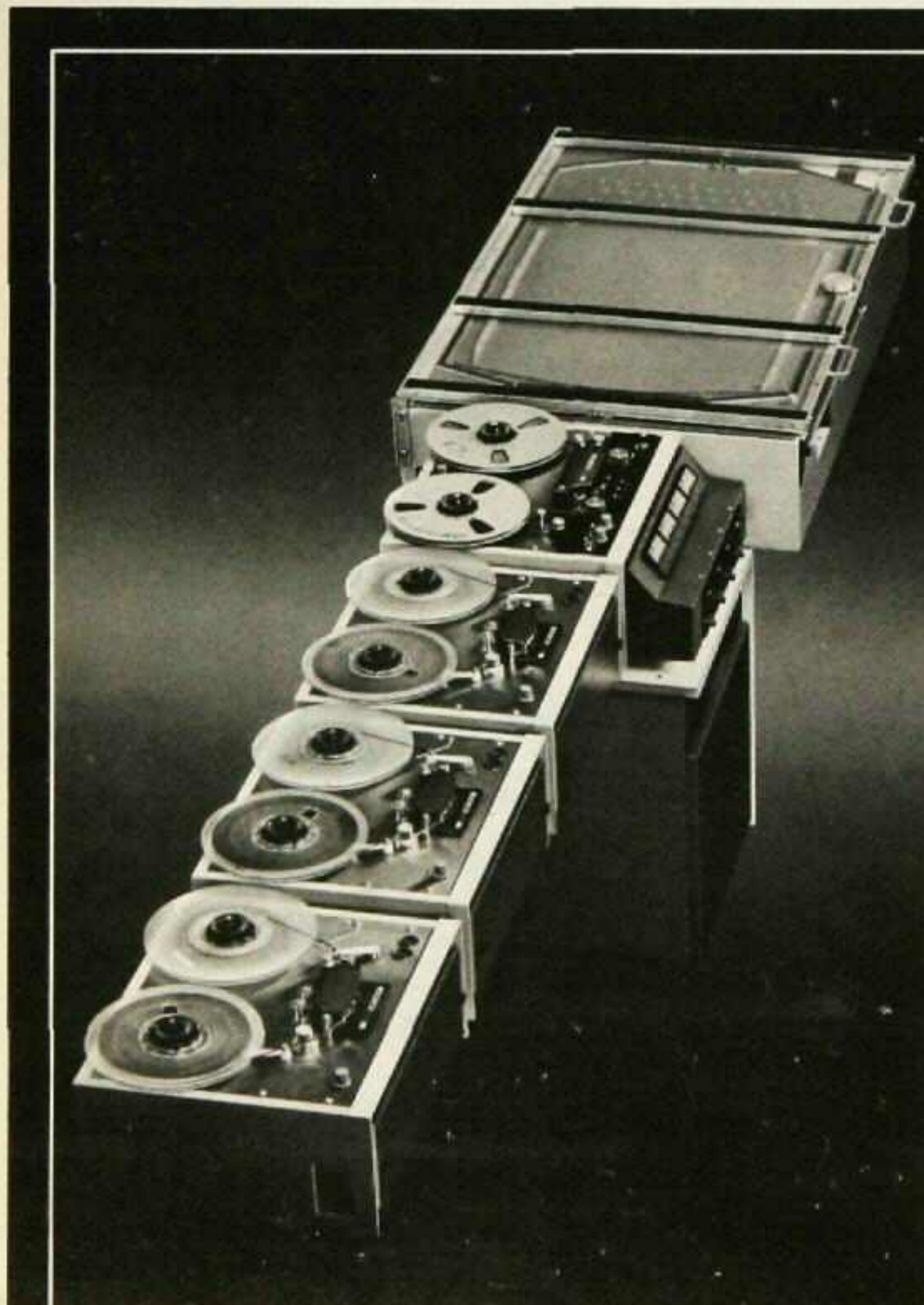
Magnetic Video reportedly paid Fox \$250,000 against royalties for the rights to 50 films released prior to 1976, and he feels sales to date have been significant enough to get other studios interested. Both Paramount and Columbia Pictures reportedly are close to making that decision.

Earmark Sound

PHILADELPHIA — Earmark Sound Recording Studio, Inc., is expanding its facilities here by leasing larger quarters, a 14,000 square foot corner property close to center city.

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CARTRIDGE CLIO—Ed Wennerstrand, right, Audio Dynamics Corp. general manager, holds CLIO award for ADC phono cartridge package shown by chief engineer John Kuehn. One of 8,800 entries in the 19th annual creative ad awards competition, item won in the home furnishings packaging category.

U.K. Firm Has Its First Music Videocassettes

LONDON—VCL Video Services Ltd. here is launching a range of prerecorded video cassettes, covering a mix of music, sport and feature films.

Initially there will be 12 to 15 pro-

grams, with an initial minimum order of 24 cassettes, but with a full sale or exchange system replacing slow-moving titles with faster movers or new releases. The 30-minute programs sell at around \$34.50

and the one-hour shows at \$43.

First music program content includes six tracks from the Supremes' "High Energy" album and the "Brothers And Sisters Concert" package featuring Marvin Gaye.

JBL Cited By L.A.

LOS ANGELES—JBL was among five businesses and organizations honored at a recent ceremony by the Los Angeles Headquarters City Assn. for its contributions to the industrial growth of the San Fernando Valley.

AMPEX ADDS TO PRODUCTS

By JIM McCULLAUGH

LOS ANGELES—As part of Ampex's increased emphasis on professional audio, the Redwood City, Calif., firm which is a leading supplier of recording studio tape machines and tape will be developing a more complete product line, according to LeRoy Cochran, newly named general manager of audio products for the company's audio/video system division. Part of that product line will include recording consoles, Cochran points out.

Donald Kleffman, vice president of the division, says, "This realignment of functions will focus more attention on the important and growing worldwide audio recording marketplace."

Cochran was also named president of Duca-Richardson, Inc., a recently acquired subsidiary of Ampex that manufactures electronic switching systems for the broadcast industry. He was previously controller of the audio/video systems division.

Cochran indicates new product prototypes may be ready by the next AES in New York scheduled for November or else the AES to follow that.

"We want to be able to make available full support and related equipment for the studio," Cochran adds.

Stereo & CB At Van Expo

• Continued from page 48

car stereo as a new status symbol among young people. Before, they were satisfied with just an AM-FM radio, but now they want sound and more power. About 90% of the people buying stereos or tape decks want in-dash systems to prevent pilferage. He says Lafayette Radio is looking for a sales gain of 10 to 15% this year in auto sound.

Recognizing the attention being focused by buyers on car stereos, the Philadelphia-based chain of 15 Wall to Wall Sound audio centers plus four Wall to Wall Sound Jr. stores that handle only car stereos and CBs, recently conducted a three-day "picnic" sale. Specials were offered on all makes and prices for "picnic" portables and select car stereo product.

The high sales note being hit by car stereo is also noted by the many Radio Shack dealers in the Greater Philadelphia and Eastern Pennsylvania market. It was indicated that the Radio Shack chain is positioning itself to capitalize on the car stereo trend and expects it to be one of the hottest gift items for Christmas sales.

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Tape Duplicator

• Continued from page 48

New York 10036, phone (212) 757-8919, 446-3535, reports president **Anton Duke**. Most recent addition to the firm's available videotape production and editing equipment is an Ampex VR 3000 portable VTR with color playback and two audio tracks, one for time code.

Imero Fiorentino Assoc., performing arts consultants, has expanded its New York staff with two lighting directors, **Marilyn Lowey** and **E-Ping Nie**, both with extensive background in theatre and television. At **Reeves Teletape** television facilities group in New York, **Joe Wolf**, with the firm since 1973, is now vice president and general manager of post production services.

Success of the second L.A. Videoshow May 9-11 at the Convention Center has prompted producer **Charles Tepler** of sponsor **C.S. Tepler Publishing** to expand next year's event. Set for May 2-4, the show will use the 65,000 square feet of the Center's Hall B, more than double that available this year. Technical sessions will be expanded, based on response to the recent program which featured top representatives for Sony, Ampex and Bosch/Fernseh comparing their new 1-inch VTRs.

Columbia Pictures Videocassette Services opened its new facilities at 1501 Landmeier Rd., Elk Grove Village near Chicago's O'Hare Airport. Fully operative this month under **George Ricci**, executive vice president, the new ColPix subsidiary has an initial 100 duplicators for service in half-inch Beta and VHS, and 3/4-inch U-Matic formats. **A.F. Assoc.**, Northvale, N.J., supervised the design and provided equipment and installation for playback, duplication and quality control systems.



Monitor Time: Art Kelm, technician at Broad Studio in Honolulu, checks the performance of a piece of equipment.

Audiophile Recordings

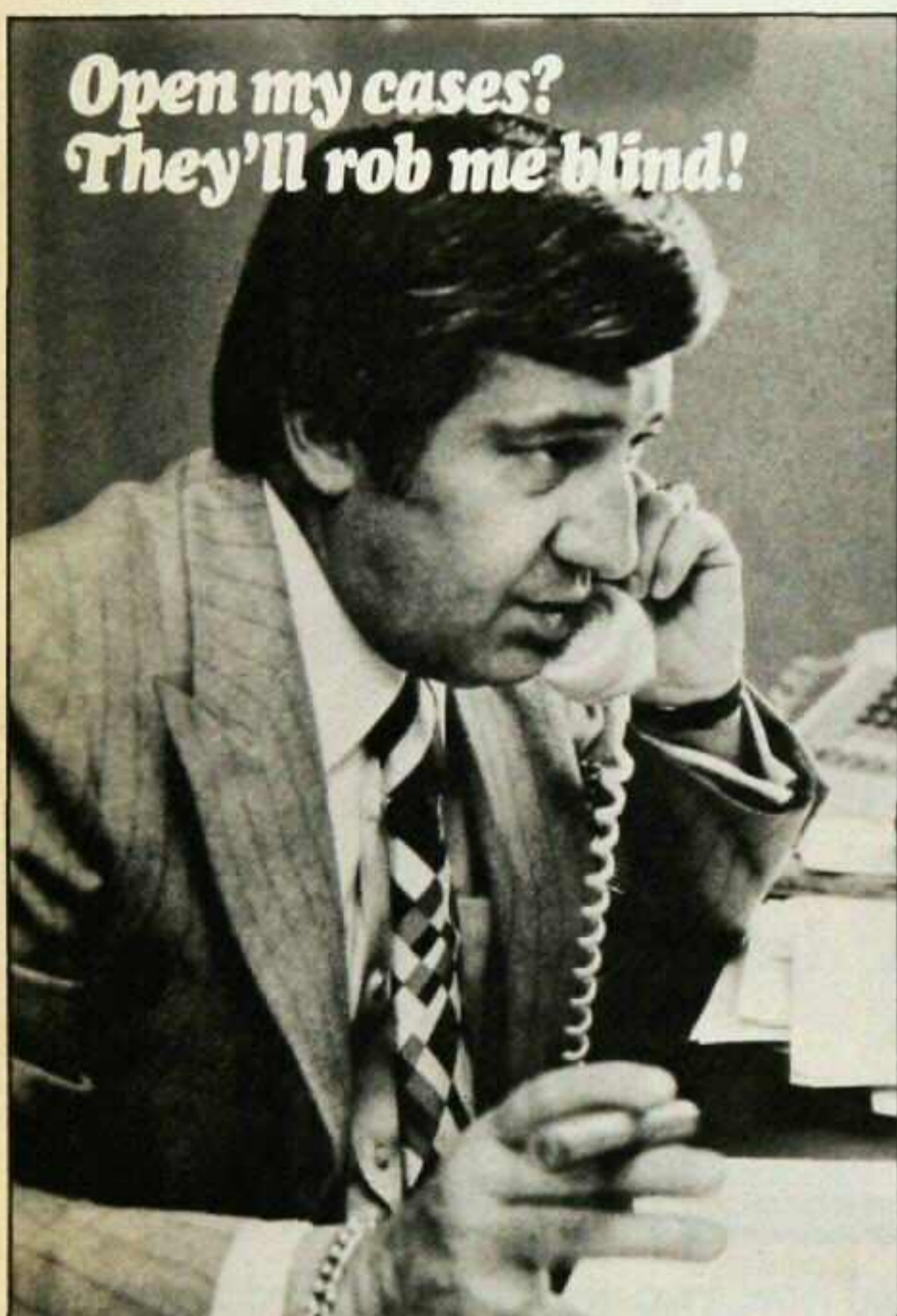
DON'T LET ME BE MISUNDERSTOOD—Patrick O'Sullivan and Lina Jeong, Salisbury Laboratories SALS D2D002, distributed by Salisbury Labs U.S., \$15 list.

Don't let the cover of this album be misunderstood. It pictures a young Hawaiian couple alone in a verdant island setting, the young man holding an acoustic guitar. The record, however, turns out to be one of the most electrified and cosmopolitan direct disks yet attempted, an upbeat ride through the last quarter century of American pop music from the Ventures instrumental hit "Pipeline," to the "Saturday Night Fever" smash "Staying Alive." Producer Bob Browne has pulled from far and wide in an effort to please all with this program, and material is as diverse as Steve Goodman's "City Of New Orleans" and Sam the Sham's "Wooly Bully." Yet it all coheres, thanks to smart arrangements,

some virtuosos playing from top Canadian studio forces and a live excitement that runs throughout. Lina Jeong and Patrick O'Sullivan, the young Hawaiian duo, are featured vocalists, with strings, horns, guitars, synthesizers, back-up vocals and plenty more as part of the elaborate production. Drop the needle almost anywhere for passages that will show off your hi fi system. Production makes excellent use of stereo effects and there is the kind of absolute sonic presence we still are getting from direct disks alone.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11, 25; April 8, 22; May 13, 27; June 10, 24.

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Thorn For VHS In British Mart

TOKYO—Heralding a new round in the one-upmanship tussle with Sony and its other Beta-format rivals over home video sales, Victor Co. of Japan (JVC) recently scored a point in the U.K. by inking an OEM and technical assistance agreement with Thorn Consumer Electronics.

Thorn, the biggest name in the U.K.'s consumer electronics market, has set its sights on a top share of home video sales. Victor plans an extension of its facilities here to bring its annual VHS production capacity up to half a million units by next March. In the meantime it will send a total of 20,000 models to Thorn. Retail prices will be pegged at about 750 pounds or \$1,390.

The Thorn deal adds one more big name to the VHS European family of Saba and Nordemende, both of West Germany, and Thomson-Brandt of France.

Magnavox Hong Kong Suit On Video Patents

NEW YORK—APF (Far East) Ltd. recently became the fourth Hong Kong company to be sued by Magnavox for alleged patent infringement of programmable video games.

The suit, filed in the Hong Kong courts, covers alleged infringement of patents used in the Odyssey home video games. Magnavox is the exclusive licensee of the Sanders Corp. for use of the patents in 22 countries, and in turn has 36 of its own licensees in those areas.

Twelve Hong Kong firms currently hold Magnavox licenses: Applied Industrial Co., Ltd.; Concept 2000 (H.K.), Ltd.; Conic Investment Co., Ltd.; Hanimex (H.K.) Ltd.; Jobenseng Electronic; Mega Instrument Co., Ltd.; Promoters, Ltd.; Pro-Quality Electronics, Ltd.; Rado-fin Electronics (F.E.), Ltd.; Raj Watch Industries, Ltd.; Sands Electronics, Ltd.; Video Technology, Ltd.

Nashville Adds 16-Track Facility

NASHVILLE—Malruss Recording Studio, Inc., a new 16-track facility, has begun operations at 49 Music Square West in Nashville.

Owned by Bobby Russell, president, and Joe B. Mauldin, vice president and general manager, the facility offers an MCI-416 console, an MCI 16-track machine with auto-locator, an Ampex 440-C 2-track, an Ampex 440-B 2-track and Altec monitors with Mastering Lab cross-overs.

Initial activity includes projects with Star Life, Michael Snow and the Crickets.

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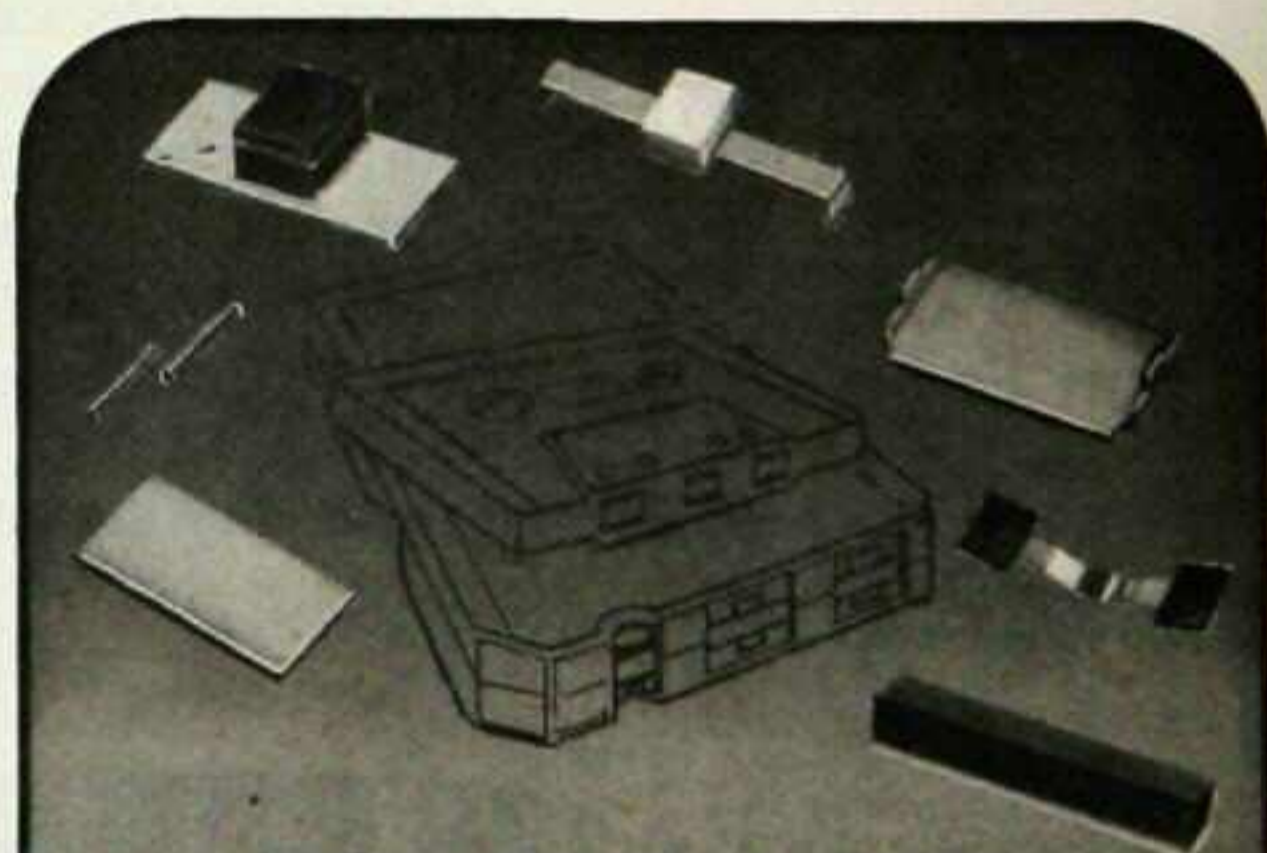
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Discos

Unprecedented Boom Enlivens the Bay Area

Dozen New Clubs Open In 12 Months

By JACK McDONOUGH

SAN FRANCISCO—The San Francisco Bay Area is enjoying a spectacular and unprecedented boom in disco activity.

At least a dozen new dance clubs have opened in the area in the past 12 months and each week the entertainment section of the local San Francisco Chronicle lists still newer clubs which are joining the bandwagon.

In addition to the new places, established discos have remodeled and prospered, bars that once featured live rock have done the disco switchover, dance schools and dance classes are gaining enrollment and there are plans in the works for a disco as an integral part of a holistic health institute.

The largest clubs in San Francisco are the already established City and Dance Your Ass Off and the new I-Beam and Trocadero Transfer. Trocadero's 4000 square foot floor gives it the title as the city's largest.

The City, located in the famous Broadway district, remains as San Francisco's best-known disco and was the site for a post-world premier "Thank God It's Friday" party May 19 hosted by Casablanca for more than 600 guests. Owner Tom Sanford notes that this was the first Friday night that the City had been closed to the public.

The City, which also presents live entertainment in a downstairs show-room (Pattie Brooks, Dee Dee Bridgewater and Esther Philips have all played there recently) also has been

booking selected discos acts for live appearances in the upstairs disco. Silver Convention performed there June 21-22; Grace Jones, Tuxedo Junction, Santa Esmeralda and the Village People have also appeared over the past few months to do brief showcase spots.

Sanford says that since "Saturday Night Fever" broke, his business has improved greatly. "We didn't take any dives at all during the winter," he notes, "and business is way up Monday through Thursday." Cover at the City is \$2, although showroom patrons are entitled to free use of the disco after the show.

Sanford also notes that the Monday night disco dance classes taught by Karen Lustgarten are up from an average 40-80 students per month to 125-200 students.

Sound and light design at the City was done by Dennis Kounin, who also designed Earthquake Ethel's in Portland (three dance floors, 1,250 capacity) and the new Sarky's in Sausalito across the Golden Gate Bridge from San Francisco. Kounin also worked on the design of the Palladium Theatre/Restaurant, a 500-capacity after-hours club which will open in July on Kearny St. in San Francisco two blocks from the City.

Kounin says the City has 2,450 watts of sound power (of which they generally run about 1,800 watts) delivered by two Cerwin-Vega 3000 amps. There are two Sound Craftsman 20-12A equalizers and a Sparta mix board and the operator has a generous 200 watts of power for cueing in the booth. The City uses three Technics Mark II 1500 series variable speed turntables (Kounin cites the variable-speed turntable as the most important recent disco innovation) and a Cerwin-Vega speaker system that includes four number 318 speakers and four number 218s, augmented by eight tweeter arrays spaced evenly over the dance floor with three tweeters in each array. These 24 tweeters supplement 20 in the 318s and 8 more in the 218s.

The City also boasts a \$40,000 light system, the principal component of which is a massive crown above the middle of the dance floor which holds 1,600 bulbs run by a matrix control system. There are also 60 dichroitic spots connected to the same system. There is no connection

between the sound and the lights; light sequencing is controlled by the disk jockey. Kounin says the system draws 17,500 watts of power if all the lights are on.

The new after-hours Trocadero Transfer, which opened mid-December, is currently generating the greatest word-of-mouth action. Trocadero operates from 11 p.m. until dawn and serves no alcoholic beverages. To get a spot on its 4,000 square foot floor you must either be a cardholder at \$75 per year (which gets you into the club for \$5 on weekends, \$4 weeknights) or pay a charge of \$15 weekends, \$12 weeknights.

Dick Collier at Trocadero, while noting that the \$75 membership fee is considerably less than the fees charged by such private San Francisco discos as Mumm's, explains that the principal reason for the charge is "to control who's coming in and to make it as legitimate as possible. This is the first after-hours place in San Francisco in 10 years. The police didn't want an after-hours place and denied our permit and we had to go to an appeals hearing to get it. So we want to be as careful as possible."

The club, located in the old KQED television studios in the South of Market district, has a total-surround sound system designed by Graebar Productions of New York. Collier claims the present street value of the system to be \$230,000. "This is the finest disco sound system in the U.S." says Collier. "I guarantee it. There is absolutely no distortion at any level. You can listen to music in here all night and your ears will not bother you."

The Graebar/Trocadero system uses Kenwood 9,100 preamps and 10 Phase Linear amps to deliver 12,000 watts of power. The turntables are Technics 1,500 variable speed Mark IIs with Sony decoders and Bozac mixer. The system also has a Biphonic processor. Collier says they are the first in the region to use one.

The custom-designed delivery system at Trocadero utilizes 240 separate speakers distributed among eight towers equally spaced around the dance floor. Collier notes there are also bass resonators in the floor "so you can dance 12 hours and never hurt your legs."

'Studio 78' Program

Continued from page 8

preparation for employment in communications and other fields.

"Studio 78" is taped on a specially-designed disco set "which recreates much of the splendor of the set of the movie "Saturday Night Fever," states Dhillon.

Participating artists are interviewed as well as perform on the show. Their services are made available to the program through the cooperation of their record labels, agents and managers.

Dhillon admits that some of them are paid the stipulated union wage, but most donate their services in the interest of the goals "Studio 78" is seeking to achieve, and as part of an overall promotional program.

In addition to the appearance of top recording acts, the show also features specially choreographed disco dances and the display of disco fash-

ions made available by the Hect's Co., one of the show's sponsors.

Segments planned for the future include a special disco dance for wheelchair-bound party lovers.

Three of the shows have been aired and according to Dhillon, they have been so successful that St. Louis and Washington, D.C. stations have placed them in prime time slots. This move has so encouraged Dhillon that he is seeking national syndication and is negotiating with several possible syndicators and sponsors.

Dhillon stresses that even after the show goes national, the emphasis will still be on its long-range goals to create full and equal employment for the handicapped, especially those who are members of Rehab.

Michael O'Harro, head of Tramps discotheque in Washington, D.C., is a consultant on the creative aspects of the show.

The lighting system, designed by Phoebus Lights in conjunction with Collier, relies mainly on theatrical lighting. The main carousel of eight Leicas with revolving color wheels was originally designed for a major rock concert at Madison Square Garden.

Collier says the club has been drawing national patronage. "People regularly present membership cards from clubs in L.A. and New York and we always honor them." He adds that frequently there are lines at the club at 3 a.m. on a Saturday night. Clientele at Trocadero is mixed but mostly gay, while the City's crowd is mostly straight.

Owner Stu Goldberg has just done extensive remodeling at Dance Your Ass Off, the well-know 3 1/2-year-old club with a 1,525 square foot dance floor. The club, which also bills itself as The Frisco Disco can accommodate up to about 1,000 patrons at one time between the dance floor, front lounge area and a balcony.

As part of the remodeling Goldberg not only enhanced the physical appeal and comfort of the club but also enlarged the dance floor, put in a new light system and augmented the sound system.

"I did my whole disco for \$40,000," says Goldberg. All the lights are now controlled from one separate booth. The setup includes a number of 500-watt strobes, a dozen illusion pinspots, chase lights, three spinners, a dozen ellipsoidal lights and a series of black-light units.

The sound system is powered by one Crown A3001 and two Crown DC300A's. Three Technics 1,500 series Mark II turntables are hooked up with a Russco 505S mixer console. Speakers are four Cerwin-Vega Earthquake model B36As and eight Cerwin-Vega DMT6.

Dance classes are offered at Dance Your Ass Off five nights a week. Door charge is \$2 weeknights, \$3 weekends. The crowd here is

mostly straight and generally more racially mixed than at other clubs, and the club also draws a healthy share of tourists, because it is on one of the city's cable car lines.

The I-Beam, in the revitalized Haight Street neighborhood, where many new shops have sprung up, opened last Oct. 20 and according to manager Brad Wise is drawing about 1,000 customers on weekends nights. Dance floor here, about 2,200 square feet, can accommodate about 700. There are two bars and game room, and Wise says a glassed-in mezzanine area is being planned and the club has also applied for an after-hours license. Door charge is \$1 weeknights, \$3 weekends.

The sound system employs Crown amplifiers, three Technics turntables and custom-made speakers, although the light show is more of an attraction. Sanford Kellman, principal owner of the club, is an astronomer, and the decor and light effects, which make use of slide projections of galaxies and stellar visions, reflect his interests.

There are also revolving police lights, two silver beams suspended from the ceiling, high-intensity strobes, spinners, chase lights along the floor, and large theatrical spots.

To be continued

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DOWNSTAIR RECORDS

JULY 15, 1978, BILLBOARD

Billboard's Disco Action

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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
2	1	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
1	2	LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
4	3	HOT SHOT—Karen Young—West End (12-inch)
3	4	YOU AND I—Rick James—Motown (LP/12-inch)
5	5	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
10	6	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
7	7	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
8	8	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
9	9	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch/LP)
10	10	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
11	11	MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
16	12	PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
17	13	SATURDAY—Norma Jean—Bearsville (12-inch)
14	14	MISS YOU—The Rolling Stones—Atlantic (12-inch)
15	15	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
21	16	WAR DANCE/MIRAGE—Kebeklektrik—Salsoul (LP)
17	17	BACK TO MUSIC—Theo Vanessa—Prelude (LP)
18	18	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
19	19	VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
33	20	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
21	21	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
22	22	A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
23	23	AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
24	24	LAW & ORDER—Love Committee—Gold Mind (LP)
25	25	READY OR NOT—Deborah Washington—Arista (12-inch)
26	26	CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
27	27	BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
28	28	L.O.V.E. GOT A HOLD OF ME—Dennis Roussos—Mercury (12-inch/LP)
35	29	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
30	30	AT THE COPA—Barry Manilow—Arista (12-inch)
32	31	DANCING IN PARADISE—El Coco—AVI (12-inch)
27	32	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
34	33	FLY—Pegasus—Sunshine (12-inch)
31	34	GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
32	35	BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
34	36	GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
29	37	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
37	38	HOLD ME, TOUCH ME—Carolyne Bernier—Private Stock (12-inch)
36	39	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
39	40	LET YOURSELF GO—T-Connection—TK (12-inch remix)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 5 positions.

PITTSBURGH

- This Week
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 HOT SHOT—Karen Young—West End (12-inch)
 - 4 DO OR DIE/FAME—Grace Jones—Island (LP/12-inch)
 - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 6 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 7 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
 - 8 YOU AND I—Rick James—Motown (LP/12-inch)
 - 9 SATURDAY—Norma Jean—Bearsville (12-inch)
 - 10 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 11 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12-inch)
 - 13 FLY—Pegasus—Sunshine (12-inch)
 - 14 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 15 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)

SAN FRANCISCO

- 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-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-inch)
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 - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 13 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 14 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 15 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (12-inch)

SEATTLE/PORTLAND

- This Week
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 YOU AND I—Rick James—MOTOWN (LP/12-inch)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 5 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 6 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 8 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 9 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 10 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12-inch)
 - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 12 DO OR DIE/FAME—Grace Jones—Island (LP/12-inch)
 - 13 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 14 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 15 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)

MONTREAL

- This Week
- 1 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
 - 2 MACHO MAN—Village People—Polydor (LP)
 - 3 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 4 LOVE IS IN THE AIR—Marlin Stevens—CBS (12-inch)
 - 5 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 6 PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
 - 7 CONFESSIONS—D.C. LaRue—Quality (LP)
 - 8 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—RCA (LP)
 - 9 VOYAGE—Voyage—RCA (LP)
 - 10 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—WEA (LP)
 - 11 ACTION 78—Erosic Drum Band—Down (12-inch)
 - 12 MISS YOU—The Rolling Stones—WEA (12-inch)
 - 13 HOOPS—Jimmy Miller—Capitol (12-inch)
 - 14 YOU AND I—Rick James—Arista (LP)
 - 15 GOT A FEELING/I LOVE AMERICA—Patrick Juvet—London (LP)

NEW ORLEANS

- This Week
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 YOU AND I—Rick James—Motown (LP/12-inch)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 5 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 6 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 9 HOT SHOT—Karen Young—West End (12-inch)
 - 10 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 11 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12-inch)
 - 13 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 14 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 15 AT THE COPA—Barry Manilow—Arista (12-inch)

NEW YORK

- 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-inch)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 5 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 6 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 7 YOU AND I—Rick James—Motown (LP/12-inch)
 - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 9 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 10 WAR DANCE/MIRAGE—Kebeklektrik—Salsoul (LP)
 - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 13 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 14 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - 15 SATURDAY—Norma Jean—Bearsville (12-inch)

PHILADELPHIA

- 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-inch)
 - 4 YOU AND I—Rick James—Motown (LP/12-inch)
 - 5 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 7 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 8 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 9 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 12 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 13 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 14 L.O.V.E. GOT A HOLD OF ME—Dennis Roussos—Mercury (12-inch)
 - 15 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)

PHOENIX

- 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-inch)
 - 3 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 4 YOU AND I—Rick James—Motown (LP/12-inch)
 - 5 SATURDAY—Norma Jean—Bearsville (12-inch)
 - 6 HOT SHOT—Karen Young—West End (12-inch)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 9 WAR DANCE/MIRAGE—Kebeklektrik—Salsoul (LP)
 - 10 READY OR NOT—Deborah Washington—Arista (12-inch)
 - 11 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 12 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 13 DANCING IN PARADISE—El Coco—AVI (12-inch)
 - 14 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 15 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)

DALLAS/HOUSTON

- This Week
- 1 YOU AND I—Rick James—Motown (LP/12-inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 5 HOT SHOT—Karen Young—West End (12-inch)
 - 6 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 8 WAR DANCE/MIRAGE—Kebeklektrik—Salsoul (LP)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 10 L.O.V.E. GOT A HOLD OF ME—Dennis Roussos—Mercury (12-inch)
 - 11 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 12 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 13 SPEND THE NIGHT WITH ME—Silver Convention—Midson (12-inch)
 - 14 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)

DETROIT

- This Week
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 2 YOU AND I—Rick James—Motown (LP/12-inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 4 LAW & ORDER—Love Committee—Gold Mind (LP)
 - 5 HOT SHOT—Karen Young—West End (12-inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 7 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 8 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 9 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
 - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 11 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP/12-inch)
 - 12 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 13 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 14 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12-inch)
 - 15 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)

LOS ANGELES

- 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-inch)
 - 3 HOT SHOT—Karen Young—West End (12-inch)
 - 4 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 5 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 6 BACK TO MUSIC—Theo Vanessa—Prelude (LP)
 - 7 WAR DANCE/MIRAGE—Kebeklektrik—Salsoul (LP)
 - 8 YOU AND I—Rick James—Motown (LP/12-inch)
 - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 10 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 11 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 12 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 13 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 14 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 15 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)

MIAMI

- 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-inch)
 - 3 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 4 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 5 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 6 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 HOT SHOT—Karen Young—West End (12-inch)
 - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 10 A WHITER SHADE OF PALE—all cuts—Munich Machine—Casablanca (LP)
 - 11 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 12 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 13 HOLD ME, TOUCH ME—Carolyne Bernier—Private Stock (12-inch)
 - 14 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 15 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)

ATLANTA

- 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-inch)
 - 3 YOU AND I—Rick James—Motown (LP/12-inch)
 - 4 HOT SHOT—Karen Young—West End (12-inch)
 - 5 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 6 DO OR DIE/FAME—Grace Jones—Island (LP/12-inch)
 - 7 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 9 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 10 BIG CITY SIDEWALK/THEME—C.J. & Co.—Westbound (12-inch)
 - 11 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 12 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 13 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 14 LET YOURSELF GO—T-Connection—TK (12-inch)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (12-inch)

BALT./WASHINGTON

- This Week
- 1 HOT SHOT—Karen Young—West End (12-inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 4 DO OR DIE/FAME—Grace Jones—Island (LP/12-inch)
 - 5 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 7 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 8 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 9 L.O.V.E. GOT A HOLD OF ME—Dennis Roussos—Mercury (12-inch)
 - 10 YOU AND I—Rick James—Motown (LP/12-inch)
 - 11 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 12 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 13 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - 14 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 15 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)

BOSTON

- This Week
- 1 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 2 HOT SHOT—Karen Young—West End (12-inch)
 - 3 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 4 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 5 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude (LP)
 - 8 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 9 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 10 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 11 SATURDAY—Norma Jean—Bearsville (12-inch)
 - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 13 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 14 BOOGIE DOWN—all cuts—Blackwell—Butterfly (LP)
 - 15 DANCING IN PARADISE—El Coco—AVI (12-inch)

CHICAGO

- This Week
- 1 LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
 - 2 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 3 YOU AND I—Rick James—Motown (LP/12-inch)
 - 4 HOT SHOT—Karen Young—West End (12-inch)
 - 5 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
 - 6 I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
 - 7 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 8 THE GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - 9 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 10 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 12 MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch)
 - 13 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 14 CONFESSIONS—all cuts—D.C. LaRue—Casablanca (LP)
 - 15 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)

MEMO FROM
RAY CAVIANO

Sincere thanks from all of us at TK for making this our best year on record. You're sensational.

And this Summer there'll be more excitement, more product, more winners on TK than ever before, like ... KC & The Sunshine Band (New LP), George McCrae (Remix 12"), Joe Thomas (New 12"), Gibson Brothers (New 12" & LP), Laura Taylor (New 12"), Boris Midney's Beautiful Bend (New LP), Celi Bee (Remix 12"), Starcruiser (New LP), Bobby Caldwell (New LP), Gregg Diamond's (New LP), Queen Samantha (New LP) and Gypsy Lane (New LP).

As Always, thanks for listening...

Ray Caviano

Ray Caviano, Vice President,
Special Projects/Director of
National Disco Promo

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Sound Business

New Look For Applewood Firm Studio Will Be Renovated And Space Doubled By Fall

By DICK KELLEHER

DENVER—Applewood Studios, located in Applewood, a local suburban area about seven miles east of the Coors brewery in Golden, is planning to start renovation on the building and office spaces late this summer, with completion expected before the end of the year.

Studio director Dave Van Soest says the remodeling will actually begin in August or September. Plans call for doubling the current studio's floor space, adding a new lounge with office spaces to be relocated to the north end of the building. A liquor store currently occupies the south end of the building.

Present offices will be converted to storage space and a conference room. The addition of a small kitchen and bar are also planned.

This will happen in stages," Van Soest explains. "We also have plans

for installing a fireplace and putting a patio off the lounge."

He says the "studio was designed when what was called a sound sucker, or dead room, was in vogue." Plans call for a hardwood floor, more wood paneling, a textured concrete ceiling "and more moss rock to keep the Colorado feel" to give the studio a live sound. "It is easier to deaden a live room than liven a dead room."

Van Soest says studio personnel are "discussing some possible equipment changes, but nothing has been decided yet."

"I really don't know if we're going to be making any changes. The equipment we have now is state-of-the-art."

The studio is one of two in Colorado to have an Aphex Aural Exciter permanently installed in the build-

ing. The other Colorado studio is Caribou Ranch in Nederland. Aphex also houses its Colorado offices in Applewood's building.

The facility is also equipped with a 24-track recorder, audio expanders and gates and a 30-channel Dolby noise reduction system.

Van Soest says that up until a year ago the studio was known to have monitor room trouble, but he says the entire system has been renovated. "It's probably the best control room in Colorado for monitoring."

Studio personnel also like to boast about a Bechstein concert grand piano, old RCA ribbon and Neumann tube-type microphones.

Denver Bronco John Keyworth was going into Applewood Monday (12) to begin an album for Aspen Records. He had some success last fall with a single recorded in another studio. The single, "Make Those Miracles Happen," sold a reported 45,000 copies. "Most of the so-called Colorado musicians have recorded in our studio," Van Soest states.

He admits he is trying to compete for the national talent that comes to record in Colorado's best known recording studio.

"There's not a lot around Applewood other than it's easy accessibility to the mountains. We don't present the studio as a resort. We're more of a get down and work studio. We're more concerned with top-notch recordings. Do you come for the scenery or come here to record?"

After all this expounding, he adds, "The studio does have arrangements with a resort community in Conifer," 40 miles from the studio.

"We want to sell it as a viable recording studio, which it is."



SOUND MIXERS—Kenny Loggins, left, and Harry Hirsch, president of New York's Soundmixers Studios, chat while listening to a run through of a mix from Loggins' upcoming LP. The exchange is inside Soundmixers Studio B. Bob James is producing the LP with engineering by Joe Jorgensen.

Studio Track

LOS ANGELES—RSO mastering the double LP soundtrack of "Sgt. Pepper's Lonely Hearts Club Band" at Kendun. In from London supervising are producer **George Martin** and engineer **Geoff Emerick**, with **John Golden**. Other activity there sees **Manfredo Fest** working on a new CBS LP, **Jerry Peters** producing with **Frank Clark** and **Jim Sintetos** engineering, and **Livingston Taylor** working on a new Epic album, **Mallory Earl** and **Geoff Sykes** engineering.

Out Of Town Notes:
Stanley Turrentine working on a new Fantasy album at Philadelphia's **Alpha International Recording Studios**, **Richie Rome** conducting and arranging. The New York **Record Plant's** mobile recording studios, built into a 900 cubic inch turbocharged Peterbilt tractor, is rolling.
Eras Recording Corp. set to open in New York as a 48-tracker.
Jeff Simons, at one time a guitar player for

Frank Zappa, cutting tracks for a new LP at **Bear Creek**, Woodinville, Wa., **Joe Hadlock** producing, with **Steve Adamek** with **Mark Sterling** engineering. **Danny O'Keefe** also recording there, **Joe Hadlock** and **Kim Eggers** behind the console.

Bill Halverson producing and engineering **Southwind** at **Forum Studio**, Crescent Springs, Ky. Also there, **Mike Chapman** mixing the new **Blondie** LP for **Chrysalis**, **Peter Coleman** at the board.

Spice, an Ohio-based pop act, recording its first LP at Indianapolis' **Neon Cornfield**, **Greg Riker** producing.

Soundmixers Studio, New York, hosting sessions for Ansta's **Michael Stanley Band**, **Rick Chertoff** producing and **Bill Whitman** engineering.

Bill Szymczyk and the **Eagles** resume work on the group's upcoming LP, about half complete, at **Bayside Recording Studio**, Coconut Grove, Fla. **Felix Pappalardi** completed mixing of his first solo album for A&M at Miami's **Criteria**, **Bernard Purdy** producing with **Jerry Masters** at the console. Other artists at **Criteria**: **Stephen Bishop**, **Rhodes**, **Chalmers & Rhodes**, **Julio Iglesias**, **Valerie Carter**, and the **Bee Gees**.

Nick Jamieson, producer for **Foghat** and **Blue Oyster Cult**, working with **David Anderson** at **Axis Sound Studios**, Atlanta, Ga. **Les Horn** assisting. **Kansas** set for **Axis** shortly, also.

Jesse Winchester and producer **Norbert Putnam** in to work on Winchester's next **Bearsville** LP at **Quadrasonic Sound Studios**, Nashville. Other **Quadrasonic** projects see such artists as **Donna Fargo**, **Mylon LeFevre**, **Guy Clark**, **Vicki Lehning**, **Creed** and **Alain Bongo**.

Jorge Santana cutting an LP for the **Tomato Music Co., Ltd.** at New York's **Power Station**, **Tony Bongiovi** producing. Nashville's **Sound Shop** sees **Doc & Merle Watson** with producer **Mitch Greenhill** and **Steve Alaimo** in with **Benny Lattimer** for **TK Records**. **Terry Cashman** and **Tommy West** in at **Hil Factory** recording **Lifesong** artist **Nina Kahle**.

Jim Ed Norman producing a new **Anne Murray** LP at Toronto's **Eastern Sound**. **Eastern**

Sound has just undergone a renovation process that gives it two 24-track recording and mixing studios and one 8-track production studio. Included in the new equipment are three Neve consoles and Studer tape machines.

JIM McCULLAUGH

Rusk Opens New 24-Track H'wood Studio

LOS ANGELES—Rusk Sound Studios has opened here as a 24-track studio.

The facilities, located in Hollywood, feature five **Hidley-Sierra** monitors, a **Harrison 3232B** console, **Ampex MM1200-24** and **ATR-102** tape machines; **Altec 604E** and **JBL** cross reference monitors; a live isolation room and live echo chamber; and a large drum cage with variable acoustic properties.

The studios also are disk mastering and film scoring and film/tape transfer capable.

The facility also features, according to **Randall G. Uriik**, president, a unique "central nervous system" incorporating a switchable 32-channel noise reduction unit for house dbx to Dolby or any other and can be used on any tape recording configuration.

Roman Olearczuk, formerly with **Kendun Records**, is technical director; **John Mosely** served as installation consultant; **Vincent Van Haaff** of **Waterland Enterprises** designed the studio; and **Paul McKenna** is studio manager.

Discos



ACTION TIME—Spinner cues up a single to keep the customers happy.

New Disco On Way In Manhattan

NEW YORK—Plans are underway here for construction of a major new discotheque with a capacity of 1,000 persons on the site of the former **Bond** clothing store in **Times Square**.

The 26,000 square foot room is described by its owners as being "naturally suited" for use as a disco, since it was originally designed as a nightclub in 1938. The site includes 40-foot ceilings, art deco interior trim, a floating staircase and a 12,000 square foot mezzanine. The original tenant was a short-lived club called the **International Casino**, which featured an elaborate floorshow.

The building covers the entire block between 44th St. and 45th St. and presently houses the **Criterion Theatre**, a **Disc-O-Mat** record retail outlet and several smaller retail stores.

Charles Moss, operator of the **Criterion** and the building's new owner, says he hasn't decided whether his family will operate the disco themselves or lease it to one of several interested parties.

No disco currently operating in the city has a 1,000-person capacity, so the proposed club could be touted as the city's largest. Plans call for construction to get underway this summer, with a scheduled opening in the fall.

Moss says he wants the disco to be popular priced, with a target audience of "middle-class" patrons rather than follow the more exclusive admission policies of **Studio 54** and **New York, N.Y.**, where the jet set gathers to dance these days.

Allentown Theatre Has Tuesday Jazz

ALLENTOWN, Pa.—The **J.I. Rodale Theatre**, the area's only full-time professional legitimate theatre, is adding jazz to its summer programs before setting up its second stage season in the fall.

In addition to a seven-week summer film festival, the 270-seat, air conditioned playhouse is presenting a series of "Jazz On Tuesday" concerts. For three Tuesday nights ending July 11, the **Alan Gaumer Jazz Quartet** will have been presented in concert.

Tickets are scaled at \$3.50 individually and \$9 for the series of three. For the series, **Gaumer** will play trumpet, flugelhorn and percussion.

Music Hall Help

NEW YORK—**Rogers & Cowan, Inc.** has been retained as public relations consultants for the drive to save **Radio City Music Hall Preservation Project Corp.**, a subsidiary of the **New York State Urban Development Corp.**

New Noise Filter Protects Hearing

NEW YORK—**Norton Safety Products**, of California, has developed a noise filter which it claims is capable of protecting the human ear against harmful high-level sound frequencies without blocking out normal sound and voices.

The product, designated **Sonic II**, is designed especially for use by disco and rock music personnel, and their audiences.

According to **Wes Draper**, general manager, **West Coast operations** for **Norton Safety Products**, the **Sonic II** permits the wearer to hear only normal sounds, rhythms and tones, thereby keeping the user in tune with the music.

He claims the product's filtering capability actually improves the wearer's ability to hear the music at safe levels. "All instruments can be heard, right down to their most subtle variations, but without the blaring acoustical sting and 'noise hangover' which often follows exposure to high volume music," he says.

Sonic II noise filters are made of soft, nontoxic, non-allergenic silicone rubber. The patented design is said to leave the ear canals open to air circulation and pressure equalization, thereby eliminating the possibility of a "plugged up" sensation.

The filters retail for \$5.95, come with carrying case and one size fits all ears.

Dancing Link With 'Fever'

LINDENWOLD, N.J.—**Broadway Productions**, a locally-based disco promotion firm, has launched a "Sunday Night Fever" dance contest to be held at four different locations in the area.

The contest is being coordinated by **Ron Wynne**, **Steve Gaetani** and **Wayne Albright**, whose **Broadway Disco Band** will supply the live music at the contests. Its music is augmented by the recorded sounds of the **Boogie Bros.**, a mobile operation "which will keep the music continuous."

An estimated 700 dancers have already entered the contest, paying a \$7.50 entry fee for the opportunity of winning a vacation for two to the Bahamas, as well as an estimated \$3,000 in gift certificates from participating business ventures in the South Jersey and Philadelphia areas.

Elimination contests are scheduled to be held at the **Mount Laurel Hilton**, the **Ivystone Inn**, **Pennsauken, N.J.**, and the **Sheraton Post Inn, Cherry Hill, N.J.** Finals will be held at the **Ivystone Inn** which is said to have a ballroom with capacity for 2,000 dancers.

Admission fee for noncontestants is \$4 in advance and \$5 at the door.



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GOLDEN EUROPE—German radio station Saarlaendischer Rundfunk presents "Golden Europe" trophies to the most successful singers in West Germany. Gilbert Becaud, left, of France, for 25 years of stage appearances in the country, and chart singer Howard Cependale, right, for "Ti Amo," judged most successful song of the year. Friedrich Wottawa, EMI Electrola managing director, center, invited 100 media people to meet the artists.

GROWTH DICTATES MOVES

WEA Opens Facilities For Italy And Benelux

NEW YORK—WEA International opened two new sales, distribution and warehousing facilities on July 1 in Milan, Italy, and in Breda, the Netherlands. Nesuhi Ertegün, president of the company reports.

The new Italian headquarters, long in the planning stages, (Billboard, March 25, 1978), houses the entire WEA Italy administrative staff, under the direction of Pino Velona, managing director. It serves as headquarters for distribution and for the new national Italian sales force. A separate WEA promotion office is located in Rome.

WEA Italy, serviced until now by Messageri Musicali, has had such growth that despite the excellent relationship WEA had with Messa-

geri, its own operation became necessary.

The Netherlands operation, known as Record Services Benelux, will give WEA a centralized operation in Holland, Belgium and Luxembourg for the first time.

Ben Bunders, managing director of WEA Belgium and WEA Holland heads up that operation. Ger van der Meys is in charge of the new WEA sales force in Breda.

The Breda facility is a joint venture with Ariola. Each of the companies maintains completely separate staffs and operations.

WEA was distributed in Benelux by EMI, but as in Italy, their progress made their own operation necessary, despite their excellent relationship with EMI.

Trade Under Secretary Rejects PRS Probe Call

LONDON—Calls for a probe into the Performing Right Society management were rejected in the House of Commons here by Stanley Clinton Davis, Under Secretary for Trade.

Two ministers were quizzed by Terrence Higgins, member of Parliament for Worthing. First, to Clinton Davis, he referred to "evidence now available to the minister" and demanded an investigation under the Companies Act of 1948.

Davis gave this the cold shoulder, saying he had received no new evidence warranting an investigation since he answered a question on the matter in the House in March.

Higgins then involved John Fraser, Under Secretary for Prices and Consumer Protection, asking why it had taken more than six months for the Director of Fair Trading to consider a monopoly reference under the Fair Trading Act of services provided by PRS, and asked when a decision on such a reference would come.

Fraser said he understood the Director of Fair Trading "is still in consultation with the PRS about the complex legal issues involved."

The minister promised to ask the Director-General to write to Higgins explaining in greater detail.

Spartan Aids Independents

LONDON—Spartan Records, a new national sales and distribution service set up here, claims to be the first in the U.K. to cater specifically to the needs of the independent record companies.

"The need for us is clear. There are, in this country, some 200 record companies. Less than 10 have their own manufacturing, sales and distribution facilities. These facilities are made available by the majors.

There are also many independents, some with a turnover in excess of \$450,000 who have not been able to get any form of national distribu-

tion and so have to operate on an ad hoc basis as best they can," a Spartan spokesman says.

Spartan is run and owned by Pran Gohil, Tom McDonnell and David Thomas, and a staff of 24. The sales force will visit up to 2,000 outlets on a monthly call cycle.

Gohil says, "At present there are many labels with a positive attitude to break records and achieve growth who cannot get sales and distribution. The majors are clogged up, so that a lot of good repertoire in Britain just doesn't see the light of day."

ASTONISHING POLICY REVERSAL

MPA Advises Its Members Sign New MCPS Contract

• Continued from page 3

three resolutions concerning MCPS passed by this council at its meeting in June this year be abrogated."

These resolutions were: a request to MCPS to rescind the contract; a request to the MCPS board to come up with alternative proposals; and a request for minutes of MCPS board meetings to be made available to the MPA council.

The council further declared, "Having taken note of the undertakings given by MCPS, specially with regard to the ultimate reinstatement of amounts under \$1.80 and the re-examination of the lists of exclusions and the compensation fund for copyright owners deprived of amounts under \$1.80, while regretting the premature publicity given to the new MCPS membership agreement and tariff, the council accepts that its terms are in the best interests of all parties and recommends its acceptance."

Bob Kingston, MCPS chairman, welcomes the decision and feels the go-ahead for the contract will help everyone concerned. "The MCPS has been put on a sound financial

footing. It was important to us that we gained the concurrence of the MPA council who in a sense are our bosses.

"MCPS is a separate commercial entity with all the resultant responsibilities and we have had some problems. But a shooting match broke out at the MPA open forum, without members knowing the full situation beyond the terms of the new contract.

"We've introduced a tariff with built-in improvements and guaranteed payments within set periods of time, with payment of interest if we are late in paying.

"Members accepting the mandatory exclusions will not pay 8% commission and those who do not will pay 15%. We hope to reduce these to 5% and 10%, which must be good news to everyone except a tiny minority who are in business because of past inefficiencies of the MCPS."

Bob Newby, of Marylebone Music, who resigned from the MCPS board because of the new contract and the way it was publicized, is now resigning from the MPA council because of its change of heart.

Newby says the about-face

amounts to a vote of confidence in MCPS. "And I find that incomprehensible in view of the fact that the MCPS shows that current liabilities exceeded current assets in the June 1977 balance sheet so that the MCPS approaches technical insolvency."

The MCPS liquidity crisis stems from the fact that though there is a very large amount of money awaiting distribution, a combination of reasons, including staffing, has caused distribution to fall behind. Though the money earns interest while awaiting distribution, the MCPS gets no commission income from it until it has been distributed to members.

Margaret Brace, who runs a copyright bureau, says there are many in the industry who disagree with the MPA council verdict.

"We'll not be forced to sign the agreement as we have an obligation to our songwriters. We will fight this ludicrous situation in which the MCPS is trying to gain control of the publishers. The MPA council has ignored the feelings of many members. More will be heard from publishers who plan totally to reject the MCPS contract."

Japan's Hits To World Markets

TOKYO—Victor Musical Industries is mapping out export strategy designed to create the biggest wave of popularity for Japanese pop songs since the "Sukiyaki Song" swept the singles charts across the world in 1963.

The company is kicking off its campaign with two hits recorded in English by Pink Lady. "Wanted" and "Sergeant Pepper." Pink Lady, one of Japan's top acts, is made up of two female singers.

After a string of million-sellers at home, Pink Lady has a very solid following and the company hopes that the same magic will work overseas.

"We think Pink Lady's definitely got what it takes to get into the foreign charts," Yoshihisa Honda, manager of Victor's international record division says.

Licensing contracts for the product have already been signed in the U.S. with Marquee Records of Las Vegas; in Switzerland with Turicaphon of Zurich, and in Hong Kong with King Yoko. Negotiations for distribution are being conducted in Australia, the U.K., Spain, France, Italy, Brazil, Ecuador and the Philippines.

Propose Harsher Pirate Penalties

CANBERRA—Importers and manufacturers of pirate records and cassette could face six-month jail sentences or approximately \$9,000 fines under proposed Federal government legislation.

The Attorney General, Senator Durack, says that the new measures would be in amendments to be made to the Copyright Act in the budget sittings of Parliament.

Durack says the government had for some time shared the concern expressed by the Australian Record Industry Assn. about the number of pirate recordings available here.

FOUR MAJOR FACTORS GIVEN

PRS Gross Revenue Up More Than 15% For 1977

• Continued from page 1

\$15.6 million. Total net distributable revenue, after deduction of administration expenses, was up by 15.4% or \$5.2 million to a total \$38.7 million.

Total administration expenses were \$6.12 million as against \$5.2 million in 1976, representing 13.68% of total gross revenue; 13.62% in 1976.

In a general review of the year, the society notes four major factors leading to the substantial increase in revenue over the last year.

One is the continued effect of inflation on music users' receipts and expenditures with consequent increases in royalties collected under tariffs and agreements where the society charges are calculated as a percentage of those receipts on expenditure.

Another is the further growth of new sources of music use, including the growth and increasing prosperity of independent local radio stations in the U.K.

Third is the improved effec-

tiveness of the society's general licensing operations, resulting in fewer unlicensed performances, particularly the policy decision to extend licensing activity to public performances in record and music shops.

And the last is the implementation of revised charges negotiated with music users on tariffs and agreements in which the society charges are expressed as fixed monetary amounts; and the application of index-linked adjustments provided in some tariffs and licensing arrangements.

Public performance revenue in 1977 was roughly a distributable figure of \$6.48 million as against \$5.04 million in 1976. Jukeboxes and clubs provided the biggest amounts of income, followed by bars, then background music contractors, cinemas, industrial premises and hotels, restaurants and cafes.

Net distributable revenue from radio and television royalties was roughly \$14.58 million last year as against \$12.06 million in 1976.



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MAJOR ARTIST PRINCIPAL OWNER

First Nigerian-Owned Plant Slated For Nov. Opening

By JACK TESSLER

NEW YORK—The first Nigerian-owned record plant in the history of the country is currently under construction in Lagos and is scheduled to begin operation in November, reports Larry Ballen, president of Valley Exports, the Philadelphia-based company supervising the design and construction of the plant.

The principal owner of the new plant is Alhaji Haruna Ishola, a top recording artist in Nigeria for the last 20 years and the owner of The Star Record Co., which release Ishola's product only. That product, his philosophy, delivered ballad style via two or three LPs a year, sell about half-million units each year to Ishola's 20 million fellow Yorubas. The Yorubas are one of the three major tribes in the oil-exporting country, the largest country in Africa with a total population of 80 million.

Ishola has been pressing his records with Decca or importing them from London. Decca's plant, owned with EMI, is one of only two medium-sized plants in the country. The other is owned by Phonogram.

The 100% new plant and studio expected to cost \$4 million, will have 12 presses. The plant area will occupy 30,000 square feet; the office area—3,000 square feet and the

recording studio and mastering facility 5,000 square feet.

When completed the self-contained plant will do pressing, tape duplicating, plating, printing, fabricating, recording—in a 24-track studio, and disk mastering. It will act as a custom pressing plant, aside from manufacturing Ishola's product.

Valley Exports will supply four expatriates, likely Americans, as plant manager, plant engineer, cutting engineer and recording engineer. They will train a Nigerian staff as part of the overall agreement.

Valley is responsible for everything except the construction of the building. They designed the plant, are selecting, purchasing and installing the equipment and will continue to act as consultants and suppliers of raw material.

Valley Exports is an affiliate of Diskmakers, an independent Philadelphia 18-press plant which Ballen's father founded 32 years ago.

Tayo Adesanya, educated at the Univ. of Buffalo, nephew of Ishola and managing director of Star Records contacted Diskmakers more than two years ago about the project. Planning began in April 1976 and actual construction began last September.

Hungarian Record Industry Finds Imports Key Factor

By PAUL GYONGY

BUDAPEST—Imports play an ever-increasing role in the Hungarian industry which, in the middle of a sales boom, finds that the local manufacturing output of six million disks a year just does not meet demand.

Experts here are projecting a likely sales figure of 10 million units in 1980, which would mean more than one record per person per year.

Two trends emerge from the sales upturn. One is the fast-rising popularity of serious music in Hungary, which in the first five months of 1978 has reached 23% of total production. This particularly concerns archive records of early internationally-known opera stars and general rarities in the field of ancient recordings.

Additionally all recordings of young Hungarian performers, such as pianists Zoltan Kocsis and Dezso Ranki, both Kossuth prize-winners, or soprano Sylvia Sass, are consistently popular.

Another trend is the increase in the number of records manufactured on licensing contracts. An outstanding example is Abba, with outstanding singles linking "The Name Of The Game" and "I Wonder," "Knowing Me, Knowing You" and "Money, Money, Money," and "Dancing Queen" and "Fernando."

Add product from such groups as Queen on licensing/manufacturing contracts and a brand new situation for Hungary arises. For some 10 years, the extreme popularity of Hungarian groups and singers replaced imports, but now that the door has been opened to imports, the situation is changing.

The popularity of top local groups like Omega, Fonograf and Locomotiv GT is still strong among teenagers, but competition is much stronger these days forcing even the

established groups to consider new styles and technical improvements.

While licensed imports and manufacturing deals depend on the Hungarian dollar budget, local industry leaders look for increases in reciprocal deals involving export of local wares.

Albums are not manufactured on a license base here because more production fills up capacity of pressing facilities. But through imports, a great number of albums by acts like Boney M and Abba do hit the Hungarian marketplace.

Abba fever here is likely to develop when the group's semi-documentary movie is shown on television and Boney M comes in mid-July for three concerts in a local 15,000-seat sport stadium.

Another development is that Hungarian pop group Neoton has produced an English-language disco-style album of international hits.

Hungarian manufacturing production apart, there are "boom" signs within the record companies themselves, including the state record company reconstructing its studios with new mixing desks, recorders and cutting installations, all imported from Western Europe. These will be the most modern and advanced units among the socialist countries.

However there are problems. The Hungarian industry, if it wants to step up imports to satisfy demands from young people here, has to find greater prospects for exporting local productions. Another problem is avoiding a situation where licensed manufacturing absorbs pressing capacity to the detriment of Hungarian musical life.

Now the emphasis within the local industry is not just to find partners at world level wanting to sell, but also to buy.

French Spur Disk Loans

PARIS—The city of Paris is launching a "discotheque" policy to increase the number of libraries here where disks may be borrowed by members of the public.

There are currently 16 such lending libraries here and recently released figures show that in 1977 some 520,000 records were loaned out, compared with 67,000 when the scheme was started in 1967.

Ten years ago, 4,220 new disk releases were bought for the libraries but last year's figure was 15,438. Total number available in the libraries is 64,645.

A breakdown of statistics shows that some 7,500 subscribers borrow disks annually as against 1,600 ten years ago. The under-15 age group accounts for 5.63% of the borrowers, with 19.70% in the 15-20 group. Main borrowers are from the 20-30 age group, representing more than 40% and after that the numbers fall off sharply.

Some 40% of the borrowers are students, followed by office and manual workers (18%). Though there is a lending fee, the Parisian authorities have to subsidize the operation. These have risen from \$44,000 in the first year to \$125,000 last year.

Pinnacle Widens Disk Operation

LONDON—Pinnacle Records, the Orpington, Kent-based distribution company, part of the entertainment and leisure division of the conglomerate Grampian Holdings empire, is extending its interests in the record business.

Paul Lynton, previously general manager for Hansa U.K., has been named managing director of the record division, and the company has taken new central London offices, 62 Grosvenor Street, W.1. It will keep its dispatch, computer and sales office in Orpington, with a staff of 200.

Lynton also heads up a new joint label, Firebird Records, which will release on the Pinnacle label in the U.K. and Japan and license, territory by territory, worldwide.

Product upcoming includes a new album by Flintlock and a single from John Gregg, singer-writer. Both will be simultaneously released in 10 European countries.

International Turntable

Steve Neary has been appointed by IFPI, director of its regional office for Southeast Asia in Hong Kong. Tim Fung, appointed IFPI's deputy director. Neary was with the legal department of Polygram in London.

Delta Artists Management, London, names Karen Goldstein, formerly with Manfred Mann's management office, general manager of all Delta companies, DAM, Delta Productions and D.A.M. Music, in the U.K. In the U.S., record producer John Alcock is to head up the Delta office. Michael Papale will be in charge of promotion and marketing there of all Delta acts. Paul Padum will co-ordinate Delta act tour arrangements and Charles White, formerly head of Chappell promotion, will handle U.K. promotion and marketing.



ABRAHAM GOLD—For German sales of a million units of the single "Das Lied Der Schluempfe," Dutch singer-writer Pierre Kartner who records as Nader (Father) Abraham, receives a platinum disk—the first such award for a single in Germany for a decade. The Abraham album has already reached the 200,000 sales mark in Germany. The award is made by Oskar Drechsler, right, Phonogram chief in Hamburg.

American Seeks Eastern European Talent Exchange

By LUBOMIR DORUZKA

PRAGUE—"There is tremendous growth potential in the Eastern European territories. Those who ignore it are missing out. I'm prepared to do my best to make that potential known to the West," says Tom Dalby, general manager of Swedish Fox Productions of St. Charles, Ill., here for business talks.

Dalby makes the Eastern bloc countries a big part of his annual tour. "This part of the trip has to be carefully prepared and I write dozens of letters to contacts in every Eastern country. Billboard correspondents are usually my starting point."

Representatives of the Hungarian Concert Agency showed immediate interest in Dalby's offers and met with him at the Poznan Spring Fair in Poland.

"This event surpassed all my expectations," he said. "The presentation and staging were up to Hollywood standards and the range of talent was enormous. Some of the kids there were in the same class as

many acts appearing regularly in Las Vegas. I know it wouldn't be easy to take them to the U.S. for recording deals, but it is a challenge I'm quite prepared to face."

Talks in Poznan led to the possibility of three concerts by Tina Turner in Budapest and, with the help of the Hungarian Concert Agency, possibly also in Czechoslovakia and Poland. On a reciprocal deal, Dalby hopes to take Hungarian group Locomotiv G.T. to the U.S. and is awaiting details of talent available from Czechoslovakia.

Following Czechoslovakia, Dalby went on to Leningrad, Russia, for meetings arranged by Billboard correspondent Vadim Yurchenkov with the Goskoncert agency.

"Negotiations are still essentially in the early stages. My own company is by no means the largest, but we know our business and now my personal ambition is to show that much more can be done by way of talent exchange between East and West."

Casablanca Changes London Plans

LONDON—Plans to set up London headquarters for Casablanca Records seemed in danger of delay following a decision to abandon a pressing and distribution deal with Pye Records and revert to a licensing arrangement.

But Robin Taylor, named in February this year as managing director of European operations by Casablanca president Neil Bogart, makes no comment on persistent industry rumors that his operation is being closed down.

After leaving Pye, where he was general manager, earlier this year, Taylor was approached by Casablanca to set up and run a London

office and take on control of the European operations with marketing and a&r functions.

In Baarn, Holland, last week, Phonogram International hosted a big party for Bogart and his chairman Peter Guber. Talks centered on "expansion plans based on the partnership between Polygram and Casablanca last October" and Guber stressed there would be "a stronger focus on Europe." (Billboard, June 10, 1978).

EMI Introduces New Inlay Card

LONDON—EMI Records here has introduced a new style cassette card to improve the appeal of the product following a reported slump in sales.

Starting with the Tom Robinson Band's "Power In The Darkness" and the Rolling Stones' "Some Girls," the inlay card is enlarged and wrapped outside the plastic box, providing more space for track details.

The main flap which folds inside the box contains production details. To hold the card in place, another perforated flap is attached to the existing plastic anchor clips inside the box.

'Tempest' To Tourists

LONDON—An EP recording of music from the Royal Shakespeare Company's production of "The Tempest" will not go on general distribution in the U.K. but will be sold to tourists and visitors to Stratford-upon-Avon, the bard's birthplace.

It is the first recording by Ariel Records, based in Banbury, Oxfordshire, and, titled "Songs Of Ariel," featuring Ian Charleson and the Royal Shakespeare Theatre Wind Ensemble, with music composed and conducted by Guy Woolfenden.

From The Music Capitals Of The World

LONDON

Royalties from a new single "The Last Leviathan," by **Richard Quin**, released by North London-based Denver Records, go to an international fund to save whales from extinction and the company says the 12-inch single is "a definitive statement" on the slaughter of whales. Former singer with chart group **5000 Volts Lynda Kelly** now signed to **Phil Wainman's** Utopia Records.

Singer-songwriter **Gregory Isaacs**, from Jamaica, newly signed to Virgin here and his fifth album will be on that company's Front Line label. Sudden death, after a traffic accident, of **Leslie Peyton**, aged 41, EMI classical area manager for London, the Home Counties and East Anglia. He had been with EMI since 1958.

State Records has signed Capital Radio's **Wren Orchestra** to a three-year recording deal, with album content based on the London commercial station's Sunday classical slot "Collection." And Capitol Records has signed **Ian Carr's Nucleus** to a worldwide recording deal, with a July 21 release of the debut album "In Flagrate Delicto."

Huge poster campaign from United Artists here, including London Underground sites, for **Crystal Gayle's** album "When I Dream" out in August. **Jerry Stevens**, once on a singing contract with CBS here but now mainly comedian with **Lennie Bennett** as a duo, signed to Ember Records, first single "What's Yesterday."

Excellent presentation by **Howard Eldridge** for DJM on the musical "Dear Anyone," by **Don Black** and **Geoff Stephens**, at London's Greenwood Theater, using computer-linked slides.

Billie Davis, former hit-maker on "Tell Him" and "I Want You To Be My Baby," now signed to Magnet for three years, and will be produced by **Pierre Tubbs**.

Bram Tchaikovsky, guitarist with the **Motors**, is adding to his work with that group by touring with his own trio, featuring **Micky Broadbent** (bass) and **Keith Boyce**, ex **Heavy Metal Kids** drummer. First European album release in four years is "American Stonehenge." Criminal Records, for **Robin Williamson**, formerly with the **Incredible String Band**. It is a fusion of Celtic and U.S. acoustic music and uses U.S. musicians **Sylvia Woods**, **Chris Caswell** and **Terry McMillan** under the tag **Merry Band**.

Big U.K. tour for **Barclay James Harvest** with "Live Tapes," a set of the group's best-known songs, out via Polydor in double-album format. **Gerry Rafferty** took his band and producer to U.S. via Concorde for a six-minute television slot on the last of six NBC-TV syndicated **David Frost** shows, part compensation for no U.S. tour this year.

Ted Nugent, originally due here in September, now setting up major European itinerary, with at least 10 U.K. dates, for January 1979. In 1958, **Conway Twitty** hit the chart here with "It's Only Make Believe" and 10 years later **Billy Fury** had a hit with it. Now, Ariola band **Child** look set to carry on the hit-each-decade history.

Elta James, a recording artist since 1955, made her first appearances here with two shows at Dingwalls. Several directors of Performing Right Society issued writs for libel against the Daily Telegraph here.

Roy Orbison in for six concerts at the London Palladium in August, prior to playing a three-day festival on Aintree race-course near Liverpool. Book on **Marc Bolan**, by **Stevie Dixon**, out in the fall, with strong possibility, too, of an album of previously unreleased Bolan material.

PETER JONES

MEXICO CITY

As a tie-in for its "Año Internacional De Musica Mexicana," the Composers' Society has set a mammoth songwriting contest open to all Mexican nationals. First prize will be \$2,400 second \$1,000 and third \$600. Those eligible to qualify have between now and next October, according to **Ramon Inclan**, official spokesman for SACM.

Estela Nunez, one of the premiere female artists for RCA, switched labels in mid-June by signing a new contract with Ariola. Move now gives the 18-month-old label its third ex-RCA stellar performer, the others being **Jose Jose** and **Juan Gabriel**. No immediate comments on the change were forthcoming from either Ariola general director **Fernando Hernandez** nor from RCA De Mexico president **Louis Coultolene**.

Rocio Durcal, here in the country for the past two months, wound up her stay with a return en-

agement at the Salon Versailles of the Hotel Del Prado. **Victor Yturbe "Piruli"** recuperating at home from multiple injuries sustained in an auto accident in May. He was performing at the Fiesta Palaco. New single by **Mocedades**, "Queen De Cantarar," picking up in sales via the Musart label. **Armando Manzanero** admitted it was better than his "Senor Amor," winner of the Mallorca song festival in early May. Mexican songwriter made the statement during an interview recently on **Cuillermo Ochoa's** early morning Canal 2 show. "Cantarar" was a non-participant entry during the event which saw **Dulce**, now singing for Televisa's record subsidiary, Discos America, walk off with top honors.

Bert W. DeWit and **Heinz T. Voigt**, administrative executives of Intersong, based in Holland and W. Germany, departed from here in mid-June following private huddles with Polygram Latin American coordinator **Andre Toffel** and local Intersong head **Alfonso "Pancho" Garcia**. Nature of the talks was generally to develop new policies of expansion in the entire Latin territory, according to Toffel. **Love & Kisses** has passed 60,000 album unit sales since early 1978, according to Musart international division topper **Frank Segura**. Capelin, Orfeon's record-breaking seller in 1977 for the entire nation, moving fast again with new single entry, "En Bosque De La China." Ditto for another hot seller of last year, **Miramar** with "Porque Tu No Me Quieres." **MARV FISHER**

MOSCOW

The symphony orchestra of Finnish Radio and tv, under **Leif Sangerstam**, featuring singer **Martti Talvela**, ended its Russian tour with concerts in Leningrad. Australia's **Concert of Sydney** chamber ensemble on a debut tour here. The choir of Vittenberg University U.S. in for concerts in Tallin, Leningrad and Moscow, and another U.S. act, the **New England Conservatory Ragtime Band**, under **Gunther Schuller**, on an extended concert tour, performing in Danetski, Odessa, Tbilisi, Tashkent, Novosibirsk and Moscow.

Organist **Grete Kroh**, from Denmark, played several philharmonic halls here in June. Roster of international pop acts booked in by Gosconcert here include **Krystyna Pronko** and the **Komand** group, Polish singer **Jerzy Polomski** and the **Ptachi** group, and Japan's **Royal Knights** vocal group to give concerts in Khabarovsk.

U.K. group **O'Key**, featuring vocalist **Julia Williams**, **Greg Bonham** and the **Lips** vocal duo, completed a successful tour with shows in Kishinev and Rostov, earning itself much press coverage. Vocalist **Krum Radev** from Bulgaria and Sweden's **Rolf Jupiter** featured in several operatic productions in Russian theaters.

Rafael from Spain ended his tour here with concerts in Kiev and Moscow. The **Flotila** ensemble of the Polish navy also in on a concert tour.

Neva Trumpets was the title of a brass band festival held in Leningrad and attracting more than 30,000 people. New models of consumer electronics hardware, produced by national companies, include quality open reel Rostov 104 stereo tape-recorder and color video recording deck **Spektr 203**, intended for mass production next year. The first Russian-made top-quality music center goes into mass production this year. **VADIM YURCHENKOV**

OSLO

Tremendous success for both **Genesis** and **David Bowie** in concerts here, with RCA currently marketing 14 Bowie albums. **Champion Jack Dupree** in for two concerts in Bergen and one in the Sandwika cinema before returning to Hanover in Germany, where he now lives.

New album "Natural Force" via Disco here by **Bonnie Tyler**, U.K. singer very popular in Norway. CBS rush release for **Barbra Streisand's** "Song Bird," and the company is also pushing hard on "Ca Plane Pour Moi," by **Plastic Bertrand**. Other CBS action on **Bruce Springsteen's** "Darkness On The Edge Of Town" and Swedish singer **Ann-Louise Hansson** with "You Ought To Write Yourself A Love Song."

Vivaldi 300th anniversary commemorated by Disco here with **Marie-Claire Alain** and **Jean Pierre Rampal** featured on "I Solisti Veneti," conducted by **Claudio Scimone**. Bassist **Ariid Andersen** touring Europe with **Paul Motian**, starting in the U.K. **Jan Garbarek** playing tenor solo on his own music for **Henrik Ibsen's** "Brand" at the National Theatre here.

RANDI HULTIN

Labor Board Orders Election

MONTREAL—The Canada Labor Relations Board has ordered an election to decide which union will represent workers at the Radio-Mutual network of French-language radio stations in Quebec.

An employees' association at CJMS, the network's flagship, asked the board to make the group the bargaining agent at the station, replacing the Confederation of National Trade Unions. CNTU workers at four Radio-Mutual outlets, including CJMS, have been on strike since January 1977, for a first contract at Quebec's second-largest privately owned radio network.

If the election favors the new association, it would probably mark the end of the strike at CJMS and possibly end the walkout at the other three stations. But if the vote reaffirms the CNTU, the dispute would likely be deferred to an arbitrator.

Canada Turntable

Denise Newmarch becomes the first marketing co-ordinator for MCA Records here. She was previously in sales and promotion with the label. New to the label is **Randy Lennox** who joins as sales and promotion representative in Ontario, from Taylor Record Sales in Toronto.

Nadine Langlois has been upped to the position of business affairs manager at Quality Records. **Karen Trembl** is appointed Ontario promoter in the same company.

A&A Records, retail, loses **Bob Muir** to A&M as Ontario sales rep. Muir replaces **Ray Rosenberg** who has moved to branch manager, assuming a post held by **Bill Meehan** who has joined A&M in Los Angeles. A&M has also promoted **Randy Wells** from inventory control to sales and promotion in Manitoba.

Vince Alexander, formerly an independent promotion man, joins Capitol Records-EMI of Canada Ltd. in the Imports division as Ontario sales rep.

Bob Ancell, promotion rep in Ontario and Quebec previously, has been appointed national publicity chief for Polydor Records.

Bob McCormack leaves WEA Music of Canada as data processing manager to join WEA International in Burbank. In the new position, McCormack will be responsible for co-ordinating data processing activity and future systems development for all WEA International companies throughout the world, exclusive of Europe. A native of Toronto, he continues as a member of the Data Processing Management Assn. of Canada.

Brad Weir, formerly promotions rep for Capitol, is named Mid-Western promotion and merchandising manager for Polydor Records. Weir is based out of Winnipeg in the new job and has a mandate of increasing overall market penetration in Manitoba, Saskatchewan and Alberta.

Maurice Kissel is named to the position of manager, marketing administration. **Lisette Rochon** becomes product manager, **Michel Girard** promotion manager, **Germaine Tasse** operations manager, for CBS Disques in Quebec. **Liz Braun** is appointed press information officer out of head-office. Braun complements the three-person department.

Canada Sudden Deluge Of Major Releases Shakes Industry

By DAVID FARRELL

TORONTO—"Where does it end?" asks one retailer.

"We can practically play a new track three times every hour and we're still behind," says a music director at one of the large FM stations here.

"You've just got to throw in your two cents worth, forget the rest, and get out while you're ahead," moaned a major label promotion man.

Records, records, records! The past three weeks have seen one of the biggest out-pourings of album works by major labels in years. "It's a green Christmas," says an independent representative furiously trying to edge his product into a position of visibility between the top acts and major soundtracks that are piling up in retail stores and on music programmers desks across North America.

Part of the reason behind the sudden deluge of superstar albums on release in June is attributed to the U.S. coal strike delaying albums previously scheduled for release in May.

Whatever the cause, new artists with releases out are going to have to be very innovative or "loud," as one record company spokesman put it, to get noticed by the onslaught of heavy album artists now out.

In Canada the industry was caught quite unaware by the flood, many labels projecting a slump in retail trade, expecting to use the period to spring some domestic releases onto the market, figuring media people would have time to

dwell on the newcomers and that retail shops could be induced to run special promotions around them.

Such is not the case however, although many of the newer entries are doing surprisingly well, especially when backed by a tour.

Major artists and soundtracks currently in release include **Laura Nyro**; **Herbie Hancock**; **Dave Mason**; **Bob Dylan**; **Bruce Springsteen**; "The Buddy Holly Story"; "War Of The Worlds," including **Moody Blues**, **Richard Burton**, **Julie Covington**; **Rolling Stones**; **The Alan Parson's Project**; **Natalie Cole**; **Rita Coolidge**; **Pablo Cruise**; "White Mansions"; **The Moody Blues**; **Andy Gibb**; "Thank God It's Friday"; "Grease."

Canadian acts with album releases include **Guess Who**; **Trooper**; **Cooper Brothers**; **Christopher Ward**; **Streethart**; **April Wine**; **Patsy Gallant**; **Raoul Duguay**; **Beau Dommage**; and others.

Cooper Tour Set

TORONTO—The **Cooper Brothers**, an Ottawa-based group, recently signed with **Capricorn Records**, have been confirmed to open eastern-Canada dates on the **Burton Cummings** tour.

The Canadian concert dates for the group will be supported by **Polydor**, distributor of **Capricorn** here, with radio advertising, on-air promotions and a variety of album giveaway contests.

From The Music Capitals Of The World

TORONTO

Anne Murray became the first international concert star to play the **Royal Alex Theatre**, June 27-July 2. The appearances mark the half-way point in her current North American tour, following dates in New York, Los Angeles and Las Vegas. Working with her on stage, a 20-piece orchestra, comprised mostly of Toronto musicians.

RCA group the **Good Brothers** have completed album sessions at Phase One studios with producer **Paul Hornsby (Wet Willie, Marshall Tucker Band)**. The group returns to the U.S. now to continue road work with **Gordon Lightfoot** as the singer's opener on the tour.

Another RCA act to complete album sessions is **Wilf Carter**, a true-blooded C&W singer now en-route for an appearance at the **Calgary Stampede**. **Sylvia Tyson** and band, **Foxfire**, is signed for nine appearances in Ontario by the **Victoria County Festival of the Arts**. The contract calls for workshops, recitals as well as concert appearances. The singer/songwriter is originally from the region hosting the events.

Britain's **Tom Robinson Band** made a splashy debut in Toronto at the **El Mocambo** with an SRO crowd, June 17, flooding reviewers pens in all three newspapers with glowing adjectives. Less welcomed by the city was an appearance by **Ted Nugent** at the 18,000-seater, **Maple Leaf Gardens**. Although Nugent enjoyed an almost full-house, letters of protest filled the major daily following his exit, charging him with exploiting "sadism," "ghoulishness" and "a guns and violence syndrome."

Ironically, Nugent followed into the venue on the heels of crusader **Billy Graham** who was pledged by his listeners \$643,000 in donations. He drew 43,000 spectators to his multiple appearances. Both Graham and Nugent plan return engagements shortly, and separately.

CBS has released the soundtrack to the "Rocky Horror Picture Show" in Canada. The album has been a consistent seller here as an import item and complements the platinum success **Meat Loaf** enjoys here, as well as **Tim Curry's** solo debut on A&M. Both artists appear on the soundtrack.

Annie Haslam of **Renaissance** figured she may have seen a ghost in her hotel room in Toronto, following a date at **Massey Hall** in the city recently. She also voiced discontent about being affiliated with **Sire Records** due to that label's heavy commitment to punk and new wave music.

Direction Records has **Patricia Dahlquist** in **Thunder Sound** recording an album project and is readying release on **Billy Workman's** first solo album. The label is currently enjoying brisk sales in Quebec on an album by **Jacques Blais** and is considering having **Blais** sing in English over the same bed-tracks for a future English-language album for the label.

Toronto's **Tarp-Shop** takes the credit for protecting **Big Stadium** in **Buffalo** from the expense of replacing artificial turf following the **Rolling Stones** concert at the stadium. The company has also fitted the CNE with tarpaulins for similar non-athletic activities on the grounds.

Singer **David Kosub** has released "Never Gonna Leave You" on the **Northern Comfort** label. **Engelbert Humperdinck** out-grossed **Tom Jones** at the **O'Keefe Centre**. **Dan Hill's** latest single, "Let the Song Last Forever" may not be included on his upcoming album, management says.

Elaine Corlett, ABC's vice president artist relations international, accompanied **Tom Petty** and the **Heartbreakers** into Montreal for **CHOM-FM** and **CKOI-FM** interviews. The Shelter act received unanimous media support across the country as a direct result of his "You're Gonna Get It" LP.

Kidja mania unveiled itself with the arrival of **Rosetta Stone** in Toronto, featuring ex-**Bay City Roller Ian Mitchell**. Management hassles have so far kept muscle-rocker **Thor** off the stage, and out of the press, but his band is to play a date at the **Horseshoe** for three days, discreetly appearing under the banner of **The Shambles**. According to one source, the \$64,000 question right now is whether the project will ever surface beyond vinyl form. The same club brings in **Georgie Fame**, Aug. 10-12.

DAVID FARRELL

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General News
Newport 'Euphoria'

• *Continued from page 40*
 The annual jazz picnic at Waterloo
 Village, Stanhope, N.J., on June 25,
 was its usual smashing success.
 The weatherman helped with a
 comfortable day to aid in the enjoy-
 ment of groups led by Doc Chea-
 tham, Scott Hamilton, Jimmy
 McPartland, Pee Wee Erwin, Rio
 Clements and others. Entertainment was
 held in the main tent arena in a
 gazebo set up in a grassy clearing
 and in the grist mill.
 Dick Wellstood on piano, alter-
 nated with the guitar duo of Marty
 Grosz and Wayne Wright, in the
 grist mill, while a host of famous
 sidemen added to the fun in the
 other two viewing areas.
Tenor saxophonist Sonny Rollins
shared the bill with pianist McCoy
Tyner at Carnegie Hall June 25.

Rollins was at the peak of his recent
 form burning on fine ballads and
 scorching on the uptempo numbers.
 His obligato before the refrain on
 "Autumn Serenade" had the audi-
 ence cheering for more. The
 steady tempo, augmented by conga
 player Sammy Figueroa, was just
 right for the tune. Drummer Al Fos-
 ter kicked the brighter tunes along,
 but it was the ballads, missing in
 some recent Rollins outings, that
 showed him to be a master of the
 tenor and why so many emulate
 him.
Tyner's set, surprisingly with a
brass and reed ensemble and chorus
added, was anticlimatic after Roll-
ins's showcase. The tunes were from
his "Voices" album with Bill Fisher
conducting. Both the album and the
performances seem sterile and too
well-rehearsed.

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BRITAIN

(Courtesy Music Week)

This Week	Last Week	SINGLES
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John, (RSO 006)
2	2	SMURF SONG—Father Abraham (Decca F 13759)
3	5	ANNIE'S SONG—James Galway (Red Seal RB 5085)
4	4	MISS YOU—Rolling Stones (EMI 2802)
5	11	AIRPORT—Motors (Virgin VS 219)
6	3	RIVERS OF BABYLON—Boney M (Atlantic/Hansa 11120)
7	17	MAN WITH THE CHILD IN HIS EYES—Kate Bush (EMI 2806)
8	19	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)
9	6	DAVY'S ON THE ROAD AGAIN—Manfred Mann's Earth Band (Bronze BRO 52)
10	7	MAKING UP AGAIN—Goldie (Bronze BRO 50)
11	10	OH CAROL—Smokie (RAK 276)
12	22	MIND BLOWING DECISIONS—Heatwave (GTO GT 226)
13	26	LIKE CLOCKWORK—Boomtown Rats (Ensign ENY 14)
14	8	CA PLANE POUR MOI—Plastic Bertrand (Sire 6078 161)
15	14	NIGHT FEVER—Bee Gees (RSO 002)
16	15	BEAUTIFUL LOVER—Brotherhood Of Man (Pye 7N 46071)
17	9	BOY FROM NEW YORK CITY—Darts (Magnet MAG 116)
18	28	(DON'T FEAR) THE REAPER—Blue Oyster Cult (CBS 6333)
19	12	IT SURE BRINGS OUT THE LOVE IN YOUR EYES—David Soul (Private Stock PVT 137)
20	13	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO 2090 266)
21	21	NEVER SAY DIE—Black Sabbath (Vertigo SAB 001)
22	32	USE TA BE MY GIRL—O'Jays (Philadelphia PIR 6332)
23	16	LOVE IS IN THE AIR—John Paul Young (Ariola ARO 117)
24	46	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)
25	72	A LITTLE BIT OF SOAP—Shewaddywaddy (Arista 191)
26	43	ARGENTINE MELODY—San Jose (MCA 369)
27	25	WHAT A WASTE—Ian Dury (Stiff BUY 27)
28	33	ROCK & ROLL DAMNATION—AC/DC (Atlantic K 11142)
29	38	RUN FOR HOME—Lindsayfenne (Mercury 6007 177)
30	37	SATISFY MY SOUL—Bob Marley & The Wailers (Island WIP 6440)
31	20	ROSALIE—Thin Lizzy (Vertigo LIZZY 2)
32	45	(WHITE MAN) IN HAMMERSMITH PALAIS—Clash (CBS 6383)
33	35	JUST LET ME DO MY THING—Sine (CBS 6351)
34	48	SUBSTITUTE—Clout (Carrere 2788)
35	34	ON A LITTLE STREET IN SINGAPORE—Manhattan Transfer (Atlantic K 11136)
36	31	WILD WEST HERO—Electric Light Orchestra (Jet JET 309)
37	18	MORE THAN A WOMAN—Tavares (Capitol CL 15977)
38	44	FROM EAST TO WEST—Voyage (GTO GT 224)
39	30	HI TENSION—Hi Tension (Island WIP 6422)
40	29	PUMP IT UP—Elvis Costello (Radar ADA 10)
41	39	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Epic EPC 5980)
42	75	MOVIN' OUT (ANTHONY'S SONG)—Billy Joel (CBS 6412)
43	24	ANGELS WITH DIRTY FACES—Sham 69 (Polydor 2059 023)
44	53	FLYING HIGH—Commodores (Motown TMG 1111)
45	41	LET'S GO DISCO—Real Thing (Pye 7N 46078)
46	27	BECAUSE THE NIGHT—Patti Smith Group (Arista 181)
47	67	COME BACK & FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BD5 473)
48	65	DON'T BE CRUEL—Elvis Presley (RCA PB 9265)
49	52	FUNK THEORY—Rokotto (State STAT 80)
50	59	SHAME—Evelyn "Champagne" King (RCA PC 1122)
51	50	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Curton K 17163)
52	New	COME ON DANCE DANCE—Saturday Night Band (CBS 6367)
53	68	HOW CAN THIS BE LOVE—Andrew Gold (Asylum K 12126)
54	36	COME TO ME—Ruby Winters (Creole CR 153)
55	60	WOMAN OF MINE—Dean Friedman (Lifesong LS 401)
56	49	HONEST I DO LOVE YOU—Candi Staton (Warner Bros. K 17164)
57	64	DANCE WITH ME—Peter Brown (TKR 6027)

58	New	STAY—Jackson Browne (Asylum K 13128)
59	40	LOVING YOU HAS MADE ME BANANAS—Guy Marks (ABC 4211)
60	51	LAST DANCE—Donna Summer (Casablanca TGIF 2)
61	New	GET UP—J.A.L.N. Band, (Magnet MAG 118)
62	23	OLE OLA—Rod Stewart/Scottish W.S. Squad (Riva 15)
63	61	SNAKE BITE E.P.—David Coverdale's White Snake (EMI International INEP 75)
64	42	DO IT DO IT AGAIN—Raffaella Carrà (Epic EPC 6094)
65	New	I'VE HAD ENOUGH—Wings (Parlophone R6020)
66	47	ONLY LOVE CAN BREAK YOUR HEART—Elkie Brooks (A&M AMS 7353)
67	74	DISCO INFERNO—Trammps (Atlantic K 11135)
68	63	LET'S GET FUNKIFIED—Boiling Point (Bang BANG 1312)
69	62	BANG BANG—Squeeze (A&M AMS 7360)
70	73	JUDY SAYS—Vibrators (Epic EPC 6393)
71	54	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR—Blondie (Chrysalis CHS 2217)
72	56	IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce (Warner Bros. K 17148)
73	New	DRAGON POWER—J.K.D. Band (Satri SAT 132)
74	New	CARRY ON WAYWARD SON—Kansas (Kirshner KIR 4932)
75	66	MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael (Pye 7N 46035)

This Week	Last Week	LPs
1	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
2	30	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
3	2	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
4	3	YOU LIGHT UP MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C)
5	4	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)
6	52	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)
7	5	THE STUD—Various, Ronco RTD 2029 (B)
8	6	I KNOW COS I WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E)
9	8	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)
10	14	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)
11	7	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)
12	15	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)
13	12	DISCO DOUBLE—Various, K.Tel NE 1024 (K)
14	16	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (Bruce Springsteen/Jon Landau) CBS 86061 (C)
15	11	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)
16	13	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E)
17	17	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)
18	9	POWER IN THE DARKNESS—Tom Robinson Band (Chris Thomas) EMI EMC 3226 (E)
19	23	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)
20	10	PETER GABRIEL—Peter Gabriel (Robert Fripp) Charisma CDS 4013 (F)
21	18	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4013 (F)
22	New	STREET LEGAL—Bob Dylan (Don DeBito) CBS 86067 (C)
23	53	BACK AND FOURTH—Lindsayfenne (Gus Dudgeon) Mercury 9109 609 (F)
24	New	WAR OF THE WORLDS—Various, CBS 96000 (C)
25	21	PENNIES FROM HEAVEN—Various, World Records SH 266 (E)
26	41	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
27	22	DAVID GILMOUR—David Gilmour (David Gilmour) Harvest SHVL 817 (E)
28	35	LONDON TOWN—Wings (Paul McCartney) Parlophone PAS 10012 (E)

29	19	ANYTIME ANYWHERE—Rita Coolidge (David Anderle) A&M AMLH 64616 (C)
30	46	REAL LIFE—Magazine (John Leckie) Virgin V 2100 (C)
31	20	20 GOLDEN GREATS—Frank Sinatra, Capitol EMTV 10 (E)
32	24	CITY TO CITY—Jerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)
33	—	WATCH—Manfred Mann's Earth Band (Manfred Mann's Earth Band) Bronze BRON 507 (E)
34	27	RUBY WINTERS—Ruby Winters (Stan Shulman) Creole CRLP 512 (CR/C)
35	26	CENTRAL HEATING—Heatwave (Barry Blue) GTO GTLP 027 (C)
36	28	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)
37	—	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52062 (W)
38	New	MORE PENNIES FROM HEAVEN—Various, World Records SH 276 (E)
39	25	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)
40	33	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)
41	New	YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark) Island ISA 5017 (E)
42	31	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)
43	—	PARKERILLA—Graham Parker (Robert John Lange) Vertigo 6641 797 (F)
44	New	DEEP AND MEANINGLESS—John Otway & Wild Willy Barrett (Wild Willy Barrett) Polydor 2383 501 (F)
45	—	TRAVELLING—John Williams (Stanley Myers) Cube HIFLY 27 (A)
46	42	THIS YEARS MODEL—Elvis Costello & The Attractions (Nick Lowe) Radar RAD 3 (W)
47	32	EASTER—Patti Smith Group (Jimmy Lovine) Arista SPART 1043 (F)
48	29	PLASTIC LETTERS—Blondie (Richard Gottehrer) Chrysalis CHR 1166 (F)
49	36	LONG LIVE ROCK 'N' ROLL—Rainbow (Martin Birch) Polydor POLD 5002 (F)
49	44	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)
51	38	20 CLASSIC HITS—The Platters, Mercury 9100 049 (F)
52	49	PYRAMID—Alan Parsons (Alan Parsons/Eric Woolfson) Arista SPART 1054 (F)
53	—	MAGIC FLUTE OF JAMES GALWAY—James Galway (George Korngold) Red Seal LRLI 5131 (R)
54	51	VAN HALEN—Van Halen (Ted Templeman) Warner Bros. K 56470 (W)
55	39	20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)
56	—	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)
57	New	FULHAM FALLOUT—Lurkers, Beggars Banquet BEGA 2 (E)
58	45	POWER AGE—AC/DC (Vanda/Young) Atlantic K 50483 (W)
59	34	HEAVY HORSES—Jethro Tull (Ian Anderson) Chrysalis CUR 1175 (F)
60	—	THE MAN WITH THE GOLDEN FLUTE—James Galway, Red Seal LRLI 5127 (R)

CANADA

(Courtesy of Canadian Recording Industry Association)

This Week	Last Week	SINGLES
1	1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)
2	3	SHADOW DANCING—Andy Gibb (RSO)
3	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
4	TWO OUT OF THREE—Meatloaf (EPIC)	
5	BAKER STREET—Gerry Rafferty (UA)	
6	MISS YOU—Rolling Stones (WEA)	
7	STAYING ALIVE—Bee Gees (RSO)	
8	THE CLOSER I GET—Roberta Flack (ATLA)	
9	TOO MUCH, TOO LITTLE TOO LATE—Johnny Mathis/Denice Williams (CBS)	
10	EMOTION—Samantha Sang (PRIV)	
11	TAKE A CHANCE ON ME—ABBA (ATLA)	
12	WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)	
13	SWEET TALKIN' WOMEN—Electric Light Orchestra (UA)	
14	LET THE SONG LAST FOREVER—Dan Hill (GRT)	
15	BABY HOLD ON—Eddy Money (CBS)	
16	LAY DOWN SALLY—Eric Clapton (RSO)	
17	YOU BELONG TO ME—Carly Simon (EKEK)	
18	LOVE IS THICKER THAN WATER—Andy Gibb (RSO)	
19	I WAS ONLY JOKING—Rod Stewart (WARN)	
20	WE'LL NEVER HAVE TO SAY GOODBYE—Edan/J. F. Coley (BIGT)	
21	FEELS SO GOOD—Chuck Mangione (A&M)	

22	LOVE IS LIKE OXYGEN—Sweet (CAP)
23	STILL THE SAME—Bob Seger (CAP)
24	NIGHT FEVER—Bee Gees (RSO)
25	DISCO INFERNO—Trammps (ATLA)
26	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)
27	JACK N JILL—Raydio (CAP)
28	OH PRETTY LADY—Trooper (MCA)
29	LET'S ALL CHANT—The Michael Zager Band (PRIV)
30	MAYBE YOUR HEART—Christopher Ward (WEA)
31	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO)
32	GIRL'S SCHOOL/MULL OF KYNTYRE—Paul McCartney & Wings (CAP)
33	THUNDER ISLAND—Jay Ferguson (ASYL)
34	IMAGINARY LOVER—Atlanta Rhythm Section (POL)
35	JUST THE WAY YOU ARE—Billy Joel (COL)
36	HOT LEGS—Rod Stewart (WARN)
37	WE ARE THE CHAMPIONS—Queen (ELEK)
38	YOU NEEDED ME—Anne Murray (CAP)
39	OUR LOVE—Natalie Cole (CAP)
40	EBONY EYES—Bob Welch (CAP)
41	HEARTLESS—Heart (MUS)
42	WEREWOLVES OF LONDON—Zevon-Warren (ASYL)
43	UNCHAINED MELODY—Elvis Presley (RCA)
44	DAYLIGHT KATIE—Gordon Lightfoot (WARN)
45	DUST IN THE WIND—Kansas KIPS
46	COUNT ON ME—Jefferson Starship (GRUN)
47	ON BROADWAY—George Benson (WEA)
48	EGO—Elton John (MCA)
49	SOMETIMES WHEN WE TOUCH—Dan Hill (GRT)
50	GOODBYE GIRL—David Gates (ELEK) LPs

This Week	Last Week	LPs
1	1	SATURDAY NIGHT FEVER—Various (RSO)
2	BAT OUT OF HELL—Meatloaf (EPIC)	
3	GREASE—Various (RSO)	
4	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
5	SOME GIRLS—Rolling Stones (RS)	
6	CITY TO CITY—Gerry Rafferty (UA)	
7	STRANGER IN TOWN—Bob Seger (CAP)	
8	OCTAVE—The Moody Blues (LON)	
9	FEELS SO GOOD—Chuck Mangione (A&M)	
10	THE STRANGER—Billy Joel (CBS)	
11	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)	
12	RUMOURS—Fleetwood Mac (WARN)	
13	THE LAST WALTZ—The Band (WARN)	
14	NEWS OF THE WORLD—Queen (EKEK)	
15	EXCITABLE BOY—Warren Zevon (ASYL)	
16	DOUBLE PLATINUM—Kiss (CASA)	
17	EVEN NOW—Barry Manilow (ARIS)	
18	THANK GOD IT'S FRIDAY—Soundtrack (CASA)	
19	THE ALBUM—ABBA (ATLA)	
20	SLOW HAND—Eric Clapton (RSO)	
21	SONGBIRD—Streisand (CBS)	
22	RUNNING ON EMPTY—Jackson Browne (ASYL)	
23	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)	
24	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)	
25	POINT OF NO RETURN—Kansas (CBS)	
26	LONDON TOWN—Wings (CAP)	
27	SHADOW DANCING—Andy Gibb (RSO)	
28	MUTINY UP MY SLEEVE—Max Webster (ANTH)	
29	THE GRAND ILLUSION—Styx (A&M)	
30	DEUX CENT NUIT A L'HEURE—Firoi Seguin (CBS)	
31	SLEEPER CATCHER—Little River Band (HARM)	
32	THEN THEY WERE THREE—Genesis (ATLA)	
33	STREET LEGAL—Bob Dylan (CBS)	
34	AJA—Steely Dan (ABC)	
35	SANTA ESMERALDA—Santa Esmeralda (TCD)	
36	SON OF A SON OF A SAILOR—Jimmy Buffet (ABC)	
37	FRENCH KISS—Bob Welch (CAP)	
38	HEAVY HORSES—Jethro Tull (CHPY)	
39	EARTH—Jefferson Starship (RCA)	
40	CRIME OF THE CENTURY—Supertramp (A&M)	
41	MAGAZINE—Heart (MUS)	
42	ENDLESS WIRE—Gordon Lightfoot (WARN)	
43	KAYA—Bob Marley (ISL)	
44	MY AIM IS TRUE—Elvis Costello (CBS)	
45	INFINITY—Journey (CBS)	
46	HOTEL CALIFORNIA—Eagles (ASYL)	
47	FIRST GLANCE—April Wine (AQUA)	
48	F M (Soundtrack)—Various (MCA)	
49	I. ROBOT—Alan Parsons (ARIS)	
50	THIS YEAR'S MODEL—Elvis Costello (CBS)	

WEST GERMANY

(Courtesy of Der Musikmarkt)

This Week	Last Week	LPs
1	1	SATURDAY NIGHT FEVER—Diverse (RSO)—DGG
2	2	THEN THERE WERE THREE—Genesis (Charisma)—Phonogram
3	3	VADER ABRAHAM IM LAND DER SCHLUMPFE—Vader Abraham (Philips)—Phonogram
4	4	BUENOS DIAS, ARGENTINA—Udo Jurgens & Die Fußball-Nationalmannschaft (Ariola)
5	5	SUPER 20 HITPARADE—Diverse (Ariola)
6	6	THE ALBUM—Abba (Polydor)—DGG
7	7	BEE GEES 20 GREATEST HITS—Bee Gees (RSO)—DGG

8	DIE 20 GROBTEN ERFOLGE—Ernst Mosch Und Seine Original Egerlander (Arcade)
9	PYRAMID—Alan Parsons Project (Arista)—EMI-Electrola
10	OTTOCOLOR—Otto (Russi)—EMI-Electrola
11	LONDON TOWN—Wings (EMI)—EMI Electrola
12	SUPER 20 HITSTATION INTERNATIONAL—Diverse (Ariola)
13	SWEET REVENGE—Amanda Lear (Ariola)
14	SUPER DISCO PARTY—Diverse (Hansa)—Ariola
15	UNSERE STARS MIT IHREN HITS—Diverse (DHK)—Phonogram

JAPAN

(Courtesy of Music Labo, Inc.)

(As Of 7/3/78)

*Denotes local origin

This Week	Last Week	SINGLES
1	1	MR. SUMMERTIME—Circus (Alfa)—Alfa
2	2	MONSTER—Pink Lady (Victor)—NTVM, T&C Music
3	3	JIKAN-YO TOMARE—Eikichi Yazawa (CBS/Sony)—Sunrise MCY
4	4	DARLING—Kenji Sawada (Polydor)—Watanabe
5	5	KAMOME-GA TONDA HI—Machiko Watanabe (CBS/Sony)—PMP
6	6	HONOO—Hideki Saijo (RCA)—Geisel
7	7	PLAYBACKPART 2—Momoe Yamaguchi (CBS/Sony)—Top
8	8	YADONASHIM—Masanori Sera & The Twist (Aardvark)—Yamaha
9	9	TONDE ISTANBUL—Mayo Shono (BLOW-UP)—Columbia
10	10	TOKYO LULLABY—Rie Nakahara (CBS/Sony)—PMP, Tanabe
11	11	LIPSTICK—Junko Sakurada (Victor)—Sun
12	12	RINGO-SATSUJINJIKEN—Hiromi Go, Kirin Kiki (CBS/Sony)—Burning
13	13	SOUTHPAW—Pink Lady (Victor)—NTVM
14	14	KONO-SORA-O TOBETARA—Tokiko Kato (Kitty)—Kitty, Yamaha
15	15	KAMOME-WA KAMOME—Naoko Ken (Canyon)—Yamaha, Tanabe
16	16	SAYONARA DAKAWA (WANAI)—Mayumi Itsuwa (CBS/Sony)—People Music, PMP
17	17	NIGHT FEVER—Bee Gees (RSO)—Intersong
18	18	JOHNNY-NO KOMORIUTA—Alice (Express/Toshiba-EMI)—JCM
19	19	HELLO MR. MONKEY—Arabesque (Victor)—Shinko
20	20	FANTASY—Earth, Wind & Fire (CBS/Sony)—Intersong

ITALY

(Courtesy of Germano Ruscitto)

(As Of 6/27/78)

This Week	Last Week	SINGLES
1	1	STAYIN' ALIVE—Bee Gees (RSO-Phonogram)
2	2	TU—Umberto Tozzi (CGDMM)
3	3	SOTTO IL SEGNO DEI PESCI—Antonello Venditti (Philips)—Phonogram
4	4	UFO ROBOT—Actarus (Fonit/Cetra-Cetra)
5	5	GENERALE/NATALE—Francesco De Gregori (RCA)
6	6	NIGHT FEVER—Bee Gees (RSO-Phonogram)
7	7	HEIDI—Eisabetta Viviani (RCA)
8	8	CIME TEMPESTOSE—Kate Bush (EMI)
9	9	PENSIERO STUPENDO—Patty Pravo (RCA)
10	10	SEMPRE TU—Pupo (Baby Records)
11	11	TARZAN LO FA'—Nino Manfredi (Fonit/Cetra-Cetra)
13	13	GUAPA—Bus Connection (Bus-CGDMM)
14	14	RONDINE—Julie & Julie (YEP)
15	15	VOLERAI VOLERO—Epoca (UIM-Phonogram)

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ON UNITED ARTISTS RECORDS AND TAPE



Saratoga Events Pull 37,000 At Newport Fest

• Continued from page 61

tic unit that features a strong sax section. An oldtime rhythm and blues presentation included elements of Chuck Berry, Bill Haley and Sam Butera. Guitarist Duke Robillard's singing varied in quality and appeal depending on the roots of the material.

Clifford Brown, the trumpet player who died at the age of 25, was honored at a concert at New York Univ's Loeb Student Center June 26.

Ironically, it was 22 years ago to the day when the car Brownie was riding in careened into a ditch killing him, his pianist Richie Powell and Powell's wife.

The moments surrounding the accident and what took place in his mind thereafter, were painfully reminisced by Brown's partner and friend, drummer Max Roach. Roach stood in front of a mike and spoke about his co-leader in endearing and sometimes graphic terms.

The musical highlights of the evening included an a cappella version of "I Remember Clifford" by pianist Harold Mabern. Three trumpet stars, Bill Hardman, Danny Moore and Ted Curson each took his turn at remembering Brown. Moore sparkled, especially on the ballad, "A Portrait of Jennie," while Curson, joined by baritone saxophonist Nick Brognola, tore into "Pent-Up House."

Others in the cast included tenor saxophonist Junior Cook, Chris White, bass and drummer Warren Smith.

"A Salute To The American Song" was the banner bringing together such diverse talents as Alberta Hunter, Dick Hyman, Ruby Braff, Stan Getz, Irene Kral, Gerry Mulligan and Mel Torme June 27 at Carnegie Hall.

Tributed with vocal voraciousness and instrumental integrity were Alex Wilder, Arthur Schwartz, Harry Warren, Harold Arlen, Irving Berlin, Cole Porter, Fats Waller and Hunter herself.

Hunter, the 83-year-old resurrected blues singer, was the darling of the evening, performing her own tunes with a zest and delight of someone she said was "38 not 83."

Her repertoire ranged from the well worn but welcome "Nobody Knows You When You're Down And Out" to a new film tune, "The Love I Have." She was backed by piano and standup bass.

Fats Waller's music was rekindled by Dick Hyman on the Carnegie Hall electric organ, and by cornetist Ruby Braff. Their unique combination of gruff, sweet and vibratoed tunes plied through some lesser known and better known of the composer's works including the legendary "Ain't Misbehavin'" and "Honeysuckle Rose."

Vocalist Kral, in excellent form, showed off her Carmen McRae styled phrasing and intonation as she honored Cole Porter with works like "Experiment" and "Everytime We Say Goodbye I Cry A Little." Her trio added a soft flow to her own energy.

Stan Getz and pianist Albert Daley (an impressive, intense melodic weaver) found Alec Wilder's classical bent to their liking with such compositions as "I'll Be Around," "The Winter Of My Discontent" and "Ellen."

The closing segment brought forth Torme and Mulligan as the frontline with George Duvivier, Jimmy Rowles and Oliver Jackson in the rhythm seats. The exciting essence of jazz as applied to pop tunes was emphasized in the ditty "Alexander's Ragtime Band" with Torme scatting masterfully as Mulligan vamped along with him on baritone, the two creating their own melody lines, the rhythm section really swinging.

Torme's smooth voice blended harmoniously with Mulligan's own warm tones ("Get Happy") as Mulligan and pianist Rowles delightful solos-including-vocals throughout the set continued the high level of entertainment, ending with a tribute

to Eubie Blake in the form of "Memories Of You." Fast or slow the music this act presented was engaging.

A quiet evening of piano solos, coupled with a guitar duo of major proportions was the order of business at Carnegie Hall June 28. In addition, there was a surprise visit from Cuba that turned into an event even for Newport.

Mary Lou Williams, Bill Evans and McCoy Tyner displayed their composing and performing talents on acoustic piano while Larry Coryell and Philip Catherine shared a stage in a spectacular exhibition of how two Spanish guitars sound in tandem.

But it was the "second" show with the Cubans, that made what came before all but forgotten. And that was too bad because Evans, unaccompanied and unamplified, played with much feeling especially on an purposely vague interpretation of Cole Porter's "All of You," and a moving "You Must Remember Spring" by Michel Legrand.

Williams' grand jazz history which she performed for President Carter at the White House June 18 was better organized this time. She was joined by bassist Buster Williams who was featured on another Porter tune, "I Love You."

The guitar duo of Coryell and Catherine has honed the art to a fine point while still allowing room for improvisation. Using contrasting elements such as thumb and pick, strummed to plucked strings, vibrato and tremelo, single lines to chordal patterns, the pair kept their too brief moments lively and inventive.

Tyner remains the most powerful acoustic pianist extant. His tunes were played with a confidence few ever muster.

The Cuban group, Irakere, was brought to the U.S. by CBS. They were heard in their native land by North American musicians and reporters who visited Cuba in May 1977. The reports of Irakere's spectacular musical talents were not exaggerated. The 11-piece group, which features multiple percussionists, reeds and brass players, turned Carnegie Hall into a mass of screams and whistles. Their brand of Latin sounds is pure when compared to the so-called "Salsa" we hear in New York. The rhythms are crisp and the brass and reed work exemplary.

Trumpeter Maynard Ferguson and tenor saxophonist Stan Getz each led their youthful working ensembles at Avery Fisher Hall June 27, juxtaposing brassy, big band flash with soothing small group improvisation in a crowd pleasing show.

The Ferguson band, 13 men strong, surged through a seven-tune set. Included were numbers from an upcoming album—a bright arrangement of Weather Report's hit "Birdland" and a two-part "Day Of The MF Carnival"—as well as Ferguson features like the theme from "Rocky" and "Siella By Starlight."

As always, Ferguson's powerful trumpet and high note climaxes excited his audience. Among his band members, soloists Bill Hannon on keyboards, Mike Migliori on tenor sax and Bob Militello on flute showed promise.

Opening the evening, Getz performed with characteristically cool grace, developing complex lines from the songs penned by his pianist, Andy Laverne. The Getz quintet was cohesive, with Mike Richmond providing supple support on upright bass while drummer Billy Hart and percussionist Lawrence Killian drove the Latin-tinged jazz rhythms.

Keyboardist George Duke played synthesized outer space sounds and full-blast funk at his well-attended concert June 28 at Avery Fisher Hall. Abetted by a seven-member crew, Duke led an hour-long performance of music jazz purists love to hate. Catering to his showman instincts, which hint of a Fats Waller-Frank Zappa blend, Duke added flashing lights and stage smoke theatrics.

But the instrumentals and vocals found their way through the smoke and benefitted from the overall capability of the band. Considering the flamboyant nature of the show, only the mannerisms of vocalist/hip-shaker Napoleon Murphy Brock seemed strained on occasion. Leon Ndugu Chanler on drums and timbales and Sheila Escovedo on congas gave the music an especially sharp edge, generating rhythmic excitement consistently throughout the evening. The band also demonstrated an ability to handle softer, more soulful music.

Duke covered material from his recent albums and included his hit "Reach For It," for which Flora Purim joined Duke onstage.

Purim's own lively one-hour set was hindered by poor, bottom-heavy sound quality. Only the uncluttered arrangement of a beautiful ballad called "Dindi" allowed the subtle nuances of her vocal ability to emerge. Husband Airtio Morira had better luck when he opened the evening with a 10-minute performance. The master percussionist from Brazil gave a dazzling solo display on a wide variety of unusual instruments. The tour-de-force reached culmination with Airtio playing a large tambourine but sounded as though he was giving a set of drums a full-scale workout.

Before **Dave Brubeck's** June 29 appearance at Carnegie Hall before an almost full house began, it looked as though a college band was set to entertain.

Brubeck's three sons, Chris on bass guitar, Danny on drums, and Darius on electronic keyboards seemed nonchalant, dressed in street clothes and waiting for someone. And when the silver-haired man wearing a red satin shirt and white pants sat down at the concert grand, the group was complete.

Brubeck's eight-selection set was a good mix of material including some pieces written originally for other musicians. Louis Armstrong's "King For A Day" and "Mr. Fats," a tribute to Fats Waller, came off particularly well as showpieces for the pianist. The famous "Blue Rondo A La Turk," although done well, lacked the skilled musicians found in the original recording.

Two encores concluded the performance which in response to numerous yells from the audience ended with the hit, "Take Five" for which Gerry Mulligan joined on sax, ending to great applause.

The Buddy Rich-Mel Torme Avery Fisher Hall concert on June 29 was a definite high point of the festival.

Rich first got the near-capacity crowd to its feet at the close of the opening set when he went into an incredibly power-packed lengthy drum solo. This capped a high powered set by Rich's band that was occasionally over amplified, but always swinging. Steve Marcus stood out as a high quality technician of the tenor and soprano sax.

The second set sparkled with Torme singing both ballads and scatting in top form with trumpeter Dizzy Gillespie and tenor saxist Stan Getz backing him up. Getz in his

two solos, at times, seemed off stride. And Diz sometimes stood too long on the stage without doing anything.

But there were some beautiful highs: Torme playing piano and singing "I Can't Get Started" while Diz filled with those unique trumpet phrases he has been using for more than 30 years, Torme's tributes to Ella Fitzgerald "Sweet Ella" (special lyrics to "Oh, Lady Be Good" before the searing scat choruses), Torme teaming with Getz on the medley "Soon It's Gonna Rain" and "Here's That Rainy Day," and possibly the most complex and challenging arrangement of "Blues In The Night" ever devised. Lesser singers would have gotten lost.

For the third successive year, a "young people's" concert was held at NYU's Loeb Student Center, June 30. Unlike past years, however, this one lacked a unifying theme.

But what it lacked in thematic material it made up for in basic talent. How fitting that the two oldest active performers in jazz, Eubie Blake (95) and Alberta Hunter (83) should present a show for children.

With dazzle and sometimes sheer energy, **Chick Corea** presented some of his "friends" at Avery Fisher Hall June 30. It was the first concert the multiple keyboardist-composer was asked to present and he brought it off smoothly.

Woody Herman, Gary Burton and Herbie Hancock were among Corea's guests. He also brought on his current group and a 13-piece ensemble.

Herman's feature was a suite Corea had written for his band sometime ago called "Suite For Hot Band." It most often sounded like an extension of the composer in the Latin phrasing and percussive rounds of the brass.

Vibist Burton was awesome in his maneuverability around the instrument. After one a cappella solo he was joined by Corea for some familiar duets including "La Fiesta."

The Corea ensemble was up next and it ran into some volume difficulty. After starting out on an introspective excerpt from Corea's album "Leprechaun," the orchestra began a series of selections from his "Mad Hatter" album which included vocals by Gayle Moran. She utilized various electronic gadgetry, making some of her otherwise good interpretations gimmicky.

When Hancock came out things got overloaded volumewise and an otherwise classic encounter of these two contemporary keyboard giants became muddle in exchanges of loud electronics. There were, however, several bright moments when Corea, on acoustic piano, and Hancock on Yamaha electric grand, caught the fire and spirit of the occasion. The brass ensemble was crisp throughout and reed player Joe Farrell soloed well, as did trombonist Jim Pugh.

"The World of Sam Rivers" was presented at Carnegie Hall June 30, and, as in the best of worlds, it was a mixed bag. But diametric opposites was what was least expected.

Rivers, who runs the oldest loft in New York and Studio Rivbea, plays saxophones, flute and piano expertly. He leads groups and big bands containing some of the major talents in the world of contemporary music. And he never ceases to surprise. His quintet, featuring Dave Holland, bass; Ted Dunbar, guitar; Mike Nock, keyboards, and Bobby Battle, drums, played what could pass for hip elevator music.

Contained in this four-part suite was a disco-tempoed section, some

(Continued on page 82)

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Billboard SPECIAL SURVEY For Week Ending 7/15/78

Number of singles reviewed
this week 75 Last week 90

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ANDY GIBB—An Everlasting Love (3:44); producers: Barry Gibb, Albhy Galuten, Karl Richardson; writer: Barry Gibb, publisher: Stigwood (Unichappell), BMI, RSO RS904. Gibb's singles track record is perfect—three No. 1's out of three—and this perky midtempo love ballad should sustain the streak. The tune is abound with strong lyrical hooks and an infectious melody, as Gibb's vocals glide along in Bee Gee fashion.

EARTH, WIND & FIRE—Got To Get You Into My Life (4:10); producer: Maurice White; writers: Lennon/McCartney; publisher: Maclean, BMI, Columbia 2310786. The oldie but goodie Beatles tune is given a totally different treatment by these consistent hitmakers. Taken from the "Sgt. Pepper's Lonely Heart's Club Band" soundtrack, the cut takes on a refreshing degree of funk, in the form of the spicy lead vocals, harmonies and boogie beat.

LITTLE RIVER BAND—Reminiscing (3:26); producers: John Boylan, Little River Band; writer: Graham Goble; publisher: Screen-Gems, EMI, BMI, Harvest P4605. The first single from the group's recently released "Sleeper Catcher" is a smooth midtempo rock number with swimming string and horn arrangements. Glen Shorrock turns in mellow lead vocals backed by textured vocal harmonies.

recommended

DAVID GATES—Took The Last Train (4:30); producer: David Gates; writers: David Gates, Larry Knechtel; publisher: Kipahu, ASCAP, Elektra E455500A.

RINGO STARR—Heart On My Sleeve (3:07); producer: Vini Poncia; writers: B. Gallagher, G. Lyle; publisher: Rondor (London)/Almo, ASCAP, Portrait 670018.

UFO—Cherry (3:32); producer: Ron Nevison; writers: Way Mogg; publisher: T.H.T.H./Chrysalis, ASCAP, Chrysalis CHS2239.

BONNIE BRAMLETT—I've Just Seen A Face (3:11); producer: Deke Richards; writers: Lennon, McCartney; publisher: Maclean, BMI, Capricorn CPS0306.

KATE TAYLOR—It's Grownin' (2:52); producer: James Taylor; writers: W. Robinson, W. Moore; publisher: Jobete, ASCAP, Columbia 310787.

DAVE LOGGINS—So Much For Dreams (3:35); producer: Brent Maher; writers: D. Loggins, C. Fox; publisher: Dijon, BMI/Leeds/Patchwork, ASCAP, Epic 850578.

BLACK OAK—Ride With Me (2:49); producer: Deke Richards; writers: James Mangrum, Greg Reding, Deke Richards; publisher: Far-Fetched, ASCAP, Capricorn CPS0305.

PAUL DAVIS—Sweet Life (3:28); producers: Phil Benton, Paul Davis; writers: Paul Davis, Susan Collins; publishers: Web IV, BMI/Tanta/Chappell, ASCAP, Bang BDJ738.

GENYA RAVAN—Back In My Arms Again (3:29); producer: Genya Ravan; writers: Holland, Dozier, Holland; publisher: Jobete, ASCAP, 20th Century-Fox TC2374.

MARY KEALY—Dreamin' Man (3:45); producer: Dan Holmes; writer: Kealy; publisher: Tektra, BMI, ASI AS11015.



DENICIE WILLIAMS—Season (3:40); producer: Maurice White; writers: F. Baskett, C. McDonald; publisher: WIP-New Bag, Columbia 310770. This is a smooth, summertime mid-tempo number that offers Williams an outlet to really show off her ability for straight solo singing, backed by a minimum of background accompaniment. Instrumentation is well behind her.

GWEN McCRAE—Starting All Over Again (3:51); producer: Frederick Knight; writer: Phillip Mitchell; publisher: Muscle Shoals, BMI, Cat 2011. This remake of Mel & Tim's top 20 pop and soul hit from 1972 retains the catchy melodic hooks of the original while adding an even warmer, more touching vocal interpretation.

recommended

STARGARD—What You Waitin' For (3:37); producer: Mark Davis; writer: Norman Whitfield; publisher: Warner-Tamerlane/May 12th, BMI, MCA MCA40932.

LENNY WILLIAMS—You Got Me Running (3:48); producer: Frank E. Wilson; writers: Clay Drayton, Judy Wieder; publisher: Trac, BMI, ABC AB12387.

NOEL POINTER—Hold On (2:57); producers: Dave Grusin, Larry Rosen; writer: D. Grusin; publisher: Roaring Fork, BMI, United Artists UAX1217Y.

DEE DEE BRIDGEWATER—Sweet Rain (3:15); producer: Stanley Clarke; writers: Sharon, John Barnes; publisher: Tranquil Dawn, BMI, Elektra E45495A.

ANN PEEBLES—I Didn't Take Your Man (3:42); producer: Willie Mitchell; writers: Earl Randle, Pat Barnes; publisher: JEC, BMI, Hi H78518.

OHIO PLAYERS—Funk-O-Nots (3:48); producer: Ohio Players; writers: W. Beck, J. Williams, J. Jones, M. Pierce; publishers: Play One (Unichappell), BMI, Mercury 74014.

AL HUDSON AND THE SOUL PARTNERS—Spread Love (3:35); producer: Gary Glenn; writer: Gary Glenn; publisher: Perk's, BMI/Silversun, ASCAP, ABC AB12385.

EDDIE HINTON—You Got Me Singing (3:30); producer: Barry Beckett; writer: Eddie Hinton; publisher: Youngun, BMI, Capricorn CPS0304.

MTUME—Just Funnin' (3:25); producers: Mtume, Reggie Lucas; writers: J. Mtume, H. King, R. Lucas; publisher: Scabar/Ensign, BMI, Epic 850558.

DON BROWN—Hug On A Thrill (4:12); producer: Don Brown; writer: Brown; publisher: Alfaretta, ASCAP, First American FA105.



WILLIE NELSON—Blue Skies (3:32); producer: Booker T. Jones; writer: I. Berlin; publisher: Irving Berlin, ASCAP, Columbia 310784. The second single from Nelson's album of evergreens, "Stardust," follows with the same mellow mood as its predecessor. Strings are always present but remain in the background as Nelson's upfront guitar work takes a tasty break and piano and harmonica runs add a smokey feel.

WAYLON JENNINGS—I've Always Been Crazy (4:11); producer: Waylon Jennings and Richie Albright; writer: Waylon Jennings; publisher: Waylon Jennings, BMI, RCA JR11344. Heavy bass lines along with piano and electric guitar riffs stay on top instrumentally as Jennings deep and throaty vocals admit he's always been crazy but that's what's kept him sane. There's a 2:53 minute version on the second side for those so included.

JOHNNY DUNCAN—Hello Mexico (And Adios Baby To You) (2:57); producer: Billy Sherrill; writers: B. Sherrill-S. Davis-G. Sutton; publishers: Algee/Flagship, BMI, Columbia 310783. Duncan takes it south of the border once again with this fairly upbeat tune that is as Mexican-flavored as the title indicates. Strings provide a full backdrop with guitars and horns adding the Spanish spice.

SONNY JAMES—Caribbean (2:50); producers: George Richey and Sonny James; writer: M. Torack; publishers: Belinda/Elvis Presley, BMI, Columbia 310764. James' Caribbean crooning is appropriately highlighted with percussion sounds from the warm south seas. Piano and a strong string section carry the mood with guitars mixed into the background.

recommended

EDDY ARNOLD—I'm The South (2:39); producer: Charles Randolph Grean; writers: Fred Foster-Alberta Carruth; publisher: Combine, BMI, RCA JH11319.

JIM CHESTNUT—Show Me A Sign (2:40); producer: Ray Baker; writer: Jim Chestnut; publisher: Acuff-Rose, BMI, ABC/Hickory AH54033.

NICK NIXON—She's Lying Next To Me (3:16); producer: Jerry Kennedy; writer: Bill Haney; publisher: Peso, BMI, Mercury 55035.

NATE HARVELL—Three Times A Lady (3:41); producer: Dave Burgess; writer: Lionel Richie; publishers: Jobete and Commodores Entertainment, ASCAP, Republic REP025.

RED STEAGALL—Hot Roasted Peanuts (2:28); producer: Jimmy Bowen; writer: Jerry Chestnut; publisher: Jerry Chestnut, BMI, ABC AB12381.

CHESTER & LESTER—I'm Your Greatest Fan (3:45); producer: Bob Ferguson; writers: Bob Ferguson-Chet Atkins; publisher: Combine, BMI, RCA JH11330.

BOB MORRISON—You Decorated My Life (3:12); producer: Johnny MacRae; writers: Bob Morrison-Debbie Hupp; publisher: Music City Music, ASCAP, Monument 45251.

CONNIE CATO—I Won't Take It Lyrin' Down (3:26); producer: Ben G.T. Palmers; writer: Jerry Fuller; publishers: Blackwood/Fullness, BMI, Capitol P4603.

DANIEL—I Bow My Head (When They Say Grace) (3:35); producer: Nelson Larkin; writers: Bobby P. Barker & Dennis W. Morgan; publishers: Pi-Gem, BMI/Chess, ASCAP, LS GRT166.

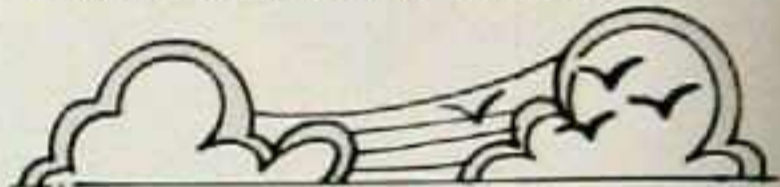
JEANNE PRUETT—I Guess I'm Not That Good At Being Bad (2:55); producer: Jerry Kennedy; writer: Richard Allen; publisher: Glenwood, ASCAP, Mercury 55034.

JOHN RAGSDALE—You're My Jamaica (2:59); producer: John Ragsdale; writer: Kent Robbins; publisher: Pi-Gem, BMI, Monument 45257.

GENE SIMMONS—Dig A Little Deeper (2:55); producer: not given; writers: R. Bowling/J. Emerson; publishers: ATV/Warhawk, BMI, Deltune DT1202.

CHAPIN HARTFORD—I Knew The Manson (2:36); producer: Jim Foster; writer: Chapin Hartford; publishers: Crusty Lane and Albino Buzzard, ASCAP, LS GRT165.

RODNEY LAY—Wild And Woolly Ways (2:33); producer: Wayne Carson; writers: A. Rush-B. Morrison; publishers: Music City Music, ASCAP/Combine, BMI, Capitol P4604.



Easy Listening recommended

SUSAN ANTON—Listen To My Smile (2:54); producer: Jack Gold; writers: S.H. Dorff, M.A. Leikin; publishers: Almo ASCAP/Peso, BMI, Columbia 310740.

THE BUDDY HOLLY STORY—True Love Ways (2:53); producer: Fred Bauer; writers: N. Petty, B. Holly; publisher: MPL Communications, BMI, Epic 850581.



First Time Around

CHERYL LADD—Think It Over (3:29); producer: Gary Klein; writers: B. Russell, B. Russell; publisher: Kengorus, ASCAP, Capitol P4599. Although best known as the pretty blond on television's "Charlie's Angels," Ladd proves to be a capable vocalist on this Capitol debut. The upbeat arrangements, with standout bass and percussion, allows Ladd the opportunity to showcase her wide vocal range.

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.

FOUNDED IN 1971

Detroit Shop Doubles In Size

By JOHN SIPPEL

LOS ANGELES — Kendricks Record Shop in Detroit has doubled from its original 900 square feet in 1971. Clarence Kendricks, the founding owner, migrated to Detroit in 1967 from Birmingham, Ala., where he had worked for years in a grocery store.

He chose Detroit because his brother, Eddie, a rising Motown ace, was there. Clarence's first job was maintenance at the Motown studio B on Woodward.

Brother Eddie had made an abortive effort at starting his own label earlier. The building Eddie used was vacant. Clarence started a very small record shop there soon after he arrived in Detroit.

He looks back at that shop. Kendricks' Solid Sounds, as a pivotal step, except for the name. "It just didn't have the right sound. I learned by experience," he says. "After I changed it to Kendricks' Records business started to grow." Clarence reminisces.

The opening inventory was about \$5,000 according to Kendricks' esti-

mate. He bought what he figured the public might buy. He had been a record collector long before the move north. Now he figures the 1,800 square foot shop stocks between \$75,000 and \$80,000 at wholesale, with the emphasis on cutouts and disco singles.

From the northwestern end of Ohio all through Michigan and north into Ontario, Kendricks has the reputation that it stocks the most comprehensive inventory of disco singles in that area.

Clarence shops the entire country for a hard-to-get new release on Billboard's disco chart. He'll order from as far away as Record Shack, the Eddie Portnoy New York City operation, which Kendricks has found is the best outlet for new 45s.

Resultantly, Kendricks' Records has some 100 "organizations" ordering regularly either personally or by mail. The 12-inch disco single is still his best seller.

The disco single explosion hit at just the right time. When LP prices crashed the \$3.99 barrier and kept

on soaring, he saw his regular customers drop off. He resultantly bought heavily on disco music. He noticed a number of the lounges in the area switching to DJs playing disco on designated nights.

Surplus LPs helped relieve the pressure of customers fighting the rapidly escalating album prices. Clarence doubled the shop to 1,800 square feet 18 months ago. "I figured the brothers and sisters liked the \$1.99 and \$2.99 LP prices better. I sold more at a better profit and they left the store with two and three LPs for the same money they'd lay out for a single new hit album," Kendricks explains.

At present, his 8-track sales are still slow. Cassette, currently, is showing him an excellent spurt. Ninety percent of his sales are in LPs, 8-track is 8% and cassette is 2% but coming.

"Word-of-mouth advertising is my biggest booster," Kendricks maintains. "In-store play helps most when I get them in the store. Usually I have only two persons in the store

New Companies

Corinne Carpenter Communications formed to do public relations and media placement. Address: 1636 No. Wells, Suite 2307, Chicago 60414, (312) 787-3715.

Stel-Lu Productions formed by Robert Paul Ross. The independent production firm has signed the Yates Brothers And Sisters, to be produced by Ed Townsend, John Roberts and Jackie Avery. Address:

working. Most of time I am there myself. I watch the customers. I think I know what they want to hear."

Kendricks himself tries to visit the city's one-stops regularly on shopping trips. "Most disco DJs read Billboard. They know what they want when they come in. I'd say the average DJ buys \$25 worth of records a week. I get \$1.01 for 45s and special \$7.98 LPs usually at about \$4.81."

The shop also carries accessories like batteries, disk and tape care items, Maxell and BASF tapes and carrying cases.

1900 Avenue of the Stars, Century City, Calif., (213) 879-3102.

Limited Management launched by Mick Fleetwood, Gabriele Arras and John Courage. The firm's first signing is Capitol's Bob Welch. Arras has been a member of Fleetwood Mac's Penguin Promotions team for 2½ years; Courage is a long-time tour manager for the WB group. Address: 1420 N. Beachwood Drive, Los Angeles 90028, (213) 466-1601.

James Brown's Future Shock Now Productions launched by Frank MacRae, Brown's personal manager. Address: 6253 Hollywood Blvd., Los Angeles 90028, (213) 464-7771.

Sangre Productions, a contemporary Christian record label and publishing company, founded as a corporate arm of Warehouse Ministries. Principals are Lewis Neely, president; Mary Neely, vice president; and Jan Eric Volz, administrative assistant. Address: 3132 Bradshaw Rd., Sacramento, Calif. 95827, (916) 303-4807.

AMBROSIA

LIFE BEYOND L.A.

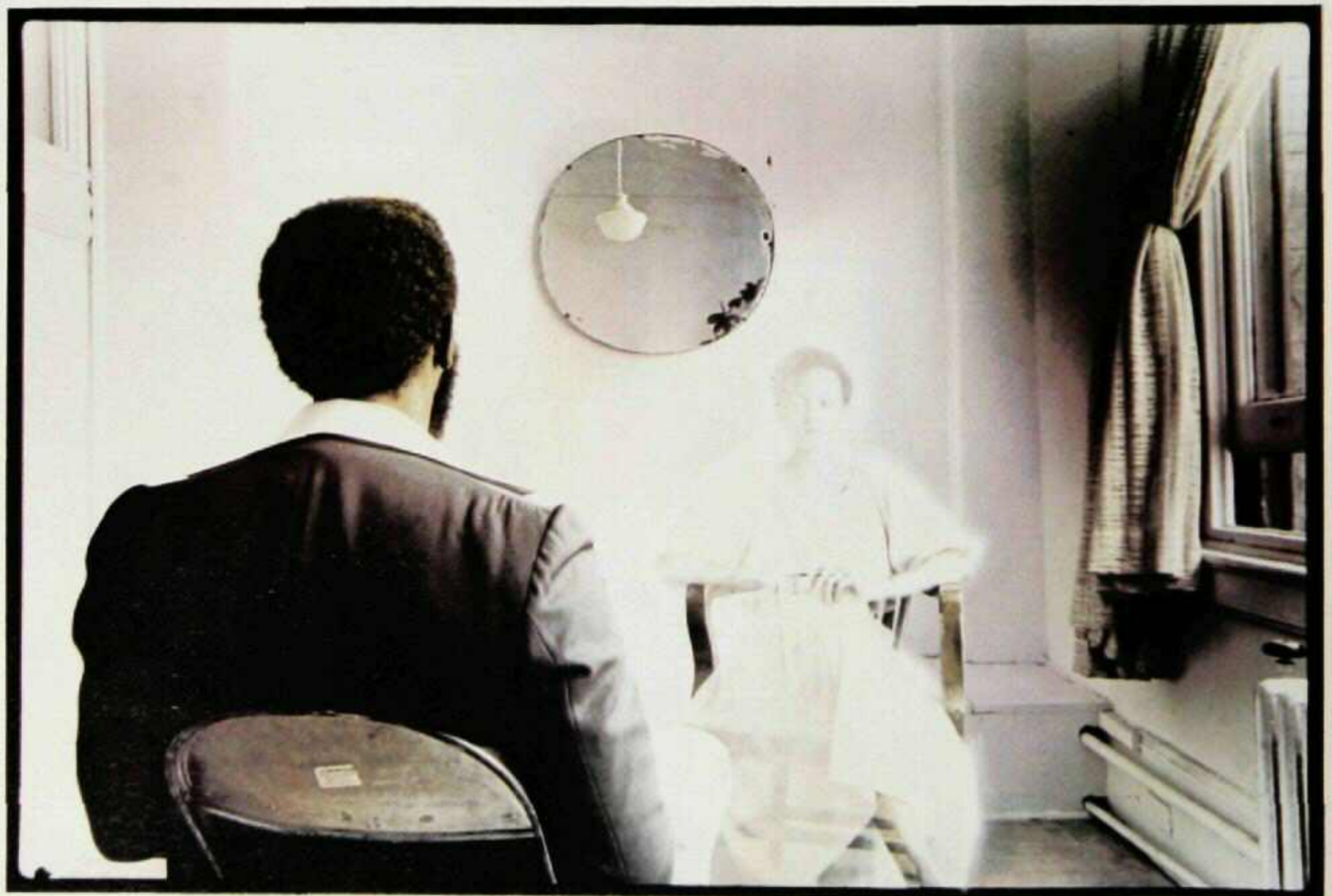


Ambrosia has made a habit of making music beyond the ordinary. Theirs is a uniquely adventurous brand of contemporary rock. Like their 1975 smash hit "Holdin' On To Yesterday" and such truly progressive albums as *Somewhere I've Never Travelled* and *Ambrosia*. Like *Life Beyond L.A.* BSK 1135. Ten new Ambrosia adventures. Produced by Freddie Piro & Ambrosia. On Warner Bros. records & tapes.





No reason to pretend,



Someday, this way—



we knew it had to end



*Platinum. "You Light Up My Life," by Johnny Mathis.
Including the single "Too Much, Too Little, Too Late," featuring Doniece Williams.
On Columbia Records and Tapes*

Easy Listening

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the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hit, ASCAP)
2	2	12	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
3	3	5	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/ Intersong, ASCAP)
4	4	14	YOU'RE THE LOVE Seals & Crofts, Warner Bros. 8551 (Dawnbreaker, ASCAP/Daktree, BMI)
5	5	11	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
6	7	5	COPACABANA (At The Copa) Barry Manilow, Arista 339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
7	6	12	YOU BELONG TO ME Carly Simon, Elektra 45477 (Smug/C'est, ASCAP)
8	9	5	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Be Mass, BMI)
9	8	11	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
10	11	10	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
11	13	3	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
12	15	3	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
13	10	12	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
14	14	5	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
15	12	13	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
16	16	7	DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
17	19	4	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
18	20	6	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
19	23	4	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Crossed Bear, BMI)
20	17	19	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
21	21	9	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelring/Run It, BMI)
22	18	10	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
23	26	7	MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
24	32	5	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
25	22	6	YOU CAN'T DANCE England Dan & John Ford Coley, Big Tree 16117 (Atlantic) (April, ASCAP)
26	28	4	NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckyu, BMI/Special Songs, ASCAP)
27	24	15	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
28	33	4	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
29	25	11	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
30	34	6	STILL THE SAME Bob Seger & The Silver Bullet Band, Capitol 4581 (Gear, ASCAP)
31	27	24	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
32	29	13	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (P/GEM, BMI)
33	35	5	ONLY ONE LOVE IN MY LIFE Ronnie Milsap, RCA 11270 (WB/Sweet Harmony, ASCAP/Tamereane, BMI)
34	30	15	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Leo Feist, BMI)
35	31	8	EVERY KINDA PEOPLE Robert Palmer, Island 100 (Island/Restless, BMI)
36	38	8	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
37	45	4	YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
38	41	6	ANOTHER FINE MESS Glen Campbell, Capitol 4584 (United Artists, ASCAP)
39	36	10	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
40	39	8	WONDERFUL TONIGHT Eric Clapton, RSO 895 (Stigwood, BMI)
41	43	3	RUNAWAY Jefferson Starship, Grunt 11274 (RCA) (Diamondback, BMI)
42	46	2	YOU'RE ALL I NEED TO GET BY Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
43	49	3	READY OR NOT Helen Reddy, Capitol 4582 (United Artists, ASCAP)
44	NEW ENTRY		HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
45	47	2	SUMMERLOVE, SENSATION Bobby Vinton, Elektra 45503 (Martin Coulier, ASCAP/Ai Gallico, BMI)
46	NEW ENTRY		THIS NIGHT WON'T LAST FOREVER Bill LaBounty, Warner/Curb 8529 (Captain Crystal, BMI)
47	NEW ENTRY		LOVE WILL FIND A WAY Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
48	48	3	RIVERS OF BABYLON Boney M., Sire 1027 (Warner Bros.) (Farmusikuelag Gmbh/Blue Mountain, ASCAP)
49	37	13	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Bufallo/Ensign, BMI)
50	50	2	THAT ONCE IN A LIFETIME Diana Ross, Motown 7992 (Parade Vibes, ASCAP)

General News

Closeup



Crystal Gayle

CRYSTAL GAYLE—When I Dream, United Artists, UA-LA858-II. Produced by Allen Reynolds.

With the accolades surrounding the Grammy she won last year for "Don't It Make My Brown Eyes Blue" over, Gayle has a higher standard to meet in this album.

Since some of this album's cuts were previewed a few months ago at a live performance, it was predicted that Gayle would have another good collection of songs on this album.

Much has been written since the Grammy went to Gayle about her crossover abilities. "Why Have You Left The One You Left Me For," beginning with a hand clapping sing-along introduction, seems like just the song made to follow "Brown Eyes." At Gayle's next tour audiences will probably be joining in on the chorus of this one.

"Heart Mender," which follows, is slower than the first track, but still as pleasant, mixing in good piano in the middle of the song.

Sung against a background of several guitars, "Hello I Love You" is a lot more lively than the typical love song, and with another chorus likely to be hummed to.

The tempo slows with "Talking In Your Sleep," a song evoking images of lost love. This is one type of song Gayle does quite well, having the ability to project the emotions in her voice.

Even slower is the song two cuts later, "When I Dream," some of it almost spoken, but still a good test of virtuosity and one that Gayle passes easily. Hearing Gayle sing "when I dream, I dream of you" backed by a multiple string arrangement, puts one in a calm and peaceful setting. And this without photographs, yet.

Preceding that is "Paintin' This Old Town Blue," a brief (2:07), catchy tune that will probably be popular with country audiences.

The best guitar playing on the album is the lead cut to side two, "Don't Treat Me Like A Stranger," featuring a nice, fast tempo.

It's unfortunate that there are no individual credits on the album cuts

since a total of 44 musicians are listed, not including the string section and the three backup vocals.

"Cry Me A River" may show a new singing style for Gayle. Beginning in a blues fashion and accompanied by piano and background percussion, it's different than everything else on the album. But it's also good.

The end of the album is not where producer Reynolds decided to put weak cuts. Gayle has an excellent rendition of the old Ian Tyson song "Someday Soon" and listening to it on record is almost as good as hearing the live performance.

Wrapping up the album is "I Still Miss Someone," done in the slow easy style that characterizes much of this LP.

This is a well-put-together 35-minute set of songs with both sides easily played straight through.

The final cut, "I Still Miss Someone," is done in the slow, easy style that characterizes much of this LP.

This is a well-put-together 35-minute set of songs with both sides easily played straight through.

ROBERT ROTH

Lifelines

Births

A daughter, Kimberly Brook, to Katie and David Gillon in Nashville, May 23. Father is a member of the group, Tennessee Pulleybone. Mother is an ABC Records, Nashville, secretary.

A son, James William IV, to Becky and Bill Anderson in Nashville, June 25. Father is an MCA artist and country entertainer.

A daughter, Julie Ann, to Dave and Mariann Roger in Peoria June 4. Father is general manager of Sound Investment, Inc., parent company of the Co-op Tapes and Records chain operation.

Daughter, Janelle Calandra, to Sandra and Dr. Cool of Dr. Cool Productions in Miami. Mother leads the Colettes vocal group.

Deaths

William Fish Harrah, 67, long prominent as a talent buyer in Nevada as a pioneer casino operator in Reno, following surgery at St. Mary's Hospital in Rochester, Minn., June 30. Harrah was one of the most popular men in the entertainment industry for 40 years, and is survived by his widow, two sons and a sister. Burial was in Idaho.

Samuel H. Pottle, 44, member of ASCAP since 1962 and resident composer and musical director at the Children's Television Workshop, of a heart attack while vacationing in the Berkshire mountains July 4.

A&M Meet

• Continued from page 4

Highlights of the convention will include a speech by Nicholas Johnson, former FCC commissioner Thursday (13) and a speech by Chuck Smith, president of Pickwick International Friday (14), both held in the Grand Ballroom of the Beverly Wilshire.

Another highlight is the grand opening ceremonies of A&M Pacific, the label's West Coast branch operation on Tuesday (11).

Departmental meetings followed by a lunch, with opening remarks by A&M president Gil Friesen followed by A&M executive departmental staff panel discussions will occupy Wednesday's (12) schedule. That evening will be Horizon Night At The Roxy, with performances by Dr. John, the Mark-Almond Band and Seawind, new to the roster.

Following Thursday's speech by Johnson will be more departmental panels, culminated by a question and answer period chaired by Friesen. That evening, U.K. Squeeze and Tim Curry will be featured at A&M Night At The Roxy.

Regional meetings, the Chuck Smith speech, a presentation by A&M chairman Jerry Moss at the Doheny Plaza Theatre and an appearance that night by Rita Coolidge, Kris Kristofferson and Billy Swan at the Universal Amphitheater are slated for Friday.

On Saturday there will be a brunch and a tour of the A&M lot and on Sunday follows the traditional A&M East-West softball game. That night, Chuck Mangione performs in a special "Evening With Chuck Mangione" at the Hollywood Bowl.

ED HARRISON

N.Y.C. Bows Music Office

• Continued from page 1

will have several tasks, the first being to ease the "procedural" requirements inherent in doing business in New York City.

Herb Rickman, special assistant to the mayor, points to the numerous different permits needed for outdoor concerts and other events and feels that the mayor's interest can be a big plus in getting an event established.

The rebirth of the Schaefer Music Festival into the Dr Pepper Festival in Central Park is cited as an example of what City Hall clout can accomplish. "We've increased the number of outdoor concerts," Rickman declares.

In some ways the unit will be similar to the City's Office of Motion Pictures and Television and therefore the "place to turn to" when red tape is encountered.

While many major record companies have their corporate headquarters here, City Hall is not content, with the mayor's assistant claiming, "We are now funding programs for companies that want to start."

The unit will assemble information on all forms of government funding available for new business through agencies such as the Small Business Administration and through programs established under the Federal Trade Assistance Act.

These funding systems already ex-

ist, but, Rickman emphasizes, "This is the first time there has been an outreach to the music business."

The new office will also concentrate on the discotheque business in the city that has the most nightspots in the U.S. Some discos have had licensing problems in the past, but the mayor's policy now is: "We'd like them to flourish as long as they obey the law."

Following his presentation of the proclamation of Disco Week in New York June 22 (Billboard, July 1, 1978), Rickman attended several panels at the Disco Forum to gain further knowledge of the problems faced in the ownership and operation of discos.

Peter J. Solomon was recently named by Koch to the post of deputy mayor for Economic Development. Upon his swearing-in next week, formal announcement of the music unit and further details of its operation are expected.

Flacks In Session


CHICAGO—The Phonogram/Mercury publicity department held its first national meeting here June 21. The label's publicity staff includes Cheryl Feuerstein, national director; George Knemeyer, Midwest; Susan Scivoletti, East Coast; Eileen Bradley, West Coast, and Janet Rickman, Nashville.

Two friends we couldn't tear apart-

Johnny Mathis & Deniece Williams.

Their new album-"That's What Friends Are For."



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New from the team
that gave you "Too Much,
Too Little, Too Late!"*

3-10693

A whole album of duets
by the number one
singing couple today.

"That's What Friends Are For." Johnny Mathis and Deniece Williams, on Columbia Records and Tapes.

JC 35435

Produced by Jack Gold.
*Deniece Williams appears courtesy of Kalimba Productions.
Management for Johnny Mathis, Ray Haugh, Inc. Mat Productions, Hollywood, Calif.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/15/78

Number of LPs reviewed this week **21** Last week **38**



UFO—Obsession, Chrysalis CHR1182. Produced by Ron Nevison. This British quintet sharpens its straight ahead brand of rock 'n' roll considerably with this fifth Chrysalis outing—possibly its best to date. In the mix are arresting rockers and a few slower paced numbers. Michel Schenker's guitar lines are feverish and energetic while Phil Moog's vocals are consistently compelling. Most songs have a strong hook and under Ron Nevison's production eye this band now stands a notch above other groups with a similar stance.

Best cuts: "Only You Can Rock Me," "Pack It Up (And Go)," "Hot 'n' Ready," "Cherry," "Born To Lose."

Dealers: Group is a consistent tourer, is a priority for the label and is coming off a successful LP.



KENNY ROGERS—Love Or Something Like It, United Artists UALA903H. Produced by Larry Butler. This Rogers/Butler project is no exception to the successful musical progression Rogers has shown with each successive LP. Title cut with its reggae feel hints of the multidirectional talent Rogers delivers in this package that draws upon string and horn arrangements by Bill Justis for such brassy numbers as "Something About Your Song," a gutsy "Highway Flyer" that utilizes a wide array of instrumentation, including harmonica, sassy horns, electric guitar and bongos, and a disco-oriented "I Could Be So Good For You." Midtempo and ballad numbers round out the package, depending more upon the simple, yet definitive Butler country production.

Best cuts: "Love Or Something Like It," "Buried Treasures," "Something About Your Song," "We Could Have Been The Closest Of Friends," "I Could Be So Good For You," "Highway Flyer."

Dealers: Rogers has gained a top five position with title cut in Billboard's Hot Country Singles chart and is making strides in the Hot 100 chart. LP should pick up old and new fans alike.



THE RICHIE FAMILY—American Generation, Marlin 2215 (T.K.). Produced by Jacques Morali. The group that scored with "Brazil" and "Best Disco In Town" comes up with another unoffensive, slickly produced set of dance-oriented tunes that are propelled by driving, percussive beats. There are two lengthy medleys, one on each side, with five cuts in all. The leadoff cut, "Big Spender," is transformed into a lush, discoized number while still retaining a show song flavor. Producer Morali does a superb job in manipulating the rhythm section as well as composing four of the five tracks. Vocals also swing.

Best cuts: "Big Spender," "I Feel Disco Good," "Music Man."

Dealers: Group is a disco favorite.

CROWN HEIGHTS AFFAIR—Dream World, De-Lite DSR9506. Produced by Freida Nerangis, Britt Britton. The eight-man group gets into a party mood on its latest LP. The tempo is up and the message is simply to spread happiness. Bold rhythm and horn sections dominate the instrumental attack, backing the lead vocals of Philip Thomas and Raymond

Rock. The cheery, energetic mood here is aided mainly by the use of tenor sax, trumpet and trombone, resulting in a strong horn sound like Earth, Wind & Fire or Tower Of Power. The album is a non-stop dancing delight.

Best cuts: "Galaxy Of Love," "I Love You," "Cherry," "Things Are Going To Get Better."

Dealers: This is a long-awaited album for the popular group.



TRICKSTER, Jet JZ35478 (CBS). Produced by Martin Rushent, and Trickster. This foursome plays melodic English rock that Jet boss Don Arden calls the most exciting since ELO. Though not nearly so epically structured or classically influenced as ELO, the band does play solid pop and rock, with pretty harmonies, backed by chunky instrumentation, somewhat like Foreigner. As in the case of many such new, but basically old wave, rock bands, what Trickster lacks in new ideas and excitement it makes up with pretty melodic songs and sophisticated arrangements and instrumentations.

Best cuts: "Louise," "The Song Will Always Be The Same," "Let It Lie."

Dealers: This is the first release following Jet's label deal with CBS. Band is on tour with ELO.



pop

RUSS BALLARD—At The Third Stroke, Epic JE35035. Produced by Keith Olsen. The third solo album by the former lead vocalist/guitarist of Argent is an ambitious effort that features catchy rock melodies and lyrical hooks in the English tradition. As the forefront of the instrumentals is Ballard's searing guitar, backed by stellar American session players like Jeff and Mike Porcaro, David Paich, Tom Scott and members of the Section. Keith Olsen does another superb production number. **Best cuts:** "Dancer," "I'm A Scorpio," "My Judgement Day," "Look At Her Dance."

TROOPER—Thick As Thieves, MCA MCA2377. Produced by Randy Bachman. Although this is its fourth album for the label, this talented Canadian band has not yet made any significant penetration in the U.S. market. With Randy Bachman again handling production chores, along with some strong material, this could be the album to break the group here. Trooper plays high energy rock, delivered with catchy melodies and lyrical hooks. Ra McGuire's lead vocals handle the rockers with the same gusto as the ballads. **Best cuts:** "Raise A Little Hell," "No Fun Being Alone," "Round, Round We Go," "Say Goodnight."

YESTERDAY AND TODAY—Struck Down, London PS711. Produced by Jimmy Robinson. Second album by this four-man Bay Area rock band continues its emphasis on high energy rock'n'roll in the Van Halen tradition. While its debut LP had a raw sound to it, "Struck Down," has more polish due to Robinson's production. The writing is also sharper and more on the lyrical side, delivered convincingly and instrumentally supported by pulsating guitar riffs. **Best cuts:** "Struck Down," "Tried To Show You," "Pleasure In My Heart," "Dreams Of Egypt."

BONNIE KOLOC—Wild And Recluse, Epic JE35354. Produced by Joel Dorn. Koloc's second Epic album is another tasty collection of folk, ballad, blues and pop that conveys the emotional range of her vocals. Supporting instrumentation is

mild, complementing Koloc's vocals well. Included is a stirring rendition of Lennon and McCartney's "Golden Slumbers." **Best cuts:** "Roll Me On The Water," "Golden Slumbers," "Lucky Suite."

DANNY GREEN—Night Dog, ABC AA1085. Produced by Don Nix. Green has a nice gruff voice that holds on to song, while his backup is funky and understated. Much of the LP was recorded in Jackson, Miss., giving it that solid Southern feel. Unlike much that comes from the South, however, the premium here is on the songs as well as the instrumental presentation. Green also plays guitar and harp and has written most of the songs. The Malaco Rhythm section is solid behind him. **Best cuts:** "Blue Lady," "Final Showdown," "She Don't Want A Lover."

VENUS AND THE RAZORBLADES—Songs From The Sunshine Jungle, Visa IMP7004 (Jem). Produced by Kim Fowley. Conceived by the man who brought the world the Runaways, this boy-girl group is aimed at a sort of punk/Abba synthesis. The group no longer exists, unfortunately, but this collection of almost hits, hits the spot with solid satisfying power pop. Fowley's production is clean and uncluttered, and it is evident here that the kids in the band are not musically illiterate. Fowley vows to bring this band back in the '80s. Hold him to it. **Best cuts:** "Punk-A-Rama," "I Want To Be Where The Boys Are," "Big City."

EDITH PIAF—At Carnegie Hall, January 13, 1957, Peters International PLC 2014/15. Producer: unlisted. A remarkable document, this two-LP recording of Piaf's only appearance at a major U.S. concert hall over two decades ago. The emotion that was the late singer's trademark is perfectly captured, while the material spans her grasp of tragedy and drama. Sound quality is crystal clear, with only momentary lapses, while Peters' decision to leave the tapes in mono is to be lauded. **Best cuts:** For followers of the late singer, everything here is essential.

soul

SHARON RIDLEY—Full Moon, Tabu JZ35377 (CBS). Produced by Jerry Peters. This album serves as a successful showcase for Ridley's multi-faceted vocals as she glides through an assortment of ballads, uptempo pop and r&b. While the orchestration is extensive, including strings and horns, it is Ridley's graceful vocals which are the highlight. Her appeal is not confined to any one demographic. **Best cuts:** "You Beat Me To The Punch," "Changin'," "Ode To My Daddy," "Ain't That Peculiar."

STYLISTICS—In Fashion, Mercury SRM13727. Produced by Teddy Randazzo. The veteran quartet delivers another album of mellow ballads, as Randazzo takes over production chores from Thom Bell and Hugo & Luigi, who helmed its biggest hits in 1971-74. Airrion Love and Russell Thompkins Jr. provide the smooth, romantic lead vocals, and classy horn work dominates the instrumental arrangements. **Best cuts:** "I Can't Stop Livin'," "Sail Away," "There'll Never Be Another You."

jazz

LARRY CORYELL & ELEVENTH HOUSE—At Montreux, Vanguard VSD79410. Produced by Michael Cuscuna. Working live with a quartet, Coryell and his guitar are prominent on six tracks, strongest of which probably is a Villa-Lobos item which has Larry performing acoustically. The two sides were taped at the Swiss event four years ago; in 1978, Coryell is considerably better known and sales should reflect his current popularity. **Best cuts:** "Prelude No. 4," "Tamari."

WILBERT LONGMIRE—Sunny Side Up, Tappan Zee (Columbia) JC35365. Produced by Bob James, Jay Chattaway. Virtually unknown young guitarist gets a lot of production help on this debut LP comprising only five selections. One track features birds chirping; all tracks showcase synthesizers and

electric pianos. A vocal choir further clutters the sound, yet Longmire impresses as a musician who, with more simple and more musical backup, may soar into prominence. **Best cuts:** "Starlight," "Black Is The Color."

PHIL UPCHURCH—Marlin 2209. Produced by George Benson, John Tropea. Another entry with solo guitar framed by synthesizer and other electronic instruments. Yet Upchurch realizes a fresh approach on these seven tracks, demonstrating versatile skills on his guitars. The result is an uncommonly delectable LP. **Best cuts:** "Good Times," "Foolin' Around."

BUNKY GREEN—Visions, Vanguard VSD79413. Produced by Ed Bland. Bunky blows up a lot of ingratiating, satisfying alto saxophone on seven tracks, most of them contemporary pop tunes which have occupied the charts over the last year. Good, solid musicianship here without a plethora of voices and strings to detract from the inherent jazz feeling of Green's pipe. **Best cuts:** "The Entertainer," "Visions," "Never Can Say Goodbye."

WIND CHILL FACTOR—City Streets, Red Mark RM372. Produced by Wind Chill Factor. Quartet comprising Mike Patterson, Paul Piller, Bill Grimes and Jim Seward gets into six compositions requiring more than casual listening. Results are eminently satisfying with no synthesizers, vocal groups and overthumping percussion to dilute the purity of sound. This may be a bit cerebral, but artistically it's a noble accomplishment. **Best cuts:** "Lament," "I Don't Remember," "City Streets."

GRANT GREEN—Easy, Versatile MSG6002. Produced by Vic Chirumbolo. Easy's the word for Green's entertaining guitar soloing, pleasantly backed by a small string section and medium-sized orchestra featuring Hank Crawford's alto and baritone saxes. Grant's program comprises six tracks, all charted and conducted by Mario E. Sprouse. **Best cuts:** "Easy," "Wave," "Empenada."

LA 4—Watch What Happens, Concord Jazz CJ63. Produced by Carl E. Jefferson. Young Jeff Hamilton replaces Shelly Manne on drums with this group, and with Bud Shank, Ray Brown and Laurindo Almeida helps produce seven tasty tracks in a chamber jazz groove. It's a well-chosen blend of old and new tunes including Almeida-Shank's "Williwaw" to close the A side. **Best cuts:** "Nuages," "Mona Lisa," "Watch What Happens," "Williwaw."

NEW SUNSHINE JAZZ BAND—Too Much Mustard, Biograph BLP12058. Producer uncredited. Thirteen novelty tunes from the 1920s, all performed with verve by a happy old-timey dance band which regularly works around Washington, D.C. It's part dixieland, part ragtime and 100% good humored entertainment. **Best cuts:** "Too Much Mustard," "Midnight Papa," "Sweet Man."

JOHN BANISTER TRIO—Ten-Thirty Blues, Jazz Chronicles JCS785. Producer uncredited. Harry Babasin, bass, and Roy Harte, drums, accompany Banister's piano through six well performed tunes. Non-profit label is affiliated with the Los Angeles Theasium. Unspectacular but thoroughly ingratiating chamber jazz. **Best cuts:** "Sophisticated Lady," "Desert Tune," "Ten-Thirty Blues."

SWEET BOTTOM—Sweet Bottom, SB10177. Produced by Lawrence R. Appel, Perri Giorgi. Sweet Bottom. Displaying a multi-faceted style, group produces fusion music of the best type. Mixing reeds, keyboard, guitars, and percussion, this first outing is similar to the work of early fusion artists such as Chick Corea and Barry Miles. An impressive debut from this four-member band. **Best cuts:** "Slave Trader," "Angels of the Deep," and "Amazon Ritual."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Alan Penchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein and Adam White.

Sound Advice Shifting to L.A.

By ED HARRISON

the live broadcast of Todd Rundgren from the Los Angeles Roxy last month which aired on 24 stations nationwide.

Sound Advice has also worked with the television medium, mostly PBS shows, and has provided sound design for laser light shows. Among its tv credits are the Philadelphia Folk Festival series, the Philadelphia Orchestra with Eugene Ormandy, an opera featuring Beverly Sills and others.

Although the Holly film was the first movie project for the company, Fein says the experience working gained in various rock 'n' roll tv specials afforded the crew enough expertise to carry out the project without hitches.

Recording the music for the Holly film, says Fein, wasn't much different than radio. "We went for it with

the camera," he says. "There is a difference in the multi-tracking to help keep perspective with the camera. We used a lot of room miking so it always felt like being in a room on screen. It gave a feeling of being there."

Names For AGAC

NEW YORK—AGAC's lineup for its noontime "Askapro" sessions, held every Thursday at its offices here, will feature studio contractor Artie Kaplan Thursday (13), Chrysalis Records' professional manager Mary Goodman (20), and Johnny Wonderling, professional manager of Arista/Careers Music (27). The sessions are open to the public but reservations must be made with AGAC at (212) 757-8833.

Similar to live radio broadcasts, there was little room for error. Because there was relatively little duping after the film was completed, Fein says the audio in the Holly film was vitally as important as the video.

Also, because the film is set during 1956-1959, technological advances in recording had to be hidden. While only three microphones were visible onstage, another 24 were hidden.

In the case of live radio broadcasts, Fein refers to the Sound Advice method as "documentary recording" or "taking an audio picture of what's going on. We don't make it out to be more than what's actually going on," says Fein.

The price Sound Advice charges varies according to each project and the time and work involved. Fein says it never exceeds \$50,000, which he calls a liberal estimate. "We try to

do the job for the smallest amount of money without sacrificing quality.

"If it cost more doing it right the first time, it will save money doing it the second time. With syndicated work, if you don't get it right the first time, you have to follow the group around and do it again."

Sound Advice has a permanent staff of four, all with recording studio backgrounds. Julie Bock coordinates the radio broadcasts while Steve Tose, Al Williams and Fein comprise the backbone of the company. Other staffers are hired on a per diem basis with as many as 15-20 working at once depending on the workload. Fein says he intends to keep the company small.

The latest Sound Advice project is a non-exclusive partnership with producer Robert Margouleff in developing a series of special audio and visual projects that will include the first total three dimensional and stereo rock film to be shot this summer.

Snail

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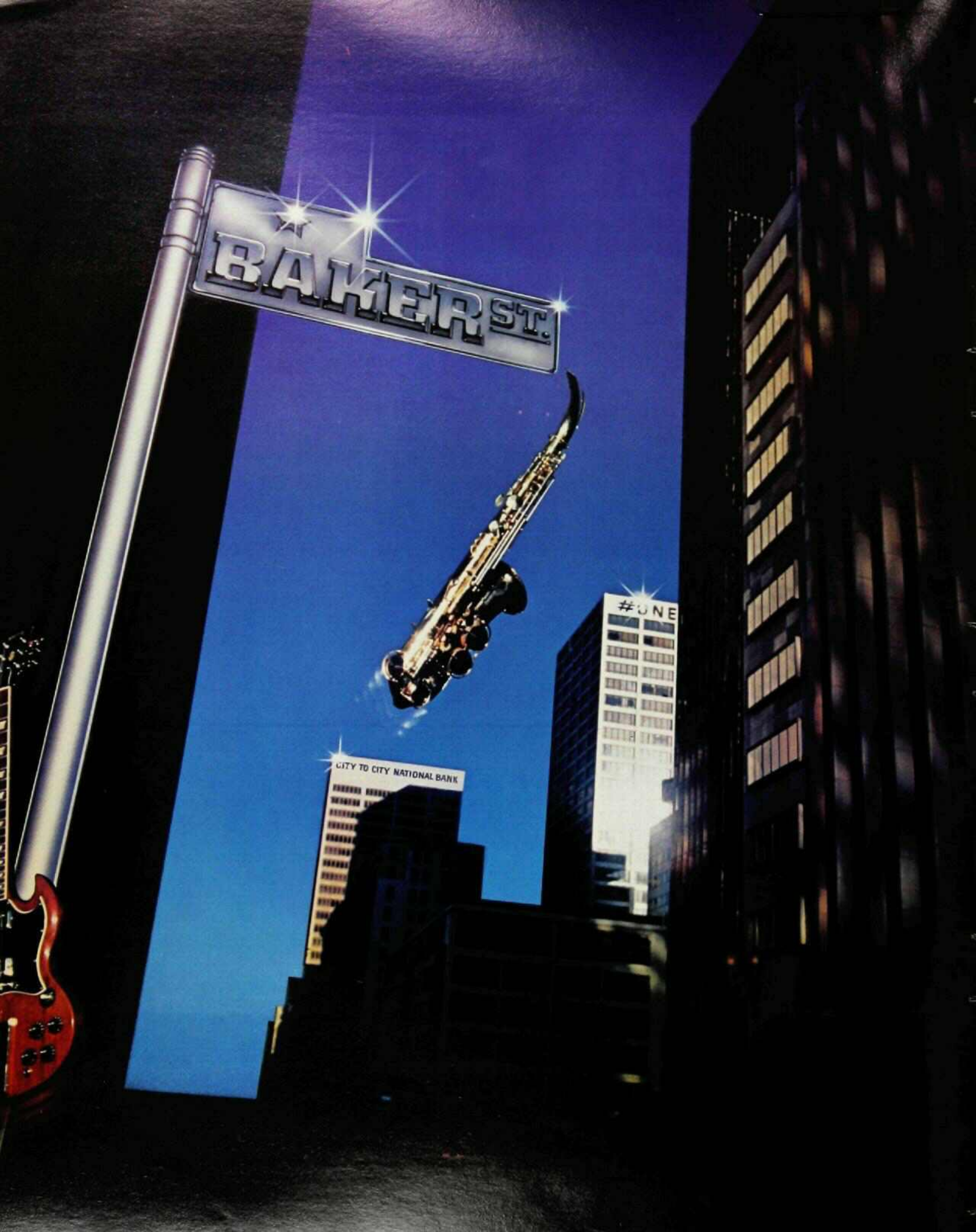
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Quincy Jones is writing the additional music for "The Wiz," the granddaddy of his film projects. Billboard's Ed Harrison spent a frantic "day" with "Q" as he composed music for the film and also handled other business affairs before dashing off by plane to New York and the recording of "The Wiz" score. This is his report:

Quincy Jones is a workaholic, pushing himself to the limit. And although his face bears signs of exhaustion, his body remains somewhat oblivious to the fatigue, his mind totally aware of the day-to-day procedures of his numerous simultaneous projects.

Although he is booked on an early evening flight to New York, "Q" (as his friends and associates call him) anticipates a regular megahour work day even if it means missing his flight in order to complete whatever music needs to be finished for the upcoming movie production of the "Wiz" slated for November release.

With only a glass of juice in his stomach, Quincy adjourns to the home studio at his Bel-Air house. He is excited about his work on the "Wiz," outwardly displaying his emotion in verbal metaphors and in the enthusiastic pitch in his voice.

A Day In The Life Of QUINCY JONES

Veteran Composer's Main Project

"The Wiz" Keeps Him Busy 24 Hours



Billboard photos by Bonnie Tregel

Quincy Jones: a study in concentration and action as he works on the music for "The Wiz."



"We begin scoring the 'Wiz' on Monday after 18 months. I've never worked on anything that long before. It's like being on the Apollo crew going some place no one's ever been before," he gleefully says.

His studio is stocked with the latest in audio components including a Sony VTR. In one corner is his desk, adjacent to a piano. And of course a telephone. The walls are lined with Quincy's 37 Grammy nominations (he's won seven), photos of him and his wife, actress/singer Peggy Lipton, along with other memorabilia from his illustrious career.

The first thing that hits you upon entering the studio is a massive bulletin board containing the "starts" of each of the "Wiz's" 15 musical numbers. "Excuse this place," says Q apologetically. "It's like a war zone."

Quincy begins talking about the "Wiz" again, as if it's the only thing on his mind. On Monday he sees it on "the big screen" at 1600 Broadway in New York for the first time.

"It was such a scary project, so huge," he says. Although he has scored more than 30 motion pictures, as well as television, including an Emmy for "Roots," the "Wiz" represents his first total musical and the highest budgeted. "It's like a \$27 million television show," he says in comparative terms.

Quincy falls back in his chair behind the desk and grasps the phone. His enthusiasm, even in the early morning hours, can't be contained. He calls Jack Fitzstevens, the music cutter working on the "Wiz" in New York.

"Fitz, I'm glad I caught you. I have an idea for the main title. I feel we should play this title up. It's 9:07 when the fade starts." Quincy slides around to the piano, phone glued to his ear, and hits a note. "Fitz, please preserve that one," he continues. "I'm finishing up the overture now. You got little butterflies going," he asks. "Me too, man. It's exciting."

Quincy's next call is to music librarian Moose Charlap about the musical's two big production numbers, "No Bad News" and "Brand New Day." Charlap is overseeing 25 men who are reproducing copies of all the music numbers for the entire orchestra.

Says Quincy: "Have copies of the scores waiting at the Drake Hotel, so I'll have them when I arrive. On 'Brand New Day' part one, leave the R bar open. It's a string pickup that

goes on that bar, but I want it with all 44 strings. I want it right on A bar of 13M2 (reference to reel, track and code).

"Take the violins in key of C and tell him to put both harps with it. There's 46 people. That ought to get the energy. Put two harps and a suspended cymbal on that and we got it made.

"If the tempo's fast, put it at a different interval. But we need as much sweep as we can get because it's a big point." Quincy skims his "Brand New Day" sheet music and thinks through his instructions to Charlap.

As he hangs up the phone, his enthusiasm doesn't dissipate. "I can smell the energy in New York. It's like a bomb waiting to go off."

For the past 18 months, Q's energy has been directed towards the "Wiz" and he appears totally consumed by the duration and magnitude of the project. "You must think of what each scene is about and break them all down before you can write the music," he explains.

Moments later, he is back on the phone with Charlap. "I knew there was something I forgot." Quincy grabs paper and jots down some numbers before hanging up.

Amazingly, between his work on the "Wiz," Q has managed

gerald asks how the "Wiz" is progressing and Q tells him recording will be completed in two weeks.

Fitzgerald, Hartley and Quincy commence discussing the Brothers Johnson's upcoming tour with the Emotions and the group's new album "Blam" to be released by A&M shortly. A demo of the album is placed on the turntable, volume turned up for maximum audio effect.

While the album plays, Quincy is suddenly struck by another idea, picks up his music paper and begins making notations in handwriting only he can transcribe.

The discussion shifts to the subject of whether there's the right amount of songs on the album. "I don't feel good about putting too many songs on the album," says Quincy. There are only seven on it.

Fitzgerald and Hartley give Quincy a rundown on the stage show's proposed choreography which will be based on a "Star Wars" theme. Quincy, as if the "Wiz" was light years behind him, directs all his energies into the show's choreography. When the "Star Wars" stage is mentioned along with the feasibility of using lasers, Q jubilantly says "that would put some garlic salt into the show."

Fitzgerald and Hartley excite Quincy with more details about the formation of the stage and dwell on the lasers. "Oh yes," bursts Quincy, with the excitement of a child. "That gets your attention." When Hartley tells him that there will be no intermission, Q rebounds with "a great idea not having an intermission. The audience is not used to that. Fabulous!"

Q recalls a 1959 concert of his in France and how the stage was crafted for it. Outlining it for Fitzgerald and Hartley on paper, Q says they could use the same principle for the Brothers Johnson production.

Quincy's vocabulary is colorful and makes one wonder if his words and expressions are always spontaneous or maybe rehearsed. His speech is peppered with the slang of the jazzman's world before it was discovered by the beat generation as "cat" and "man" are used with regularity. His exuberant vocal delivery is indicative of the joy each of his projects brings him.

Rummaging through a pile of cassettes with the precision of a man who knows exactly what he's looking for, Quincy finds the cassette of Lena Horne singing "Believe In Yourself" from the "Wiz" and plays it through. "It gives you goose bumps," says Q. "She's not singing like the Good Witch—it's bad!"

Q talks in harrowing terms about the completion of his own album in the last few hectic months. "The 'Wiz' was on my mind then. It was terrifying. I was two or three pieces away from home. I'll never try that again. But I'll keep the fire going. We're walking into World War III on Monday," he says referring to the beginning of the scoring.

He mentions the 60 piece choir, 78-piece orchestra and the "small" 18-piece orchestra. "It gets very hard to sleep at times, just seeing this dream happening. Fourteen months of work; it pulls you in and you become obsessed with it. The composer is the one who always gets squeezed when the budget goes up. We do the scoring right between the editing and release so the composer gets his butt kicked," says Quincy, with the first noticeable degree of uptightness.

Quincy estimates that he's been to New York 35 times in the last 14 months. "I can't ever keep track. One time I went in for six hours. Everyone on the project is just killing themselves. Everyone is turned on."

Arriving at the Jones house are A&M product manager Jordan Harris and Jeff Ayeroff, director of creative services and director of product management with the tentative cover of the Brothers Johnson album. Also in attendance is Ed Eckstine, general manager of Quincy Jones Productions, and Q's right hand man; and Beverly Gibbons, coordinator of Quincy's publishing at A&M.

The group surveys the artwork, photos and layout of the jacket. Quincy comes to the realization that it's "hot." Ecstatic over the cover, Q gives everyone involved a congratulatory hug and applauds Ayeroff and Harris for another stunning cover.

A miniature model of the stage is set before Quincy as he explained its operational structure by Fitzgerald and Hartley. The three play with the model, rotating the theoretical stage to see how the Emotions will fade and the Brothers Johnson will surface without an intermission.

When Ayeroff asks him how the "Wiz" is going (a common question being asked of him lately), Quincy tells him the mixing of the album (to be released on MCA; it's a Universal release) is slated for July. "All that's left is the 'Overture' and 'Emerald City,'" he says.

With the morning activities now quieted, Quincy is left to himself and he meticulously surveys the pile of sheet music lying on the floor and begins preparing what he'll take with him to New York.

As he peruses each song, notations are made. New ideas strike at any time, even in the middle of the night. "That's why I keep these papers around," he says.

Of the 15 songs in the "Wiz" 12 are by Charlie Small from the Broadway play, two are penned by Nicholas Ashford and Valerie Simpson, and "Emerald City" has music by Quincy and lyrics by Small. Says Quincy: "You have to put the original song out of your mind, which makes it harder. The songs here are tailored for the big screen."

And then it's back to work on the "Wiz," serious closed-door kind of work that will bring Quincy closer to the completion of his chore. While he still gets excited over his film scores for "The Pawnbroker," (his first) "In The Heat Of The Night" and "In Cold Blood," the "Wiz" by all of Q's calculations promises to be the granddaddy of them all. "I'm going to get a whole lot of rest after the 'Wiz,'" he says.

Graphic design: Bernie Rollins

Billboard **HOT 100** *Chart Bound

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GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Columbia 2310786)
SEE TOP SINGLE PICKS REVIEWS, page 66

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	14	14	SHADOW DANCING—Andy Gibb ● (Barry Gibb, Karl Richardson, Abby Galuten, B.R.M.A. Gibb, RSO 893) WBM	★ 41	6	6	PROVE IT ALL NIGHT—Bruce Springsteen (Bruce Springsteen & Jon Landau), B. Springsteen, Columbia 312762 BB	69	49	7	YOU CAN'T DANCE—England Dan & John Ford Coley (Kyle Lehning), T. Ryan, B. Yeomans, Big Tree 16117 (Atlantic) AB/BD
★ 2	13	13	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192 CPP	36	37	8	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.) ALM	70	72	5	NEVER LET HER SLIP AWAY—Andrew Gold (Andrew Gold & Brock Walsh), K. Gold, Asylum 45489 CPP
3	3	13	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvasson), B. Andersson & B. Ulvasson (Atlantic 3457) IMM/ALM	37	24	10	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	71	61	17	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559 WBM
4	4	12	USE TA BE MY GIRL—O'Jays ● (K. Gamble, L. Huff, K. Gamble, L. Huff, Philadelphia International 83642 (CBS) IMM/ALM	★ 31	45	7	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1219 CLM	★ 72	85	2	KISS YOU ALL OVER—Eske (Mike Chapman), M. Chapman, R. Chenn, Warner Curb 8589 CPP
5	5	10	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581 WBM	39	39	7	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Ron Nevison), G. Goffin, C. King, Columbia 310749 CPP	★ 73	NEW ENTRY	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Abby Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	
★ 7	8	8	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	★ 48	5	5	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594 WBM	★ 74	84	2	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3548 (CBS) WBM
★ 9	11	11	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperon, Epic 850524 ALM	41	19	15	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318 WBM	75	75	4	DREAM LOVER—Marshall Tucker Band (Stewart Levine), J. Eubanks, G. McCorkle, Capricorn 8300 B-3
8	8	20	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, N. Rams, Drive 6269 (TK) CPP	★ 50	6	6	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald, A&M 2043 CPP	★ 76	86	2	I LOVE THE NIGHT LIFE—Nicola Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polygram 14483 CPP
9	6	17	IT'S A HEARTACHE—Bonnie Tyler ● (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249 CPP	43	44	7	I DON'T WANNA' GO—Joey Travolta (John Davis), C. Sayer, R. Roberts, Millennium 615 (Casablanca) B-3	77	79	3	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 0138 CPP
★ 13	10	10	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 926 WBM	44	46	7	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reym, Dow, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP	★ 78	NEW ENTRY	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 35411	
★ 16	8	8	GREASE—Frankie Valli (Barry Gibb, Abby Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	★ 53	5	5	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (Steve Gibson), K. Carnes, Arista 7704 CHA	★ 79	89	2	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)
12	12	13	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol) CPP	★ 56	5	5	SHAME—Evelyn "Champagne" King (T. Lite), I.H. Fitch, R. Cross, RCA 11122	80	81	6	DAYLIGHT & DARKNESS—Smokey Robinson (Smokey Robinson), S. Robinson, R. E. Jones, Tamla 54293 (Motown) CPP
13	11	18	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic) ★	★ 55	5	5	I NEED TO KNOW—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62010 CPP	81	58	9	STONE BLUE—Foghat (Not Listed), Peveerell, Bearsville 0325 (Warner Bros.)
★ 21	7	7	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerion, D. Jenkins, A&M 2048 ALM	48	51	7	THAT ONCE IN A FUTURE TIME—Demis Roussos (Freddie Perren), D. Fekaro, F. Perren, Mercury 73992 WBM	82	82	4	ON THE WRONG TRACK—Kevin Lamb (Gary Lyons), K. Lamb, Arista 0316
★ 20	8	8	RUNAWAY—Jefferson Starship (Larry Cass & Jefferson Starship), Dewey, Grant 11274 (RCA) CPP	★ 59	4	4	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS) B-3	83	83	3	ANYTIME—Journey (Roy Thomas Baker), G. Rolie, R. Silver, R. Fleichman, N. Schen, R. Valery, Columbia 310757 CPP
16	17	10	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895 WBM	50	32	13	CHATTANOOGA CHOO CHOO—Tuzado Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205 B-3	84	74	6	PORTRAIT—Keweenaw (Jeff Glickman), K. Lugren, S. Wash, Kirshner 84276 (Epic) WBM
★ 22	6	6	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Susman, J. Feldman, Arista 0039 B-3	51	40	14	YOU'RE THE LOVE—Seals & Crofts (Louie Shelton), D. Batteau, Warner Bros. 8551 CPP	85	88	3	AIN'T NOTHIN' GONNA' KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Abby Galuten), B. Gibb, Casablanca 929 WBM
18	18	19	I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, B. Miller, Arista/Hansa 7686 CPP	★ 62	4	4	BOOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	86	77	16	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355 CPP
★ 23	6	6	LIFE'S BEEN GOOD—Joe Walsh (Not Listed), J. Walsh, Asylum 45493 WBM	★ 63	4	4	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765 ALM	87	77	16	I CAN'T WAIT ANY LONGER—Bill Anderson (Buddy Killen), B. Anderson, B. Killeen, MCA 40853 CPP
★ 30	3	3	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	54	54	13	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474 CPP	★ 87	NEW ENTRY	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	
★ 26	5	5	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	55	42	17	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100 WBM	★ 88	NEW ENTRY	READY OR NOT—Helen Reddy (Nick DeCaro), J. Keller, A. DiLena, Capitol 4582 B-3	
★ 29	7	7	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	★ 66	4	4	MACHO MAN—Village People (Henri Bekko), J. Morali, H. Bekko, V. Willis, P. Whitehead, Casablanca 922 CPP	★ 89	NEW ENTRY	BREAK IT TO THEM GENTLY—Burton Cummings (Burton Cummings), B. Cummings, Portrait 670016 (CBS)	
★ 28	7	7	FM—Steely Dan (Not Listed), W. Becker, D. Fagen, MCA 40854 WBM	57	43	11	EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330 B-3	★ 90	NEW ENTRY	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (Casey/Finch), Holland/Dozier/Holland, TK 1028 CPP	
24	25	11	THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costandinos), A. Costandinos, Casablanca 925 ALM	★ 68	2	2	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	91	60	10	MAKIN' LOVE—Climax Blues Band (Climax Blues Band), Peter Henderson, Sire 1026 (Warner Bros.) WBM
25	27	9	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483 CPP	★ 69	4	4	YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt (David Malloy), A. Ray, J. Raymond, Elektra 45488 B-3	92	95	2	I WAS ONLY JOKING—Rod Stewart (Tom Dowd), R. Stewart, Granger, Warner Bros. 8568 WBM
★ 31	8	8	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10715 WBM	60	47	16	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams ● (Jack Gold), N. Kipper, J. Williams, Columbia 318693 WBM	93	52	12	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Washbroom 7031 CPP
27	10	14	YOU BELONG TO ME—Carly Simon (Arif Mardin), C. Simon, M. McDonald, Elektra 45477 WBM	★ 71	4	4	NEW ORLEANS LADIES—Louisiana's La Roux (Leon S. Medica), H. Garnick, Linmedica, Capitol 4586 CPP	94	80	15	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK) CPP
★ 36	6	6	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Atlanta Rhythm Section, Polydor 14484 CPP	62	64	6	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCallough, Chrysalis 2226 CPP	95	70	16	ALMOST SUMMER—Celebration (Ron Altbach), B. Wilson, M. Love, A. Jardine, MCA 40851 CPP
★ 34	5	5	SONGBIRD—Barbra Streisand (Gary Klein), D. Wolfert, S. Nelson, Columbia 310756 B-3/CHA	★ 73	3	3	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	96	87	12	ROLL WITH THE CHANGES—RED Spandauwan (Kevin Cronin & Gary Richrath), K. Cronin, Epic 8-50545 WBM
★ 35	8	8	KING TUT—Steve Martin (William E. McEwen), S. Martin, Warner Bros. 8577 WBM	64	67	5	JUST WHAT I NEED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491 WBM	97	91	10	HE'S SO FINE—Jane Oliver (Jason Darrow), R. Mack, Columbia 310724 CPP
31	33	7	HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, J. Henning, Capitol 4588 CPP	65	65	8	THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freedland, Warner/Curb 8529 CLM	98	98	9	TRANS-EUROPE EXPRESS—Kraftwerk (Ralf Hutter, Florian Schneider), R. Hutter, E. Schult, Capitol 4460
★ 38	6	6	STAY—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM	★ 76	3	3	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	99	93	6	SHAKER SONG—Spyro Gyra (Jay Beckenstein, Richard Calandra), I. Beckenstein, Amherst 730
33	14	16	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John ● (John Farrar), J. Farrar RSO 891 WBM	67	57	23	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001 BB	100	96	5	
34	15	22	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549 WBM	★ 78	3	3	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (Tom Collins & Ronnie Milsap), I. Bettis, R.C. Bannon, RCA 11270 WBM				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Am I Not A Fool (Gibb, BM)	85	Close The Door (Mighty Three, BM)	75	Grease (Slipcase, BM)	79	I Love The Night Life (Lowery, BM)	76	Love Will Find A Way (Irving/Pablo Music, BM)	36	Prove It All Night (Bruce Springsteen, ASCAP)	69	Stone Blue (Rif Bros., ASCAP)	81	Use Ta Be My Girl (Mighty Three, BM)	4
Anytime (Wood High Nightmares, BM)	30	Copacabana (Kamakarri, BM)	17	Heartless (Andriola, ASCAP)	47	I Need To Know (Slyden, BM)	28	Chase Man (Cart 1 Stop, BM)	14	Ready Or Not (United Artists, ASCAP)	35	Take A Chance On Me (Arborek, ASCAP/Pearl, AB)	39	Who You Sit Love Me Tomorrow (Steven Gerra/EMI, BM)	29
Anytime (Wood High Nightmares, BM)	30	Dance Across The Floor (Sheryl's, BM)	17	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	Major Street (Melody DeLuxe/Swell Sounds/Selick, ASCAP)	47	Rivers Of Babylon (Famous/Cherry, ASCAP)	71	Thank God It's Friday (Cafe Arroganza/D. P. Wilson, ASCAP)	24	With A Little Luck (A.T.V., BM)	11
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	It's The Same Old Song (Jubete, ASCAP)	98	Mohr, Low (Ries/Diaper, BM)	92	Runaway Love (Amtrack/Germco, ASCAP)	15	That One In A Lifetime (Paran Vibes, ASCAP)	44	Wonderful Tonight (Slipcase, BM)	76
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	Miss You (Columbia, BM)	92	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You (Beethoven/Snow, BM)	63
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	85	My Angel Baby (Teasongs/Bonanza, ASCAP)	49	Runaway Love (Amtrack/Germco, ASCAP)	15	The Groove Line (Alicia/Tinacell, ASCAP)	48	You And I (Stone Diamond, BM)	66
Anytime (Wood High Nightmares, BM)	30	Dance With Me (Sheryl's/Decept, BM)	95	Here's To You (Bright Times, ASCAP)	9	I'm Not A Fool (Gibb, BM)	8								

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL										
★	4	4	ROLLING STONES Some Girls Rolling Stone CDC 39188 (Atlantic)	7.98		7.98		7.98				★	44	5	PABLO CRUISE Worlds Away A&M SP 4651	7.98		7.98		7.98				71	70	34	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98		7.98		7.98								
	2	11	GERRY RAFFERTY City To City United Artists UALA 880	7.98		7.98		7.98				★	37	25	9	FOGHAT Stone Blue Bearsville BSK 6777 (Warner Bros.)	7.98		7.98		7.98				72	69	10	DRAMATICS Do What You Wanna' Do ABC AA 1072	7.98		7.98		7.98							
	3	8	COMMODORES Natural High Motown M7902 (R)	7.98		7.98		7.98				★	38	38	15	PATTI SMITH Easter Arista AS 4171	7.98		7.95		7.95				73	71	73	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98							
	4	2	34	SOUNDTRACK Saturday Night Fever RSD RS 2-4801	12.98		12.98		12.98			★	54	5	RITA COOLIDGE Love Me Again A&M SP 4659	7.98		7.98		7.98					74	78	5	LITTLE RIVER BAND Sleeping Catcher Capitol SW 11783	7.98		7.98		7.98							
★	5	8	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98		7.98		7.98				★	40	41	7	THE KINKS Misfits Arista AB 4167	7.98		7.98		7.98				75	79	42	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98		7.98							
★	6	5	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98				★	51	3	ALAN PARSON'S PROJECT Pyramid Arista AB 4180	7.98		7.98		7.98					76	75	19	LITTLE FEAT Waiting For Columbus Warner Bros. 285 3140	8.98		8.98		8.98							
★	7	5	ANDY GIBB Shadow Dancing RSD RS 1-3034	7.98		7.98		7.98				★	49	5	LTD Togetherness A&M SP 4705	7.98		7.98		7.98				77	77	32	NATALIE COLE Thankful Capitol SW 11708	7.98		7.98		7.98								
★	9	9	SOUNDTRACK Grease RSD RS 2-4502	12.98		12.98		12.98				★	50	8	EVELYN "CHAMPAGNE" KING Smooth Talk RCA APL 1 2465	6.98		7.98		7.98				78	72	33	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	7.98		7.98		7.98								
	9	8	38	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98		7.98		7.98				★	44	43	29	JACKSON BROWNE Running On Empty Aoyam SE113	7.98		7.97		7.97				79	73	24	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA AFL12686	7.98		7.98		7.98						
	10	10	13	CARLY SIMON Boys In The Trees Decca 6E 128	7.98		7.98		7.98				★	45	42	10	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98				80	80	13	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tuna Fish Epic JC 35082	7.98		7.98		7.98						
	11	12	10	SOUNDTRACK Thank God It's Friday Casablanca NBLP 7095	14.98		14.98		14.98				★	46	45	23	GEORGE BENSON Weekend In L.A. Warner Bros. 298 2129	12.98		12.98		12.98				81	83	11	SUN Sunburn Capitol SW 11723	7.98		7.98		7.98						
	12	13	6	JOE WALSH But Seriously, Folks Aoyam SE 141	7.98		7.98		7.98				★	47	39	7	GEORGE DUKE Don't Let Go Epic JC 35356	7.98		7.98		7.98				82	81	51	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98						
★	36	2	FOREIGNER Double Vision Atlantic SD 19999	7.98		7.98		7.98				★	48	47	10	MARSHALL TUCKER BAND Together Forever Capricorn CPN8205	7.98		7.98		7.98				83	76	15	USA-EUROPEAN CONNECTION Come Into My Heart Merlin 2212 (TK)	7.98		7.98		7.98							
★	17	5	BARBRA STREISAND Songbird Columbia JC 35325	7.98		7.98		7.98				★	59	4	RICK JAMES Come Get It Gordy G781 (Motown)	7.98		7.98		7.98				84	91	8	WHISPERS Headlights RCA BXL 1 2774	7.98		7.98		7.98								
	15	14	12	O'JAYS So Full Of Love Philadelphia International JZ 35355 (CBS)	7.98		7.98		7.98				★	57	3	DAVE MASON Mariposa Do Ora Columbia JC 35285	7.98		7.98		7.98				85	85	10	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98		7.98		7.98							
★	19	22	ABBA The Album Atlantic SD 19164	7.98		7.98		7.98				★	51	53	17	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	7.98		7.98		7.98				86	86	12	STANLEY CLARKE Modern Man Newport JZ 35303	7.98		7.98		7.98							
★	58	2	BOB DYLAN Street Legal Columbia JC 35453	7.98		7.98		7.98				★	52	22	9	KISS Double Platinum Casablanca NBLP 7100 2	12.98		12.98		12.98				★	101	5	JOHN KLEMMER Arabesque ABC AA 1068	7.98		7.98		7.98							
	18	15	11	SOUNDTRACK FM MCA 2 12000	13.98		13.98		14.98				★	53	46	13	HEART Magazine Mushroom MRS 5006	7.98		7.98		7.98				88	82	8	HALL & OATES Livetime RCA AFL 1 2802	7.98		7.98		7.98						
★	27	3	MOODY BLUES Octave London PS 708	7.98		7.98		7.98				★	64	5	A TASTE OF HONEY Capitol ST 11754	6.98		7.98		7.98					89	89	12	AL DIMEOLA Casino Columbia JC 35277	7.98		7.98		7.98							
	20	16	7	BONNIE TYLER It's A Heartache RCA AFL 1 2821	7.98		7.98		7.98				★	55	24	12	BAND The Last Waltz Warner Bros. JRS 3146	14.98		14.98		14.98				90	87	14	ELVIS COSTELLO This Years Model Columbia JC 35331	7.98		7.98		7.98						
	21	23	41	BILLY JOEL The Stranger Columbia JC 34987	7.98		7.98		7.98				★	56	56	14	GENESIS And Then There Were Three Atlantic SD 19173	7.98		7.98		7.98				91	90	19	PEABO BRYSON Reaching For The Sky Capitol ST 11729	6.98		7.95		7.95						
★	28	4	QUINCY JONES Sounds And Stuff Like That A&M SP 4655	7.98		7.98		7.98					★	57	48	6	CHEAP TRICK Heaven Tonight Epic JC 35312	7.98		7.98		7.98				92	84	29	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	7.98		7.98		7.98						
	23	20	18	JEFFERSON STARSHIP Jefferson Starship Earth Gulf BXL 1 2515 (RCA)	7.98		7.98		7.98				★	58	52	22	SWEET Level Headed Capitol SKAD 11744	7.98		7.98		7.98				93	98	21	JOE SAMPLE Rainbow Seeker ABC AA 1050	7.98		7.95		7.95						
★	32	9	LINDA CLIFFORD If My Friends Could See Me Now Gordy G781 (Motown)	7.98		7.98		7.98					★	59	55	16	ROBERT PALMER Double Fun Island ILPS 9476	7.98		7.98		7.98				94	94	9	UK Polydor PD 1-6146	7.98		7.98		7.98						
	25	18	14	WINGS London Town Capitol SW 11717	7.98		7.98		7.98				★	60	40	15	VOYAGE Merlin 2213 (TK)	7.98		7.98		7.98				95	95	13	BOB MARLEY & THE WAILERS Kaya Island ILPS 9517	7.98		7.98		7.98						
★	37	3	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International JZ 35095 (CBS)	7.98		7.98		7.98					★	61	61	16	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	7.98		7.98		7.98				96	93	55	ANDY GIBB Flowing Rivers RSD RS 1-3019 (Polydor)	7.98		7.98		7.98						
★	33	6	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelby/ABC DA 52029	7.98		7.98		7.98					★	62	62	29	EDDIE MONEY Columbia PC 34909	7.98		7.98		7.98				97	97	8	NORMAN CONNORS This Is Your Life Arista AB 4177	7.98		7.98		7.98						
	28	26	13	HEATWAVE Central Heating Epic JC 35260	7.98		7.98		7.98				★	96	3	DAVE GILMORE Columbia JC 35388	7.98		7.98		7.98				98	92	14	SMOKEY ROBINSON Love Breeze Tamla T7 35981	7.98		7.98		7.98							
	29	29	40	STEELY DAN Aja ABC AB 1006	7.98		7.95		7.95				★	74	3	CON FUNK SHUN Love Shines Mercury SRM 1 3325	7.98		7.98		7.98				99	88	12	JETHRO TULL Heavy Horses Chrysalis CHR 1175	7.98		7.98		7.98							
	30	21	13	ISLEY BROTHERS Showdown T-Neck JZ 34938 (Epic)	7.98		7.98		7.98					★	65	65	40	KANSAS Point Of Know Return Karbony JZ 34929 (Epic)	7.98		7.98		7.98				100	99	23	RUFUS/CHAKA KHAN Street Player ABC AA 1045	7.98		7.98		7.98					
	31	11	27	PETER BROWN Fantasy Love Affair Decca 104 (TK)	7.98		7.98		7.98					★	66	60	15	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	7.98		7.95		7.95				101	100	14	SOUNDTRACK The Rocky Horror Picture Show ODE ODE 21653 (JEM)	8.98		8.98		NA	8.98				
	32	30	34	ERIC CLAPTON Slowhand RSD RS 1-3030	7.98		7.98		7.98					★	67	67	23	JOURNEY Infinity Columbia IC 34912	7.98		7.98		7.98				102	105	34	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98					
	33	34	21	BARRY MANILOW Even Now Arista AB 4164	7.98		7.95		7.95					★	68	63	19	VAN HALEN Warner Bros. BSK 3075	7.98		7.98		7.98				★	121	6	TOBY BEAU RCA AFL 1 2771	7.98		7.98		7.98					
	34	35	38	MEAT LOAF Bat Out Of Hell Epic/Cleveland International PE 34974	7.98		7.98		7.98					★	69	66	11	TODD RUNDGREN Hermit Of Mink Hollow Bearsville BSK 6381 (Warner Bros.)	7.98		7.98		7.98				★	128	2	HERBIE HANCOCK Sunlight Columbia JC 34907	7.98		7.98		7.98					
	35	31																																						

**THE
FUEL-INJECTED
SPRINGFIELD:
"GIVE ME THE NIGHT."**



From MGM's Corvette Summer, one of the season's biggest hit films, comes the new Dusty Springfield single, "Give Me The Night."

When you've got a new Dusty Springfield record, and millions of people are hearing and loving it before it's even been released, you know it's going places. **Fast.**

**Corvette
Summer**

FROM THE HIT MGM FILM, CORVETTE SUMMER,
"GIVE ME THE NIGHT."

THE NEW DUSTY SPRINGFIELD SINGLE
ON UNITED ARTISTS RECORDS

UA

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	U-B TAPE	CASSETTE	REEL TO REEL
106	104	38	DOLLY PARTON Here You Come Again RCA AFL 1-2544	▲				7.95	
107	111	5	CAROLE KING Welcome Home Capitol SW 11785					7.98	
108	103	12	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176					7.98	
109	106	21	BOOTSIE'S RUBBER BAND Bootsy? Player Of The Year Warner Bros. BSK 3093	●				7.98	
110	110	32	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International 12 35036	●				7.98	
111	108	9	SPYRO GYRA Amherst AMH 1014	▲				6.98	
112	102	22	TUXEDO JUNCTION Butterfly FLY 007					7.98	
113	113	15	HUBERT LAWS Say It With Silence Columbia JC 35022					7.98	
114	122	24	KENNY ROGERS Ten Years Of Gold United Artists UALA 825	●				7.98	
★	125	2	MICHAEL HENDERSON In The Night Ruddah BDS 5712 (Arista)					7.98	
116	112	60	BARRY MANILOW Live Arista AL 8500	▲				11.98	
117	114	8	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35376					7.98	
118	107	10	SEALS & CROFTS Takin' It Easy Warner Bros. BSK 3163					7.98	
119	117	29	GROVER WASHINGTON JR. Live At The Biju Rude RUD 3637 M2 (Motown)					7.98	
120	120	10	PLEASURE Get The Feeling Fantasy F-9550					7.98	
121	126	4	LEE RITENOUR The Captains Journey Elektra EE 136					7.98	
★	161	2	JANE OLIVOR Stay The Night Columbia JC 35437					7.98	
123	123	40	ASHFORD & SIMPSON Send It Warner Bros. BS 3086	●				6.98	
124	132	41	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	▲				7.98	
125	127	8	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155					7.98	
126	130	69	FOREIGNER Atlantic SD 19105	▲				7.98	
★	137	5	BETTY WRIGHT Live Arista 4408 (TK)					7.98	
★	138	2	JOHN PRINE Bruised Orange Aylum SE 139					7.98	
★	139	3	THE CARS Elektra EE 135					7.98	
130	124	41	BOB WELCH French Kiss Capitol SW 11463	▲				7.98	
★	141	4	PATTI LABELLE Tasty Epic EC 35335					7.98	
132	119	7	ALVIN LEE Rocket Fuel RSD RS-1-3033					7.98	
★	143	4	RONNIE MILSAP Only One Love In My Life RCA AFL 1-2780					7.98	
★	NEW ENTRY		NATALIE COLE Natalie Live Capitol SABL 11709					11.98	
★	145	3	BOBBI HUMPHREY Freestyle Epic EC 35338					7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	U-B TAPE	CASSETTE	REEL TO REEL
136	129	33	ELVIS COSTELLO My Aim Is True Columbia JC 35037					7.98	
137	131	31	CHIC Atlantic SD 19153	●				7.98	
★	148	3	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Warner Bros. BSK 3175					7.98	
139	134	10	PURE PRAIRIE LEAGUE Just Fly RCA AFL 1-2590					7.98	
140	116	12	DEODATO Love Island Warner Bros. BSK 3132					7.98	
141	109	11	RAINBOW Long Live Rock & Roll Polydor PD1-6143					7.98	
★	NEW ENTRY		CRUSADERS Images Blue Thumb BA 6030 (ABC)					7.98	
143	135	30	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	▲				7.98	
144	142	59	BEE GEES Here At Last... Live RSD RS-2-2901 (Polydor)	▲				11.98	
145	133	10	ARETHA FRANKLIN Almighty Fire Atlantic SD 19161					7.98	
146	146	34	QUEEN News Of The World Elektra EE 112	▲				7.98	
★	157	3	EARL KLUGH Magic In Your Eyes United Artists UALA 877					7.98	
★	159	5	DAVID BROMBERG Bandit In A Bathing Suit Fantasy F-9555					7.98	
149	152	3	GRAHAM PARKER The Parkerella Mercury SRM 2-100					7.98	
★	170	3	JERRY JEFF WALKER Contrary To Ordinary MCA 3041					7.98	
151	149	8	DAVID OLIVER Mercury SRM 1-1183					6.98	
★	162	3	HARRY CHAPIN Living Room Suite Elektra EE 142					7.98	
153	153	43	LINDA RONSTADT Simple Dreams Aylum SE 104	▲				7.98	
★	NEW ENTRY		FREDDIE HUBBARD Super Blue Columbia JC 35386					7.98	
★	165	4	ABBA Greatest Hits Atlantic SD 19114					7.98	
★	166	4	AC/DC Power Age Atlantic SD 19180					7.98	
★	167	4	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SARB 11523					7.98	
158	144	9	B.B. KING Midnight Believer ABC AA 1061					7.98	
★	169	4	EDDIE RABBITT Variations Elektra EE 127					7.98	
160	118	17	OUTLAWS Bring It Back Alive Arista AL 8300					9.98	
161	115	12	VLADIMIR HOROWITZ Rachmaninoff Piano Concerto #3 RCA CRL 1-2633					8.98	
★	172	2	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182					7.98	
163	163	16	AVERAGE WHITE BAND Warmer Communication Atlantic SD 19192	●				7.98	
★	NEW ENTRY		TOM ROBINSON BAND Power In Darkness Harvest SIB 11778 (Capitol)					8.98	
165	151	13	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7013					7.98	
★	176	3	ABBA Arrival Atlantic SD 19115					7.98	
★	177	3	JIMMY "BO" HORNE Dance Across The Floor Sunshine Sound 7801 (E.K.)					7.98	
168	156	21	TRAMMPS Disco Inferno Atlantic AT 18211					7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	U-B TAPE	CASSETTE	REEL TO REEL
169	147	9	SPINNERS Best Of Spinners Atlantic SD 19179					7.98	
★	180	3	PATRICK JUVET Got A Feeling Casablanca NBLP 7101					7.98	
171	171	4	CHOCOLATE MILK We're All In This Together RCA AFL 1-2331					6.98	
★	182	2	LE ROUX Louisiana's Le Roux Capitol SW 11734					7.98	
★	183	2	DIRT BAND The Dirt Band United Artists UALA 854					7.98	
174	174	13	LONNIE LISTON SMITH Loveland Columbia JC 35332					7.98	
★	NEW ENTRY		LARRY GATLIN Love Is Just A Game Monument MG 7616 (Mercury)					7.98	
176	150	11	LES DUDEK Ghost Town Parade Columbia JC 35088					7.98	
177	179	10	FRANKIE MILLER Double Trouble Chrysalis CHR 1174					7.98	
★	187	2	SNAIL Cream 1009					7.98	
179	158	14	CHARLIE Lines Janes DK 7036					7.98	
180	140	5	NILSSON Greatest Hits RCA AFL 1-2798					7.98	
181	155	6	STATLER BROTHERS Entertainers On And Off The Road Mercury SRM 15007					6.98	
★	NEW ENTRY		SWEET THUNDER Fantasy F-9547					7.98	
183	181	22	CAMEO We All Know Who We Are Chessate City CCLP 2004 (Casablanca)					7.98	
★	NEW ENTRY		MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002					N/A	
185	175	34	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet JTLA 823 (United Artists)	▲				11.98	
186	136	23	RAYDIO Arista AB 4163					7.98	
★	NEW ENTRY		VARIOUS ARTISTS Disco Party Mercury SRM 1-17002					8.98	
188	186	6	MEMPHIS HORNS Band II RCA AFL 1-2643					6.98	
189	160	12	BRITISH LIONS RSD RS-1-3032					7.98	
190	168	7	PASSPORT Sky Blue Atlantic SD 19177					7.98	
191	164	5	OAK RIDGE BOYS Room Service ABC AF 1065					6.98	
192	192	11	JAMES BROWN Jam 1980's Polydor PD1-6140					7.98	
193	194	4	ALEC R. COSTANDINOS Romeo & Juliet Casablanca NBLP 7086					7.98	
194	190	3	MUNICH MACHINE Whiter Shade Of Pale Casablanca NBLP 7090					7.98	
195	185	3	BOBBY BLAND Come Fly With Me ABC AA 1075					7.98	
196	184	5	DEMIS ROUSSOS Mercury SRM 1-3324					7.98	
197	195	82	EAGLES Hotel California Aylum SE 103	▲				7.98	
198	197	215	PINK FLOYD Dark Side Of The Moon Harvest SMMS 11163 (Capitol)	●				7.98	
199	196	61	STEVE MILLER BAND Book Of Dreams Capitol SW 11630	▲				7.98	
200	199	14	WINGS Wings Over America Capitol SWCO 11983					14.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	16, 155, 166	Stanley Clarke	86	Little River Band	78	Teddy Pendergrass	26	Patti Smith	38
AC/DC	156	Linda Clifford	24	Love & Kisses	85	Tom Petty & The Heartbreakers	27	Snail	178
Ashford & Simpson	123	Crusaders	142	LTD	42	Pleasure	120	Spinners	169
A Taste Of Honey	54	Crystal Gayle	105	Chuck Mangione	9	Pink Floyd	198	Bruce Springsteen	6
Atlanta Rhythm Section	35	Natalie Cole	77, 134	Barry Manilow	33, 116	John Prine	128	Spyro Gyra	111
Average White Band	163	Commodores	3	Bob Marley	95	Pure Prairie League	139	Michael Stanley	162
Band	55	Con Funk Shun	64	Marshall Tucker Band	48	Queen	146	Statler Brothers	181
Toby Beau	103	Norman Connors	97	Steve Martin	124	Eddie Rabbitt	159	Steeley Dan	29
Bee Gees	144	Rita Coolidge	39	Dave Mason	50	Gerry Rafferty	2	Rod Stewart	71
George Benson	46	Alec Costandinos	193	Johnny Mathis	61	Rainbow	141	Barbra Streisand	14
Bobby Bland	195	Elvis Costello	90, 136	John McLaughlin	117	Lou Rawls	110	Styx	82
Bootsie's Rubber Band	109	Deodato	140	Meat Loaf	34	Raydio	186	Sun	81
British Lions	189	Jefferson Starship	23	Memphis Horns	188	Reo Speedwagon	80	Donna Summer	102
David Bromberg	148	Waylon Jennings & Willie Nelson	79	Frankie Miller	177	Lee Ritenour	121	Sweet	58
James Brown	192	Jethro Tull	99	Steve Miller	199	Tom Robinson	164	Sweet Thunder	182
Peter Brown	31	Billy Joel	21	Ronnie Milsap	133	Smokey Robinson	98	Trammps	168
Jackson Browne	44	Quincy Jones	22	Eddie Money	62	Kenny Rogers	114	Bonnie Tyler	20
Peabo Bryson	91	Michael Johnson	184	Moody Blues	19	Rolling Stones	1	Tuxedo Junction	112
Jimmy Buffett	66	Journey	67	Munich Machine	194	Linda Ronstadt	153	UK	94
Camo	183	Electric Light Orchestra	185	Willie Nelson	45	Demis Roussos	196	USA-European Connection	83
Cars	129	Roberta Flack	92	Nilsson	180	Rufus/Chaka Khan	100	Various Artists	187
Harry Chapin	152	Feetwood Mac	73	O'Jays	191	Todd Rundgren	69	Van Halen	68
Charlie	179	Foghat	37	Joe Sample	93				



THEIR NEW ALBUM

THE CRUSADERS

IMAGES

GREIF-GARRIS MANAGEMENT

PRODUCED BY "STIX" HOOPER, WILTON FELDER & JOE SAMPLE
FOR THE CRUSADERS PRODUCTIONS, INC.

abc
RECORDS

250,000 At Newport Fest

• Continued from page 64

sounds like fusion music with an electric piano, and other non-Rivers idioms.

The second half, however, starred the big band and it screamed the kind of music we are used to hearing from this man.

Soft-spoken lyricism, gentle shadings and sensitive colorings dominated the reunion June 30 of **Charlie Byrd, Stan Getz and Joao Gilberto** at Carnegie Hall. In a soldout performance, the three musicians re-created the sound of Brazilian jazz they popularized in the early '60s.

Guitarist Byrd opened the evening with the quiet energy of his close knit trio. In the 45-minute set, Byrd performed selections with Brazilian and Spanish flavoring, including several by Antonio Carlos Jobim and classical composer Villa Lobos. Stan Getz on tenor sax joined Byrd for three songs, blowing a light and airy tone throughout the hall. With his own quintet, Getz experimented with sound and mood. Highlighting his brief 35-minute set was "A Day In The Life Of A Fool" which flowed with a subtle, underlying tension.

After the intermission, the voice of singer Gilberto, who hasn't performed in the U.S. for 15 years, was received warmly as he sang in his sometimes conversational, sometimes whisper-like style that pays careful attention to the shaping of notes and the lilt of their rhythms. Among the many songs he offered were "Desafinado," also performed by Getz earlier that evening, and the only English language song on the program, "S Wonderful." Calling out Getz and Byrd toward the end of his hour-long set, Gilberto and the two leaders played two songs including "One Note Samba."

The delicacy of "chamber jazz" contrasted with the dynamics of big band majesty were the elements offered by the **L.A. Four** and the **Stan Kenton band** July 1 at Avery Fisher Hall.

The small group—Laurindo Almeida, guitar; Ray Brown, bass; Bud Shank, reeds and Jeff Hamilton, drums, made an overpowering East Coast impression with its flowing modernist brand of music, tied inexorably to some Latin and some classical influences.

Shank's alto and flute is the lead frontline melody instrument, Almeida's acoustic guitar sometimes being drowned out by the excessive power of the drums. Brown's standup bass was inventively utilized, craftily made to play counterpoint against Almeida's own structures and choral changes.

"The Lamp Is Low," with light and breezy interplays between bass and guitar, was the best of the band's eight selections, with a totally fresh, slow impression of "Mona Lisa" also a standout offering.

Kenton and his 19-pieces of raw energy totally pleased the audience of fans, but there is a sad note to be mentioned: although he has miraculously recovered from a serious accident, it is tragic to see him walk so slowly onstage and speak so softly.

Gone is the dramatic, herculean leader whose body actions added to the liveliness of the music. Instead, we see a more tempered Kenton, playing less piano than we are accustomed to while he leans forward to concentrate on his charges' efforts. He did play on several of the selections, although not with the fire and intensity of when he was in good health. But his single lines helped set the mood for "Send In The Clowns," the marvelous big band version which remains one of his distinct, newer works. "Body And Soul," "All

The Things You Are," "Turtle Talks," "Chelsea Bridge" and two oldies (called "history" by the leader) "Peanut Vendor" and "Artistry In Rhythm" added depth to the performance. "We'll get together again," Kenton bade the crowd at the conclusion and there were tears in people's eyes as they left the hall.

Exuberant, if not great jazz, was welcomed enthusiastically on Staten Island ferry boat rides on July 1 by a young crowd which was generally too young to remember either Jonah Jones or such World's Greatest Jazz Band luminaries as Yank Lawson and Bob Haggart.

Swinging dixieland was served up by trumpeter Lawson, bassist Haggart plus Al Klink on tenor sax, Lou Stein on piano, Johnny Mince on clarinet and Bobby Rosengarten on drums.

"Muskrat Ramble" was typical of the material along with "Up A Lazy River" and "Hindustan." Of course Haggart's classic from his Bob Crosby days "Big Noise From Winnetka" was a crowd pleaser.

Jones working with a quintet played those smart trumpet solos in that appealing shuffle rhythm that brought him some fame in the 1950s. Included were "Just In Time," "On The Street Where You Live," "Bubbles, Bangles And Beads." Guitarist Jerome Darr had some interesting solos too. The whole affair wound up with Jonah wailing "When The Saints Go Marching In" with the whole crowd joining in.

Lionel Hampton celebrated 50 years in show business in a rousing concert fronting an all-star band at Carnegie Hall July 1.

The band had some alumni such as tenor saxist Arnett Cobb, who despite being on crutches and in obvious discomfort blew some searing solos with the band and some soulful features such as "I'm Confessin'." Other stars were from other old big bands: Chubby Jackson on bass (from Woody Herman), Cat Anderson on trumpet (from Duke Ellington) and Joe Newman on trumpet (from Count Basie).

There were some relatively quiet moments when clarinetist Rob Wilbur and pianist Teddy Wilson joined the Hamp to re-create the old Benny Goodman quintet.

The concert closed with "Flyin' Home" including Illinois Jacquet's old solo played by Cobb. The audience was on its feet and clapping in unison. An encore was demanded and Lionel gave it to them: "Hamp's Boogie" in which Hamp interpolated a bit of "Hey, Ba Ra Re Bop," played both vibes and drums and finally flipped the switch and lit up his drums. Hampton never was subtle.

GROUP LENDS McDEVITT AID

LOS ANGELES — Barney McDevitt, for more than 40 years a nationally known music industry publicist, is critically ill here following a stroke.

A committee comprised of Leo Walker, Freddy Martin, H. Eames Bishop, Johnny Grant, Lyle Thayer, Dorothy Vance and Dick Whittinghill is accepting contributions in McDevitt's behalf. And for those who write McDevitt, his address is the Mid-Wilshire Home, 676 South Bonnie Brae, Los Angeles, Calif. 90057.

McDevitt worked out of the Hollywood Palladium for a quarter of a century promoting orchestras and singers.

Inside Track

Look for ABC Records to become the first of the larger labels to bar code its album product come early September. . . . First Artists is putting together a pilot for "The Paul Williams Show." . . . Evidently Merv Griffin liked getting his feet wet when he did the two-day disco-oriented series on "Thank God It's Friday," for now he's got a "Dance Fever" series working. . . . Allen Rosen of the **Flipside Record chain**, Lubbock, Tex., hit a mother lode when he bought into one of the small souvenir stores across the street from **Graceland**, the **Presley** mansion.

Beaucoup bucks hang in the balance if the mounting rumor that **Motown Records** is headed for domestic distribution through **Polygram Distribution** proves out. Whispers about the deal started three weeks ago. **Berry Gordy** supposedly visited with Polygram world brass in Europe within the last month. Feeding fuel to the grapevine is Gordy's persistent fervor for producing films. The possible loss of Motown would leave independent distribution with bulwarks like **ABC, Chrysalis, Fantasy, 20th Century-Fox, Private Stock** and **A&M** for about two-thirds of the 50 states. Principals from both camps won't talk about the hinted negotiation.

Moby Disc Records, a major independent retailer in Los Angeles, moves from Van Nuys to Sherman Oaks, where it triples its former space. . . . A \$35 million, 3,200-seat **Music Center** is in the works for the **Univ. of California, Irvine**, campus. It would be the most prestigious hall in upper-class **Orange County**. . . . Look for redhot **Bruce Springsteen** to star in "Street Messiah," a film to be produced by **William A. Levey**. . . . **Tony Galgano** bought **Lorimar One-Stop, Chicago**, from **Chuck English** last week and will call it **Records Inc.** The Windy City wholesaling veteran is only months away from celebrating his 50th anniversary in the industry. **Tony Ignaffo**, the one-time MCA branch manager, will oversee the new one-stop addition for Galgano.

Judd Siegel, former sales boss for **Arista Records**, has recovered from a bout with serious illness and is rumored headed packing up in his present Connecticut manse and tracking back to his hometown, Chicago. Siegel may announce a link with a record retail chain in that area, 'tis said. . . . **Donna Fargo** still convalescing from peripheral neuritis at the **Santa Barbara (Calif.) Cottage Hospital**. The illness erased her concert tour. . . . Just when **George Carlin** gets the national "dirty words" publicity, **Retina Films** announces it will do a documentary, encompassing his stage routines. . . . **Senegal** awarded **Bob Marley** a special Third World peace medal for his frequent benefit appearances on behalf of that part of the world.

Walter Wager, the prolific ASCAP publicity head, spent three days in Beverly Hills, capturing the flavor of the patrician place for a tome he is committed to write for a publisher about a distaff detective who gumshoes that area. . . . **Elektra/Asylum** junked \$2,000 worth of **Linda Ronstadt** photos taken recently for the film, "FM." She didn't dig her frizzy look and adopted a new coiffure. . . . **No all-work for the CMA board**: At its three-day meet in Dallas early this week, there's a barbecue supper with local members at **Dewey Groom's Longhorn**

Cassettes Grab Big Share Of Cutouts

• Continued from page 1

rent items eventually finds its way into the promotional pipeline.

In its latest industry wrapup, the RIAA tags cassettes as the fastest growing recorded music format, gaining more than 69% in unit sales last year as compared to 1976.

While 8-tracks remain the bulwark of tape cutout turnover for Araco Records & Tapes of Burlington, N.J., cassettes are moving up rapidly, says owner Alex Araco.

They now comprise 25% of his tape volume, up 40% in the last six months, and he says he wishes he could get his hands on more. He describes the increase in demand for promotional cassettes as "overwhelming."

At retail, many of his customers are selling these items from \$2.99 to

RCA Sues Firm

LOS ANGELES—Kaplan & Kaplan, a local collection agency, on behalf of RCA Records is suing Pico Blvd. Record Sales, doing business as the Electric Bagel. The Superior Court pleading alleges the defendant owes RCA \$5,577.12.

a high of \$3.99 for the most desirable titles.

Cassettes also make up an estimated 25% of tape volume at Surplus Record & Tape Distributors, major cutout firm with outlets in Rochelle Park, N.J., and in Chicago. But only a year ago, says co-owner Manny Wells, cassettes trailed 8-tracks by a ratio of 1 to 9.

For surplus, heaviest action has been in cassette classics, Wells reports, although demand is strong in all repertoire areas. It's his experience that most retailers place price tags of \$2.49 to \$3.49 on cassettes purchased through his company.

At Candy Stripe Records in Freeport, N.Y., rising demand has enabled that firm to dispose profitably of cassette cutouts stockpiled some two years ago when the market for this product was soft. Now, says Bernard Keil, owner, "I can use lots more."

Demand is up, and Candy Stripe tallies show cassettes at 20% of his tape turnover, double the percentage just a year ago. He cites \$2.99 as the retail price encountered for best titles, while lesser product goes for \$1.99 and as little as 99 cents.

For One Way Records in Albany,

Ballroom, luncheons hosted by **KBOX** and **WBAP** and the **Baptist Radio & TV Commission**, where **Bill Anderson** and **Dave & Sugar** perform, respectively, and a party at the home of **Charley and Rozene Pride**. If there's time left, board meetings will be held at the **Fairmont Hotel**. . . . Is it true that **Ron Alexenburg** got more loot plus a piece of the action for his new label than the previous loot-only deal MCA offered him if he took over an executive post with MCA Records?

Les McCann, now with **A&M** is working with **Herb Alpert** on future projects. He was formerly with **ABC** and **Atlantic**. . . . **Peter Frampton** recovering in **New York's Lenox Hills Hospital** from multiple fractures and lacerations following an auto accident in Nassau. He's expected to recover fully. He probably will not be ready for the Thursday (20) opening of "Sgt. Pepper's Lonely Hearts Club" film in which he stars. **RSO** is jettisoning some of the 35 stars of that film for the **Gotham** premiere. The **Bee Gees, George Burns, Alice Cooper, Steve Martin** and **Earth, Wind & Fire** are expected. . . . **The Toledo, Ohio, Boogie Records store** erected a 12-foot portable pool in its parking lot to hype the **CBS "Lake"** album. Customers were invited to take a dip and enter a contest in which the pool was given away.

Madison (Wis.) Mayor Paul Soglin gave **Mayor Oscar Fernandes Mell** of Havana a copy of **Ben Sidran's LP, "Free In America,"** when the conference of mayors visited Cuba. Soglin is a fan of Sidran, who now resides in the Badger state capital. . . . **Phil Willen**, the Los Angeles freelance marketing consultant, holds a **BBQ** bash Thursday (13) at his Valley home, honoring the entire **Pickwick International** rickjobbing staff. . . . Soul stations that initially programmed the "Miss You" single by the **Rolling Stones** cooled off on the 45 when the album was released and they heard the "Some Girls" title track. The explicit line about black distaffers' nocturnal proclivities incensed stations like powerful **WBLS**, which dropped the single from rotation. Despite pressure from **Atlantic Records**, the Stones refuse to change a line in the album. The Stones' policy of not doing encores on al fresco gigs has caused incidents at **Rich Stadium, Buffalo**, where 300 rushed the stage and **Philadelphia's JFK Stadium**, where fans' bottle throwing did an estimated \$60,000 damage. . . . **Donald Levy** of **Sugar & Soul Music** was among the more than 150 persons injured in the explosion of an ice cream truck on lower Manhattan June 30.

Robin Wilson, wife of **Don Graham**, Cream Records promo chief, sang at the **Jockey Agents Benevolent Assn.** dinner/dance June 27 at the **Beverly Wilshire Hotel, Beverly Hills**. . . . **Composer Hugo Montenegro** reported coming back to California after residing in Honolulu for the past year. . . . **Bette Midler's** former backup group, **Formerly of the Harlettes**, is the subject of a new Columbia Pictures pay tv special spotlighting cabaret acts. . . . **Tom Campbell**, spokesman for the **Cal Stereo** chain, hosted some live talent shows over the July Fourth weekend at **Knott's Berry Farm**, the first time the discounting hi fi chain sponsored live talent at the **Buena Park, Calif., funspot**.

N.Y., records continue as the cutout mainstay, although tape adds appreciably to grosses. David Schlang, owner, finds that cassettes now run neck and neck with 8-tracks in his sales profile, whereas "not too long ago" the ratio was 2 to 1 favoring cartridges.

Retailers Surveyed

• Continued from page 10

The four **Laury's** outlets closed their doors on the big holiday, but did "great" business the preceding day, according to manager **Art Shulman**.

Business also stopped at all eight outlying **Flip-Side** stores, though chain owner **Carl Rosenbaum** notes, "I had a feeling that if we'd been open Tuesday, it would have been a very good day."

Mike Comisher, owner of two **Record Estate** outlets blames the brilliant summer weather for cutting into volume the Monday before the holiday. The outlets were dark on the Fourth.

So were the three **Hear Here** outlets, though owner **Max Tuchten** was surprised by heavy traffic the preceding days.

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KATE BUSH

THE ALBUM

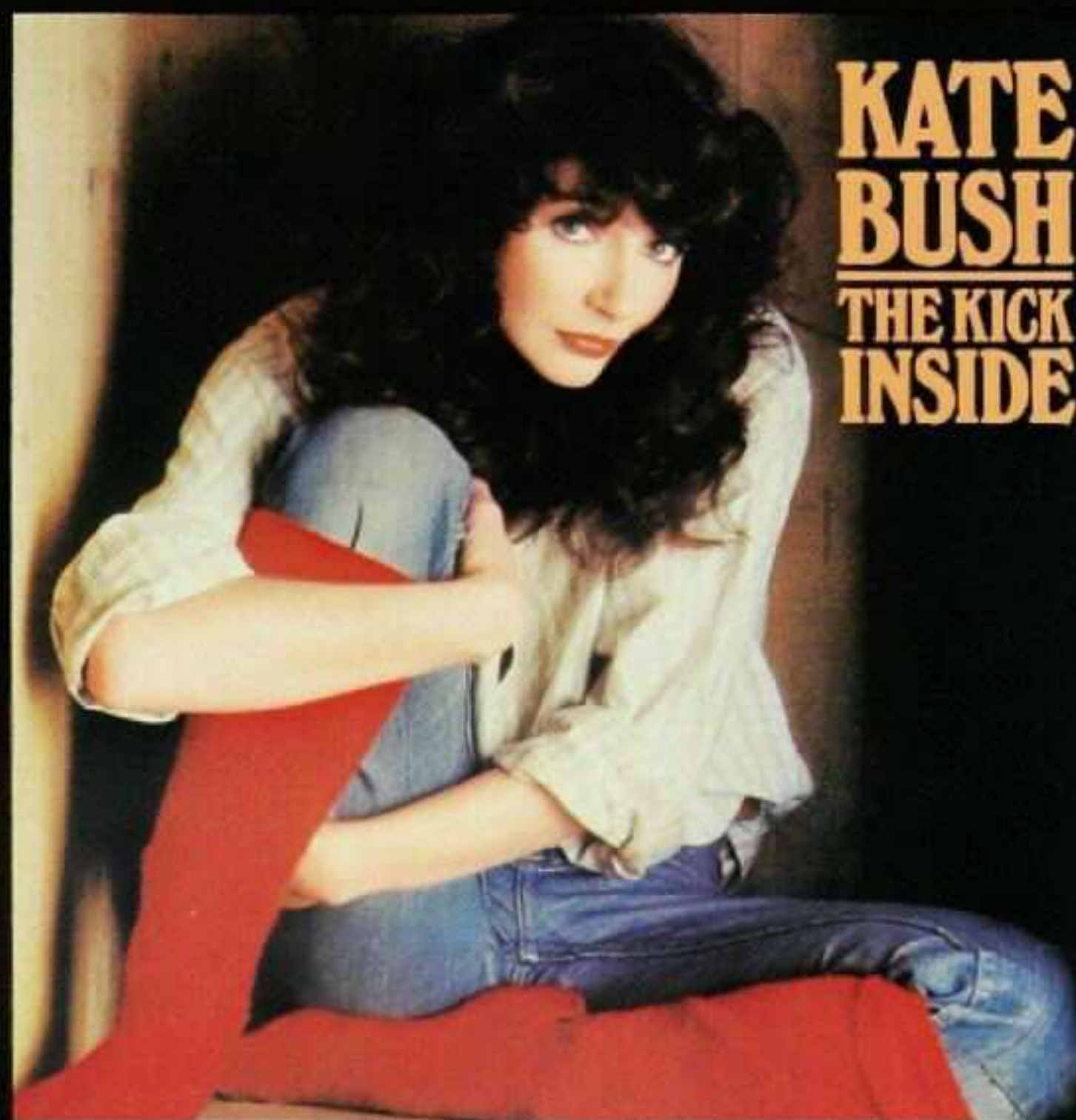
THE KICK INSIDE

SW-17003

THE SINGLE

WUTHERING HEIGHTS

8003



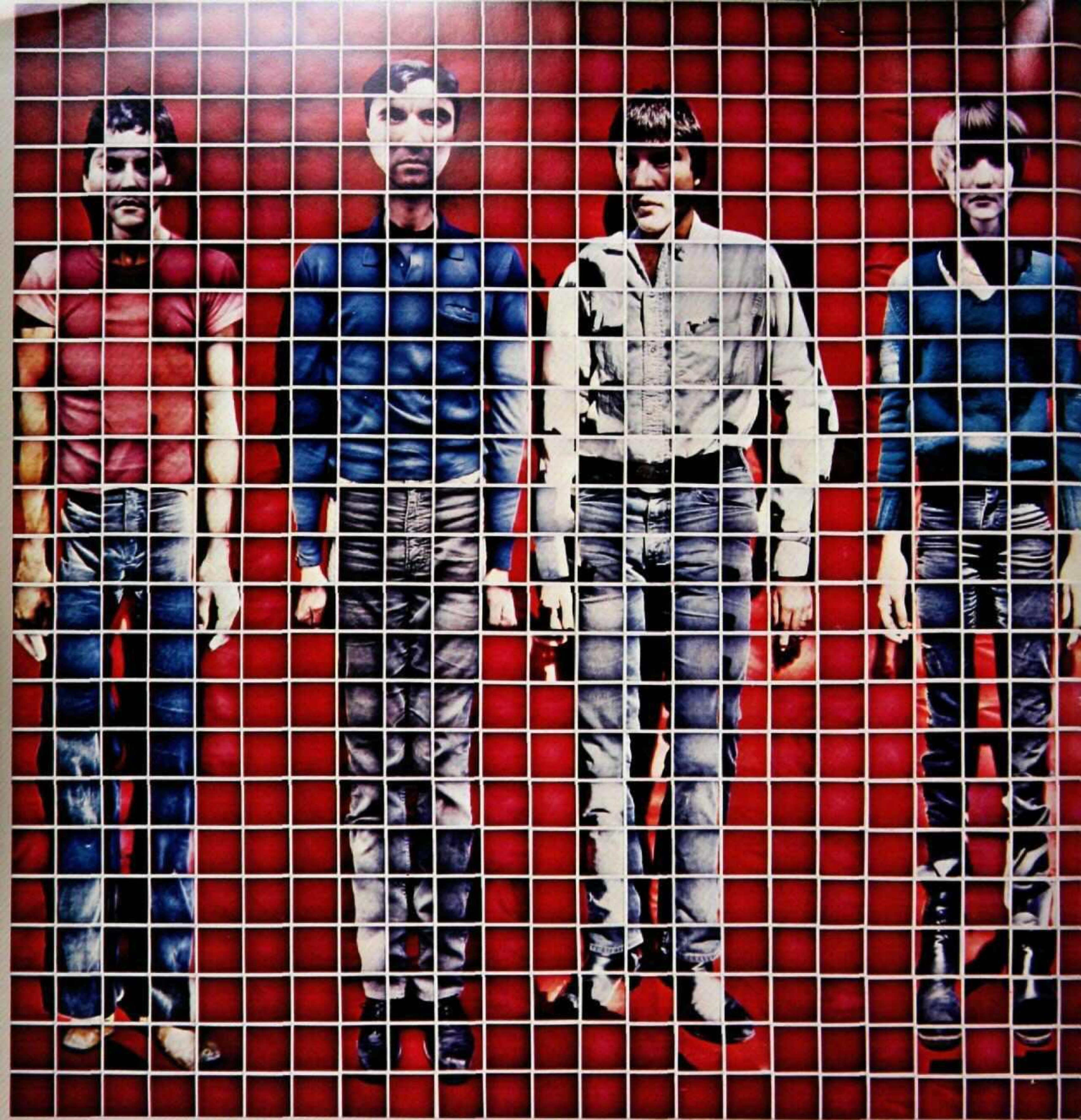
ENGLAND	SINGLE #1 (4 WEEKS) GOLD	LP #3 GOLD
AUSTRALIA	SINGLE #1 GOLD	LP #1 PLATINUM
HOLLAND	SINGLE #3	LP #1 PLATINUM
NEW ZEALAND	SINGLE #1 (5 WEEKS) PLATINUM	LP #2 GOLD
BELGIUM	SINGLE #4	LP #2
DENMARK	SINGLE #4	LP #5
FINLAND	SINGLE #4	LP #3
SWEDEN	SINGLE #13	LP #9

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