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Billboard

83rd
YEAR

NEWSPAPER

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Top Formats Honored At Radio Forum

By ELIOT TIEGEL

NEW YORK—RKO's KFRC in San Francisco, Storer's WHN in New York and WASH in Washington, D.C., were named the top radio stations in their respective large market categories at Billboard's just concluded 11th annual International Radio Programming Forum here.

KFRC was named the top rock station, WHN the top country station and WASH the top middle-of-the-roader in the large market categories.

More than 50 awards to broadcasting and record industry executives were proffered at the closing awards banquet Aug. 12 at the Americana Hotel. A complete list of award recipients appears in the special Radio Forum (Continued on page 56)

Platinum 45s: New High

By PAUL GREIN

LOS ANGELES—Seven singles have been certified platinum by the Recording Industry Assn. of America so far this year—as many as were certified in 1976 and 1977 combined.

Besides this surge of two-million-sellers, there have been 40 gold singles thus far in 1978, compared with 34 this time last year.

32 by Aug. 17, 1976 and 26 at this point in 1975, all indicating that the 45 remains a potentially viable sales item.

A survey of label promotion heads reveals that an important reason for this growth is that top hits today enjoy wider exposure than ever before. There is an in-

(Continued on page 114)

Home Tapes In Germany Spur Outcry

By WOLFGANG SPAHR

HAMBURG—In an effort to bring about changes in the copyright laws here, startling figures showing the growth of home recording in Germany have been presented to the Federal Ministry of Justice by GVL, Germany's performing rights society for artists and record companies.

The figures, which include the estimate that 82.5% of all home recording activities relate to the taping of radio, television programs and borrowed records or cassettes, are based on market research carried out by the GFM company of Hamburg in some 2,000 households. (A 71% segment of the 82.5% of home tapers record from radio or television. The rest is from records or cassettes.)

(Continued on page 94)

Picture Sleeves Aid Swinging Singles Sales

By ADAM WHITE

NEW YORK—Picture sleeves for singles are enjoying a new lease on life this year as labels increasingly exploit their potential as merchandising tools.

The trend has the enthusiastic support of retailers, racks and distributors across the nation, who confirm the proliferation of singles thusly

sleeved and agree the ploy is valuable in boosting sales.

It is also contributing to the configuration's creative and marketplace well-being, underscored elsewhere by the upturn in platinum singles over last year, and experiments with

(Continued on page 102)



Anglo-American domination of the charts is about to come unraveled. Boney M proves with **Nightflight To Venus** that Euros can do it, too. Owners of several massive Euro Number Ones (including the legendary "Rivers of Babylon"), Boney M homes in on the essentials of pure pop on their first Sire Hansa LP. Arrangements are clever; lyrics, quirky; melodies, charming. Producer Frank Faxrian has been called the Phil Spector of the '80s. You'll soon know why. SRK 6062. (Advertisement)

PICKWICK DISTRIBUTING

Presley Picture LP Clicks For Small Arizona Label

By ED HARRISON

LOS ANGELES—Fotoplay Corp., a small label tucked away in Prescott, Ariz., having released the first commercial picture disk in the U.S. in May titled "To Elvis: Love Still Burning," is now starting to enjoy the taste of success.

Pickwick is now handling national distribution for the LP as word of mouth brings the product to the attention of retailers and distributors.

The album, which features a colorful illustration of Presley by artist Marge Nichols, is a tribute record containing 11 songs recorded since August 1977 when Presley died.

The initial pressing of the record was 6,000 copies, available only through a bi-weekly newsletter called Record Digest, and collector shops.

The man behind the album is Jerry Osborne, author, publisher, ex-deejay and avid Presley collector, who credits Billboard for opening his eyes to the record's marketability after reading stories about the Heart and "Sgt. Pepper" commercial picture disks.

"When Elvis died all the tribute songs came out so I decided to collect them," says Osborne. "From my own collection of worldwide songs I narrowed it down to 25 of the best sounding records. All selections were based strictly on the songs."

After deciding on assembling the album, Osborne investigated the possi-

(Continued on page 19)



Presenting a new album of songs that only Janis Ian could have written. It's called, simply, "Janis Ian." Produced by Joe Wissert, fresh from his work with Boz Scaggs, "Janis Ian" is the most thoughtful and entertaining album to date from Janis. It's new, on Columbia Records and Tapes. Produced by Joe Wissert. JC 35325 (Advertisement)

(Advertisement)

Hey, it's Horizon! Disco! Boffo! Hype! Hoopla!

Yeah, New Horizon! Promos! Freebies! Bumper Stickers!

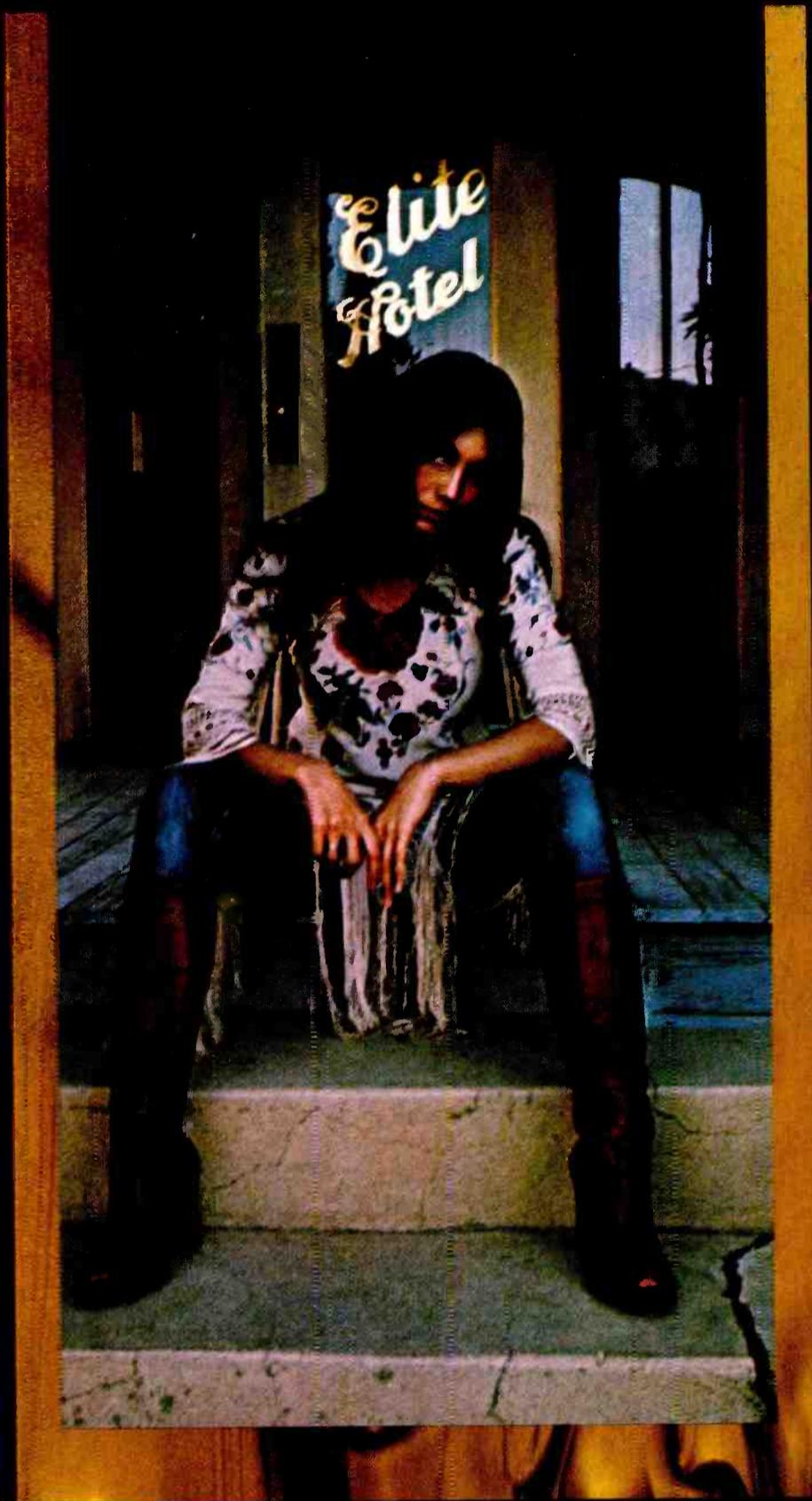
NO. Dr. John, Mark Almond Band, Neil Larsen, David Grisman. TALENT.

Ok, dotcha! New Horizon. Jazzy! Exotic! Intellectual! Fay! out!

NO. Just great music.

You mean not even a billboard on Sunset?

can a billboard play the music?



Emmylou Harris.

Gold.

The Beatles Rise Again Thanks To 'Pepper' Film

Old Masters Sell Big; Others Record Songs

By ADAM WHITE

NEW YORK—This summer's Beatles revival is extending beyond the Stigwood Organization's "Sgt. Pepper" movie and soundtrack album.

Sales of Capitol's Beatles catalog are surging, says Dennis White, vice president of marketing, while the label also reports snowballing media interest in the long-defunct group.

And the Lennon/McCartney song chest is beginning to bubble over and above RSO's "Sgt. Pepper" package, with new versions of "Lucy In The Sky With Diamonds," "Things We Said Today," "Golden Slumbers," "Every Night" and "I Will."

The activity is even embracing direct-to-disk and children's product, with Audio Technica importing a "Sgt. Pepper" album by Japanese instrumentalist Jun Fukamachi and Wonderland set to release a Beatles "All Time Hits" kiddie package.

Three Beatles albums on Capitol show on Billboard's Top LP & Tape chart, with the "1962-66" twin-pocket anthology arriving at a

starred 142 this week, to join its companion "1967-70" set (up 10 places to a starred 92) and the original "Sgt. Pepper's Lonely Hearts Club Band."

That album makes one of the week's biggest jumps, striding 20 places to a starred 32—more than 11 years after its first release.

Dennis White, who claims the product is "exploding out of the stores," says this activity is ahead of Capitol's release of the albums in special picture disk and colored vinyl form (Billboard, July 29, 1978).

These ship Monday (21), and White expects them to lend substantial extra momentum to the Beatles' bandwagon.

The label's pressing order of all four LPs—the "1962-66" and "1967-70" retrospectives in red and blue vinyl respectively, the "White" double-album in that color, and the "Sgt. Pepper" picture disk—has been upped from 100,000 copies to 150,000. All carry a \$15.98 suggested list.

Capitol also hopes to place "Sgt. Pepper's

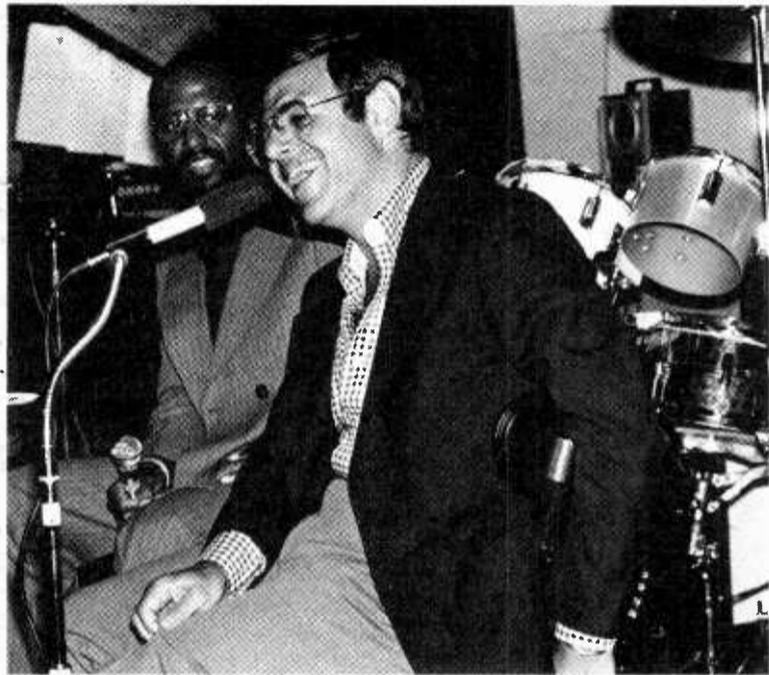
Lonely Hearts Club Band" backed with "With A Little Help From My Friends" single, the first ever issued from the 1967 album, on the charts alongside the Stigwood movie hits by Earth, Wind & Fire, Robin Gibb and Aerosmith.

The Maclen Music copyrights joining this throng include "Lucy In The Sky With Diamonds" by Capitol's own Natalie Cole, "Things We Said Today" by Jackie DeShannon, "Every Night" by Phoebe Snow, "Golden Slumbers" by Bonnie Koloc and "I Will" by Tim Curry.

Maclen is administered by ATV Music Corp., whose president, Sam Trust, has been in the vanguard of working Beatles copyrights via the "Beatlemania" show.

Audio Technica's direct-disk import by Fukamachi is one of the first 10 albums the company is releasing here via its new deal with Toshiba-EMI.

General manager Jon Kelly is reluctant to (Continued on page 107)



Billboard photo by Roger Sandler

BIRTHDAY SPEAKER—Joe Smith, Elektra/Asylum's chairman, is the guest speaker at the Alternative Chorus Songwriters Showcase seventh birthday bash in Los Angeles. With Smith is Len Chandler, co-founder of the Showcase which is sponsored by BMI.

PLEGGED AT PROMO PARLEY

Mercury Aims For An Autumn Thrust

CHICAGO—Phonogram/Mercury will shoot for a major breakthrough in pop music this fall, with one of its most wide-ranging product slates in recent years, greater emphasis on promotional planning and coordination and a new promotional incentive program.

These were themes of the Phonogram/Mercury national promotion meeting here Aug. 11-13, at which key label executives proclaimed the company "on the verge" of a series of breakthroughs.

"The company has the best look of straight ahead that it's had in a long time," stated Lou Simon, senior vice president. "The commitment by this company's management to increase its position is immense," Simon said.

The two days of planning, reviewing, revamping and entertaining sparked not only the promotional staffs but sales, a&r and publicity departments who were here as well. Associated labels Lone Star, DJM, De-Lite and Monument also figured prominently, with an entire morning reserved for their separate presentations.

In his remarks at the opening

business session, Charlie Fach, general manager said the company has shown dramatic growth in black music and country music sales in 1978, and set several pop music pri-

(Continued on page 14)

Societies In Answer To Court Edict

By IS HOROWITZ

NEW YORK—ASCAP and BMI already are suffering the fallout of an appeals court decision favoring CBS-TV in its antitrust suit attacking the concept of blanket licensing.

In new briefs to the U.S. Supreme Court last week both organizations claim that a reference in the ruling to "copyright misuse" has quickly been seized upon by some licensees to avoid payment of royalties for the performance of copyrighted music.

Both reply briefs come on the heels of the CBS response to earlier petitions by the rights groups for certiorari review of the appeals court decision (Billboard, Aug. 12, 1978).

The contested 1977 court ruling tags the blanket license for network tv as illegal price fixing unless a per-use option is all also made available.

While the reply briefs challenge legal points raised by CBS in its antitrust contention, they also stress the turmoil that would arise in the international structure of music licensing if the lower court decision is allowed to stand.

Even at this point, states the BMI brief, the decision is having a "significant effect on BMI in negotiations with licensees and in copyright suits against infringers."

In its attack on the CBS brief to the Supreme Court, ASCAP claims the network advances "a new theory of price fixing so unlimited in scope

(Continued on page 102)

Superstore Next On Disc's Agenda

By ALAN PENCHANSKY

ST. CHARLES, Ill.—The Disc Records chain will open its first superstore this fall, a 9,000 square foot outlet housing four videocassette

players for merchandising, John Cohen, Disc president, reveals.

Plans for the outlet were disclosed at the Disc Records national convention here last week, where Cohen unveiled a full slate of new management and merchandising programs for the chain.

Increased use of video merchandising beyond the 10 stores presently equipped, and a major new budget and mid-price product utilization plan were discussed by the executive.

Cohen, in his keynote address to the Disc managerial staff of about 50, said that "customer service" would be given the highest priority in the new year.

"Today, no matter where you go you are treated shabbily," said Cohen. "Disc has got to be the place to go where people knock themselves out to make the customer happy."

Raul Acevedo, general manager of the chain, announced the creation of a new area manager position with responsibility for local level carry-through of advertising and promotions set up by regional managers.

Nine area managers are being ap- (Continued on page 22)

Antipiracy Fight Dealt Blow By Singapore Court

SINGAPORE—A powerful blow was dealt to the fight against piracy here when a High Court allowed an appeal by a businessman convicted of four counts of possessing six pirated cassettes for sale. A \$700 fine imposed by a lower court was set aside as well.

Officials of various record companies here describe the decision as "precedent-setting," and one which would have wide-ranging "repercussions" on the industry.

They all agree that the decision will adversely affect both the industry and the campaign by record companies against piracy.

The judgment by Chief Justice Wee Chong Jin dealt essentially with legal arguments raised by David Marshall, counsel for businessman Kwah Hai Gong.

It covered the facts and law on the

(Continued on page 96)

BACKED BY JAPANESE MONEY

Paul Drew Forming Own Label

By DAVE DEXTER JR.

LOS ANGELES—With his RKO Radio consultancy post no longer in force after 13 months, Paul Drew will soon be entering the record business as head of a new label.

Backed financially, in the main, by a young Japanese company which Drew is not yet in position to name, the new company will have its first product in stores "along about March or April next year," he says.

"We also will be founding two music publishing firms," Drew notes. "One will be BMI, the other ASCAP. I'll be going to Tokyo in about a month to firm up all the details as to the recording and publish-

ing ventures and at that time I hope to be free to announce the name of the label and publishing firms and in which U.S. city they will be based. Right now, that has not yet been decided."

Drew says he will concentrate on new, young, untried talent "but we also will be issuing soundtracks from motion pictures."

Drew will base in Los Angeles, but declares it is possible that the label and publishing companies could well be situated in some other U.S. city. He will be 50% owner of the new companies, he says.

It was back in the 1950s that he began his career as a Detroit record

promoter, employed by Walter McGuire and London Records. "I remember plugging Mantovani's 'Charmaine' and that I once got tossed out of Bill Randle's studio because I objected to his spinning a 1945 Leadbelly disk," he recalls.

From hustling records, Drew moved into radio as a deejay, director, producer and programmer, joining RKO in 1967. In 1973, RKO made him vice president in charge of programming for its chain of stations. "I can't sing, play an instrument or dance," he admits, "but I believe I know enough about records to run a record company successfully."

Imported Rock Gains In Japan

By HARUHIKO FUKUHARA

TOKYO—Imported rock records are grabbing about 30% of the market from the Japanese companies that manufacture the same records locally. These figures appear against the backdrop of a falling dollar and rising yen, a situation in which imports continue to rise.

For many labels here the counter strategy is to step up simultaneous release, import Western pressings themselves where necessary, and, in some cases, to cut prices on domestically manufactured product.

As a whole, imports currently account for about 10% of all the disks sold here. But domestically-produced Western rock and crossover disks have been hardest hit by the import situation.

Unlike classical and jazz buyers, rock buyers want their records as quickly as possible and for them im-

(Continued on page 97)

AUGUST 26, 1978 BILLBOARD

RCA's Carter Sees Highest Profit Levels Yet

'Superstar Sellathon' On Horizon

By STEPHEN TRAIMAN

NEW YORK—Already two-thirds of the way through the label's biggest year, plans for the last four months should assure RCA Records the best sales and profit levels in history, says Dick Carter, division vice president, field marketing.

A "Superstar Sellathon" geared to a complete restocking program on the entire catalog of RCA and its affiliated and distributed labels kicks off in early fall, on the heels of the "Always Elvis" campaign launched this month. There is also the possibility of more new Elvis product before year's end.

Major campaigns are just underway for new releases by Dolly Parton, Daryl Hall & John Oates and the original Broadway cast album of the Tony-award winning "Ain't Misbehavin'." Also due this coming month or early fall are Paul Anka's label debut, new David Bowie, Waylon Jennings and Charlie Pride LPs, and Odyssey's followup to its initial release that included the top 10 single "Native New Yorker." Classical isn't being ignored, with selected titles of the French Erato line due.

Distributed labels also will be getting prime attention, with the Rocket Records debuts of Lorna Wright, Colin Blunstone and the Moirs, and new Kiki Dee and Cliff Richard releases, new Salsoul product that will include the introduction of the Bethlehem jazz catalog, and Hologram's recent debut of Axis and Cab Calloway's upcoming first release on the new label.

Pricing will stay at maximum \$7.98 list for this year, Carter says.

The ambitious program between now and year-end reflects Carter's basic philosophy: "It's important to always have something going on in the marketplace, involving all elements of merchandising, marketing and discounts—certainly on all new product—to keep the excitement at a high level."

Since his return to the label in March from a stint at Phonodisc, now Polygram Distribution, Carter has been involved in restructuring of the sales and marketing operations, working closely with president Bob Summer.

"In the old-style RCA there were marketing and sales slots open when I returned, and Bob picked up elements from both areas to create this new field marketing position. Aimed at picking up strength in merchandising follow-through it provides more liaison between distribution, credit and manufacturing as well as

(Continued on page 102)



URBAN DIVA—Genya Ravan, 20th Century-Fox recording artist, leans out the window of a New York bus to affix the last of the 150 posters advertising her current album, "Urban Desire." Gotham's bus lines permitted use of the posters, but the subway system turned them down as being "lewd and suggestive."

DAILY SATURATES

7-Label Ad Blast For Texas Distrib

By JOHN SIPPTEL

LOS ANGELES—To counteract the advertising wallop of branch distribution competition, independent distributor H.W. Daily Inc., is testing a combined seven-label and one accessory manufacturer advertising co-op saturation program in the greater Houston area.

Labels involved in the collective marketing thrust are: A&M, Motown, ABC, T.K., 20th Century, London and Tomato. Memorex tapes is the accessory maker in the campaign.

The 15-day program, which started Wednesday (16), will utilize more than 500 30-second radio spots and multiple newspaper ads. Bud Daily, secretary-treasurer of the pioneer independent label distributorship in Houston, estimates the cost of the overall sales campaign at approximately \$45,000.

Called "Summer Hit Wave," the concept for the combined marketing effort was brainstormed by Larry Hayes, A&M regional rep in the Southwest. Hayes suggested the idea to the Daily brothers, Bud and Don, who in turn contacted vendors whom they represent.

Enthusiasm on the vendors' part is strong enough that Warren Hildebrand, All-South, New Orleans; and Bill Emerson Jr. are readying similar locality marketing pushes.

Bud Daily says that suppliers have told him of their interest in another such monster collective program come the holidays.

Nine area radio stations will carry

the spots, which will tag 65 participating retailers. Each spot will tag three different stores. All dealers participating are independents, except for Sound Warehouse and Disc Record stores in the Houston vicinity. All dealers are tagged in print ads.

Stores involved have agreed to stock minimum quantities of pre-selected album inventory and blank tape. A 2x10-foot banner highlights a central traffic area where promotional program goods are displayed.

Daily staffers and label field reps will check regularly with stores to ensure that all the summer program merchandise is in stock during the period, Daily said.

R&b stations on which advertising
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Executive Turntable

Richard Bibby named vice president and general manager of Pickwick Records of Canada Ltd. With MCA since 1965, Bibby had been vice president and general manager at MCA Records in the U.S. . . . Paris Eley named vice president of national promotion for CBS Records black music marketing division, based in New York. He was director of merchandising for the unit. . . . Frank



Bibby

Getz takes over as director of international physical distribution operations for CBS Records International, New York, moving from director, industrial engineering, in the CBS corporate facilities staff. . . . Gerald Falstrom, director of financial planning for the WEA Corp. since January 1977, is appointed controller and will base in Los Angeles. . . . Arne Holland promoted to the post of director of business affairs at Capitol Records, Inc., Los Angeles. He had served as manager of business affairs. . . . Also,

Peter Barton appointed creative director of merchandising and advertising for the label. Most recently he had been director of marketing and advertising for Media For Education, a children's book publisher. And Judi Kerr is appointed creative services project manager. She had been a secretary. . . . Dave Neckar,



Falstrom

vice president, production, for United Artists the past five years, has left that label to join Ivy Hill Communications, Inc., Los Angeles. Richard Wagner, formerly in sales with UA, has taken over as production chief for UA. . . . Stephen Rudolph appointed associate director of national promotion for CBS Associated Labels in New York. He was national head of promotion for Avco Embassy. . . . Doug Haverly appointed to international administrative manager for A&M Records in Los Angeles. . . . Joe Isgro becomes executive vice president and general manager of the newly formed Venture Records in Los Angeles. He had been a vice president of promotion for Motown and most recently was with EMI Records, Los Angeles. . . . At Epic/Portrait/Associated Labels, Jim Charne is named director, national merchandising, and Jeff Siroy is associate director, West Coast artist development. Former, who moves over from director of product management for the division, bases in New York; Siroy, who joins from head of the Paragon Agency's national college program, is headquartered in Los Angeles. . . . Jack Levy is now vice president of sales and marketing at Tomato Records, New York, from director of marketing. . . . Nancy Huang and Susan Poner are appointed product managers in Atlantic's new product management unit, located in New York. Former was financial analyst and stockbroker for Smith, Barney, Harris, Upham; Poner was assistant to Atlantic's vice president of a&r. . . . Paul Tannen appointed vice president and director, professional activities, for Screen Gems-EMI Music & Colgems-EMI Music, headquartered in New York. He moves over from vice president of the firms' Nashville base. Promoted to general manager, Nashville, is Charles Feldman. . . . Barbara Anne Burns appointed national advertising coordinator for the WEA Corp., Los Angeles. She was assistant to the promotion director at WEA's Cleveland branch. . . . Regional WEA appointments include Narrio Wright upped to Eastern regional black music marketing representative after being a Philadelphia black music promotion person for WEA; Sean Brickell joins WEA as Elektra/Asylum and Atlantic Records promotion representative for Virginia basing in Tidewater after having been music critic for the Virginia-Pilot newspaper in Norfolk; George Skaubitis, formerly with Pop Top Magazine in Los Angeles, is appointed WEA's local Warner Bros. promotion person in Hartford, Conn., replacing Stuart Morrison who has been transferred to Warner Bros. Records as regional album promotion manager for the Midwestern market; Rufus Greene appointed black music merchandiser for the Philadelphia market after 3½ years' experience in record retailing in the Philadelphia region; Frank Williams, WEA Chicago's black music merchandiser for the past year, appointed sales representative covering that market; Wilbur Mhoon, a member of the Chicago branch's stock and shipping department, promoted to replace Frank Williams as the branch's black music merchandiser; Steve Farley, former buyer at ABC, joins WEA as a sales representative in the Des Moines/Omaha area; and Fred Toedtman appointed WEA's Cleveland branch marketing coordinator after having been a promotion representative for Elektra/Asylum. . . . Helen Zeilberger is the new manager of accounting for the WEA Corp., Los Angeles. She joins after 3½ years with R&D Associates, where she was supervisor of the accounting department. . . . Mario Sprouse named music director for Versatile Records, New York, having arranged and conducted sessions for the label's current releases. Alan Shirk becomes press information director for Versatile; he is head of his own creative services firm, based in Allentown, Pa. . . . Cynthia Cox is national secondary promotion administrator for Polydor, New York, joining from head of national secondaries for Salsoul. . . . Patrick Rustici is regional promotion marketing manager, Northeast, for Columbia Records, New York. He was a local promotion manager in Hartford. . . . Walter Winnick becomes Northeast regional album promotion manager for Epic/Portrait/Associated Labels, New York, from local promotion man-



Eley



Holland



Barton

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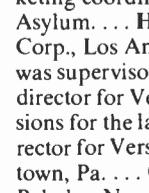
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Levy

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(Continued on page 10)

INVESTIGATING STOLEN PRODUCT

FBI Seizes Odyssey Chain's Books

LOS ANGELES—Business records of Odyssey Records, confiscated by FBI agents Friday (11) in a raid on the chain's Capitola, Calif., home offices, are being turned over to a federal grand jury in San Francisco which is investigating allegations that the firm trafficked interstate in stolen records.

An FBI spokesman, involved in the investigation, says a search warrant was obtained Wednesday (9) from a San Francisco federal magistrate, following the presentation of evidence involving the request for

the warrant. It is reported that as many as 30 agents were involved in the business records seizure.

No arrests were made, the FBI source says. Subpoenas were served on a number of home office staffers by federal agents. "An investigation into the matter is pending," the FBI spokesman states.

Odyssey was started in 1970 by Richard Bullock in Santa Cruz, Calif. The chain now is reported to be operating about 30 stores primarily in the Pacific Coast area, Utah, Nevada, Alaska and Arizona.

"Twin Sons of Different Mothers."

"This album constitutes a collaboration, experiential in nature, between Tim and myself. It is an attempt for both of us to move outside our own recognizable boundaries and try new directions—new forms of music which we rarely get to explore on our own. It is a chance to stretch, an opportunity to grow, and a hell of a lot of fun."

Dan Fogelberg



*Dan Fogelberg's new album with Tim Weisberg, "Twin Sons of Different Mothers."
On Full Moon/Epic Records and Tapes. *

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly



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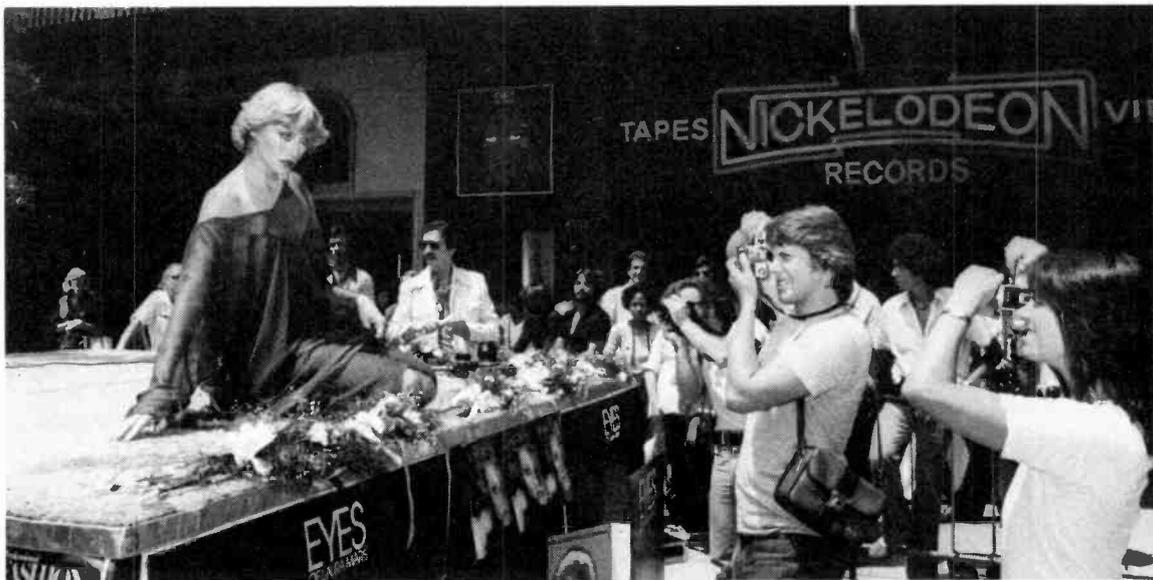
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Vol. 90 No. 34

General News



EYES FOCUS—Model Darianne Fleugel, who appears in "Eyes Of Laura Mars," poses for photographers during an amateur photo contest sponsored by Columbia Records, Columbia Pictures and Nikon cameras in Los Angeles. "Prisoner," sung by Barbra Streisand from the soundtrack LP, provided the inspiration for the contest entrants. The promotion took place in front of Nickelodeon Records.

TWEEDLE'S TEES 2 Stores Open Sept. 22; 10 More Are Projected

By GERRY WOOD

LOS ANGELES—Low prices, a fantasy atmosphere, free record and tape delivery, a listening room and in-store appearances by stars.

These are the selling points offered by Tweedle's, ready to open two Knoxville, Tenn., locations with plans for a dozen different outlets within a year.

The two Tweedle's Knoxville stores are slated to open Sept. 22 with an initial record and tape inventory of some 900,000 units, valued at \$3.4 million.

A decorated van named the Tweedlemobile will be used for free record and-tape delivery within a 25-mile radius of the stores' locations. The Tweedlemobile will also be used for civic and promotional ventures.

"Our customers ought to be able to listen to a record or tape before they buy it," maintains Phillip Tweel, co-founder of Tweedle's. "So we're bringing back listening rooms. The Western Plaza Shopping Center store will have three and the campus location will have two."

At Tweedle's, \$7.98 list LPs will sell for \$4.98. Sunday and Monday album specials will be marked down to \$4.59. "Center Stage" album specials will be featured weekly for \$4.39, and weekly label catalog sales are pegged at \$4.44 per disk.

The stores will be open seven days a week with a policy that dissatisfied customers may return their purchases for a full cash refund.

The shopping center location con-

tains 14,500 square feet of floor space, and the site near the Univ. of Tenn. campus houses 6,000 square feet, equally divided over two floors.

A third Knoxville location will be ready by Thanksgiving, according to Tweel. Within the year, 11 additional outlets are planned for Nashville, Chattanooga, Birmingham, Louisville and Lexington.

"Records and tapes for a song" will be the "Tweedle's slogan, says Tweel, who claims his stores "will never be undersold or out-promoted."

The stores will sponsor a concert series, kicking off with Jimmy Buffett and the Amazing Rhythm Aces in the Knoxville Coliseum on Sept. 30.

Other Tweedle's promoted acts to follow include Heart, Linda Ronstadt, Foghat, Meat Loaf, Dolly Par-

ton, Barry Manilow and Karla Bonoff.

Buffett's concert will also include in-store appearances by the singer, and a "Margaritaville" motif, complete with drinks and giveaways.

The Tweedle's grand opening on the weekend of Sept. 22 includes a grand prize trip to Atlanta and Gatlinburg, Tenn., plus free Buffett LPs and concert tickets.

Tweedle's is under the corporate umbrella of Rhythm and Rhyme Productions, formed in Knoxville and now moving its headquarters to Atlanta. President of the firm, Tweel has worked in concert promotion and with several labels in record promotion throughout the Southeast.

Tweel is also forming Tweedle's One Stop, Inc., "offering smaller stores our buying power."

Magnetic Video Acquiring More Videocassette Movies

NEW YORK—Music retailers expanding into prerecorded home videocassettes will have even more product available this fall, with the announcement that Magnetic Video Corp. is adding movies from the Avco-Embassy catalog, and 25 more 20th Century-Fox flicks to its original list of 50.

With the first product also due from the recently formed Allied Artists Video Corp., a small group of music one-stops like Sound Unlimited in suburban Chicago is providing a valuable shopping service for dealers.

As the first in the market as a major distributor, Magnetic Video initially released 50 of 100 20th-Fox films acquired on a nonexclusive basis. It now has arrangements with RCA, Magnavox and Zenith to provide its catalog to their respective VTR buyers, and membership in its program club.

The Avco-Embassy pact is reported as a five-year exclusive for the entire catalog, according to Magnetic Video president Andre Blay, including such flicks as "Carnal Knowledge" and "The Graduate," with perhaps 25 in the initial offering, and new product soon after the atrial release. He claims 8-year exclusive deals for previously announced packages with Viacom for Elvis Presley and RBC-Paramount on Charlie Chaplin films.

Prices at suggested list are ex-

pected to continue at \$49.95 for under one hour, and \$69.95 for over 60 minutes, with wholesale costs to dealers about \$2 higher for each VHS tape over its Beta counterpart. Blay sees both price levels coming down significantly, as production rises. Magnetic Video's current monthly production of 24,000 tapes will increase to 30,000 soon at its Farmington, Mich., plant, with the installation of 10 more Beta and 24 added VHS duplicator slaves, he says.

New Space For Dallas Big State

DALLAS—Big State Distributing has purchased a new 72,000 square foot building at 4830 Lakawana in which it is operating 44,000 square feet of open warehousing and office space.

The expansion is the second this year for a Daily family-operated distributor in Texas. H.W. Daily moved into 33,000 square foot facilities in Houston in early March.

Bill Emerson Sr., a principal in Big State and its manager since 1949, continues to head the operation, which now has 60 employees.

Four labels, A&M, ABC, Motown and London are renting building office space for local and regional personnel who base in Dallas.

CAP & JBL TEAMING UP

By JIM McCULLAUGH

LOS ANGELES—Capitol Records and JBL, manufacturers of consumer hi fi and professional speakers are linking forces in a "razors/blades" promotion both centering on Capitol artists Little River Band as well as JBL products.

The label, in association with JBL products is supplying certain JBL consumer hi fi dealers around the country with promotional copies of the group's "Sleeping Catcher" LP which the stores will, in turn, employ to help attract customers into their stores.

Dealers involved around the country include the Detroit-based Tech Hi Fi chain with eight outlets, (Continued on page 60)

The best, and then some.



The terrific new Donny Hathaway album is a long-awaited collection of his best hits, including classics like, "A Song for You," "The Ghetto," "You've Got a Friend," and "Where is the Love." But there's *more*.

"The Best of Donny Hathaway" features a sensational *new* tune, "You Were Meant for Me."

"The Best of Donny Hathaway." The best, and then some.

On Atco Records and Tapes. 

ABKCO's Revenues Dip; \$1,638,505 In 3rd Quarter

LOS ANGELES—ABKCO Industries reports revenues for the third quarter of \$1,638,505 as compared with \$2,049,540 for the same period last year.

Revenues for the nine-month period ending June 30, 1978 total \$6,247,278 compared with the corresponding period last year when revenues were \$6,966,648.

Last year's figures include income from the firm's settlement with the Beatles and the Apple Group of

companies totaling \$165,050 for nine months and \$2,912 for the three-month period ending June 30, 1977.

In the third quarter of 1977, the firm realized revenues of \$500,000 and net income prior to tax of \$415,622 from a settlement of a claim against one of its distributors.

Josephson Lists Record Profits

LOS ANGELES—Marvin Josephson Associates reports record revenues and earnings for the fiscal year ended June 30, 1978. Fourth quarter revenues and earnings also achieved all-time highs, with earnings more than doubling last year's results.

For the year, revenues were up 10% to \$31,753,000 from \$28,826,000 while earnings increased 2% to \$4,089,000 from \$4,003,000. Earnings per share in 1978 dropped to \$2.03 from the prior year's \$2.09.

For the fourth quarter revenues were up 31% to \$7,548,000 from \$5,758,000 as earnings jumped 104% to \$819,000 from \$402,000 a year earlier. Earnings per share were 40c in 1978 compared with 20c in 1977.

For the Record

LOS ANGELES—Due to a technical error, the address of Mark Kreiner's MK Dance Promotions was printed incorrectly in an ad in last week's Billboard. The correct address is 13615 Bessemer St., Van Nuys, Calif. 91401.

FEE SET FOR 'AIR' MUSIC

NEW YORK—Airline music programmers will pay an estimated \$50,000 annually in mechanical royalties to publishers represented by the Harry Fox Agency under a contract formula already agreed to with one major supplier.

The pact with the airline programming division of Music In The Air, calling for a payment equal to 12% of royalties paid performing rights organizations, is expected to provide an industry-wide standard, says Al Berman, president of the Fox Agency.

Its terms are being used as a negotiation base in talks with other music suppliers, including Functional Media and TransCom, he adds.

The deal with Music In The Air, a division of Billboard Publications Inc., has been in the discussion stage for some time (Billboard, June 24, 1978). It includes an inflation factor providing for annual increments based on rises in the government's Consumer Price Index.

All records transferred to tape would be logged, with complete listings turned over to the agency to allow accurate royalty distribution to copyright owners.

Off The Ticker

Acquisition by CBS Inc. of Gabriel Industries was completed Monday (14) for approximately \$27 million in cash, or about \$17.90 per Gabriel share, with all product lines combined in the CBS Toys division of the Columbia Group. In other action, the CBS board declared a cash dividend of 60 cents per share of common stock, payable Sept. 8 to holders of record on Aug. 25, and a dividend of 25 cents a share on preference stock, payable Sept. 29 to holders of record Aug. 25.

ABC Inc. declared a three-for-two split of common stock effective Sept. 19, with holders of record on that date entitled to receive distribution of the added shares. ABC has approximately 18.2 million shares of common stock outstanding, and 50 million shares authorized. The board also declared a 35-cent quarterly dividend payable Sept. 15 to holders of record on Aug. 25.

3M Co. posted a 32% second-quarter earnings rise to \$143.1 million on a 16% sales gain to \$1.165 billion, as the firm had its best quarter and six-month periods in its 76-year history. Net income for the six months ended June 30 was up 34.4% to \$262.4 million, on a 16% sales increase to \$2.249 billion. After-tax margin of 12.3% for the second quarter was the highest since the fourth quarter of 1971, according to Ray Herzog, board chairman and chief executive officer.

Craig Corp. Sales And Profits Slump

COMPTON, Calif.—Craig Corp. reports sales for the year ending June 30, \$119,008,000 down from the corresponding period last year when sales were \$132,756,000.

Earnings before taxes for the year ending June 30, 1978 are \$14,186,000 compared with last year's \$22,364,000. Net earnings are \$6,960,000 against last year's \$11,051,000.

The firm indicates the lower sales are primarily due to substantially lower CB radio sales.

Market Quotations

As of closing, August 17, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63	34%	ABC	9	899	63	62 1/2	62 1/2	+ 1/4
43%	34%	American Can	7	149	42 1/2	42 1/2	42 1/2	+ 1/4
17%	9%	Ampex	14	888	17 1/2	16 1/2	17 1/2	+ 1/2
4%	2%	Automatic Radio	—	27	2 1/2	2 1/2	2 1/2	+ 1/4
26%	22	Beatrice Foods	10	3378	26 1/2	25 1/2	25 1/2	+ 1/4
64%	43%	CBS	9	400	63 1/2	62 1/2	62 1/2	+ 1/4
23%	13%	Columbia Pictures	5	503	21 1/2	20 1/2	20 1/2	— 1/4
14%	8%	Craig Corp.	4	438	11 1/2	11 1/2	11 1/2	— 1/4
47%	31 1/2	Disney, Walt	16	991	47 1/2	46 1/2	46 1/2	— 1/4
3%	2%	EMI	6	45	3	2 1/2	2 1/2	Unch.
23%	8%	Gales Learjet	10	82	23 1/2	22 1/2	22 1/2	+ 1/4
16%	11	Gulf + Western	6	1339	16	15 1/2	15 1/2	+ 1/4
19%	9%	Handleman	10	123	19 1/2	18 1/2	18 1/2	— 1/4
6%	3	K-tel	13	—	—	5 1/2	—	Unch.
6%	3%	Lafayette Radio	—	15	5 1/2	5 1/2	5 1/2	— 1/4
39%	22 1/2	Matsushita Electronics	11	14	37 1/2	37 1/2	37 1/2	— 1/2
59%	32 1/2	MCA	10	198	58 1/2	58 1/2	58 1/2	+ 1/2
58%	26 1/2	Memorex	10	814	58 1/2	56 1/2	56 1/2	+ 1/2
66	43	3M	16	3340	66	64 1/2	65	+ 1 1/4
53%	35	Motorola	14	708	53 1/2	52 1/2	52 1/2	— 1/4
31%	24%	North American Philips	6	100	31	30 1/2	31	+ 1/4
18	10	Pioneer Electronics	13	28	16 1/2	16 1/2	16 1/2	+ 1/4
30%	6 1/2	Playboy	47	219	23 1/2	23	23	Unch.
33%	22%	RCA	10	4313	33 1/2	32 1/2	33 1/2	+ 1/2
8%	6%	Sony	17	1755	8 1/2	8	8	— 1/4
13 1/2	9%	Superscope	—	108	12 1/2	11 1/2	12 1/2	+ 1/4
30%	14%	Tandy	11	1398	30 1/2	30	30	+ 1/4
9%	5%	Telecor	8	533	9 1/2	9	9	— 1/4
7%	2%	Telex	15	577	7 1/2	7 1/2	7 1/2	+ 1/4
3	1 1/2	Tenna	—	15	2 1/2	2 1/2	2 1/2	+ 1/4
18%	12%	Transamerica	6	1788	18 1/2	18 1/2	18 1/2	+ 1/2
40%	20%	20th Century	4	200	39 1/2	39 1/2	39 1/2	+ 1/2
55 1/2	29 1/2	Warner Communications	10	792	55 1/2	54 1/2	54 1/2	+ 1 1/2
19%	11 1/2	Zenith	43	425	18 1/2	18 1/2	18 1/2	— 1/4

OVER THE COUNTER	P-E	Sales	Bld	Ask	OVER THE COUNTER	P-E	Sales	Bld	Ask
ABKCO Inc.	—	—	2%	3%	Integrity Ent.	11	37	5	5 1/2
Electrosound	—	—	—	—	Koss Corp.	25	49	7 1/2	8 1/2
Group	7	11	6%	7%	Kustom Elec.	—	4	2 1/2	3
First Artists	—	—	—	—	M. Josephson	8	13	14 1/2	15
Prod.	5	59	4%	5%	Orrox Corp.	—	1583	15/16	4 3/16
GRT	—	193	2	2%	Recoton	9	5	5 1/2	6%
Goody Sam	Acquired by American Can Co.	—	—	—	Schwartz Bros.	5	—	3 1/2	4 1/2

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

2 MILLION REPORTEDLY SHIPPED

Epic Muscle Pushes Boston's 2nd Album

NEW YORK—To meet its initial orders on the long awaited second Boston album, Epic Records reports shipping more than two million copies of "Don't Look Back" last week to accounts around the country.

The single of the same name, which was released the week before, is past the million units sales mark, CBS Reports. The company adds that both the single and the LP gained instant acceptance in all formats of pop radio: Top 40, AOR and rock.

Backed by a strong pre-release promotional campaign, the LP is already in a re-order situation. The initial Boston LP sold more than 6.5 million units and is still selling.

Just before release of the LP there were a number of teaser ads run in trade publications heralding the event. In-store posters prior to the release urged customers to order their copies early, giving CBS an indication of the LP's potential strength. It retails for \$7.98.

As part of its in-store merchandising campaign, CBS is debuting fiber-optic light boxes with a design built around the Boston logo. There are also neon displays, super posters, mobiles and other such aids.

CBS says that some retail locations have set up special displays and sales locations for the Boston LP. Tower Records in Seattle, CBS says, has provided a trailer in its parking lot reserved for the sale of the two Boston LPs.

The band itself is embarking on a major tour of stadiums and arenas which will extend through early

winter. Some dates include Detroit's Pontiac Stadium, Madison Square Garden, Comiskey Park in Chicago and others.

Superscope Sag So Far In 1978

LOS ANGELES—Superscope Inc. posted substantial losses for the second quarter and six months ending June 30.

Superscope reports losses of \$3.3 million for the quarter compared to the same period last year when the company made a profit of \$700,000. Sales are down to \$40 million.

For the first six months of 1978, the company reports a loss of \$4.6 million, compared to a profit of \$2.1 million for the comparable period last year.

Songwriter Intl's Contest Underway

LOS ANGELES—Competition is underway in the first annual Songwriter International Contest.

Open to both amateur and professional songwriters, the contest is divided into five categories—pop, rock, r&b, country and spiritual. Contestants may elect to enter their works in more than one category or have the judges determine the category.

Entries close Dec. 10, according to Milan J. Rezak, president of Songwriter International. For further information regarding entry fees, awards and rules, contact Songwriter International, P.O. Box 5500, Las Vegas, Nev. 89102.

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NANTUCKET: CLAWING THEIR WAY TO THE TOP.

It's probably no coincidence that the words that describe the way Nantucket's debut album has evolved are the same words that describe their music: tough, intense and relentless.

Since its release ten weeks ago, the album has become an airplay fixture in the Southeast and spread to the Northeast, with new ground broken every week. The single, "Heartbreaker," is a regional hit in the Southeast, and it, too, continues to grow. Sales have been building accordingly—they've just topped the 100,000 mark and they're accelerating day by day.

Nantucket's tour activity could also be described as tough, intense and relentless. If you've seen them with Foreigner, Ted Nugent, the Doobie Brothers or REO Speedwagon lately, you know they've given those bands a run for their money, winning consistent standing ovations and encores. And they will stay on the road until they drive their message home.

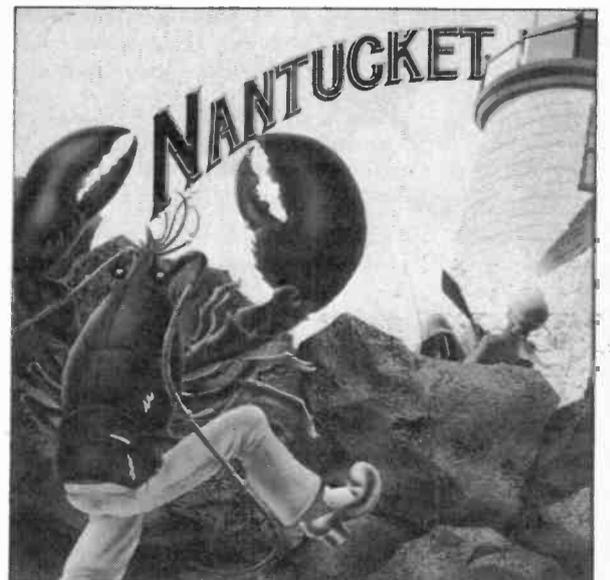
But when you know where they came from, you really understand Nantucket's strength of purpose. They spent five years playing one-nighters up and down the Eastern seaboard, winning a fanatical following and developing a spectacular stage presence. In that environment, they had to—or perish.

So their tough, no-holds-barred attitude towards rock 'n' roll got them a recording contract. And their drive and determination will carry them *all* the way to the top.

**THE "NANTUCKET" ALBUM FEATURING THE HIT SINGLE, "HEARTBREAKER."
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Management: Bill Cain/Jet Matthews.

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JE 35253

General News

VIA INITIAL PRODUCT MIX

RCA Looking Into
Tailor-Made Vidisks

By STEPHEN TRAIMAN

NEW YORK—Any launching of an RCA videodisk system will have music programs made for the new medium in the initial product mix, and the music industry should be one of the major sources of program supply.

That's the opinion of Herb Schlosser, the man responsible for development of the software program that Edgar Griffiths, RCA president and chief executive officer, terms "a major challenge that must be overcome before we can decide whether to market this new system" (Billboard, June 10, 1978).

In his first interview since moving over from president of NBC to an executive vice president of RCA Corp., Schlosser emphasizes that any decision on introduction of an RCA videodisk system is yet to be made, and it would not reach the market before mid-1980 at the earliest—18 months from a "green light."

However, he definitely sees creative new music product as part of an initial catalog, and will have a lot more to say on programming in two or three months—after his talks with major suppliers, including the music business, beginning this week. His report to Griffiths will be a key factor in a "go" decision.

Working closely with Dick Sonnenfeldt, vice president in charge of overall videodisk development, Schlosser's first five weeks on the job have brought him up-to-date on technological developments. And he's gone through the catalog of existing properties acquired by RCA the last few years.

An extensive review of consumer research already done by RCA to-date indicates to Schlosser that the program mix for a first catalog will probably be about 50% feature films, including classics, recent releases and "blockbusters," and the other 50% including pop music, "how to," cultural and educational fare—which he groups into a "narrowcasting" block, as opposed to "broadcasting" for the films.

Zeroing in on the video music disk market, he reflects that label executives like Bob Summer at RCA already are looking at material from television such as the John Denver specials.

"But more importantly, the recording industry will come up with ways to create music video disks different from anything on tv today," he maintains. "A music videodisk wouldn't have to wait about pleasing the full age span of commercial tv—one reason rock doesn't go well on prime time.

"The tv audience of basically older viewers certainly isn't the market that buys most of the records and tapes today. The fertile minds of imaginative people are sure to come up with new forms of music programming," Schlosser feels.

His own background in innovative program forms—he was the first to negotiate "made for tv" movies and a pioneer of the tv mini-series—gives Schlosser the confidence that similar product will develop for videodisks.

"The success of 'Saturday Night Fever,' 'Grease' and other recent blockbuster musicals shows that both the record industry and Hollywood have seized on the point that a

great soundtrack and a good picture will produce incredible results," he notes.

"It will be the same with a movie musical videodisk—people will be motivated to buy the audio/visual soundtrack after seeing the movie, just as they are buying the LP or tape now."

One big advantage he sees for the videodisk over the current half-inch monaural home videocassettes is sound quality consistent with good video quality. "Interfaced with any hi fi system, the stereo videodisk will be far better than any sound on tv today," he observes.

While he hasn't been able to give much thought to the digital audio version of the videodisk now under evaluation by RCA (Billboard, May 27, 1978), and recently demonstrated by Matsushita with its Visc (Billboard, June 24, 1978), "certainly the concept of 'superfi' music on a disk as another option for the player is attractive."

RCA Records is involved already, Schlosser reiterates, confirming Sonnenfeldt's comments earlier this year "(certainly Summer and the label will play a continuing role in providing original material for the videodisk medium—coming up with ways to do things for the disk that tv specials or movies haven't done before."

While the videodisk programming chief sees the role of music developing, he emphasizes that feature films will be the biggest block of an initial catalog. "The public's had a love affair for the long-form movie for decades, it's a staple of the tv schedule as Hollywood this year will produce about 100 made-for-tv movies, and the movie industry is as healthy as it's ever been."

He believes the logical place for videodisk movies in the marketing scheme is right after theatrical release—similar to the thinking of Allied Artists which will test that concept with videocassette flicks this winter—and before pay tv, network tv and syndication, the current "play off schedule."

"Imagine a 'Saturday Night Fever' videodisk available at the end of the theatrical run, capitalizing on the millions spent to promote the film that is still fresh in the public mind," Schlosser says.

Tv is another prime source for videodisk material, with made-for-tv films often doing better than theatrical releases on the home screen, he notes.

And he feels that some tv standards like the annual "Wizard Of Oz" presentation would find a salable market on videodisk due to the convenience factor, as would a religious blockbuster like "Jesus Of Nazareth." "A certain number of original tv features each year would have life on videodisks," Schlosser maintains.

The mix of other "narrowcasting" material in addition to pop music is the subject of much ongoing research, with the acknowledgment that new cultural fare would be extremely costly to produce.

Schlosser firmly believes that the cost of a two-hour RCA feature film videodisk will be \$12 to \$15 at introduction time, with other programs at lower prices, and with variable factors such as royalties and inflation factored in.

Atlantic's
'Big' Singles
To Stations

NEW YORK—Atlantic Records has initiated a series of 12-inch, 33 1/2 r.p.m. singles designed especially for AOR radio use.

The disks are intended to draw the attention of the radio programmers to those LP cuts that Atlantic is emphasizing. The disks also have the advantage the label says of being of better quality and easier to handle than LPs, while running at the same speed, having the same size and the small hole as an LP disk.

First release in this series will be "I Wasn't Born Yesterday" by Allan Clarke. The song has been specially remixed for the 12-inch version. The Clarke disk will contain the same stereo version of the song on both sides, but Atlantic promises that future releases may contain a different song on each side.

Due for release in the near future are "D.I.Y." by Peter Gabriel and "Go West Young Man (In The Motherlode)" by Genesis.

In the last few years Atlantic has compiled a long list of 12-inch disco singles, but the new series marks the first time Atlantic is using the 12-inch single format for radio use.

Retailing Pulls
2 Distributors
From Old Posts

LOS ANGELES—Two long-time distribution executives have begun careers in record/tape retailing recently.

Randy Sanders, 12-year veteran of Atlanta area independent label distribution, has sold out his piece of Tara Distributing, Atlanta firm operated by Gwen Kessler, and started Wally's Records & Tapes, Montgomery, Ala.

The store, which opens in mid-September, is an outgrowth of Wally's, a Montgomery retail store which Tara operated until recently when the site of the original store was taken over by a fast-food retailer.

The new 2,000 square foot location in midtown Montgomery, will be a youth-oriented location, featuring cedar interior and customized fixtures, Sanders says. Sanders intends to run a full-line store with a full line of accessories. He is also investigating an audio component section. Sanders hopes to build a five-store chain in several years out of Atlanta.

And Skip Byrd, former national sales manager of ABC Records and another pioneer in mid-South distribution before that, has opened Skip's Records & Tapes in Gainesville, Ga.

Byrd is hunting two more locations for the next 6 to 12 months. He wants to keep his stores under 1,500 square feet.

Seek Elvis Funds

MEMPHIS—The City of Memphis has announced a fund drive to build an Elvis Presley Museum here and has invited Presley fans worldwide to contribute. Public service director Wallace Madewell says contributions may be sent to: Elvis Presley Memorial Fund, City Hall—Room 402, 125 N. Main St., Memphis, Tenn. 38101.



ARTIFACTS—Eric Woolfson, left, and partner Alan Parsons, creators of The Alan Parsons Project, show off some of the artifacts and props assembled for the Los Angeles premier of their new Arista LP, "Pyramid," which was launched with a 10-city listening party promotion that utilized various props, audio/visual displays and laser effects.

Executive Turntable

• Continued from page 1

ager in the Miami market. . . . Roy Rosenberg is named Northeast regional album promotion/artist development manager for Atlantic, New York, stepping up from local promotion representative. . . . Sean Conrad, a 20-year radio veteran, named Elektra/Asylum's local promotion representative in San Francisco. . . . Jay McDaniel moves from Phonogram/Mercury's local promotion ranks to national headquarters in Chicago where he will direct national singles promotion, secondary markets. McDaniel joined Phonogram in March with an extensive background in radio programming. . . . Sherry Ring is named tour publicist for Columbia Records, New York, moving from manager, artist functions, for CBS Records. . . . Gale Sparrow and Jessica Falcon are new appointments at Epic/Portrait/Associated Labels, New York, former to manager, East Coast tour publicity, latter to East Coast tour publicist. Sparrow was tour publicist at Epic/Portrait/Associated Labels and Falcon switches from East Coast publicist for Chrysalis. . . . Marian Kornicki, director of national publicity for 20th Century-Fox Records, Los Angeles resigns from the label. . . . Sally Stevens becomes administrator, press and information, West Coast, for RCA Records in Los Angeles. She had been West Coast publicity director for Elektra/Asylum. . . . Herbert Mendelsohn is named senior vice president, marketing, for ABC Leisure Attractions, shifting over from president at ABC Record & Tape Sales Corp., recently sold to Lieberman Enterprises. . . . Danny Borsch is director of artist development for Solar Management in Cleveland, moving from artist representative with the Energy Talent agency there. . . . Peter Lubin joins the Howard Bloom Organization, New York, as an account executive. He was director of publicity and promotion at Big Sound Records. . . . Marc Rabins joins Jan Lucas Management in San Francisco. He is a former radio and records production assistant. . . . Greg Benedetti named public relations director of Electric Factory Concerts, Philadelphia. He has been with the agency for the past two years handling production of radio commercials and succeeds Marie Langer in the post. . . . Lars Ryssdal takes a promotion spot with Pacific Record & Tape, a San Francisco based distributor. He had been with Sound Record & Tape.

Jim Parks is promoted to assistant general manager, Technics and home audio division of Panasonic, Secaucus, N.J. He was national sales manager for Technics. . . . Joseph M. Petite named product manager for Memorex's consumer products division in Santa Clara, Calif. He joins from Procter & Gamble, where he was an assistant brand manager. . . . Frank Novak is general manager, communications division, for Panasonic, Secaucus, N.J. from assistant general manager. . . . David Wolff now executive vice president at York Electronics, Totowa, N.J. He was president of L&P Electric.

Susan Roberts upped to director, artist relations and publicity/MCA Nashville and will base in that city. She has been with the label five years. . . . Norma Jackson named general publicist, East Coast, for ABC Records and will base in New York. With the label one year, she had been working in an administrative capacity. . . . Nancy Goldstein joins the publicity department of Elektra/Asylum Records as tour publicist, East Coast, basing in New York. She had been assistant publicist at Avco Embassy Pictures. . . . Len Epand named director of publicity, West Coast, for Polydor, basing in Los Angeles. He was formerly West Coast manager of publicity. Additionally, Ronnie Nina Mann is made East Coast publicity administrator. She was formerly East Coast publicist. And Lee Ellen Newman appointed artist tour publicist while Jo Lauria is named artist tour administrator. . . . Howard Keller named general manager for Apex-Martin Record Sales Inc., Hillside, N.J., moving up from warehouse manager and buyer. . . . Ron Bittner becomes merchandise manager of newly created leisure division at Hess's chain of 12 department stores based in Allentown, Pa. The buying of records will be among his new responsibilities. . . . Gale Sparrow appointed manager, East Coast tour publicity, at Epic/Portrait/Associated Labels, New York, and Jessica Falcon named East Coast tour publicist. Former was tour publicist for Epic/Portrait/Associated labels, latter was East Coast publicist. . . . The Welk Music Group's expanding West Coast operations are under the direction of Gaylon Horton, named Hollywood division manager. He was previously in radio and television programming. . . . Betty Iannaci becomes a publicist for Danny Goldberg, Inc., Los Angeles, after a stint with Ken Fritz management. . . . Richard Zamorano becomes the new theatre manager at the Aladdin Theatre For The Performing Arts in Las Vegas. He held a similar position at the Dorothy Chandler Pavilion and the Music Center in Los Angeles. . . . Ursula Kalwa exits Westlake Studios in Los Angeles to take over as manager of Silvery Moon Studios in the same city.

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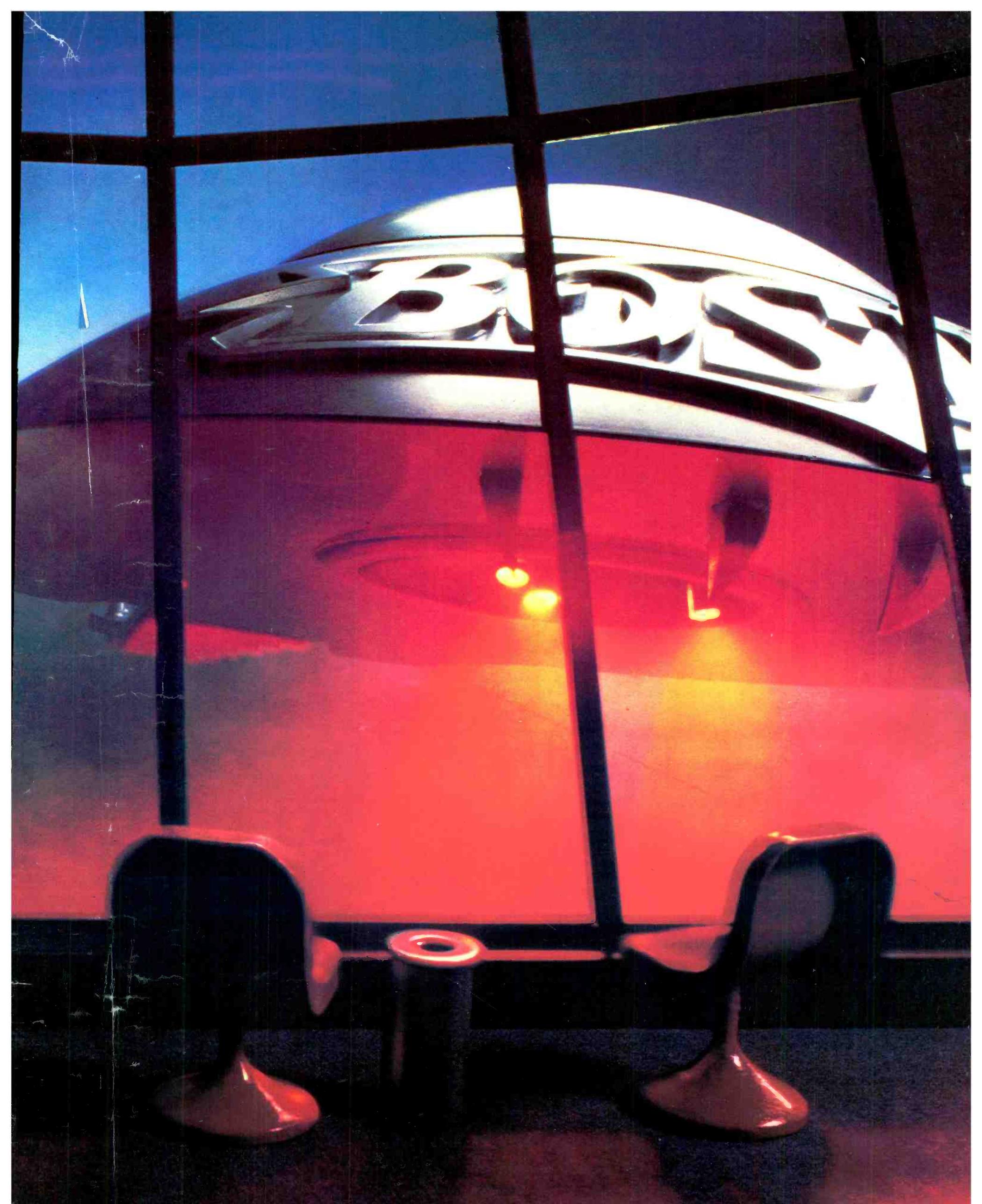


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Boston. "Don't Look Back." On Epic Records and Tapes.

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Govt. Asks Stern Rule On Roshkind

By JOHN SIPPEL

LOS ANGELES—Federal District Court here is asked to invoke a stern sentence Sept. 15 on alleged tax evanionist Mike Roshkind, executive vice president of Motown Records, in a sentencing memorandum filed Thursday (17).

Arguing that unless a significant period of incarceration and maximum fine is imposed, the U.S. Attorney's brief, filed by Leonard Sharenow, warns that others in the industry might be tempted to take "kickbacks," which resultantly would impact upon higher consumer record prices.

The filing claims that while negotiating for a promotional four-record album, "Motown 64 Hits," with William Veprin of California International Marketing, early in 1972, Roshkind suggested Veprin hire Dorothy Loeb, Roshkind's girl friend, whom Roshkind married in 1973. Veprin orally agreed to pay Loeb 20 cents for each record (sic) purchased from Motown.

At regular intervals in 1972 and 1973, Loeb at the direction of Roshkind, the brief contends, invoiced the marketing firm for "services rendered re Motown 64 Hits" in amount ranging from \$15,000 to \$25,000. A total of \$235,000 was paid thusly during the two years, the government alleges.

By tracing the money paid into two local bank accounts, the government alleges personal Roshkind expenditures such as: \$50,100 in commodities purchases with Clayton

Brokerage; \$11,700 in jewelry from Braun Jewelry; a total of \$37,000 transferred into two joint checking accounts held by Roshkinds; another \$113,798.99 transferred to Mike Roshkind's personal checking account and \$5,000 transferred to Helen Roshkind, his first wife.

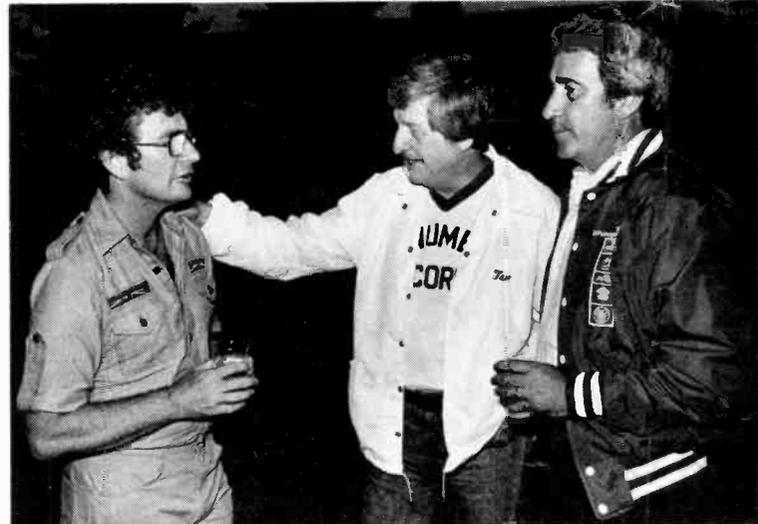
The government states Mike Roshkind was paid an annual salary of \$51,923 and \$123,077 by Motown in 1972 and 1973, respectively. Mrs. Roshkind as Loeb declared \$16,008 as gross income in 1972 on her individual return and \$24,000 in commissions on the 1973 joint tax return, the filing states.

The government contends that individual tax returns for Mr. and Mrs. Roshkind in 1972 and their joint return for 1973 were prepared by the same accountant. Payments by the marketing firm were not disclosed on those returns. In September 1975, the brief contends, Mike Roshkind, when questioned by IRS agents, stated: "All my income is my salary," when asked whether he had received any income not reported on the returns.

A two-count indictment March 13, 1978, charged Roshkind with wilfully evading income taxes in 1972 by reporting taxable income of \$3,619, when he had a taxable income of \$140,098.05; and in 1973 by reporting taxable income of \$72,361, when he had a taxable income of \$172,259.42. Total claimed unpaid income tax for the two years was \$134,649.32.



President Speaks: Irwin Steinberg, president of Phonogram/Mercury, addresses participants at the firm's national promotion banquet.



Listen Here: Tex Davis, center, director of promotion for Monument Records, compares strategy with Guerry Massey, left, president of Lone Star Records, and Harry Losk, vice president/national sales for Phonogram/Mercury during the firm's convention.

Mercury Shoots At Fall Breakthrough

• Continued from page 3

ities for the "gun lap" of this year.

"Of the 21 groups on our black roster, 10 have had gold records," stated Fach. "I doubt that any other company can match our lineup of black all-stars."

Black music business is up 33% over last year, and country music business was up a big 450%, Fach said.

"Lone Star Records has given us an absolute monopoly on the progressive country sounds emanating from Austin," he declared.

Groups Con Funk Shun and City Boy and country singer/songwriter Larry Gatlin (Monument) will be the label's highest priorities this fall, Fach stated.

Major programs supporting the Statler Brothers, Rush, Fonda Feingold—the Label's first female singer-songwriter—the Cryers, and distributed acts Johnny Guitar Watson and Kool & the Gang also were unveiled here.

Bernie Block, general manager of De-Lite Records, says his company expects its best market penetration since forming 12 years ago as a result of the branch distribution pact with Phonogram. De-Lite will seek to "permanently entrench" Kool and the Gang in the Top 10 category, he noted.

"This is their most important association in history; the product is finally getting its due exposure," Block told the conclave.

Terry Fletcher, promotion direc-

tor for Monument Records, also boasted of Phonogram's market penetration, citing albums by the company's leading artist, Larry Gatlin.

According to Fletcher, Gatlin's latest release has surpassed the 250,000 sales mark, while no more than 50,000 sales had been achieved through CBS distribution of previous Gatlin albums.

Fletcher predicted that Gatlin's "Greatest Hits," to be released in October, will become Monument's first gold record through Phonogram.

Product presentations also were made by Lone Star Records, which revealed a lineup of more than half a dozen acts, and by DJM Records.

DJM's American chief Carmen La Rosa set the goal of crossing the new Johnny Guitar Watson release, "Giant," and previewed new Rockspurs, Papa John Creach and Paul Kossoff albums.

The meeting's product presentations also included a major portion devoted to Phonogram's classical lines, with a new Bach B-minor Mass recording with Neville Marriner and a Colin Davis-conducted "New World" Symphony headlined.

Harry Losk, national sales vice president, pointed to the growth of Polygram in his speech, saying, "It has become the most dynamic force on the worldwide scene today."

In his introduction to the session on marketing strategies, Simon stressed the growth of the record in-

dustry, and noted the need for professionalism in today's market.

"An incredible amount of new skills have arisen in the last 12 years," said Simon. "No waving of the magic wand will do it today," he charged.

The executive predicted that Phonogram was on the verge of a "real partnership" with Polygram distribution, and reported that Phonogram product presentations had been one of the major stimuli of the recent Polygram national sales meeting in New York.

At the conclave's Aug. 13 sessions, promotional rudiments were gone over in fine detail, with national executives Jim Taylor, Bill Haywood, Cecil Hale, Jay McDaniel and Jim Sotet directing case studies.

"You have to think nationally," directed Taylor, head of the pop promotion effort. "On crossover we've moved too slowly in the past," he noted.

Backing the instruction and motivation was a new incentive program, which Mercury saved to unveil in the final hour of the meet.

One source explained that it was a return to an old Mercury program with cash bonuses to local and regional promoters pegged to airplay.

"It did get them up," one executive said following the meeting. "A good number of titles showed up this week, so apparently they went out to kill," he explained.

The three-day session was held here at the Marriott Lincolnshire resort hotel. ALAN PENCHANSKY

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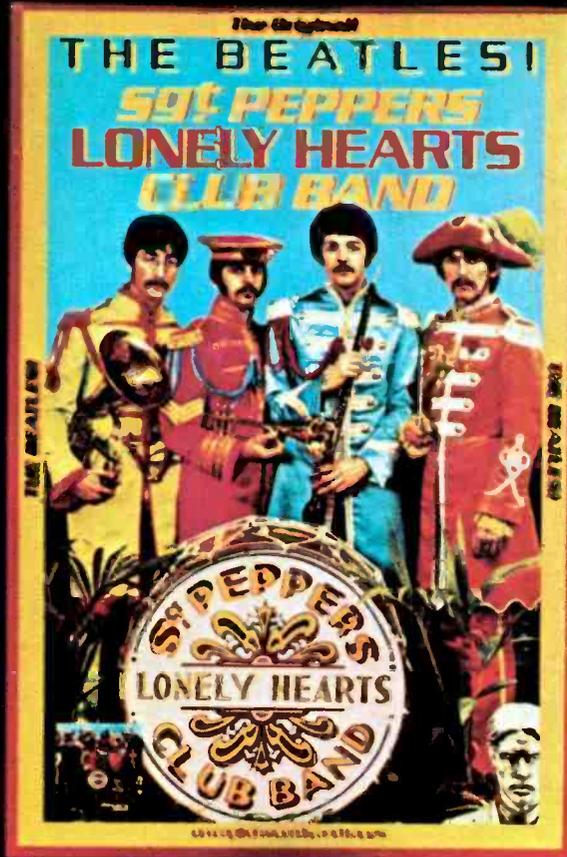
De-Liteful Discussion: Fred Fioto, left, president of De-Lite Records, discusses upcoming albums during the convention with Cecil Hale, national album promotion manager/publicity manager, r&b for Phonogram/Mercury and Ernie Singleton, Southeast regional r&b manager for Phonogram.



Songstress Waits: Fonda Feligold, whose debut Mercury album is released this month, entertains during the convention's banquet.

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AURACLE SET—Chrysalis jazz group Auracle relaxes at the Montreux Festival after a recent performance that may be released as a live LP. Shown, left to right, are Rick Braun, Auracle; Geoff Goy, Chrysalis U.K. promotion manager; Lorraine Fox, assistant to international director; Terry Ellis, Chrysalis president; Arthur Cookson, European marketing manager; John Serry Jr., Auracle; Lars Olof Helen, repertoire, promotion and publicity for Sonet Sweden; Des Brown, Chrysalis international director; Rick Urmel, label manager, Ariola, Belgium; Claude Nobs, WEA International; Dan Young, label manager for Phonogram Germany; Steve Rehbein, Auracle; Bob Heron, Chrysalis Los Angeles international coordinator; and Suzanne Thomas, Chrysalis U.K. international coordinator.

ABC Agrees To Use TRAC 7, Burke

NEW YORK—Arbitron's hold on the radio research field was loosened somewhat with the announcement here that ABC Radio has agreed to

purchase initial output of both Audits & Survey (TRAC 7) and Burke Broadcast Research, two new audience measurement approaches.

Both firms plan to begin operations this fall. TRAC 7 will debut in five major markets—New York, Los Angeles, Chicago, San Francisco and Washington, D.C. Burke Research will bow in the top 10 markets, including the same five.

ABC's agreement will cover markets where it owns and operates an AM or FM station. These are New York, Chicago, Los Angeles, San Francisco, Washington, Detroit and Houston.

STRIKE STOPS DAILIES

N.Y. Media Trying To Fill News Gaps

By ROMAN KOZAK

NEW YORK—With no end in sight to the newspaper strike here which has shut down all three of the city's dailies, radio, television and the city's local weekly magazines are rushing to fill in the gaps in music and entertainment news.

George Levy, president of the Sam Goody chain, says that it is still too early in the week-old strike to determine what effect it has on record sales. He says he has moved some of his ad money to local suburban papers and to radio.

"It should be interesting to see what happens with this strike," he jokes. "Maybe it will show that you don't need advertising to sell in this business. Then what are the record companies going to do with all their money?"

The major television stations in the city have expanded regular news coverage, including more on Broadway and the concert scene. WCBS-TV, for instance, is now devoting an hour to local news at 11 p.m., and is using such newspaper critics as Rex Reed to round out its coverage.

A number of radio stations in the city are also expanding their news services. WQXR-AM and FM, The New York Times stations, are doing special news programs, including a "cultural report" written by Seymour Peck.

WNBC-AM has a concert line telephone number that it has expanded during the strike to include a Broadway Hotline number which gives times, dates and theatres for Broadway shows. WNEW-FM also has a concert schedule number which gives news of upcoming rock shows in the metropolitan area.

The League of New York

Theatres and Producers has printed 250,000 flyers it is distributing in railway terminals, restaurants, hotels, etc., giving the schedule of all Broadway shows.

On a weekly basis, New York Magazine, Cue, the Village Voice, the Soho News and Our Town all give concert listings and provide music news. The Voice and the Soho News have upgraded their listings, with the Soho News giving a weekly schedule of cabaret and club shows listed alphabetically.

The City News, printed by journalists from the three striking papers, made its debut Thursday (17) and will print daily for the duration of the strike. While music news was sparse in the first issue, it is likely that this will be beefed up should the strike continue for any length of time. The other daily newspaper operating in New York, the News World, contains some, but not much, music news.

A group hit hard by the strike is the New York publicists, who must seek alternate routes to drum up attention for their clients. To promote Dolly Parton's Monday (21) concert and "peoples conference" on the steps of City Hall, Solters and Roskin has come up with a number of ploys.

A western stagecoach, the "Dollywagon," roams Manhattan streets advertising the event. Women in blond Dolly Parton wigs carry signboards in the Wall Street area. Planes will skywrite her name over the city. And leaflet-handing touts on Times Square urge pedestrians to "check out," not the local massage parlors, but Parton's show.

Screen Gems Seeking To Add Punch To N.Y. Office

By RAY HERBECK

NEW YORK—Citing what he refers to as "a re-emergence of New York" as a center for music writing and talent, president Lester Sill of Screen Gems-EMI and Colgems-EMI has moved Paul Tannen here

from Nashville with expanded responsibilities.

Carrying the title of vice president and director of professional activities, Tannen will head the firm's publishing efforts in the East. But Sill has more than that in mind.

"Tannen will look for new talent and try to involve us in more production deals," says Sill, pointing out that Tannen "discovered" fast-rising Louisiana Le Roux, signed to Capitol. "He'll also act as liaison with our London office and handle anything coming out of Europe."

Since the departure one year ago of Irwin Schuster and Irwin Robinson for Chappell Music, Screen Gems-EMI and Colgems-EMI have maintained only an office in New York—no decision makers have been quartered here.

"It was an important decision on our part to move Tannen," Sill adds. "I fought for it against the advice of some of our people, who felt perhaps it wasn't the right time."

Sill points to departure within the past 10 years of most staff producers for Los Angeles, Nashville and other music centers. "It got to the point," he says, "where there simply was not much for an a&r man to do in New York."

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Pickwick Selling Elvis Picture Album

• Continued from page 1

bility of putting a picture on the record.

From that point, it took him three months to get clearances and license approvals. He contacted Factors, which controls the rights to Presley merchandising aids, which gave him the green light. He then contacted RCA Records which also found no objection since Elvis doesn't sing on the album.

Osborne took the initiative of putting a disclaimer on the album stating that Presley's voice is not heard and that he is an exclusive RCA artist.

Osborne then took his idea to Alberti Record Manufacturing in Monterey Park, Calif., which pressed 6,000 copies of the disk and sold them through Osborne's Record Digest.

New to the manufacturing end of the industry, Osborne was unaware of competitive pricing and advertised the album for \$9.98. The entire stock was sold within three weeks, he says.

After reading about the other picture disks on the market, Osborne contacted the Fitzgerald/Harley Co., manufacturers of the Pic Disc, who are pressing up an additional 20,000 copies.

Osborne credits Alta Distributing,

Greenville Store Manager Wins a \$7,800 Motor Car

LOS ANGELES—Fred Traub turned casino operator and auctioneer Tuesday (8) night at the Record Bar national convention in a \$42,000 (at retail) prize giveaway, subsidized by suppliers and the record/tape retail chain.

The gala night stemmed from a unique GRT party at the Bar's 1977 convention, wherein the chain's store managers and home office staffers gambled for play money in a standard casino setup including blackjack, roulette and craps tables. After the gambling, an auction was held, with winners using their play-money to bid for prizes.

Traub, vice president, purchasing, Record Bar, with the aid of John Craft, GRT regional rep, obtained more than 130 prizes ranging in value from \$1,100 to \$5.

Climax of the event was a surprise drawing for a \$7,800 Chrysler Cordova, fully equipped. The winning ticket of Doug Poore, Greenville,

BUY ALBUM, SEE NUDES

NEW YORK—Art Talmadge's Talpro Productions is bringing out a gatefold LP of music geared to "loving and dancing" that features full-color nudes taken from Penthouse magazine's stable of models.

The LP, tagged "Penthouse Presents," will be marketed via full-page, four-color ads in Penthouse and Forum magazines starting Oct. 1.

The album, which features mood music produced, arranged and composed by Mitch Farber, will list for \$8.95, with an additional \$1.50 charge if purchased via mail order.

Malverne Distributors will carry the line (the LP is the first in a proposed series) in New York, and Quality Records will distribute, in Canada. Talmadge is looking for additional licensees overseas.

The album cover folds out to reveal a stunning 12 by 24-inch reproduction of Penthouse's "Pet of the Year."

the first large distributor to pick up on the record, with an initial order of 600. It was Alta which gave him direction and guidance.

Osborne personally visited Record Merchandising here, presented them with the record, and to his amazement, found himself with an order for 2,000 records. Record Merch assured Osborne it would cover the entire state of California.

The entire project kept snowballing, says Osborne, to the point where Pickwick has decided to apply its muscle in making the album what Osborne calls "a monster."

Already, 8,000 copies have been ordered by Pickwick's Chicago and Atlanta branches.

Osborne's main problem now is getting the records from the pressing plants into the hands of the distributors. He claims to be backordered 30,000 copies.

"We're pressing as many records as possible," he says. "We're not putting limits on it anymore."

The \$9.98 list on the initial pressings is gone, as the new batch will carry suggested lists of anywhere from \$11.98-\$13.98.

Osborne says the disk was test marketed at Tower Records' Las Vegas outlet, where a wall display was put up. The response was so marked, says Osborne, that the en-

S.C., store manager, was drawn by Lin Carver, chairman of the board of GRT. The car was jointly paid for by the chain and GRT.

Top prize winners in the auction included: Ric Hoerner, district manager, Selectra Vision; Rob Edgar, supervisor, a Sony Betamax; Ron Mayse, supervisor, trip for two to Las Vegas; Brad Martin, supervisor, 25-inch Panasonic color tv console; and Genie Fishel, Durham store manager, Canon AE-1 camera with accessories.

Fete For Gortikov

NEW YORK—Recording Industry Assn. of America president Stanley Gortikov has been designated man of the year for the 1978 AMC Cancer Center testimonial dinner Sept. 26 at the N.Y. Hilton.

East Coast chairman for the dinner is CBS Records Group president Walter Yetnikoff. West Coast chairman is ABC Records president Steve Diener. Harvey Schein, executive vice president of Warner Communications, is dinner chairman.

tire Tower chain has placed orders.

The songs that appear on the album include "I Remember Elvis Presley," Danny Mirror; "What Will We Do Without You," Bobby Fisher; "Goodbye King Of Rock & Roll," Leon Everette; "Dark Cloud Over Memphis," Johnny Tollison; "Candy Bars For Elvis," Barry Tiffin; "Goodbye Elvis," Jim Whittington.

Also, "The Day The Beat Stopped," Ral Donner; "Just A Country Boy," Frankie Allen; "Elvis, The Man From Tupelo," George Pickard; "For Every Star That Rises," Michael Morgan; and "The Passing Of A King," Tony Copeland.

A portion of the profits are being donated to the Elvis Presley Memorial Foundation in Memphis.

Springboard Suing, Demanding \$70,000

NEW YORK—A suit for breach of contract was brought here last week by Springboard International Records against Musicor Records and Talmadge Productions.

According to the complaint filed before U.S. District Judge Constance Baker Motley, Springboard is due unspecified moneys said to be "in the minimum sum of \$70,000" from an agreement made at the time of its purchase of certain master recordings.

Danny Pugliese, Springboard president, says the masters are "the entire Musicor catalog" including product of the Platters, George Jones and Gene Pitney.

The complaint demands a minimum of \$70,000 and an accounting of all sums allegedly due along with court costs.

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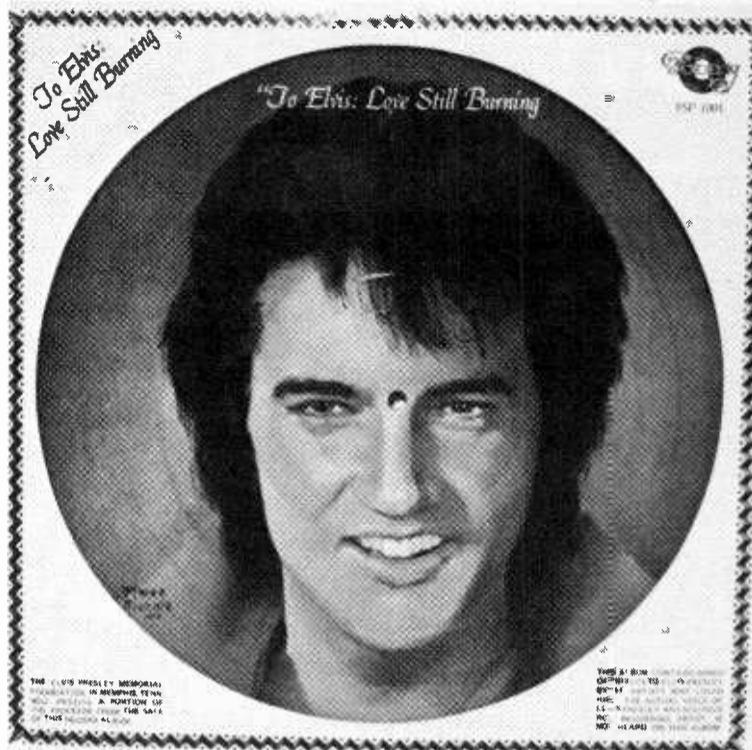
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Billboard photo by Bonnie Tiegel
Picture Man: Cover of the Elvis Presley picture disk shows the singer's famous grin.

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Furthermore, the half-hour of concert highlights will be seen across the country this winter and spring as part of **ROCK'EM**, a syndicated TV series.

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To see (and hear!) the tape we shot of **TALKING HEADS**, or to arrange a visit to **ENTERMEDIA**, call Deborah Constable at (212) 777-8307.

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'78)

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OF-CHART ACTION.

Disc Records Preps Superstore

• Continued from page 3

pointed, said Acevedo, who also discussed stock option and pension plans.

The five-day conclave, held at the Pheasant Run resort, was the biggest and the longest in the history of the chain. Acevedo said the extra time was being devoted to small group seminars on advertising, promotion, training, merchandising, accessories and radio.

"The responsibility we have to work in a close rapport with local radio was stressed," Acevedo noted. "Even if the local promo man can't get through to the station, we can create sales," he explained.

Acevedo said a new pension plan for chain employees went into effect in June, and noted that the company is increasing efforts to enhance the store manager position and retain valuable employees.

"The greatest thing that came out of this convention is that the store managers are asking about stock options in this company," he noted. "It's not just a stepping stone to work for manufacturers."

Accessories and record vendors

provided the usual battery of audio/visual and in-person stimulus. Presenters included ABC, A&M, RCA, Capitol, Motown, RCA, CBS, Maxell and Memorex.

Bruce Maier, president of Discwasher, addressed the chain, which he said was one of the few Discwasher was selling in the record business.

"We're slowly, cautiously and guardedly penetrating the record sales marketplace," Maier said.

Plans for the chain's expansion were revealed here by Cohen, who said freestanding outlets would be emphasized.

"My new thrust now actually is toward freestanding again because malls are pricing themselves out of the market," he explained.

Cohen said record stores being charged \$18 and \$20 per square foot in malls today will have a hard time recouping that outlay.

The chain's first superstore will be opened in Louisville this fall. Cohen reported. It will contain a glass-enclosed classical department, with separate video players for classical, pop and children's product.

Cohen reported that half of the

chain would be equipped with Beta-max equipment before the end of the year.

New emphasis on budget and mid-price product is planned, with a "Wall Of Values" program to begin going up in the stores.

Cohen said product in these highlighted areas would be sold at an average per disk price of about \$2.49.

"We've got to get away from the idea of cutouts or remainders," the executive stated.

Above all, Cohen noted, personal service will be emphasized.

Donuts To Discos

NEW YORK—A Staten Island baker who doubles as a DJ at a disco roller rink is sponsoring a "Disco Donut Show" Wednesday (23) featuring singer Frankie G. from Florence Greenberg's Channel Records.

Baker Louie Belajack will be giving away free copies of "Mixed Up, Shook Up Boy" on the Channel label as a way of promoting his Disco Donut, a jelly filled shell with a chocolate topping and rainbow sprinkles.

Giant Record Cleaner Due As Point-Of-Purchase Item

ST. CHARLES, Ill.—A giant polystyrene display in the shape of a Discwasher record cleaner will be provided to retail outlets early in 1979.

Bruce Maier, president of Discwasher, told managers of the Disc Records chain to expect the point-of-purchase tool, which he said would be fabricated by the company that makes beer keg mock-ups for tavern advertising.

Maier's half-hour address to Disc store managers here touched on record care, the history of Discwasher and audiophile recordings, and included Maier's sharp perceptions of the changing face of the record industry.

"Your marketplace is changing, there's no such thing anymore as a true hard and fast acid freak," he observed. "True jazz is resurrecting, and a generation of specialty records, another layer of the cake, has begun to appear."

Maier urged the store managers to bring his product out from under the counter, and invited stores to contact

Discwasher directly if they needed merchandising tools.

"We just recently came into the record industry. We've got to get more organized to service you in the record industry," he said.

Maier claimed his firm has carefully selected only a handful of record stores through which to sell its cleaners and accessories. Research showed that Disc stores have "higher verbal contact" than most, he related.

A new Discwasher accessory, premium record inner sleeves, will be introduced in 1979, Maier reported.

Execs Of Firm Buy Shares In 4 Industry Cos.

ST. CHARLES, Ill.—Disc Record management personnel took stock in the industry this year—50 shares of RCA, 50 shares of CBS, 50 shares of WEA and 330 shares of EMI.

"Because of the incredible growth of the whole industry, this year we are giving stock in the big companies," president John Cohen of the chain explained at the chain's conclave.

The NYSE-traded stocks were presented by Cohen and chain general manager Raul Acevedo at the chain's banquet Thursday (17).

Adding to their financial portfolios were Disc store managers: John Kunz, Austin, Tex., and Kevin Beatty, Ft. Wayne, Ind., named national managers of the year; Vince Robisch, Independence, Mo., named national merchandiser; Lee Brovitz, Rochester, N.Y., Lee Goldstein, Louisville, Ky., and Mike Davis, Arlington, Tex., regional managers of the year; Endsley Price, Columbus, Ohio, Dave McGillan, Indianapolis, and John Pike, Austin, Tex., regional merchandisers of the year.

Janie Fricke entertained at the awards night. Dixie Dregs, Bill Quateman and the Boyzz from Illinois played earlier in the week.

Publisher Sued By Ampex Corp.

NEW YORK—Ampex Corp. has filed suit in U.S. District Court here against Preservation Music Inc. and its president and chief stockholder, Irving Stimler, charging that Preservation defaulted on payments for certain master recordings Ampex sold to Preservation.

According to the suit, purchase price for the masters was \$500,000 with Preservation required to pay a \$105,000 advance. But, the suit charges, despite written notice, \$80,000 was never paid.

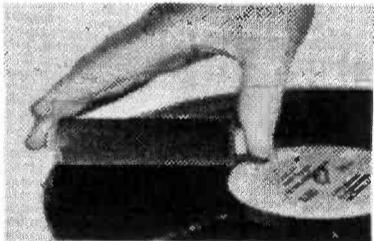
The suit further charges that no royalties were ever paid, nor an accounting ever made on sales of recordings from the masters. It also charges that Preservation "sold, assigned or transferred to third parties, whose identities are presently unknown to plaintiff, certain of the master recordings" without permission from Ampex.

In its suit Ampex demands judgment for the \$80,000, an accounting and judgment on the royalties due Ampex, a dissolution of any agreement with third parties on the recordings, an injunction preventing Preservation from further exploiting the masters and payment of all legal fees arising from this case.

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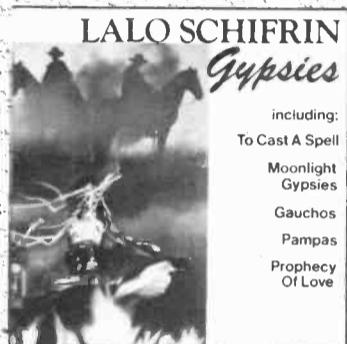
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Lalo Schifrin. The Man Behind The Music Behind The Screen.

Lalo Schifrin has garnered 4 Grammys, 3 Oscar nominations, and 2 Emmys for the music he's composed and arranged for over 60 films and television series (does the "Theme From Mission: Impossible" ring a bell?). That's a fitting tribute to the man whose music has a way of painting vivid widescreen pictures of its own, without the benefit of popcorn.

"Gypsies," his latest recording, will transport you anywhere you've ever wanted to go. So stay home, close your eyes, and go to the real movies—in your head. Brought to you by a man who has spent a lifetime taking you there.

LALO SCHIFRIN'S
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U.K. RECAPTURES

AND MORE THAN 50,000 PEOPLE JAM



MANAGEMENT: ALEX SCOTT & E. G. MANAGEMENT

Up to now, the only exposure U.K. has had is their new album, *U.K.*, and considerable word of mouth. Yet each time they stepped on stage there was an electric charge of anticipation ricocheting through the hall, and as they began to play, a firestorm of excitement raining down on the audience. And when they finished their last encore, 50,000 drained fans were chanting, "U.K., U.K., U.K." without let-up.

SELL-OUT CROWDS HAIL U.K.

From the Mocombo in Toronto, to Penn's Landing in Philadelphia—in Pittsburgh, Cleveland, Chicago—every one of their sold-out dates, wildly excited fans have hailed Bill Bruford, Allen Holdsworth, Eddie Jobson and John Wetton as England's newest supergroup, U.K.

Individually they were members of Yes, Genesis, King Crimson and Uriah Heep, and together, they form a powerful new musical force.

REVIEWERS APPLAUD U.K. IN CONCERT AND ON RECORD

"U.K. is made up of four accomplished musicians with long histories of involvement with some of the most

progressive ensembles in modern music: [Yes, King Crimson, Roxy Music, Frank Zappa, Tony Williams, Jean-Luc Ponty, Gong]. Their professionalism is readily evident on their polished debut album on Polydor, and while the music can be classified as "art rock" or "progressive rock", it is already set apart from the mainstream of that beleaguered field."

U.K.'s music is dominated by syncopation and counterpoint. Stabbing,

brassy synthesizer accents ride herd above urgent, karate-chop offbeats; Wetton's haunting vocals and Holdsworth's sleek guitar periodically punctuate Jobson's panoramic electric keyboard backdrops. U.K. seem firmly grounded in hard-hitting, gut-punching rhythm.

Impressive as their debut is—check out "Dead of Night," an art-rock classic, and the jagged, cross-cut rhythmelodies of "Thirty Years"—the new stuff they

premiered at Central Park was even better. Especially memorable was a composition called, I believe, "Anything She Needs." Opening on a halting bass riff, underpinned by Bruford's distinctively crisp percussive whip-cracking, and overlaid with fractured, staccato synthesizer, the effect was delightfully stimulating, and this was just the opening of a *tour de force*. U.K. possess a challenging, diamond-hard brilliance and punch, and I hope they come back very soon." *Soho Weekly News*

"U.K. is the most recent in a line of English art-rock bands with a lineage leading straight back to King Crimson. Specializing in the style of heavy, jazz-like rock that made Crimson a trail-blazing act in the early part of the decade, U.K. is a throw-back to earlier times.

U.K.'s set at the Calderone showed the group to be in good form. Slow, thundering bass lines anchor the group's music. Overlaid on this foundation was a variety of vocal and instrumental effects. Some of these showed an impressive level of virtuosity. Jobson's keyboard and electric violin work was particularly interesting." *The Good Times*



THE COLONIES!

PENN'S LANDING TO CHEER THEM ON



"U.K. is the great white hope for progressive music this year. Fortunately, the group can't miss: in its basket are eggs from all over the progressive community, and they're all hatching. Each one of these players can lay a somewhat serious claim to being the best in the world at his instrument, so their agglomeration obviously warrants a close listening.

U.K.'s first record is, unsurprisingly, a treat to the ears on every level. Jobson's synthesizers are the key.

The textures of Jobson's chords are echoed by Wetton's overdubbed vocals and occasionally by Holdsworth's viscous guitar. Holdsworth is in rare form as a soloist, rocketing about in high-speed, rococo, be-bop fashion or searing the air with steep crescendos. The rhythm section provides more than a rhythmic focus: Wetton's throaty, reverberant bass complements the ringing highs of the guitars and synthetics, while Bruford's drumming sparkles with imaginative but tightly reined metrical alterations.

Though the group was a long time in the making, U.K. was recorded in relative haste—but the moving parts are surprisingly well meshed for a debut album. And the petty disappointments don't keep U.K. from dominating the whole of the progressive field in 1978."

Rolling Stone



"Me, I'm kinda glad that they're around to inject a little guts into the progressive rock scene. With ELP's latest quirks doing them no good, Genesis becoming more predictable with each post-Gabriel album, and yes' ether-

eality keeping them from really getting down (despite recent injections of rock 'n' roll energy), it's good to have one band in that corner that remembers the physical roots of rock rhythms." *Creem*

"Progressive rock lives! Any rumors of its demise were laid to rest Monday evening at the El Mocombo Tavern by a standing room only crowd that carried on a rapturous, demanding ovation for a full 10 minutes after the feature headliners, U.K., had left the building. And it was certainly merited. The band is being touted as the next supergroup, and Monday evening's dazzling and precise display indicated that the term is not mere hyperbole." *The Globe and Mail*

"U.K. is the freshest bit of progressive rock to be heard in some time" *Los Angeles Times*

"U.K. Will Shatter the Realms of Rock" *Concert News*

"At a time when all new British groups seem to be new wave, it's both surprising and refreshing that a brilliant art-rock ensemble should emerge. U.K.'s bow displays the promise of the quartet's credentials: Yes, Genesis, Roxy Music, King Crimson, Family and Gong, among others. This record establishes the players as continuers, not imitators of a tradition... Few debuts—especially, it would seem, those of "supergroups"—reach this standard." *Circus Magazine*

SOLD OUT, SOLD OUT, SOLD OUT.

U.K.'s triumphant sold-out tour is only the start. Their new album is on the charts, and rising. And plans are already underway to bring U.K. back to the U.S. in September for even more victories.

JUNE 26, 27, 1978
MICHAEL BAIRD
EL MOCOMBO
TORONTO, CANADA

JUNE 28, 1978
DONALD K. DONALD
PLACE DE NATION
MONTREAL, CANADA

JUNE 30, 1978
MICHAEL COHL & DONALD K. DONALD
CIVIC CENTER
OTTAWA, CANADA

JULY 2, 1978
FREEFALL PRESENTATIONS
CALDERONE THEATRE
HEMPSTEAD, NEW YORK

JULY 4, 1978
BARNETT LIPMEN
MORRIS STAGE
MORRISTOWN, NEW JERSEY

JULY 5, 1978
ERIC HORSBOLL
THE LAST CHANCE
POUGHKEEPSIE, NEW YORK

JULY 6, 1978
ELECTRIC FACTORY CONCERTS
TOWER THEATRE
PHILADELPHIA, PA.

JULY 7, 1978
ARDEE PRODUCTIONS, INC.
CENTRAL PARK
NEW YORK, NEW YORK

JULY 8, 1978
AMERICAN PRODUCTIONS
PAINTERS MILL
OWINGS MILL, MARYLAND

JULY 11, 1978
DON LAW COMPANY
PARADISE THEATRE
BOSTON, MASS.
WBCN LIVE BROADCAST

JULY 14, 1978
J.B. SCOTT PRODUCTIONS
MANSON THEATRE
ALBANY, NEW YORK

JULY 15, 1978
MONARCH ENTERTAINMENT
PARAMOUNT THEATRE
ASBURY PARK, NEW JERSEY

JULY 16, 1978
DANNY KRESKY ENTERPRISES
LEONA THEATRE
PITTSBURGH, PA.
WITH WYDD-FM



JULY 17, 1978
HENRY LoCONTI
AGORA THEATRE
COLUMBUS, OHIO
WITH WLWQ-FM

JULY 18, 19, 1978
SON OF BAMBOO PRODUCTIONS
PUNCH & JUDY THEATRE
DETROIT, MICHIGAN

JULY 20, 1978
JAM PRODUCTIONS, LTD.
RIVIERA THEATRE
CHICAGO, ILLINOIS

JULY 21, 1978
STARDATE PRODUCTIONS
UPTOWN THEATRE
MILWAUKEE, WISCONSIN

JULY 25, 1978
HIGH SIERRA CONCERTS
WASHOE COUNTY FAIRGROUNDS
PAVILLION
RENO, NEVADA

JULY 27, 1978
EVENING STAR PRODUCTIONS
DOOLEGO (2 SHOWS)
TEMPE, ARIZONA

JULY 28, 1978
WOLF & RISSMILLER CONCERTS
CIVIC AUDITORIUM (2 SHOWS)
SANTA MONICA, CALIF.

JULY 29, 1978
WOLF & RISSMILLER CONCERTS
CIVIC AUDITORIUM
SACRAMENTO, CALIF.



JULY 31, 1978
JOHN BAUER CONCERT CO.
PARAMOUNT THEATRE
SEATTLE, WASHINGTON
WITH KISW-FM

AUGUST 1, 1978
PERRYSCOPE PRODUCTIONS
COMMODORE BALLROOM
VANCOUVER, B.C.

AUGUST 2, 1978
JOHN BAUER CONCERT CO.
PARAMOUNT THEATRE
PORTLAND, OREGON
WITH KEON-FM

AUGUST 5, 1978
PANDA PRODUCTIONS
GREAT BEND FAIRGROUNDS
GREAT BEND, KANSAS

AUGUST 6, 1978
CHRIS FRITZ & CO./CONTEMPORARY
PRODUCTIONS
OKLAHOMA CITY FAIRGROUNDS
OKLAHOMA CITY, OKLAHOMA

AUGUST 8, 1978
OPEN AIR CONCERT
PENN'S LANDING
PHILADELPHIA, PA.

And if you think this looks successful wait till you see what happens on their new tour starting September.



U.K. The great new album from the great new group. On Polydor Records and Tapes

 POLYDOR INCORPORATED
A POLYGRAM COMPANY
Distributed by Polygram Distribution, Inc.
Write or call your local Polygram Distribution office for displays or other promotion items.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/17/78)

TOP ADD ONS - NATIONAL

- BOSTON—Don't Look Back (Epic)
- THE WHO—Who Are You (MCA)
- KENNY LOGGINS—Whenever I Call You Friend (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

- BONNIETYLER—If I Could Sing You A Love Song (RCA)
- GERRY RAFFERTY—Right Down The Line (UA)
- ★ ANDY GIBB—An Everlasting Love (RSO)
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 26-19

KRIZ—Phoenix

- NO LIST
- ★
- ★
- ★

KTKT—Tucson

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- THE WHO—Who Are You (MCA)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 18-12
- ★ BOB SEGER—Hollywood Nights (Capitol) 30-24

KQEO—Albuquerque

- JIMMY BUFFETT—Livingston Saturday Night (ABC)
- THE WHO—Who Are You (MCA)
- ★ GERRY RAFFERTY—Right Down The Line (UA) 35-25
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 40-24

KENO—Las Vegas

- BARRY GIBB—Oh Darlin' (RSO)
- AEROSMITH—Come Together (Columbia)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 13-7
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 22-10

Pacific Northwest Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- THE WHO—Who Are You (MCA)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)

PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- (D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- CHRIS REA—Fool If You Think It's Over (UA)

BREAKOUTS:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- STEELY DAN—Josie (ABC)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

KFRC—San Francisco

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ STEELY DAN—Josie (ABC) 29-21
- ★ EXILE—Kiss You All Over (Warner/Curb) 24-17

KYA—San Francisco

- PRISM—Flyin' (Ariola)
- CARS—Just What I Needed (Elektra)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 10-6
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 25-18

KLIV—San Jose

- AMBROSIA—How Much I Feel (W.B.)
- CHEAP TRICK—Surrender (Epic)
- ★ TOBY BEAU—My Angel Baby (RCA) 20-14
- ★ AEROSMITH—Come Together (Columbia) 30-25

KNDE—Sacramento

- THE WHO—Who Are You (MCA)
- LINDA RONSTADT—Back In The USA (Asylum)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 19-14
- ★ RITA COOLIDGE—You (A&M) 20-16

KROY—Sacramento

- LITTLE RIVER BAND—Reminiscing (Harvest)
- BOSTON—Don't Look Back (Epic)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 19-14
- ★ WALTER EGAN—Magnet & Steel (Columbia) 27-20

PRIME MOVERS - NATIONAL

- EXILE—Kiss You All Over (Warner/Curb)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)

KYNO—Fresno

- CHEAP TRICK—Surrender (Epic)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 10-6
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) HB-24

KGW—Portland

- LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol)
- DAN HILL—All I See Is Your Face (20th Cen)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 24-17
- ★ CHRIS REA—Fool If You Think It's Over (UA) 20-14

KING—Seattle

- THE WHO—Who Are You (MCA)
- PAUL DAVIS—Sweet Life (Bang)
- ★ EXILE—Kiss You All Over (Warner/Curb) 23-13
- ★ CHRIS REA—Fool If You Think It's Over (UA) 16-11

KJRB—Spokane

- DAVID GATES—Took The Last Train (Elektra)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 17-12
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 22-17

KTAC—Tacoma

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- AEROSMITH—Come Together (Columbia)
- ★ CHRIS REA—Fool If You Think It's Over (UA) 23-17
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 22-16

KCPX—Salt Lake City

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOSTON—Don't Look Back (Epic) HB-22
- ★ CHERYL LADD—Think It Over (Capitol) HB-27

KRSP—Salt Lake City

- BARRY GIBB—Oh Darlin' (RSO)
- AEROSMITH—Come Together (Columbia)
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-6
- ★ CHRIS REA—Fool If You Think It's Over (UA) 15-9

KTLK—Denver

- EVELYN "CHAMPAGNE" KING—Shame (RCA)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- D★ DONNA SUMMER—Last Dance (Casablanca) 11-3
- ★ ANDY GIBB—An Everlasting Love (RSO) 23-17

KIMN—Denver

- BOSTON—Don't Look Back (Epic)
- BOB SEGER—Hollywood Nights (Capitol)
- D★ DONNA SUMMER—Last Dance (Casablanca) 7-3
- ★ ANDY GIBB—An Everlasting Love (RSO) 21-14

North Central Region

TOP ADD ONS:

- THE WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

PRIME MOVERS:

- NICK GILDER—Hot Child In The City (Chrysalis)
- BOB SEGER—Hollywood Nights (Capitol)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)

BREAKOUTS:

- ANNE MURRAY—You Needed Me (Capitol)
- LINDA RONSTADT—Back In The USA (Asylum)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)

CKLW—Detroit

- THE WHO—Who Are You (MCA)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 13-7
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 24-17

WDRQ—Detroit

- AEROSMITH—Come Together (Columbia)
- RITA COOLIDGE—You (A&M)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 12-7
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 19-15

WTAC—Flint

- STEELY DAN—Josie (ABC)
- BOSTON—Don't Look Back (Epic)
- ★ QUINCY JONES—Stuff Like That (A&M) 18-11
- ★ TOBY BEAU—My Angel Baby (RCA) 26-18

Z-96 (WZZM-FM)—Grand Rapids

- BOSTON—Don't Look Back (Epic)
- THE WHO—Who Are You (MCA)

D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 26-16

- FOREIGNER—Hot Blooded (Atlantic) 8-3

WAKY—Louisville

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BENNY MARDONES—All For A Reason (Private Stock)

D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 23-12

- ANNE MURRAY—You Needed Me (Capitol) 27-18

WBGN—Bowling Green

- NONE
- ★ FOREIGNER—Hot Blooded (Atlantic) 14-10

D★ DONNA SUMMER—Last Dance (Casablanca) 12-5

- WGCL—Cleveland

★ TEDDY PENDERGRASS—Close The Door (Phila Int'l)

- ANNE MURRAY—You Needed Me (Capitol)
- BOB SEGER—Hollywood Nights (Capitol) HB-24

D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 16-10

- WZZP—Cleveland

★ STEELY DAN—Josie (ABC)

- GERRY RAFFERTY—Right Down The Line (UA)
- LITTLE RIVER BAND—Reminiscing (Harvest) 26-21

D★ RICK JAMES—You & I (Motown) 21-17

- WSAI—Cincinnati

- NO LIST
- ★
- ★

Q-102 (WKQR-FM)—Cincinnati

- THE WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ★ RITA COOLIDGE—You (A&M) 11-7
- ★ ANDY GIBB—An Everlasting Love (RSO) 20-12

WCOL—Columbus

- WALTER EGAN—Magnet & Steel (Columbia)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 17-8
- ★ TODD RUNDGREN—Can We Still Be Friends (Bearsville) 16-7

WNCI—Columbus

- CHRIS REA—Fool If You Think It's Over (UA)
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 14-9
- ★ FRANKIE VALLI—Grease (RSO) 6-2

WCUE—Akron

- ANNE MURRAY—You Needed Me (Capitol)
- THE WHO—Who Are You (MCA)
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 18-8
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 26-13

BREAKOUTS - NATIONAL

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- LINDA RONSTADT—Back In The USA (Asylum)

13-Q (WKTQ)—Pittsburgh

- BOSTON—Don't Look Back (Epic)
- THE WHO—Who Are You (MCA)
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 29-22
- ★ CHRIS REA—Fool If You Think It's Over (UA) 22-17

WPEZ—Pittsburgh

- KINKS—Rock 'n' Roll Fantasy (Arista)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ NONE
- ★

Southwest Region

TOP ADD ONS:

- AEROSMITH—Come Together (Columbia)
- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis)

PRIME MOVERS:

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- EXILE—Kiss You All Over (Warner/Curb)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- RICK JAMES—You & I (Motown)

KILT—Houston

- AEROSMITH—Come Together (Columbia)
- BOSTON—Don't Look Back (Epic)
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 21-12
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia)

KRBE—Houston

- ANNE MURRAY—You Needed Me (Capitol)
- CON FUNK SHUN—Shake & Dance With Me (Mercury)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 24-14
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 16-7

KLIF—Dallas

- GERRY RAFFERTY—Right Down The Line (UA)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 35-30
- ★ BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia) HB-31

KNUS-FM—Dallas

- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- KINKS—Rock 'n' Roll Fantasy (Arista)
- ★ NONE
- ★

KFJZ-FM (Z-97)—Ft. Worth

- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- ★ FOREIGNER—Hot Blooded (Atlantic) 12-8
- ★ COMMODORES—Three Times A Lady (Motown) 8-1

KINT—El Paso

- NO LIST
- ★
- ★

WKY—Oklahoma City

- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-15
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 13-9

KOMA—Oklahoma City

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 20-8
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 23-14

KAKC—Tulsa

- LINDA RONSTADT—Back In The USA (Asylum)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 19-11
- ★ MICHAEL JOHNSON—Almost Like Being In Love (EMI) 31-25

KELI—Tulsa

- THE BEATLES—Sgt. Pepper's Lonely Hearts Club Band (Capitol)
- ★ CHRIS REA—Fool If You Think It's Over (UA) 19-14
- ★ EXILE—Kiss You All Over (Warner/Curb) 18-12

WTIX—New Orleans

- AEROSMITH—Come Together (Columbia)
- THE WHO—Who Are You (MCA)
- ★ FOXY—Get Off (Dash) 20-15
- ★ EXILE—Kiss You All Over (Warner/Curb) 25-10

WNOE—New Orleans

- RICK JAMES—You & I (Motown)
- SIMON/TAYLOR—Devoted To You (Elektra)
- ★ CARS—Just What I Needed (Elektra) 26-20
- ★ BOSTON—Don't Look Back (Epic) 30-24

KEEL—Shreveport

- NICK GILDER—Hot Child In The City (Chrysalis)
- D★ RICK JAMES—You & I (Motown)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 32-24
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 33-28

Midwest Region

TOP ADD ONS:

- STEELY DAN—Josie (ABC)
- THE WHO—Who Are You (MCA)
- (D) A TASTE OF HONEY—Boogie, Oogie Oogie (Capitol)

PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- WALTER EGAN—Magnet & Steel (Columbia)

BREAKOUTS:

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- JOE WALSH—Life's Been Good (Asylum)
- PABLO CRUISE—Love Will Find A Way (A&M)

WLS—Chicago

- JOE WALSH—Life's Been Good (Asylum)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 28-20
- ★ PABLO CRUISE—Love Will Find A Way (A&M) 25-15

WMET—Chicago

- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- D★ RICK JAMES—You & I (Motown)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 11-4
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 16-9

(Continued on page 28)

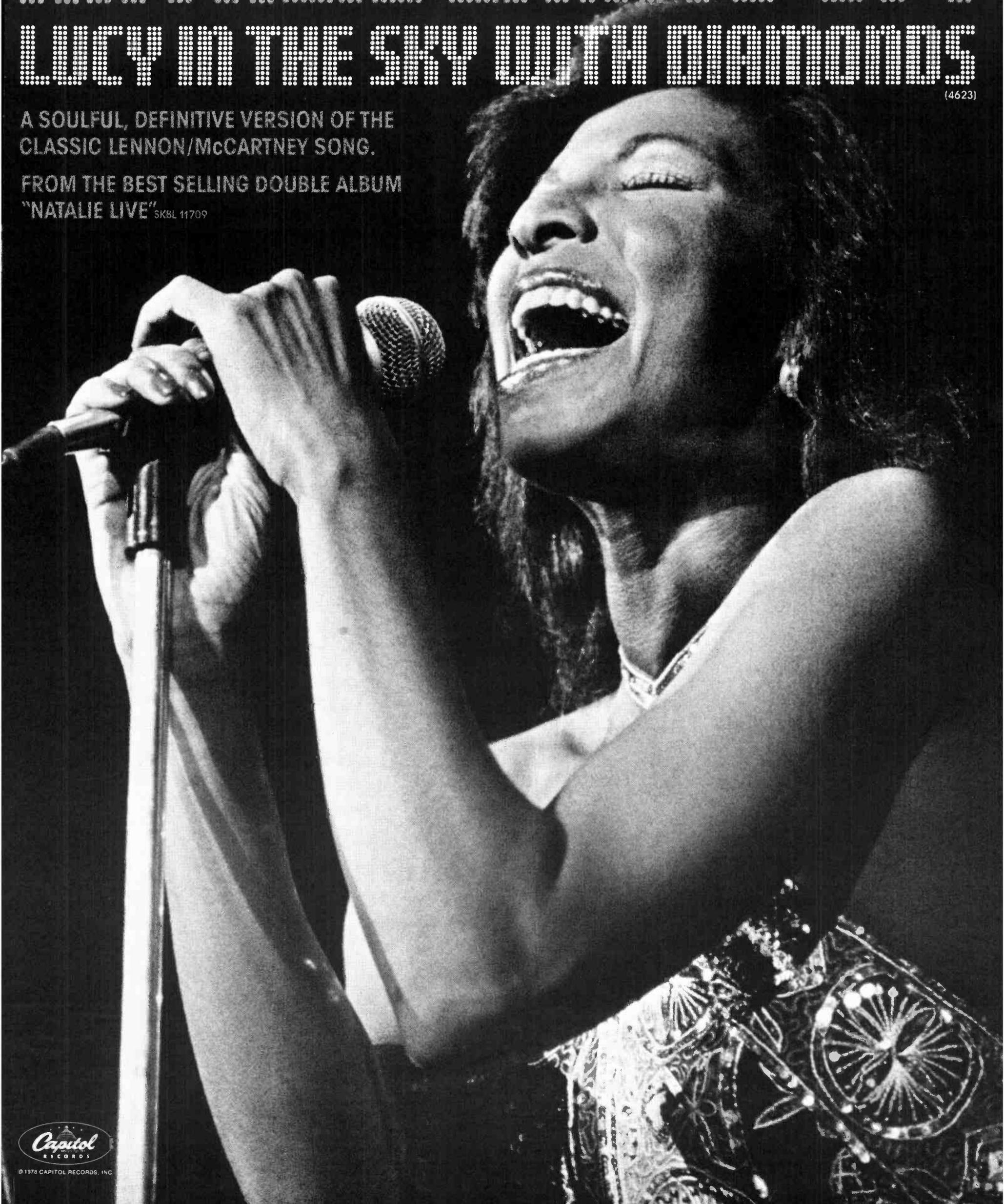
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WANT TO FEEL LIKE YOU

WENT TO THE SKY WITH AN ANGEL

(4623)

A SOULFUL, DEFINITIVE VERSION OF THE
CLASSIC LENNON/McCARTNEY SONG.
FROM THE BEST SELLING DOUBLE ALBUM
"NATALIE LIVE" SKBL 11709



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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (8/17/78)

Continued from page 26

WROK—Rockford

- EXILE—Kiss You All Over (Warner/Curb)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 30-21
- ★ TOBY BEAU—My Angel Baby (RCA) 14-8

WIRL—Peoria

- DONNA SUMMER—Last Dance (Casablanca)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ JOE WALSH—Life's Been Good (Asylum) 28-19
- ★ FOREIGNER—Hot Blooded (Atlantic) 20-10

WNDE—Indianapolis

- LITTLE RIVER BAND—Reminiscing (Harvest)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 15-9
- ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) 28-21

WOKY—Milwaukee

- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- CHRIS REA—Fool If You Think It's Over (UA)
- ★ EXILE—Kiss You All Over (Warner/Curb) 17-9
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 31-22

WZUU-FM—Milwaukee

- EUCLID BEACH BAND—There's No Surf In Cleveland (Epic)
- STEELY DAN—Josie (ABC)
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-7
- ★ TODD RUNDGREN—Can We Still Be Friends (Bearsville) 7-5

KSLQ-FM—St. Louis

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- THE WHO—Who Are You (MCA)
- ★ EXILE—Kiss You All Over (Warner/Curb) 24-17
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 22-12

KXOK—St. Louis

- ANNE MURRAY—You Needed Me (Capitol)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 24-13
- ★ ANDY GIBB—An Everlasting Love (RSO) 25-9

KIOA—Des Moines

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ EXILE—Kiss You All Over (Warner/Curb) 26-7
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 21-13

KDWB—Minneapolis

- BARRY GIBB—Oh Darlin' (RSO)
- STEELY DAN—Josie (ABC)
- ★ BOSTON—Don't Look Back (Epic) 30-21
- ★ EXILE—Kiss You All Over (Warner/Curb) 24-13

KSTP—Minneapolis

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- GERRY RAFFERTY—Right Down The Line (UA)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-14
- ★ WALTER EGAN—Magnet & Steel (Columbia) 12-7

WHB—Kansas City

- BARRY GIBB—An Everlasting Love (RSO)
- BOB SEGER—Hollywood Nights (Columbia)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 18-10
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 24-14

KBEQ—Kansas City

- THE WHO—Who Are You (MCA)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ TODD RUNDGREN—Can We Still Be Friends (Bearsville) 22-12
- ★ EXILE—Kiss You All Over (Warner/Curb) 25-17

KKLS—Rapid City

- THE WHO—Who Are You (MCA)
- DAN HILL—All I See Is Your Face (20th Cen)
- ★ EXILE—Kiss You All Over (Warner/Curb) 16-12
- ★ GERRY RAFFERTY—Right Down The Line (UA) 26-21

KQWB—Fargo

- BILLY JOEL—She's Always A Woman (Columbia)
- D● A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)
- D★ DONNA SUMMER—Last Dance (Casablanca) 19-13
- ★ ANNE MURRAY—You Needed Me (Capitol) 27-18

Northeast Region

TOP ADD ONS:

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- HALL & OATS—It's A Laugh (RCA)
- BOSTON—Don't Look Back (Epic)

PRIME MOVERS:

- VILLAGE PEOPLE—Macho Man (Casablanca)
- TOBY BEAU—My Angel Baby (RCA)
- (D) EVELYN "CHAMPAGNE" KING—Shame (RCA)

BREAKOUTS:

- MEAT LOAF—Paradise By Dashboard Lights (Epic)
- SIMON/TAYLOR—Devoted To You (Elektra)
- FOXY—Get Off (Dash)

WABC—New York

- FOXY—Get Off (Dash)
- QUINCY JONES—Stuff Like That (A&M)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 14-9
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 12-8

99-X—New York

- HALL & OATS—It's A Laugh (RCA)
- D● LINDA RONSTADT—Back In The USA (Asylum)
- ★ TOBY BEAU—My Angel Baby (RCA) 17-12
- ★ DON RAY—Got To Have Love (Polydor) 27-16

WPTR—Albany

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ EDDIE MONEY—Two Tickets To Paradise (Columbia) HB-22
- ★ EXILE—Kiss You All Over (Warner/Curb) 20-11

WTRY—Albany

- BOB SEGER—Hollywood Nights (Capitol)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 23-16
- ★ CHERYL LADD—Think II Over (Capitol) 30-24

WKWB—Buffalo

- BOSTON—Don't Look Back (Epic)
- NICK GILDER—Hot Child In The City (Chrysalis) 18-15
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 15-10
- ★ CHERYL LADD—Think II Over (Capitol) 30-24

WYSL—Buffalo

- LINDA RONSTADT—Back In The USA (Asylum)
- BOSTON—Don't Look Back (Epic)
- BOB SEGER—Hollywood Nights (Capitol) 30-24
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 26-20

WBWF—Rochester

- BOB SEGER—Hollywood Nights (Capitol)
- ANDY GIBB—An Everlasting Love (RSO)
- ★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 21-17
- ★ JACKSON BROWNE—Stay (Asylum) 12-7

WRKO—Boston

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- SIMON & TAYLOR—Devoted To You (Elektra)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 13-9
- ★ TOBY BEAU—My Angel Baby (RCA) 16-11

WBZ-FM—Boston

- NONE
- NONE
- ★ NONE
- ★

F-105 (WVBF)—Boston

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ COMMODORES—Three Times A Lady (Motown) 8-6
- ★ ANNE MURRAY—You Needed Me (Capitol) HB-25

WDRG—Hartford

- MEAT LOAF—Paradise By Dashboard Lights (Clev Intl)
- GERRY RAFFERTY—Right Down The Line (UA)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 27-18
- ★ CARS—Just What I Needed (Elektra) 26-15

WPRO (AM)—Providence

- LINDA RONSTADT—Back In The USA (Asylum)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 18-11
- ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Intl) 20-14

WPRO-FM—Providence

- DAN HILL—All I See Is Your Face (20th Cen)
- HALL & OATS—It's A Laugh (RCA)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 8-2
- ★ EXILE—Kiss You All Over (Warner/Curb) 26-17

WICC—Bridgeport

- HALL & OATS—It's A Laugh (RCA)
- BOSTON—Don't Look Back (Epic)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Intl) HB-30
- ★ BARRY GIBB—Oh Darlin' (RSO) HB-24

Mid-Atlantic Region

TOP ADD ONS:

- BARRY GIBB—Oh Darlin' (RSO)
- LINDA RONSTADT—Back In The USA (Asylum)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)

PRIME MOVERS:

- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- CHRIS REA—Fool If You Think It's Over (UA)

BREAKOUTS:

- (D) RICK JAMES—You & I (Motown)
- CLOUT—Substitute (Epic)
- ANNE MURRAY—You Needed Me (Capitol)

WFIL—Philadelphia

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- CLOUT—Substitute (Epic)
- ★ BARRY MANILOW—Copacabana (Arista) 11-4
- ★ CHRIS REA—Fool If You Think It's Over (UA)

WZZD—Philadelphia

- NO LIST
-
- ★
- ★

WIFI-FM—Philadelphia

- RITA COOLIDGE—You & I (A&M)
- TEDDY PENDERGRASS—Close The Door (Phila Intl)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 22-17
- ★ TOBY BEAU—My Angel Baby (RCA) 21-16

WPGC—Washington

- BARRY GIBB—Oh Darlin' (RSO)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 13-5
- D★ RICK JAMES—You & I (Motown) 28-19

WGH—Norfolk

- MEAT LOAF—Paradise By Dashboard Lights (Clev Intl)
- BOSTON—Don't Look Back (Epic)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 15-9
- ★ DAVID GATES—Took The Last Train (Elektra) 17-6

WCAO—Baltimore

- NICK GILDER—Hot Child In The City (Chrysalis)
- GERRY RAFFERTY—Right Down The Line (UA)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 27-17
- ★ ANNE MURRAY—You Needed Me (Capitol) 12-8

WYRE—Annapolis

- TEDDY PENDERGRASS—Close The Door (Phila Intl)
- D● JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ★ EXILE—Kiss You All Over (Warner/Curb) 30-23
- ★ ANNE MURRAY—You Needed Me (Capitol) 17-13

WLEE—Richmond

- AEROSMITH—Come Together (Columbia)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ ANDY GIBB—An Everlasting Love (RSO) 14-10
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 20-13

WRVQ—Richmond

- BARRY GIBB—Oh Darlin' (RSO)
- BOSTON—Don't Look Back (Epic)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 15-9
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 6-2

Southeast Region

TOP ADD ONS:

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- BOSTON—Don't Look Back (Epic)
- ANNE MURRAY—You Needed Me (Capitol)

PRIME MOVERS:

- EXILE—Kiss You All Over (Warner/Curb)
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)
- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)

BREAKOUTS:

- TEDDY PENDERGRASS—Close The Door (Phila Intl)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- DAVID GATES—Took The Last Train (Elektra)

WQXI—Atlanta

- BOSTON—Don't Look Back (Epic)
- PAUL DAVIS—Sweet Life (Bang)
- ★ EXILE—Kiss You All Over (Warner/Curb) 10-3
- ★ FOREIGNER—Hot Blooded (Atlantic) 23-15

Z-93 (WZGC-FM)—Atlanta

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- NICK GILDER—Hot Child In The City (Chrysalis)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Intl) 22-16
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 24-17

WBBQ—Augusta

- BARRY GIBB—Oh Darlin' (RSO)
- DAVID GATES—Took The Last Train (Elektra)
- ★ EXILE—Kiss You All Over (Warner/Curb) 16-13
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 19-12

WFOF—Atlanta

- BOSTON—Don't Look Back (Epic)
- STEELY DAN—Josie (ABC)
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-8
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 17-12

WPGA—Savannah

- GERRY RAFFERTY—Right Down The Line (UA)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ FOXY—Get Off (Dash) 23-14
- ★ FOREIGNER—Hot Blooded (Atlantic) 8-3

WFLB—Fayetteville

- LINDA RONSTADT—Back In The USA (Asylum)
- HALL & OATS—It's A Laugh (RCA)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Intl) 12-7
- ★ SUN—Sun Is Here (Capitol) 31-25

WQAM—Miami

- LITTLE RIVER BAND—Reminiscing (Harvest)
- MCCRARYS—You (Portrait)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 23-17
- ★ BARRY GIBB—Oh Darlin' (RSO) 36-29

WMJX (96X)—Miami

- WALTER EGAN—Magnet & Steel (Columbia)
- BARRY GIBB—Oh Darlin' (RSO)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 12-8
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 15-9

Y-100 (WHYI-FM)—Miami

- PETER BRDWN—You Should Do It (TK)
- ANDY GIBB—An Everlasting Love (RSO) 18-10
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 29-20

WLOF—Orlando

- DAVID GATES—Took The Last Train (Elektra)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 38-21
- ★ BARRY GIBB—Oh Darlin' (RSO) 36-24

Q-105 (WRBQ-FM)—Tampa

- D● VILLAGE PEOPLE—Macho Man (Casablanca)
- BOSTON—Don't Look Back (Epic)
- ★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- ★ MEAT LOAF—Two Out Of Three Ain't Bad (Clev Intl) 17-10

BJ-105 (WBWJ-FM)—Orlando

- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-11
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 33-20

WQPD—Lakeland

- AEROSMITH—Come Together (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 15-6
- ★ ANDY GIBB—An Everlasting Love (RSO) 5-1

WMFJ—Daytona Beach

- DAN HILL—All I See Is Your Face (20th Cen)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ CARS—Just What I Needed (Elektra) 33-24
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 27-17

WAPE—Jacksonville

- BOB SEGER—Hollywood Nights (Capitol)
- BOSTON—Don't Look Back (Epic)
- ★ EXILE—Kiss You All Over (Warner/Curb) 24-21
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 26-23

WAYS—Charlotte

- EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)
- D● JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ★ FOXY—Get Off (Dash) 28-18
- ★ EXILE—Kiss You All Over (Warner/Curb) 20-11

WKIX—Raleigh

- DAVID GATES—Took The Last Train (Elektra)
- BOSTON—Don't Look Back (Epic)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) HB-25
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) HB-26

WTOB—Winston-Salem

- BOB SEGER—Hollywood Nights (Capitol)
- BOSTON—Don't Look Back (Epic)
- ★ EXILE—Kiss You All Over (Warner/Curb) 22-18
- ★

WTMA—Charleston

- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 26-16
- ★ GENE COTTON—You're A Part Of Me (Ariola) 28-21

WORD—Spartanburg

- AEROSMITH—Come Together (Columbia)
- HEATWAVE—Mind Blowin' Decision (Epic)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 17-7
- ★ BILLY JOEL—She's Always A Woman (Columbia) HB-27

WLAC—Nashville

- MEAT LOAF—Paradise By Dashboard Lights (Clev Intl)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Intl) 38-22
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 15-5

WMAK—Nashville

- NO LIST
-
- ★
- ★

WHBQ—Memphis

- ANNE MURRAY—You Needed Me (Capitol)
- JACKSON/ROSS—Ease On Down The Road (MCA)
- ★ O'JAYS—Brandy (Phila Intl) 20-11
- ★ LTD—Holdin' On (A&M) 28-20

WFLI—Chattanooga

- LTD—Holdin' On (A&M)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) HB-18
- ★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) HB-13

WRJZ—Knoxville

- AMBROSIA—How Much I Feel (W.B.)
- D● MECO—The Wizard Of Oz (Millennium)</

"Substitute" Gloria Gaynor Brings England's #1 smash home.



Produced by Dino Fekaris in association with Freddie Perrin for Grand Slam Productions.

The two smiling gentlemen next to Gloria Gaynor are Dino Fekaris, producer and Freddie Perrin, executive producer. They've hit it big with Sylvers and Tavares, and now they're tickled with Gloria's new single "Substitute."

The song is a #1 smash in England and Gloria's new version is heading for the top here in America. Gloria Gaynor is a proven star, and this new single is polishing her image even brighter.

Gloria Gaynor's is the genuine "Substitute."
Accept no other. On Polydor Records. PD-14508

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 8-16-1978

Top Add Ons-National

- BOSTON—Don't Look Back (Epic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)
- GREGG KIHN—Next Of Kihn (Beserkley)

Top Requests/Airplay-National

- 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)

National Breakouts

- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- MOSE JONES—Blackbird (RCA)

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.

KFML-AM—Denver (Randy Sutton)

- MOSE JONES—Blackbird (RCA)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- STEVE GIBBONS BAND—Down In The Bunker (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)

KZEL-FM—Eugene (Stan Garrett)

NO REPORT

KLBJ-FM—Austin (B. Hamil/T. Quarles)

- SPIRIT—Live (Import)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- CHICK COREA—Friends (Polydor)
- GREGG KIHN—Next Of Kihn (Beserkley)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- SAVOY BROWN—Savage Return (London)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAVID GILMOUR—(Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)

WRNO-FM—New Orleans (Michael Costello)

- BOSTON—Don't Look Back (Epic)
- CRIMSON TIDE—(Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- DAVE MASON—Mariposa De Oro (Columbia)
- TROOPER—Thick As Thieves (MCA)

KY102-FM—Kansas City (Max Floyd)

- BOSTON—Don't Look Back (Epic)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- JOHN MAYALL—The Last Of The British Blues (ABC)
- CONTRABAND—Nothing To Hide (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- JOE WALSH—But Seriously, Folks (Elektra)

WMMS-FM—Cleveland (John Gorman)

- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOZZ—Too Wild To Tame (Epic/Cleveland Int'l.)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- THE CARS—(Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WYDD-FM—Pittsburgh (Steve Downs)

- BOSTON—Don't Look Back (Epic)
- CITY BOY—Book Early (Mercury)
- PLAYER—Silver Linings (Sampler) (RSD)
- JOE COCKER—Luxury You Can Afford (Asylum)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)

WQFM-FM—Milwaukee (Jim Roberts)

- GREGG KIHN—Next Of Kihn (Beserkley)
- BOSTON—Don't Look Back (Epic)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- 1994—(A&M)
- CRIMSON TIDE—(Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- FOREIGNER—Double Vision (Atlantic)
- JOE WALSH—But Seriously, Folks (Elektra)

KSHE-FM—St. Louis (Ted Haebeck)

- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- BOSTON—Don't Look Back (Epic)
- GREGG KIHN—Next Of Kihn (Beserkley)
- SAVOY BROWN—Savage Return (London)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOE WALSH—But Seriously, Folks (Elektra)
- CHILLWACK—Lights From The Valley (Mushroom)

WQXM-FM—Tampa (Neal Mirsky)

- BOSTON—Don't Look Back (Epic)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- EXILE—Mixed Emotions (W.B.)
- JOE COCKER—Luxury You Can Afford (Asylum)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- KENNY LOGGINS—Nightwatch (Columbia)
- BOSTON—Don't Look Back (Epic)

WQZR-FM—Miami (Michele Robinson)

- BOSTON—Don't Look Back (Epic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- PLAYER—Silver Linings (Sampler) (RSD)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- CITY BOY—Book Early (Mercury)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- JOE WALSH—But Seriously, Folks (Elektra)
- KENNY LOGGINS—Nightwatch (Columbia)

WQSR-FM—Tampa (Steve Huntington)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- LEO SAYER—(W.B.)
- DAVID GATES—Goodbye Girl (Elektra)
- GREGG KIHN—Next Of Kihn (Beserkley)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB DYLAN—Street Legal (Columbia)
- KENNY LOGGINS—Nightwatch (Columbia)

WRTK-FM—Baltimore (Lou Krieger)

- TROOPER—Thick As Thieves (MCA)
- PRISM—See Forever Eyes (Ariola)
- BOSTON—Don't Look Back (Epic)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSD)
- BOSTON—Don't Look Back (Epic)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- ALAN PARSONS PROJECT—Pyramid (Arista)

Western Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- BLOWDIE—Parallel Lines (Chrysalis)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)

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)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- JOE COCKER—Luxury You Can Afford (Asylum)
- KINGFISH—Trident (Jet)
- MOSE JONES—Blackbird (RCA)

- BOSTON—Don't Look Back (Epic)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- JOHN MAYALL—The Last Of The British Blues (ABC)
- CONTRABAND—Nothing To Hide (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- JOE WALSH—But Seriously, Folks (Elektra)

Southwest Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- CRIMSON TIDE—(Capitol)
- GREGG KIHN—Next Of Kihn (Beserkley)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)

TOP REQUEST / AIRPLAY:

- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

BREAKOUTS:

- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- PLAYER—Silver Linings (Sampler) (RSD)
- DAVID GATES—Goodbye Girl (Elektra)

KZEW-FM—Dallas (Bob Shannon)

- JOE COCKER—Luxury You Can Afford (Asylum)
- PLAYER—Silver Linings (Sampler) (RSD)
- DAVID GATES—Goodbye Girl (Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

KRLY-FM—Houston (B. Todd/M. Jones)

- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- KATE BUSH—(EMI)
- CITY BOY—Book Early (Mercury)
- JOE COCKER—Luxury You Can Afford (Asylum)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- THE CARS—(Elektra)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSD)

KL0L-FM—Houston (Paul Niann)

- BOSTON—Don't Look Back (Epic)
- WAR—Youngblood/Soundtrack (United Artists)
- COLIN BLUNSTONE—Never Even Thought (Rocket)
- CRIMSON TIDE—(Capitol)
- GREGG KIHN—Next Of Kihn (Beserkley)
- LEON REDBONE—Champagne Charlie (W.B.)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- WHITE MANSIONS—Various Artists (A&M)
- KENNY LOGGINS—Nightwatch (Columbia)
- THE CARS—(Elektra)

Midwest Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- GREGG KIHN—Next Of Kihn (Beserkley)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)

TOP REQUEST / AIRPLAY:

- 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)

BREAKOUTS:

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- AMBROSIA—Life Beyond L.A. (W.B.)
- KLAATU—Sir Army Suit (Capitol)

WVWW-FM—Detroit (Joe Urbiel)

- CHRIS REA—Whatever Happened To Benny Santini (Magnet)
- 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)
- PABLO CRUISE—Worlds Away (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WXRT-FM—Chicago (Bob Gelms)

- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- OZARK MOUNTAIN DAREDEVILS—It's Alive (A&M)
- KLAATU—Sir Army Suit (Capitol)
- JOHN MAYALL—The Last Of The British Blues (ABC)
- GREGG KIHN—Next Of Kihn (Beserkley)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

WLQV-FM—Columbus (Steve Runner)

- BOSTON—Don't Look Back (Epic)
- AMBROSIA—Life Beyond L.A. (W.B.)
- SHEL SILVERSTEIN—Songs & Stories (Parachute)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- JOE WALSH—But Seriously, Folks (Elektra)

Southeast Region

TOP ADD ONS:

- BOSTON—Don't Look Back (Epic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- CHRIS REA—Whatever Happened To Benny Santini (Magnet/U.A.)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)

TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Nightwatch (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)

WKLS-FM—Atlanta (Keith Allen)

- LOUISIANA'S LE ROUX—(Capitol)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)

WRQX-FM—Washington (Kathy Konner)

- NICK GILDER—Hot Child In The City (Chrysalis)
- LITTLE RIVER BAND—Sleeper Catcher (Harvest)
- EDDIE MONEY—(Columbia) (re-add)
- PABLO CRUISE—Worlds Away (A&M) (re-add)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Nightwatch (Columbia) (re-add)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)

Northeast Region

TOP ADD ONS:

- JOE COCKER—Luxury You Can Afford (Asylum)
- DIRTY ANGELS—(A&M)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- MOSE JONES—Blackbird (RCA)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- BOB DYLAN—Street Legal (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

BREAKOUTS:

- BOSTON—Don't Look Back (Epic)
- ALESSI—Drifitin' (A&M)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- 1994—(A&M)

WNEW-FM—New York (Tom Morrera)

- BECKER, FAGAN & DIAS—You Gotta Walk It Like You Talk It (Visa)
- SYNERGY—Cords (Passport)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- MOSE JONES—Blackbird (RCA)
- PLASTIC BERTRAND—Ca Plane Pour Moi (Sire)
- BONEY M—Nightflight To Venus (Sire)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- BOB DYLAN—Street Legal (Columbia)

WCMF-FM—Rochester (Gary Whipple)

- CREED—(Asylum)
- DIRTY ANGELS—(A&M)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- TIM DUFFY—The Orchestra Of Clouds (Musica Medicus)
- CITY BOY—Book Early (Mercury)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- TALKING HEADS—More Songs About Buildings & Food (Sire)
- CHEAP TRICK—Heaven Tonight (Epic)

- FOREIGNER—Double Vision (Atlantic)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l.)
- ROLLING STONES—Some Girls (Rolling Stones)
- KENNY LOGGINS—Nightwatch (Columbia)
- WLR-FM—New York (D. McNamera/L. Kleinman)
- ALESSI—Drifitin' (A&M)
- JAPAN—Adolescent Sex (Ariola)
- BILL CHINNOCK—Badlands (Atlantic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- BOSTON—Don't Look Back (Epic)
- DIRTY ANGELS—(A&M)
- ALESSI—Drifitin' (A&M)
- BOSTON—Don't Look Back (Epic)
- ARC—(Lifesong)
- ROLLING STONES—Some Girls (Rolling Stones)
- WYSP-FM—Philadelphia (Stephen Johnson)
- BOSTON—Don't Look Back (Epic)
- UFO—Obsession (Chrysalis)
- 1994—(A&M)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- BILLY JOEL—The Stranger (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB DYLAN—Street Legal (Columbia)
- WPLR-FM—New Haven (G. Weingarth/E. Michelson)
- MOSE JONES—Blackbird (RCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- CARLENE CARTER—(W.B.)
- GREGG KIHN—Next Of Kihn (Beserkley)
- DIRTY ANGELS—(A&M)
- KINGFISH—Trident (Jet)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- WLAN-FM—Allentown (Rick Harvey)
- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- LEO SAYER—(W.B.)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- GREGG KIHN—Next Of Kihn (Beserkley)
- 1994—(A&M)
- PRISM—See Forever Eyes (Ariola)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- CHILLWACK—Lights From The Valley (Mushroom)

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AUGUST 26, 1978, BILLBOARD

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	40	GREATEST HITS OF 1720 (Kapp) Columbia 34544
2	4	78	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
3	5	65	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DGG 2707.097 (Polydor)
4	1	23	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
5	2	27	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
6	7	6	RAMPAL: Sakura Rampal & Laskine, Columbia M-3456
7	6	36	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
8	9	146	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
9	14	6	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
10	10	19	DONIZETTI: La Favorita London OSA 13113
11	11	19	VERDI: La Traviata Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
12	19	10	DVORAK: Symphony No. 9 Chicago Symphony Orchestra (Giulini), DG 2530 881
13	16	10	LEONTYNE PRICE: Prima Donna Volume 4 New Philharmonic Orchestra (Santi), RCA ARL1-2529
14	8	132	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
15	15	23	LA DIVINA: Maria Callas Angel SB3841
16	NEW ENTRY		HOLST: The Planets Concertgebouw Orchestra (Marriner), Philips 9500 425
17	17	74	THE GREAT PAVAROTTI London OS 26510
18	18	27	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
19	12	27	WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
20	21	40	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyngé) London 13124
21	13	23	RAMPAL: Greatest Hits Rampal, Inoue, Columbia M 34561
22	23	23	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
23	26	6	BIZET: Pearl Fishers Paris Opera National Theatre Orchestra & Chorus (Pretre), Angel SBLX-3856
24	24	57	GRANADOS: GOYESCAS De Larrocha, London CS 7009
25	20	61	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
26	28	23	BRAHMS: Violin Concerto In D Major Perlman, Chicago Symp. Orchestra, Angel S-37286
27	22	14	VERDI: I Due Foscari ORF Symphony Orchestra & Chorus (Gardelli) Philips 6700.105
28	NEW ENTRY		CHOPIN: Waltzes Rubinstein, RCA LSC-2726
29	33	31	BACH: Brandenburg Concertos (Leonhardt), ABC AB67020/2
30	38	14	LIONA BOYD: Guitar Artistry Of London CS 7068
31	31	6	VIVALDI: Four Seasons Michelucci-Violin, Philips 6500.03
32	NEW ENTRY		SOLTI: Chicago Symphony Orchestra, London OS 7078
33	NEW ENTRY		MOZART: Mitradate DGG 2711 021
34	25	65	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
35	27	14	STRAVINSKY: The Rite Of Spring N.Y. Philharmonic (Mehta) Columbia MX 34557
36	32	14	SHUBERT: Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2530 882
37	NEW ENTRY		MAHLER: Symphonie #1 Boston Symphony Orchestra (Ozawa), DGG 2530 993
38	29	27	TOMITA: Kosmos RCA ARL-1-2616
39	34	19	VERDI: Requiem Chicago Symphony Orchestra & Chorus (Solti) RCA 2476
40	37	40	RACHMANINOFF: Concerto #3 (Berman) (Abbado) Columbia 34540

Classical

PRICE RISE TO \$8.98 IN 1979

Connoisseur Society Revamps Its Label, Upgrades Quality

By ALAN PENCHANSKY

CHICAGO—A revamping of the Connoisseur Society label is underway, reports veteran producer E. Alan Silver, who says the realignment is patterned after increasing demand for software to match the quality of today's sophisticated components.

"Obviously, if the public is interested in \$15 records it wants something super: if there are direct disks and digital the market wants super quality," explains Silver in a phone interview from his New York headquarters.

Silver announces plans to begin issuing all disks at \$8.98 list by early 1979, and to release 10 titles in a new chromium dioxide tape cassette series (\$8.98) this fall. The moves are part of an overall production upgrading that will define the label's new profile.

The veteran a&r man, who began Connoisseur Society with the idea of pressing wide-band 30 i.p.s. piaño recordings on 12-inch 45 r.p.m. disks, returns the label to its origins with this new move.

"The company has always emphasized audio quality," Silver explains. "We just got caught up in a commercial world out of necessity.

"Now the people want quality, and we're going to start giving it to them," he states. "We can make a dramatic mark in the cassette medium."

Silver discloses no changes in the company's distribution system, though the label was plagued by heavy returns in 1977, and has not

had a release in many months. The new cassette series, to be introduced in September, will be sold directly to large national accounts, with distributors such as California Record Distributors also carrying the line.

"Cassettes are big business," explains Silver, who licenses to Advent Corp. for its high-end chromium dioxide tape series. Silver's royalty statements have indicated dramatic sales growth in cassettes, the executive reveals.

A resumption of disk issuing in an audiophile format is also being planned, to begin with 12-inch versions of the forthcoming cassette titles. Several new disk production methods will be tried, according to Silver.

Of Connoisseur disks issued in the past several years, the producer says: "They could be better, but most of the problem is in the transfer and the pressing. Our master tapes are beautiful and can generate records that are a considerable improvement over what are on the market."

Silver affirms that his releases are the quality equal of front-line Red Seal, Masterworks and Angel product. However, he admits that the industry's general quality plateau easily can be surpassed.

To do so, Silver says, he will begin mastering from first generation tapes, as the company did when issuing its first 12-inch 45s. 15 years ago. It requires the producer to be on hand at the mastering sessions,

since Silver will not let the master tapes out of his sight today.

"Strike-off" pressing, where only one plate is used to create the record impression, also will be employed, reveals Silver. This one-step plating technique, also used by Sonic Technology Corp., increases per disk cost by 25 cents, reveals Silver. The advantage is a reduction of the decay of the audio signal.

"The next records that come off the presses bearing our name will be audiophile quality," he explains.

Fidelity of the new cassette series will be enhanced by eliminating the "intermaster" stage in duplicating, according to Silver. Classical Cassette Corp., New Jersey-based duplicator that will handle the work, has begun modifying its equipment to handle new metal particle tape formulations, he reports.

"We'll go into metal particle as soon as the tape is available," he explains. "Metal particle can push us up to digital."

Silver says the new cassette line would include some dramatic first U.S. releases of material licensed from EMI, including pianist Jean-Philippe Collard's performances of the complete Rachmaninoff Concerti. Several selections from Silver's own catalog featuring pianist Ivan Moravec also will be selected.

Classical Notes

East Meets West. The new Chicago Lyric Opera production of Krzysztof Penderecki's "Paradise Lost" will be shared by La Scala of Milan, the American company has announced. The stage work will be premiered in Chicago Nov. 29, with the entire cast and physical production to head east for a European debut Jan. 29 at the Italian house. The opera, based on John Milton's monumental literary work, has an English li-

bretto by British dramatist Christopher Fry, and is being staged by Virginia Puecher. The cast includes baritone William Stone as Adam, soprano Ellen Shade as Eve and bass-baritone Peter Van Cinkel as Satan. Bruno Bartoletti conducts. According to Lyric Opera, both Opera America and the Music Critics Assn. have scheduled Chicago conventions this year to coincide with the world premier.

The **St. Paul Chamber Orchestra** is holding a lottery among 1978-79 season subscribers. The winner, to be announced before Jan. 1, will be treated with a visit from the entire ensemble to perform a private concert in the home.

American music historian and Washington Star critic **Irving Lowens** has been appointed dean of the Peabody Conservatory, Baltimore, succeeding James Hustin who is returning to full-time teaching at the school.

Playful Promotion. DG is taking a refreshingly lighthearted approach to grand opera with its new "Girl Of The Golden West" merchandising effort. Dealers will be receiving humorous "Wanted" posters, Jack Daniels playing card decks and "Deputy DG" badges to pin on, informs the label's Jill Kaufman. The paraphernalia is themed to the Old West layout of the Puccini opera, which DG has given its first complete recording in 20 years. Carol Neblett, Placido Domingo and Sherill Milnes star with Zubin Mehta conducting. ... Richard Strauss' "Salome" also has a new complete recording, boasting of **Herbert Von Karajan's** conducting and preceded with rave reports on the singing of **Hildegard Behrens** in the title role. The EMI/Angel recording was produced in Vienna's fabled Sofiensaal and also is being touted for its sonic brilliance.

Cash prizes totaling \$450 will be awarded on Aug. 19 in what is the first music copyists competition ever held in the U.S. reportedly. Applicants' work will be judged on the basis of legibility, accuracy and efficiency, says sponsor **Alpheus Music Corp.** of Hollywood.

A recording of the Brahms' Piano Quintet with **Leon Fleisher** and the Juilliard Quartet to reappear on the CBS Odyssey label. The record-

ing originally bore the Epic imprint, as did several other Fleisher disks meriting reissue. An Odyssey reissue also scheduled for Columbia's recording of Marc Blitzstein's opera "Regina."

Titles not previously in recorded form are offered this month by **Request Records** in its Classical Excellence series. **Luigi Dallapiccola's** "Canti Di Liberazione" is performed by chrous and the Austrian Broadcast Symphony Orchestra under the direction of Carl Melles. The same orchestra under the baton of Milan Horvat plays **Hans Erich Apostel's** "Requiem," also a first recording. The Classical Excellence series derives from Austrian Radio broadcast performance tapes.

ALAN PENCHANSKY

1ST DISK OF MOON OPERA

CHICAGO—Neil Armstrong has got nothing on Joseph Haydn.

While Armstrong was the first man to land on the moon, Haydn was the first to compose an opera based on an imaginary lunar trip on Aug. 3, 1777. The debut recording of the opera, "Il Mondo Bella Luna," conducted by Antal Dorati, was unveiled at the Phonogram, Inc., national promotion convention here Aug. 11-13.

M. Scott Mampe, vice president of Philips Imports, also introduced the new recording of Bach's "B-Minor Mass," as conducted by Neville Marriner, and Colin Davis' recording of Dvorak's "New World Symphony." Also announced were 10 new albums and cassettes on the recently introduced Festivo mid-price classical line.

The new two-record set is part of the company's project to record all the Haydn operas.

Rock Singles Best Sellers

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As Of 8/14/78

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

- | | |
|--|---|
| 1 THREE TIMES A LADY —Commodores—Motown 7902 | 21 BLUER THAN BLUE —Michael Johnson—EMI-America 8001 |
| 2 GREASE —Frankie Vallie, RSO 897 | 22 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 |
| 3 YOU'RE THE ONE THAT I WANT —John Travolta & Olivia Newton-John—RSO 891 | 23 MR. BLUE SKY —Electric Light Orchestra, Jet 85050 (CBS) |
| 4 TWO OUT OF THREE AIN'T BAD —Meat Loaf—Cleveland International 850513 (Epic) | 24 YOU'RE A PART OF ME —Gene Cotton with Kim Carnes, Ariola 7704 |
| 5 KING TUT —Steve Martin, Warner Bros. 8577 | 25 REMINISCING —Little River Band, Harvest 4605 (Capitol) |
| 6 TAKE A CHANCE ON ME —Abba—Atlantic 3457 | 26 YOU NEEDED ME —Anne Murray, Capitol 4574 |
| 7 LIFE'S BEEN GOOD —Joe Walsh—Asylum 45493 | 27 SUMMER NIGHTS —John Travolta/Olivia Newton-John—RSO 906 |
| 8 LAST DANCE —Donna Summer—Casablanca 926 | 28 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 |
| 9 COPACABANA —Barry Manilow—Arista 0339 | 29 DON'T LOOK BACK —Boston, Epic 50590 |
| 10 LOVE WILL FIND A WAY —Pablo Cruise, A&M 2048 | 30 STAY —Jackson Browne, Asylum 4548 |
| 11 HOPELESSLY DEVOTED TO YOU —Olivia Newton-John, RSO 903 | 31 HOLLYWOOD NIGHTS —Bob Seger, Capitol 4618 |
| 12 FOOL IF YOU THINK IT'S OVER —Chris Rea, Magnet 1198 (United Artists) | 32 LOVE IS IN THE AIR —John Paul Young, Scotti Brothers 402 (Atlantic) |
| 13 MISS YOU —Rolling Stones, Rolling Stone 19307 (Atlantic) | 33 MACHO MAN —Village People, Casablanca 922 |
| 14 MY ANGEL BABY —Toby Beau—RCA 11250 | 34 YOU AND I —Rick James—Gordy 7156 (Motown) |
| 15 SHADOW DANCING —Andy Gibb—RSO 893 | 35 RIVERS OF BABYLON —Boney M—Sire/Hansa 1027 (Warner Bros.) |
| 16 MAGNET & STEEL —Walter Egan, Columbia 3-10719 | 36 BOOGIE OOGIE OOGIE —A Taste Of Honey, Capitol 4565 |
| 17 HOT BLOODED —Foreigner, Atlantic 3488 | 37 GET OFF —Foxy, Dash 5046 (TK) |
| 18 AN EVERLASTING LOVE —Andy Gibb, RSO 904 | 38 BAKER STREET —Gerry Rafferty—United Artists 1192 |
| 19 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 39 IT'S A HEARTACHE —Bonnie Tyler—RCA 11249 |
| 20 YOU —Rita Coolidge, A&M 2058 | 40 STUFF LIKE THAT —Quincy Jones—A&M 2043 |

Rock LP Best Sellers

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As Of 8/14/78

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

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSO RS-2-4002 | 21 SHAUN CASSIDY —Shaun Cassidy—Warner/Curb BS 3067 |
| 2 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001 | 22 FEELS SO GOOD —Chuck Mangione—A&M SP-4658 |
| 3 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 23 SLOWHAND —Eric Clapton—RSO RS1-3030 |
| 4 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100 | 24 FM —Soundtrack—MCA 2-12000 |
| 5 SHADOW DANCING —Andy Gibb, RSO RS-1-3034 | 25 TOGETHERNESS —LTD—A&M SP 4705 |
| 6 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 26 THE ALBUM —Abba—Atlantic SD 19164 |
| 7 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 27 THE GRAND ILLUSION —Styx—A&M SP 4637 |
| 8 THE STRANGER —Billy Joel—Columbia JC 34987 | 28 THANK GOD IT'S FRIDAY —Soundtrack—Casablanca NBLP 7099 |
| 9 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 29 LOVE OR SOMETHING LIKE IT —Kenny Rogers—United Artists UALA 903 |
| 10 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 | 30 AJA —Steely Dan—ABC AB 1006 |
| 11 EVEN NOW —Barry Manilow—Arista AB 4164 | 31 POINT OF KNOW RETURN —Kansas—Kirshner JZ 34929 (Epic) |
| 12 NATURAL HIGH —Commodores—Motown M790 | 32 LET'S GET SMALL —Steve Martin—Warner Bros. BSK03090 |
| 13 BUT SERIOUSLY, FOLKS —Joe Walsh, Asylum 6E-141 | 33 LIFE IS A SONG WORTH SINGING —Teddy Pendergrass, Philadelphia International JZ 35095 (CBS) |
| 14 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 | 34 DOUBLE PLATINUM —Kiss—Casablanca NBLP 7001-2 |
| 15 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 35 FOOT LOOSE & FANCY FREE —Rod Stewart—Warner Bros. BSK 3092 |
| 16 LOVE ME AGAIN —Rita Coolidge—A&M SP 4699 | 36 BLAM —Brothers Johnson—A&M SP 4714 |
| 17 SONGBIRD —Barbra Streisand, Columbia JC 35375 | 37 STREET LEGAL —Bob Dylan—Columbia JC 35453 |
| 18 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 | 38 THE MICHAEL JOHNSON ALBUM —Michael Johnson—EMI-America SW 17002 |
| 19 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 39 IT'S A HEARTACHE —Bonnie Tyler—RCA AFL1 2821 |
| 20 OCTAVE —Moody Blues—London PS 708 | 40 PYRAMID —Alan Parson's Project—Arista AB 4180 |

Monterey Jazz Fest Firms Blues Segment

LOS ANGELES—The Son Seals Blues Band, Little Willie Littlefield Trio, John Hammond, Etta James and the Clifton Chenier Band will headline the Sept. 16 afternoon blues concert of the Monterey Jazz Festival.

The fest, scheduled for Sept. 15-17, consists of five separately programmed concerts at the 7,000 seat

outdoor arena of the Monterey County Fairgrounds.

Other acts slated for the event include the Billy Cobham Sextet, Ruth Brown, Scott Hamilton, the Dexter Gordon Quartet, Milt Jackson, Bobby Dorough, Maynard Ferguson, Red Garland, the Hi-Los and Johnny Griffin.

General News



PALOMINO MEET—MCA Records president Mike Maitland and label artist Joe Ely share some words at Los Angeles' country nightspot, the Palomino, where Ely performed. The concert was broadcast live on KGBS.

PLATINUM TO 2 COMPANIES

NEW YORK—During Polygram Distribution's recent summer management meetings in New York, both Lieberman Enterprises and Pickwick International were presented with platinum disks for sales of RSO's "Saturday Night Fever" soundtrack.

Picking up the award for Pickwick was president Chuck Smith and director of vendor relations Don Johnson; for Lieberman, it was chairman Dave Lieberman, president Harold Oknow and vice president Sylvester Vanyo.

Private Stock Into Videotape

NEW YORK—Private Stock enters the in-store video stakes this month, with the introduction of a 22-minute tape featuring Michael Zager. Walter Murphy and Rosetta Stone.

Available in 1/2-inch and 3/4-inch configurations, it is being distributed to retail outlets nationwide, including Peaches, Sam Goody's in New York and Brass Ear in the Northwest.

The Murphy segment, edited by Todd Rundgren, excerpts his "Phantom Of The Opera" album with three cuts, mixing shots of the artist with footage from the original Lon Chaney silent movie of the same story.

The Zager clip comes from a London recording studio, showcasing him and a group of disco dancers.

Rosetta Stone is also shown in London in performance, a preview of its debut U.S. dates later this year.

Private Stock will produce more videotapes in the coming months, says label vice president of sales and advertising, Harold Sulman, to tie-in with radio and print promotions.

Nicholas Tees His Own Label In Fla.

NEW YORK—Stephen J. Nicholas, one of the founders of Miami's GoodSound Records, is launching his own label, Nicholodeon Records, with a country tune performed by Joey Martin and written by Roger Miller.

"I've Been A Long Time Leaving" is being produced by Nicholas in association with Clarence ("Rock Your Baby") Reid. TK Records will distribute the new label.

Also signed to the new label is reggae artist Jackie Mittoo, composer of "Ram Jam," who is working with producer Felix Pappalardi on a new single.

Dr. Ronald Stander, a South Florida physician associated with the area's music scene, will be vice president in charge of promotion for the new label.

Billboard
Top50

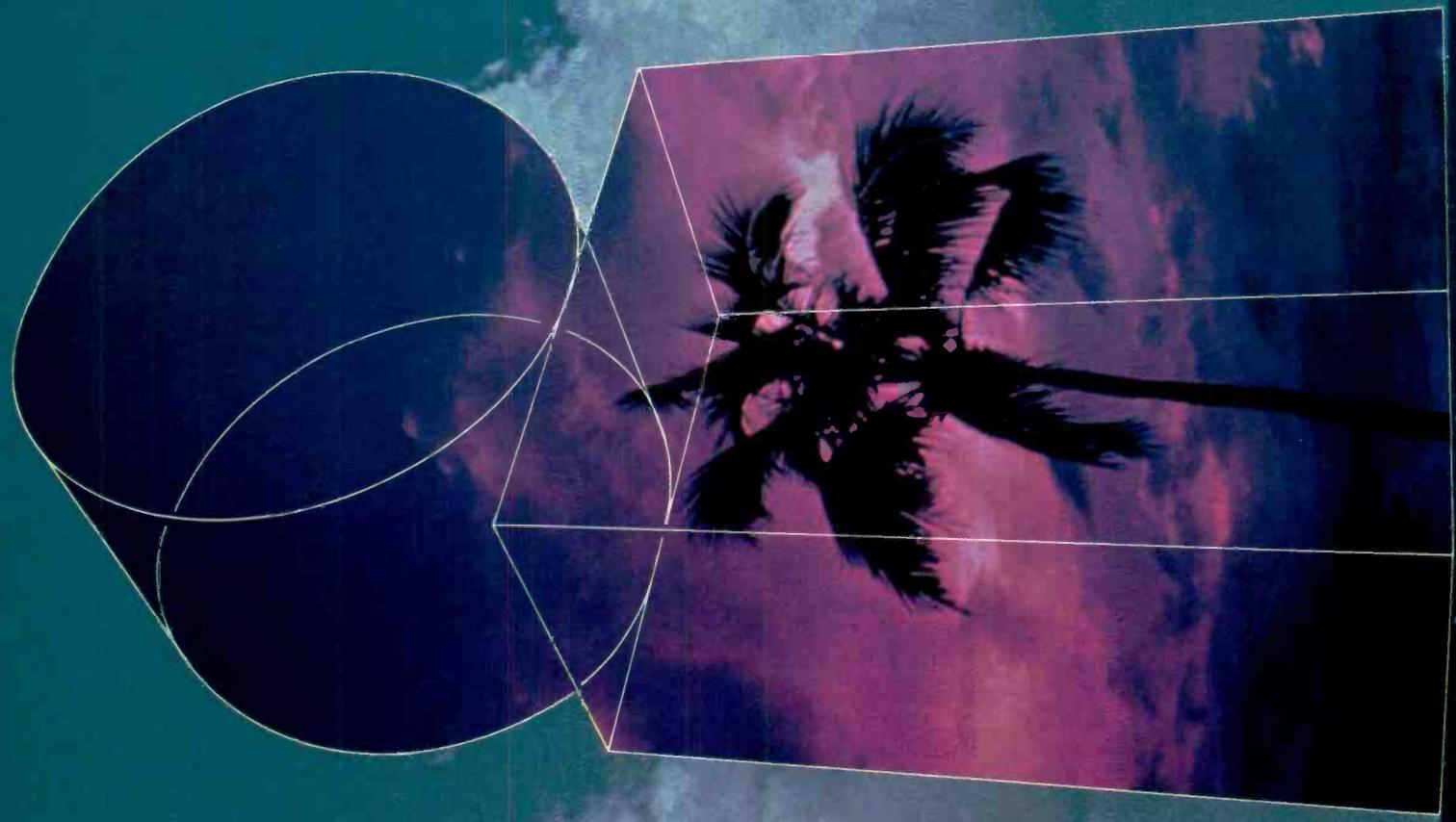
Billboard SPECIAL SURVEY For Week Ending 8/26/78

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
2	2	6	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
3	3	9	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
4	5	10	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
5	4	11	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
6	6	11	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
7	7	7	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
8	9	6	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
9	8	16	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
10	15	5	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
11	10	11	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
12	12	4	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
13	13	10	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
14	17	4	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
15	11	11	COPACABANA (At The Copa) Barry Manilow, Arista 0339 (Kama Kazi/Appoggiature/Camp Songs, BMI)
16	16	8	YOU'RE ALL I NEED TO GET BY Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
17	26	3	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
18	50	2	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
19	29	2	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
20	21	3	MAGNET AND STEEL Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
21	22	4	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
22			RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
23	14	18	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
24	19	15	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
25	33	4	SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
26	18	17	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
27	25	10	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
28	30	7	LOVE WILL FIND A WAY Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
29	23	12	LOVE OR SOMETHING LIKE IT Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
30	32	3	KISS YOU ALL OVER Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
31	24	10	NEVER LET HER SLIP AWAY Andrew Gold, Asylum 45489 (Luckyu, BMI/Special Songs, ASCAP)
32	20	10	YOU DON'T LOVE ME ANYMORE Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
33	40	2	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
34	34	6	BLUE SKIES Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
35	35	9	RIVERS OF BABYLON Boney M, Sire 1027 (Warner Bros.) (Al Gallico Music BMI/Ackee Music, ASCAP)
36	31	11	USE TA BE MY GIRL O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
37	37	4	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10786 (Maclean, BMI)
38			OH! DARLIN' Robin Gibb, RSO 907 (Maclean, BMI)
39	27	18	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
40			ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
41	47	2	I WILL STILL LOVE YOU Stonebitt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
42	45	4	LAST DANCE Donna Summer, Casablanca 926 (Primus Artists/Olga, BMI)
43	43	5	I'M NOT GONNA LET IT BOTHER ME TONIGHT Atlanta Rhythm Section, Polydor 14484 (Low-Sal, BMI)
44	44	3	LOVE'S IN NEED OF LOVE TODAY Engelbert Humperdinck, Epic 8-50579 (Management Agency, BMI)
45	46	3	IF THE WORLD RAN OUT OF LOVE TONIGHT England Dan & John Ford Coley, Big Tree 16125 (Atlantic) (ABC/Dunhill, BMI)
46	48	3	(We're) DANCIN' IN THE DARK Renee Armand, Windsong 11290 (RCA)
47	49	2	STAY Jackson Browne, Asylum 4548 (Cherio, BMI)
48			THINK IT OVER Cheryl Ladd, Capitol 4599 (Kengorus, ASCAP)
49			HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
50			WHEN YOU'RE LOVED Debby Boone, Warner Bros. 8633 (Wrather, BMI)



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General News

Memphis Students Enjoy NARAS Aid

LOS ANGELES—The Memphis chapter of the National Academy of Recording Arts and Sciences is actively supporting a group of local high school students who recently completed designing and building a

professional level recording studio for vocational training.

"This has been a tremendous success," says local president Jud Phillips Jr., also a vice president of Mercury Records in Memphis. "It has brought the chapter and the school a vast amount of press and media coverage, including five minutes on the 6 o'clock news."

Phillips' chapter consulted with Larry Wacholtz, creator and instructor of the course and a former audio engineer, from inception in 1976 through opening of the studio.

Phillips additionally has instituted an ongoing program of naming one promising student annually to a one-year membership in NARAS. First winner was Paul West, one of 28 students enrolled for daytime instruction and 25 at night.

"A lot of young people go to concerts, see movies and listen to records," says Wacholtz, "and they become fascinated with the music industry. This course gives them a chance to really get into it and find out what it's all about."

Wacholtz claims his "recording occupations" course, located at the Kingsbury Vocational Center in Memphis, is "the first program in the U.S. which offers high school students education about the record industry with a full, state-of-the-arts studio for audio engineers."

Wacholtz' course is allied with the Memphis City Schools System, allowing daytime students to follow their regular curriculum half days and learn the record business the remaining half. He points out that the embryonic studio has a waiting list of Memphis studio musicians.

The studio is equipped with a 16-track Audiotronics board, 3M and Scully tape machines.

BOOK REVIEW

New Jazz Emphasized

"Jazz Styles," by Mark C. Gridley, 409 pages, published by Prentice-Hall, Inc. Price unlisted.

Apparently written for students of high school age, "Jazz Styles" is a beautifully produced book, albeit weak pictorially.

Gridley is a Clevelander who works as a research psychologist, college professor at Case Western Reserve Univ. and as a musician.

He skips over the earliest years of jazz—the era of New Orleans street bands and Joe "King" Oliver—and devotes most of his views on the art to the last 15 years. In his view, Sun Ra and Miles Davis are the most creative and influential musicians of all time, an evaluation which will bring little accord from others in the field. One wishes, too, that he spelled Cannonball Adderley's name correctly. He fluffs it (and Nat Adderley as well) repeatedly.

"Jazz Styles" has its strengths, however, for young readers whose interests lie in the contemporary. Perhaps, with so many books on the history of jazz available, the Ohio professor is to be complimented for concentrating on today's synthesizer-dominated fusion fare. Gridley writes well and the massive research he must have undertaken is obvious.

DAVE DEXTER JR.

Jazz

'Jazz On River' Lures Top Acts

LOS ANGELES—There's a Russian River Jazz Festival coming up Sept. 23-24 which is attracting more than casual interest in this City of the Angels.

No, the river is not the Volga. The event will run both days from noon until sundown about 450 miles north of Los Angeles at Guerneville, Calif., on the banks of the Russian River in the heart of the giant redwoods country.

Supersax, Jackie and Roy, Bill Watrous with Manhattan, Solar Plexus, the Bay Bones, Mark Murphy, Richie Cole, Eddie Jefferson, Hal Schaeffer, the Fred Mathis Quintet, Wildfire Refuge and Ornette Coleman and his plastic saxophone are all contracted to perform, according to Dr. Herb Wong, talent coordinator.

"We will have 'open beach' seating on the bank of the river," Wong says. "We are urging patrons to bring their own libations and blankets, but we will maintain a snack bar selling hotdogs, soft drinks and beer."

Jazz Beat

LOS ANGELES—Fantasy Records is having its largest release schedule in its history through September. This is due to more acts being signed and the company's stepped up involvement with producers.

The label's major releases include a tour tie-in with the Milestone Jazzstars. The tour will feature three acts, McCoy Tyner, Ron Carter and Sonny Rollins with LPs to be released this month on each artist.

LPs included in the package are: "The Greeting" by Tyner, Ron Carter's "A Song For You" and Rollins' "Don't Stop The Carnival."

Stanley Turrentine had his release "What About You" out Tuesday (15).

Atlantic has several heavy jazz releases set from now until Sept. 30. Albums are expected from Jean-Luc Ponty, Don Pullin, Charles Mingus, Ray Baretto, Herbie Mann and a best of from Billy Cobham.

Arista has jazz releases scheduled for the Brecker Brothers, Brand X, Gil Scott-Heron and a collection of performances by Arista and Novus artists at the recent Montreux jazz festival.

Jazz A La Carte, new Ward Brody label's debut LP, is "The Terry Gibbs Four Live At The Lord." First LP has the vibist with Frank Capp on drums, Marty Harris on piano and Harvey Newmark on bass. Label plans five more LPs this year, with another set by Gibbs plus newly signed Eddie Cano. Ray Harris, freelance merchandiser, who will set up national distribution. . . . L.A. musicians union local 47's program of free jazz concerts includes dixieland Sept. 9 at MacArthur Park with Carl Patrick's band, the Dixie Bells, Roger Jamieson and his New Orleansians, Dick Cary and his band and Chuck Conklin and his Angel City Jazz Band, among others.

World View Productions, out of Warren St. in Brooklyn is a new outfit representing musicians through the sale of finished masters to labels and "patrons of the arts." Malachi Thompson quintet and the Roland Alexander Free Bop Band head the list of performers. . . . Bob Brookmeyer, back in New York after 10 years, has his own quartet working in the Big Apple: Jack Wilkins on guitar, Michael Moore on bass and Joe LaBarbara on drums. . . . in addition to regular one-nighters, the Dukes of Dixieland have some unusual gigs upcoming: the Rochester Symphony on Oct. 6-7, the Toledo Symphony Nov. 11, 12 and the Cincinnati Symphny Jan. 6-7. . . . city of Buffalo plans to build a jazz museum.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

New Buffalo Label

BUFFALO—Freelance Records bows the LP "Every Sound We Make" featuring the Paul Gresham trio and quartet. Upcoming: a solo LP by alto saxman Joe Ford who has worked with McCoy Tyner.

Billboard SPECIAL SURVEY For Week Ending 8/26/78
(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	6	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
2	2	10	SOUNDS Quincy Jones, A&M SP 4685
3	3	8	SUNLIGHT Herbie Hancock, Columbia JC 34907
4	4	45	FEELS SO GOOD Chuck Mangione, A&M SP 4658
5	5	29	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
6	11	10	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
7	19	4	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
8	7	4	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
9	6	5	TROPICO Gato Barbieri, A&M SP 4710
10	16	2	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
11	8	12	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
12	12	8	DON'T LET GO George Duke, Epic JE 35366 (CBS)
13	9	8	SUPER BLUE Freddie Hubbard, Columbia JC 35386
14	10	10	ARABESQUE John Klemmer, ABC AA-1068
15	14	12	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
16	13	29	RAINBOW SEEKER Joe Sample, ABC AA 1050
17	15	3	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
18	18	16	CASINO Al DiMeola, Columbia JC 35277
19	17	36	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
20			NEW ENTRY YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)
21	20	21	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
22	24	10	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
23	22	16	LOVELAND Lonnie Liston Smith, Columbia JC 35332
24	25	4	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
25	21	9	BREEZIN' George Benson, Warner Bros. BS 2919
26			NEW ENTRY LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
27	27	21	LOVE ISLAND Deodato, Warner Bros. BSK 3132
28	23	16	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
29	37	7	ALIVEMUTHERFORAYA Various Artists, Columbia JC 35349
30	30	62	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
31	40	3	CHARACTERS John Abercrombie, ECM 1-1117 (Warner Bros.)
32	29	14	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
33	28	12	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
34			NEW ENTRY INFINITY IS Sonny Fortune, Atlantic SD 19187
35	26	7	MONTREUX SUMMIT VOL. 2 Various Artists, Columbia JG 35090
36	36	2	THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
37	35	3	RED ALERT Red Garland, Galaxy GXY 5109 (Fantasy)
38	38	12	EVERYDAY, EVERYNIGHT Flora Purin, Warner Bros. BSK 3168
39	39	5	FIRE ON ICE Terry Callier, Elektra 6E-143
40	31	4	GATEWAY 2 John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)
41	33	19	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
42	42	2	STORMY MONDAY Kenny Burrell, Fantasy F-9558
43	34	5	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
44			NEW ENTRY CROSSINGS Garland, Carter, Jones, Galaxy GXY 5106 (ABC)
45	45	23	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
46	32	5	LOVE AFFAIR Gary Bartz, Capitol SW 11789
47	43	6	TWO Scott Hamilton, Concord Jazz CJ 61
48	44	4	SOUL FUSION Milt Jackson & the Monty Alexander Trio, Pablo 2310-804
49	48	12	SKY BLUE Passport, Atlantic SD 19177
50	49	42	HEADS Bob James, Columbia JC 34896

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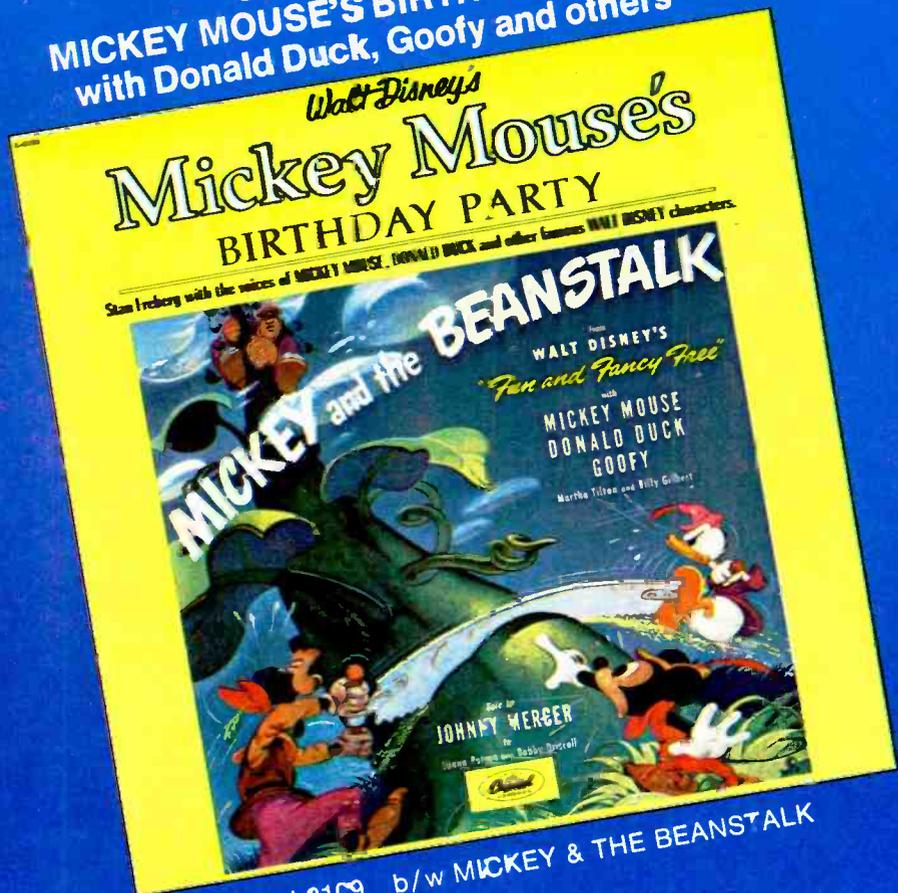
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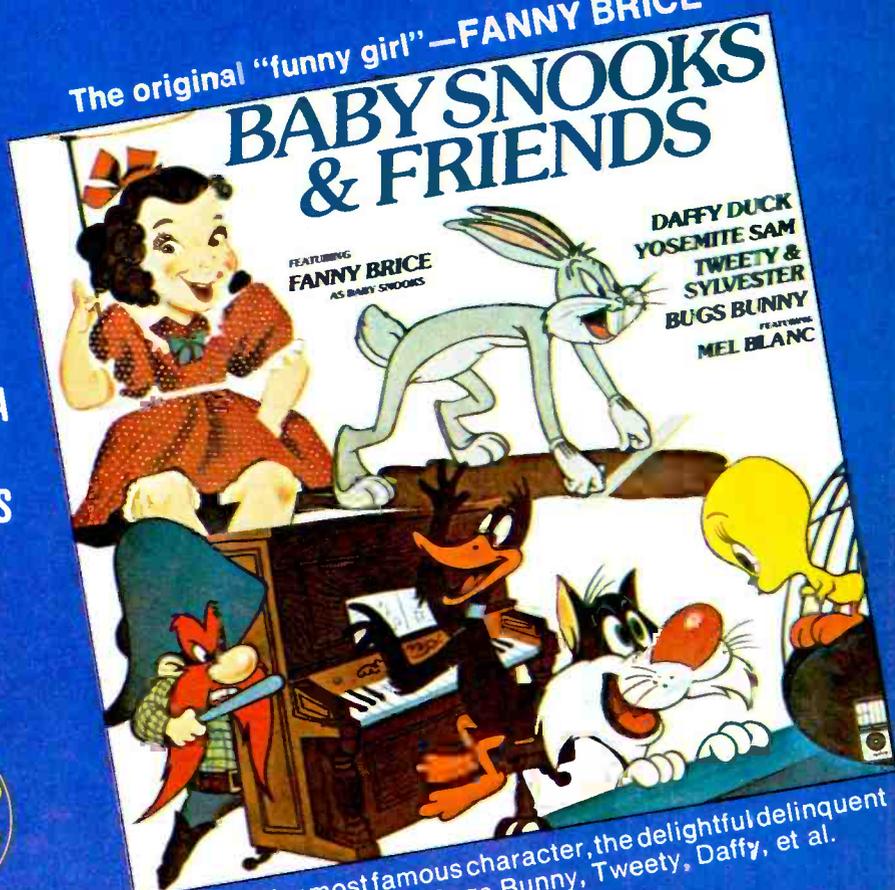
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Discos

Forest Sounds 30 Stories In Sky New Orleans Club One Of Most Unique Discos In South

By KELLY TUCKER

NEW ORLEANS—The Rainforest is a posh disco in the Juliana's chain situated atop the 30-story Hilton Hotel here. Although relatively new, the room is already rivaling Bourbon St. clubs as the most popular nightclub among visitors and locals.

Long lines queue in the hotel's lobby for the glass elevator ride to the disco, where thunder roars, lightning flashes and rain pours in the bayou-like "forest" located throughout the club.

Also, as smoke rolls onto the triangular-shaped dance floor, the sounds of crickets, frogs and other swamp creatures can be heard from the forest area.

The glass-walled emporium, which offers a spectacular view of the city and the winding Mississippi River, was designed by Jutras & Nicholson Associates.

The club covers 12,000 square feet and holds 250 patrons. The dance floor is 500 square feet.

The sound system consists of Bryston amplifiers, JBL speakers and Dukane speakers which sound the thunder, rain and swamp noises.

Approximately 3,000 Tiffany lights, 40 multi-colored floods and 12 recessed strobes make up the lighting. The Tiffany lights line the glass walls and are integrated throughout the club.

DJ Carmen Lawrence, who was trained by Juliana's, operates two Technics turntables in a booth equipped with a Juliana's mixer and a Revox tape recorder. Both the sound and lighting systems were designed by Juliana's.

Lawrence mostly spins progressive disco, but easy listening and jazz are also interspersed.

Tom Bowen, director of food and beverages who also serves as the club's manager, says "the idea was for the Rainforest to look like a Louisiana bayou."

"The trees are gnarled cyprus like ones in the bayous, and also the chairs were designed to identify the club with Louisiana. We even went into swamps in the area at nighttime and taped the sounds of frogs and crickets for authenticity."

Bowen explains that the thunder, lightning and rain are tied in with the music.

"When the music reaches a certain crescendo, the thunder and lightning starts. Then when the music tapers down we start the rain, which is followed by the smoke and bayou sounds."

The response to the Rainforest "has been beyond everyone's expectations," says Bowen.

"When we opened, we didn't want to be just a club for tourists," he says. "We wanted to be accepted by the New Orleans community as well. Luckily, they've accepted us since the day we opened."

Bowen does admit the long lines

in the hotel lobby waiting to get in are a problem. "It presents a big challenge of trying to keep everyone happy and also we try to keep the line moving as quickly as possible," he says.

Though the club doesn't seek snob appeal, a Rainforest employe in the lobby screens the crowd and decides if anyone shouldn't be admitted.

Lynn Jones, director of promotions and public relations for the Hilton, says that because the club wanted to attract New Orleanians as well as tourists, she geared a hefty local advertising campaign.

"We advertised heavily in all the local papers before any national advertising," says Jones. "We wanted to be sure to get the word out to New Orleanians that we wanted to please them too."

She says that while there has been a tremendous response from in-house guests and tourists in general,

(Continued on page 37)



Rainforest Shines: Dancers are a blur of activity as they demonstrate their skills on the floor of the Rainforest discotheque in New Orleans. In foreground, some of the dancers take a break in between sets.

2 Ice Shows Aiding 'Sesame Fever' LP

NEW YORK—Sesame Street Records has joined forces with "Ice Follies" and "Holiday On Ice" to promote its new disco album, "Sesame Street Fever," through children's institutions, playgrounds and shopping centers across the country.

The promotional idea developed out of a recent appearance by Sesame Street characters from "Holiday On Ice" at New York's floating hospital.

According to Arthur Shimkin, president of Sesame Street Records, music from "Sesame Street Fever" was played during the appearance by the muppets and album producer Joe Raposo. "The effect on the 900 children on hand for the show was electrifying," he states.

Shimkin was later informed by Dr. Susan Jeffers of the hospital, "that disco music is extremely effective in getting young children, both normal and handicapped, to exercise."

Dr. Jeffers' statement sparked the idea that the music from the LP could be promoted through children across the country with a little help from the muppets.

When approached with the idea, producers of both shows (with

New Bay Area Spot

SAN FRANCISCO—More than \$500,000 has been spent in renovation, and on Sept. 1 El Rancho Casino will open as the peninsula's most ornate discotheque in Palo Alto, a San Francisco suburb. One of the attractions, in addition to records, will be Bobby Allen's "Memories Of Elvis" revue.

whom the Children's Television workshop—creators of the muppets—have licensing agreements) agreed to cooperate on the venture. Key muppet characters from the touring companies of both shows will be made available to perform for children in key cities across the country.

All performances will be underscored by the music from "Sesame Street Fever." Album producer Joe Raposo, will also travel with the entourage to perform in person, talk with the children, and generally help with the promotion of the album.

CY COLEMAN STRIVING

Show Tunes Taped With Eye At Disco

By RADCLIFFE JOE

NEW YORK—Still basking in the successes of his hit Broadway musicals, "On The 20th Century" and "I Love My Wife," composer and arranger Cy Coleman is now turning to the disco industry with the hope of scoring additional successes in this field.

Coleman, who made minor waves about two years ago with a disco tune titled "Chloe," released by RCA Records, has remixed several tunes from his Tony-award winning Broadway show, "On The 20th Century" especially for the disco music market. The tunes are "Our Private World," "Mine," "On The 20th Century" and "She's A Nut."

Coleman is also using Judy Kaye, the show's lead actress as the key vocalist on the records. She is backed on some of the tunes by the players who perform the roles of the four porters in the show.

The records will be released in both 7-inch singles, and 12-inch 33 1/3 r.p.m. configurations for both radio and discotheque applications. An album is also scheduled.

The mixes on the records do not follow the stereotype of the disco sound format, with heavy emphasis on percussion and rhythms. Instead, according to

Although the promotion is planned only for the continental U.S. at this point, Shimkin hints that it may be utilized in the firm's international promotional program, which it is coordinating with the help of RSO Records.

RSO has played a significant role in helping to make "Sesame Street Fever" a reality, as the record which is a takeoff of the Stigwood movie, "Saturday Night Fever," also features RSO artist Robin Gibb of the Bee Gees.

Gibb's performance on the album was done without remuneration to

the artist, and the Stigwood Organization itself has thrown its support behind the project.

More than 250,000 copies of the "Sesame Street Fever" album have been shipped, the label says and Shimkin is confident that it will soon be certified gold.

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RECORDS

10,000 Expected In N.J. For 'Woodstock Of Disco'

NEW YORK—"The Woodstock of Disco," a dance extravaganza expected to attract more than 10,000 patrons, is scheduled for Sept. 4 (Labor Day) at the Palace Country Club in Oldridge, N.J.

The festival is a joint presentation of Extravaganza '77 and CM Productions, and will feature 10 of New Jersey's top disco deejays including Lou Capurso, Soap Factory; Flamingo Joe, Fire & Ice; Joey Colgero, Brothers III; Dichie Del Guericco, Club Manhattan; Jerry Lembo, Strawberry Patch; Frankie G., Sundance; George Whiteleigh, Blue Grotto; Frankie Beauchamp, Queen's Corner; Cesar & Mike, Da Vinci's; and Rick of "A Man & His Music." There will also be special guest appearances by Joe Guzman and Cleo Rowe of WNJR.

The festival, to be held on a 22-acre parcel of land, will also feature a number of live groups including the first local appearance by the Canada-based Erotic Drum Band.

Heavy Custom Sound of Brooklyn has been retained to install an elaborate sound system estimated to cost in the vicinity of \$75,000. A

kaleidoscope of lights is also being installed for use during the after dark portion of the show. The festival will run from noon. There is no cutoff hour.

In addition to music and dancing, other features of the "Woodstock of Disco" will be swimming, tennis, and basketball (the club is equipped with all these facilities.)

Special contests will include wet T-shirt, bikini, the best "freak" and a hustle dance contest. Free records donated by Atlantic, Casablanca and Warner Bros. Records will be given to the first 1,000 patrons. Admission is \$5 per person.

Disco Mix

By BARRY LEDERER

It has been some time since the last Carol Douglas LP was released and the wait has been worthwhile. Her new Midsong Records release is titled "Burnin'." Side one, consisting of three cuts segued together, begins with "The First Time I Fell In Love Today," a smooth, midtempo song which leads into a rousing bongo and timpani break as part of "Burnin'" the second and strongest cut on the LP. It runs 5:12 minutes, and deejays will surely enjoy the driving sound and orchestration which sustains itself throughout the song and ends with a capella vocals.

"Let's Get Down To Doin' It" finishes this side which was co-produced and arranged by John Davis. Side two, co-produced and arranged by Michael Zager ("Let's All Chant"), leads off with Douglas' familiar "Night Fever," which has now been remixed so that the D.J. can easily mix the beginning beats of the song. "Let You Come Into My Life," is refreshing and lifting in beat and momentum.

Butterfly Records continues to put out excellent product as exemplified by its Bob McGilpin 12-inch 33 1/2 r.p.m. called "Superstar." The artist's voice is reminiscent of Carl Carlton ("Everlasting Love") and captures the listener's attention with a catchy punch that is matched with sweeping strings and lush orchestration.

This fades to a strong break with electric guitar and driving drums which give way to the singer's refrain. "Superstar" is infectious in feeling and should find its way easily to the clubs.

"Think It Over" by Cissy Houston has proved its popularity through its constant play in the clubs, its rise on the disco charts and its crossover to radio airplay.

Continuing in the same vein is her new Private Stock LP produced and arranged by Michael Zager. Not only does the artist sing commercially viable disco, but her effective vocals make her a personality to watch. "Warning Danger" is the cut likely to garner the most attention from the album.

The orchestrations here have vigor and power, but her voice heightens the cut to an exciting and gutsy siren, guitar and percussion break. Also worth listening to is "Somebody Should Have Told Me," similar in feeling and tempo to "Think It Over."

Always welcome in the deejays' repertoire is the music of Ashford and Simpson. Their latest release is a promotional 12-inch called "It Seems To Hang On," which will be included in their forthcoming album "Is It Still Good To Ya?" on Warner Bros. This advance preview stays within the rhythmic beauty and quality that pre-

Philly Area Haven For Teen Patrons

By MAURIE ORODENKER

for those who must be under 21, with drinks (Cokes) selling for 50 cents.

Velvet Lounge, popular disco in the Frankford section of the city, offers a Teen Dance on Sunday from 7:30 to 10:30 p.m. Until he sold his midtown Memories, disk jockey Jerry Blavat made a successful trial run of afternoon disco hours to serve the teens. Others enjoying the by-product are the Tunnel in the Northeast section of the city and the Riverside Speakeasy in suburban Gratesford.

Trouble, in the suburban Sheraton Valley Forge Hotel, invites teenagers on weekends at \$3 admission, with former rock star Mitch Ryder spinning the records.

The Sunday afternoon fever is especially strong on the New Jersey side across the river at two of the best known discos. Cherry Hill's Some

Place Else attracts some 300 to 400 grating youngsters as Super Lou, the house's popular deejay, spins the records. Someplace Else, also in Cherry Hill, pulls big on Sunday afternoon at \$2 admission with Coke, Sprite, Pepsi or ginger ale making up the bar menu.

Discos here do not advertise their teen sessions. Instead, they depend on the kids to get the word around themselves. The Electric Gramophone, the first disco ever opened in Wilmington, Del., has also become a teen temple on weekends.

A new spot opened exclusively for teenagers and offering them entertainment adults are enjoying, is Disk Jockey Den. Located at the Timber Hill Ski Area near Stroudsburg, Pa., in the Pocono Mountains resort area upstate, Bob Daniels opened the room with deejays from WFMX there and other area radio stations running the show. Strictly for the under 21 crowd, the ski lodge turned teen disco schedules sessions on Friday, Saturday and Sunday evenings.

Also opening this week for the younger set in Easton, Pa., in the Mohican Marketplace there, is the Inferno Disco and Game Lounge. For ages 13 to 20, the room will take a \$2 admission on weekdays when deejays spin the records, with Wednesday night set up as a dress-up and dance night. Admission is upped to \$3 on Friday, Saturday and Sunday when live groups are being used. The Inferno, with a wide variety of pinball and electronic games for added diversion, will operate from 7 p.m. to midnight.

New Denver Spot Doesn't Care To Be Called Disco

By DICK KELLEHER

DENVER—A new discotheque aimed at attracting members of the "jet set" recently opened in the Cherry Creek Shopping Mall here.

Norman Rosenstein, manager of Reflections of Mr. Pippins, located in the bottom of an eating establishment called Mr. Pippins (of Denver), says his firm prefers to use the term discotheque, differentiating it from other disco clubs in the area.

The difference is not only in the fact that mirrors cover every nook and corner, but because there is a dress code and a \$10 entry charge for persons who are not "admission cardholders."

"Admission cardholders" are persons who have paid \$150 for a yearly membership, even though the management disdains calling it a membership.

Dress codes are simple enough—no blue jeans, T-shirts, halter tops, shorts, tennis shoes or "men's hats." "We'd like to see people in coats and ties," Rosenstein says.

Mike Glynn, who supervises both the restaurant and disco, says another restriction is "any sign of intoxication." He explains persons showing any sign of being high will be asked to leave. Asked how this is done, Rosenstein states waitresses and bartenders keep an eye out for this sort of thing.

"Somebody was going to do this sooner or later," Glynn expostulates on the atmosphere of the club. Glynn thinks the club is aiming for "jet setters," but Rosenstein says he thinks it will attract "young sophisticates."

Even the music will be different from the other local discos, Rosenstein assures. The club "will be leaning towards European disco," he says, even though he cannot describe what he means by "European disco."

The disco holds around 325 persons comfortably, according to the management. The disco operates from 7 p.m. to 2 a.m. Monday through Saturday, shutting down at midnight Sundays.

There is one full-time female disk jockey, Helen Barton and another part-timer Carole Faingold to relieve Barton on her days off. The business employs 160 with a staff of 50 for the disco alone.

The disk jockeys operate Rusco turntables with sound coming through Altec speakers powered by McIntosh amps and preamps.

vails with their work. Easy-flowing vocalization and instrumentation make for smooth dancing.

Husband and wife team Jim and Dale Callon have formed their own local label in California, JDC Records. Their first release, "Mr. DJ, You Know How To Make Me Dance," by the Glass Family, is co-authored by Starr Arning, disco promoter for Prelude Records. This title cut, along with "No One Can Find Love," utilizes the talents of the lead female vocalist, Taka Boom, last heard on "You Plus Me Equals Love" by Undisputed Truth. Producer/Author Callon, who previously mixed for Parliament and Bootsy's Rubber Band, has kept his debut LP to simple yet solid and tight orchestrations.

The use of guitar, synthesizer and percussion blend easily with the vocals which weave in and out. "Disco Concerto" (16:03) runs the entire length of the flip side with an Eastern Arabic flavor running throughout.

Gladys Knight & the Pips "It's A Better Than Good Time," is a 12-inch that is taken from their Buddah LP "The One And Only." Whereas the other selections are ballads, Gladys' high energy voice on this cut is used to best advantage with Van McCoy's excellent arrangements. The rhythm section, by Stuff, punctuates the record with sassy brass to blend nicely with the string and percussion elements.

Vibes, piano and drums meld into punchy brass that typifies the sound of War. "Youngblood (Living In The Streets)" is the United Artists disco remix of the title cut from the movie of the same name. The song, which runs 9:01, has the familiar bold and bawdy flavor that War gave to "Gypsy Woman" some years ago. Their use of congas, horns and rough vocalization add to the rousing saxophone break and give this cut a beat that pulsates vibrant urgency.

Forest Sounds

• Continued from page 36

almost half of the customers are local residents.

The Rainforest opens every day for lunch and cocktails at 11:30 a.m., and closes at 4 a.m. Records are spun from 9 p.m. to 4 a.m.

The dress code is casual, with no dungarees, T-shirts, tennis shoes or sandals allowed. There is no cover charge.

Jones says Juliana's was "a natural choice" for the Rainforest because the firm designed the lighting and sound systems and provides the deejays for several other Hilton Hotel discos, such as Sybil's in New York City.

Two Britons, Oliver and Tom Vaughn, founded Juliana's in 1966. (The name Juliana's came from one of their first hostesses, Lady Juliana Noel, who is now Countess of Liverpool.)

Soon afterward, Union Castle shipping line asked the brothers to install a permanent disco aboard their Reina del Mar cruise ship. More shipping contracts followed.

A natural expansion, Juliana's went on to include clubs and restaurants in cities, and now has more than 60 nightspots in 15 countries.

3,500 DJs AT U.K. FAIR

LONDON—An estimated 3,500 deejays will attend the first London Disco Fair, which runs Sept. 10-12 in the Global Village here, according to organizer Roger Squire. Squire is confident the show, which he describes as the first disco exhibition in the U.K., will become an annual event.

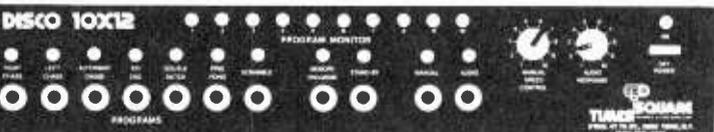
Exhibitors include Pulsar, Optiknetics, HH Electronic, SAI, Icelectrics, Pluto, Soundout and TK Discosound. Record companies exhibiting are EMI, Polydor and Pye, together with golden oldies specialist Vintage Records. The majors are expected to mount lavish video displays featuring their artists.

Squire's aim is simple. "I want to run a show where the needs and interests of the deejays are the primary consideration. We are after a really good atmosphere. There will be disco music, but on a rotation system."

Attractions include a continuous light circus and laser show, plus first viewing of the advanced four-color laser developed by the newly formed company, Lasertronics. Two technical forums will be held with the aim of helping non-technical deejays to understand their equipment.

The fair winds up with a deejay ball giving jockeys the rare opportunity to enjoy a taste of their own medicine, with top radio deejays Kid Jensen and Roger Scott doing the honors. BBC Radio London plans a three-hour program live from the fair on Sept. 10.

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National Disco Action Top 40

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- ### ATLANTA
- This Week
- HOT SHOT—Karen Young—West End (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - WHISTLEBUMP—Eumir Deodato—Warner Bros. (12-inch)

- ### BALT./WASHINGTON
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - HOT SHOT—Karen Young—West End (12-inch)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - YOU GOT ME RUNNING—Lenny Williams—ABC (LP/12-inch)
 - DON'T LET GO—Tony Orlando—Elektra (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)

- ### BOSTON
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)
 - PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - YOU AND I—Rick James—Motown (12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)

- ### CHICAGO
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - YOU AND I—Rick James—Motown (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)
 - PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12-inches)
 - PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)

- ### DALLAS/HOUSTON
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - YOU AND I—Rick James—Motown (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family Marlin (TK) (LP)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)

- ### DETROIT
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - YOU AND I—Rick James—Motown (12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12-inch)

- ### LOS ANGELES
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - YOU AND I—Rick James—Motown (12-inch)

- ### MIAMI
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - YOU AND I—Rick James—Motown (12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - DON'T LET GO—Tony Orlando—Elektra (12-inch)

- ### NEW ORLEANS
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - MR. D.J., YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
 - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)

- ### NEW YORK
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - LET THEM DANCE—D.C. La Rue—Casablanca (LP)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family Marlin (TK) (LP)
 - MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch) (New Moulton Mix)

- ### PHILADELPHIA
- This Week
- HOT SHOT—Karen Young—West End (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - MR. D.J., YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - YOU AND I—Rick James—Motown (12-inch)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)

- ### PHOENIX
- This Week
- SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - DEAD EYE DICK—all cuts—C. J. & Co.—Westbound (LP/12-inch)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - YOU AND I—Rick James—Motown (12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
 - PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)

- ### PITTSBURGH
- This Week
- DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - FLY—Pegasus—Sunshine (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI 9 (12-inch)
 - DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP/12-inch)
 - PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - YOU AND I—Rick James—Motown (12-inch)

- ### SAN FRANCISCO
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - THINK IT OVER—Cissy Houston—Private Stock (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family Marlin (TK) (LP)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - YOU AND I—Rick James—Motown (12-inch)

- ### SEATTLE/PORTLAND
- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inches)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inches)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
 - YOU AND I—Rick James—Motown (12-inch)
 - WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
 - LET THEM DANCE—D.C. La Rue—Casablanca (12-inch)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)
 - BEYOND THE CLOUDS—Quartz—Marlin (TK) (LP)

- ### MONTREAL
- This Week
- BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Quality (LP)
 - HOT SHOT—Karen Young—London (12-inch)
 - SATURDAY—Norma Jean—WEA (12-inch)
 - LAW & ORDER—Love Committee—RCA (12-inch)
 - AMAZON—Gary Criss—RCA (LP)
 - WONDER WOMAN—Wonderland Disco Band—Quality (12-inch)
 - DANCER DANCE—Pussyfoot—Capitol (12-inch)
 - PERFECT LOVE AFFAIR—Constellation Orchestra—Quality (LP)
 - AUTOMATIC LOVER—Dee Dee Jackson/Sylvia—CBS-Polydor (12-inch)
 - #1 DEE JAY—Vince Montana Jr.—WEA (12-inch)
 - MELLOW LOVIN'—Judy Cheeks—RCA (12-inch)
 - MAKING LOVE IN PUBLIC PLACES—Love Symphony Orchestra—Quality (LP)
 - DON'T LET GO—Tony Orlando—WEA (12-inch)
 - ON THE ROAD AGAIN—Rockets—Polydor (12-inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
	2	HOT SHOT—Karen Young—West End (12-inch)
	3	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
★	6	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP)
	4	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
	7	THINK IT OVER—Cissy Houston—Private Stock (12-inch)
★	10	LET'S START THE DANCE—Bohannon—Mercury (12-inch)
	8	MISS YOU—The Rolling Stones—Atlantic (12-inch)
	9	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
	5	LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)
	12	DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
	13	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING—Patrick Juvet—Casablanca (LP/12-inch)
	16	LET THEM DANCE—D.C. LaRue—Casablanca (12-inch)
★	21	PLATO'S RETREAT—Joe Thomas—TK (12-inch)
	14	YOU AND I—Rick James—Motown (LP/12-inch)
	11	SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)
	15	WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (LP)
★	22	DEAD EYE DICK—all cuts—C.J. & Co.—Westbound (LP)
	18	PERFECT LOVE AFFAIR/COSMIC MELODY—Constellation Orchestra—Prelude (LP)
	17	GET ON UP (GET ON DOWN)—Roundtree—Omni (12-inch)
	26	VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
	27	LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
	19	AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—The Ritchie Family—Marlin (TK) LP
	23	FLY—Pegasus—Sunshine (12-inch)
	25	YOU GOT ME RUNNING—Lenny Williams—ABC (12-inch)
★	32	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
	29	DON'T LET GO—Tony Orlando—Elektra (12-inch)
	20	MELLOW LOVIN'—Judy Cheeks—Salsoul (12-inch) (New Moulton Mix)
★	37	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
	24	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
★	39	INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
★	38	MR. D.J., YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
	33	SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
	28	JOSEPHINE SUPERSTAR—Phylcia Allen—Casablanca (LP)
	30	RUNAWAY LOVE (remix)/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curtom (LP/12-inch)
	31	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
	37	KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
	38	NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
	39	BACK TO MUSIC/NOBODY BUT YOU—Theo Vanness—Prelude (LP)
	34	GARDEN OF LOVE—all cuts—Don Ray—Polydor (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions.

AUGUST 26, 1978, BILLBOARD

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Soul Sauce

NARM Gets 30% Blacks In Detroit

By JEAN WILLIAMS

LOS ANGELES—More than 30% of the dealers at the National Assn. of Recording Merchandisers' Detroit regional meeting Wednesday (16) were black, making it the largest turnout of blacks ever at a NARM meeting.

The meeting, held at the Detroit Plaza Hotel, was one in a series of 18 regional meetings scheduled by the organization.

According to Joe Cohen, head of the organization, the black dealers on hand were there representing 20 different companies.

He credits Calvin Simpson, a member of NARM who is also on the group's retailers advisory committee, with boosting black attendance.

Simpson, head of Simpson's Wholesale Inc., Bad Records and a one-stop operation, brought nine persons from the wholesale division and five from Bad Records.

Also attending were: Bessie Carter of Bessie Carter's Records, Frank Woods of Bob's Shop, Victoria Grimes, Grimes Stop 'n' Go; Clarence Kendricks, Kendricks Records; the Carter McWrights, Music Planet; Tony Hudson and Leroy Tolbert, Music Tree; Gerome Bruce, Odyssey; Tonny Kaye and Charlie Walsh, Pantheon.

Others were: Ernest Holt of Scorpion's Nest; Shabazz and Taylor of Shabazz Records; Wilma Carter, Wilma's Records; Tommie and Charlotte Smith, Tommie's Records; Jan Vegas, Vegas Records; Peter Vincent, Village Boutique; the Wades of Wade's Record Shop; and Zana of Zana's Records.

In addition to viewing audio/visual presentations on "Marketing Music Through Effective Advertising Techniques And Creative Merchandising" the group was involved in a problem solving clinic.

Each member of the audience (130 total attendance) spent 20 minutes with each manufacturer for one-on-one discussions.

★ ★ ★

The National Progressive Communication Assn., formerly the Irresistible 14, has launched a campaign to "Help Save Durham College."

Sonny Woods, Chester Simmons, Bob Riley and Bunky Sheppard, members of the group, are contacting labels asking the companies to donate five to 10 LPs or tapes of top acts, current and catalog to the school, which will then sell the LPs for \$2 and tapes for \$3 each.

The LPs will be stamped with the words "Help Save Durham College."

Says Sheppard: "In this way the college can raise money for its survival. Time is of the essence if we are to save this fine school."

The North Carolina college is in financial trouble and will have to close its doors within 60 days if it cannot come up with funds.

★ ★ ★

Della Reese moved into Scandals, L.A.'s newest and most elaborate nightclub, substituting for Peggy Lee, who was hospitalized on the day the club opened last week. Reese will join Ben Vereen at L.A.'s Greek Theatre Sept. 27-30.

★ ★ ★

Ernest James, program director at

(Continued on page 41)

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))
★	4	10	GET OFF—Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	34	24	10	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (Bue, Newberry, James), Fantasy/WMOT 826 (Wimot, BMI)	69	79	3	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Massey), Mercury 74013 (Jahmilla, ASCAP)
2	1	10	THREE TIMES A LADY—Commodores (L. Richie), Motown 7902-1 (Jobete/Commodores, ASCAP)	35	45	5	FUNK-O-NOTS—Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74014 (Play One/Unichappell, BMI)	70	80	3	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kuumba, ASCAP)
3	7	7	HOLDING ON—L.T.D. (J. Osborne, J.L. McChee), A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDonoshov, BMI)	36	46	4	I'M IN LOVE—Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	71	81	2	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)
4	2	16	BOOGIE OOGIE OOGIE—A Taste Of Honey (I. Johnson, P. Kibble), Capitol 4565 (Conduvive/On Time, BMI)	37	53	3	IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	72	67	8	IT'S OVER—Cameo (N. Leflenant, T. Jenkins, L. Blackmon), Chocolate City 014 (Casablanca) (Better Days, BMI)
5	5	9	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Valle-Joe, BMI)	38	42	7	CASTLES OF SAND—Jermaine Jackson (McGiory), Motown 1441 (Jobete, ASCAP)	73	58	14	GOOD BAD & FUNKY—Shotgun (T. Steels, I.W. Talbert, E. Lattimore, L. Austin, G. Ingram, W. Bentry, R. Resch), ABC 12363 (Goblet/Rock/ABC/Dunhill, BMI)
6	8	5	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MacClean, BMI)	39	49	6	LADY BLUE—George Benson (L. Russell), Warner Bros. 8604 (Teddy Jack, BMI)	74	84	2	ONLY YOU—Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henry Suemay/Six Strings, BMI)
7	3	15	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	40	50	4	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)	75	75	6	I.O.U.—Joe Simon (N. Harris, R. Tyson, J. Simon), Spring 184 (Polydor) (Ensign/Six Strings/Dajoye/Posse, BMI)
8	11	9	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocord, ASCAP)	41	51	5	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	76	86	2	THERE WILL BE LOVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3653 (Mighty Three, BMI)
9	13	6	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	42	52	8	READY OR NOT—Deborah Washington (Dilena, Keller), Ariola 7700 (United Artists, ASCAP)	77	76	5	CHEEK TO CHEEK—Kay Gees (M. Cheek, K. Gees, C. Cheek), De-Lite 906 (Phonodisc) (Delightful/Humanity, BMI)
10	10	8	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson), Columbia 3-10772 (Jobete, ASCAP)	43	37	11	MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stones 19307 (Atlantic) (Colgems, BMI)	78	88	3	HOT SHOT—Karen Young (K. Borusiewicz, A. Kahn), West End 1211 (Scully, ASCAP)
11	6	14	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	44	54	5	BLUE LOVE—Rufus Featuring Chaka Khan (R. Calhoun, D. Wolinski), ABC 12390 (High Seas, BMI)	79	89	2	I LOVE THE NIGHT LIFE—Alicia Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI)
12	16	5	SMILE—Emotions (M. White, A. McKay), Columbia 3-10791 (Saggaire, BMI)	45	41	9	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall), Shady Brook 451004 (Bach-Tor Rock Roll/Wig Out/Son Mike, BMI)	80	90	2	LIGHTIN' A FIRE—Patti Hendrix (M. Stubbs), Hilltak 7801 (Atlantic) (Conjay, BMI)
13	9	15	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	46	66	3	STANDUP—Atlantic Starr (W. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	81	91	3	YOU'RE GONNA NEED THIS LOVE—N' Cole (T. Life, J. Freeman), Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)
14	12	15	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick-O-Val, ASCAP)	47	33	17	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	82	NEW ENTRY	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	
15	20	10	YOU—McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	48	28	11	IF YOU'RE READY—Enchantment (M. Stokes, V. Lanier), Roadshow 1212 (United Artists) (Desert Moon/Willow Girl, BMI/Desert-Rain/Sky Tower, ASCAP)	83	NEW ENTRY	DON'T LET IT GO TO YOUR HEAD—Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)	
16	14	18	SHAME—Evelyn "Champagne" King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	49	59	3	THINK IT OVER—Cissy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)	84	NEW ENTRY	YOU'RE THE BIGGEST JOKE IN TOWN—Eon (M. Burton), Ariola 77077 (Desert Moon, BMI)	
17	17	7	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (T. Bell, T. Bell, C. James, L.M. Bell), Atlantic 3493 (Mighty Three, BMI)	50	60	5	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	85	85	6	WHISTLE BUMP—Deodato (E. Deodato), Warner Bros. 8606 (Kenya, ASCAP)
18	26	8	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 44238 (Atlantic) (Spartree/Cotillion, BMI)	51	55	6	MORE THAN JUST A JOY—Aretha Franklin (C. Mayfield), Atlantic 3495 (Mayfield, BMI)	86	NEW ENTRY	SPECIAL OCCASION—Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	
19	19	10	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/Four Knights, BMI)	52	62	4	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	87	NEW ENTRY	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (C. Coleman, D. Fields), Curtom 0140 (Notable, ASCAP)	
20	18	13	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Dentente, ASCAP)	53	63	5	OUR LOVE WILL SURVIVE—Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd), RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)	88	NEW ENTRY	TAKE IT ON TOP—Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	
21	15	14	LAST DANCE—Donna Summer (P. Jabara), Casablanca 926 (Primus/Olga, BMI)	54	32	11	STOP YOUR WEEPING—Dramatics (L. Reynolds), ABC 12372 (Groovesville, BMI)	89	NEW ENTRY	SKY HIGH—Mass Production (G. McCoy, J. Drumgole), Cotillion 44239 (Atlantic) (Two Pepper, ASCAP)	
22	21	9	YOUNGBLOOD—War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)	55	44	15	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Alvert, BMI)	90	92	3	PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Alltagood, ASCAP)
23	23	11	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	56	35	17	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)	91	95	2	LOVE THE WAY YOU LOVE ME—Eddie Horan (E. Horan, D. Emile), HDM 506 (H. & H. Team, ASCAP)
24	30	8	FIRST IMPRESSIONS—Stylistics (B. Weinstein, B. Hart), Mercury 74006 (Teddy Randazzo, BMI)	57	47	14	CAN'T GIVE UP A GOOD THING—Soul Children (J. Shamwell), Stax 3206 (Fantasy) (Groovesville, BMI)	92	96	2	DO YOURSELF A FAVOR—Newcomers (J. Banks, H. Thigpen, D. Weatherspoon), Mercury 74011 (Barkay/Swelka, BMI)
25	22	10	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty-Five, BMI)	58	48	13	YOU KNOW YOU WANNA BE LOVED—Keith Barrow (Stokes/Matlock), Columbia 3-10722 (Willow Girl, BMI)	93	97	3	SHAKE YOUR BODY—Gary Bartz (G. Bartz), Capitol 4600 (Gary Bartz, BMI)
26	34	7	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)	59	69	4	THE BEST OF STRANGERS—Eddie Kendricks (T. MacAuley, K. Petger), Arista 346 (Almo/MacAuley, ASCAP)	94	NEW ENTRY	PERSONALITY—Jackie Moore (P. Kelly), Columbia 3-10779 (Five Of A Kind, BMI)	
27	25	9	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2277 (Epic) (Bovina, ASCAP)	60	70	4	SEASONS FOR GIRLS—Trammps (J. Akins, J. Bellmon, B. Turner), Atlantic 3460 (Golden Fleece/Writers Music, BMI)	95	82	5	SLOW DANCE—Stanley Clarke (S. Clarke), Nemperor 8-7518 (CBS) (Clarke, BMI)
28	36	7	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, B. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)	61	64	5	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wieder), Atlantic 3460 (Golden Fleece/Writers Music, BMI)	96	93	4	JUST FUNNIN'—Mtume (J. Mtume, H. King, R. Lucas), Epic 850558 (CBS) (Scarab/Onsign, BMI)
29	27	13	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)	62	72	4	ALL AMERICAN FUNKATHON—Willie Hutch (N. Whitfield, W. Hutch), Whitfield 8615 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI/Jobete, ASCAP)	97	83	10	WORDS DON'T SAY ENOUGH—7th Wonder (B. Wyrick, M. Adamson), Parachute 510 (Jobete, ACAP/Stone Diamond/Song Tailors, BMI)
30	38	7	SUPER WOMAN—Deisy (N. Wilkes), ABC 12386 (Sassy Maude, BMI)	63	40	21	USE TA BE MY GIRL—The D'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	98	98	4	I THOUGHT IT WAS YOU—Herbie Hancock (H. Hancock, J. Cohen, M. Rabin), Columbia 3-10781 (Hancock/Walf Watson, BMI)
31	31	8	THIS IS YOUR LIFE—Norman Connors (J. Webb), Arista 0343 (Jobete, ASCAP)	64	74	3	GREASE—Frankie Valli (B. Gibb), RSO 897 (Stigwood, BMI)	99	73	9	EVERYBODY HAS A DREAM—Manhattans (B. Joel), Columbia 310756 (Higher/Ripparthur, ASCAP)
32	29	10	THE SPANK—James Brown (J. Brown, C. Sherrell), Polydor 14487 (Dynatone/Belinda/Unichappell, BMI)	65	68	5	I DIDN'T TAKE YOUR MAN—Ann Peebles (E. Randle, P. Barnes), Hi 78518 (Cream) (Jec, BMI)	100	71	16	GET TO ME—Luther Ingram (J. Baylor), KoKo 731 (Klondike, BMI)
33	43	6	DANCE—Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	66	65	7	CAN'T HELP BUT SAY—Tyrone Davis (L. Graham), Columbia 3-10773 (Confenet, Tyroneza, BMI)				
				67	77	3	HONEY I'M RICH—Raydio (R. Parker Jr., T. Johnson), Arista 0353 (Raydiola, ASCAP)				
				68	78	3	LITTLE GIRLS—Patti LaBelle (A. Willis), Epic 8-50583 (CBS) (Irving, BMI)				

2 YEARS AWAY Capitol's Black Roster Building But Arnold Sets Goals For 1980

By JEAN WILLIAMS

LOS ANGELES—"The strength of our black roster will not be recognized for at least another two years because we're still so new in the area," says Larkin Arnold, vice president, r&b division at Capitol Records.

"But we're off to a good start. Over the past two years we have had at least 10 gold records on our artists," he adds.

The company launched a comprehensive campaign about two years ago to sign r&b-oriented acts and is continuing to build in this area.

According to Arnold, who established the department five years ago, "We're certainly looking to sign more new acts—but we're selective and at this time will only contract acts with mass market appeal.

"All of our acts todate have that appeal and we don't label our acts r&b only. In the case of each artist, our aim is to cross them over."

Capitol's roster includes Natalie Cole, Peabo Bryson, Taste Of Honey, Freda Payne, Tavares, Sun, Chuck Jackson, Gloria Jones, Neville Brothers (formerly the Meters)

and its newest addition Minnie Riperton. Nancy Wilson, who has been with the label 15 years, crosses jazz with r&b.

The label is also stepping up its campaigns for promoting and marketing jazz and disco product. "We're strongly increasing our presence in these areas," says Arnold. We have had a small measure of success with our initial releases on Gary Bartz, Bobby Lyle, Roul DeSouza, Caldera and Eddie Henderson."

Capitol has new product coming this week on Bobby Lyle, Henderson, Caldera and Alan Gordon. "In our marketing/promotional campaigns for both the jazz and disco artists, we're taking the acts to the general market.

"We're beefing up our tour support, advertising and coupling some of the artists with r&b acts for engagements. They will continue to

also play the jazz clubs but this will broaden their audiences.

"At the same time, Ray Tuskin in our AOR department is mounting a campaign for the jazz roster on album-oriented stations."

He notes that the r&b promotion representatives (all regional) will also work the jazz and disco product.

Capitol's r&b promotion department includes Gordon Alderson who handles the Midwest, Jemy Cheers, West; Bobbie Elliott, Southwest; Vivian Fant, Central; Garey Johnson, Southeast; Russell Moody, Northeast; Morris Rogers, South Central; Jack Wellmon, Atlantic; and Robert Riley, national promotion director.

In another move to maximize support of its artists, the label is increasing its sales staff with an additional six to eight black salespeople, says Arnold.

Venture Records Teed By Camillo

LOS ANGELES—Veteran producer Tony Camillo has formed his own record company, Venture Records.

In association with partner Cecile Barker the label will be part of CB Productions which will also have recording studio, publishing, production and advertising wings. Offices will be in New Jersey and Los Angeles.

Artists signed to the label include Donny Most of the "Happy Days" television series, Sandra Feva, Creme D'Cocoa, John Gates and

four other Eastern-based acts.

Utilizing an independent distribution network, the label will have an LP and single from Most as initial product.

Camillo adds that the roster will probably swell to a dozen in its first year and will feature varied musical styles.

Camillo has production, arrangement, conducting and songwriting credits with many major artists including Stevie Wonder, Gladys Knight & the Pips, Freda Payne and others.

Voyage Label Off, Running With Old Hit

NEW YORK—Stan Vincent launches his Voyage label with an update of the number one hit he produced for Lou Christie nine years ago this summer, "I'm Gonna Make You Mine."

Artist is Larry Evoy, one of five already signed to the independently distributed, New York-based outfit. He was previously known as Edward Bear, whose "Last Song" was a hit on Capitol in 1973.

Other acts are Pat Mercer, one-time member of Brenda & the Tabulations; 11-man German disco combo, Supermax; Doc, Aiken & Shields, writers of material for the Floaters, the Chi-Lites and the Joneses; and Citadel, a classically trained AOR rock group.

Mercer's debut 45, "Thunderbolt," ships with the Larry Evoy disk, while Voyage's first album release features Supermax. Latter has already gone top 10 in France, Germany and Italy.

With label president Vincent is executive vice president Lou Ragusa, who moves over from CBS International. Other appointments are Mike Corbett as production assistant and a&r coordinator, George Guess as national black music promotion director, Richard Settino as director of international disco promotion and a&r, and Kerry Matthews as director of development and planning.

Vincent has been producing records since his teenage years, including hits by Connie Francis, the Earls, the Stairsteps, Brooklyn Bridge and the Edwin Hawkins Singers.

As a producer of live concerts, he claims to have opened New York's Radio City Music Hall to rock and r&b in 1973. His first event showcased Marvin Gaye.

The Voyage chief has also produced concerts by the Jefferson Starship, Aretha Franklin, Gladys Knight & the Pips and David Bowie, among others.

Speaking of his new label, Vincent says that "we plan to work with only eight artists in our first year. Rather than signing established acts, we will build careers for new talent."

Soul Sauce

Continued from page 40

WBXM in Chicago, has reportedly moved over to WVON-WGCI in that city as vice president and general manager.

WYBC is a new station which went on the air in Washington, D.C., last week. The outlet's format will be r&b with jazz, pop and gospel, with Chuck Long handling the music.

RCA Records has purchased the entire Longacre Theatre in New York for a night in cooperation with the "Ain't Misbehavin'" show to celebrate its release of the original cast LP.

Proceeds from the performance on Monday (21) will go to the Black Theatre Alliance and the Frank Silvera Writers' workshop.

Philadelphia International Records in conjunction with Alive Management staged what is being called one of the most creative promotional campaigns for a concert.

The companies pulled out all the stops for a recent "for women only" midnight Teddy Pendergrass engagement at Philadelphia's Shubert Theatre.

On Aug. 3, the firms began a full-page ad campaign in the city's Daily News which stated that tickets for the performance would be sold only to women. There was also a telephone number where women could call and receive a personal message from Teddy. (This reporter attempted to get through on the number succeeded only after several hours).

According to Daniel Markus of Alive Management, the company that represents Pendergrass, women comprised 88% of the audience. He reports that in the course of the

evening, a woman, while dancing, took off all of her clothing while another tossed her undergarments onstage.

The cost of the eight-day campaign which preceded the concert was about \$12,000. He notes that the companies are repeating the campaign in New York where a midnight "for ladies only" show will be held Sept. 2 at Avery Fisher Hall. The telephone number in New York for a private message from Teddy is (212) 355-4944.

Al Edmondson, Jackie Ward and LeBaron Taylor are heading a committee honoring Bobby Earle of WBOK in New Orleans with a testimonial dinner.

The salute, slated for the New Orleans Hilton Oct. 27, is to honor Earle for his outstanding contribution to the mass communications industry and to the New Orleans community.

Others on the committee are: Harry Coombs, Hillery Johnson, Primus Robinson, Derry Johnson, Bunky Sheppard, Sidney Miller, Jack Gibson, Rod McGrew and Warren Hildabrand.

The Blackbyrds have formed Gus Productions, Inc., headed by group drummer Keith Killgo, and launched the Blackbyrd Scholarship Fund.

The scholarship fund was founded to promote academic excellence among students at Howard Univ.'s Duke Ellington School for the Arts, and to assist a graduating senior to continue his or her educational career in the arts.

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

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	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	13	NATURAL HIGH Commodores, Motown M 790	31	27	8	SHADOW DANCING Andy Gibb, RSO RS 1-3034
★	3	11	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	32	29	15	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
★	4	11	TOGETHERNESS L.T.D., A&M SP 4705	33	32	16	DO WHAT YOU WANNA DO Dramatics ABC AA 1072
★	6	3	BLAM Brothers Johnson A&M SP 4714	★	44	6	STEP II Sylvester, Fantasy F9556
5	5	14	COME GET IT Rick James & the Stone City Band, Gordy G7-981	35	37	10	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)
6	1	10	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	36	41	5	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
7	8	10	SOUNDS Quincy Jones, A&M SP 4685	37	34	13	HEADLIGHTS Whispers, Solar BXL 1 2274 (RCA)
★	13	6	GET OFF Foxy, Dash 30005 (TK)	★	48	2	YOU SEND ME Roy Ayers, Polydor PD1-6159 (Phonodisc)
9	11	14	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	39	39	16	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
10	10	11	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	40	40	3	YOUNGBLOOD War, United Artists UA LA-904
★	15	7	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	★	50	2	ATLANTIC STARR Atlantic Starr, A&M SP-4711
12	12	11	LOVE SHINE Con Funk Shun, Mercury SRM-1 3725 (Phonodisc)	42	30	16	THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099
13	7	18	SO FULL OF LOVE O'Jays, P.I.R. JZ35355	43	31	5	SUNLIGHT Herbie Hancock, Columbia JC 34907
14	9	6	NATALIE COLE . . . LIVE Natalie Cole, Capitol SKBL 11709	44	35	29	WEEKEND IN LA. George Benson, Warner Bros. ZWB-3139
15	14	5	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis & Deniece Williams, Columbia JC 35435	45	42	13	DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
16	16	6	GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)	46	49	3	SOME GIRLS Rolling Stones, Rolling Stone CQC 39108 (Atlantic)
17	17	18	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	47	43	4	IN FASHION Stylists, Mercury SRM-1-3727 (Phonodisc)
18	18	17	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	48	45	37	THANKFUL Natalie Cole, Capitol SW 11708
★	25	2	THE CONCEPT Slave, Cotillion SD 5206 (Atlantic)	49	46	6	STEPPIN' OUT High Inergy Gordy 67982 (Motown)
★	26	9	FIRE UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)	★	NEW ENTRY	WHO DO YA LOVE K.C. & the Sunshine Band TK 607	
21	23	5	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	51	51	11	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
22	20	29	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	52	52	6	SPARK OF LOVE Lenny Williams, ABC AA1073
★	36	2	SUNBEAM Emotions, Columbia JC 53385	★	NEW ENTRY	LOVING IS LIVING McCary's, Portrait JB 34764 (CBS)	
★	33	20	SUNBURN Sun, Capitol ST11723	54	54	20	JAM/1980's James Brown, Polydor PD16140
25	19	18	CENTRAL HEATING Heatwave, Epic JE 35260	55	55	10	SWEET THUNDER Sweet Thunder, Fantasy F9547
26	22	31	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	★	NEW ENTRY	LOVE BROUGHT ME BACK D.J. Rogers, Columbia JC 3593	
27	21	13	OON'T LET GO George Duke, Epic JE 35366 (CBS)	57	57	22	MACHO MAN Village People, Casablanca NBLP 7096
28	24	35	SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	58	58	11	COME FLY WITH ME Bobby Bland, ABC AA 1075
29	28	12	MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175	59	★	NEW ENTRY	NORMA JEAN Norma Jean, Bearsville BSK 6983 (Warner Bros.)
★	38	2	JASS-AY-LAY-DEE Ohio Players, Mercury SRM1-3730 (Phonogram)	60	47	6	FOR YOU Prince, Warner Bros. BSK 3150

22-Year Vet Tom Bigby Eyes Miami Rivals

By SARA LANE

MIAMI—Six weeks ago Tom Bigby arrived here to take over as program director at WWOK and WJOK-FM, Miami's only country radio stations which currently are being simulcast.

Bigby, a radio man for 22 years, had programmed every type of radio station in many of the nation's major cities as a consultant and an on-the-air personality before coming to Miami to work with WWOK's station manager Barry Potter.

According to the latest Arbitron statistics, Miami radio stations' ratings have been dropping, a fact Bigby attributes to the uniqueness of this area.

"Everyone says the market is unique," Bigby explains. "Here in Miami there are so many considerations, the Latin population, the beach with its elderly residents, the black population. We find our country audience in pockets here and there—in West Dade, Hialeah and in Homestead, Perrine and again in Davie in Broward County."

Miami is one of the most competitive markets in the nation with 41 radio stations each trying to attract a large listenership.

"This market is so fractionalized, this causes the lower ratings," Bigby says. "Five years ago there were bas-

ically a couple of heavy rockers, a few MOR stations and a few FMs. Now, take a look, there are 40-odd stations vying for listeners and advertisers. We have two top FMers, two competitors AORS, an all-news radio station, the addition of a couple of Spanish stations, an additional beautiful music station and a couple of Top 40 stations."

Potter who had worked with Bigby when both were consultants, brought Bigby to Miami from ABC's WXYZ in Detroit to increase ratings for WWOK/WJOK with his expertise. While Bigby professes not to know Miami as well as he intends to, he seems to have a good grasp and knowledge of Miami's radio scene.

"In six weeks, there's no way I can know everything I want to know about Miami," he explains. "As research filters in and we read it, we recheck things, look at them twice. We'll know more as we get more involved." Research is what it's all about, Bigby contends. It is through research that the two stations will acquire a larger audience. He relies heavily on national trades. And, now at the beginning he is playing it cautiously, not making any drastic changes in format.

"There's a wealth of information available, locally as well as nationally. If you know how to read and interpret your research you really can't be too far off on what your audience wants."

Bigby programs only the best in country music; he doesn't take chances on playing a new tune unless it is firmly established elsewhere. He doesn't rely on his ear or what he might like.

"I never listen to what my ear says," he emphasized. "If I had that sort of ear that could pick hit records, I think Atlantic or Columbia would hire me for a million dollars a year to tell them what would be a hit. Any program director who sits back and says 'I like it, I'm going to play it' is making a mistake, especially with the amount of research available today."

Bigby's formula is to play the best music all the time and to make sure everything played is thoroughly researched, is competitive to other stations and compatible to the listening audience.

"We're not out to make any waves. Our audiences don't like to be scared. They want to feel comfortable with what we're playing. And, don't think because we're the only country station here that we have a captive audience. We don't," he stresses. "Most adults don't listen to any one particular kind of music all the time."

"To me, radio is knowing who your listeners are, what they're doing, what they're about. Making them believe you're one of them."

Bigby maintains too many people in radio complicate the radio scene. He says audiences are not complicated and they listen to radio first for its music and secondly for its entertainment value—disc jockey chatter, contests, local news and general information. "But the primary reason is music and if every song a station plays is a winner, the audience won't have a reason to change the dial. He, the listener, will listen to one record he doesn't like, but never two in a row before changing stations. There are too many others available to him."

Demographics and the ever changing numbers contribute to loss

or gain in listenership. WWOK shoots for the 25 to 49-year-old.

In order for a country station to survive, Bigby feels it must play both the classic and contemporary country music and the secret is to be able to program a balance so as not to lose either the young or older listener.

"We play some Hank Williams and Red Sovine for our older au-

NAB OPENING 1ST PROGRAM MEET IN CHI

NEW YORK—The National Assn. of Broadcasters holds its first Radio Programming Conference at Chicago's Downtown Hyatt Regency Hotel Sunday through Wednesday (20-23).

The conference will feature workshops on research, news, programming, promotion, sales, playlists, AM stereo, ratings and legal matters.

Other features will include a keynote speech by comedian and human rights activist Dick Gregory and concerts by Barry Manilow and Chicago.

There will also be a lunch with major radio network presidents and a reverse news conference with editors of radio trade publications.

dience. But, we play a lot of cross-over artists, Linda Ronstadt, the Eagles, Olivia Newton-John for our younger audience who grew up with the Beatles and Elvis." Bigby continues.

This age group, primarily in their late 20s and early 30s, has become WWOK's prime group.

"They may never have listened to a country station before, explains Bigby. "All of a sudden as they really define their interests, they're not comfortable with a station playing disco music, so they go toward what they're most comfortable with.

If they tune in to WWOK and we're playing Elvis' 'My Way' they may become a regular. We may get away with playing Hank Williams, but we'd better make sure our next record is an Olivia Newton-John."

According to Arbitron, the average age of a country listener is 44; yet Bigby who attends as many bluegrass festivals as possible argues the average age of the audience is 28.

One of country radio's problems is many of its listeners are reluctant to say they listen to country music. Bigby laughs when he says this, but behind the laughter is perplexion.

AM Stereo, FM Quad Rulemaking Set

By MILDRED HALL

WASHINGTON—Barring last-minute change, Sept. 14 will be the momentous date on which the FCC proposes rulemaking to authorize AM stereo and some form of FM quadrasonic broadcasting.

The tremendous dockets of comments on both these proposed new services are expected to result in what one FCC spokesman says will be "very thorough and detailed public releases" on the rulemaking proposals, "which we feel will satisfy the public."

No complications are expected on the AM stereo, which is the simpler and cheaper innovation in broadcast sound. FCC engineers have found

the five systems tested to be remarkably similar in fundamentals.

But the proposed rulemaking on a 4-channel service, whether it will be the discrete 4-4-4 channel sound to please the purists, or a standardized matrix (4-2-4 channel mix), is a more complex and controversial issue, both within the FCC itself and among broadcasters and equipment manufacturers.

FCC spokesmen did not know whether the Sept. 14 meeting would be given largely to Commission discussion of the rulemaking proposals or whether it will be just one item, quickly voted, in the usual lengthy agenda.

Vox Jox

By RAY HERBECK JR.

NEW YORK—Beach Broadcasting has purchased WWRJ-FM in Southampton, Long Island, for \$700,000 from Sandpiper Broadcasting, which has maintained a beautiful music format for the posh community.

WWRJ at 95.3 is sandwiched between two Schulke beautiful stations; the remaining local outlet is hard rocking WBLI.

But for now owner **Mal Kahn** has not made any decision regarding a change in format. Kahn has 16 years' broadcasting experience, including stints as sales head at WTVJ in Miami and as Eastern sales director for CBS-TV. Presently he's with RTVR, a division of RKO in New York.

Kahn says he needs engineering help, preferably with on-air abilities as well. Contact at 360 E. 72nd St., New York 10021.

Chuck Hussion, formerly of WCLG in Morgantown, W. Va., and **Don Stephens**, formerly of WGBB on Long Island, have joined WSB in Atlanta as on-air personalities. **Jim McKnight** has replaced the ailing **Jack Reno** as host of "Interstate 7," WLW's popular trucker-oriented country show in Cincinnati. **John St. John** has left WKBO in Harrisburg, Pa., for an afternoon shift at KSD in St. Louis.

Bill Campbell of KICD-FM will take the outlet from MOR to easy country Sept. 18. At 100,000 watts in Spencer, Iowa, the signal virtually goes "forever" but new record service is a must. Contact at 2600 Highway Blvd., Spencer. **Eddie Dillon** has left KOWN, Escondido, Calif., and seeks to ride more than airwaves in Hawaii or even San Diego. P.O. Box 28061, San Diego, Calif. 92128.

KLEU in Waterloo, Iowa, needs adult contemporary record service, according to p.d. **Dave Jonasen**, 3232 Osage Rd., Waterloo. **Lee Master**, air talent at WNBC in New York, is leaving to become a partner with **Ed and Louisa Henson** of Kentucky Technical Institute, licensee of WLRS-FM and WXVW in Louisville.

WLVL in Lockport, N.Y., which reaches the Buffalo market, recently dropped its automated service in favor of personality MOR bordering on AOR, according to operations chief **Jack Heaton**. He needs "generally mellow" record service, especially back gold and platinum LPs. Contact at 320 Michigan St., Lockport 14094.

ABC's KGO San Francisco has just printed up an attractive three-page fold-out program schedule that other stations would do well to look

at. **KWIZ-FM** Santa Ana, Calif., morning personality **Margie Kelly** is among celebrities riding on elephants when the circus comes to town. The 1978 Fight Leukemia Radio Events conducted by 80 radio stations raised \$656,625. This exceeds the 1977 amount of \$493,925 by \$162,700.

WSKW Skowhegan, Me., has its own Phantom on the local streets giving out jeans, T-shirts, albums and cash. **Paul Anka** visited KEX Portland to promote his new RCA album "Listen To Your heart." **KRMG** Tulsa was awarded its first platinum record for helping to make **Samantha Sang's** "Emotion" a hit. Private Stock Southwest regional promotion director **Ronnie Raphael** made the presentation at the station to music director **Don Bishop**.

Bubbling Under The Top LPs

- 201—SYLVERS, *Forever Yours*, Casablanca NBLP 7103
- 202—GENYA RAVAN, *Urban Desire*, 20th Century 562
- 203—BURTON CUMMINGS, *Dream Of A Child*, Portrait JR 35481 (Epic)
- 204—RITCHIE FAMILY, *American Generation*, Marlin 2215 (TK)
- 205—KEITH JARRETT, *My Song*, ECM 1-1115 (Warner Bros.)
- 206—McCARYS, *Loving Is Living*, Portrait JB 34764 (Epic)
- 207—SALSOU ORCHESTRA, *Salsoul Orchestra's Greatest Hits*, Salsoul 8508
- 208—VARIOUS ARTISTS, *Hotels, Motels & Road Shows*, Capricorn CPN 20208
- 209—SOUNDTRACK, *Foul Play*, Arista AB 9501
- 210—ASLEEP AT THE WHEEL, *Collision Course*, Capitol SW 11726

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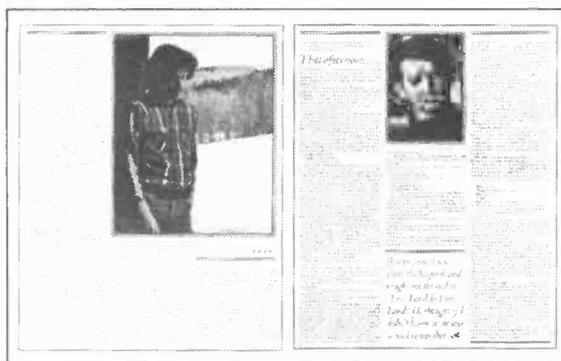
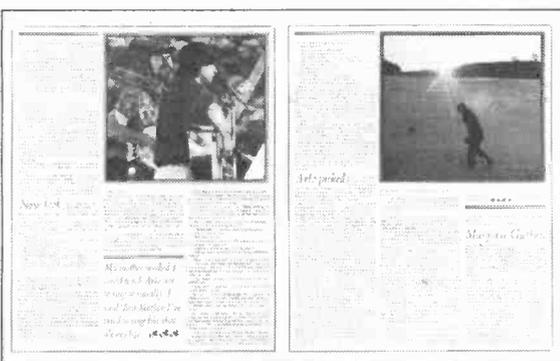
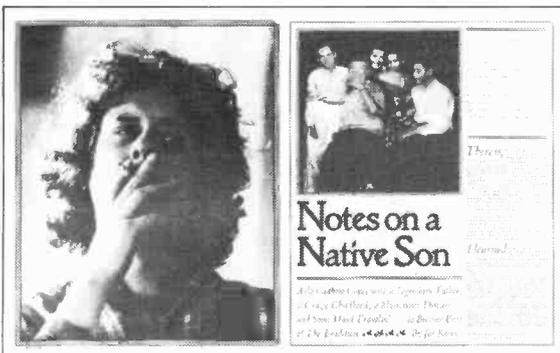
Our congratulations to Joe Klein, Associate Editor of ROLLING STONE, winner of the 1978 ASCAP-Deems Taylor Award, for his portrait of Arlo Guthrie, “Notes on a Native Son.”

In his nine years as a journalist, Joe Klein has experienced every aspect of the profession, from daily newspaper reporting to magazine and television work and has covered subjects ranging from the war in the Mideast to the politics of granola. Joe was the news editor for Boston’s *Real Paper* before joining ROLLING STONE in 1974 as a member of the original Washington bureau. In 1973 he won the Robert F. Kennedy Journalism Award for his coverage of the disadvantaged in Boston, and in 1977 he was a National Magazine Award finalist for “The Plastic Coffin of Charlie Arthur,” published in ROLLING STONE.

1978 is the fourth year that a ROLLING STONE writer has been honored by ASCAP. Past winners were Ralph J. Gleason for his 1971 article, “God Bless Louis Armstrong”; Ben Fong-Torres in 1973 for “The ROLLING STONE Interview: Ray Charles”; and Ralph J. Gleason, again, in 1974 for his tribute to Duke Ellington, “Farewell to the Duke.”

In our ten-year history, ROLLING STONE has published more prize-winning music articles than any other magazine—a testimony to our commitment to excellence in music coverage.

Rolling Stone



Radio Programming Forum Report

Gortikov, Gabbert Spar On Royalties

By ROBERT ROTH

"The Great Performance Royalty Debate" provided the basis for discussion on a highly controversial issue at the Forum.

Representing opposing viewpoints were Stan Gortikov, president of the Recording Industry Assn. of America, on the affirmative side, and Jim Gabbert, president of the National Radio Broadcasters Assn. (NRBA) on the negative.

Speaking to an audience of radio executives on a bill which would require them to spend money, Gortikov took cognizance of the group in noting, "I fear that my objective is not too far removed from inviting you to share with us a dose of gonorrhea."

Although his organization represents record companies, Gortikov said he was also speaking on behalf of "the thousands of vocalists and musicians whose creativity and recorded performances are featured on the records you play."

The RIAA president interjected a brief history of legislation affecting sound recordings beginning with the Sound Recording Act of 1971, which since Feb. 15, 1972 provides for a copyright for records.

"It is a fundamental principle of copyright," Gortikov declared, "that one who uses another's copyrighted work compensates the creator of that work."

But, he continued, "That principle has been applied to every copyrighted product that is capable of being performed, except one—the sound recording."

After detailing the royalty schedules which would be established should the performance royalty bill introduced by Rep. Danielson be enacted, Gortikov told the station leaders present that the formulas



Billboard photos by Sam Emerson
National Radio Broadcasters Assn. president Jim Gabbert and Recording Industry Assn. of America president Stan Gortikov debate the merits of a record performance royalty during a Radio Forum session on the hot topic.

"would be expected to yield between \$11 million and \$15 million from all sources, including radio, tv, clubs, discos, theatres, background music, etc."

Half of the proceeds, according to the proponent of the law, would

be to recording company copyright owners and the other half to recording musicians and vocalists.

From the beginning of his speech, Gortikov said he would "debate fairness," and he next described the method of royalty pay-

ments in a further attempt to illustrate the equity involved.

The money collected for musicians and vocalists, he claimed, "would not go just for star performers. Under the plan, such royalties would be distributed equally to every performer on a given recording," he added.

A provision for performing rights in sound recordings "was deliberately excluded" from the Copyright Act of 1976 Gortikov held, because "It was feared that the power of broadcaster opposition to that one position could be great enough to torpedo the entire complex copyright bill."

He did note, however, that the law provided for "the U.S. Register of Copyrights to undertake an independent study of the performance

right, including all factors of law, constitutionality, economics and equity."

In the study, Gortikov noted, "Virtually every argument advanced by the broadcasters or other opponents was rejected. And the report," he emphasized, "strongly recommended enactment of a performance right and royalty for sound recordings."

But such a royalty does not exist today, and so the record industry spokesman continued his pitch by pointing out a "paradox in the classic response of the radio industry to the prospect of a performance right."

The "quirk," according to Gortikov, is that, "Of all the many forms of programming on radio, recorded music is the only program form for which radio is unwilling to pay."

The issue of "duplicate payments," a major question in the performance royalty issue, was next addressed by Gortikov.

The argument, he stated, "claims that you pay performance royalties in what you give to ASCAP and BMI," and that the proposed royalty would consequently be a "duplicate payment."

Contrary to this thought, Gortikov advised his listeners, "The payments to ASCAP and BMI are monies that go to composers and music publishers for the use of the musical compositions only . . . just for the tunes. Not for the copyrighted recording. Not for the recorded performance. Just for the tune. So there is no duplicate payment involved."

Payments to ASCAP and BMI, according to the RIAA head, is an acknowledgement by the broadcaster

(Continued on page 48)

Radio's Impact: Or 'How Best To Service Arbitron With Listeners'

Suggestions for survival—battling the Arbitron rating service, plus knowing how to best service your audience—were the key topics emerging from a Forum panel titled "The Impact Of Radio Today And How It Got There."

Arbitron came in for its share of knocks as the only show in town, with some references to two new ratings services—TRAC 7 and the Burke Research system.

George Wilson, the former head of Bartell Broadcasting, was the first of three panelists to discuss ratings after each had given a brief history of some aspect of the growth of modern radio programming.

Wilson noted that in looking over ratings books there are "a lot of stations that are either number one or close to being number one in cumes which have crappy quarter hours."

He pointed to a station in Wheeling, W. Va., whose young program director "took the daytimer from last to first in one book. He did it by the seat of his pants; he was programming for the people rather than the God damn rating book that none of us trusts anyway."

Kent Burkhart of the consulting firm of Burkhart/Abrams & Associates, New York, told the story of a Columbia, S.C., AM station which was being programmed by his service and had a top rating. The second year management decided to



Bill Gavin



George Wilson

do it alone and the rating dropped severely, according to Burkhart.

The owner called Burkhart, he said, and exclaimed that the station's share had dropped from a 19 to a 5. "I said, 'That's impossible,'" Burkhart told the audience. Where did all those shares go? Burkhart wanted to know.

Don Graham, Cream Records promotion chieftain from Los Angeles, asked the panel to explain how a station could have "great cumes and choppy quarter hours. Cumes means that people want to listen, but something is happening

to offend them. They tune out and when something on the second station bothers them they go back to the original station. The key is to make the audience feel it's their station."

Panelist Bill Gavin, publisher of the Gavin Report out of San Francisco, offered comments on the importance of small market stations in building radio's foundation. "Too many stations," he said, "are influenced by what WABC and KHJ are doing."

He pointed to half dozen small or

(Continued on page 48)

Radio Forum Winners Run Gamut Of Professionalism

Following is a list of winners in the Radio Forum competition for radio stations and the recording industry:

Rock Station Of The Year For Large Markets: KFRC, San Francisco.

Country Music Station Of The Year For Large Markets: WHN, New York.

MOR Station Of The Year For Large Markets: WASH, Washington, D.C.

Rock Personality Of The Year For Large Markets: Machine Gun Kelly, KTNQ, Los Angeles.

Country Music Personality Of The Year For Large Markets: Larry Kenny of WHN, New York.

MOR Personality Of The Year For Large Markets: Bill Heywood of KOY, Phoenix.

Country Music Program Director Of The Year For Large Markets: Ed Salamon of WHN New York and the Storer chain of radio stations.

MOR Program Director Of The Year For Large Markets: Bob Hughes of WASH, Washington.

Rock Station Of The Year For Medium Markets: WSGN, Birmingham.

MOR Station Of The Year For Medium Markets: WBT, Charlotte.

Rock Personality Of The Year For Medium Markets: Howard Hoffman of WPRO, Providence.

Country Music Personality Of The Year For Medium Markets: Bob Call of WSOC-FM, Charlotte.

MOR Personality Of The Year For Medium Markets: Steve O'Shea of KEX, Portland, Ore.

Rock Program Director For Medium Markets: Jan Jeffries, WSGN, Birmingham.

MOR Program Director For Medium Markets: Mike Harvey of WFTL, Fort Lauderdale.

Rock Station Of The Year For Small Markets: WSPT Stevens Point, Wis.

(Continued on page 51)



Radio Programming Forum Report

Dempsey Sees Industry Exec Void

By RAY HERBECK JR.



Radio as an industry is facing a virtual drought in capable management unless its present practices—or non-practices—are altered to help develop qualified executives, according to Don Dempsey, senior vice president and general manager, Epic, Portrait and Associated Labels.

Dempsey delivered a closing "bottom line" address to Forum attendees by asking the uncomfortable question, "Industry Executives . . . Where Will They Come From?" As an answer, Dempsey deftly

scored radio for its lack of foresight in this area and, with incisive skill bordering on the surgical, examined the opened wound through sound comparisons to CBS Records' management development policies.

"Perhaps the topic I've selected to speak about may smack up a bit of controversy," Dempsey opined. "And perhaps that's why I was slotted as closing act . . . so you might have some sparkling conversation over dinner tonight at the awards banquet."

Citing the traditional practice of many labels to hire former, well-known air personalities to head promotion departments, Dempsey admitted these radio veterans could know "better than anyone the magical solution to getting records played."

But, he continued, "who prepared them to manage a nationwide field promotion force numbering as high as 100 people . . . for they are charged with the responsibility to get the records on the radio."

Reflecting on the "dead end attitude" which eventually pervades ranks of program directors, he suggested that "it is not going to be remedied by their entering the record business, as they are just as ill-prepared to advance in our business as they were in broadcasting."

Dempsey rubbed in a little salt with his followup: "Ending up in the promotion departments of record companies is no magnificent career achievement, as what else could they possibly be prepared to do for a record company . . . or for that matter, a tip sheet or trade magazine?"

He concluded his opening case by surmising that "if this is the premise upon which the broadcasting industry expects to meet its future personnel requirements—you may not end up with the replacements needed, as they will directly enter other entertainment-related businesses that offer career opportunities, rather than seek these opportunities based on their eventual disenchantment with radio."

For comparison, Dempsey explained CBS' approach in detail. "We have viewed the need to have a ready supply of highly qualified, highly motivated executives as essential to our success," he said. "We determine, in advance, the skills and knowledge required to fill current and future positions."

Dempsey added that this approach avoids the embarrassing situation where a newly-hired person cannot perform an immediate role, let alone any future assignment. "The only thing that is proven . . . (in such a case) . . . is that the management has made a mistake by putting them in the position."

"In other words, the higher the monkey climbs, the more his rear-end is exposed."

However, Dempsey then alluded to a similar situation which has existed throughout most labels regarding publicity—where department heads have been hired for their specific press contacts, regardless of management capabilities.

"Assuming that these are, indeed, the people you want," he said, "who will teach them to manage a department, administer budgets and the like? The luxury of



Don Dempsey

parameters of a given situation are provided to various executives. They are then given a problem for a particular field, such as promotion, publicity, etc., and asked as a group to solve it.

"We bring together personnel who have an impact on each others' abilities to perform their job," he added, "so that an overall perspective is developed."

At the same session, Dempsey fielded comments from programmers who admitted they had received little if no training from their station managers or owners, other than what was needed to handle problems with DJs. None had experience with handling budgets. Most were from small or medium markets.

The exception were programmers who had coupled with larger broadcasting corporations, such as Ed Salomon of Storer. Salomon agreed with Dempsey's contentions and pointed out that as national program director for Storer's radio division he had, indeed, been given good management preparations.

"In closing," Dempsey said, "we in the recording industry can agree that the present well-being and future growth of our industry, on a worldwide basis, hinges on two basic facts—the need to perpetuate

time in this learning process is no longer a reality in our business."

CBS answered its own question by establishing an internal management school, through which career-oriented executives are funneled "to strengthen the area in which each individual requires further instruction," Dempsey said.

"The school objectives," he continued, "are to better acquaint them with CBS' management phi-



Dempsey and Billboard associate publisher Tommy Noonan confer during a coffee break. Noonan was a moderator at a Forum panel.

Davis Warns Against 'Too Much Research'

By ADAM WHITE

A call for reasoned and responsible use of radio research kicked off Clive Davis' Forum discussion with broadcasters.

Before taking questions from the floor, the Arista president urged that radio's increasing reliance on research be not at the expense of input from other sources, particularly the labels' promotion people.

Davis admitted that this snowballing sophistication on broadcasters' part is "impressive," but pointed to the many and varying research methods employed and the attendant dangers.

"There is tremendous room for error," he said. Some stations make 50 call-outs, he instanced, and some make more.

"As radio has increased its sophistication," he reminded his audience, "so has the record industry. We all rely upon research—information is vital to everyone."

"Perhaps a few stations can afford to be dogmatic" on this point, Davis continued, and others can get by with primitive research tools. "But to lose that reliance upon promotion people is a backward step."

"I'm not for exacerbating the relationship between the radio and record industries, but to lose the human element and to underestimate the importance and value of promotion people is to underestimate the growth that's happening in the record business."

Responding to a floor question on the same topic, Davis reiterated that research should be treated as a useful adjunct to other information.

Asked about the credibility of Arista's own promotional pitch to radio, Davis emphasized that there's no point in hyping a record "if you can't bring it home."

"You have an obligation to radio in these circumstances." Stations sometimes go out on a limb because they believe in a record and because they feel that the label does, too. "We feel a responsibility to bring it home for them," Davis said.

And, he added, programmers are aware of every label's track record. "Our credibility is crucial."

Called upon to compare his branch distribution experience at CBS with Arista's current independent status, Davis opined that many racks and retailers welcome the dollar points which the latter route offers. "They look to a Barry Manilow album with glee for that reason," he claimed.

But the promotion provided by independent distributors must be augmented by a label's own staff, he cautioned. "We recognize that they will lend their assistance, but we also have every major market



Clive Davis

promotionally covered ourselves."

Arista cannot afford to stint on promotion, said Davis, who holds that at the artist acquisition level the company is genuinely in competition with CBS and WEA.

"The only way you can be successful in signing is if you can show managers that you're capable of delivering at the radio level. For us, it's absolutely vital."

Davis also fielded questions on opening an a&r unit in the Midwest to handle that region's talent proliferation, Arista's relationships with secondary market stations, the selection of album cuts for 45s, and the jazz market.

"It's a matter of economics," he responded to the Midwest a&r suggestion and the fact that major labels tend to gravitate towards acknowledged talent centers like New York and Los Angeles.

But he pointed out that an artist can often capture a company's attention better by generating regional interest, like the Cars out of Boston and the Outlaws out of Macon, Ga. "I get excited when I hear about an act doing well locally," he said.

As to secondary stations, Davis said, "it's crucial to establish good relationships with them, and clearly our promotion people do get to many of them."

The Arista executive noted that his promotion staff has many priorities, including concerts, in-store appearances and events. "It would be difficult to get them to do everything."

On album cuts for singles, Davis explained that when it's clear what title should go to 45, the decision is

(Continued on page 54)

Stan Cornyn: Keynoting An Industry

Following is the text of opening keynote speech of Stan Cornyn, executive vice president of Warner Bros. Records at the 11th annual Billboard International Radio Programming Forum, Americana Hotel, New York.

"I am not comfortable.

"What speaking I have done before was within my own trade: the record business.

"Today, I am not in my own league, and the comments I shall make about radio before its greatest practitioners can easily be attacked as presumptuous, ill-informed, and unwelcome.

"Because I'm going to tell you your business.

"To those whose intelligence or sensibilities I insult, my apologies.

"I begin by recalling a year only a few of use old timers still remember.

"1517.

"The Middle Ages in Europe. One institution—the Catholic Church—is the entire form of Western Civilization. The church's rules and standards are, for every man, comfortable, popular, and even profitable. One massive institution—not unlike our own mass communications—defines completely the standards of its unquestioning constituency: its ideals, its tastes, its art.

"On October 31 of 1517, a priest named Martin Luther posts his 95 Theses on the door of the castle church in Wittenberg, Germany. With that act, Luther (or, as we in



Cornyn warns about the ills of too much commercialism.

our business would call him—Marty) says that the existing standards are not enough. That the dictates of one body of opinion—the institution of the Catholic Church—is not all there is to Life.

"In 1517, there is one way to do things, and Luther says: No, there is more to Life. He shakes the Church and he shakes history.

"There follows in Western Civilization new variety, and blossoming in many fields, including show biz. Artists can draw more than Bible scenes; singers can sing of more than catechism.

"And because the once all-powerful body of the Church fails to open itself to the variety of life, that institution becomes thereafter less powerful.

"In this room, we have replaced vestments with T-shirts, rosaries with other 'paraphernalia,' prayer with transcendental meditation, pilgrimages to Jerusalem with conventions at the Americana—but today—by God—we are the power.

"Our two industries—the radio business and the record business—grossed more money last year than the Gross National Product of Bo-

livia, Guatemala, and Costa Rica combined.

"We're not an industry; between us we're getting to be an entire continent.

"In the last 20 years, record sales have gone from \$277 million to \$2.7 billion.



Warner Bros. executive vice president Cornyn addresses the opening session of the Radio Forum.

"Radio's revenues in 1976 are estimated by 'Advertising Age' to be \$2.3 billion.

"Between our two industries, that's \$5 billion a year. And if the size of that number boggles you, please note that \$5 billion a year is more than the gross national product of 87 of the 123 countries in the United Nations. Our two industries make more money than two-thirds of the countries of the world.

"We are more than Big Business. For many Americans, many of them young, we, and the music we purvey, are the Church. And like its high priests, we have power.

"Instead of pulpits, we have microphones. Instead of steeples, we have transmitters. And instead of good . . . we are commercial.

"We have to be, for now the stakes are high.

"Competition grips us.

"Record companies compete for artists. Radio competes for ratings. In so doing, instead of building an Art, we are constructing Big Business. I don't hear much these days about the Art of Radio, or the Recording Arts. They're even awkward phrases. How much easier come 'the Record Business,' or 'the Radio Industry.'

"We have the power. We are the pivot and the focus. Revolutionaries seize radio stations before palaces. We are the institution of the age. In that sense, we are the Church, with all its influence and affluence.

"And what do we do with this strength?

"You know the answer as well as I: we boogie.

"I am troubled now, having boogied for well over 40 days and nights. I am troubled that there may be more to life than I hear on radio and elsewhere. I am troubled, essentially, that the growing importance of our businesses—measured by how much cash we throw off to our owners—has led to a new standard for how well we're doing in our lives.

"And that standard is, simply, commerce.

"How do we measure our own success? By profit.

"And the measure of our success is our current quote on the New York Stock Exchange. Let us not confuse that with what we want to do with our lives. Because history does not enshrine bankers. But it does enshrine Art.

"So I wish to trouble you—as fellow members of these two powerful, intertwined industries—with my doubt that what's popular (and profitable) is the only standard which we, as transmitters of music, and all it means to our audiences, should respect.



"What works, what sells, what gives good rating, what makes money . . . all are valid measures. But insofar as what makes money over-rides the very variety and abundance of life which we can experience, to that degree, commerce—at least in my church—sins.

"Does Commerce have a chokehold on our lives? Let's look at record companies and the life there. Hear the yelps of record company leaders about the high stakes game we all play: the competition for artists, the competition for distribution clout, the competition for airplay slots.

"And inside any record company, costs are running away. Managers



WOR New York general manager Rick Devlin, who welcomed Forum attendees on behalf of NYMRAD, an association of New York market radio stations, confers with Cornyn before the opening session of the Forum.

threaten to pull their artists to other labels unless we comply with extravagant marketing dreams. 'Not only do I want the album title in sky-writing over every city on the tour, I want the writing in the identical pink as on the album jacket, and besides that, I'm having dinner tonight with Ron Alexenburg.'

"Managers, artists, producers, retailers, and ourselves . . . attacking the profit pudding. And if everyone's piece of the action continues to get bigger, the result is inevitable: the record companies will lower their risk-taking. Fewer 'shots' with new artists will be taken. Music will become more stereotyped. And our future will suffer.

"I'm not just telling you, I am warning you.

"If you wanted to get into this business because it's a good way to make good money, you're in the right place.

"I suspect, however, that many of us got into our industries not because of the fast score, but because we loved the music. Yet our very commercial power edges us daily closer to the assembly line at Ford. (Not exactly what I had in mind for my life.)

"So . . . economics, commerce . . . can threaten the product of a record company.

"Economics and commerce also must affect your medium: radio.

"I self-consciously again admit that I've never worked in radio. I know, at best, that the dial on the left is for volume and the one on the right is for tuning. So I may make some very innocent and silly remarks now. (But, as my son would say . . . tough titty.)

"It seems to me that if I were a broadcaster I would not want my radio station to be judged only by its popularity. MacDonald's makes very popular hamburgers, but not necessarily nutritious ones. So, is our success in life to be measured just by Arbitrons?

"I've heard also that radio stations have a great fear of 'tune out.' That a listener switching from your station to another is considered bad.

"So much so that I've heard that, in the world of radio, the push button is considered evil, ranking only slightly below cancer of the groin.

"I must say, I'd be a dope if I didn't understand your desire for listeners—a commercial good—but on behalf of Western Civilization, switching from MacDonald's to some of life's other delights—Hostess Twinkies, say, or Rice-a-Roni—is a step properly taken.

"Just as man should not live by Big Macs alone, nor should he live only by RKO.

"Having thus asked a few not uncommon questions of radio, and having risked Warner Bros.' own promotion department's total disavowal for having been nasty to you . . . I'd like to condense these thoughts so far this way:

"The thrust of our lives in records and radio is toward increasing popularity. Bigger sales, bigger ratings, bigger profits. But this abundance, if concentrated upon for its own sake, will undermine itself. Popularity must be recognized as an agreeable by-product of what we're doing. When popularity becomes



the product itself, then popular art tends to feed on its own popularity, to idolize its own success, and eventually to parody its own standards.

"And at that time, anything less than popular is driven out of the market.

"We could be heading that way now.

"Music, the art we deal with, has in the past had its great protectors and benefactors: the Church; the Medicis; the court aristocracy; the publishing, radio and record companies. Us.

"As industries, we have now replaced 'the patron,' but should be mindful that history has a role for us. And its lesson is: 'Beware Martin Luther.' Beware of ourselves becoming smug to the point of recognizing only the commercial usefulness of the 'product' we deal with.

"Beware that our drive to popularity, ratings, and quantity for the sake of quantity may stifle the variety of pleasures that life holds.

"It is, of course, relative life's play to satirize the quality of life today.

"Yet, as a father, I'm concerned, about my children, and what they are exposed to. Part of it is radio, much of it much else. Yet their life in Southern California is in many ways starvation.

"They may indeed be part of a new, starving class, worse off in some ways than the blacks or Hispanics. Teenagers captured on an endless treadmill from MacDonald's to the Gap to KMET to Lico-rice Pizza and back to MacDonald's again.

"Look, dad! No senses!

"America's new minority problem: Deprived masses, unaware of their deprivation, taught in schools where average is good enough, averaged out in the arts by you and me, the new minority, trapped in its suburban ghettos. . . . lives dictated by commerce.

"I expect any day now to read that some surgeon from Texas, having tired of heart transplants, will have performed on some teenager the first successful implant of a fully transistorized, AM-FM ear.

"I'm not about to suggest we stop being in business. I am not, for sure, suggesting turning our companies into charities.

"I'd like to see us more profitable, to allow us more margin for experiment, enjoyment, and dedication to worthwhile pursuits.

"So this talk this morning should hardly be interpreted as a plea to give up commercial success.

"The distinction I make, however, is that we can not allow pure commercialism to overwhelm and dictate our lives. We can not allow the recording or broadcasting of fine music—irrespective of its commercial potential—to be spoken of (as it sometimes is in my own company) as 'good for our image,' and little else.

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AM Band Must Stress Its Strength



Mutual Touts 'Revolution' In Satellite Web

Moderator Jim Gabbert, president of the National Radio Broadcasters Assn. and Gary Worth, vice president of Mutual Broadcasting, combined to present an optimistic portrayal of what they expect to be "a revolution in network radio within the next five years."

Instigating the revolution, if Worth has his way, will be Mutual's petition still before the Federal Communications Commission to uplink 650 of its affiliates to the Western Union satellite, 23,300 miles in outer space.



Gary Worth

Worth used slides and an effective demonstration of AM stereo to make his point—that for networking to be effective, it must abandon the "23,000 miles of AT&T telephone lines" upon which it has relied for 52 years.

"Once approved, Mutual will be capable of feeding three separate channels in stereo to our affiliates," he said, "and, eventually, six channels."

Besides the basic programming cues, etc. would also be spaced onto the same channels, "virtually giving each station the possibility of becoming the communications center for its community."

Typical of the earliest programming, once underway, would be a sports telecast on one channel, the same show in Spanish on another and musical programming on the third.

Worth pointed out that Mutual plans shortly to broadcast Dallas Cowboys games in Spanish and English to the Southwestern states and Mexico.

He pointed out that affiliated stations, under the satellite network, would not be required "any more than they already are" to accept

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"AM Survival In The Age Of FM" can only be in doubt if AM programmers lose sight of the inherent strengths of their band. But which strengths should be emphasized emerged as a question not so easily answered by five panelists subjected to specific and occasionally spirited probing by 60 mostly medium market program director attendees.

As Bob Savage, programmer of WKTQ in Pittsburgh, summed up, "AM radio can compete well with FM when it uses what it has going for it, and stays away from attempts at copying the FM approach."

Agreeing with Savage were moderator Charlie Lake, national p.d. for Charter Broadcasting in San Diego; Billy Brill, single promo director for Ariola America in Los Angeles; Ed Salamon, national p.d. for Storer Broadcasting in New York, and Bill Hennes, programmer of WMAQ and WKQK in Chicago.

AM strengths to be exploited are traditionally larger operational budgets, a loyal audience already built-in to most markets consisting of mostly older adults, and a generally larger broadcast coverage area.

"All of this combines to give AM a tremendous advantage in the programming of service features," Savage said, pointing to news, weather, sports, traffic reports, etc.

As Salamon of Storer stressed, "We direct our AM efforts toward the audience which already exists for the band, rather than trying to win over converts from FM."

Several listeners jumped at this point to mention recent moves by WNBC in New York toward "an FM sound" in programming longer music sets and fewer commercials. The attendees suggested WNBC's Bob Pittman was attempting to draw FM listeners to the AM band.

Salamon strongly disagreed. "I talked with one of his staffers after a panel the other day, and I'm satis-



fied Pittman is not trying to do that at all," he said. "He's trying to build an entirely new universe of listeners for the station—a new AM format."

At the suggestion of another attendee who thought, if that was the case, Pittman should change the station call letters, Salamon suppressed his own laughter.

"I doubt if NBC's flagship outlet would agree to that," he replied. "It would be like me trying to get George B. Storer's initials taken off our WGBS in Florida."

All but Hennes supported Salamon in his contention that it is futile for AM stations to attempt to draw listeners back from FM.

"FM listeners are an entirely different audience," Salamon said. "You'd lose the audience already geared toward AM—and besides, FM is intended primarily for listening on good receivers in the home."

The image of FM as "the" music medium and the pioneer in radio programming freedom is another factor, most agreed. "AM has to overcome a negative image as being more commercial," Savage said. "But AM has and should continue to learn from FM."

As several listeners persisted in attempts to convince panelists that FM music programming could work on AM, the subject of AM stereo sur-



WKTQ Pittsburgh program director Bob Savage, top left, Charter national program director Charley Lake, top center, Storer national program director Ed Salamon, top right, WMAQ/WKQK Chicago program manager Bill Hennes, above; and Ariola America singles promotion director Bill Brill, right, explain how AM will survive in the age of FM.

facted—only to be quickly sunk by Bill Hennes.

"AM stereo is so far in the future for us as programmers," he contended, "that it's too far to really contemplate as a viable vehicle at this point."

Hennes pointed out that the ra-

dio business is so changeable, with something totally new on a daily basis, that it is difficult to contemplate what the future may hold.

"If AM stereo comes about," he said, "and the technology that goes with it is good, then I believe most outlets will jump on it. But if the technology is bad, nobody will touch it."

Savage agreed, adding that the question of the quality of AM receivers would be an important issue and, in any case, he could not see AM stereo as being much more than "a great merchandising tool for the AM band" if it ever arrives.

Gortikov & Gabbert Debate

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"of the composer and publisher contributions to the recordings."

The question resulting, he asked, was "How, then, can you rationalize lesser valuation to the musicians, vocalists and record companies which create those same recordings and make the music come to life?"

Referring to the argument that record companies are wealthy and do not need additional income, Gortikov declared that "there's nothing evil or un-American about multiple sources of income," and illustrated the point with examples from radio such as syndication of programs.

According to Gortikov, radio stations "actually will not pay" the performance royalties but that the

charge will be passed onto the consumer in the form of higher rate cards stimulating higher shelf prices for goods.

One issue drawing much apparent interest from the audience was the question of whether radio should pay for broadcasting records if, in fact, airplay stimulates sales of disks.

If that is a valid argument, Gortikov's position is that it should influence the amount and not the existence of royalty payments, since he believes that "Radio plays for radio's self-interest only."

Gortikov asked the audience to examine three "facts," he called "vital considerations."

First, he claimed that "about 75% of all airplay prevails on records that are not on the charts and whose air exposure makes no contribution to their sales."

Second, about 1,000 new recorded tunes are released each week, and a station may add "at the most" six to its playlists.

And third, "Radio does not deliberately promote the sale of recordings."

"Broadcasters speak out of both sides of their mouths," said Gortikov, because although they petitioned Congress to enact a performance royalty to be required of cable television operators, they will not support the sound recording royalty which relies "on the same rationale and logic."

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Billboard publisher Lee Zhitto, moderator of the royalty debate.



Paul Drew



Kent Burkhart

How To Survive Arbitron And Serve Your Listener

• Continued from page 45

medium sized markets—many in the South—he said which initiated action on a new record which the majors ultimately picked up. Gavin named such markets as Augusta, Ga., Columbus, Ohio, and Spokane, Wash.

Dick Hyatt of WBPB, Kingston, N.Y., asked Burkhart how he was building quarter hours for his programs. "Through the reconstruction of the music," Burkhart replied, "through the flow on the air

and not necessarily through promotions."

Picking up this theme, Gavin asked moderator Paul Drew, the former RKO national programmer, if the Bill Drake system wasn't designed to build quarter hours. Responded Drew: "There was a promotion in one quarter hour designed to aid the next quarter hour."

A question on whether a station has to radically change its format to

(Continued on page 57)



A highlight of the Forum is a visit to the Harlem landmark, the Apollo Theatre. As the marquee explains, a special show headlines the Delfonics. Platinum Hook, another act on the bill, is shown performing for the Billboard crowd.

Stan Cornyn Keynotes Industry's Role In Today's Taste And Arts

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"If it is fine stuff, that should be enough. No rationalizations necessary.

"Because commercialism is a powerful appeal. What works, what makes money, can in any business become total preoccupation, and dominate our every move. Like riding in the same elevator car with a gorilla, commercialism running rampant can be overbearing, unmanageable, somewhat smelly, and very much in need of a trainer.

"If, like popularity, profits could be another pleasant by-product, not preoccupation, of our lives, our contribution to our neighbors might be more real and profound.

"Is this all just dreaming, the rhetoric of a speechmaker?

"We have the power. Between us, we are the media of change in contemporary culture, and we are accepted as this by our audiences, our masses.

"So now, I must ask what are the uses of this kind of power, for here we must speak of good and evil, and define a new ethic, a new religion.

How to radio 'good.'

"Must I dispense with as hopelessly Utopian the concept that the standard for programming a station should be the variety of good music . . . that the best of rock be heard next to the best of modern classics . . . that Stravinsky follow

Springsteen, that Noel Coward follow the Eagles, that Ray Charles follow Johnny Cash?

"That is too big a step, I suppose, to accept the guidance of critics and artists in determining our programming. But I distastefully resign myself to our board of directors being the masses . . . those apparently with little better to do than call a radio station to ask to hear one more time how

"King Tut was born in Arizona
And moved to Babylonya
He could have won a grammy
Buried in his jammies"
(Copyright 1978 by King Tut-COLORADO Music Inc., used without permission or respect.)

"What would happen if other institutions democratically and commercially inclined, responded to phone requests. . .

" . . . If theatre were a sort of Great White Way overflowing with 'Gong Shows' and 'Bowling for Dollars.'

" . . . If the New York Philharmonic played a full season of Montovani.

" . . . If the Metropolitan Museum of Art had a wing dedicated to posters of Farrah Fawcett-Majors and Cheryl Tiegs: The Metropolitan Museum of Tits and Ass.

"If I were to suggest a religion, a good that appeals to me, it would be this: that our lives be full with all the variety of experience the exists.

That radio exercise its power to enhance our lives not by repetition alone, but also by exploration of the unexpected.

"We should not reserve 'mind expansion' to drugs. We as media can expand our audiences' consciousness. Give our listeners a chance to do a little comparison shopping.

"We have the all-time great rating. As an industry, we appeal greatly to the biggest bulge of people ever to exist on earth. That sizable new audience is progressing through American life like a watermelon passing through a boa constrictor. Much of our recent and future history will consist of these giant generations passing through infancy, youth, the middle years, and old age.

"If we can be part of an affirmation of excellence for these people, we can have used a great power, perhaps greater than any of us imagines.

"How many people under 25 have never seen a play? Or heard a symphony?

"Maybe WBLS could develop a public service spot, saying 'There's a man you should know about—Nat King Cole. . .'

This opening of experiential doors for our audiences is not easy. Not necessarily commercial. But it is what radio is about, according to Charles Ferris, Chairman of the FCC.

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Audio Experts See Need To 'Soup' Signals

If one station ran its programming through two sets of transmitters and studios, the outlet which sounded better to the listener's ear would draw higher quarter hours, according to a panel of three audio processing specialists.

Forum attendees heard Bob Orban, "father" of the Optimod for FM and, more recently, AM; Harv Rees, engineering "doctor" from Washington, D.C., and moderator Jim Gabbert discuss pros and cons of the technical side of radio today.

Underlying principle for any tampering with broadcast hardware is simple, Gabbert said: "The human ear will reject, even subliminally, any irritating sound."

Gabbert cited studies performed by beautiful music syndicator Jim Schulke which proved that slippage in ratings can be correlated to a detectable deterioration in audio processing equipment.

Put a different way by Orban, "It has gotten to the point in radio today where you are all equally loud. If you cross that threshold, you will all become equally distorted."

Orban said the logical next step would be to improve quality of the signal.

But Gabbert pointed out that a clear signal, by itself, "won't do much for you. Everything from programming on down must be right . . . and if it is, then the signal will make the difference."

However, Rees pointed out, to the enthusiastic support of Orban



and Gabbert, that manufacturers of AM receivers today are not exactly helping the situation to become clearer.

"While working with the AM Stereo Committee," Gabbert added, "we tested 250 different types of receivers. Each had a totally different sound and performance."

Orban explained that this meant a station could tune itself through proper engineering so it might sound good on its one monitor receiver. "But it is possible that the station would sound entirely different on those other 249."

The lack of standardization demands that a station consequently, "must compromise the quality of its signal to gain the best sound possible on as many differing receivers as you can obtain," Gabbert continued.

The panel pointed out that the situation for FM is just the opposite: The sound quality seldom varies.

Or, as Orban put it: "Ask people why they listen to FM and they'll tell you—it simply sounds better."

AUGUST 26, 1978, BILLBOARD



Orban Associates president Bob Orban and consulting engineer Harv Rees discuss audio processing, distortion, and its effect on ratings.

'Legal Side' Probes FCC's Format Rules

Programming decisions in radio cannot be based solely upon ratings but must take into account the rules and regulations of the Federal Communications Commission.

Exploring the various constraints under which radio must operate, "The Legal Side—For Programmers" presented a Forum panel of three experts on communications law.

W. Jan Gay, chief of the Compliance Branch in the Complaints and Compliance Bureau of the FCC's Broadcast Division, pointed out several problems for the unwary programmer.

Lotteries are prohibited from broadcasts, according to Gay, who warns that what does not appear to a programmer as such may nevertheless violate the Commission's Rules.

A Delta Airlines commercial spot broadcast on 79 stations in the Mid-



James Weitzman

west was found to have violated the prohibition against lotteries although no one in the audience seemed to believe that guaran-

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Opening night festivities of the Forum includes a cocktail party. Robert Wogan and Steve White of NBC, immediate right, are among those in attendance. At far right Forum director Doug Hall greets Bob Orenbach, former WRVR New York general manager who has just joined Jazz Media International, a syndicator and marketer of jazz radio programming, as president. Below, Tom Collins of WJLB Detroit, lines up with Private Stock recording artist Cissy Houston, and Larry Uttal and David Carrico of Private Stock. Further below, Mario Barbato and Guilherme De Souza of Radio Globo, Brazil, confer.

AM Stereo Spotted In Hope, Skepticism

By STEPHEN TRAIMAN

Stereo could be the real equalizer that AM broadcasters need to compete effectively with their FM rivals, and a system could be operative by next spring if all goes well with FCC proceedings.

That's the key message of the trio of industry leaders who discussed "AM Stereo . . . What Can We Expect?," with a Forum audience that shared both the hope and skepticism found throughout the industry.

Moderator Jim Gabbert is vice chairman of the National AM Stereo Radio Committee (NAMSRC), also was chairman of the National Quadrasonic Radio Committee (NQRC)

and is an active broadcaster with his K101 in San Francisco. Panelist Harold Kassens is with consultant A.D. Ring and is a former FCC staffer, and Chris Payne, is assistant to the vice president for engineering at the National Assn. of Broadcasters.

Among the general topics covered, and key points made:

- AM stereo will change the marketing for AMers, and not only will AM radios sound as good as FM, but the format will inspire manufacturers to do better.

- With the FCC's notice of proposed rulemaking expected in

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Jim Gabbert



Harold Kassens



Chris Payne

WKTU Flies Burkhardt Disco Flag

Kent Burkhardt took a walk through Central Park on the Sunday following the July 24 debut of Burkhardt-Abrams' disco format over WKTU-FM in New York.

"Guess what station was being played on virtually every set in that park?" he asks, barely suppressing his glee. Burkhardt had just concluded moderating a panel at the Radio Forum on alternative formats.

Burkhardt's firm had spent months surveying more than 500 disco owners, DJs and professionals to compile an all-time top 150 playlist of disco music, he says, which forms the basis of WKTU's "Disco 92."

"We wanted the listener to feel as

if he or she'd just walked into a disco club," Burkhardt explains, pointing out that prior to the shift WKTU had enjoyed less than fantastic success with his firm's mellow sound.

Competition from WBLS, which had achieved a reputation as a disco station by occasionally airing some cuts, is not expected to be a factor any longer, Burkhardt adds.

One reason is the Aug. 15 acquisition of Wanda Ramos, former music director of WBLS. Ramos joined Burkhardt to help expand the development of the disco format.

Burkhardt says the disco programming is already available and several stations are now firming arrangements.

Dave Rapaport's WKTU aired the format with no prior promotion, other than on-air teasers to tune in and hear the new sound.

Since then, WKTU has been "swamped with calls from former advertisers, new advertisers . . . particularly club owners . . . as well as listeners," according to a station spokesman.

Burkhardt admits the move was an experiment, but he says it has already proven itself.

Rapaport has decided to express his own belief through launching a massive promo push this week—9,000 billboards and posters emblazoned "Disco 92" and split between buses and disco clubs in New Jersey and New York.



Music Researchers Probe New Methods

What is the best way for a radio station to find out the music preferences of its listeners? Should a station director retain a specialized research firm to do extensive person to person interviews, or can adequate results be obtained by station personnel working over the phone?

These were the questions under consideration at the Forum's "Music Research" session.

Ed Salamon, program director of New York's WHN, opened by introducing Bob Hanaberry, an independent radio consultant who explained the new research method

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Radio Programming Forum Report



Radio Forum Winners Run Gamut Of Professionalism

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Country Music Station Of The Year For Small Markets: a tie between KEED Eugene, Ore., and WGTO Cypress Gardens, Fla.

MOR Station Of The Year For Small Markets: WCHV, Charlottesville, Va.

Rock Personality Of The Year For Small Markets: Greg Thomas of WCVS Springfield, Ill.

Country Music Personality Of The Year For Small Markets: Mike Carta of WMAY Springfield, Ill.

MOR Personality Of The Year For Small Markets: Phil Redo of WLOM, Orleans, Mass.

Rock Program Director Of The Year For Small Markets: Pat Martin of WSPT Stevens Point, Wis.

Country Music Program Director Of The Year For Small Markets: Tom Lang, WLKE Waupun, Wis.

MOR Program Director Of The Year For Small Markets: Marc McCoy of KYSN, Colorado Springs.

Unique Format Station Of The Year: WILD, Boston.

Unique Format Program Director Of The Year: a tie between Norman Pellegrini of classical music WFMT, Chicago and Jack Patterson of disco-jazz KMJQ, Houston.

Military Air Personality Of The Year: Staff Sergeant Forest N. Corley of the American Armed Forces Radio and Television Service in Athens, Greece.

Top Special Program Of A Public Affairs Nature In Major Markets: "Days Of Lines And Noses," written and produced by Bob Madigan and Christopher Ames for KNX-FM, Los Angeles.

Top Special Program In Medium Markets: "Harry Chapin Visits Toledo," by Debra Boyce of WSPD, Toledo.

Top Regularly Scheduled Special Program In Medium Markets: "The Wal 'n' Den Show," CFQC Saskatoon, Saskatchewan, Canada.

Credits

Coverage of the 11th annual Billboard Radio Programming Forum provided by Ray Herbeck Jr., Robert Roth, Robert Ford Jr., Adam White, Stephen Tremain and Eliot Tiegel. Section edited by Eliot Tiegel. Photos by Sam Emerson. Graphic layout by Doug Hall.

Top Special Program Of A Religious Nature, Syndicated And Regularly Scheduled: "Love On The Rock" by the Rev. Harry Schlitt of American Forces Radio and Television Services.

Top Special Program In Small Markets: "The Johnny Quinn Anniversary Show" by Johnny Quinn of WLVA, Lynchburg, Va.

Top Special Programs Aired On Stations Across The Country: "The Elvis Presley Story" from Watermark, Inc., Ron Jacobs, writer-producer; "The History Of FM Radio" from Inner View, Jack Morris, executive producer; "The History Of Rock And Roll" from Drake-Chenault, Phil Yarborough and Bill Drake, producers.

Top Regularly Scheduled Program In Major Markets: "All My Problems" from WKBW, Buffalo.

Top Regularly Scheduled Syndicated Program: "News Blimps" by Steve Crowley of Progressive Radio Network of New York.

Top Special Or Irregularly Scheduled Syndicated Program: "Hope '77" from Footprint Productions of Toronto.

Top Musical Special For Major Markets: "Ten Unforgettable Days" by CHFI, Toronto.

Billboard's Special Award For Long And Distinguished Service To The Industry: Bill Gavin, publisher of the Gavin Report, San Francisco.

Top Chief Executive In Charge Of Promotion: Harold Childs of A&M Records, Los Angeles.

National Promotion Person Of The Year: Stan Byrd of Warner Bros., Los Angeles.

Independent Promotion Person Of The Year: Augie Blume of San Francisco.

Top Regional Promotion Persons Of The Year: West—Stan Forman, Capitol Records, Seattle; East—Bobbi Silver, RSO Records, Philadelphia; South—Mike Martin, RSO Records, Atlanta; Midwest—Sam Cerami, Warner Bros. Records, Chicago.

Local Promotion Persons Of The Year: South—Curtis Jones of Warner Bros., Atlanta; West—Bruce Shindler of Elektra/Asylum Records, San Francisco; East—Rick Alden of Warner Bros.-Elektra/Asylum-Atlantic, Philadelphia; Midwest—a tie between Gene Denonovich, Columbia, St. Louis; and Jay Hart, RCA, Cincinnati.



Honorees at the awards banquet include: Harold Childs of A&M, upper left, who is given his trophy by Forum director Doug Hall as host Scotty Brink of WNBC New York looks on; Bob Smith of RSO, center; Machine Gur Kelly of KTNQ Los Angeles, above, who makes brief acceptance remarks; Howard Hoffman of WPRO, directly to left; and Ed Salamon, Storer national program director and WHN New York program director, bottom left.

Revised Act's Passage May Free P.D.s

Program directors will not have to worry about scheduling news, public affairs and religious broadcasts if they don't want to should the proposed Communications Act be passed, reported Harry "Chip" Shooshan, general counsel of the House communications subcommittee.

In a luncheon address to Forum attendees, Shooshan outlined the basic principles applicable to radio in the major revision of the Communications Act now pending in Congress.

A problem for broadcasters under the Communications Act of 1934, now in effect, has long been the requirement that they perform

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Harry "Chip" Shooshan

Record Promo Relies On Credibility



Credibility remains the overwhelming element necessary for a label promotion man to successfully gain airplay for product on any given station. But radio has forced a change in the ground rules which constitute how that local promo man establishes his credibility, according to four Forum panelists who probed "Record Promotion—How To Make It Work For Radio."

"Today, it's research," said Bob Sherwood, vice president of promotion for CBS. "It used to be that if a record sold, it would be a hit and gain airplay—but not anymore. The local promo man must keep on top of research methods and present this information to the station if he's to succeed."

Joining Sherwood on the panel were Charlie Minor, vice president, promotion, United Artists; Pete Gideon, vice president, promotion, Alexenburg Records, and Harold Childs, vice president, promotion, A&M.

Childs added that the job of staying on top of research has been made even more difficult by the fragmentation of radio formats emerging today.

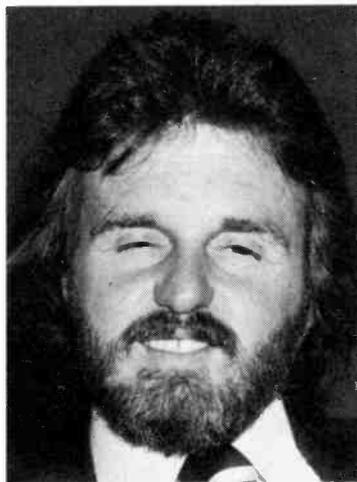
"While a station may profess a particular style of music," he said, "in reality, it is airing a variety of music. Gone is the day when one local promo man would stay on top of Top 40 while another handled r&b. Today, you must be able to grasp an entire market with differing and changing musical tastes."

Childs pointed out the growth of another variant in format—the more rocking adult contemporary style which falls short of Top 40 but rocks more than softer versions... the KNX-FMs of the world.

"In other words, radio has forced a change in the approach we must take," he said. "And it's all for the better."

Minor stressed the importance of building credibility by citing the growth within the last 10 years of the local promotion person's importance to labels.

"He is the key to success in our business today," said Minor. "He's become our eyes and our ears and



Charlie Minor



Harold Childs



Pete Gideon

determines one's success in the market."

Minor added that it "no longer works to take out the local programmer, get him drunk, have a good time... and then expect to see your record played. It's become a science."

Sherwood stressed the point by calling on Bill Hennes, programmer in Chicago of WMAQ and WKQK, to spell out his opinion. Hennes said he judged a promotion person by "promises made and kept as to what would or would not happen on a record, plus reliable information."

Solid backup with promotions, giveaways, concert tie-ins, etc. was also cited.

A matter of growing concern to labels, on the other hand, is the increasing absence on the local level of decision makers—the radio managers who actually says yes or no to airplay.

Sherwood pointed out that the trend toward programming consultants has shown that many local promo men cannot gain a yes or no at that level. The decision maker is elsewhere.

"There's a frustration here," Sherwood said. "But we're learning to live with it. We've taken the approach of finding these consultants on the national level, then filtering



Tommy Noonan



Bob Sherwood

the information down to the local person."

Another area of concern is training—or the lack of it. It used to be that independent distributors provided fertile ground for promotion training.

"But today, the growth of branch distribution has cut back the quantity of people available with this background," Sherwood added.

However, since a negligible number of attending programmers raised the question of lack of service or qualified personnel at this time, the label representatives cited this fact as evidence of a growing

professional trend in the promotion field.

"It's becoming a one-on-one business," said Sherwood, "but it's working."

Gideon found himself in the enviable position of not having to pitch product yet—his embryonic company as yet has none available.

"So, I have my promotion staff simply visiting the stations now," Gideon said, "to get acquainted and build rapport."

"It's really a pleasure to begin on this basis without all the pressure... yet."

Revised Act's Passage May Free P.D.s

Continued from page 51

in the "public interest, convenience or necessity." Such a "vague" standard would be abolished in the new law, according to Shooshan, who feels that it has only "resulted in more government encroachment."

Since "these words are not in the new law," broadcasters should not see a system wherein "the little guy gets hurt."

As an example of the present system, under which the lawyer says that happens, he cites the recent case of the Hardin and Weaver show on a Washington, D.C., station which was fined \$5,000 by the FCC for mislogging ad-libbed spots which went longer than the allotted time.

Many listeners responded with contributions to the station and none had ever filed a complaint.

The FCC had imposed the fine on its own initiative.

"The Commission purports to be acting in the public interest," Shooshan opined, "but the public sends in checks."

Under the proposed revision of (Continued on page 57)



WZZD Philadelphia program director Kevin Metheny makes a point on a panel concerned with music research as WHN New York research director Ann Grassi and WNBC program director Bob Pittman wait their turn.

Music Researchers Eye Vagaries

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he has developed with the Media Trend Research Co. of Maryland.

The main thrust of Hanaberry's method is aimed towards a station's heavy listeners. According to Hanaberry, "50% of a station's listening comes from 20% of its listeners." Hanaberry's method attempts to find these heavy listeners and discover their preferences through personal interviews.

Hanaberry advised the audience to "Know thy heavy listener and work with him." With that, Hanaberry said he thought it would be best if he left the room and, after answering a few questions, he did just that.

The rest of the session was devoted to what stations can do themselves without hiring consultants

and research firms to research their markets.

Ann Grassi, research director of WHN, told the gathering how to prepare a research sample. Grassi discussed the pros and cons of active samples, passive samples, random digit dialing and phone book canvassing.

What to do once one has a satisfactory sample was discussed by Kevin Metheny, program director of WZZD in Philadelphia. Metheny advocates making two phone calls to subjects, one to determine the subject's listening habits and another to determine music preference. He stressed the importance of finding out what the respondent thinks at the time of the call. "People get tired of certain records and it is im-

portant to find that out in your calls," advised Metheny.

Bob Pittman, program manager of New York's WNBC, spoke of what to do with research once it is completed. "Research does not make policy," he declared. "It can only help you in the decision making process."

Pittman does not believe in hiring outside consultants to do research. "Your secretaries can do just as good a job as professional research people if the questions are good enough," opined Pittman. Pittman also feels that research findings should be fed back into a station's advertising campaign.

Both Pittman and Metheny said they do not use record sales in determining which records to add to their playlist.



Manhattan Borough president Andrew Stein congratulates Billboard on its 11th annual Forum after presenting a proclamation from the city.

'Alternative Formats' May Indicate Radio's Direction

Radio programming is inexorably fragmenting into specialized formats which appeal to an amalgamated audience splintered from the mainstream, attendees to the "Alternative Formats" Forum panel were told.

Furthermore, the future of radio may well rest with these nonconformist approaches.

"The determining factor in the

success of an individual station could be how well it carves out a niche for itself," said Al Ham, consultant to nostalgic WDJZ in Bridgeport, Conn.

Joining Ham were Dennis Waters, program director of all-jazz WRVR, and Matt Biberfeld, p.d. for all-classical WNCN, both in New York. Moderator was Kent Burkhardt. (Continued on page 53)

AUGUST 26, 1978, BILLBOARD

Black Radio Sees AM, FM Splinter For Its Audience

By ROBERT FORD JR.

Black radio has come a long way from the days when men with names like Dr. Jive and Be Bop Billy talked in rhyme and played "race" records on tiny stations that sounded like they were broadcasting from someone's garage.

Today, black radio is a multimillion-dollar industry with all the technical and administrative sophistication of other segments of the radio business.

But while the dark ages of black radio are behind us, today's black stations are faced with new and more complex challenges. The difficulty AM outlets are having competing with powerful black FM stations and the increasing fragmentation of black audiences were the problems brought up most frequently during the Forum's "Black Radio—The Exciting Evolution" session.

Mark Olds, president of New York's WWRL and WRVR as well as chairman of the panel, opened the meeting by pointing up the changes in the listening habits of blacks in recent years.

"There used to be a monolithic black audience that listened almost exclusively to black stations," stated Olds. "But today blacks listen to all types of radio and black stations must try harder to hold an audience."

Joe Tamburro, program director of both WDAS-AM-FM, spoke of the problems his AM outlet is having. "The AM station just can't compete with the signal of the FM," said Tamburro. "And the national agencies are now trying to buy only my FM, which is the beginning of the end for the AM."

Tamburro said he is now looking for a new format for his AM station. "We have a strong share of market on Sunday mornings when we run our AM gospel programs, and we might try an all-gospel format," mused Tamburro.

Pointing out that in many markets all-news stations do well with black listeners, Tamburro raised an interesting possibility, "I think blacks might be ready for an all-black news station."

Roadshow Records vice president for promotion, Maye Hampton James, told the session that the problems Tamburro is having are happening all over the country. "Wherever I go I find the same problems at black stations—AM can't compete with FM," observed James.

Jim Maddox, program director at KMJQ in Houston, said he did not think that AM had to lose out to FM. "Music is the number one thing blacks listen to the radio for and most music sounds better on FM," conceded Maddox, but he added, "AM does not have to lose the war. It just has to try a little harder."

Hal Jackson, vice president of Innerscity Broadcasting, agreed with Maddox. "AM stations have to give people a reason to find them on their radio dials," declared Jackson.

A member of the audience said that he felt the success of black FM was not due to the inherent advantages over AM but to the creative programming FM was able to offer.

Jackson agreed, saying his company's flagship station, WBLS, New

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'Alternative Formats' Presage the Future

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"Just as we've witnessed the demise of the 'something for everybody' approach in magazines, such as Life," said Ham, "radio has just now begun to realize the value of specialization."

Waters, Biberfeld and Ham stressed the importance of understanding that the difference between their stations and more popular formats was only in the music selected for programming—not in techniques.

"We all use the same fundamentals of good radio any of you employ," said Waters. "We are alternative only in music, not the sound of the station."

Waters emphasized that as listeners seek more diversification in their musical tastes, they tend to seek out stations appealing to spe-

ci-fic areas. . . such as jazz, classical or nostalgia.

ographics. Waters and Ham echoed the concept. However, alternative music programming does hold problems, none of which cannot be overcome, listeners were told. One is set structure.

For instance, Waters programs jazz cuts which range anywhere from 2½ minutes to 15 minutes in length; Biberfeld's classical performances can comprise 30 minutes with only one cut.



Dennis Waters



WDJZ Bridgeport, Conn., consultant Al Ham comments on the alternative format panel while WNCN New York program director Matt Biberfeld listens.

"We are forced to build our programming around the length of time for music, as opposed to how many cuts we plan to air in an hour," said Waters.

On the other hand, Ham literally brought attending programmers to their feet when he explained that his station, which airs standards from the '30s, '40s, '50s and '60s, "uses seven-song sweeps."

He explained that he programs day-long sections, which allow the freedom for long-length musical blocks.

Waters also pointed out that if an alternative approach is chosen for

any station, "it must be done properly, or it can be dangerous. For example, each of us on this panel is an authority in our particular field of music."

But the overall appeal of any of the stations discussed, as pointed out by Burkhart, is that the music is concentrated and not watered down for mass consumption.

Ham pointed out that obtaining a music library can also be a stumbling block. "There is no such thing as record service for the cuts we program," he said. "We built our library from several vintage collections—including my own."

AUGUST 26, 1978, BILLBOARD



WDAS-FM program director Joe Tamburro, top, speaks as a member of the black radio panel as Roadshow Records promotion vice president Maye Hampton James listens. In bottom photo WBLS New York program director Hal Jackson takes a turn at the mike as KMJQ Houston general manager Jim Maddox looks on.



Stations & Records Connect For Service, Airplay, Merchandising

Perhaps only two years ago, half the programmer attendees at a panel discussion of "The On-Going Record-Radio Connection" would have raised their hands in response to the question:

"How many of you are not receiving good record service from labels?"

But when asked this year by Sheila Chlanda, CBS associate director of national promotion, only five of the 40 listeners responded—and three of those were campus p.d.s. Chlanda deftly used this

demonstration to stress the panel's primary point: Labels have been upgrading service to outlets and integrating the record/radio airplay role into overall marketing efforts.

Joining Chlanda were Margo Knesz, RCA national singles promo-



Norm Pattiz



Bob Meyrowitz



Rich Barna



Black radio panel moderator Mark Olds.

tion director, and Wanda Ramos, departing music director of WBLS here. Through repeated case-by-case examples, both helped destroy the myth that labels still have not adequately tied promotion service into smaller and secondary radio markets, turf of most attendees.

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The Best of Broadway lunch is a high point of the Forum as stars from "Grease," "On The Twentieth Century," "The Magic Show" and "Annie" perform.



Stations & Records

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In fact, programmers learned that gaining airplay is no longer the "final step" in marketing a record—it has become the first step. "Our job begins today with airplay," Chlanda pointed out. "It's linked more closely now with other ways of augmenting merchandising efforts."

Coordination of live touring and the growth of in-store video systems, all keyed to airplay gained as a disk breaks, emerged as the overall thrust sought by labels.

promotion person trying to get you to add a single which we see as a national hit, but you see as a local waste of time. So, you don't add it."

Knesz and Chlanda concurred on the point—a label never releases a record it doesn't believe will be a hit, despite the impression at some unserved stations that the opposite may be the case. "The decision to drop a record is based on the feedback from radio, primarily," Chlanda said.

But once a breaking single emerges, both added, the merchandising campaign using radio is supposed to kick into high gear—particularly using outlets for artist personal appearances near the dates of any local performances.

Ramos cited her specific experiences at WBLN in New York, where to build the station's music library she "wrote one letter, then another ... and so on, until I finally got what I wanted. You must be persistent," she said. "It took us years, but today it would not have taken so long."

Davis Warns

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made without radio input—"and it's often my decision."

When the issue is in doubt, he went on, "you do wait for feedback from radio."

Speaking about the jazz market, Davis pointed to his label's Novus line as a necessary and vital commitment to ground-breaking music, but emphasized that sales for such product are small.

Notwithstanding college radio and plentiful press coverage, he added, most jazz except crossover is limited in potential.

Radio ratings for jazz stations are poor. "Where the music is exposed, the audience response does not always constitute a worthwhile return," Davis concluded.

Syndicators Provide Answer For Creative Sterility In Programming

Right now, radio syndication is a boom industry. Stations all over the country have found that syndicators can provide topnotch programming that fits into their format at little or no cost to the station. The Forum's radio syndication panel

the session by echoing the creativity sentiments of Forum keynote Stan Cornyn. "There is a need for creativity in radio today," Nasatir remarked, "and syndication is one answer to radio sterility."

Norm Pattiz, president of West-

gressive Radio Network, expanded on Pattiz's point. According to Barna, "Our News Blimp feature costs several thousand dollars a week to produce. A local station could not produce a news show of this quality on its budget."



Syndicator panel moderator Mort Nasatir, in charge of Billboard's radio syndication operations.

Knesz pointed out that once airplay is gained on a station, a label must bear responsibility for getting its product merchandised in local retail outlets. The problem, raised from the floor, of a label occasionally backing away from an LP nationally—though the single may be a hit on some local stations—was put into radio perspective.

"I admit that sometimes that happens and it is uncomfortable for everybody," Knesz said. "But it's really no different than our local



Cooperation between radio and the record industry is the subject for Sheila Chlanda, associate director for national promotion at CBS Records; Wanda Ramos, former WBLN New York music director; and Margo Knesz, national singles promotion director for RCA Records.

gave registrants a chance to hear from the men who head up four of the country's most successful syndication operations.

Mort Nasatir, head of Billboard's Music In The Air syndication division and panel chairman, opened

wood One, said that syndicators don't try to reprogram stations. "We enhance a station's format," said Pattiz, "We produce programs that stations can't produce themselves."

Rich Barna, president of the Pro-

Bob Meyrowitz, president of D.I.R. Broadcasting, touched on a subject close to the heart of many station managers. "We have found that our main program, the 'King Biscuit Flower Hour,' has doubled

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Banquet entertainment includes RCA's Toby Beau, top, and Bo & Generation II, a 17-piece band with three singers, bottom.



'Fat Cat' Stations Share Strength In Morning & 'Rule' Breaking

By ROBERT FORD

This year's Forum provided a unique opportunity to hear from some of the 'fat cats' of radio—stations that have consistently commanded impressive shares of markets in their areas.

Moderator Julian Breen, general manager of the Greater Media Corp., opened the "Big Station Winners" session by observing that all of the stations represented—WOR, New York; WGN, Chicago, and WBT, Charlotte—have things in common.

"All of these stations have long running morning men who dominate their market. All of these stations violate what many of us consider the rules of successful radio, and all of these stations have become ingrained in their communities," Breen observed.

Dan Griffin, operations manager of WOR, said that his station tries to operate like a small town station in a big market. "We try to give our listeners help in coping with life in New York," Griffin said.

"Our morning program offers detailed information on traffic, weather and consumer news, as well as the most reliable morning man in New York, John Gambling. "Gambling has done the morning program at WOR for 19 years and before that his father did it for 37 years. And WOR now has John Gambling III waiting in the wings."

Griffin says his station gets tremendous listener response. "WOR is a 'we' station," Griffin stated. "When we get listener mail people refer to 'our station.'" Because of this listener attachment to WOR Griffin said the station makes changes slowly. But, he added, "We try hard to avoid stagnation."

Dick Jones, program director of WGN, said the success of his station is due to hard work and common sense. "We are concerned with our area and we try to become part of our listener's family," Jones told the meeting.



Dan Griffin



Dick Jones

Like WOR, WGN claims strong listener response. "The last time we added a new air personality it took two years to get rid of the hate mail," Jones admitted, "But our listeners have grown to love him."

WGN has been number one in Chicago for many years and it offers everything from celebrity interviews to baseball, with classical music and farm news thrown in. Jones said that his station is striving to



Andy Bickel

achieve a younger demographic and the most recent rating book was the station's best in three years.

Andy Bickel, program director of WBT, said his station's success formula is simple. "We are the oldest station in our area, we have a strong 50,000-watt signal and we play good rock 'n' roll," Bickel stated, "With all that going for us we can't lose."

Bickel said his station gets involved in a lot of community-oriented projects and runs a great deal of public affairs broadcasting, adding, "We do that to cover up the fact that we are basically just a shuck and jive radio station."

Bickel admits that his station gets nervous around rating periods. But Jones said he was not a great believer in ratings, though he admitted that was easy for him to say, as his station is a perennial number one in its market.

All on the panel emphasized the importance of a sense of obligation to the community. The panelists felt that the proposed elimination of the FCC's public affairs and special programming requirements would have no effect on their stations. They would still continue to program these features.

Legal Session Probes FCC Format Rules

◆ Continued from page 49

teeing sunshine during a vacation constituted a lottery.

"In the opinion of the staff, this is a lottery," noted Gay after playing a tape of the commercial. "It has the three elements necessary for constituting one: a prize, the element of chance and consideration."



Larry Secret

In response to a reporter's question, the Commission attorney noted that an exemption was written into federal law permitting state-owned lotteries to be advertised on the air both in the state sponsoring the lottery and in contiguous states also sponsoring lotteries.

Gay suggests that programmers avoid costly hassles and loss of revenue by checking first with his office for an informal opinion.

Larry Secret, a Washington attorney and former deputy general counsel of the FCC, addressed the audience on the legal battle be-



tween WBAI and the Commission, or as it is usually called, "the seven dirty words case."

After reading the U.S. Supreme Court's 5 to 4 opinion, Secret's "best guide" for programmers is that "gutter language ought to be off your station."

He noted, however, that in a recent case involving Georgia gubernatorial candidate J.B. Stoner, the Commission would not extend the scope of the WBAI ruling to cover racial epithets.

Another Washington lawyer, James Weitzman, spoke on the "program percentage" requirements mandated by the FCC.

According to Weitzman, when a station receives a composite week demand from the Commission at license renewal time, the program director may discover that the "commitment" in the license has not been met.

"Post-composite week planning is like post mortem estate planning," said the lawyer, who urges any new p.d. to review his station's commitment to see if downward revision is necessary.

"The danger is being too optimistic," with the FCC, he warns, and suggests that realistic thinking is essential in formulating the commitment.

On Air Promo Sells Clear Outlet Images

Do you want to turn your station call letters into a household word? Well, the advice from the Forum's "On Air/Off Air Promotion" panel is to sell your area on the unique qualities of your station.

The panel chairman, Charter Broadcasting program director Charley Lake, opened the session by introducing independent promotion consultant Andy Erish. Erish advised stations to find their niche in their market. Erish said, "The key to success is to do your own thing. There should be no blurring of images in your market."

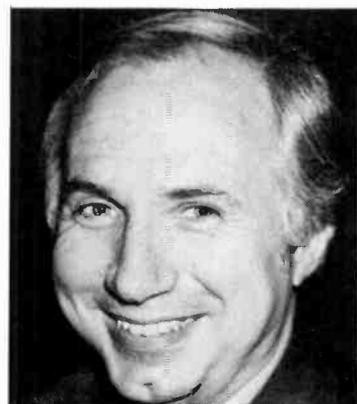
To illustrate his point Erish showed the audience a series of video taped tv spots made by radio stations. The first group of spots were from the New York market. These, from WPIX, WABC, WPLJ and WCBS all were produced in similar "Star Wars"-like motifs. Erish said they were examples of how not to promote your station.

Erish then showed spots produced by two of his clients—WKBW, Buffalo, and KSD, St. Louis. Erish said each spot was done to show off the stations' unique style and, according to Erish, each improved ratings.

Bill O'Shaunnessey, president of WVOX/WRTN of New Rochelle, (Continued on page 57)



Betsy Bucken



Andy Erish

Radio Forum Highs: Awards And Panels



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coverage section in this week's issue.

In the other key awards, KTNQ Los Angeles air personality Machine Gun Kelly was voted top rock personality of the year in the major market competition. Larry Kenney of WHN was selected top market country personality with Bill Heywood of KOY, Phoenix, winning the top market MOR personality accolade.

Adding to WHN's earnings, Ed Salamon, the outlet's program director, was voted country music program director of the year for

large market stations. And WASH's Bob Hughes was named top MOR program director for large market operations.

The Forum brought together executives from the U.S. and overseas for face-to-face seminars, with Stan Cornyn, Warner Bros. Records executive vice president, warning the two industries to be cautious against an overbearing concern for commercialism without taking into consideration the human element of their trades in his keynote speech. (Complete text of Cornyn's address appears elsewhere in the Radio Forum section.)

The Forum's 20 panel sessions touched on the key questions and problems facing radio: the battle for AM to recoup lost ground to FM, splintering audiences in major markets, the potential for networking shows via satellite transmission, the advent of AM stereo, how to maintain solid ratings positions.

Among the key record industry leaders making their positions known at the Forum were Clive Davis, Arista's president, and Don Dempsey, executive vice president, general manager for Epic, Portrait and Associated Labels.

The topic of stereo for AM and its potential for counter programming against FM's solid sound was touched on during several of the seminars.

A trio of broadcasters felt that stereo could be the "real equalizer" for AMers. This was the consensus of a panel on AM stereo which pointed out that it was possible that the Federal Communications Commission could rule on one of the five proposed AM stereo systems within the next few months.

The added cost for a station to convert to stereo would be moderate, with a number of car and home radio manufacturers already indicating their intentions to get models ready for the explosion. And the cost wouldn't be that exorbitant.

It was felt that the first station to bow AM stereo in its market would have a decided competitive edge.

In the area of satellite transmission of programs, including stereo records and concerts, a panel discussion on the future of network radio heralded space transmission as "a revolution in network radio within five years."

Mutual's early application to the FCC is still pending but the presentation showed how sophisticated and regional the plan is, with shows beamed into certain segments of the country or over an entire hookup of affiliates all equipped with satellite receiving "dishes" which Mutual says it will pay for.

In the area of how AM should position itself competitively against FM, a key point made was that AM can compete against FM by using its own strengths and avoid copy-casting FM concepts.

AM programmers should learn from the successes of the FMers, the panel intoned, with the point that FM audiences being different from AMs underscoring the discussion.

This difference in listenership was the key point made by a panel on alternative formats which emphasized that one of radio's values is its capability of playing to splintered audiences. This provides the variety needed to fulfill a community's broad ranging musical tastes.

It was emphasized that as listeners seek out more diversification in their musical tastes, they tend to "seek out stations appealing to specific areas" like jazz, classical or disco.

The role of disco music emerged during several of the panels, but was looked upon as a specialty form of music.

Clive Davis, at his session, noted that disco music was an important area of expression, although he said there was no distinct musical trend because the public's tastes are so wide and catholic that many styles of music are now popular and the public is not clamoring for one specific musical sound.

The area of black radio, underscored by the success in the New

York area of WBLS with its blending of soul, disco and r&b, pointed up the problems some black music stations are encountering.

AM stations are facing major competition from FM's programming to a black audience. The fact that black audiences listen to all types of music behooves a black station to work harder to hold its audience. Observed one record label promotion vice president: wherever he goes in the U.S. he uncovers problems for black AMs in overcoming gains made by FM's playing to a black audience.

The black programmed AM has to give its audience a sound reason for coming back to that dial from FM, the Forum was told.

Rick Devlin, vice president and general manager of WOR, New York, in his welcoming remarks to Forum delegates, noted that the New York area's radio trade group, NYMRAD, has a marketing campaign budgeted at between \$80,000 to \$90,000 for promoting all the area stations.

The campaign is centered around ad agencies in New York and around the country to boost New York radio's importance.

Naturally the station's impacts are tied inexorably to ratings—a topic which popped its head with regularity during a score of the Forum's panels.

Programmers were found on both sides of the fence in support of and against ratings. Most broadcasters agreed they have to live and work with ratings, with Arbitron the key service. But there were hopes other forms of research would emerge which would become alternatives, such as TRAC 7 and a Burke Research system.

Bill Gavin, the veteran chronicler of radio's changing sound, lent a bit of a historical note to the Forum with his asides about days gone by. He noted wryly that as early as 1958 Todd Storz was talking to him about radio being a "constant companion," even to the point of Storz having a radio implanted in his eye glass frame.

The large number of young programmers and disk jockeys in attendance helped balance the veterans on the panel whose opinions they sometimes challenged.

The thorny issue of a royalty for record performance brought together Stan Gortikov, president of the Recording Industry Assn. of America, and Jim Gabbert, president of the National Radio Broadcasters Assn.

Gortikov asked the broadcasters to be "fair" in their understanding of the justification for the inclusion of a performance royalty fee to be paid by radio for the use of the copyrighted recordings it uses to fill most of its airtime.

Gabbert's counter comment centered around two points: stations already pay ASCAP and BMI for airplay and the stations already give the record companies thousands of dollars worth of free time by playing their records.

Gortikov explained that the ASCAP and BMI payments were to the composers and authors of the songs, not the musicians who recorded the compositions.

Gortikov acknowledged that the record industry faced a major problem in overcoming the powerful broadcasting lobbying machine which thus far has kept a radio paid performance royalty stipulation out of the revised Copyright Bill. Gortikov also acknowledged that the chances of overcoming this lobby were slim.

Stan Cornyn Keynotes Industry's Role In Today's Taste And Arts

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"Less than a month ago, he said:

"... the prime mandate of the Communications Act and the First Amendment is to regulate in ways that increase the diversity of information and ideas available to the public. . .

"Addressing himself to broadcasters, he said:

"... for you to be safe—to only provide the conventional view—is not enough to serve the overall 'public interest.'

"Variety, not 'only-the-most-popular,' then, becomes the A-side of this ethic.

"The B-side I hesitated at first even bringing up. I have added it only at the last minute, for it is a concept difficult to define, and too easily ridiculed.

"Yet I've heard some of you talk off the air, know that you in radio pride yourselves on being concerned individuals, sometimes troubled by the difference between your own tastes and the demands of ratings. I know you play music in your homes you wouldn't dare play on the air.

"So I add to 'variety,' the second, indefinable of radio life: Let there be quality.

"A tough word. One I hesitate over. Quality, a very arguable concept. Is one record better than another? Doesn't it all come down to 'taste?'"

"I believe, if we can not agree on universal standards for Quality, then we must set individual standards for Quality. But we must set them, for ourselves.

"Quality is a rare item in pop music, when most of the music we deal with has as much to do with Great Art as Hallmark cards have to do with great poetry.

"(Next time you 'care enough to send the very best,' by the way, I suggest you skip Hallmark cards altogether and send a book instead.) (Free advice.)

"Quality.

"Duke Ellington was greater than Kay Kyser. The Beatles were greater than the Monkees.

"Hard to decide?"

"Not hard. Uncomfortable maybe.

"But deciding yourself what's good to play—not safe to play, but good—is still unfortunately, something that needs recalling to our attention.

"If I were a music director, or a program director, and faced myself in the morning mirror, some morning I'd ask:

"Mirror, mirror on the wall, is it really my job, my role in life, to find out what record is safest and surest to play?"

"That it is my reason for existence to consult every conceivable means of mumbo jumbo—from galvanometers to tip sheets—to tell me what's best for my audience?"

"That my daring, my good taste, my precious spark of originality is to be sublimated to phone call requests from slumber parties, favors for promotion men, or thousand dollar ads in tip sheets?"

"Turning from radio to promotion men: To have one approach you Monday morning with a new single, asking you to discover the new, the artistically fine, the rare, the beautiful, and which may never sell.

"It is the discovery of the new, and undiscovered which is the proper pursuit of all people in the arts.

"These thoughts—made so glibly from this podium—are hardly helpful, I suspect.

"Nor very original.

"But I do have something fairly concrete to recommend here. And it's in answer to the implicit question behind all this talk about variety, and quality, and great radio.

"I turn now to radio station top management, because I suspect the radio personalities, the music and program directors, share a devotion to adventure, variety, and quality.

"I suspect they are uncomfortable with the trend toward anesthetic radio: programming that is never unfamiliar, and never unpredictable.

"I suspect they're aware that many radio people are fairly underpaid and kept in terror of departing from strict format, and that DJs sense the sterility and rigor of trying to do what they're told.

"I suspect they know that even secondary stations, with less to risk from freezing-up their formats, are instead trying to copy the highly competitive majors, where personalities are disappearing in favor of wall-to-wall proved-safe records.

"I suspect they are aware that a new phrase in programming—that programmers today talk of looking at records, rather than listening to them—is not what they had in mind when they got into radio.

"So if all of these are commonly held suspicions, where do we turn for a new way?"

"I believe we must turn to the chief executives in radio, and ask that management for their encouragement, guidance, and protection of those in their companies who would radio 'good.'

"I suggest the responsibility of the chief executive to defend his music people from the forces of darkness, to protect his best talent,

and to give it sanctuary from the pressures of 'we could sell more spots if he'd only . . .'

"To be sure, you can always sell more spots.

"We could also start selling ads in the Bible.

"You are successful. You have the power. You have the ratings. But there is something more.

"Between us—the record and the radio worlds—we have together the power to make statements about the quality of life and our culture.

"It is our responsibility, as I was taught early in life: I was always a sucker for those phrases in Alma Maters about our bearing high the torch. And not confusing it with a penlight.

"It is our responsibility because we have jobs which are not just places to make a buck, and then go home for the good stuff of life.

"And it is our responsibility because we represent to the public artists who cannot exist without us. Our art form—recorded music—cannot exist in a garret, the lone artist experimenting without need of audience.

"For our artists, we are the only canvas, and must be ready for the new artists, the Jackson Pollocks who arrive unexpectedly to splash new colors across our life.

"We in this room have the power, like a Council of Medicis, to endow our lives and our children's lives with splendor and variety.

"Which might be The ultimate boogie of all.

"I urge us—powerful forces for good, as powerful as have ever existed on earth—to examine what we program, to ask ourselves: is it not our responsibility to program to the public betterment?"

"To respond not just to what has already been proving a top five phone response single with good demographics at seven secondaries. . .

"For if ratings had dictated the history of civilization, we would never have come up with such unpopular turkeys as Vincent Van Gogh, Igor Stravinsky, or Jesus Christ.

"I am advocating that we in our Mercedes and we in our discos have a leading role in civilization now, whether we like it or not.

"Stretching your tolerance to limit, I want to conclude with a passage from a book by Will and Ariel Durant:

"... Let it be our pride that we ourselves may put meaning into our lives, and sometimes a significance that transcends death. If a man is fortunate he will, before he dies, gather up as much as he can of his

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Promotion On Air Stresses Clear Images

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New York, echoed Erish's sentiments. "Everything you do should be in the style of your station," recommended O'Shaunnessy, "everything from your letterhead, your cufflinks, even your building."

Betsy Bucken, promotion director for New York's WXLO, told the audience there is no magic formula. "You must spend money," admitted Bucken, "not just during rating periods but all the time. Promotion should be done on a long-term basis."

Bucken went on to advise registrants to do some good for the community. She closed by saying, "Tell the listener what you do, let him know where to find you, and once he finds you, let him know where he is."

Dale Pon, director of creative services for Storer Broadcasting, said that effective promotion will show up in the ratings. "Effective promotion and programming is measurable," stated Pon.

Pon counseled the meeting to "make your message clear, make sure a good number of people hear your message, and identify what makes your station different."

In response to a question, Bucken said she thought a good promotion person should be "very creative and have a strong knowledge of graphics and research."

O'Shaunnessy closed the session by telling programmers, "The best promotion for your station is you."



Bill O'Shaunnessy



Dale Pon

AM Stereo Spotted In Hope, Skepticism

• Continued from page 50

about a month, and based on manufacturer comments, if the FCC approves one of the five submitted systems, there could be radios in limited quantities within three or four months after a "green light."

• Added cost to the station would be modest, as many stations are in process of upgrading AM now to keep up with the better quality of the music source. No exorbitant costs are anticipated for equipment changeover and new program preparation.

• Additional cost to consumers would be offset by value to an extent, with an AM stereo radio in the car going for about \$120 versus \$80 for an AM only, actually cheaper than \$160 for an AM/FM mono unit. An AM stereo/FM stereo would go for about \$260, compared with about \$200 for an AM/FM stereo today. "Anything you can put in your car for \$150 today, people will buy," Gabbert claims.

• If the FCC picks a system based on the best technical specs, there will be no problem in signal deterioration, the panel agreed. Acknowledged, however, were the facts that some of the tested systems will give intermodulation distortion, and some will affect signal coverage. "I'd be concerned over any limited information disseminated before the full report is released," Payne emphasized.

• If the FCC finds any flaws in the tests, which Payne calls the most extensive done for any proposed system, it could delay a decision. "But we're confident we've fully covered all bases," Kassens noted.

• The possibility of the FCC selecting one FM quadraphonic system was touched on, since that proposal is joined to the AM stereo inquiry, with Gabbert noting: "I've seen the excitement of quad and I think it could be reborn with a standard."

• AM stereo will give those stations who jump in first a real competitive edge, Gabbert in particular believes, recalling the experience of his own K101 in the early days of FM stereo. "We were one of five stations in the field almost at once," he said, "and our campaign with the hi fi stores on peer pressure was the best promo gimmick ever."

• Reaction to the test tape of one of the three systems reviewed by the Stereo Radio Committee over WGMS in Bethesda, Md., was most effective—though a comparison of tapes with the other two systems would have been even more appropriate.

Gabbert opened the discussion with the observation that a recent programmer poll sees AM stereo as a gimmick that won't do much, or just won't work. "They said the same thing about FM stereo 17 years ago," he observed.

How To Survive Arbitron And Serve Your Listener

• Continued from page 48

get a stronger rating book, prompted Burkhart to answer: "A station can apply unique rotation methods. People gear up for a book so it becomes defensive. Our research says listeners want new promotions and fun entertainment ev-

ery 10-15 days." Burkhart indicated that new methodology based on research is now applicable 300 days out of the year, which will change this older concept of promotions.

George Wilson noted that three weeks before the ratings came out, "I'd take out the 50 killer records from the market, take them out of the control room, and 1½ weeks before the book started I'd throw them back in. The jocks didn't realize what was happening. Their attitude on the radio changed dramatically; the records were turning them on and it came through the speakers."

Gavin challenged the move toward "super ultra commercialism" in broadcasting, with a "blind reliance to statistical data affecting programming."

"The things lost in radio," he continued, "are creativeness, showmanship and excitement which have always been a part of radio."

"I hope the new mechanics will be used as a tool, rather than have people bow down to them as a slave."

Stan Cornyn

• Continued from page 56

real civilized heritage and transmit it to his children. And to his final breath he will be grateful for this inexhaustible legacy, knowing that it is our nourishing mother and our lasting life.

"Let us, the most powerful medium in art today, add this priority to those of ratings and posttax profits."

"We are the power. We are the power, but not yet the glory."

Mutual Touts

• Continued from page 48

certain amounts of Mutual programming.

Additionally, stations will not have to pay for the 10-foot receiving dishes—they will be installed and maintained at Mutual's expense.

Once FCC approval arrives, Worth said, the network could gear up for installation within 60 days, place 50 dishes per month on an operational basis and commence beaming programming once 50 dishes were, in fact, installed.

Worth added that he anticipates swift action by the FCC upon its return from vacation in about one month.



Syndicators Provide Creative Alternatives

• Continued from page 54

the audience in six of the biggest markets it plays in," revealed Meyrowitz.

Meyrowitz encouraged program directors to give him ideas for new programs. "We are about to do special program called 'Super Jam,' where musicians from different bands get together for a one-time radio concert," announced Meyrowitz, "And the idea came from a program director at a station we deal with."

Meyrowitz told the session that his company attempts to promote the stations they deal with. "Whenever we run a program we take out ads in Rolling Stone and Billboard with a complete list of the stations which will be running the show," Meyrowitz pointed out.

Both Westwood One and D.I.R. give most of their programs to radio stations on a barter basis. This

means that the syndicators provide their programs to the stations free of charge as the syndicator has sold time on his show on a national basis.

Pattiz said that this form of syndication is just beginning to gain acceptance. "There were a lot of fly-by-night operations that gave barter syndication a bad name," mentioned Pattiz, "And it has taken a lot of hard work for us to establish ourselves with both the advertisers and the stations. We lost money on our first program just to establish our credentials."

Meyrowitz disclosed that his company is looking into the possibility of doing live coast to coast satellite transmissions.

All of the panelists see a bright future for radio syndication, as they feel the programs will get better and stations and advertisers will become even more interested in the medium.

Gortikov & Gabbert Debate

• Continued from page 48

Taking only eight minutes for his reply, Gabbert said he, too, would talk about "fairness."

Noting Gortikov's last mentioned point, Gabbert declared: "I resent radio being lumped in with television."

After reviewing the evolution of radio from the 1920s to today, Gabbert expressed his belief that the recording industry benefited from airplay and therefore his members ought not to be required to pay.

Even classical records, he claimed, "run 40% ahead in markets with classical radio stations."

"We're not allowed to take payola today," the executive pointed out, "but if we had a free market place, record companies would pay us."

"Record stores don't have listening booths any more," Gabbert pointed out. "How can people spend \$6 on a record they haven't heard?" The answer, according to Gabbert is clearly because radio sells records.

The relationship between the two industries, is therefore, he said, "symbiotic."

Should anyone doubt radio's influence on the sales of records, Gabbert proposes a test: "I would like every radio station in America not to expose any new product for 30 days. They (record companies) would go crazy."

"What we give them, they can't buy," he concluded.

In a question and answer period following, Gabbert said that "Fifty percent of the royalty would go to the already wealthy record companies," a characterization labeled

as "bullshit" by Gortikov in a quick retort.

Should the bill become law and performance royalty payments be required, one audience member suggested a next step: "Maybe we should all go on an oldies kick for one week."

Black Radio

• Continued from page 53

York, would have been just as successful on AM. Jackson also pointed out that WBLS's per hour spotload has had little bearing on its success. "During the rating period that we enjoyed the biggest gain, we were running 18 spots an hour, four more than we usually run," revealed Jackson.

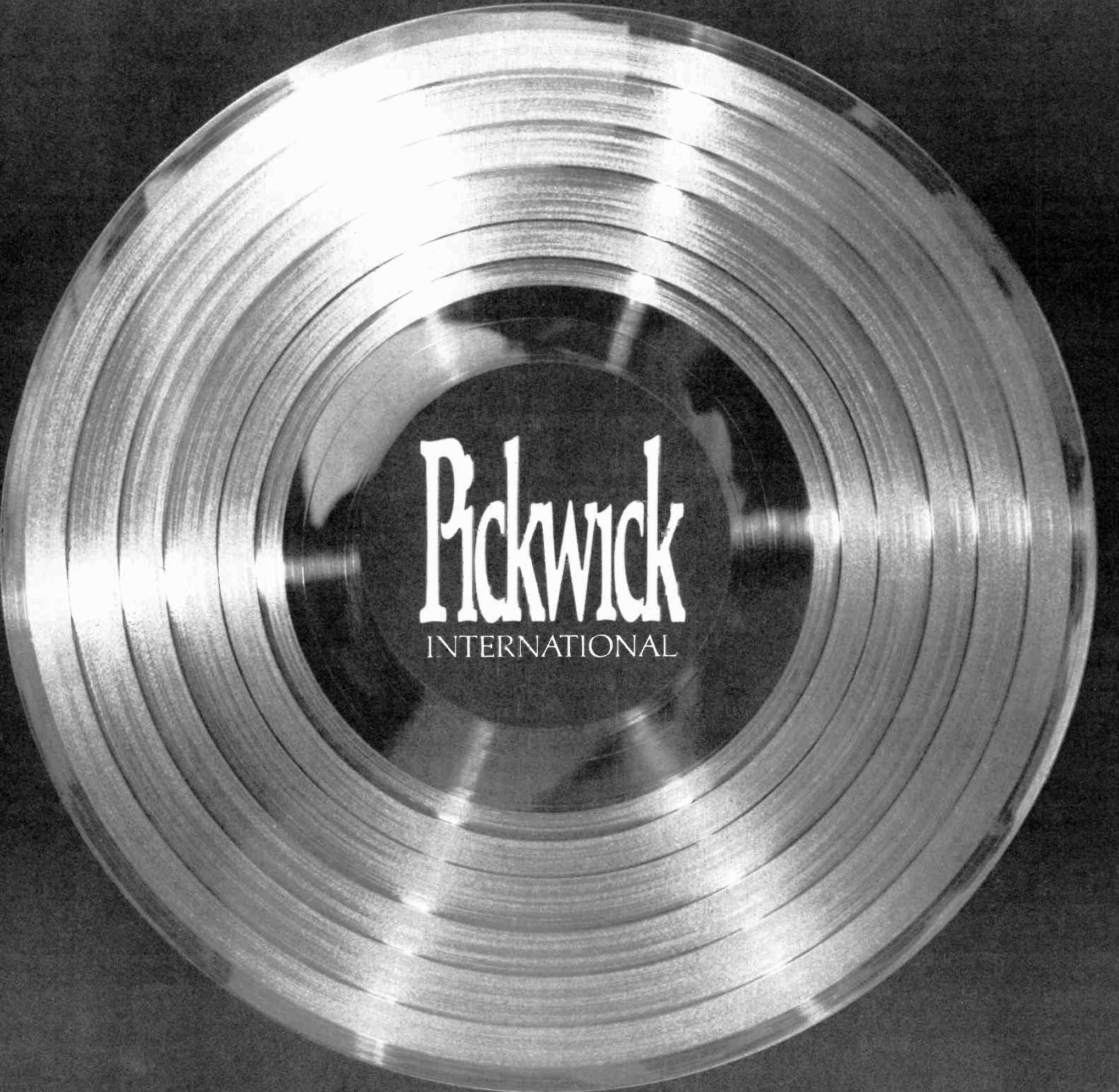
Jackson added that WBLS screens its spots and rejects commercials the management feels are degrading to blacks.

Maddox and Jackson both said they never run contests or giveaways. Said Maddox: "I think contests irritate adults."

Tamburro said he does not run contests on WDAS-FM but he does run them on his AM station. But he added, "When I run a contest I make sure the prize is worth something—like college scholarships or vacations."

On the touchy subject of ratings Maddox said he did not think the rating services knew how to properly survey blacks. Everyone on the panel agreed with Jackson who voiced the meeting's support for Arbitron's Expanded Sample Frame service.

Congratulations

A large, shiny silver record is the central focus of the advertisement. The record is highly reflective, showing bright highlights and dark shadows that emphasize its circular shape and the concentric grooves. In the center of the record, the word "Pickwick" is written in a large, bold, serif font, with "INTERNATIONAL" in a smaller, all-caps serif font directly below it. The background is a solid, dark color, which makes the metallic sheen of the record stand out.

Pickwick
INTERNATIONAL

on your Silver Anniversary

MCA RECORDS

The Future
Today

Pickwick

Pickwick International 25 Year Anniversary





Pickwick because ...

By STEPHEN TRAIMAN

For Pickwick International, the future is now. Just as the base for the company's position in the music industry today was laid early during the first quarter century, the building blocks for the next 25 years are being structured by a new management team under C. Charles Smith, president and chief executive officer.

"Our basic operating philosophy is important, since we operate in all key areas of the music industry," Smith emphasizes. "With 7,000 employees, communications are vital, and the team has to understand all the elements going into decisions and eventual programs.

"We work as hard at our game plan as the Green Bay Packers do with theirs."

Frequent operational meetings are held to discuss all key decisions. They are sometimes stormy, but never personal, "and always healthy so everyone understands exactly where we're going," the Pickwick chief notes.

He feels great strides have been made in developing a management team for future growth, which certainly foresees an enlarged Pickwick operation.

"I certainly don't accept that bigness per se is what we're striving for," Smith emphasizes, "but in a half-dozen strategic industry areas the divisions naturally complement each other, and size is just one consequence."

His observation that planning began years ago for as broad a base as possible for Pickwick is most significant.

"Founding management saw this advantage early on, and positioned the company nicely for today—and tomorrow."

Despite the company's size today, it's not impersonal, he maintains. "Gutsy thinking is vital and encouraged to provide the professional marketing expertise that makes Pickwick unique."

Marketing is the real bottom line, Smith believes. "Since 90% of our product is identical with the competition, and there's little if any proprietary edge, it comes down to marketing. Brand consciousness has never been a big part of the record business—artists are important, not labels," he emphasizes.

American Can hasn't attempted to impose its operating philosophy on Pickwick, but has helped the company "professionalize," as Smith describes the continuing process.

Stephen Traiman is Billboard's Tape/Audio/Video and Financial Page Editor.

'The Future Is Now' - Chuck Smith

"They've been very supportive of our efforts to broaden the human relations base, to improve our overall training efforts, to implement an incentive program designed to improve performance so that our employees today are better off financially than they've ever been before—and with no hint of regimentation involved," he says.

Any apprehensiveness the industry had over the American Can acquisition was totally unfounded, Smith says. At the same time, it's important that there isn't the impression the parent is leaving Pickwick alone or has no interest in the subsidiary's growth and financial contributions.

"Their purpose in acquiring Pickwick was to expand on the vital consumer product distribution area, and American Can offered a wealth of services for Pickwick to plug into to provide a positive influence on the music industry," he notes.

Among the major areas of influence mentioned are:

- Expertise in the expenses and intricacies of implementing bar coding on packages, where it is a leader in the industry.

- While the music business isn't noted for its professional marketing approach, American Can's extensive testing organization is just one example of aid for this needed improvement.

- Its extensive international operations are a great guide for one of Pickwick's major growth areas, providing insights on the idiosyncracies of many nationalities, for example.

- New disciplines for strategic planning are offered—a must for a company of Pickwick's size that demands a definitive discipline as opposed to generalized responsibility.

"It's an intellectual stimulus for the future so that everyone knows his or her role in defining exactly where Pickwick is going," Smith observes.

In answering that question—what will Pickwick be like five years from now, and beyond that period—Smith waxes reflective, then zeros in on key areas from a broad viewpoint.

"We're positioning the company now for that point in time, which isn't characteristic of the record industry which is still small and relatively entrepreneurial even in the major companies," he observes. "We're really an industry just starting to grow up."

"We're really talking about an 'expertise crossover'—but we don't want it to impose on what we're doing today, spending a great deal of time and money on an overall program to insure Pickwick's position."

- Rackjobbing is seen as somewhat larger in volume and units as it becomes more important to the bottom line of department stores and other chains. While it may not be as high a percentage of industry business as it is today, with added product lines it could be even more vital. Video is just one example cited, with blank tapes and prerecorded videocassettes already moving through the Pickwick distribution chain, and eventually videodisks as well.

"As an industry we all have to work hard to insure that video distribution stays with us, rather than goes

elsewhere," Smith emphasizes. He notes the Sam Goody chain, the most recent acquisition, is already merchandising both blank cassettes and programs in test outlets.

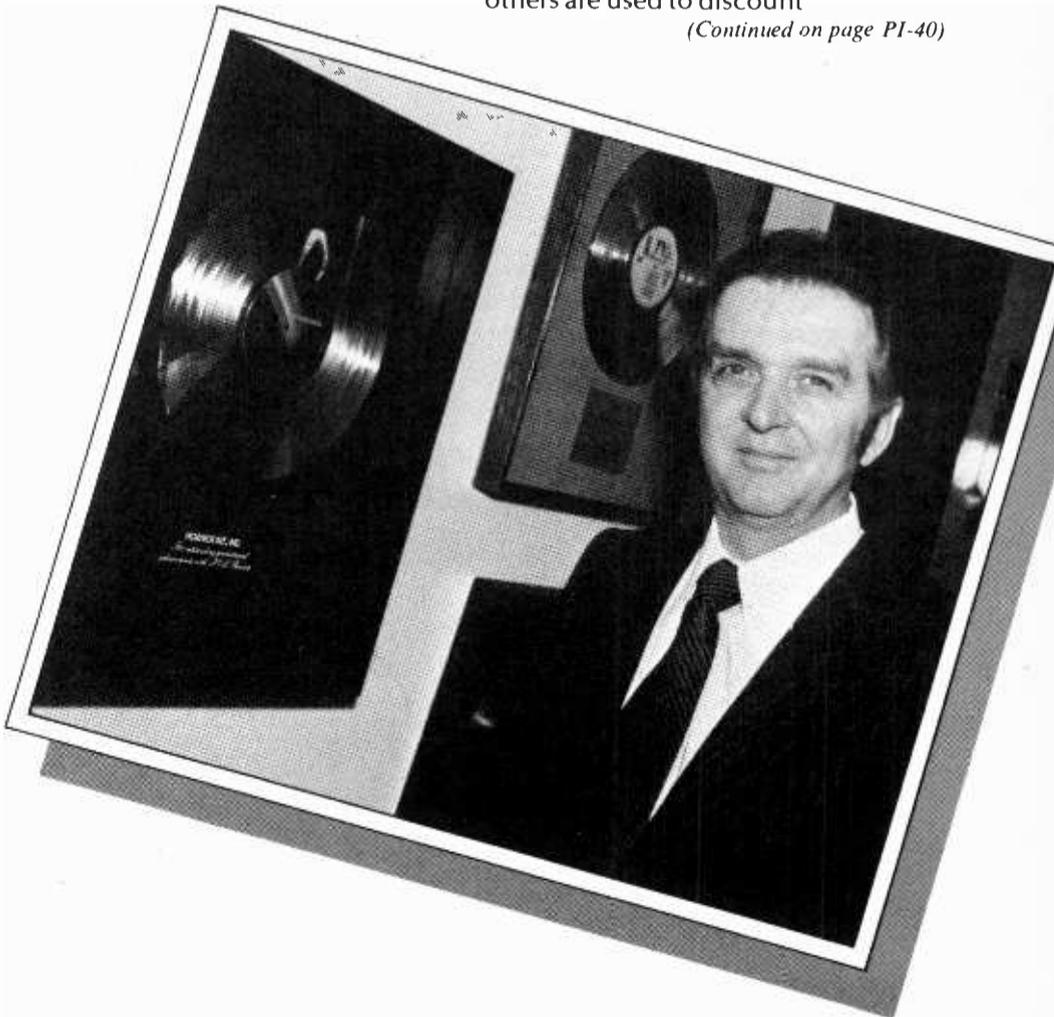
- Retailing will certainly be bigger than it is now. Responsible retailing is good for the industry and Pickwick is conscious of the needs for reasonable profitability. Having a Musicland store in the same mall with a Pickwick rack customer is good for both, Smith believes, rather than having a competitor operate the independent outlet.

"Pickwick is dedicated to the same profitability goals for both our rack customers and our own retail outlets, and this works to the advantage of both," he maintains.

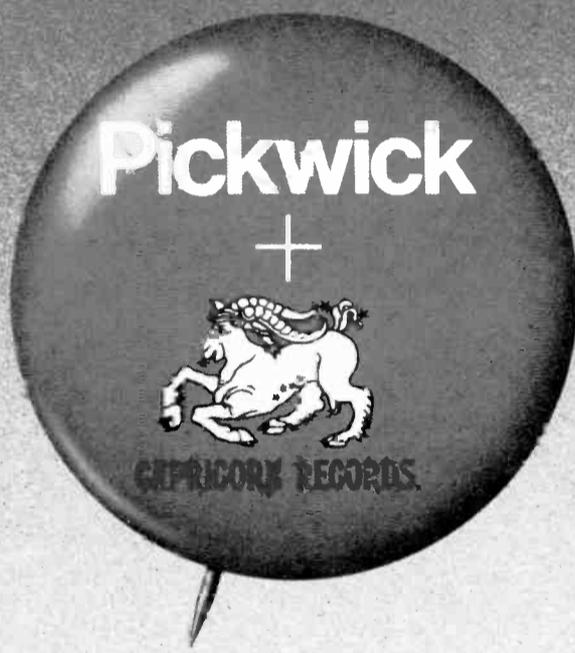
It's not necessarily a "super store" industry in the future to the exclusion of smaller locations. He doesn't feel there's any more of a trend here than for the emergence of a "typical" musical outlet.

"Stores of various configurations appeal to different market segments," he observes. "We have to approach customers on a broad front. Some like shopping in department stores, others in so-called super stores and still others are used to discount

(Continued on page P1-40)

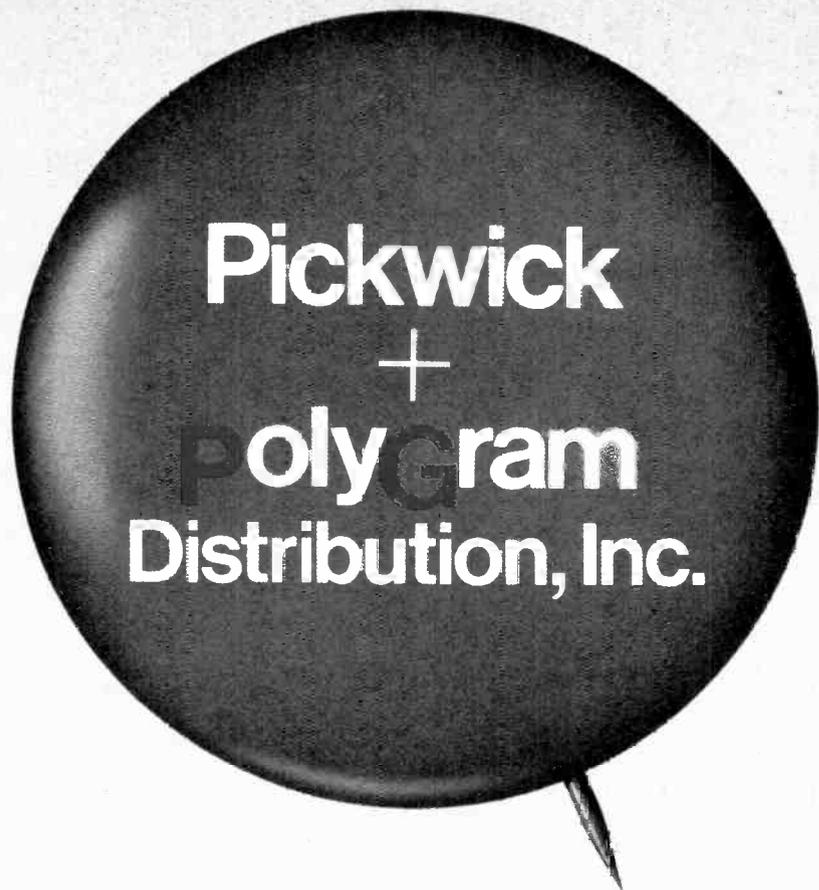
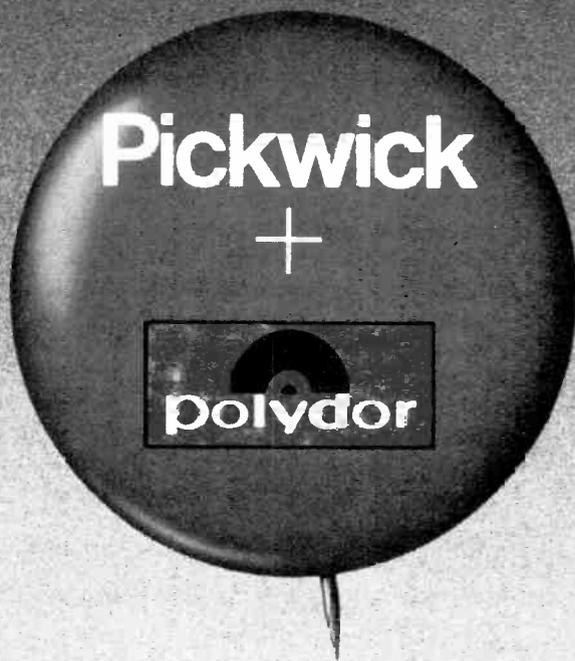


Fraternity Pius!



Side by side in the field where it really counts: Pickwick, with its vast rack and record retailing operations, and the entire line of labels from Polygram Distribution, the new leader in music marketing. Working together, we've shared the excitement of the industry's most productive years. And there are more great years ahead because we do have a very special relationship—a fraternity of talented record people with a common desire to deliver the real goods.

Heartiest congratulations and thanks to all of our friends at Pickwick from all of us at ARCHIVE · BLANK · CAPRICORN · CASABLANCA · CHOCOLATE CITY · DELTE · DEUTSCHE GRAMMOPHON · DJM · EMARCY · EVENT · FESTIVO · FONTANA · LIMELIGHT · LONE STAR · MERCURY · MERCURY GOLDEN IMPORTS · MILLENNIUM · MGM · MONUMENT · OASIS · OYSTER · PARACHUTE · PHILIPS · POLYDOR · PRIVILEGE · RSO · SMASH · SOUNDSTAGE SEVEN · SPRING · VERTIGO · VERVE.



World's Largest

Record Merchandiser,
 Distributor, Record Retailer,
 Rackjobber & Budget Record
 Operation

This is a period in civilization where every moment is measured by performance. A time when keeping score and records count. . . . Count both in terms of profitability and scope. Pickwick and all 6,500 of its global employees have been setting its own formidable world record!!

Strength, Size, Pure Energy! That's what Pickwick has!

Pickwick International represents almost 20% of record and tape distribution . . . and accounts for nearly a half billion dollars in sales.

That's BIG! So it's no wonder that the industry has accepted Pickwick International as the world's top record merchandiser, the world's largest record retailer, the world's largest rackjobber, the world's number one distributor, and the world's largest budget record operation. Pickwick is also a dominant factor in record accessory manufacturing.

The consolidation of every Pickwick International function from rack, to retail to its economy line, into one main headquarters is quite an achievement in itself. The recent centralization of Pickwick International's various divisions also includes recording facilities, art departments, and a printing operation, as well as housing the world's largest warehouse of records.

Pickwick International serves over 7,000 quality outlets across the country. Stores like Penney's, Sears,

Woolworth, Wards, and countless others. Pickwick's 17 branch locations have the capability to ship a record gold. Often this kind of alchemy from vinyl to gold is demonstrated on new acts. Aside from the obvious blockbusters, like "Saturday Night Fever," Pickwick continues to develop new talent for major as well as lesser known record companies.

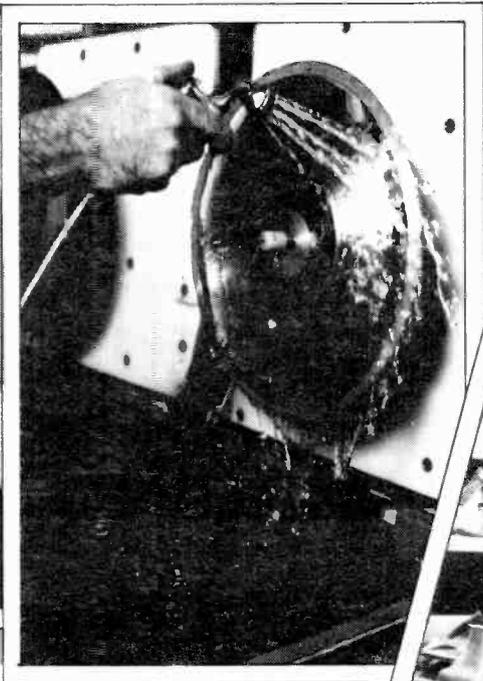
If Pickwick's rack division had a motto it might be "Accent on accessibility." In the rack division alone there are over 350 sales representatives out in the national stores.

Pickwick exceeds this record with still another one. It is one of the largest independent distributors in the country.

And Pickwick International is known for still another record breaking achievement. Pickwick's global economy label can keep a recording artist hot even when they're not on the charts.

Pickwick International is also breaking records with its own retail operation. It now stands alone at the top in retail store expansion and technical procedure. Pickwick owns over 300 retail stores comprised of Musicland, Discount Records, and others. Musicland stores are multi-music stores located in mass pedestrian oriented malls around the country.

6,500 Employees
20% Of U.S. Record-Tape
Distribution / Nearly
Half-Billion Dollar Volume



William F. May
Chairman and
Chief Executive Officer



To the Music Industry:

As Pickwick International marks its 25th anniversary, we at American Can take this opportunity to salute Pickwick's contributions over the years, to welcome them to our corporate family and to acknowledge our own pleasure at being a part of the international recorded music scene.

Pickwick's solid performance and dedication to the music industry over the past 25 years is well known in the entertainment world. We are proud to be a part of that arena and we recognize our responsibility to help sustain both Pickwick's and the industry's growth.

We trust our interest, dedication and sensitivity to the music industry will be enhanced by our own experience on the American business scene over the past 76 years. In that time, our packaging products have spread to virtually every store in the shopping center. Our consumer products — paper and plastic cups and plates, paper towels, napkins, tissue, sewing patterns and craft kits — all respond to the changing needs and fashions of demanding shoppers and of the retailers who serve them.

Our strengths in management techniques, computer capability and fiscal responsibility should contribute to both Pickwick and the industry as a whole. And Pickwick's broad-based consumer-focused distribution expertise complements our existing distribution channels.

Our relationship with Pickwick is a happy and productive one, and we are confident it will continue that way. We appreciate this opportunity to salute Pickwick and the entire industry. And we look forward to continued success for all of us.

Sincerely,

William F. May



American Can, through its acquisition of Pickwick, is now a part of the international music scene. In a birthday salute to Pickwick are four of the men who played key roles in bringing the two companies together. They are, left to right, Lionel Sterling, senior vice president of American Can and chairman of Pickwick International; Harry S. Howard Jr., consultant and member of American Can's board of directors; William F. May, American's chairman and chief executive officer; William S. Woodside, American's president and chief operating officer. Pickwick continues to operate autonomously out of Minneapolis under C. Charles Smith, but with close ties to the Connecticut-based parent company. In June, the Sam Goody chain, with 28 stores concentrated in the New York-Philadelphia area, joined the American Can family and will operate as part of Pickwick.

wea SALUTES

PICKWICK INTERNATIONAL

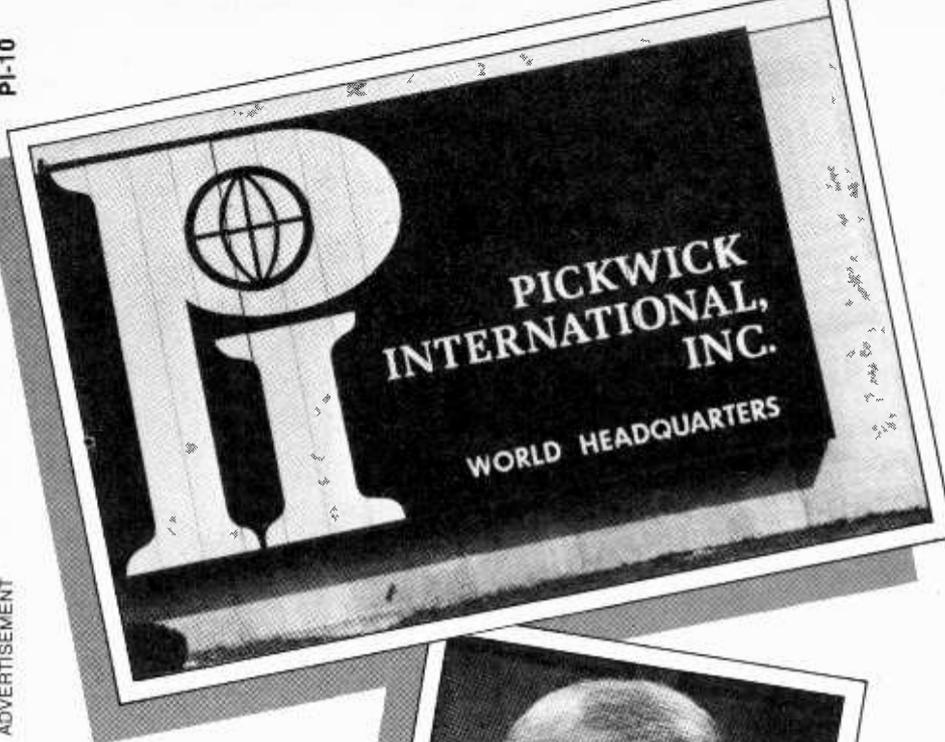
ON THE OCCASION OF THEIR

25 TH ANNIVERSARY

WE THANK YOU FOR YOUR LEADERSHIP,
PROFESSIONALISM, INTEGRITY

Warner/Elektra/Atlantic Corporation

 a Warner Communications Company



PICKWICK
INTERNATIONAL,
INC.
WORLD HEADQUARTERS



Cy Leslie

The Pickwick Story

By CY LESLIE

Twenty-five years ago I started a love affair. The object of my affections was a beautiful but poor young company, and her name was Pickwick. Between us we started out with \$4,400 and unbridled passion. Since then, our romance has never stopped growing.

Today she's worth millions, and we've not done so badly ourselves. All of which proves that business and pleasure do mix well.

Jim Ling, The conglomerate-builder and founder of Ling-Temco, once told me that you shouldn't fall in love with a company. A company, he said, must be viewed as inanimate and transient—just a mechanism for personal mobility and growth. I generally agree with Ling, but such involvement cannot be totally mechanistic. Instead, there must be no less than a total commitment. With Pickwick, I have loved and experienced such total commitment, even as I recognize that no relationship is eternal and that the inevitable parting is sweet sorrow.

Pickwick was born on May 25, 1953, which was my wife's birthday—25 exciting, memorable and fulfilling years ago. During that period it

achieved a success never duplicated. Sales rose from \$100,000 (sales of 25¢ children's records) in the first year to over 500 million in 1978.

We developed as our corporate theme and objective the involvement in the total spectrum of the music business, in every creative and commercial echelon. We chose diverse and challenging goals, and we reached them:

- (1) We created through our own catalog of masters a parallel to the paperback book business in licensing product from standard-priced sources and created the largest economy priced-record company in the world.
- (2) We developed a product line in package, content and sound comparable to products many times the price.
- (3) Through internal growth and acquisition, we developed a national rack jobbing capability serving the most elite customer base in the land, thus making Pickwick the largest rack operation in the world.
- (4) We developed the largest retail operation in the world from an embryonic state to over 350 outlets today.
- (5) We developed an appreciative close relationship with the Wall Street community, which was to

play an important role in the growth, maturity and public awareness of Pickwick International, Inc.

In 1953, the year of Pickwick's birth, I had been in the industry for seven years and had developed a knowledge and understanding of the mass-market record business, as we knew it then. The industry was still in its post-war renaissance—with annual retail sales only at approximately \$225 million at retail.

The revolutionary concept of LPs had been introduced, but 78 r.p.m. vinyl records were still being sold particularly in children's records.

Good fortune introduced me to an early genius, exciting merchandiser and sometimes teacher—Eli Oberstein. He owned a vast catalog which included many children's albums, which he agreed to lease, thus beginning Pickwick's first licensing—the Pickwick Cricket line of children's records.

Pickwick has begun on a \$4,400 shoestring. Since necessity is the brother of pragmatism, it was essential that I wear many hats. I concurrently operated as a&r director, sales staff, coordinator, and administrator—while traveling 30 weeks per year.

The period that followed was ideally suited to a move beyond children's records alone and to the introduction of our low-priced pop LP line of "Design" (\$1.49) and "Bravo" (99¢). People buying these new LP phonographs were replacing 78 r.p.m. catalog at a feverish pace and in many cases with low-priced product. Our line contained the "Pop" warhorses—music of Hank Williams, Glenn Miller, polkas, waltzes, marches, and other comparable recordings.

Our business seemed the fulfillment of a dream and enough to assure the addition of staff. Enter a well-liked industry veteran, Ralph Berson, as sales manager, and an energetic Joe Abend for promotion and a&r, and a sound financial arm in the person of Charles Winant. These three were destined to continue into the early days of the broad spectrum company we know as Pickwick.

The period 1959-1961 was the Golden Age of Wall Street and the baptism into public life of many emerging companies. The promise was an appreciation of market value equity as a function of price/earning multiples. For us it was a crucial period. The fork was placed in the road of progress—one could take Pickwick forward as a private vehicle and the other as a full-fledged public company. We took the latter, making possible the acquisition program which, with internal growth, established the burgeoning entity we know today.

In October 1961, we began our public trading as an over-the-counter company. Our performance as a company did not reflect itself for the next five years after the Black Tuesday of May, 1962—the day the stock market dove downward for a prolonged stay. But we grew and solidified, increasing market share and developing a presence in Canada and England. The latter company was

headed by Monty Lewis (now Pickwick's managing director), whose perseverance against exclusionary practice resulted in the largest budget record operation in Great Britain.

In self evaluation, we began to see the need for a bold new strategy to upgrade our product lines. Examination of our progress and growing competition in "no-name product" convinced us that we needed to develop our next level—a higher-priced line with the uniqueness of big-name talent at the \$1.98 level.

We approached a select number of large industry companies offering an opportunity to trade their unused big-name catalog for a royalty fee and equity position in a growing, energetic public company.

Most either rejected the concept outright or employed the pocket veto. It will, I believe, be to the everlasting credit of Alan Livingston and Stanley Gortikov, then president and executive vice-president of Capitol Records, that this arrangement was concluded. They obtained an option to purchase a 25% interest in Pickwick for access to Capitol's non-current catalog. Their logic—simple. If Pickwick could be successful, the Pickwick stock's multiple value could far exceed the income that might be gained by their own catalog exploitation, heretofore a marginal earner.

And so it was—that we prospered and other licenses followed, increasing still further the market share of the Pickwick Record line,

(Continued on page PI-42)

Cy Leslie is former Chairman and founder of Pickwick.

In the history of Pickwick International, one would search in vain for a key figure named Pickwick. In contemplating possible sources of inspiration, one might arrive, through free association, at Charles Dickens' "Pickwick Papers." It sounds like a long shot, but according to founder Cy Leslie, that's exactly the source.

Leslie had been an avid reader of Dickens, and he particularly admired Dickens' business acumen and initiative which developed when Dickens encountered difficulty in getting his manuscripts published. Taking the matter into his own hands, the novelist published them himself, in segments, through the London news dealer network. Leslie wryly describes Dickens' development as an internationally acclaimed writer, entrepreneur, lecturer and sometime entertainer as an example of "early diversification."

So, Leslie summarizes, "As a Dickens enthusiast and hoping to parallel a similar type of development as an entrepreneur and professional, I chose Pickwick to be the writing on the corporate flag. The rest is emblazoned in history."

Pickwick International Welcomes Los Angeles to its network of Independent Distribution Branches.

Our Branches:

Atlanta (Memphis—Nashville)
Dallas
Miami
Minneapolis
St. Louis
Los Angeles

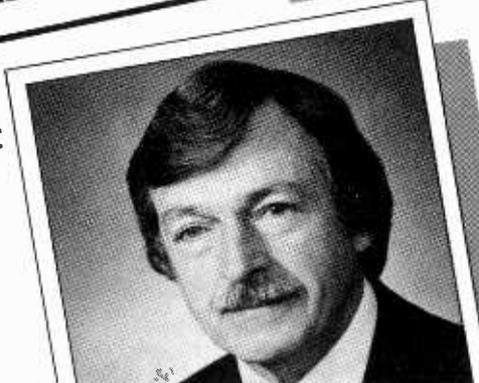
We look forward to this new opportunity to demonstrate that we are the music world's largest Independent Distributor because we offer superior representation for our Record Manufacturers.



Pickwick International Corporate Offices, 7500 Excelsior Blvd. Minneapolis, MN 55426 Phone (612) 932-7845

Accent On Accessibility

Jack Mishler



The Pickwick vice president of operations, Jack Mishler, says the rackjobbing division is truly national. With warehouses coast to coast, and a field sales staff of more than 300 representatives, they are able to service a great many retail outlets with the local personal touch.

Says Mishler, "Our ability to provide our customers 'service' in the full meaning of the word is backed by our size, our buying power, and our financial strength."

Pickwick has rack outlets located in Minneapolis; North Hollywood; Seattle; Phoenix; San Francisco; Houston; Albany; Honolulu; Arlington, Texas; Denver; Des Moines; Chicago; St. Louis; Detroit; Atlanta; Somerset, Mass.; Baltimore and Opa Locka, Fla. These facilities are staffed by approximately 2,300 people. Its largest facility is Minneapolis, the location where the corporate staff is based.

The rack division services more than 7,000 locations.

The division furnishes department planning, fixtures and layout for all of its customers. Continues Mishler, "With our computerized ticket replacement and new release allocation system the company maintains total control over store

inventory levels to realize maximum turns. Specialized products are maintained according to local ethnic needs. Total product availability of the rack division insures accounts of being current and competitive at all times. Catalogs and new release information are maintained and updated according to local specific consumer needs.

"The rack division," Mishler goes on to say, "has placed a strong emphasis on customized promotions. This added line of profit for our customers follows everyday selling and creates traffic thus giving 'out of the ordinary' margins of profit to our customers. Customized promotions give our customers the opportunity to buy at sensational savings and give the music departments the opportunity to sell at prices which guarantee them more sales, larger profits and more turns per inventory dollar.

"Our advertising staff sets up complete advertising programs geared to the stores' individual needs. Complete cooperation in assistance by our professional staff significantly helps the music department to achieve greater sales and traffic."

Alan Penchansky is Billboard's Chicago Bureau Chief and Classical Music Editor.



Computerized Inventory Control System Key To Success

Planning, aggressiveness and inventiveness have become bywords of Pickwick's rack sales and service division, now under the leadership of Eric Paulson. New market research efforts and electronic merchandising programs are thrusting this division into the industry forefront.

Channel 1000, a new in-store video merchandising tool, is being designed by the rack branch for use by both rack and retail.

The ultimate goal of the program is to put closed-circuit monitors in 1,000 outlets, generating an audience of 5 million shoppers for each of the monthly programs, Paulson says.

"All of the programs I design for rack I try to find an application for retail," he explains.

Testing of the specially designed video players is expected to begin shortly in 35 rack departments.

Pickwick's "New Music" program, introduced in the retail stores last year, will be carried over to the racked accounts, Paulson revealed.

"We've been testing it in retail and the tests are good enough so that we feel we ought to be going into rack," he explains.

Mass merchandising discounters and department stores will receive the program first. "Each sales manager has the option to introduce it in his accounts," Paulson explains.

Paulson says the rack division will become more aggressive not only with existing customers, but in acquiring customers not already being serviced. One of the recent

(Continued on page PI-46)

350 Sales People Offer The Personal Touch

Stan Morse



Dynamic growth for the rack industry, linked to a new era of expansion for retail discounters, is foreseen by Stan "Babe" Morse, vice president in charge of Pickwick's northeastern rack operations.

An 18 year Pickwick veteran, Morse oversees rack operations in Somerset, Mass. and Baltimore, and is the account executive for several of Pickwick's major national customers.

"As long as the discount industry has continued growth, we will continue to grow," explains Morse, who says his long association with discounters places him half in the discount business and half in the record industry.

According to the Pickwick executive, discounters are emerging from a "weeding out" period in which several chains fell by the wayside. The stronger remaining operations have retrenched and restructured, and are gearing up for expansion, he reports.

"In the next year or two I expect to see them bursting out with new stores," says Morse. "The rack industry has some tremendous growth ahead with years to go," he states.

According to Morse, the majority of the new discount locations will be in the 40,000 to 50,000 square foot range. The average has been 80,000 square feet, he notes.

Morse says the new smaller stores will offer a potential for yearly record department volume in the \$125,000 to \$150,000 neighborhood.

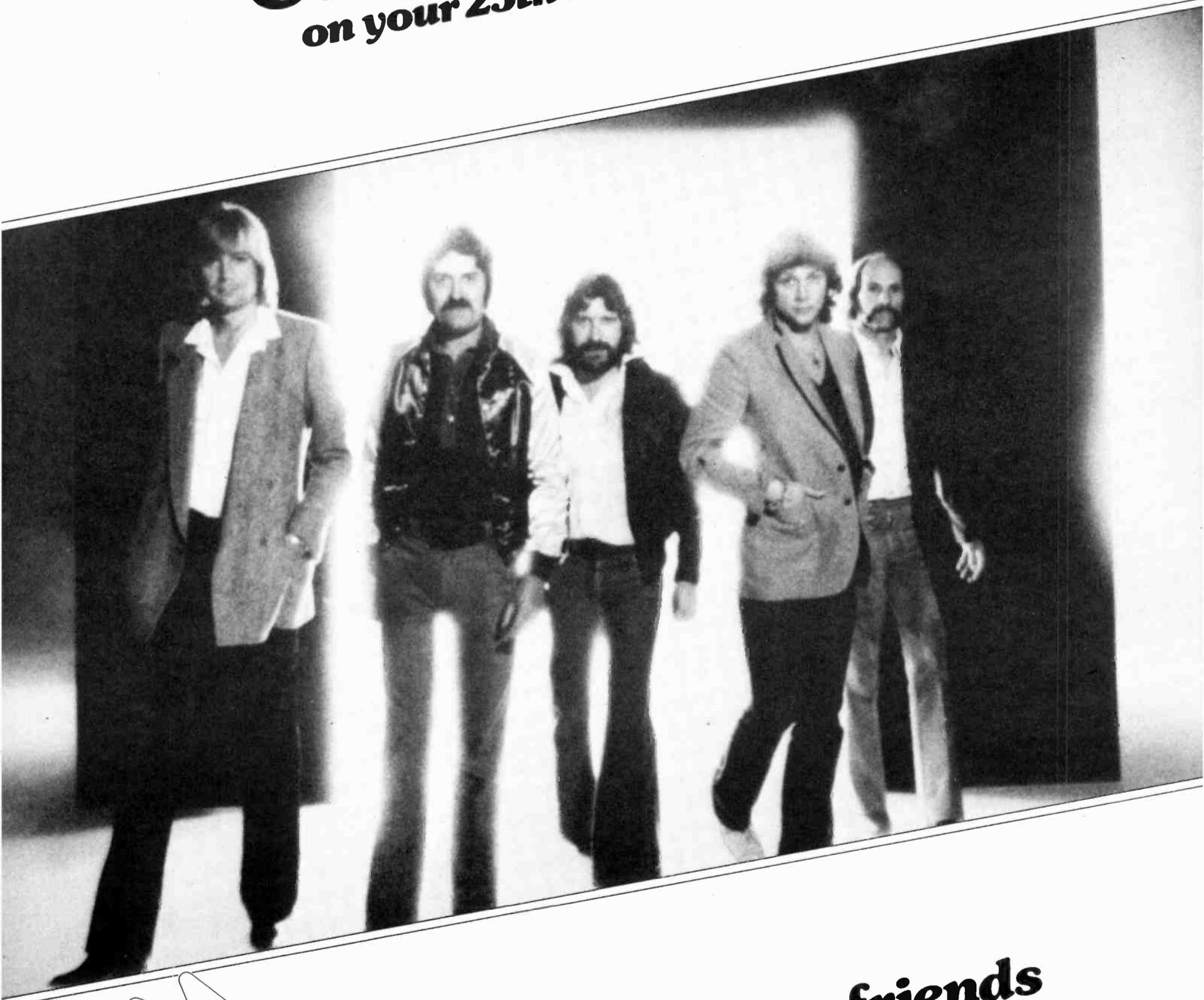
Existing discount locations and department stores have seen volume gains in the last two years, the vice president says.

"What's happened with Sears since we've taken them over is that we've

(Continued on page PI-48)



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ADVERTISEMENT

By SUSAN PETERSON

At the helm of Pickwick's massive, 350-plus retail store network, which includes the Musicland, Sam Goody, Discount Records and Aura Sounde chains, is vice president Scott Young, making him administrator of the largest chain of retail outlets in the world.

In this undoubtedly challenging position, Young expresses his feelings about the greatest challenge of his job as: "Understanding what the music business is about, what the consumer really wants, and providing that. We do not sell vinyl and cardboard and shrink wrap; we sell music, which is an ego fulfillment, an emotional reward to people, a feeling, maybe even some magic. The customer should have an in-store experience which is the beginning of what they expect to get when they buy the

record. If you can pull that off, all the other aspects such as pricing, promotion, display techniques, personnel, all fit together to accomplish that end.

"To think that we run a library, in essence a catalog house, that is not the business we're in. It's an ephemeral kind of business, and the challenge is to take a huge organization like we have (with over 2,000 in the division) and be businesslike professionals in one sense yet be in show biz, be responsive to customers all over the country, each with its own demographics, its own local traffic."

The specific challenges that must fall in line with this thinking are manifold: problems of inventory and product mix, pricing, expansion and acquisition, and personnel training are just a few.

Susan Peterson is Billboard's Assistant Special Issues Editor.

In pricing, the company policy, Young explains, begins with each store manager "having the responsibility to submit a plan for sales and profit. In some locations that plan is lower prices, because that's what the market allows. In other markets, we prefer to have a higher price structure. We have a policy, however, of not being the price leader. We don't lead the way to lower prices. We'd rather lead the way to higher prices."

With the prospect of variable pricing looming in the future, Young sees an additional challenge of "being able to respond to the consumer who feels like he's being ripped off, which will probably happen because it will be a lot more confusing for the customer. Records are a very risky purchase, you can't read the last page like a book and find out what it's all about."

Pickwick's personnel training
(Continued on page PI-46)

Nation's Largest Retailer Focuses On Challenges Of Expansion

In the integrated company of Pickwick, the retail division has responsibility for merchandising and selling product to the ultimate consumer—the general public. In the framework of Pickwick, this responsibility is only in the retail division. Additionally, because of the growth of the retail record industry it is the responsibility of retail to at least maintain, and preferably enhance, the market position of the division, thereby improving each of the various integrated operations of the organization.

Three dramatic changes which have recently occurred in the operations of retail are the acquisition of the Sam Goody organization, the change in merchandising of the storefront, and the advent and implementation of an employee training program.

The Goody acquisition will provide

Pickwick and retail a substantial foothold in both the New York and Philadelphia markets. It will also bring expertise in product lines not currently carried by Pickwick. Sales volume addition to retail will be



approximately \$60 million. The experience and background of the Goody management team will be invaluable in the future development of the retail division.

The retail stores, especially Musicland, have changed the merchandising concept at the front of the store. It is most important that the initial visual contact with the store by the customer be one which would cause the customer to want to enter. The change has been to emphasize bulk display of major releases thereby making a strong visual impact of the key items. This is supplemented by the display of other new releases on the New Music system. New Music has been established to provide both audio and visual impact on the consumer. By playing selected cuts of

(Continued on page PI-48)

Goody Chain Adds Dimension To Pickwick

The addition by Pickwick International of the Sam Goody chain gives Pickwick more than a vital geographic extension into the East because the 28-unit Goody chain is steadily expanding as well, even into the south.

Moreover, the Sam Goody philosophy as outlined recently by president George Levy is moving toward the super store concept.

Actually, the Goody stores have been expanding all along in terms of product mix, emphasizing playback hardware particularly. Of the estimated \$55 million total sales in 1977, Levy has said around \$17 million was in hard goods. The chain recently

held a highly successful seminar on audio products.

In the windup session, Levy stressed the move to the superstore concept and was assisted by brothers Barry and Howard Goody and audio merchandise manager Cary Thorne, who moderated all sessions.

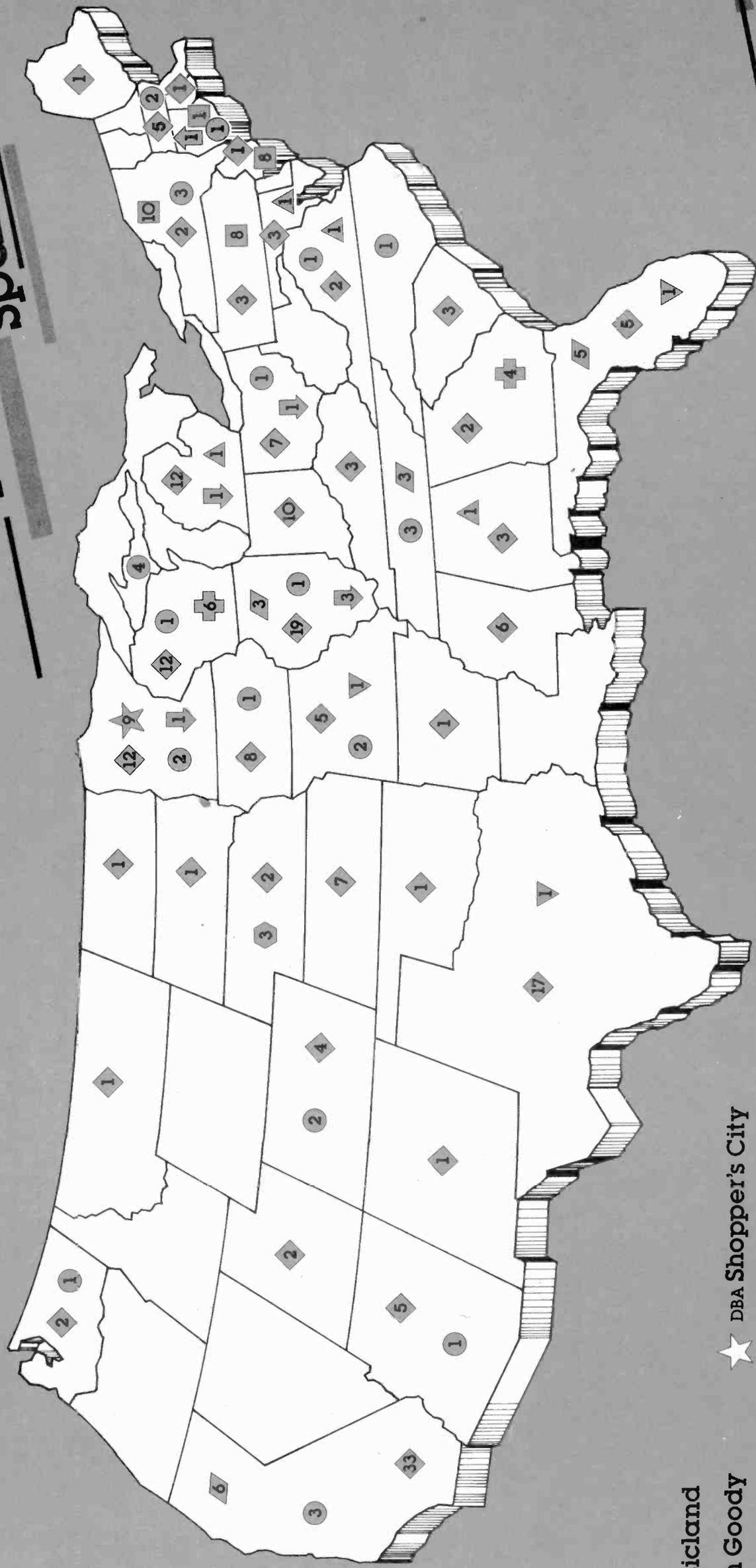
Outlining the emphasis on audio recently, Levy said the chain had embarked on several moves, including the marketing philosophy that the public should be educated that Sam Goody "is more than just a record store."



Sam Goody, founder, George Levy, general manager, and Chuck Smith, president, from left



The Process Of Vinyl To Gold: Pickwickland Spawns Nation



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- Sam Goody
- Discount Records
- ▼ Viscount Records
- ▲ Aura Sounde
- ◊ DBA Treasure City
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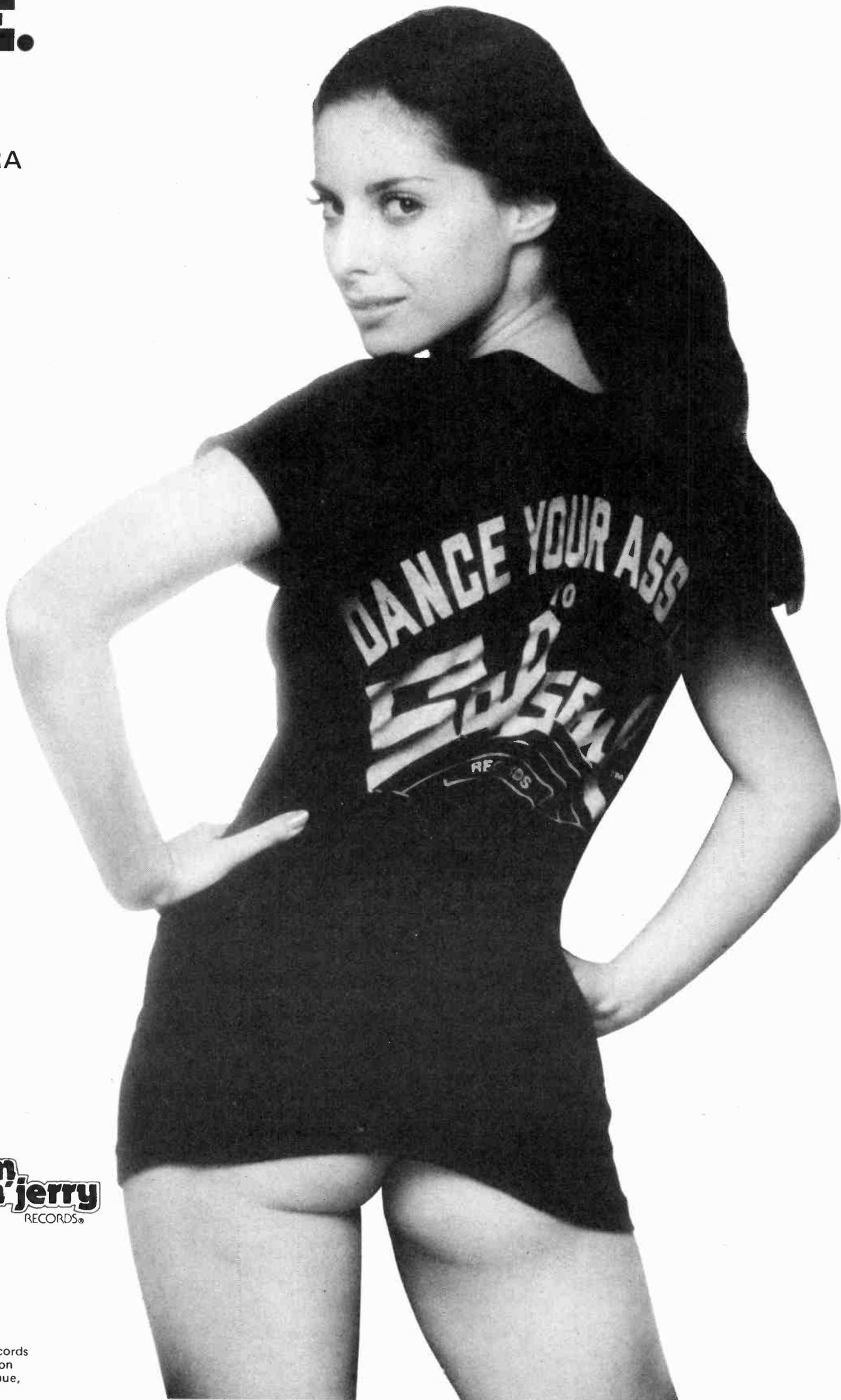
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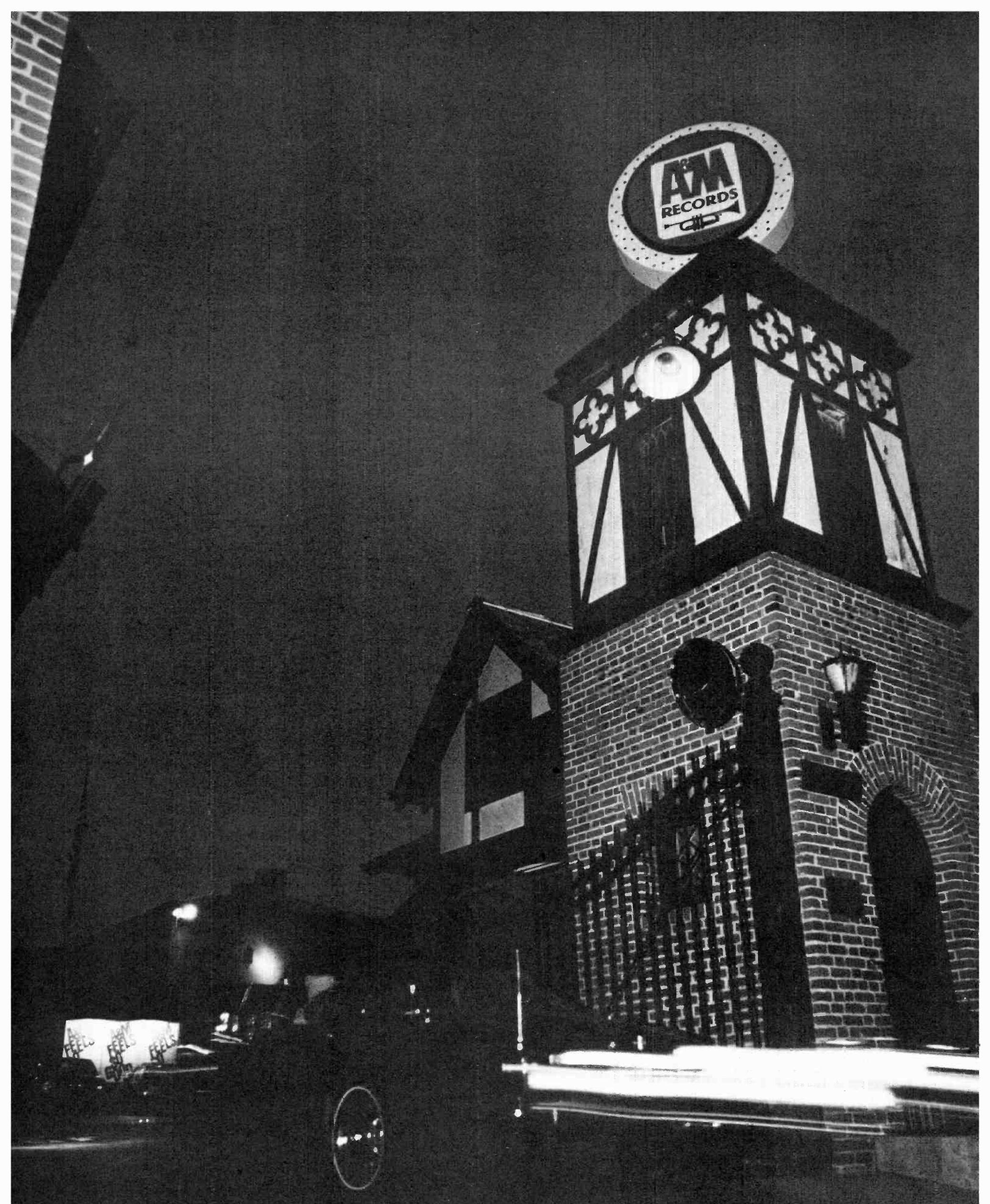
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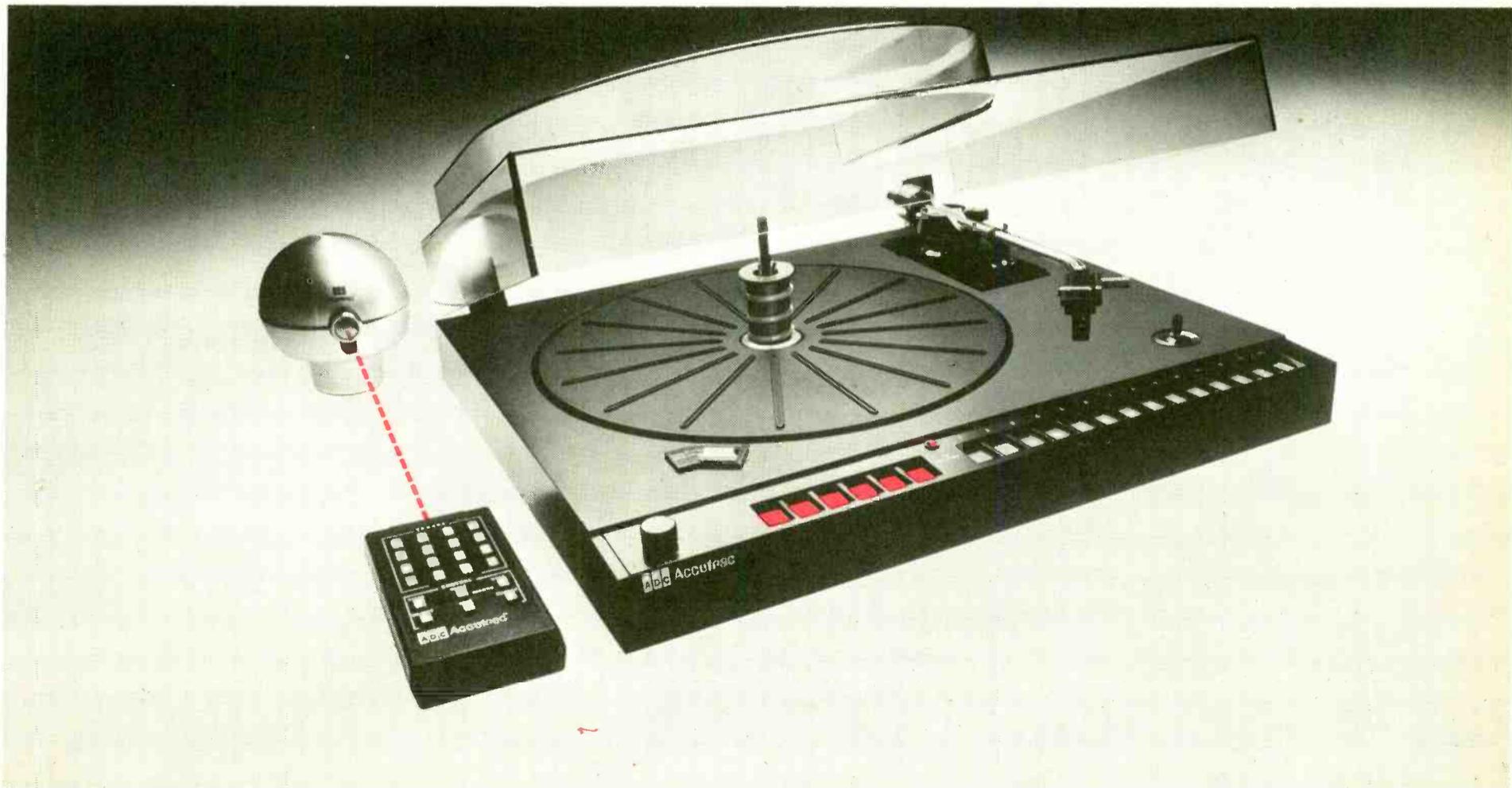
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Bob Newmark



'One Of Every Five Records Sold Today Is Budget' -- Record Division Chief

The Pickwick Records division is devoted exclusively to the production and distribution of budget priced records. These records are distributed both through the other divisions of the Pickwick operation; i.e., retail and rack, as well as through third party customers. The third party customers are other rackjobbers, retail chains and individual retail stores as well as supermarkets, discount, variety and general merchandise stores which might also sell records. The division is helmed by Bob Newmark, general manager of Pickwick Records.

Records are obtained and produced, explains Newmark, by the division through two primary channels. The first is the production of material and the pressing of records and tapes on the Pickwick and other labels owned by the company. This material is primarily reissues of previously released material from the catalogs of the major labels. It does, however, also include the production and release of original recordings which are most often Pickwick versions of movie or television soundtracks as well as compilations of hit songs from various artists or groups.

In addition, the records division is responsible for the purchase and distribution throughout the company of all manufacturer's deleted and budget or midline labels which are then moved through the various Pickwick channels to the consumer. These records consist primarily of manufacturer's overstocks and deletes as well as their labels which carry manufacturer's suggested list price of \$4.98 or less for an LP.

One out of every five records sold in America today is a budget record, so that the Pickwick Records division is an important supplier both to the company and to third parties of a category of records that represents 20% of the volume of merchandise sold.

By having this internal capacity to manufacture and distribute budget

records, the records division is a major profit contributor to the Pickwick organization.

Approximately 7% of Pickwick Records division volume is in the classical Quintessence line. Approximately 5% is in the children's line. Another 10% is accounted for by the sale of Christmas product and the balance is regular Pickwick line of popular recordings.

About 20% of the division's sales is accounted for by the RCA Camden line. Another 70% is accounted for by other license material and the balance of approximately 10% is accounted for by sales of Pickwick produced product. Approximately 15% of the division's volume is done in tapes. The balance of 85% is done in LPs.

The Pickwick catalog is currently growing at about 100 titles per year. This is a net figure and evolves from the addition of about 200 titles every year and the deletion of about 100 titles per year.

According to Newmark, there have

been two things which have dramatically affected the operation of the records division which have occurred within the past year. First, in the fall of the year the Pickwick premium operation was combined with the proprietary label operation to form what is now known as the records division.

Explains Newmark, "The premium operation was that part of Pickwick which was responsible for the purchase and sale of the manufacturer's overstocks, deletes and mid-line product. In other words, the premium operation is responsible for the purchase of already manufactured budget product for distribution and resale; while the proprietary division is responsible for new budget material. The combination of these two factors has allowed the division to present to its customers a full range of budget

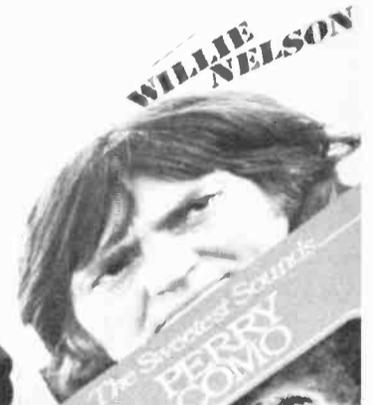
records covering every category of music.

"The second most dramatic change in the operation," he continues, "has been its ability, utilizing the knowledge and contacts of the Pickwick corporation, to renegotiate and negotiate new catalog license. At the present time the Pickwick Records division has negotiated a license with or is in the process of negotiating a license with nearly every major label in the U.S. In addition, the division has successfully negotiated several foreign licenses which make available to it large catalogs of classical material."

The interface of the Pickwick records division with the rest of the Pickwick organization has been beneficial to the division in two primary areas, Newmark feels.

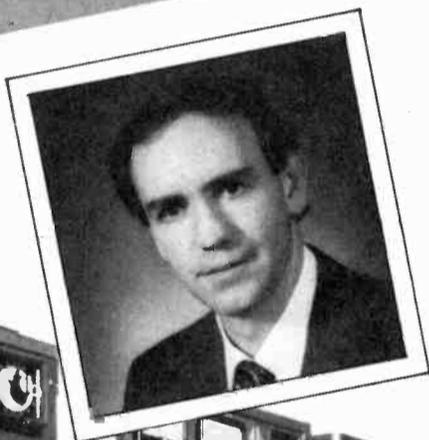
First, before the product is selected for reissue, the talents of people in both rack and retail, who are the purchasers of more records than anyone else in the country, are consulted for their opinions as to which product would fit well in the

(Continued on page P1-53)



Manufacturing Division Provides In-House Quality, Outside Profits

Roger Gouldstone



Keel Manufacturing and Disc Graphics constitute a profit center division of Pickwick International with the division general manager, Roger Gouldstone. Separate operational management are responsible for the two units, and approximately 320 people are employed in total.

Keel Manufacturing produces approximately 25 million LP pressings per year, 40% of which are for Pickwick Records, and Disc is responsible for production of the associated record labels, jackets, and also tape labels and cassette insert cards.

The facility is located in Hauppauge, Long Island, and occupies 180,000 square feet of manufacturing and warehousing space. It operates 45 presses with a current capacity of 28 million LPs per year. The 1977 addition of Keel's plating facility provided elaborate quality control equipment.

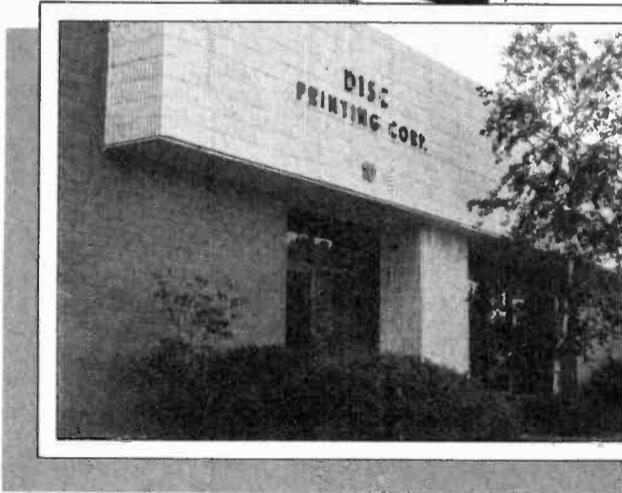
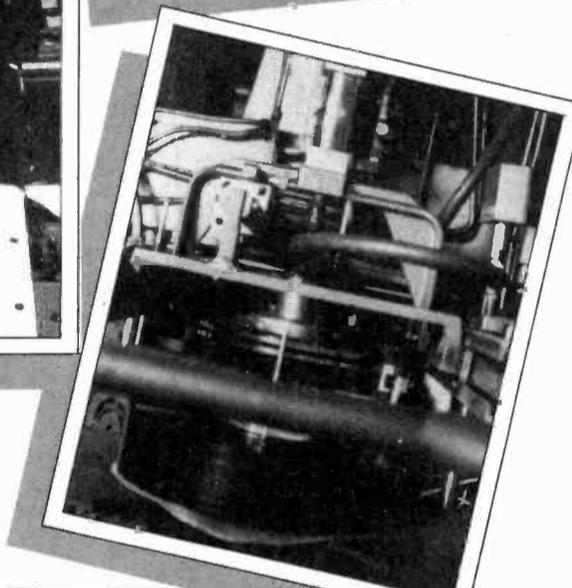
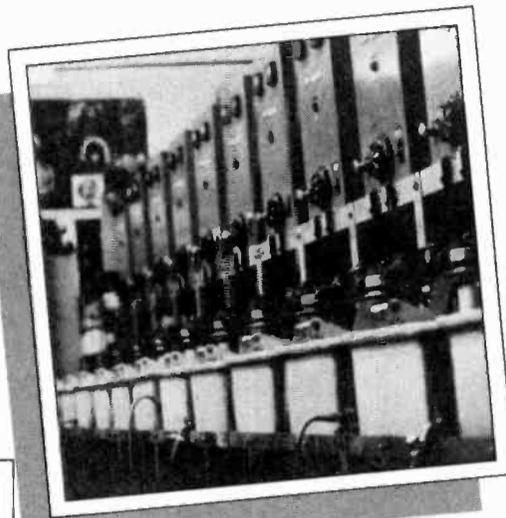
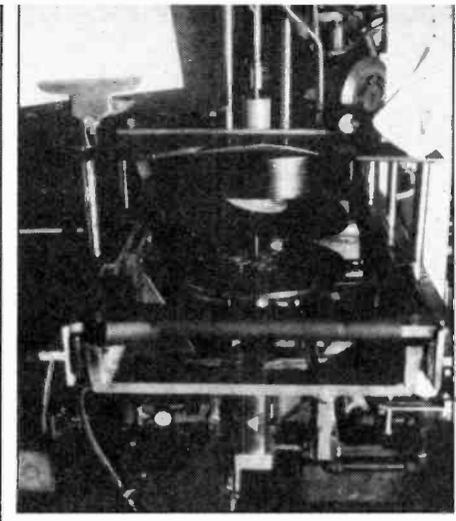
According to Gouldstone, the basic responsibility/function of the Keel/Disc division is twofold: "First, assured manufacturing capacity meeting Pickwick Records division requirements with associated cost savings; and second, profit contributor through manufacture of LPs for third party customers."

Gouldstone cites as the most significant recent change the onsite bulk warehousing of Pickwick Records division product, evolving from the records division move from Woodbury to Minneapolis. He feels the move should represent obvious economies of operation from the

point of view of both Keel and the records division.

The interaction between divisions of Pickwick International is important, and at Keel, the improved interface shows up in numerous detail items mainly involving communication between divisions in such areas as sales and credit, and a generally heightened sense of cooperation.

Gouldstone, addressing himself to the most crucial challenge of his division, says: "Undoubtedly, it is the maintenance of profit margins in an inflationary economy. Manufacturing costs are made up of a wide range of components which influence total costs. Continuous productivity improvement is necessary in order to maintain margins, since selling price increases within the industry have yet to truly reflect the influence of enormous PVC and other oil and energy related cost increases over the last few years."



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Highly Successful U.K. Division Future Link To Europe

By MIKE HENNESSEY

In 1962 Cy Leslie and Monty Lewis founded Pickwick U.K. and took their first measured steps into the British budget market with predominantly classical repertoire released on the Allegro label, "because that was about all we could get."

But the business prospered. "I signed my first pressing contract with Leslie Gould of Philips for one million records in 12 months—with guarantees out of my ears! We began supplying W.H. Smith and we were able to achieve a turnover in our first year of operation of \$24,000," Lewis recalls.

From that modest beginning, the Pickwick operation has grown solidly and impressively, recording a constant upward graph of progress and prosperity by the process of performing a specialized function more effectively and profitably than any of its competitors.

By the second year the turnover had jumped to \$155,000, and by the third year to more than \$430,000. It was a snowball process, for as Pickwick opened up more and more outlets, so more and more record companies saw the good business sense in assigning their budget repertoire to a specialist company—and especially those majors with spare capacity in their pressing plants.

The major single factor in the

impressive Pickwick growth rate, according to Lewis, was van selling. "We started with one man on the road, then two. Then we redistributed the accounts among three van salesmen—and so it built up until today we have more than 90 men in the field. We began using five-hundredweight Ford vans; today we have a fleet of three-ton Mercedes trucks carrying up to 10,000 records and tapes. Between our sales force and various wholesalers we are servicing about 9,000 outlets in the U.K."

When Lewis had to move the company from the basement off Oxford Street to 11,000 square feet of building at Cricklewood in the northwest London suburbs, it seemed a gigantic step. But six years ago another move had to be undertaken to the present headquarters in

Colindale. "We bought 70,000 square feet but occupied only 35,000, leasing off the other half of the building," Lewis says. "But last year we had to buy back the lease and now, with a few extensions, we are using a total of more than 75,000 square feet."

Much of that area houses a stock of some two million records and tapes—a stock which is turned over eight or nine times a year.

"I think our method of distribution has been the main factor in our success," says Lewis. "The fact that we got the product into the shops and achieved good sales engendered confidence in our organization and resulted in more repertoire being made available to us. We got product first from CBS, then RCA, then Pye, then Phonogram—and we got it because we could offer excellent distribution.

"We have a fine reputation and a good name in the business and this has enabled us to constantly broaden the base of our repertoire."

Pickwick has about 60% of the U.K. budget market, which itself constitutes 12% of Britain's total record and tape turnover. "As a company," says Lewis, "we are probably the third largest user of LP's in the country."

In the 16 years he has been presiding over the U.K. Pickwick operation, Lewis has seen the budget market achieve a greater respectability, but he acknowledges that there is less overlap between the full-price market and the budget market than he would like.

To support his claim that the budget market is no longer a Cinderella market, Lewis points to the fact that whereas the full-price market has stagnated—the slight increase in turnover being more than wiped out by inflation—the budget market has genuinely prospered.

He also points out that the quality of the budget product is every bit as good today as that of the full-price LP. "All our sleeves are laminated, our pressings are first class and our overheads are the same as those of the majors—the only difference is the risk factor, which we have reduced to a minimum.

"We are constantly surprising people by the extra mileage we get from some of these old recordings. In

fact the only people who never seem to understand the value of what we do are the artists—sometimes—and the managers—nearly always. They say they don't know whether it is good for artists to have their early hits out on a budget label. But these are the recordings that made the artists famous, and we are delivering royalties they wouldn't otherwise get. We paid one company last year nearly \$172 million in royalties—and for a budget company that is very substantial. I honestly believe that the reissue of product never hurt any artist.

"We get tremendous sales with our country repertoire—sales that could not have been achieved in the full-price market—and Frankie Laine's Greatest Hits album, one of the first dozen LPs we obtained from CBS, is still a major seller.

Another boost for Pickwick as a major, quality record label, has been the success of its full-price LP distribution operation, started three years ago. Lewis admits that getting the majors to supply product for this venture required "a certain amount of in-fighting" but such was Pickwick's reputation that support was eventually forthcoming from all top labels.

"When we first launched the operation," says Lewis "we had only about 40% of the product we needed. But now all the majors are working with us and the operation has been profitable from the beginning. That's something I'm proud of. We now have national distribution of full price product and I see a healthy future for this operation. We service the outlets with vans, do exchanges on the spot and reduce paper work to a minimum. And we are now the second or third best customers to some major labels."

Lewis admits that it becomes increasingly tough to maintain Pickwick's growth momentum, but he sees expansion possibilities in overseas markets and in the acquisition of a well-established music publishing operation. "I think we will be on a par with the majors as a global operation within the next five years and if it makes sense for us to be in any particular country, then I have no doubt that we shall have an affiliate there eventually," he says.



Mike Hennessey is Billboard's European Editorial Director

Chuck Smith, left, and Monty Lewis who heads up the U.K. European operations





880. **Friendship** – N. *friendship*, amity
710 n. *concord*; compatibility, friendly
relations, intercourse, hobnobbing 882
n. *sociality*; fellowship, comradeship
706 n. *association*; solidarity 706 n.
cooperation; acquaintanceship, acquaint-
ance, familiarity, intimacy 490 n. *know-
ledge*; 887 n. *love*; reconciliation 719 n.
pacification.

friendliness, amicability, kindness 884
n. *courtesy*; cordiality, warmth 897 n.
benevolence; fraternization, camaraderie;
hospitality 882 n. *sociability*; greeting,
welcome, open arms; goodwill, fellow-
feeling, sympathy 775 n. *participation*;
understanding, entente, 710 n. *concord*;
partiality.



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Gene Patch

To replace divisional fragmentation with interdivisional awareness and coordination, and with a broad-based understanding of the company's goals has been a primary concern of the new Pickwick management team.

Much of the stimulus toward integrated operations is coming from senior vice president Gene Patch, a veteran in the wholesale end of the record industry.

Patch, who perhaps is Pickwick's oldest employe in terms of service, recently was named general manager in charge of the company's entire wholesale sales operation. Sales heads of the rack, manufacturing, distribution, accessories and electronics divisions report to his office under the new plan.

Results of the coordination effort are being recorded. Patch says

Pickwick's function as a major independent distributor in half a dozen markets is being enhanced by new support from rack and retail. And executives of manufacturing have begun to receive invaluable data from the field collected by their rack and retail counterparts, he notes.

"All of us in senior management are committed to the fact that our success as a corporation will be a team success. We want each division to understand its relation to the other and its importance to the other," Patch states.

One of the first big efforts at interdivisional communication came at the rack division's annual convention in 1977.

"We brought our distribution people and independent label people into the convention and staged a panel discussion. We wanted all the rack people to understand the role of

distribution," Patch explains.

It was the first time distribution had participated in the rack division's meeting.

Patch stresses that the rack operation will supply the best possible product "no matter where it comes from."

"As the price continues to rise for more popular records, during this period Pickwick's budget records become more of a value in the marketplace.

"It offers the consumer a lower price, a real value, and higher margins," insists Patch. "It can warrant a fairly substantial retail investment."

In selecting product for its budget lines, the manufacturing division is being supported by what Patch calls "reverse feedback," coming from the field.

"We feed into the record division some of the needs of retail and rack," the Pickwick veteran explains.

ALAN PENCHANSKY

AUGUST 26, 1978, BILLBOARD



George Port

The department consists of two attorneys and a paralegal assistant.

Lease agreements represent a substantial part of the work, reveals Port, who estimates an average of 60 new and ongoing agreements are closed each year.

Cases involving shoplifting, zoning, and the "day to day leaseholding problems," also contribute to the load.

Perhaps because of his long association with the record industry, Port can not hide a special interest in the operation of Pickwick's record labels and there is a noted zeal about his reference to the licensing agreement recently concluded with Supraphon.

The giant catalog of the Czechoslovakian house was opened to be mined by the Quintessence classical label.

"The interesting thing from the Pickwick point of view is that we're moving into the East and exploring this material that has only had limited distribution here in the past," the executive relates.

Negotiations began at Midem with Port, Chuck Smith and Bob Newmark taking part, and were concluded by a four-day visit of the Czech record people to Minneapolis.

The experience of dealing with the Eastern block businessmen Port calls "fascinating," but he concludes that "record people tend to be record people."

"They're supposed to have different economic imperatives, but ultimately what they wanted to know was how many copies we expected to

(Continued on page PI-46)



Bill Hall

From Pickwick's West Coast corporate offices, which Bill Hall oversees at 9200 Sunset Boulevard, Los Angeles, his impact on the firm's operation is far reaching.

Armed with twenty-five years of diverse experience, encompassing nearly every facet of the record business, the fast-moving Vice President is based in the very heart of the music industry. From this vantage point, Hall is able to provide his expertise to the many manufacturers located in the area while also serving his national senior accounts.

If one attempted to analyze the well placed executive's formula in a highly competitive field, it would be versatility. Hall is a prime example of what top level management is forever seeking—an executive with "street sense." He originally joined forces with Pickwick some five years ago as a result of its acquisition of Transcontinental Music, where he functioned as Executive Vice President.

Hall has responsibilities throughout many of the divisions. As a result, he gets an excellent view of the overall activity. "I never cease to be amazed at the galloping giant that is Pickwick International. The company is growing in every area at such an accelerated pace, that its potential is unlimited," says Hall.

"Under the direction of a dynamic management team," he further notes, "Pickwick is about two years ahead of a five year plan. The teamwork throughout has been incredible with long-term employes and newcomers banded together in a common goal. This has provided Pickwick with its supremacy on every level."

Besides working as liaison between Pickwick and its major customers in the development of new business, the former sales-marketing executive for Capitol and Warner Bros. Records has been very instrumental in the acquisition of new leasing agreements for Pickwick's proprietary line, Pickwick Records. During the past year Hall has successfully negotiated contracts with United Artists, ABC, GNP/Crescendo and MCA Records.

The west coast corporate office is also the coordinator of press information services through the auspices of Norman Winter and staff. Hall points out that Pickwick has grown to almost a \$500 million firm over the past few years, with nearly 6500 employes, and until now, has been given little recognition for its contribution to the industry. Close contact with its public relations people has paid off repeatedly. Hall feels that the corporate story is being told.

Working with shopping centers, negotiating warehouse leases and product licensing agreements, monitoring compliance with statutes and regulations affecting Pickwick manufacturers, advising on labor relations, interpreting the new copyright law, working with the record and human relations divisions, the royalties department—these are some of the responsibilities that are being met by Pickwick's year old legal staff.

George Port, Pickwick's corporate secretary, was appointed to head the new department in August of 1977. Prior to that time, legal affairs were handled from outside the company, with counsel being retained in various parts of the country.

Port, whose law degree was received from the New York University, makes a specialty of copyright and trade law and was formerly house attorney for Springboard International and Record Club of America.

GRT IS BULLISH ON PICKWICK



"CHARGING TOGETHER"

**Congratulations on your 25th Anniversary
from your friends at the GRT Marketing
and Record Groups.**



Soma Manufacturing Bolsters World's Giant Accessories Merchandiser

From Blank Tape To Buckles

Blank audio and video tape, record and tape cleaning equipment, sheet music and music folios, psychedelic lighting and belt buckles, musical instruments, music magazines—these are some of the products flowing through Bob Mitchell's division. A staff of nine carries out the division's duties in Minneapolis, with buyers specializing in accessories at all Pickwick branches, Mitchell reveals.

"This particular project that we're working on right now is one that's very unique. We have the product and have actually done some marketing on it ourselves, but we didn't feel the packaging was right," he continues.

The division's involvement with packaging embraces Pickwick-branded accessories produced by outside suppliers for the company, and products for which Pickwick is the prime manufacturer—such as record and tape carrying cases—through its accessories manufacturing division.

"We try to find the items that are the best value for a complete program for our customer," Mitchell explains. "We would like to think that under our own name we have everything we need, but that isn't always true.

"We are really a full line house. Obviously we have great value in the products we manufacture and have manufactured for us, but we do buy name brand products from other people in all categories."

The future of the accessories division, says Mitchell, will see increased emphasis on high quality merchandise, a trend that has been evident for several years.

"In record and tape care products, particularly tape care products, everybody in the industry has really followed our lead. We started with sophisticated tape care kits really before anybody did."

"The old cleaning cloth and record brush are dropping in volume and have been," he explains. Blank tape customers are moving up to premium lines at the same time.



"Some of the business today is an outgrowth of what was selling in hi fi stores several years ago."

Pickwick is looking to the awakening home video market as an impetus to accessories sales.

"We've been encouraging our customers for five years to take a position in their company on video products. We certainly plan to become the prime supplier of videotape in the U.S., and we have been spending a great deal of time

securing supplies for this season."

Mitchell says his department has strived to maintain an open door policy towards companies with new product ideas. Solicitations generally are first screened with a phone call, he indicates.

However, Mitchell cautions that too many manufacturers don't do their homework.

"When I show them 47 things like it that have been done in the last 15 years they're dismayed. Just because you've never seen it in local stores doesn't mean it hasn't been done somewhere along the line."

ALAN PENCHANSKY



Less familiar than the far-reaching rack and retail branches, Pickwick's electronics division nonetheless boasts of the same long history as its sister operations.

The regionally-oriented electronics division functions as an electronics distributorship with a territory including Minnesota, North and South Dakota and Western Wisconsin. This is its historical function.

Lines handled by Pickwick include BSR, ATF, Bearcat and Emerson, and Pickwick is the largest single U.S. distributor of stereo equipment by Craig Corp., Sam Yarosh, division general manager, proudly relates.

Yarosh, who has been with the electronics operation for a quarter of a century, likes to explain his division's role within Pickwick by first observing that he is simply an electronics distributor. Second, he notes, one of his numerous customers happens to be a retail chain by the name of Musicland.

Put another way, Yarosh wears one hat belonging to the manager of a giant distributing operation serving

independent accounts throughout the upper Midwest, and another as the electronics buyer for the nation's largest chain of record stores.

Commerce between the electronics and rack divisions also exists, but here only on a national accounts basis. Yarosh explains Bearcat crystal radios are distributed nationally by the electronics division, with programs offered to larger rack customers.

"The electronics business has invariably been a fight just to keep your head above water because there are so many changes," states the veteran.

(Continued on page PI-48)

Electronic Division Puts Hi Fi In Pickwick Retail Network

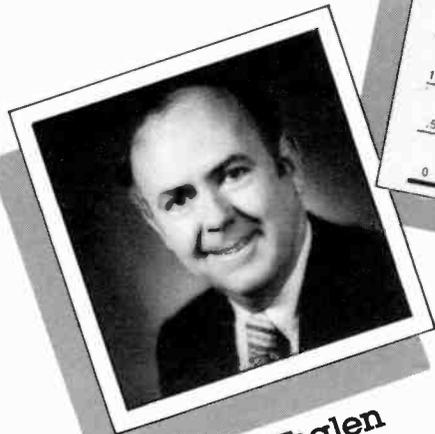




“It is calculated to afford them the highest gratification,
I should conceive,” said Mr. Pickwick.

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Finance Department Charts New Phases



Moe Whalen

In 1977, the responsibility for developing several new corporate functions of great importance was handed to Moe Whalen, vice president in charge of finance.

Whalen, who joined Pickwick that year, took charge of overhauling the company's operations control function, and of establishing a new strategic planning activity.

Today, a team of professional analysts who consult with Pickwick's operations managers on all aspects of the company's course works under Whalen's direction.

"The strategic planning function is the process which is involved with charting the direction of the corporation, highlighting long-range strategic issues," the executive explains.

"We have the responsibility of stimulating analysis into new product lines, new businesses for the company, and new directions. We're the think tank of the company," Whalen states.

As part of the strategic planning function, Whalen's department administers the five year planning cycles to which all Pickwick divisions now are geared.

The planning function is a new resource to Pickwick, the vice president points out.

"What our staff provides is professional assistance to the operational managers, we don't do the planning for them," he observes.

Whalen, who came to Pickwick from Coopers and Lybrand, one of the largest international accounting firms, heads up Pickwick's credit and cash management and capital coordination functions too. He is also treasurer of the corporation.

However, highest priority has been placed on strategic planning, since it is a new aspect of Pickwick operations, Whalen notes.

"In spring we spend a little bit of the time on directional planning, looking at the business five years from now and isolating significant issues that will be facing us at that time," Whalen explains.

Phase two of the planning cycle comes in summer, when divisional managers, drawing on predictions, establish programs that will carry them through the five year period, according to Whalen.

"In the fall we take a look at the very next year and become more specific as to what the work programs will be," the administrator notes. Whalen says the cycle is repeated yearly, with the five year outlook maintained.

Beginning in the second year of the cycle, a period is set aside to review the appropriateness of the past year's actions, he explains.

Data on operating results, analysis and operating projections flows from Whalen's staff to Pickwick operations managers as part of its continual

monitoring function. Whalen says operations controls have been beefed up considerably.

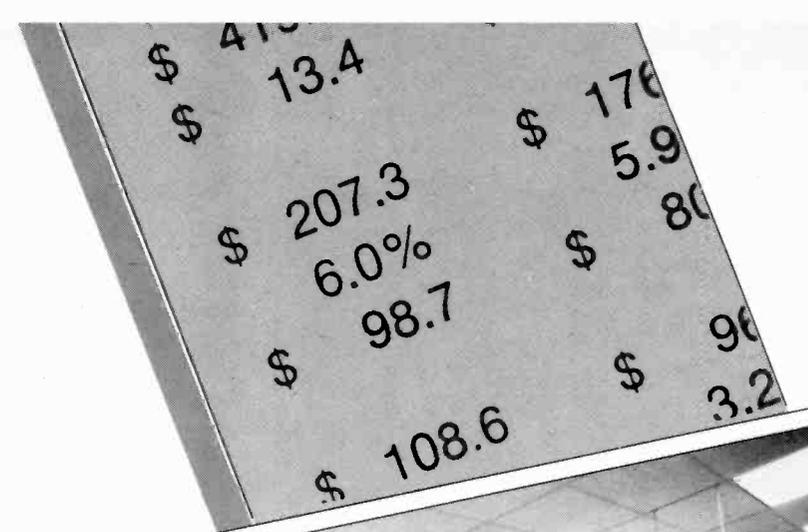
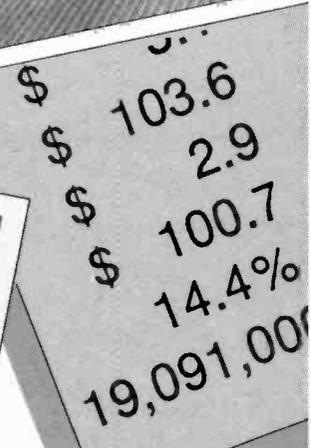
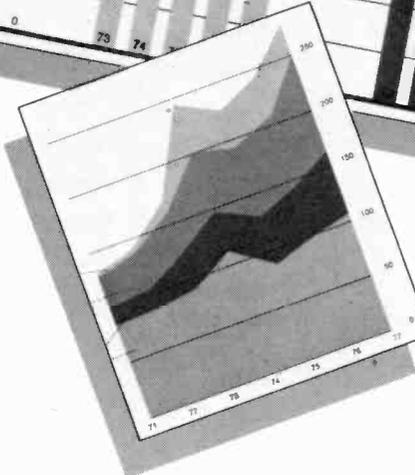
"We're giving the division heads the tools to properly manage their assets, more sophisticated means of forecasting," he explains.

Richard Baum, formerly of the Boston Consulting Group, is one of a half dozen key executives brought aboard to help in control and planning.

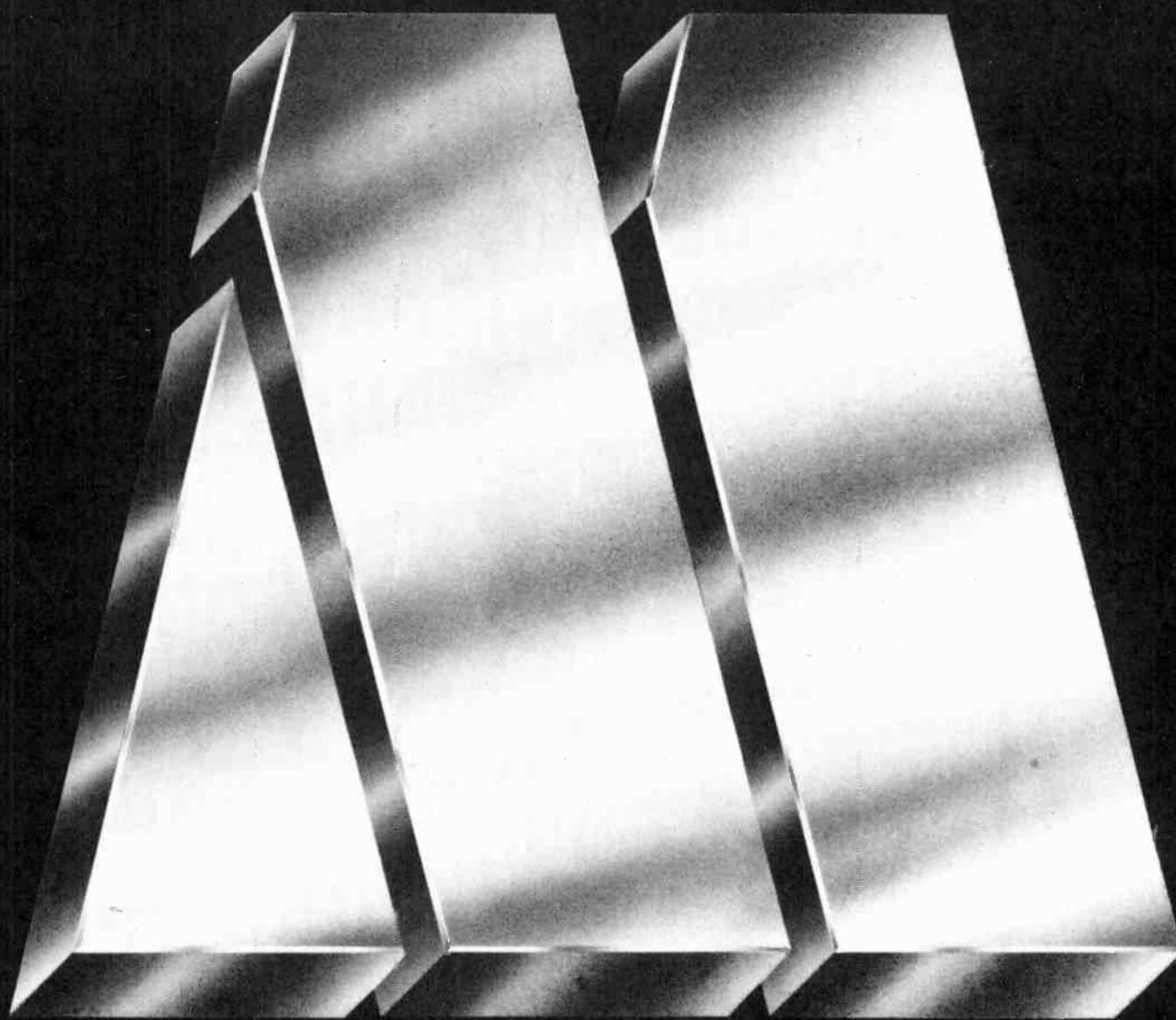
Controller David Rogers also has added half a dozen key staffers as part of Pickwick's current build-up, Whalen reports. The controller's function is located in Whalen's department.

"We have strengthened the professional management of Pickwick," says Whalen, "and we have begun providing some important functions that were not there in the past."

ALAN PENCHANSKY



Best wishes to
Pickwick International
on their
25TH Anniversary.



Motown Records



© 1978 Motown Record Corporation

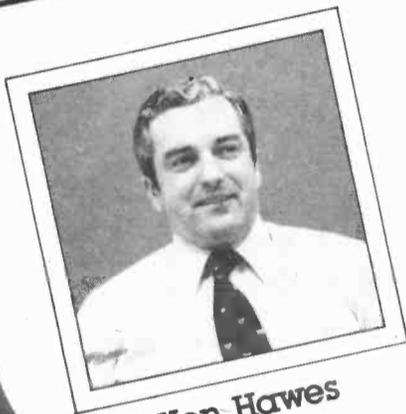
Information Systems & Services Links Total Company To Computers

Information Systems and Services (IS&S) is a new Pickwick division, helmed by Ken Hawes. Its purpose is to service Pickwick's expanding business information needs.

According to Hawes, "IS&S will be upgrading the financial, product movement (order entry, inventory, replenishment), sales, and marketing information systems so Pickwick can continue to expand as the leader in the home entertainment industry. With these changes, Pickwick will provide improved customer service."

IS&S is now establishing its own data processing center resource to meet Pickwick's information needs. In the process, IS&S is applying the latest available technology to further improve the Pickwick product distribution network and internal financial controls.

Drawing on its own professional staff of 10 and the diversified information services experience of American Can Company, IS&S is also able to provide consulting services to all Pickwick divisions, including the retail, rack services, distribution and record divisions. As Pickwick International's business expands dramatically, IS&S expects to grow. An additional 20 staff professionals will be added by the end of 1979.



Ken Hawes



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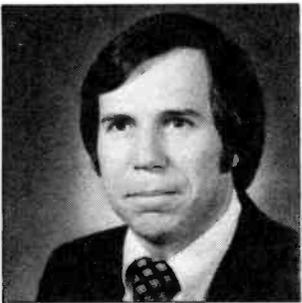
BACK

& ROLL.

THE NEW UNITED ARTISTS RECORDS



Pickwick's New Human Resources Department Keys Company's Awareness Of A Quality Of Worklife



Frank Mascia



In addition to assuring Pickwick's compliance with federal, state and local regulations, the responsibilities of the human resources branch extend to all areas of corporate planning and development.

In the areas of staffing, training and manpower planning, says Mascia, the department will work closely with all Pickwick divisions.

Mascia says employment needs will be forecast "well in advance of the hiring date."

In the area of training, management development programs and skills programs for the retail division are being mapped out.

Mascia says his department also will work at strengthening Pickwick's employe-recruitment effort.

"We want to increase the potential applicant's awareness of Pickwick International as a major employer through creative advertising, source development and public relations," he states.

Orientation programs for new employes also come under the new staffing programs being developed.

Working under Mascia are six assistant managers, including those with responsibilities for the areas of compensation and benefits, employe relations, and labor relations. There are also separate personnel managers under Mascia, representing the operations and retail divisions.

ALAN PENCHANSKY

Frank Mascia, an employment and counseling professional and former employe relations manager for General Foods fast food division has been brought in to direct the effort in the new human resources department. Twenty-six staffers, including six regional personnel managers, will

Many of the functions being performed by his department are new to Pickwick, Mascia admits.

Mascia's department is in charge of administrating all employe compensation and benefit programs, and of overseeing all hiring activities.

Perhaps the highest priority of his short tenure, says Mascia, has been the creation of formal compensation programs for Pickwick personnel.

Another new program has witnessed the development of a computerized personnel management information system.

The new system allows human resources management with the speed and flexibility of EDP. This information had not before been organized for the computer, Mascia explains.



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Chuck Smith

• Continued from page PI-3

operations. There's no single-store concept anywhere."

• Independent distribution is very important to the future of Pickwick and the industry, and the company will do all it can to insure its future.

"If we can help it, indie labels will survive as we feel it's vital that smaller labels can go to market without going through the conformity of a large organization," Smith says.

"It's Pickwick's job to distribute this product as widely as possible, and with our structure we're ideally positioned to help this process and keep the independent labels alive."

• Manufacturing through the Keel subsidiary will continue to expand, and with a European in charge of the Hauppauge, N.Y., pressing plant, that added level of quality attention and quality control is now evident.

"People like CBS, Polygram, ABC and others see Keel as an important source for pressing now, due to the combination of equipment and discipline resulting in quality products," he observes.

While he doesn't see video tape duplicating in Pickwick's future at this time, videodisk pressing is certainly a possibility. As a logical outgrowth of record pressing—particularly with RCA and Matsushita's claims for usability of available audio pressing equipment today for videodisks—from both a quality and financial standpoint, videodisk replication along similar lines is a key area of interest.

"Video software belongs where

audio software presently is—with the music store or department and the rackjobber," Smith emphasizes.

• Accessory manufacturing through the Soma division has long been recognized as important to profitability—for the racked customer and independent store. The growing importance of these products to the consumer who is paying increasing attention to taking better care of his or her records and tapes is finally getting across to the retailer, he believes.

While Soma offers a limited line now of record and tape storage units and care items, profitability becomes even more of a consideration with the growth of many discount record/tape operations.

"We'll continue our aggressive marketing here to maximize sales in our rack-serviced stores as well as the Musicland outlets for our own Soma line as well as a growing list of better-priced—and higher profit—distributed products," Smith says.

• Pickwick Records is expanding in all areas, with the budget line ever more vital to the profit mix as the industry list price goes up.

"Economy-price records are as good a product as front-line merchandise, and more consumers will take advantage of quality product as they do in Europe," he maintains.

It's not that hard to get a license for re-release product, he points out, and then you have a much broader spectrum of catalog material to choose from.

Quintessence was bowed for a special reason—to provide good quality re-releases in classical material for the relatively

unsophisticated consumer, and the recently announced jazz line is being launched for a similar demand.

"While Quintessence is about \$1 higher list than the regular budget line, this is secondary to brand recognition and identification—stressing that Pickwick is dedicated to providing a good classics library," Smith says.

Kiddie records are seen as perhaps the next likely area of development, with continued expansion in the pop area. This was highlighted by a most successful budget version of "Saturday Night Fever" which was released after the soundtrack and was in the top 10 of Pickwick's own rack sales chart.

"The soundtrack part of the business is just as important to us," he notes, "and our customer was able to get 'Fever,' 'Sgt. Pepper,' and 'Greasé' for the price of just one album."

• Computer/EDP capability is seen as real strong point of the overall Pickwick operation, as Smith acknowledges that the prior competition between divisions has given way to a strong "one company" concept with many inherent advantages.

"The better marketing information we get, the better sell-through data we supply our customers and our own operations, resulting in the excellent returns position we're in today," he says.

"A few years ago NARM estimated it cost 24 cents for every album returned, and it's certainly well over 30 cents now and going higher all the time."

Pickwick will be spending several million dollars in the next few years to upgrade its EDP computer system, an

enormous investment in software and technology "aimed at getting the right product in the right quantities to the right places quickly and efficiently," Smith says.

He believes the capability of the computer plus the promotional expertise makes the company a triple-threat supplier. It offers one buying source with professional advertising backing that has seen growth to a position of the biggest independent buyer of media in the industry—\$15 million through its in-house ad agency plus millions of added co-op dollars to rack customers.

"In competition, many companies have computers, but they're less knowledgeable on how to use them most effectively—integrating the needs of each marketplace into the program to maximize profitability for the customer," Smith observes.

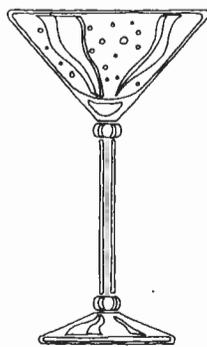
"The focus has to be on dollars per square foot return, based on maximum turnover. The computer programs are tools for profit that benefit by our years of trial and error."

He acknowledges that many rack customers have different goals, just as they operate different type stores. Some are looking for loss leaders, some for maximum profit, some for discount merchandise, with Pickwick's ability to respond to all these goals the biggest thing going for the company.

"Computer dollars spent on hardware and software programs are only so effective because Pickwick has captured the expertise of its people," Smith maintains. "Selection of product and how we put it out there is the result of seven or eight

(Continued on page PI-53)

A
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K-TEL MUSIC

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Pickwick History

• Continued from page PI-10

which was now a division of Pickwick International, Inc. and run by a solid, able, and knowledgeable manager, Ira Moss.

The Capitol arrangement provided an important forward thrust to the development of Pickwick as a major industry factor.

The rackjobbing concept had caught hold. Companies, like ourselves, which had pioneered direct sales to chain outlets, began to sell to the rackjobber. The latter was better able to handle the growing market, logistically and through merchandising acumen. We sought out rackjobbers in the toiletries, hardware, toy, and book fields, to supplement their sales with budget records.

Companies, which had been primarily in the field mentioned, developed whole divisions involved in records. Others slowly dropped their original product lines, and other companies developed as new entities. It coincided with the birth of discount retailers—the mass marketers of today. Rackjobbers could provide the indispensable combination of service, buying expertise, cleanliness of return, advertising know-how and in sum, operate the total department with the minimum staff a store could afford or supply.

Our business increased rapidly and with it a desire to broaden our industry position even further through a merger opportunity. The time proved ideal.

Amos and Dan Heilicher were

among the most respected entrepreneurs in the field. With outstanding support from Gene Patch and Grover Sayre they established an early presence in independent distribution; and to a lesser degree in retailing. They, too, felt that a broad-based public company in which they could have a substantial voice and equity posture was best suited to their needs. In 1968 the acquisition, in form of a merger, was concluded between Pickwick International and Heilicher Brothers/J. L. Marsh. At this point, I retained the board chairmanship and Amos became president.

It must be said that few people possessed Amos' sense for product merchandising and distribution and had the energy to exact the most from each. Industry history will note that his innovative thinking and dedication proved to be a vital part of Pickwick's surge to its present position.

This, then, was the new beginning. For the next few years we were fortunate to acquire Mars Sales Co. of Des Moines, headed by Jack Mishler, who remains a source of strength in today's Pickwick structure. Also, we added Commercial Music in St. Louis, then owned by Al Chotin, a knowledgeable and competent executive, and his associates, Ed Oechel and John Pohl.

Other acquisitions followed and concurrently we experienced great internal growth. It was in 1969 that we made our next major move calculated to create a national capability and to add locations, accounts, and management talent. These actions would make us indisputably the largest in the world. I speak of the

acquisition of U.S. Record Co. of Fall River, Mass., founded and operated by Dan Gittelman, as keen a merchant, buyer, executive as the industry has known. Like Amos, his imprint is indelible on Pickwick's history and current structure.

As with Heilicher and Gittelman, an acquisition had a dimension of excitement or "high" all its own, created by the interface with a colorful talented, fair but tough personality. The aforementioned Jim Ling fit that role perfectly. He had created at Ling-Temco the 14th largest entity in the U.S. and at the time of our meeting controlled Transcontinental Music Corp., a company who had run into some difficulty. The negotiations were a marathon event which ended in our acquisition of that company.

Two members of that organization are now a key part of the superstructure of Pickwick. I speak, of course, of Bill Hall, then executive vice president and who has remained one of the outstanding sales and marketing people in our industry—and, of course, the current president of Pickwick, a man of many talents and dimensions, Chuck Smith who I was fortunate enough to rehire to Pickwick on November 1, 1976. The rack division architecture was completed.

Our growth continued unabated—with strong focus on retailing. The previous base of the retail business—the small neighborhood dealer—suffered prolonged attrition. The post-war development of the industry and the emergence of the mass merchandiser helped assure this. In the early 70s, slowly at first, the record retail store began to proliferate in

number, size and sophistication, appealing to consumers' broadened musical tastes.

Pickwick believed that single, small family enterprises would not benefit from economies of mass purchasing and cluster advertising. The time was ripe for our own entry into retail with a major effort. What began as a 20-store chain in the late 60s grew to 350 stores in 1978. Our program of store openings also insured us stability and provided economies of scale for our regional warehouses.

The age of the retail chain had arrived with names that were readily recognizable. Perhaps the best known was Sam Goody who had survived and grew to be one of the largest chains in the East, an area decidedly unrepresented in the Pickwick retail scheme. In 1978, consistent with an increase in retail emphasis, the Sam Goody company with its own excellent managerial team, including Sam Goody and George Levy, was formally merged into Pickwick.

We take pride in our achievements—graphically visible in the fact that in its 25 years of fiscal history Pickwick has never known a year which did not exceed its sales and profit performance of the previous years (except in 1975, when a procedural accounting change to LIFO reduced profits).

This assignment is, of necessity, a brief series of highlights to accommodate 25 years to a 2,500 words story.

There are not clear paths to success. We traversed several of these paths—changes in corporate ownership balances—and the ultimate sale of

(Continued on page PI-46)

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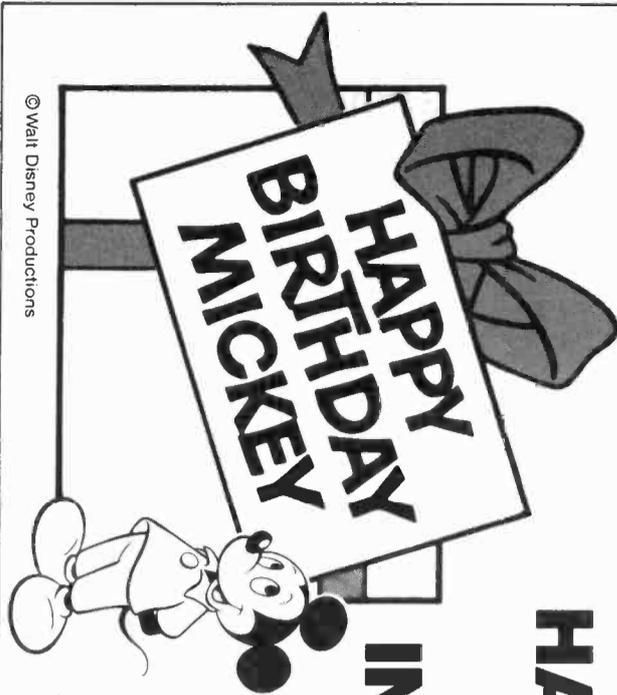
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our family
to
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Happy 25th.



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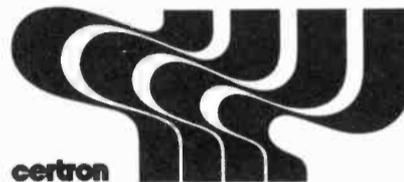
Congratulations on Pickwick's 25th Anniversary.

Good luck and success in the upcoming years.

Best regards,

Hal Wilde

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Best Wishes And Thank You
Pickwick International
From All Of Us At
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Computerized

• Continued from page PI-12

acquisitions reportedly involved 130 California Sav-On stores.

"One thing we are capable of doing now is drawing from American Can its capabilities in market research and development," Paulson explains. "Several studies are underway that are looking at the record industry and Pickwick's position in it."

What's the average retail sale in record or in tapes, and how does it align itself with expendable income? How will that figure align itself with expendable income in the future, vis a vis inflation? Such questions as these are being considered.

Information that is going into these studies is being drawn from the rack division, Paulson reveals.

The executive says the long-term position of the rack supplier in the marketplace also is being scrutinized.

Returning to the subject of the Channel 1000 program, Paulson explains that Pickwick will be the first to use videotape within racked departments. Earlier programs have located the equipment in other sections of the store.

More than 300 record albums will be racked in the special fixtures being made to support the video players. The six-foot high display is designed to permit inter-departmental viewing of the screen, Paulson notes.

Paulson says "negative programming" will be used to encourage traffic flow. This means, for example, that taped country selections will alternate with punk rock to create viewer turnover.

"We don't want to create a crowd, we want to create traffic," he noted.

Paulson says one tape per month will be distributed to stores, with 14 musical selections per tape. The selections will correspond to albums sold from the display, with record companies expected to supply the programming.

"We're doing our own editing and voice-overs," Paulson relates. "We've even designed a little computer generated cartoon character who will speak to the consumer."

George Port

• Continued from page PI-30

sell, how would the cover be treated, what kind of promotion."

The study of effects of trade regulations on Pickwick and anticipated changes in legislation also concerns the legal department.

"It's a very broad area but we must devote a lot of time to it, given the size of the company and the spread of the customer base," Port explains.

The department's dealings with the rack division take it mainly into the area of lease negotiations. Only two of the Pickwick's 20 warehouses are owned by the company, those in Somerset and Milwaukee, Port explains.

Recent negotiations for the purchase of the Sam Goody chain saw the legal staff involved in an intermediary role. The office functioned as liaison between outside attorneys and Pickwick during the initial stages and

(Continued on page PI-53)

Retail Sells Music

• Continued from page PI-16

program is essential to it, and involves everyone from the top of the organization down. There are four aspects to the training program: sales training, store operations training, management development training, and personal development. Explains Young, "Most of the people who come to work for us are either very knowledgeable or want to be, and that's why they are coming to us."

Young came on board at Pickwick from a finance and operations position at Record Bar about a year and a half ago, at a time when Pickwick was going through a transition necessary with its phenomenal growth. As he explains, "People with finance and operations backgrounds were brought in to help them get to the next threshold. When you get to a certain size, you can't just keep expanding the same way. The analogy is if you've got a restaurant doing really well and you expand from 100 to 200 seats, you can't just enlarge the kitchen, you must reorganize it."

But Young is quick to point out, "We didn't disrupt the foundation at all. The management people we had are still the management people. Most of the people in the office have been with Musicland for over 15 years; they've been with it from the beginning when there were five stores. So the challenge is to take the expertise that's been there and reformat it so it will become even more important. Sometimes I've got to sit back and think, 'boy you're lucky to

have such a good group of folks to work with.' It's important not just to say 'here's new management,' but to preserve that past, especially when they've been as successful as they've been."

As to the present 50 store a year growth rate and what that means to the future, Young explains, "It sounds awesome, but when you're talking about a 350 store chain, that's really only a 15% growth rate. In those terms, it is only enough to provide a position for the good managers we are training. On a yearly basis, if we don't keep growing at a certain rate, we would tend to frustrate some good young people. We can't afford to not challenge them."

Pickwick History

• Continued from page PI-42

this legendary company to the American Can Co.

Pickwick is now in a new generation of development and growth. Annual sales now approach \$500 million. Changes in strategy constantly respond to the needs and opportunities of the time. Pickwick is poised for greater glory in the next 25 years.

As time goes by, so must a love affair mature and mellow. My love affair that started with Pickwick 25 years ago still goes on, although the early passion and association may be gone. Their special place and memory however will always linger on—the feelings, the caring, and the understanding don't easily fade away.

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Personal Touch

• Continued from page PI-12

shown tremendous increases," Morse states.

Discounters such as Bradlee's and Kings—to name two Pickwick customers—also have made big gains, reportedly.

"The Bradlee's chain is doing a super job in promoting its record departments. Its put particular emphasis on record departments in the past year and it's shown some great increases."

The new discount stores will allow for more aggressive selling, he notes.

"The industry is getting more sophisticated, getting into more sophisticated designs."

One of the most significant changes in store design has been the elimination of display height restrictions.

As a result of the higher fixturing, more exciting record merchandising is allowable, and greater profit per cubic foot is being generated by racked departments.

Morse calls the prospect of Pickwick's Channel 1000 video promotion "very exciting." These custom six foot high fixtures holding records, video player and monitor, are designed for departments in the \$100,000 annual volume region.

According to Morse one fourth of the Pickwick racked departments in his territory are at this level.

Pickwick's Somerset branch accounts for a higher volume in rack than any other in the company.

Along with new stores, new fixturing and new electronic

merchandising tools, the future of rack also includes increased emphasis on budget product, he indicates.

"You're going to find labels like Pickwick and RCA Camden even more important than they are now."

Wider margins and appeal to budget-minded shoppers are offered by these lines, he observes, noting that an increasing amount of industry product is being issued at \$12.98, \$13.98 and \$15.98 lists.

"The rack industry is definitely tied up to the discount industry," Morse observes. "There's a definite commitment from us to them, and they in turn are committed to us."

"Our futures are very closely intertwined." **ALAN PENCHANSKY**

Largest Retailer

• Continued from page PI-16

the new releases and displaying the release right there, they hope to be able to improve the sales of acts which are ready to break.

There is nothing more important in the store than a well-trained, competent, professional crew. In order to help its personnel Pickwick has brought on board a professional training manager whose purpose will be to design and implement programs to train personnel in management techniques, store operations, merchandising techniques and salesmanship. Pickwick is very enthusiastic about the potential of this program from the point of view of developing current personnel as well as potential improvement of operations. It is important in Pickwick's thinking that with the

growth that is planned it redouble its efforts to train all good potential people and help them develop to the fullest.

Over the past year the retail division has been given (and has been giving) significant help and understanding to and from the operations of the records division and the independent distribution division. In the past, these groups have been run rather independently of retail and therefore, it was difficult for them to have mutually beneficial projects. This is no longer the case. There is currently an ongoing dialog set up between the key management people in these divisions to help them help each other more efficiently.

Major improvements in corporate interface this year include the significantly early planning of the Christmas inventory movement. Retail is working with the rack and operations divisions six months earlier than any Christmas in the past to be sure the flow of product to the stores is best from the point of view of the entire corporation. It is now an understanding throughout that without the divisions helping each other, the total benefits are not nearly as great.

The most crucial challenge facing the retail division is to maintain acceptable levels of profitability while developing a professional management staff and while growing at a rate considered extraordinary. It will be difficult enough to maintain acceptable profit levels while adding a projected 70 stores a year. However, compounding this issue is the objective of maintaining control and direction, which dictates significant

improvement in professionalism in management take place. It is normal for an organization to attempt only one of these major projects at a time. It is, therefore, its challenge to satisfactorily accomplish all three.

Retail Network

• Continued from page PI-32

Yarosh explains that he is looking to a time in the near future when his department will be fed a heavier and more regular diet of sales performance reports than ever before—a result of increased emphasis on strategic data.

The direction in which the electronics field will travel is being paid serious attention. Products being eyed, as Pickwick scans the horizon, include the videodisk and home computer, Yarosh reveals.

"With the addition of more stores it will allow us to get heavier into private labeling," the electronics chief relates. Both Pickwick's electronics and accessories divisions are suppliers of Pickwick-branded merchandise, the electronics branch offering Musicland headphones and car stereo equipment.

Reportedly, a Musicland-branded line of audio receivers is being contemplated for introduction into the Pickwick-owned stores. A broader line of Pickwick's own car stereo equipment may also be in the offing, according to Yarosh.

ALAN PENCHANSKY

Art by: Gribbitt. Liaison: Bill Hall and Norman Winter Associates. Production: John Halloran, Tom Quilligan, Ron Frank. Assistant editor: Susan Peterson. Editor: Earl Paige.

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Nationwide Gold

• Continued from page PI-20

The entire process of distributing product to a customer—whether it be a Musicland store or an independent retailer—is set in motion outside the confines of the warehouse when a customer first places his order. The order is taken by the appropriate order entry department. An invoice is made up, and then it is sent for processing.

Once inside the warehouse, orders are grouped into batches and distributed each morning and early afternoon to order picking personnel. Smaller items such as LPs, tapes, cassettes, sheet music, etc., are picked from steel shelves which are surrounded by pallet, or storage rack for easy access to backup stock. Then orders are brought into one of 14 lanes where they are recapped, or checked for accuracy, and packed. Even during the Christmas rush, there is enough space to accommodate temporary storage for filled orders.

After packing is complete, the shipment is conveyed up to the ceiling level to an automatic sortation induction system, an automatic sorting system not unlike the ones used by the post office.

Larger items, such as musical instruments or stereo equipment involve even less manual labor because they are prepacked. Such items are picked and placed directly onto the conveyor. By using a method called split picking, both full and less-than-full case items are simultaneously picked from different areas. The biggest advantage of this method is the reduction in the area required for packing, since only goods that need packing ever enter the packing area. All other product is sent immediately to the ceiling level for processing through the sortation system. Since all split-picked orders are merged back together before shipping, transportation costs are lower due to a reduction in the number of separate shipments.

After product is picked, packed if necessary, and moved to the ceiling level, it is processed in a fashion which is unique in the music industry. It requires just one operator, who stands on a

platform 16 feet above floor level, simply reading the customer code number on each carton as it passes on the conveyor and then activating the proper button on an electronic keyboard.

In just a second or two, the carton is sent along a special conveyor until an electric-eye type device called an "electronic photo cell memory" diverts it to the proper lane for direct loading. The sortation system is designed to handle up to 60 cartons per minute, a figure which allows for considerable growth over the next decade.

In addition to processing all cartons to the correct shipping lanes, the sortation operator also calculates and applies postage on Parcel Post as well as U.P.S., including C.O.D.'s for both types. Incidentally, there are currently three trained sortation operators employed at the Minneapolis warehouse.

Once cartons arrive at their proper shipping lanes, they are loaded onto pre-determined carriers or trucking lines, which will transport them to different parts of the country. And since each carton was labeled as to shipping lane and carrier at the time of picking or packing, there is no guesswork as to which cartons should be loaded onto a particular trailer.

After following the entire process of filling a customer order from the point of picking items off the shelf to delivering the completed order to the loading dock, one cannot help but be impressed by the efficiency of the operation on the part of both man and machine.

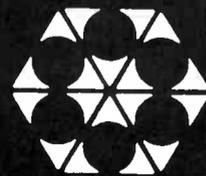
Along with the constant outflow of product to the customer, there is a continual influx of merchandise to replenish the supplies of on-hand stock. All incoming product is handled at the floor level with the entire detail check being completed in the receiving area. Shipments are then transported by fork lift trucks directly to the respective picking areas and back-up storage areas.

Indeed, the future appears bright for Pickwick, a fast-paced and fast-growing company. And the warehousing operations around the country, of which Pickwick, Minneapolis is the largest, will contribute vitally to serving an expanding market.

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One Of Five

• Continued from page PI-25

line and which would be the bestsellers. This kind of information up front is invaluable in that it eliminates a lot of the guesswork and takes a lot of the risk out of the reissue of material which has been released previously. In addition, the consultation with people in both of these divisions on merchandising and marketing programs and techniques is invaluable to the division in that before a program is presented, the division is able to get the opinions of the people who are the largest merchandisers of records in the country.

In the second instance, the cooperation of the retail, rack and distribution divisions of Pickwick is invaluable in the sale and distribution of the Pickwick product. As the largest sellers of records in the country, their cooperation in the distribution of product and the utilization of the programs and promotions of the records division are key and important in the sales programs and the success of the division.

The Pickwick records division faces challenges from within and without in the near and long term. The division recently moved from New York to Minneapolis which resulted in a major change in personnel and the addition of a lot of new people, both to the company and to the record business itself. In addition, the business of the division has more than doubled in the last year without the addition of the premium product

and with the addition of premium product, volume has at least quadrupled within the last year. The newness of many of the people as well as the dramatic increase in the volume has resulted in a challenge to the management of the division to be able to provide leadership, training and information required to keep the division moving ahead at a rapid expansion pace.

Summarizes Newmark: "The dynamics of the business in that the taste of the public changes dramatically in the kinds of music that they buy as well as the impact of hardware and software changes which are practically becoming revolutionary, present a major challenge to Pickwick Records. It must be able to keep pace with the musical tastes of the consumer and it must be able to do so profitably while at the same time prepare for the issuance of product which will be utilized by some of the newer hardware techniques and devices that are being developed."

George Port

• Continued from page PI-46

throughout the five months between signing of the intent memo and closing.

Matters of affirmative action and labor relations through Pickwick's human relations department represent another of the many corporate fronts upon which the new legal branch is active.

ALAN PENCHANSKY

Chuck Smith

• Continued from page PI-40

years of experience. This quiet accomplishment has paid dividends for our customers and is a key factor in volume growth increases at existing outlets versus new additions."

With more than 40,000 titles in the catalog, it's impossible to handle that spread manually. But the key is the ability to offer consumers selectivity as well as the hit product everyone has. As an example, he points to the 50 American Indian titles available for those mainly Southwestern stores with that kind of demand.

"The customer is number one, and we're continually maximizing the profitability of the product mix by making it more responsive to individual location demographics," he says.

Audiophile record lines—premium priced direct-to-disk, digital PCM and "super stereo" releases—are just now finding their way into the Pickwick distribution mix. As the demand increases, more will be added, Smith points out, another example of how the company is continually striving to stay on top potentially profitable new areas.

In a fast-paced recap, the Pickwick chief executive reflects again on a diversity of factors built into the company's future.

RACKJOBING will continue as the dominant division of Pickwick and the backbone of the distribution side

of the industry, with its importance to Musicland as real as to Penney's or Woolworth's. . . . RETAILING growth will continue with 50 new stores slated for 1978, exclusive of the 28-outlet Goody acquisition, tailored to a number of markets. With great sensitivity and awareness of responsibility to the rack customer in any mall, a Musicland is a better addition to the same mall rather than a competitor, providing more stability to that marketplace. . . .

INTERNATIONAL expansion is potentially great, a key part of marketing project analysis, with the most logical areas including the Common Market countries. This will build on the current U.K. base where re-release experience and three years of rackjobbing is under evaluation. American Can is an enormous help in this area, providing the concept of management involvement versus available expertise and perhaps the most logical area of direct aid to Pickwick. . . . DISTRIBUTION will continue with the current mix of records, prerecorded and blank tape, and accessories, with no decision yet on getting into audio or video hardware. However, a joint hardware/software approach seems logical in video, and is being considered, where the blanks and programs are vitally linked to the machines.

The bottom line for Pickwick is marketing expertise, Smith re-emphasizes, and he expects the company to build on its current base for an even bigger role in the industry's next 25 years or more, than in the first 25.

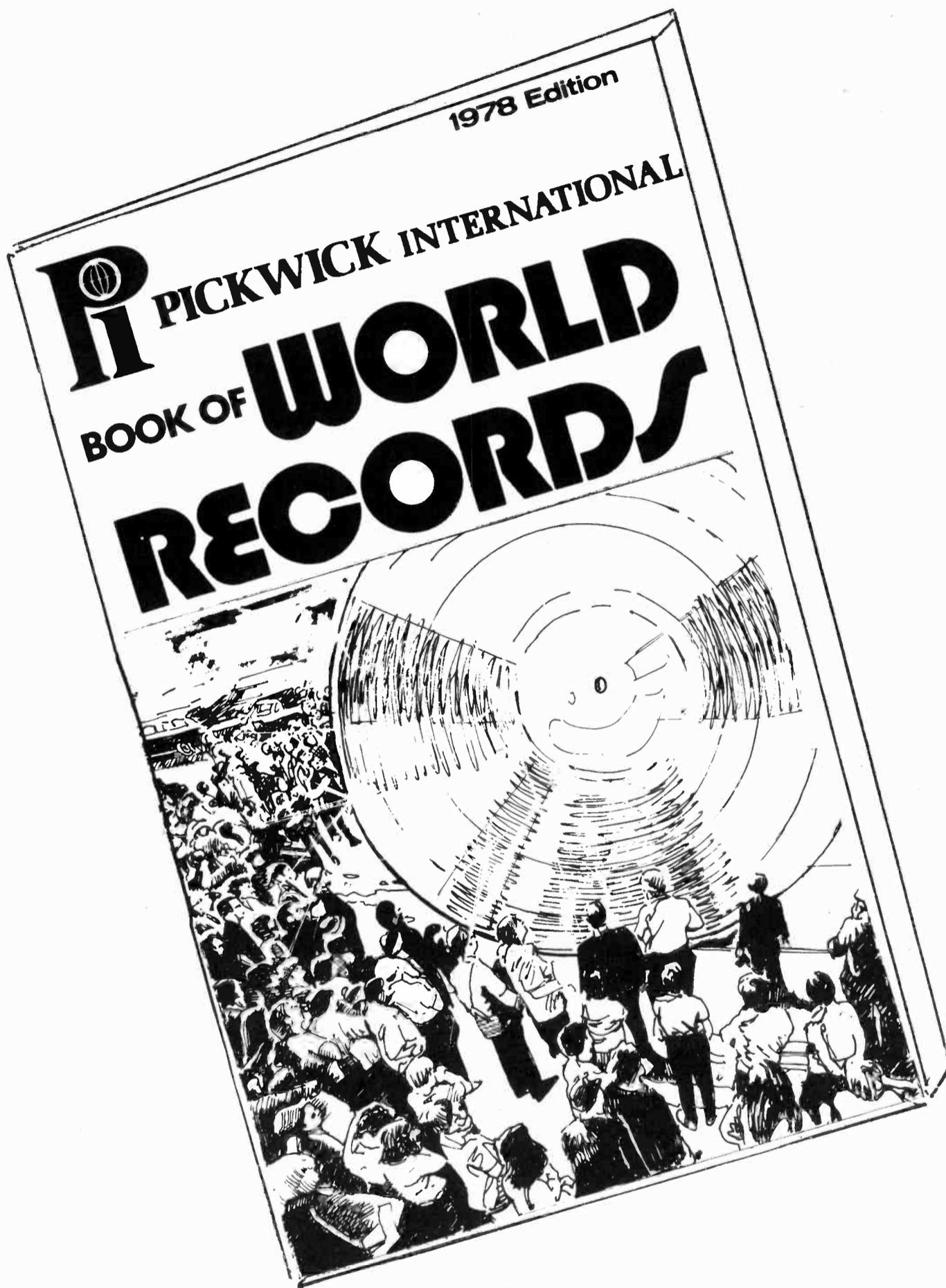


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TRIPLE GOLD—Ampex Golden Reel awards honoring three gold LPs, Chuck Mangione's "Feels So Good," Fleetwood Mac's "Fleetwood Mac," and Neil Diamond's "Beautiful Noise" are presented at Kendun Recorders, Los Angeles, where all three albums were recorded using Ampex professional tape. Shown, left to right, front row, Roz Scrank, Warner Bros.; Nan Leone, CBS; center row, Cher Cunningham, Ampex Golden Reel coordinator; Joe Cirinzione, Ampex tape sales; Marv Bornstein, A&M; Leah Bernstein, Kendun; back row, Leila Greenstone, Kendun; Jack Valdespino, Ampex regional sales manager; and Kent Duncan, Kendun owner.

Old England Personified At Los Angeles Facility

By JIM McCULLAUGH

LOS ANGELES—Brittania Studios set to open here as a new 24-track facility—will generate a genuine English flavor in the midst of Los Angeles.

The 5,000 square foot complex on Cahuenga Blvd. is completely English Tudor styled with arches, wood paneling and brick, both inside and out.

"Ground breaking began last August," says Greg Venable, general manager of Brittania. "We tore down the building that was here and completely designed and built it from the ground up.

"We wanted to be a little different than most studios in town," adds the former independent engineer.

Inside, the main recording room, approximately 30 by 45 feet, can accommodate 45 musicians.

There is a portion of the room which can be closed off with sliding glass door and curtain accommodating a complete string section.

In addition, there is a drum kit and vocal booth.

The control room which has angular glass paneling, affords a complete view of all recording areas.

The main electronics include an MCT-536, fully computerized and fully automated console, MCI 24-track machine and custom JBL studio monitors. There's also a full array of outboard equipment.

"We want to serve the entire industry," adds Venable, "everything from rock to classical to country.

"We also will be geared around the independent engineer. That way a producer can bring in the person he is used to working with. We will, of course, have a staff engineer available should the client prefer and we can provide a second engineer."

With a staff of five initially, including a maintenance man, Brittania also features a complete lounge area with full kitchen and laundry.

The studio is planning an open house to introduce the facility to the industry. Gordon Mills is president of Brittania.

NEW STUDIO FOR EL PASO

LOS ANGELES—Engineer Howard Steele opens a new studio in El Paso called El Adobe.

Steele is co-owner of Los Angeles's Studio 55, along with producer Richard Perry and has engineered such artists as Carly Simon, Ringo Starr, Leo Sayer and others.

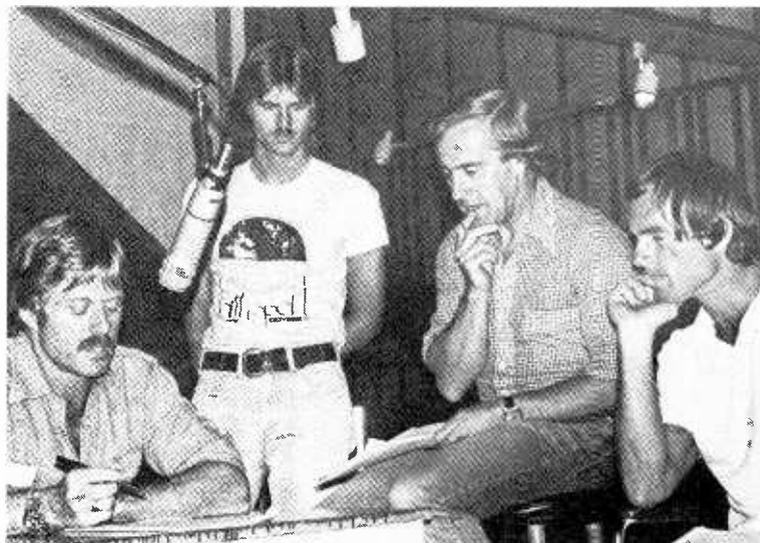
Steele is also the designer and co-owner of Quantum Audio Labs.

Equipment at El Adobe, which is built of adobe brick and most recently was a restaurant, will be a Quantum Audio Lab console, MCI 24-track and 2-track tape machines, JBL monitors and a full complement of outboard accessories.

The studio itself is 40 feet by 60 feet with 25 foot ceilings enabling horn and string recording. The studio will also have two 10-foot enclosures, a drum booth and a vocal booth.

Instruments will include a seven-foot Kawai acoustic piano and a Hammond B-3 organ.

The studio recently began its first album project with the survivors of the Lynyrd Skynyrd Band.



REDFORD RECORDING—Actor Robert Redford, left, puts voice narration on a mountaineering film at American Recording Studios, Denver. The film, produced by Alpine House of Boulder, is about the various attempts made at climbing a treacherous California slope. Looking on, left to right, are Bruce Brandfoss, American engineer; Bob Godfrey, writer and co-producer; and Barry Corbot, co-producer.

Chicago Studio Operating With Cadac Systems

CHICAGO—Chicago Recording Co. has become the first U.S. facility to install British-made Cadac recording systems, owner Alan Kubicka claims.

The studio, which devotes most of its day hours to commercial work, recently installed the 32-track Cadac automated console and Cadac studio monitors.

"We've always been current as far as equipment is concerned," explains Kubicka, who calls Cadac "the Rolls-Royce of the industry."

Kubicka's studio A also houses a new 24-track Studer tape machine. Studio B boasts of a new Harrison 3232 console and Bosendorfer piano, the owner informs.

John Prine, Ohio Players, Styx and Jerry Butler recently have worked on album projects at the facility.

Plateau Electronics New In New York

LOS ANGELES—Plateau Electronics has opened in New York City as a facility for repairing and modifying electronic musical instruments.

Principals in the firm include Bob Whitmore, Frank Levi and Robert Kupsch who characterize the company as a kind of "one-stop hospital" for musicians or studios needing immediate attention for electronic musical instruments.

Clients to date have included Blondie, the Rolling Stones, Peter Tosh, Electric Lady Studios, Bruce Springsteen, Foreigner, Blue Oyster Cult, Billy Joel and others.

Vocoder Acquired

NEW YORK—Soundmixers Recording Studios here has acquired a Sennheiser Vocoder. The \$15,000 unit, reportedly the only one of its kind in the city, is designed to substitute musical instrument sounds for vocal vowels on recording and remix sessions.

Studio Track

LOS ANGELES—Portrait Records is preparing a new LP and single for Heart, Mike Flicker supervising and John Golden at the console, at Kendun. Also there, producer Kenny Nolan is working on instrumental overdubs for Firefly for Polydor with engineers Barney Perkins, Joe Laux, Bob Bullock and Stillman Kelly.

Jim Mason and Eric Prestige completed mixing Racing Cars for Chrysalis at Spectrum. . . . Cheetah mixing for Butterfly at Redondo Pacific. . . . Clifton Davis is cutting an LP at Star Track, Bobby Belle and Hal Davis producing, Brian Levi and Bryce Robbley at the board.

Jeff Weber produced a direct-to-disk session with Louie Belson at Filmways/Heider. . . . The Enactron truck is on the road with Jimmy Buffett in Atlanta and Miami for a live ABC LP. . . . Bobby Eli is finishing up an Atlantic Star LP for A&M at the Total Experience, Bob Hughes engineering. Bobby Martin and Benny Golson producing John Handy for Warner Bros. there, Bob Hughes at the board.

* * *

Activity at Bayshore Recording Studio, Coconut Grove, Fla., includes: Jerry Jeff Walker cutting tracks for Elektra/Asylum, Michael Brovsky producing, Buddy Thornton engineering; Bill Szymczyk putting together a Joe Walsh greatest hits package for ABC, with some material being remixed; Jimmy Buffett scheduled for overdubbing for an upcoming LP, Norbert Putnam producing; and Jay Ferguson returning to cut tracks, Ed Mashal co-producing and engineering.

Sammy Hagar is recording a new single "Sitting On The Dock Of The Bay" which will be included on an upcoming studio LP at Filmways/Heider Recording, San Francisco, John Carter producing, Allen Sudduth engineering. Glen Kotkin is also mixing Captain Beefheart's upcoming Warner Bros. LP there.

Angie Bofill is recording for Arista and GRP Productions at New York's Electric Lady, Larry Rosen engineering helped by Jim Galante.



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AUGUST 26, 1978, BILLBOARD



STUDIO GUEST—Jose Feliciano, second from right, drops in to A&M Studios, Los Angeles, to play on Epic artist Bill Hughes upcoming LP. Listening to a take are, from left to right, Hughes, Don Kolden, assistant engineer, Feliciano, and producer Henry Lewy.

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L.A. AUDIO TAXES

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By JOHN SIPPEL

LOS ANGELES—Sansui Electronics, Superscope, Marantz, Sanyo and Akai America are suing Los Angeles County and cities within the county in which they have warehouses to recover \$1,810,155.46 paid in ad valorem property taxes.

In separate suits filed over a recent three-week period in Superior Court here, the leading audio manufacturers are seeking the return of taxes paid on inventory through "the period" March 1, 1977.

Each of the suits is worded almost identically, except for defendant cities and amounts of taxes which they seek to have refunded. The individual pleading states the plaintiff was owner of a quantity of personal property made outside the U.S., which property was not in the proc-

ess of being manufactured or produced.

Under California Revenue & Taxation Code Section 225, the plaintiffs contend that personal property is exempted from the ad valorem tax.

The filings claim that the county assessor and the defendant cities have taken the position that Section 225 is unconstitutional and have denied the plaintiffs the exemption, based on the California free port law.

Plaintiffs state they filed applications for refunds with the Board of Equalization. The board denied the applications without prejudice on that grounds that only legal ques-

(Continued on page 76)



SHURE SHIRT—Shure Bros. is offering a free designer T-shirt for proof of purchase of either of its two top-of-the line cartridges, the new V15 Type IV, or the V15 Type III. Nationwide promo is available to all the firm's dealers.

ITA Music Panel On Creative Endeavors

NEW YORK—Creative opportunities for the music industry in the emerging home video market will be explored from a quartet of diverse viewpoints at the International Tape Assn.'s first Home Video Tape/Disk Programming Seminar, Oct. 18-20 at the St. Regis Sheraton here.

As one of a dozen workshops scheduled, the Oct. 20 music panel will share the program with sessions covering such areas as motion pictures, Broadway productions, book publishing, Wall Street outlook, distribution and duplicating, according to Larry Finley, ITA executive director.

The record industry group will highlight the various creative areas open to all facets of the business, with a look at some of the first productions in the works, and the promise of what the future holds.

Already confirmed as panelists are:

- Dan Davis, Capitol Records vice president, creative services/press and artist relations/merchandising and advertising/film and video production. In his latter capacity, Davis is responsible for that newly formed division at the label, believed the first such department in the industry.

- Imero Fiorentino, president of Imero Fiorentino Associates, is a leading theatrical lighting consultant who has been moving steadily into the music mainstream. His firm has created stage productions here and abroad for such artists as Neil Diamond, Helen Reddy, Demis Roussos and others, with an eye toward television syndication, pay tv and home video.

- Floyd Glinert, vice president of Shorewood Packaging, has been working closely with NARM's tape

packaging committee, and is responsible as well for helping to develop plans for home video packaging at the company, one of the music industry's leading suppliers.

- John Weaver, partner in Keef & Co., Los Angeles-based subsidiary of London's Keefco, is among the pioneer new breed independent video producers. His track record with the firm includes innovative videotapes here and abroad for leading artists and their labels—aimed for in-store play, tv advertising, and commercial home viewing.

Moderator is Stephen Traiman, Billboard's tape/audio/video editor, with one or two more industry label representatives as possible additions. All the panelists are hopeful of bringing along some examples of present work, to be shown with General Electric's PJ-5000 large-screen video projector.

The panel will explore many of the opportunities offered the music industry by the burgeoning home video mart, which already has led to commitments from Casablanca and other smaller labels for initial product this year.

Capitol & JBL Collaborate On Promotion Push

• Continued from page 6

Kansas City-headquartered Burnstein-Applebee with six stores, Burdine's in Miami with four stores, Thomson Sound with three stores in the Oklahoma City and Tulsa area, the Washington, D.C.-based Home Entertainment chain with seven outlets, and Bakersfield Audio, Bakersfield, Calif., with one store.

Approximately 1,500 LPs will be used for the promotion scheduled to run in six major markets around the last of August and the first week of September, according to Nina Stern, public relations coordinator for JBL, who originally seeded the idea with the label.

A maximum of 300 LPs per market in the six-market areas will be used in this experimental promotion.

The way the promotion will work, indicates Stern, is a dealer will buy a radio and print advertising in his market approximately equivalent to the wholesale value of the albums he receives.

The ads will focus around the new Little River Band release, released approximately 2½ months ago and already a top 30 single ("Reminiscing") and Top 40 LP on Billboard's Top LPs & Tape and Hot 100 charts. The group is also winding down an American tour.

Print ads and radio spots, prepared by JBL's advertising agency Keye/Donna/Pearlstein, will invite customers into stores to audition the album on a pair of JBL speakers. The firm already has nationwide programs going on its 4311 studio monitors for the home and L100s.

But the ads will also underscore the fact that the LP, produced by John Boylan, was recorded and mixed in a completely JBL-equipped studio in Australia and that JBL is the monitor found in most U.S. recording studios.

Also supporting the promotion will be approximately 1,200 T-shirts designed by Capitol's art director

(Continued on page 76)

AUGUST 26, 1978, BILLBOARD

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West Germany

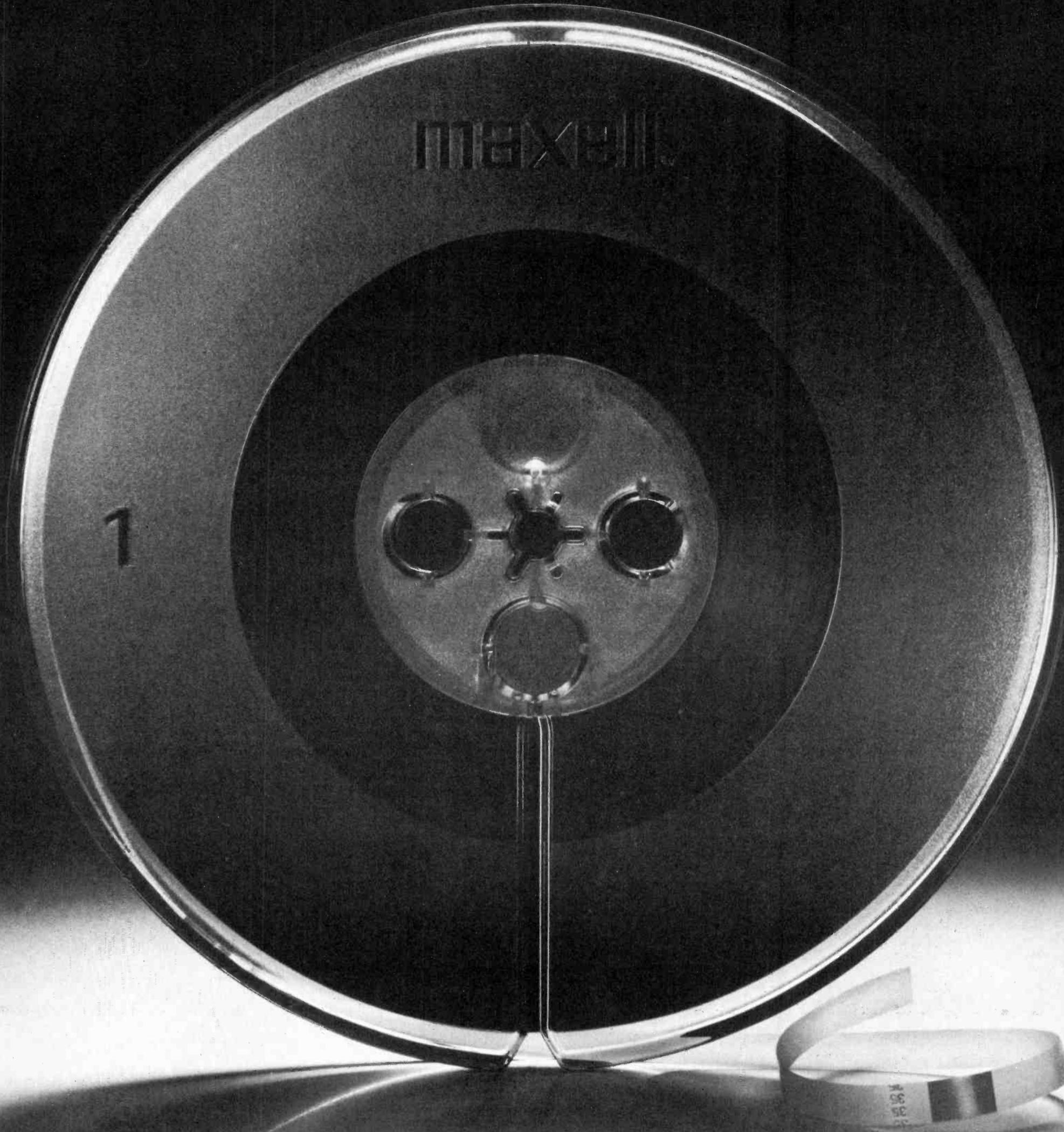
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cassette tape
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64x duplication speed

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with extended range
performance!

Europes largest
supplier of leader tape
cassette assembly equipme
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MAXELL

Our 7" reel is designed to gather tape. Not dust.

Something as insignificant as a speck of dust can mess up a perfectly good recording.

So at Maxell, we've developed an ingenious device that keeps dust

from collecting on our tape. Our take up reel.

Instead of gaping holes that let dust in, our specially molded polystyrene design actually forces dust out.

So if your take up reel is picking up more than it should, pick up ours.

You'll find it comes attached to something even more impressive.

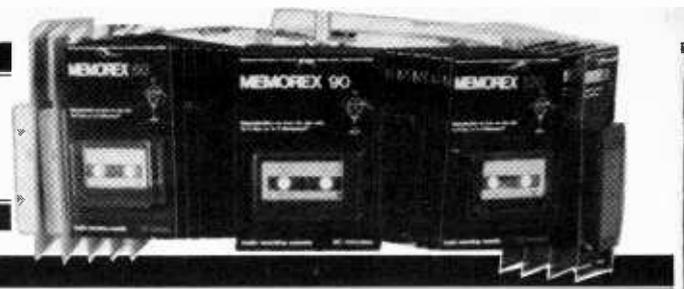
Our tape.

maxell

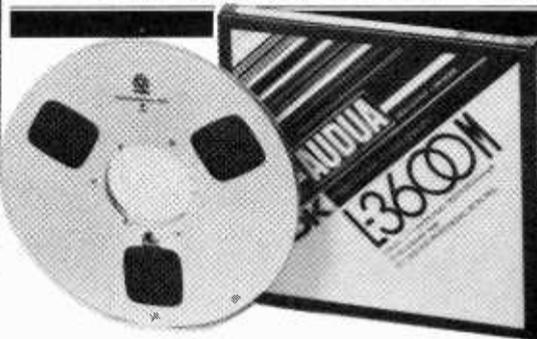
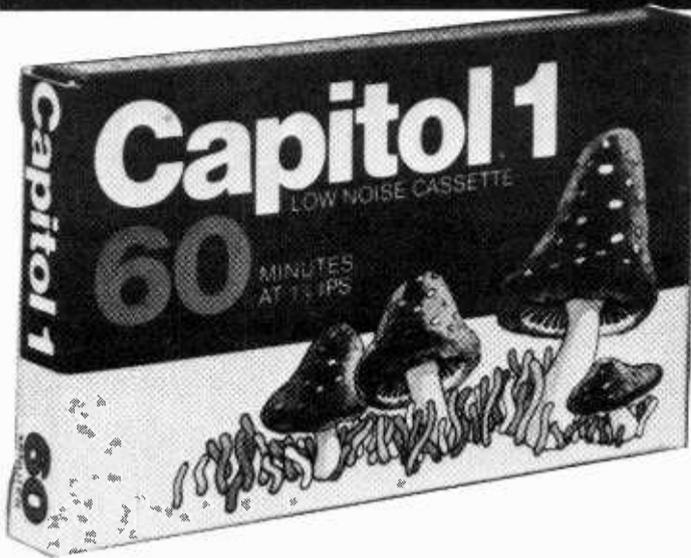


Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

THE BLANK TAPE MARKET:



THERE'S NO END TO IT



HOME TAPING CONTROVERSY CLOUDS HORIZON

By STEPHEN TRAIMAN

With the continuing growth of blank tape paced in the U.S. and other key global music marts by the rapid unit sales increases in prerecorded tapes—particularly cassettes, the controversy over the inroads of home taping and its effect on retail volume is heightening.

With the advent of the new metal-particle tapes that promise superior output, and the emergence of digital recording technology and home video recording, as well as a "micro-mini" music cassette, the prospects for soaring sales and profits of blank tape products in all markets—consumer and industrial—have major suppliers around the world positioning for their shares.

The trend to quality products at all levels of the industry is noted by virtually every supplier, while at the same time the emergence of new third-world and other markets for more economical formulations has helped the growth of the lower end as well, both here and abroad.

Whether the recording industry and the blank tape industry will ever come to grips with home taping remains to be seen. There are powerful arguments on both sides for some sort of accommodation that would see copyright owners reimbursed, at least in part, for those compositions which are copied on blank tape from another source—radio, television, disk or tape.

A recent global study by BASF indicates the sales ratio of prerecorded cassettes to blank tapes is narrowing in every market, and while blanks still provide by far the greater volume of unit sales, prerecorded cassettes in particular show far more dramatic percentage increases (Billboard, July 29, 1978).

Most recent available U.S. figures underscore this shift, with the RIAA 1977 report showing unit sales of prerecorded tapes up 28% to 164 million, from 129 million in 1976—nearly double the percentage growth of LPs. Cassettes were up a whopping 69% to 37 million, from 22 million in 1976, with 8-tracks increasing 25% to 127 million, from 102 million the prior year. Cassette share of the market was 22.5%, up from 17% in 1976, while 8-track share dipped from 79% to a still commanding 77% (Billboard, July 15, 1978).

At the same time, factory shipments of blank tapes in the

U.S. were up only 7% overall, according to Merchandising magazine, Billboard's sister publication, with total 1977 shipments of 246 million, up from 230.7 million the year before. Cassettes accounted for the lion's share, with 200 million units shipped—but still only a 7% rise from 186.5 million in 1976 (Billboard, April 29, 1978).

With prerecorded tape unit sales in the U.S. and elsewhere continuing to outpace the percentage gains of LPs, projections for blank tape growth in 1978 show corresponding increases. Total factory shipments this year are estimated at 272 million by Merchandising, nearly 11% over last year, with the biggest gains in cassettes—up 13.5% to 227 million units.

Equally significant is the shift to premium product sales in all configurations, with the premium cassette increase projected at double that of promotional-priced tapes (under \$1.50 for a C-60). Average retail selling price also is indicative of the trend toward better quality—with cassettes up 8% to \$2.97, 8-tracks up 9% to \$2.90 and open reels up 13% to \$7.25. In cassettes, premium ferrite lines should take 40% of the market, up from 36% last year, while the promo tape share dips to 50%, from 54% in 1977.

The experience of the U.S. is similar to that of other key music marts, including the U.K., Germany, France and Japan, although the outcry over the inroads of home taping abroad is more vocal than in America. Although Henry Pattinson, head of BASF's U.K. operation and chairman of the European Tape Industry Assn., cites the recent BASF study on the prerecorded to blank tape ratio, the fact remains that the recording industry worldwide is vitally concerned over allegedly lost retail sales.

The blank tape industry stance is basically one that the music market globally has been extended by tape. Pressures have been growing at the governmental level in Britain, France, Italy and Germany for some solution. And in Germany, where a small tax on audio recording hardware at the wholesale level has been in existence, the GEMA demands for a stiff levy on blank tape have been under consideration for more than a year.

Even here in the U.S., the new Copyright Royalty Tribunal has acknowledged one of the last requests of the late Sen. John McClellan and has gone on record that a complete study of the effects of home taping on copyright owners will be on its agenda after other key problems in the new law are worked out.

Meanwhile, the excitement of what new blank tape technology promises for the music industry covers many areas.

Stephen Traiman is Billboard's Tape/Audio/Video and Financial Editor.

BLANK TAPE FORECAST FACTORY SHIPMENTS*

1978 Units		1977 Units	% Change
116,000,000	Promo Cassette	106,000,000	+ 9.4%
111,000,000	Premium Cassette	94,000,000	+ 18.1%
227,000,000	Total Cassette	200,000,000	+ 13.5%
18,700,000	Promo 8-Track	19,627,000	- 4.7%
14,300,000	Premium 8-Track	14,213,000	+ 0.6%
33,000,000	Total 8-Track	33,840,000	- 2.5%
2,000,000	Promo Open-Reel	2,450,000	- 18.4%
10,000,000	Premium Open-Reel	9,800,000	+ 2.0%
12,000,000	Total Open-Reel	12,250,000	- 2.1%
272,000,000	Blank Tape Total	246,090,000	+ 10.6%

*Figures courtesy of Merchandising

PROMOTIONAL VS. PREMIUM TYPE OF STORE SOLD*

Promo total 1978	% of volume 1977		Premium total 1978	% of volume** 1977
15%	15%	Record Stores—	16%	14%
35%	33%	Appliance/TV Stores	15%	8%
8%	8%	Discount Store	8%	6%
14%	14%	Department Store	45%	56%
7%	7%	Audio Specialty Store	5%	5%
8%	10%	Catalog Showroom	3%	3%
5%	5%	Drug Store/Supermarket	2%	2%
6%	6%	Camera Store	5%	5%
2%	2%	Mail Order	1%	1%
		All Other		

* Figures courtesy of Merchandising

** Premium-high coercivity, cobalt-doped, chrome, ferro-chrome.

AVERAGE RETAIL SELLING PRICE*

1978		1977	% Change
\$2.97	Cassette	\$2.75	+ 8%
2.90	8-Track	2.66	+ 9%
7.25	Open-Reel	6.40	+ 13%

CASSETTE SHARE OF MARKET*

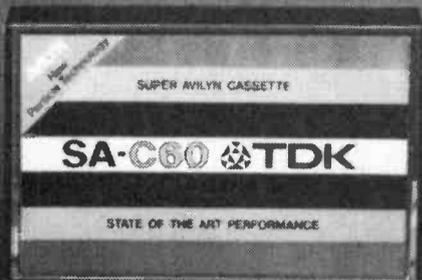
1978		1977
50%	Promo Ferrite**	54%
40%	Premium Ferrite***	36%
6%	Ferro-Chrome	6%
4%	Chrome	4%
100%	Totals	100%

** High coercivity, cobalt-doped, gamma-hematite, etc.

*** Standard line generally under \$1.50 for a C-60

Since 1975, no one has outperformed TDK SA.

So this year, we did.



Our new SA is the same shape and comes in the same packaging as it has since 1975. But it's not the same tape. Because at TDK our engineers believe they are only as good as their most recent achievement. That's why they constantly question what others take for granted. Constantly improve what others find satisfactory. And constantly deliver what others find impossible.

Today's SA is not just better. It's audibly better.

Now TDK SA has 3 dB greater Maximum Output Level (MOL) response at the critical high end, and 2 dB more bass and mid-range than the original. Improvements made while retaining full compatibility with existing tape decks, so no biasing changes are necessary.

That's why TDK SA will continue to be the High bias reference standard and highly recommended tape for virtually all leading quality cassette decks. With SA's greater performance, and constantly improving mechanism (now with an enlarged tape monitoring window and a better cleaning leader tape), that's a recommendation you can pass along. Yet the price of the improved SA maintains its status as a superior price/performance value.

We didn't just improve a cassette. We improved your tape sales forecast. Quite an achievement when TDK dealers' sales and profits have already risen at over twice the rate of the booming premium cassette business.

Surprised? Don't be. Look at our massive national advertising and dealer support programs. We're talking to your prime prospects where they listen: in leading audio magazines; where they relax: Playboy, Penthouse, Rolling Stone, and more. And of course, where they buy: in your store. TDK SA. We give your customers more, you charge your customers less. Now that's an improvement.

TDK Electronics Corp., Garden City, NY 11530. In Canada: Superior Electronics Ind., Ltd.

The Machine for your Profit Machine



CASSETTES DOMINATE EUROPEAN

By PETER JONES
and NICK ROBERTSHAW

A general overview of the U.K. and European blank tape market, dominated mostly by the cassette, reveals an industry praying for renewed growth and development after basically poor results last year—trading figures reflecting the general aura of economic depression and inflation.

As far as the U.K. is concerned, with EMI out in front of the manufacturers' roster, most of the majors produce tape on an international basis, with various components coming from different territories.

For example, 3M manufactures only professional and domestic open-reel tape at its Gorseinon, Wales factory. All cassettes marketed in the U.K. are imported from 3M plants in Italy and the U.S.

Statistics culled from the London-based European Tape Industry Assn., an organization run largely as an information-sharing service for members in the U.K., show blank cassette sales of \$54 million in 1976, declining to \$51 million in 1977, when prerecorded sales were also soft, with a projected value of around \$56 million for 1978.

At EMI Tape, the largest U.K.-owned manufacturer, executive

(Continued on page 72)

Peter Jones is U.K. News Editor; Nick Robertshaw is a London Bureau reporter.

AND JAPANESE TAPE MARKETS

By HARUHIKO FUKUHARA

Spurred mainly by the demand for music tapes, Japan's blank tape market has been posting brisk gains. At the beginning of the year the specialist manufacturers were quoted as saying that this year's output might fall below last year's but as of June they were proved wrong by a 20% jump in production over the same period of 1977. This is due to the deep penetration of radio/cassette recorders and other hardware and to audio fans wanting to use music tapes to record off the air.

The tape manufacturers announced new products for music recording and playback around this spring, and these have also contributed to the good showing. More recently, Sumitomo 3M has announced a metal alloy tape and the Victor Co. of Japan (JVC) took the wraps off a head catering to this new type of tape, noting that it would soon follow this up with a cassette deck oriented toward the tape. Other leading tape and audio manufacturers have also set their sights on making these new tapes and corresponding decks available commercially.

While cartridge and open reel tapes have fallen into a slump, cas-

sette tape have gone from peak to peak against the backdrop of a brisk demand for radio/cassette recorders and cassette decks. The gains posted by tapes specially designed for music have been especially high.

Among the new products on the market is TDK's new improved SA tape series used with the high position. They are upgraded versions of the former SA series. Along with the company's AD series, music tapes now account for between 30% and 40% of the total. The new SA series features a high performance magnetic material called Avilyn, developed in March 1975. The company says the series displays the same high performance as comparable chrome tapes, and that they compensate for the traditional weakness of chrome cassettes in the midrange by expanding the dynamic range to produce superb acoustic characteristics over the entire frequency range.

Sony launched its new series of Duad tapes last March. They adopt the DP (dual protection) mechanism designed to cut down greatly on tape winding and rewinding problems.

Haruhiko Fukuhara is Billboard's Tokyo correspondent.



An audio specialist store in Tokyo. Demand for blank tape is strong among the young consumers.

Nippon Columbia premiered the normal position DX3 and ferrichrome position DX5 tapes in March under the Denon brand. Both feature a double coating. The DX5 is for high-performance decks and it displays its performance to the full at the ferrichrome position for a high signal-to-noise ratio.

Fuji Photo Film announced the Range 4X, the fourth in the Fuji cas-

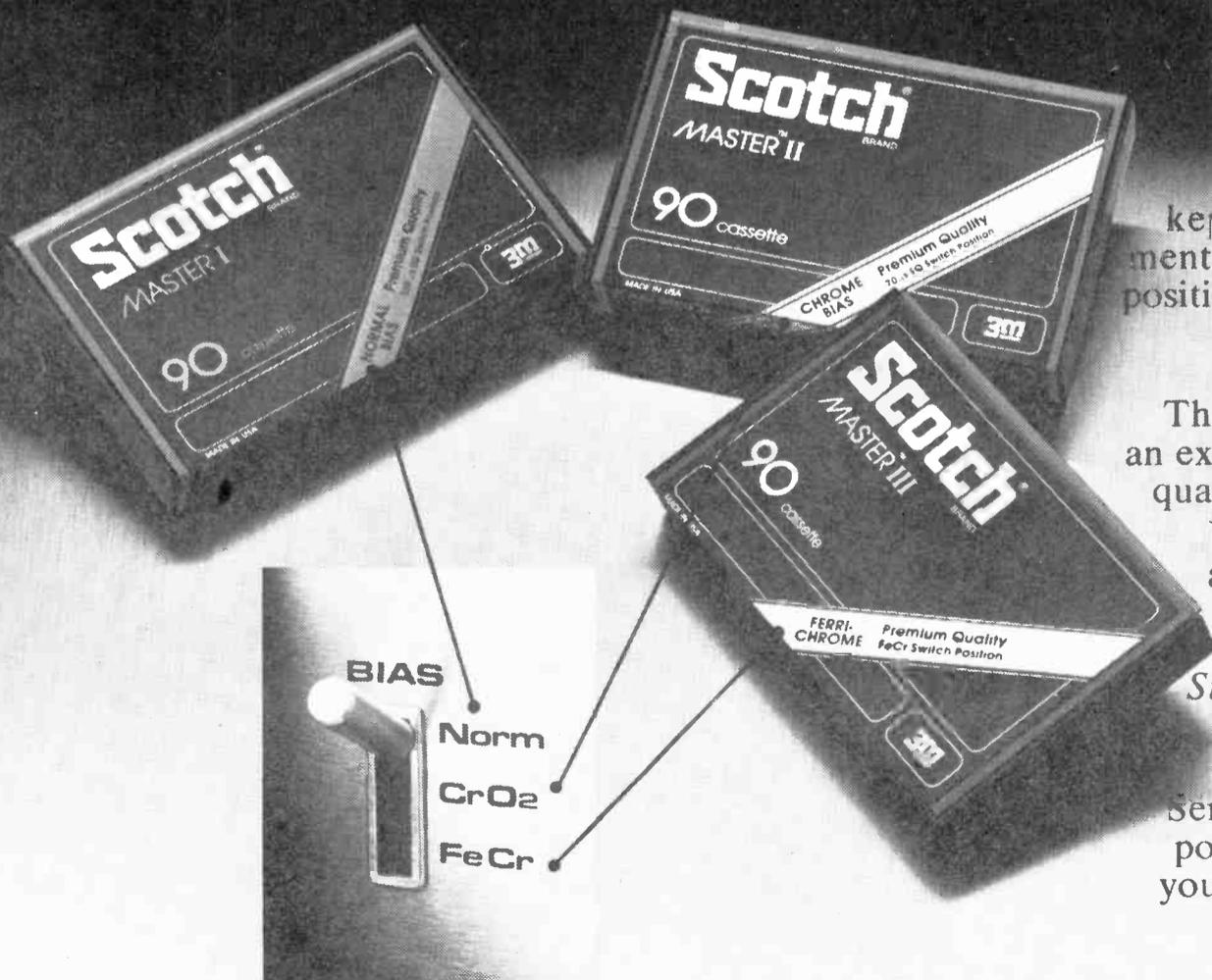
sette range series announced last fall. This tape features the Veridox magnetic material with cobalt added.

Hitachi Maxell offers the UD-XLI and UD-XLII tapes to cater to the normal and high tape selector positions.

Sumitomo 3M is still promoting its Master series first launched last year. (Continued on page 71)

AUGUST 26, 1978, BILLBOARD

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So far, only one line of cassettes has kept up with the latest advances in equipment by offering a cassette for every switch position. And it should come as no surprise to anyone that Scotch® Recording Tape is once again leading the way.

The Scotch Master™ Series of cassettes is an exciting development in true, pure sound quality. And we have the specs to prove it.

Your customers are already finding out about Scotch Master Cassettes through a national advertising campaign running in magazines like *Rolling Stone*, *Stereo Review*, *High Fidelity* and *Audio*.

So don't be the last to know.

Stock up on the Scotch Master series, cassettes for every switch position. They might even make your cassette decks easier to sell.

3M
COMPANY

**SCOTCH® RECORDING TAPE.
THE TRUTH COMES OUT.**

You can sell more of our blank tape because it isn't blank.



We know what happens at the tape counter. A lot of activity. A lot of confusion. A lot of people throwing their hands in the air. Instead of putting them in their pockets. Sony introduces a line of blank tapes that will bring order and profit out of the chaos.

We make 4 grades: Low Noise, Hi-Fidelity, Chrome, and our unique Ferri-Chrome. And we are clearly telling the consumer which tape to use when.

Our blank tape isn't blank because it's blessed with information.

Sony's message of simplicity is being broadcast on packaging, on displays, and in leadership advertising.

By translating technical hocus-pocus into plain talk, we're making the whole purchase less intimidating.

And talking about reassurance, there's the nice, warm glow of the Sony name. We have a full-scale advertising campaign that's going to help, too.

We also know a little bit about making tape. No Sony-come-lately, we've been doing it for 30 years.

With this fresh approach, and a product we're proud of, we're convinced our blank tape is going to blanket the country.

For more information, write (or send a letter on cassette!) to: Don England, National Sales Manager; Tape Division; SONY; 9 West 57th Street; New York 10019.

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INNOVATIVE MERCHANDISING

By JIM McCULLAUGH

With the blank tape consumer marketplace growing in the U.S. at a healthy 10-13% clip (particularly cassette), manufacturers continue to plug away with enticing promotional and innovative merchandising ploys.

Still a powerful factor at the point of purchase will be "buy two get one free" type promotions as well as other discount price incentives.

In addition to discount pricing, still prevalent at retail, will be giveaways to consumers such as cassette or 8-track cases and holders with tape packs and other giveaways such as T-shirts.

Manufacturers will also boost retail sales with more eye-catching point of purchase material such as posters and informative brochures.

Overall, manufacturers will be strengthening their identities with retailers and consumers with massive advertising campaigns and some will even use television campaigns in the fall.

Part of this total image boosting also centers around expanded lines and the additions of accessory products—such as TDK and Memorex have.

The focus appears more and more on the high end, premium cassette part of the blank tape spectrum although tape for other

applications such as voice continues to swell.

The 8-track market is also a staple and although not experiencing the rapid growth at retail cassette is, will nonetheless be promoted at retail.

"I think retailers," notes Sandy Cohen, Western regional sales manager for TDK, "are continually more conscious of blank tape and putting displays and product in more high traffic and accessible areas of their stores. They are becoming more conscious about their displays and placing product in more impulse areas of the store."

TDK is unveiling a unique in-store promotional aid, a three dimensional hologram showing a couple of dancers on a disco floor holding a TDK tape. The free standing display works on a laser beam and mirror principle and dealers can earn it with their co-op dollars."

TDK is also part of a joint promotional endorsement campaign with hardware suppliers Akai and Kenwood. When consumers purchase either a Kenwood or Akai cassette deck they will receive, at no extra charge, a free TDK SA (top of the line) tape as well as a brochure explaining cassette recording in more detail.

T-shirts will also be available in

HELPS A GROWING MARKETPLACE



any promotional manner they desire.

Memorex will be running its biggest promotion this summer with a special "buy two and get one free" on its C-90 cassette product.

In addition, the firm has a new Ella Fitzgerald television spot and is running a great deal of consumer and trade print advertising emphasizing its recently introduced MRX3 formulation.

The firm recently expanded its accessory products at the summer CES with a four item deluxe accessory line now in national distribution.

The firm is also considering a promotion focused around the accessory products.

Sony recently reintroduced a line of consumer blank tape in four grades—low noise, high fidelity, chrome and ferri-chrome—all blister-packed individually for exposure on wall racks with the packaging ideal for rackjobbing consideration.

Sony is also backing with a strong trade advertising program as well as with dealer in-store material.

BASF will be pushing strongly its Professional I, Professional II and Professional III series of cassettes with price incentive promotions that also include its music box and a "gift pack" to introduce the new Professional line to consumers.

The firm also has a strong print advertising campaign.

3M, which exhibited its newly introduced Master 8-track and open reel lines at CES to complement the Master I, II and III cassettes will be mounting special price incentive promotions as well backing with strong tv and print advertising.

The firm has been using artist Ray Charles to endorse its line on television commercials.

Ampex is offering, according to

(Continued on page 74)

the fall with programs to be worked out with different dealers, again on a co-op basis.

TDK's national consumer advertising will be emphasizing their high quality image. Available also will be new banners and informational brochures.

TDK is also stressing its newest accessories in advertising and at retail including a compact head demagnetizer, level adjust test tape, endless cassettes, index labels and cassette labels, head cleaning cassette, head cleaning kit and cassette storage cabinets.

In August TDK will also be running a special promotion of its Maverick line involving, for the consumer, purchasing two and getting a third free.

Maxell national sales manager Gene LaBrie indicates the firm is test marketing tv spots in two cities and is contemplating wider tv advertising in the fall to support product.

The firm is also running a promotion on its LN (low noise) tape involving, for the consumer, purchasing four tapes in a storage box and getting the box free.

Maxell is also prepping new informational brochures.

In its powerful consumer and trade advertising campaigns, the firm has also been stressing very

strongly its high end, quality image enhanced by a lifetime guarantee for cassettes.

The firm also provides dealers with displays, counter cards and a wide variety of point of purchase materials.

Jim Lantz, vice president of consumer sales at AudioMagnetics, indicates the firm has a July and August promotion going on its Tracs line. One aspect of the campaign is a "buy two and get one free" of C-60s coming in a three-pak package and a two-pak, 8-track 45-minute promotion which is "buy one at regular price and get the second at half price."

In addition, AudioMagnetics is offering beach bags to dealers for its High Performance series that dealers can earn via co-op and use

AUGUST 26, 1978, BILLBOARD

Jim McCullaugh is Billboard's Sound Business Editor.

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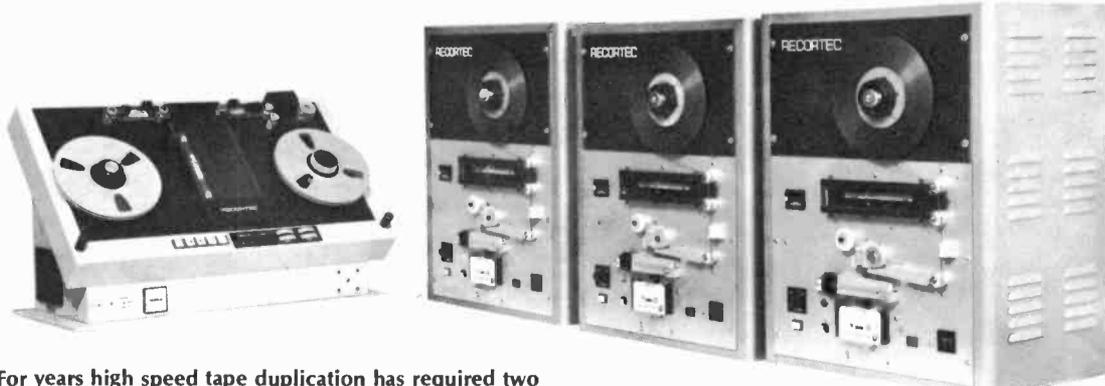
- Silicone or SBR Rubber Pinch Rolls
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AUTOMATED CASSETTE DUPLICATOR

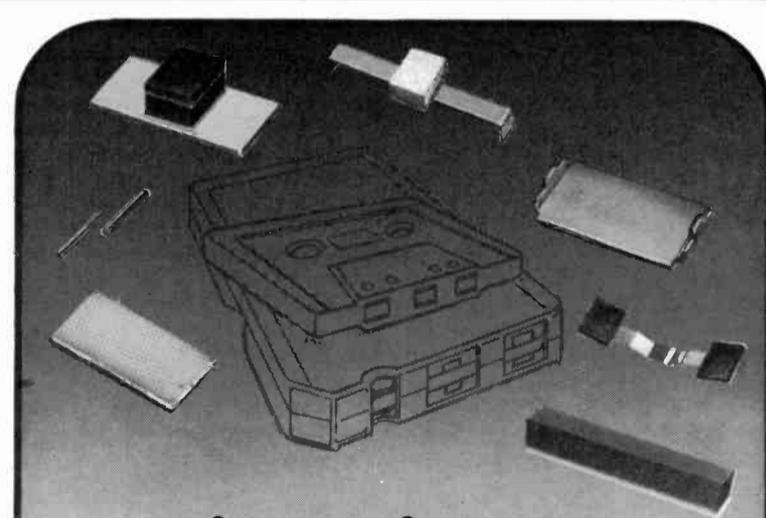


For years high speed tape duplication has required two distinct operations. These are (1) Duplication using a bin loop master and open-reel slaves, and (2) Loading duplicated bulk tape into individual cassettes. The two step procedure makes the overall duplication operation inefficient, especially for short runs.

RECORTEC, INC.

777 PALOMAR AVENUE, SUNNYVALE, CA. 94086 USA PHONE: (408) 735-8821, TELEX: 910 339 9367

Recortec's Automated Cassette Duplicator is a simplified open-reel system combining high speed duplication with automatic cassette loading. For small users it provides the least investment to move into the open-reel type, and gives the large volume user higher productivity at lower operating cost.



**It's what's inside
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Cassettes and cartridges with good components are what count in delivering true fidelity. Spring pads, foam pads, full or flat shields, pins, windows and rollers are precision engineered for top performance.

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CONSUMERS CATCH THE HIGH END

TAPE EPIDEMIC



By TOM CECH

Although there are consumers who have not yet been caught up by the contagion, the high-end tape epidemic has indeed begun. The onslaught, headed by such as the "Audio Doctor" in New York and audiophile shops everywhere, scores by a twofold approach: First, educate the consumer; and second, upgrade his equipment. The natural result is movement of high-end product, which spells sales for the retailer and for manufacturers such as Ampex, BASF, Fugi, Maxell and 3-M, all of whom offer an excellent high-end tape.

But distinctions must be made. In record stores and on racks supplied by rackjobbers, the bestselling items continue to be lower priced product, although even there upgrading is felt as the consumer becomes more aware of product differences. And while much of the country has moved away from 8-track, in the South 8-track is still very much a hot item.

The emphasis in the hifi store is on educating the consumer and blank tape has a number of important uses in overall marketing. Jerry Siedlecki, product sales manager for the Playback stores headquartered in Oakbrook, Ill., points

out, "We do a good portion of our business with blank tapes. It's especially important as an add-on item with the sale of a tape deck and we offer an income incentive to our salesmen for tape sales." Similarly, having a tape rack is important in bringing the customers back to the store. Says Dick Rose, president of Astro Sales, the Cleveland area BASF rep., "Those who are smart recognize they need tape to accommodate the customer. If he can't come back to them for tape he may end up buying from a mass merchandiser."

Finally, blank tape is profitable (although as consumers move toward the higher end, they tend to buy in larger quantities and demand a discount price). "For the amount of space," says Jean Yob, vice president of Smith Engineering Associates which is the Minneapolis area rep. for Maxell, "the tape section is probably the most profitable area in the store, and it may generate 15%-20% of the total sales. Tape keeps the customers coming back and they frequently buy by the case."

Smith Engineering Associates offers clinics for sales personnel and for consumers to help raise the general level of sophistication concerning tapes and tape recording, and they have an investment of over \$7,000 in equipment used for the clinics. Audio Plus, the BASF rep. in New York, also offers a clinic program, known as the "Audio Doctor." The results have been excellent, and Bill Kist, vice president, says the outcome of the educational program is, "to sell through.

Tom Cech is a Los Angeles freelance writer.

We help the dealer, educate the consumer and generate a lot of sales." He notes with approval the movement of tape sales towards prestige tape, but also remarks on the anomaly of a slight erosion in margins as a result of the trend. "The premium quality tape buyer buys ten or 20 tapes at a time and he's discount oriented. He wants a better deal."

In Los Angeles, a highly competitive market, the Federated audio stores have seen a similar problem. Says buyer Lee Adams, "We've had to lower our margin to meet the competition, but in line with our pricing policy we've been able to do it."

How should tape be displayed? The answer varies, depending on who you talk to. Federated places tape in large wire baskets during specials and the tape "literally flies out of there," Adams says of the self-service promotion. John Macnabe, manager of the "Stone Mountain" Oz record store in the Atlanta area takes another view: "Customers will find the blank tape no matter where you put it"; but Don Ravanelli, operations manager for Quement Electronics in San Jose says, "The tape should be close to the front of the store. The bigger the display, the more tape you sell."

Tom Gross, national accessory buyer for Lieberman Enterprises, agrees. "Exposure is the key to good sales," he says. Lieberman's racks stores such as Sears (an account shared by Pickwick Int'l), Goldblatt's in Chicago and the Venture stores, mass merchandise discounters based out of St. Louis, and, says Gross, the company tries to display blank tape as much as possible, often right above the pre-recorded tapes. "It's a pre-sold item, has good margin, national advertising and turns over real fast," he notes, and mentions Camelot record stores (not his account) for innovative use of tape display. "Camelot stores are filling up wall space with huge displays containing seven brands of tape."

Thus, display is apparently a factor in the sale of blank tape. "It's a hoopla product," says Rose, who has seen an extremely ambitious expansion of tape into record stores

and similar markets in the last six months. "It's like oil for the car; you need it for your tape deck, but it can be sold anywhere."

The consumer who frequents record stores typically is not interested in as high quality a product, although this is changing as customers buy better equipment and become more aware of the effect of tape on the sound. Lieberman's racks Memorex, Scotch, AudioMagnetics (Tracs) and is just picking up TDK, which has finally offered a blister-packed cassette, the most manageable form for the rackjob-

ber. Says Gross, "Quality of tape is improving across the board, so the less expensive tapes are maintaining their saleability," and he notes, "Packaging is very important, especially for less expensive tapes. For cheaper product, it's really the packaging that does the selling."

John Kaplan, executive vice president at Handleman's, also indicates medium priced tapes move the best for the rackjobber. "Memorex is an especially good mover because the company's na-

(Continued on page 75)

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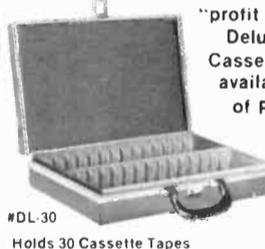
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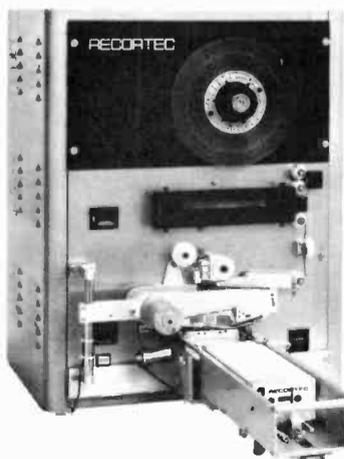
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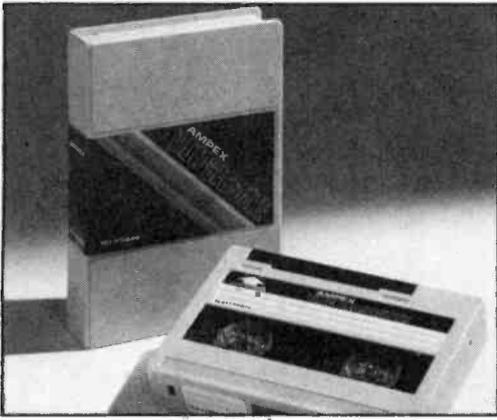
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INDUSTRY VAGARIES



By RAY HERBECK JR.

The only limits to the blank videotape sales horizon are those which the embryonic industry inadvertently has placed upon itself, according to spokesmen for several of the field's leading suppliers.

Chief among these—once the obvious feud regarding Beta versus VHS format is sidestepped—is the lack of an overall, aggressive and cohesive move to convince consumers that the home videotape concept is viable . . . and affordable.

Secondly, rumors of a short supply in blank videotape for either format persistently undercut whatever inroads promotion campaigns have made to date.

Jake Rohrer of Memorex says the firm now is in final stages of development for its entry into the market in a joint venture with Bell & Howell and is expecting to "begin shipping by February next year."

However, Rohrer is not as certain when asked which format will be ready first. "We intend to have both, but we have to develop each separately due to the difference in plastic components," he explains. "Right now, I just don't know which will go out first."

But he feels any shortage of tape now in the market "is not that critical yet, simply because there aren't that many systems out there yet." He admits Memorex' entry into the field just may be perfectly timed to help solve any critical supply gap which develops.

"That type of problem would occur only if the sales potential reaches levels predicted this year by the hardware people and, secondly, if the tape suppliers fall behind in keeping up with that demand."

He says Memorex "would love to be shipping right now" but does not think it is late in terms of current consumption.

Rohrer also believes the industry will grow much faster if the hardware side "faces the fact that the public harbors an expectation that prices are going to fall, and consequently there exists a 'wait and see' attitude.

"Coupled with the need for more promotion and merchandising to sell the public on this idea, there's a serious problem here."

Additionally, Rohrer cites the dollar versus yen situation as complicating the equipment supply chain—which leads inevitably to Japan.

"But, ultimately, I know these things will be worked out," he continues. "I think the full potential of this industry will only be reached, though, when a portable color videotape camera becomes available at a price far below \$900—say, half that. It should happen within two or three years . . . I hope so, anyway."

LIMIT VIDEO MART

Teri Aoki of Sony concurs. "This market is so new, you must look at it in comparison to that of the color tv a few years back . . . in terms of long-term growth. If the portable

color camera selling for \$1,000 now can drop to about \$500, I think it will have terrific impact on the market. In two or three years, the growth could be very large."

Aoki says Sony anticipates the sale of 450,000 decks in both Beta and VHS formats in the U.S. this year. "I think it's a far more re-

alistic estimate than RCA projecting sales of 750,000 units," he adds. "I estimate tapes will sell 10 for every deck."

(Through July, home VTR sales to dealers totaled 163,352 units for the first 30 weeks of 1978, according to the marketing services of Electronic Industries Assn.

Through June, Japan exported 257,842.)

A boost to Sony deck sales, which Aoki admits "for the first six months of this year have been far below what we expected," may be August introduction of a three-hour videotape cassette, upping by one
(Continued on page 71)

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COMMERCIAL MARKET ON

THE MOVE

The commercial blank tape market—studio mastering, custom duplicating and digital recording—reflects the same trend to higher quality as the consumer market, although the gradual shift is colored by the specific markets.

With the advent of digital recording on one hand, and the anticipated debut of the first consumer metal particle blanks providing a new high-end in analog recording, the industrial side of the industry has its own views.

Virtually all executives involved in the commercial marketing area

share the belief that while metal tape offers significantly improved frequency output, the cost differential in any bulk product would be far too high for a marketable product in the next few years.

As Glenn Hart of Columbia Magnetics points out, "It's not only a business of pennies, but fractions of pennies in getting a contract

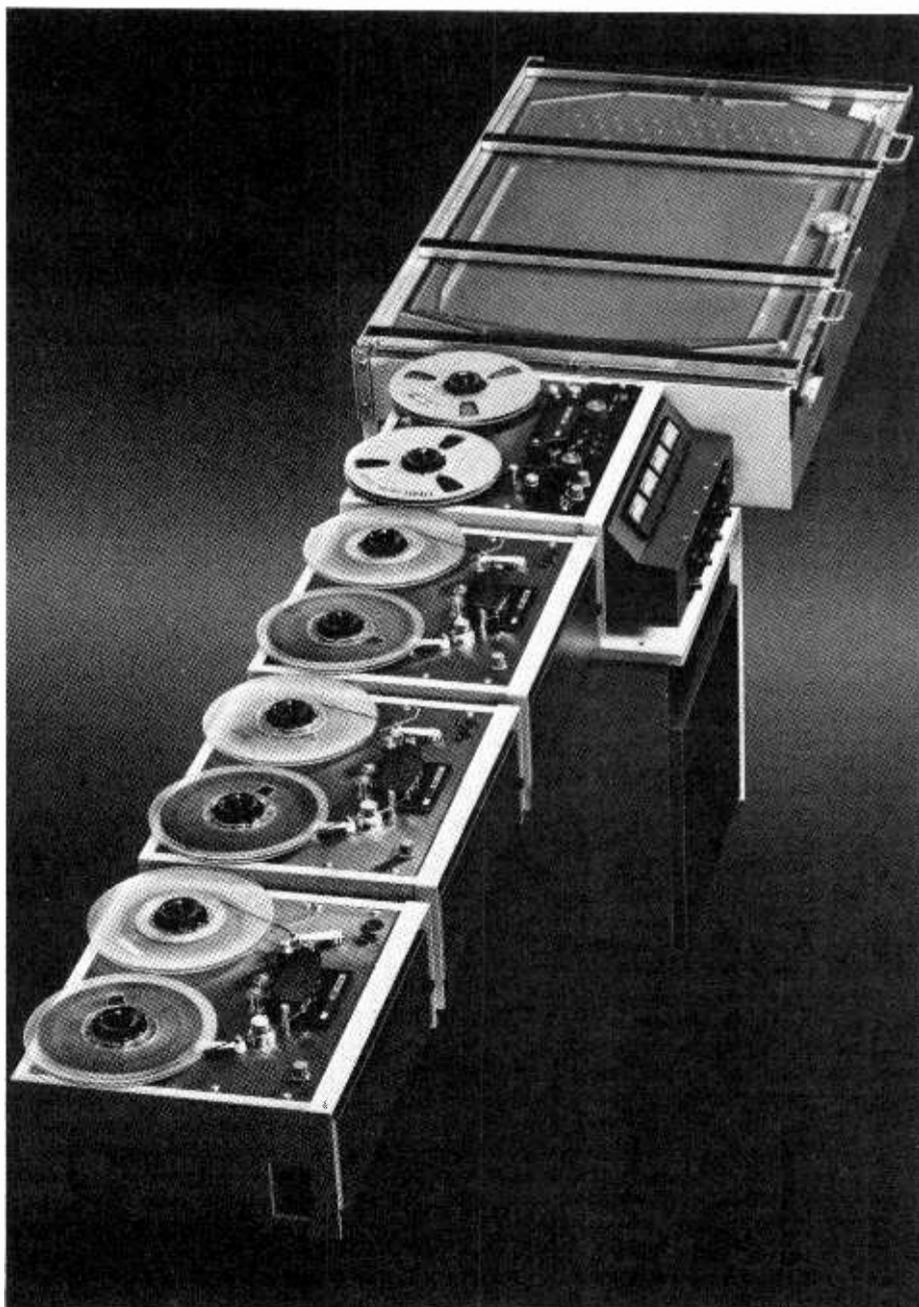
from a major custom duplicator and you won't find many today using chrome or ferri-chrome."

His views are echoed to varying degrees by Bill Madden at 3M, Ken Hering at Ampex, Maria Curry of Agfa-Gevaert and Jack Dreyer at BASF, all of whom see solid growth in the professional side of the blank market here in the U.S.

While both BASF's Dreyer and John Dale of Fuji acknowledge their respective firms have a metal-particle tape that will be available when the hardware is in the consumer market, only 3M has an up-front



16:1 Otari DP-1010.



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commitment to provide blank C-90's with its Metafine formulation when the first Tandberg decks go on sale, probably early next year (Billboard, June 17, 24, 1978).

However, 3M also is willing to provide a bulk product that could be utilized by several major record companies within a year to produce a prerecorded cassette or 8-track with 3 to 5 dB added output for playback on any reliable home deck.

RCA at its Indianapolis duplicating plant already has recording amplifiers with the extra headroom necessary to handle the Metafine formulation, and CBS in its major new Atlanta-area facility due for completion in 1980 also will have such capability. The question is how serious the record/tape industry is about providing a better quality product—and at what price.

• Meanwhile, the duplicating market continues to see a trend toward better bulk product. Agfa is selling more of its Super Ferro Dynamic bulk cassette at a 10% premium over its High Density, Curry notes, and also is providing what she calls the "most efficient product." With proprietary stack hubs holding 30 in the same size carton that once took only 20, Agfa by year-end will offer a C-120 with 14,700 feet, versus 10,900, along with its 11,500-foot C-90 and 8,000-foot C-60.

Hart of CBS notes excellent response to the firm's Ultra II cassette pancakes, now on the market for about six months, with a 7,200-foot C-60 and 9,600-foot C-90. Columbia's 8-track lube, which he terms "the staple of our business," has seen demand "way up," despite the overall feeling that 8-track is giving way to cassette. With Capitol virtually out of the business, CBS is even more the key factor, but he points out 8-track sales are still up significantly, though cassette percentage increases are higher.

3M's Madden notes the firm's higher performance 8210/12 cassette grade is now about 40-45% of sales, compared to only 20% in 1977, "with those manufacturers who are truly out to improve the state of the art really seeing growth."

At the same time, Ampex is just about out of the custom duplicating market with its deal on production for CBS at its Elk Grove Village, Ill., plant. "The long-term CBS agreement has our Opelika, Ala., bulk plant operating at capacity," Hering notes, "with all lube production taken up and cassette probably by fall."

BASF sees its custom cassette duplication business growing steadily, providing one product line that is constantly being improved, Dreyer observes. The firm provides technical assistance service with a staff of field engineers working with duplicators to improve loading systems and help solve other prob-

(Continued on page 73)

BILLBOARD'S 1978 PRODUCT CHART

By Rick Forrest

AUDIO-CASSETTE

PLAYING TIME (min.)	PRODUCT	COATING	LIST PRICE
AMPEX			
45/60/90/120	20/20+ series	FO	3.09; 3.49; 5.09; 6.79
45/60/90/120	Plus Series	FO	2.49; 2.89; 4.19; 5.79
60/90	Chromium	CrO ₂	3.49; 5.09
45/90	Grand Master	FO	4.49; 6.49
AUDIOMAGNETICS			
60 3-pack	Audio	LN	1.29
45/60/90/120	XHE	XHE	2.39; 2.69; 3.69; 4.29
45/60/90/120	Tracs	LN	.99; 1.09; 1.69; 1.99
45/60/90/120	High Performance	XHE	2.19; 2.49; 3.49; 4.49
BASF			
45/60/90/120	Performance	LN/HD	2.29; 2.49; 3.59; 4.99
60/90/120	Studio	HD	2.99; 4.49; 5.99
60/90/120	Chromium Dioxide	CrO ₂	2.99; 4.49; 5.99
60/90	Professional 1	FO/MO	3.29; 4.79
60/90	Professional 2	CrO ₂	3.49; 4.99
60/90	Professional 3	Ferro Chrome	3.49; 4.99
CAPITOL MAGNETIC			
45/60/90/120	Capitol I	FO/LN	.89; .99; 1.49; 1.99
45/60/90/120	The Music Tape	EHO/LN	1.99; 2.49; 3.69; 4.39
2-pack 60/90	Capitol I	FO/LN	1.98; 2.98
3-pack 60/90	The Music Tape	EHO/LN	4.98; 7.38
CERTRON CORP.			
60/90/120	Certron HE	HE	1.89; 2.39; 2.79
30/45/60	Certron LN	LN	.79; .89; .99
90/120	Certron LN	LN	1.39; 1.59
30/45/60	Certron HD	HD	.99; 1.19; 1.29
90/120	Certron HD	HD	1.69; 1.99
COLUMBIA MAGNETICS			
40/60/90/120	Columbia	PLN/HO	(list no prices)
FUJI			
46/60/90	Fuji FX-I	FO/LN/HO	3.90; 4.50; 6.15
40/60/90	Fuji FX-II	Beriodox LN/HO	3.90; 4.50; 6.15
46/60/90/120	Fuji FL	FO/SLN	2.70; 3.00; 4.30; 6.00
INTERMAGNETICS			
40/60/90/120	Intermagetics	F	.69; .89; 1.09; 1.49
45/60/90/120	UHD Laser	FO	1.29; 1.49; 1.89; 2.39
IRISH MAGNETIC			
60/90	Irish	FS	1.60; 2.05
45/60/90/120	Irish	FS	1.95; 2.15; 2.95; 4.10
60/90	Irish	F	2.95; 3.70
60/90	Irish	C	5.30; 7.85
LE-BO			
30/60/90/120	Le-Bo	FO	.99; 1.19; 1.69; 1.99
60/90/120	Le-Bo	FO	1.59; 1.99; 2.99
180/270	Le-Bo	FO	2.39; 3.79
MAXELL			
46/60/90/120	Low Noise	GFO	2.30; 2.55; 3.90; 5.20
46/60/90/120	Ultra Dynamic	PxGH	3.50; 3.80; 5.70; 7.50
60/90	UD.XL I	EO/CM	5.00; 6.95
60/90	UD.XL II	EO/CM	5.00; 6.95
MEMOREX			
30/45/60	MRX ₁	FO	2.29; 2.49; 2.69
90/120	MRX ₂	FO	3.99; 5.39
45/60/90	CrO ₂	CrO ₂	2.99; 3.19; 4.69
NAKAMICHI			
60/90	Nakamichi EX	FCr	4.50; 5.80
60/90	Nakamichi EXII	FCo	5.20; 7.00
60/90	Nakamichi SX	FCo	5.50; 7.20
RECOTON			
60/90/120	Recoton	Mylar	1.59; 1.99; 2.79
40/60/90/120	Deluxe	Mylar	1.49; 1.79; 2.29; 2.79
ROBINS			
60/90	Robins Brand 5	SP	1.25; 1.69
60/90/120	Lecture Brand		2.10; 2.75; 3.50
3-pack 60	Robins Brand 5		2.65
SUPERSCOPE			
62/92/122	Superscope	HF	1.49; 1.99; 2.79
62/92/122	Superscope	SHf	1.99; 2.79; 3.99
62/92	Superscope	CrO ₂	2.99; 3.99
SONY			
30/60/90/120	Low Noise	LN	1.79; 1.99; 2.99; 3.99
46/90/90/120	High Fidelity	FO	2.69; 2.99; 3.99; 4.99
60/90	CrO ₂	CrO ₂	3.79; 5.09
46/60/90	Ferric Chrome	FCh	4.29; 4.79; 5.89
60	Micro cassette	FO	3.69
60/90	Elacassette	LN	7.99/10.59
60/90	Elacassette	FCh	10.55; 12.79
TDK			
60/90	Super Avilyn (SA)	FC/AV	3.49; 4.99
45/60/90/120	Audua (AD)	NB/HO/ER	2.49; 2.69; 3.99; 5.49
30/45/60	Dynamic	LN/HO	1.49; 1.69; 1.89
90/120/180	Dynamic	LN/HO	2.59; 3.29; 4.79
60/90	Maverick	LN	1.69; 2.29
20 sec/30 sec/1	Endless	LN/BC	3.99; 3.99; 3.99
3/6/12	Endless	LN/BC	4.19; 4.59; 5.49
3M-SCOTCH			
45/60/90/120	Highlander	LN	1.49; 1.69; 2.49; 3.79
45/60/90/120	Dynarange	LN	2.39; 2.79; 3.89; 5.39
45/60/90	Master I	HO/LN	3.29; 3.59; 4.69
45/60/90	Master II	HP/HP/CDeq	3.89; 4.19; 5.29
45/60/90	Master III	Ferrichrome	3.89; 4.19; 5.29

Rich Forrest is a Special Issues Department Assistant Editor.

8-TRACK

PLAYING TIME (min.)	PRODUCT	COATING	LIST PRICE
AMPEX			
45/90	20/20+ series	FO	3.49; 4.29
45/90	Plus series	FD	2.89; 3.49
45/90	Grand Master	FO	3.99; 4.99
AUDIOMAGNETICS			
45/90	Tracs	LN	1.79; 2.19
45/90	XHE	XHE	2.39; 2.89
45/90	High Performance	XHE	2.59; 3.29
BASF			
45/64/90	Performance	LN/ER	2.89; 3.19; 3.49
45/64/90	Studio	LN/HO	3.29; 3.59; 3.99
CAPITOL MAGNETIC			
45/60/90	Capitol I	LN	1.79; 1.99; 2.29
45/60/90	Capitol I 4-pack	LN	4.99; 5.49; 6.39
45/60/90/100/120	The Music Tape	HO/LN	2.49; 2.79; 2.99; 3.19; 3.79
45/90	The Music Tape 2-pack	HO/LN	3.79; 4.49
CERTRON CORP.			
45/65/90	Certron	LN	1.49; 1.69; 1.89
COLUMBIA MAGNETICS			
40/50/80/100	Columbia	PLN/HO	(list no prices)
FUJI			
45/90	Fuji	FO/LN/HO	3.80; 5.00
INTERMAGNETICS			
45/90	Intermagetics XL	FO	1.49; 2.69
IRISH MAGNETIC			
32/40/64/80	Mortone	FS	1.65; 1.70; 1.85; 1.95
45/90	Irish	FS	2.05; 2.35
LE-BO			
40/45/80/90	Le-Bo	FO	1.89; 1.89; 1.99; 1.99
90/180	Twin Pack	FO	3.49; 3.95
MAXELL			
46/60/90	Low Noise	GFO	3.79; 4.19; 4.69
46/90	Ultra Dynamic	PxGH	4.99; 6.19
MEMOREX			
45/60/90	Cartridge HO/LN		2.99; 3.29; 3.59
RECOTON			
35/40/70	Recoton	Mylar	2.25; 2.45; 2.95
80/100	Recoton	Mylar	3.25; 3.75
ROBINS			
40/64/80	Brand 5	SC	2.40; 2.60; 2.85
SUPERSCOPE			
45/90	Superscope	HF	2.79; 3.49
TDK			
45/90	Audua (AD)	HO/ER	3.49; 4.49
45/90	Dynamic	HO/LN	2.79; 3.49
3M-SCOTCH			
45/90	Dynarange	LN	2.99; 3.69
45/90	Master	HO/LN	3.99; 4.69

What's New In '78?

Last year's trend in the blank tape market toward product series consolidation continued as prices all across the board generally went up. The emerging trends of more high quality lines, emphasis on the audiocassette series and increasing videotape products went full steam ahead.

Ampex introduced a Grand Master series of new high end audiocassette, 8-track and open reel lines. AudioMagnetics added a new premium High Performance line. BASF introduced its new high end audio cassette line, Professional I, II and III. Fuji discontinued its FX and FC cassette lines and introduced the premium FX-1 and FX-II formulations at a lower overall price. 3M debuted a Master I, II and III series of audiocassette, Master 8-track and open reel lines. And Memorex supplanted MRX₁ with an improved MRX₂ audio cassette formulation.

Despite companies such as Certron, Le-Bo and Recoton keeping prices the same, prices largely went up. Nakamichi went up \$1 to \$1.20 overall and 20-cents to \$1 list price increases took place more or less uniformly in the Audio-Magnetics, 3M-Scotch, TDK, Irish Magnetic and Maxell products. One company that uniformly decreased its list prices from 30-cents to \$1 less was Fuji.

A lot of companies expressed interest in video. Fuji has a 120-minute VHS cassette with a 2-4 hour version later this year. TDK added two new VHS cassette lines. BASF will have its own 1/2-inch Beta tape later on, with Memorex, in a joint venture with Bell and Howell adding both Beta and VHS next year.

PRODUCT CHART KEY

AV—Avilyn	FCo—ferric cobalt	MB—master backed
BC—back coated	FCr—ferrocristal	MO—maximum output
C—chrome	FG—ferric gamma hematite	NB—normal bias
CD eq—chrome equivalent	FO—ferric oxide	P—polyester
CM—cobalt modified	FS—ferros	PF—pure ferric
CrO ₂ —chromium dioxide	GFO—gamma ferric oxide	PLN—premium low noise
EC—editaxial cobalt	HD—high density	PxGH—Px gamma hematite
EHO—extra high output	HE—high energy	SC—super coating
EO—epitaxial oxide	HF—high fidelity	SF—standard ferric
ER—extended range	HF—high fidelity	SHf—super high fidelity
F—ferric	HO—high output	SLN—super low noise
FC—ferric cobalt	HP—high performance	SP—standard performance
FCh—ferric chrome	LN—low noise	XHE—extra high energy
	M—mastering	

*—10 1/2" reel **—5" reel ***—14" reel

VIDEO

PLAYING TIME (min.)	PRODUCT	FORMAT	LIST PRICE
AMPEX			
10-60	U-matic Cartridges	Helical	19.40; 42.53
30/60/90	1" (open reel)	Helical	70.00; 135.00
30/60	1/2" (open reel)	Helical	27.00; 47.00
30-120	1/2" (cassette)	Beta	(new line—not available)
30-120	1/2" (cassette)	VHS	(new line—prices not available)
15-120	Quadraplex	High band color	68.25; 499.00
DUPONT			
20-60	Crolyn	VCN	26.36.00
10-90	Crolyn	U-Matic	17.00; 50.00
5/10/20/30	Crolyn	U-Matic	18.35.
1250 ft-3600 ft	Crolyn	Open reel	27 and up
FUJI			
10/15/20	Fuji Beridox	U-Matic	
30/60	Fuji Beridox	U-Matic	
22/34/66/96	Broadcasting tape	2 (open reel)	(don't list \$)
30/60/120	1/2 (cassette)	VHS	**; 19.95; 27.95
IRISH MAGNETIC			
20/30/60	Irish	1/2" (reel)	17.95; 24.95; 43.95
10/20/30/60	Irish	3/4" (cassette)	21.95; 27.95; 31.95; 44.45
MEMOREX			
10-60	UCA	UCA (3/4")	21.50 to 35.50
20	UCS	ENG (3/4")	28.50
SONY			
30-60/60-120	1/2" (cassette)	BetaMax	12.45; 15.95
10-60	3/4" (cassette)	U-Matic	20.00; 46.25
20/30/60	1/2" (open reel)	EIAJ	17.00; 22.50; 37.50
5/10	Cartridge	Endless loop	20.00; 25.00
30/60	1/2" (open reel)	H.D.	30.00; 44.00
TDK			
30/60	Avilyn	U-Matic	25.00; 35.00
1-2 hrs	Super Avilyn	VHS	19.95
2-4 hrs	Super Avilyn	VHS	27.95
3M-SCOTCH			
60/120	Scotch Videocassette	Beta	12.75; 16.95
* Offers full range of open reel videotape			
OPEN REEL			
LENGTH (100's of feet)	PRODUCT	COATING	LIST PRICE
AMPEX			
12/18/36*	20/20+	FO	7.79; 9.69; 26.39
12/18	Plus Series	FO	5.89; 7.79
12/18	406/407	FO	8.45; 9.50
6**	406	FO	6.73
50*** (2" wide)	406	FO	317.95
9*/36* (2" wide)	407	FO	7.92; 184.25
50***	Grand Master (2" wide)	FO	404.25
12/25*	Grand Master	FO	11.07; 27.77
25 (1"/2")	Grand Master	FO	75.00; 172.68
AUDIOMAGNETICS			
12/18/24	Tracs	LN	5.89; 6.29; 6.49
12/18/24	XHE	XHE	6.99; 9.59; 12.99
BASF			
18/24/36*	Performance	LN/HO	7.49; 9.99; 15.99
18/24/36*	Studio	HD	9.99; 14.99; 19.99
18/36*	Professional	HD	14.99; 29.99
CAPITOL MAGNETIC			
6**/9**/18	Capitol I	FO	2.69; 2.89; 3.99
12/18/24*/36*	The Music Tape	FO	5.79; 6.99; 17.29; 19.98
FUJI			
12/18/36*	Fuji FB	BC/FO/LN/HO	10.20; 13.20; 36.00
12/18/36*	Fuji FG	FO/LN/HO	7.20; 9.60; 27.00
9**/12/18	Fuji FM	FO/LN	6.00; 6.80; 7.80
IRISH MAGNETIC			
12/18/22.5	Emerald	FS	2.75; 3.49; 4.95
6**/12/9**	Irish	FS	4.75; 7.10; 5.30
18/24/18**/36	Irish	FS	8.90; 15.50; 10.30; 15.90
12/25*/18/36*	Irish	F/BC	11.70; 30.35; 15.55; 40.60
MAXELL			
12/25*/18	Low Noise	LN	8.25; 22.50; 9.50
36*/24/36	Low Noise	LN	25.75; 14.00; 19.40
18/36*/12/24	Ultra Dynamic	GFO	10.95; 29.50; 9.40; 26.00
18/36*/12/24*	UDXL	CM/GFO	13.25; 35.95; 11.50; 31.50
MEMOREX			
12/18/24	MRX	F/SP/HO/LN	5.49; 6.59; 8.99
18/24/36*	Quantum	F/HP/LN/HO	8.59; 11.39; 21.49
RECOTON			

Video Mart

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hour its longest length unit previously available. Price is about \$21, he adds. The VHS tape can be obtained for up to four hours.

Gordon Schutte of 3M says the firm's sales also have been off. "I don't know that we're all that satisfied with the past few months," he says. "But we'll be into VHS very soon." The firm now offers only Beta format tapes.

However, he cannot pinpoint a date on delivery of the VHS tapes. "It changes almost daily," he admits. "But we fully intend to be totally self-sufficient in supply as soon as possible, before this year ends, for sure."

However, he adds, "the three-hour Beta format is not in our deck of cards for the foreseeable future."

Schutte sees inhibiting factors to growth for the industry as primarily the format difference, "which makes our job more difficult . . . having to remain so flexible on a day-to-day basis."

Secondly, the shortage in supply situation bothers him. But Schutte perceives it as a temporary crisis brought on by tape duplicators in the pre-recorded field.

"They create an artificial demand," he explains, "when they need 3,000 to 5,000 tapes suddenly in every format—which plugs the pipeline. Yet, little of that tape reaches the consumer all that soon."

However, Schutte also sees big growth ahead—again, in two to

Japanese

• Continued from page 64

Besides the tape manufacturers which are members of the Magnetic Tape Assn. of Japan, there are many other makers which offer the market tapes supplied by members under their own brands. Matsushita Electric Ind. is one company which is planning an ambitious offensive with its Technics brand tapes.

Local manufacturers are also having to contend with some overseas competition from companies like BASF and Intermagnetics. The entry of overseas manufacturers is serving to drive up the competition. This is perhaps why makers are making more use of new sales and distribution routes. Tapes are now being sold in record stores, in addition to the more conventional electric appliance stores.

The talk of the industry this fall will be the metal alloy tapes, called the "dream tapes." Sumitomo 3M started the ball rolling in June and there were announcements from JVC, indicating the industry will try to turn this new product into a viable market. JVC's deck catering to the metal tapes is scheduled to be out by this year-end. There may well be many other announcements at this year's annual Audio Fair.

While ordinary tapes use iron oxide as the magnetic material, metal tapes use a metal for the magnetic material which is not oxidized. They improve the maximum output level by between 5 and 10dB, and extend both the dynamic range and SN ratio. They have twice as much magnetic force as chrome tapes and so there are problems with recording and erasure. The solution of the problem lies in the head, and the head makers are said to be nearing the completion of suitable heads.

Another problem will be to standardize the new metal tapes. Prices will probably be higher than those for conventional tapes, too. These two factors will affect their future. Nevertheless, metal tapes are being hailed as an important breakthrough and one which has the potential to open up a whole new segment of the market.

three years. "It will get bigger. I don't know how many consumers are willing to pay \$1,000 today for a system, but some are," he says.

"It used to be that \$500 was a comfortable price for a home stereo system," he continues, "back in 1973. With inflation at 10% a year, roughly, that means today \$750 is comfortable."

Bud Barger of TDK also agrees that the videotape industry is a

couple of years away from really happening.

"To bring it about, the industry must do more promotion, advertising and selling of the idea to gain a larger market. It's still so new and relatively highly priced, it seems unexplored to the public," he explains.

Success, he believes, will ultimately depend on how "active and involved the industry as a whole becomes in promoting it."

Barger says TDK introduced its VHS tape in June and has "already experienced reorders." He says a Beta format tape will bow in March or April next year.

"We chose to go with VHS first," he adds, "because there seemed to be enough Beta on the market at the time and, secondly, because ours was the only four-hour tape in VHS acceptable then."

In any event, he concludes,

"blank videotape will be a continually selling product. If a dealer sells 10 decks, he'll probably end up selling 500 or 600 tapes, easily."

"As to rumors of tight supply, I think those started back before software manufacturers introduced their lines and the hardware people were the only ones supplying the tape. But today, there's simply no longer a real problem."

Now, more than ever, we can ask, "Why aren't you carrying Memorex?"



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- 3) Extra large pressure pad for optimum tape to head contact.

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MEMOREX Recording Tape.
Is it live, or is it Memorex?

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Dave Claridge says: "Consumer spending was dramatically down last year because of the state of the economy, but we feel considerably more buoyant in this trading period. However I don't think we are in anything like the explosive situation

we enjoyed three or four years ago. I suspect those days have probably gone forever."

The relative stability of the blank tape market has led ETIA chairman Henry Pattinson to question, publicly (Billboard, August 5) industry assumptions about the extent and effects of home taping. British Phonographic Industry reports have put a figure of \$135 million lost on pre-recorded sales through domes-

tic recording and it has described the practice as "a threat to the very existence of the record industry."

Pattinson insists: "There are absolutely no figures to suggest blank cassette sales have expanded rapidly while album and pre-recorded cassette sales fell. In fact, my view is they moved in parallel. I query how it can be possible that home taping has suddenly become a menace.

"The figure of \$135 million is totally hypothetical, since there is no way of knowing that money would have been spent on recorded music. And I certainly do not see how any levy the British Phonographic Industry might demand could possibly recoup \$135 million from a blank tape market worth, in total, less than half that amount."

But there is no argument that the record industry remains convinced

that home taping is a major threat and it has discussed several schemes: levies on tape or on tape machines; spoiler signals; and allied "interference" devices. As a kind of stopgap, the Mechanical Copyright Protection Society issues licenses for home users, so authorizing home taping, but only a tiny proportion are purchased.

Recent years in Europe have seen a trend towards higher quality tape, matching the shift to more expensive, higher-performance hardware. But even so, the U.K. market remains relatively unsophisticated. In Germany, for example, chromium dioxide tapes account for 35% of total cassette sales but in the U.K. only 2%.

Dave Claridge, of EMI Tape: "Our three main lines are standard, super and the new hi-fidelity cassettes. We do hold patents on what one might term the exotics—dual layer tapes and so on—but though their share of the market has grown, it still stands at only around 5-7%. At the bottom end, there is a 25% share going to the real cheapies and in the middle ground lies the strong value-for-money High Street scene which primarily concerns us at EMI."

The major technical breakthrough expected in 1978 is the arrival on the market of the new pure iron formulations, 10 years in development. 3M's Scotch Metafine tape was announced in New York in June and should be commercially available by the end of the year.

Meanwhile 3M continues to major on the High-Energy cassette range and on the high quality Master series of cassettes introduced in April this year. Metafine is claimed to deliver maximum output up to 10dB greater than typical chrome tapes, but commercial impact will initially be limited by the necessity of a new generation of tape recorders with recording capability designed for pure iron. First hardware manufacturer on the scene is Tandberg, which announced in July its new Actilinear recording system.

BASF continues to champion chromium dioxide tapes. Henry Pattinson, also BASF U.K. general manager, audio video division, says: "There is a fashion for substitutes for chrome, but very strong developments are still to take place in this field. It has been criticized for high abrasivity but it is possible to prove it is actually less abrasive than many high quality tapes.

"In the area of high frequency response, which is the limiting factor in cassette technology, it performs very well. At 10Kz, our new Superchrome tape is 3-4dB better than anything else on the market.

"We've had production problems in the past but we can now market chrome strongly. We ran a television campaign earlier this year, on a limited scale, and doubled U.K. sales almost overnight."

In Holland, the market for tape is around 10-12 million pieces a year, broken down into 95% cassette and just 5% open reel. The only manufacturer with a Dutch-based factory is Philips, at Breda.

Most important Dutch formulation now is standard ferric oxide and Philips has not introduced anything in the pure iron line. Nor, though, has anyone else though the consumer trend here is certainly towards higher quality tape.

There is a very active home taping scene in Holland, but no product levy as yet.

In France, it appears the blank tape market is expanding but accurate statistics are hard to find be-

(Continued on page 74)

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More expensive recorders, and those with chrome and ferrochrome settings can expect an obvious improvement in sound brilliancy.

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Professional Series Cassettes



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CREDITS

Editorial direction, Stephen Traiman; Assistant editor, Susan Peterson; Art, Salvatore Scorza; Editor, Earl Paige.

Commerical

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lems, "and we expect to be more aggressive in this end of the business."

Agfa already is becoming more visible, Curry admits, with more custom firms promoting Agfa as their blank loaded line. Noting the emergence of SDS Tapes at the recent IHF and CES events with its custom Agfa product, she observes that with so much quality product pre-sold in a crowded consumer market, "it's an extremely difficult marketing job." Curry sees between 15-20% growth here for Agfa, but it's still a relatively small part of the business.

• Mastering tape is another story, with studio demand for quality lines outstripping availability in many cases, and the expansion of the "mastering cassette" mart also providing crossover sales for high-end consumer blanks, for dubs off master tapes.

The Ampex experience is typical, where its high-end Grand Master line with a 25% premium is substantially ahead in sales increments compared to the basic 406/407, according to Hering. "Our studio share has been growing decidedly, particularly in such key markets as New York and Hollywood, and in wider width like 2-inch we can safely say we have the majority portion. In quarter-inch 3M still dominates, due to its wider distribution, but our business has been growing faster than the marketplace."

At 3M, Madden sees the firm's higher output 250 mastering line also growing faster than the basic 206/7 product, although it commands a 12% premium—and 18% September 1 when a 6% price increase goes into effect, about the only one in the industry in the industrial market announced so far. Madden sees a broader move to 2-inch and quarter-inch, and not as much half or 1-inch product. The firm's 176/77 line, use by radio stations into automated programming, also is going up 6%, as is quad videotape for the broadcast mart.

Both Hering and Madden see more demand from their respective staffs for the new Ampex Grand Master cassettes and 3M's Master I, II and III lines, as more studios are into the mastering cassette mode. TDK's Bud Barger notes that his firm's SA and AD top-line cassettes have been finding their way into many key studios, helped by the crossover identity in consumer advertising to artists, and Maxell's Gene LaBrie has found the same happening with UD-XL I and II.

Ampex still has the best promotional hook or its mastering line with its continuing Golden Reel Awards program honoring artists, studios, engineers and producers whose RIAA-certified gold albums and singles are mastered on Ampex tape. To date more than \$60,000 in \$1,000 donations to the artist's designated charity has been given via Ampex, with the latest awards to Brick, Brass Construction, Jefferson Starship, Mary Macgregor, Chuck Mangione, Millie Jackson and Blue Oyster Cult.

Agfa's Curry feels there is room for a "third party" in the premium studio mastering mart and reports the start of a push for the firm's PEM 468 high-output, low-noise, low-print product in all lengths from quarter to 2-inch. Acknowledging there were some technical difficulties with the original shipments, she reports all problems corrected, and excellent results from those studios using the tape at its 25% premium price.

• Digital mastering is just in its infancy, with both Ampex and 3M providing initial product for what is

a very limited market. Ampex has its 406 series, a standard energy formulation suitable for any longitudinal design machine notes Hering, currently being used by Dr. Tom Stockham's Soundstream system. 3M has its own formulation, used for its joint project system with the BBC that will have three recorders leased to studios and expected in use later this year.

For those Japanese manufac-

turers basically using videotape derivatives for their various helical-scan machines that utilize a Beta or VHS-format videotape recorder for digital impressions, there is no commercial product as yet. But Hering at Ampex indicates that it would depend on the machine population before his firm got into the helical digital market, although Ampex is already making U-Matic and Beta-format consumer tapes.

• Video is certainly the next big market, with virtually every manufacturer gearing up for the consumer field—and quietly readying for the duplicating mart as well. The recently announced joint venture of Memorex and Bell & Howell is just one indication of the stakes in the duplicating market for the just emerging consumer buying. While the million-machine household level in the U.S. probably won't be

reached until 1980, the demand for prerecorded programs continues to accelerate.

Sony already is committing a portion of its Dothan, Ala., output to Beta duplicators, and TDK reports strong demand for its VHS output which is split with the consumer mart. 3M, just moving out its VHS product to join its Beta tapes, as well as Ampex, Fuji and others, all

(Continued on page 76)

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cause of a kind of "covert war" between disk companies and the makers and importers of blank tape. But as the market grows, no tax is imposed on tapes and it is estimated that as much as 90% of the tape sold to the public is used to record either disks or radio pro-

grams. Certainly sales of radio/ recorders are growing in France.

According to the industry syndicate here, representing the record business, tapes can be used so many times that it is impossible to gauge income loss, though it could amount to \$35-40 million annually. France has a large Arab population and at least 70% of the tapes sold to this sector is pirated, which adds to the illegal use of blank tape.

Growth of the blank tape market in France is estimated at between four and five million pieces a year. In 1976, the figure was put at 20 million. A fair estimate for 1977 would be 24-25 million with a retail market value of around \$26.6 million.

Demands for a levy on blank tape have not been finally turned down, but the authorities drag their feet. Parliament has discussed a tax on

recorders, but that was defeated because it was felt an inadequate move.

In the meantime, there is much agitation about illegal use of blank tape in France, but little action.

Figures from SIAE, the Italian copyright society, suggest the Italian blank tape market stands at a turnover of some \$23 million a year. But this total comes from information provided by Agfa, BASF

and 3M, such companies representing about 50% of the market, though they supply most of the tape used by the record industry.

In fact, the actual figure is likely to be substantially higher, perhaps more than \$30 million. However, exact figures cannot be produced, mainly because of the overwhelming piracy in Italy, which confuses all statistical research.

But representatives of the big companies believe the market holds steady. At consumer level, increased competition between the manufacturers has brought about changes in individual market shares. The marketing of cassettes now involves advanced sales promotion and advertising techniques.

In Italy, there is no real data available on the influence of home taping. In general, it is felt to be nowhere near such a damaging factor to the record industry as in the U.K. or U.S. Even so, industry organizations are now discussing the possibility of recouping lost royalties through some kind of levy or tax on tape or equipment.

But in Scandinavia as a whole, home duplication is accepted as a major problem. The various territories have suffered a decline in sales of disks and pre-recorded cassettes during the past 12 months and home taping is blamed.

Throughout Scandinavia, the blank tape market has grown extensively each year. In Sweden, 10 million blank cassettes were sold, and the 1978 figure is projected at a minimum 14 million. In Denmark, the figure is around 6-7 million blank cassettes each year. Sales are similarly and proportionately high in both Finland and Norway.

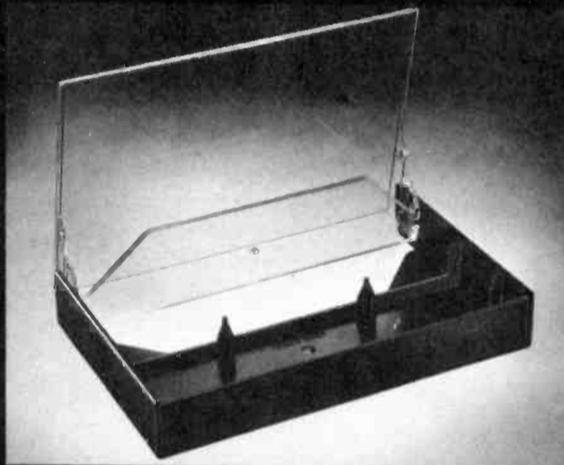
The IFPI organizations in the different countries are currently drawing governments' attention to the home taping situation. Home duplication is not forbidden by law in Scandinavia as long as it is purely for private use. However industry chiefs now want some kind of compensation for lost royalties. Various model schemes for taxing taping at home are being presented by each Scandinavian area.

So far, IFPI in Sweden favors a levy on tape players. Denmark goes for a tax on the tape itself. A final decision seems still well in the future.

The blank tape market in West Germany is certainly growing, with sales of 100 million units a year pro-

(Continued on page 76)

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Merchandising

• Continued from page 66

Bill Weismann, national sales manager, a T-shirt promotion for its Grand Master series of cassettes.

When the consumer purchases 10 tapes, he gets a Grand Master tee shirt featuring the tape's eagle logo.

"It's about a \$6 value to the consumer," says Weismann.

Other promotions consists of a 20/20 Plus 1800 foot open reel which allows the consumer to buy one and get the second for half price at a suggested list for the two reels of \$11.50, and a three Plus series C-90 promotion in a "Stackette" container which involves buying two cassettes and getting one free in addition to the container.

September sees a 20/20 Plus 90-minute cassette promotion involving buying one and getting the second at half price with a suggested list of \$5.25, and an 8-track 90-minute promotion with the Plus series which includes buying one and getting the second for half price with a suggested list of \$4.19.

The firm has also expanded its audio buff book advertising to include such magazines as Playboy, Rolling Stone and Crawdaddy for its Grand Master series.

Consumers

• Continued from page 67

tional advertising and 'buy two get one free' promotions really give it a boost." Memorex also provides a wide line of tape accessories, which, while not selling as strongly as tape, is finding good market acceptance.

While some stores, including Quement Electronics, are finding that 8-track sales are vanishing, in the South 8-track is still matching cassettes in sales. "In fact," says Macnabe, recently transferred by Oz from Birmingham to the Stone Mountain location, "In Birmingham the 8-track section would sell out." He indicates a preference on the part of consumers for tapes in the lower price levels, and says, "Tape is a good item for a record store. It's a natural accessory." Customers are becoming more sophisticated, however, and he sees more and more people looking for a particular brand. "The high end is being requested more and the public is more aware. People are not dumb," he says.

Carmine Vignola of Carmine A. Vignola & Associates in Jefferson City, Mo., a TDK rep. serving parts of Missouri, Kansas, Iowa, Nebraska and Southern Illinois elaborates on the change. "Record and department stores have always gone for the cheaper cassette, the three to a pack deals and other promotional packaging. We still offer promotional packaging, but there's a difference. The two to a pack, or 25% off, promotions you see now are top quality merchandise, instead of inferior grades."

Rose of Astro Sales agrees. "Record stores are interested in promotionally priced product, but we did a survey and were surprised to find more salesmen asking for the higher quality merchandise."

Vignola sees his job as having been made easier by the audiophile dealer and even department stores, which have done much to educate the public. The increased awareness has aided sales and Vignola cites one of his clients, Famous & Barr which is the largest department store in St. Louis, as doing an excellent job with TDK.

And more stores other than hi fi outlets are seeing the need to stock blank tape. "A couple of years ago, it was hard to sell it," says Kist, suggesting that problems such as pilferage were among the reasons holding back the retail store. "They recognized the need to stock blank tape, but didn't want to handle the problems." Innovative programs have helped and Kist lists the approach taken by the King Karol record stores in New York as a key to selling the higher grade product. "These stores," he says, "are well stocked and have a counter man to explain to the customer what he's buying and why he should buy it."

Accessories are having an expanding role in the marketplace, although they are just beginning to be a factor. At Playback, top quality tape accessories are handled as an add-on item with incentives to the sales personnel. Vignola and Audio Plus both rep for Nortronics, noting that these are top quality accessories which more and more people are buying; and Smith Engineering is finding excellent acceptance for Maxell's tape recorder care kit which retails for about \$8.95. The Handleman company does well with Memorex and Recoton lines of accessories and L.A.'s Federated carries five lines with exceptional results. L.A. may be the bellwether market to watch, as Adams indicates good sales across the board and is especially pleased with the excellent quality and high profit margin of the Nortronics line.

Video will be the big news in the fall, according to a consensus of

opinion. Kist has been asking his customers how video tape is selling, and they point to an empty spot on the shelf, so he feels the BASF entry this fall will be very timely. Both Lieberman and Handleman companies have made inquiries concerning suppliers; but the interesting news comes from those already selling it. Says Mick Johnson, sales manager at the Team Electronics store in the downtown

Minneapolis area, "We're selling quite a bit of it. The figures are erratic, because when you sell the machine, the consumer buys a few cassettes. Then once he goes home and tries it he comes back and really stocks up on tape so his favorite show won't catch him without blank tape. And there's another incentive for him to come back for tape. By hanging around the store, he's sure to get more info on the

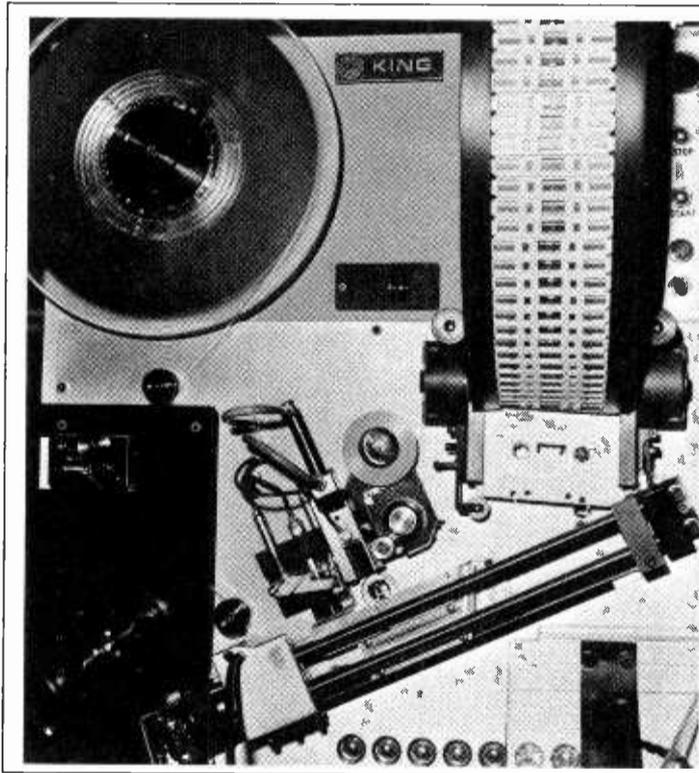
machine and pointers in case he's having trouble running it."

At the Oz store videotape both sells and acts as an excellent selling tool. Macnabe says the store uses and Advent large-screen tv as a merchandising tool, and it never fails to draw a crowd when something is being shown. Federated, now carrying four VHS format tapes and three Beta format tapes has experienced rapid and steady growth

in sales. Adams calculates, "We sell about 12 tapes per deck and we sell 50 to 70 decks a month, so that's a fairly substantial market." He adds, he was surprised to find such strong sales when the company entered the market.

Playback's Siedlecki sums up the outlook: "When there's a \$599 price on the hardware and a uniform format, video tape will sell by the tonnage."

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Consumer Survey In Japan Indicates '78 Audio Upturn

By HARUHIKO FUKUHARA

TOKYO—After a 10% decline in stereo sales last year, the first in the nation's history, the audio industry is now waxing confident about the demand this year which is expected to increase as more fans seek to upgrade their systems and first-timers crowd the marketplace.

This trend is the main projection contained in a market survey recently completed by Pioneer Electronics.

Stereo sales grew steadily up to 1976, and so the industry was understandably shaken when sales slumped 10% last year on a value basis.

During the first five months of this year sales edged down 2% over the performance registered in the same period last year, and this June and July sales are estimated to have leveled off at best.

The Pioneer survey, however, puts the total demand this year at \$10 billion, up 22% over last year. It notes that the market for 15 to 19-year-olds is almost saturated and that a far higher proportion of buyers in their 30's looking to purchase stereo components or systems constitute much of the latent demand.

About 15% of those questioned said that they hope to invest in a stereo system within the next two years. Others said they wanted a system but thought prices are still too high.

Among those who aim to buy, first-time purchase account for 40%, with replacements and second-sets

accounting for 60%. The first-time purchases break down into 17% for stereo components, 44% for component systems, compared with 54% and 33% for replacement and second-set purchases.

The survey shows that there is a sizable demand waiting to be tapped, that many of the future buyers are over 30 and so they will demand different products from those oriented toward the young, and that manufacturers need to be more aggressive in tapping the demand.

Metrosound Rotary Cleaner Marketed

LONDON—Metrosound Audio Products here has introduced its M96 Super Cling Rotary Cleaner, said to incorporate the latest in durable synthetic polymers.

Though similar in concept to other roller cleaners using adhesive or thin silicone rollers, the M96 uses a 1½-inch diameter roller of ½-inch thick ultra-soft polymer. This material is already used by crime-prevention authorities for taking fingerprints, since it follows the contours of any fine profile precisely, making it ideal to cover micro-grooves on disk.

Metrosound says no sticky deposit is left on the record surface. Even if scrubbed with a nail-brush, the polymer roller is claimed to last for many years.

Capitol & JBL Collaborate On Promotion Push

• Continued from page 60

Roy Kohara in a red, white and blue motif that have the Little River Band and both the American and Australian flags on the front and the JBL logo on the rear.

"The T-shirts," notes Stern, "will be used for both in-store personnel as well as for giveaways."

The LP giveaways, however, adds Stern, will not merely be a "free for all" but will be given to consumers who are genuinely interested in purchasing speakers from a dealer.

No consumer, however, has to buy product to get an LP.

Also supporting the campaign will be posters of the Little River Band supplied by Capitol which audio dealers can use in their stores.

"It's really a test program," adds Stern, "which is why it's limited. In the future, though, we would want to involve others of our dealers as well as different record labels and product."

"This type of promotion is mutually beneficial to both Capitol and JBL and Capitol has been extremely positive and helpful throughout." Capitol, for example, let JBL know in which markets the LP was receiving strong radio play and that helped determine markets for the JBL/Capitol promotion.

Stern also notes that she may visit one of the chains to monitor the promotion's viability for the future.

JBL has orchestrated other promotions through its professional network using T-shirts to underscore the fact that many major artists use JBL equipment for concert sound reinforcement.

Commercial A/V Tape Mart Boom

• Continued from page 73

see the video duping market as a prime profit area.

On the not-distant horizon is BASF's LVR (longitudinal video recording) system, with groundbreaking recently for a 210,000-square-foot manufacturing plant at Fountain Valley, Calif. It is termed the first plant that will manufacture video recorders in the U.S., for a planned fall 1979 introduction. The BASF operation will complement its tape manufacturing facility in Bedford, Mass., where Dreyer says the firm is gearing for "fall production of chrome Beta videocassettes."

While not as glamorous as the consumer side of the blank tape market, it is the significant growth of the commercial mart that really underscores the vitality of both the audio and video fields.

STEPHEN TRAIMAN

Europe Blank Tape

• Continued from page 74

ducing a retail sales figure of around \$140 million.

Here, the record companies and copyright society GEMA believe financial losses through home taping come to some \$150 million a year. Royalties on an album costing \$7.50 in Germany would be around \$1.50.

Record companies, publishers and composers now look for a levy of 50 cents from each blank tape sold, to be added to the existing tax on hardware products. This demand is being discussed with the government and with tape manufacturers but it is accepted there has to be worldwide agreement because of imports coming fast from the U.S. and from Asian territories.

Audiophile Recordings

THE CLEVELAND SYMPHONIC WINDS—Fredrick Fennell, conductor, Telarc Records 5038, distributed by Audio-Technica, \$15 list.

With digital recording believed by many to represent the technical wave of the future, this latest entry in the audiophile sweepstakes is certain to excite special interest. No question but that it offers a sound experience many cuts above "normal" quality product and provides a tantalizing foretaste of what is yet to come. Already, one is gut-struck, literally, by the super realism of bass drum reproduction, and is witness to a crumbling away of the technical curtain separating listener from performer. What revelations are yet in store once the next step is taken—transferring digital tape to an audio version of the videodisk, or providing for digital playback via home cassette! Unlike so many recent "superdisks," where sound is given priority over substance, this record conveys a genuine musical experience as well. Fennell is a proven wizard in eliciting top-notch performances from symphonic bands and he comes through again, as expected, with laurels untarnished. His best work here is in the two Holst suites, balancing the band adroitly and conveying the atmospheric scores admirably. If he is less successful in the suite from Handel's "Royal Fireworks," the

blame must be shared by a somewhat overblown arrangement and, perhaps, the microphone setup. One misses a characteristic baroque bite in the Handel and the oboe contingent (even though there are eight players) fails to cut through the dense instrumentation when brass and percussion speak out. A Bach fantasia movement serves as a resonant and pleasing interlude. As a total package, the album benefits from ample and lucid notes describing the Soundstream digital process and the quality edge achieved by half-speed mastering. I.H.

CONFEDERATION—Larry McNeely, Geoff Levin, Jack Skinner. Sheffield Lab-9, distributed by Sheffield Lab, \$15 list.

This immaculate direct-disk production reveals all the pristine beauties of contemporary bluegrass, with steel, glistening instrumentals and shining three-part vocal harmonies. It comes across with a lifelike presence and sonic impact that few other disks achieve. Album headlines banjoist McNeely, with contributing artists on guitars, mandolin, fiddle and percussion. Though it's not a program that lends itself to dramatic system demonstrations, the all-around superior recording job will be appreciated increasingly with each hearing.

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; July 8, 15, 29; Aug. 12.

Sue On Audio Taxes

• Continued from page 60

tions were presented and the board had no jurisdiction to rule.

In the Marantz and Superscope briefs, each claims that the tax bill included unpaid duties of \$662,910 for Marantz and \$424,480 for Superscope, which amounts should not have been taxed because some of the goods in question were in bonded warehouses under the control of the U.S. Treasury Dept. and not in the stream of commerce.

Superscope claims it should be refunded \$745,678.54. Other audio makers' contested tax payments include: Marantz, \$384,204.41; Sansui, \$59,676.37; Akai America and affiliated plaintiffs, \$384,573.81; Sanyo, \$235,022.33.

Tape Duplicator

Video Expo-New York, non-broadcast video trade show sponsored by Knowledge Industry Productions, is set for Oct. 17-19 at Madison Square Garden's Exposition Rotunda, with 18 seminars also set for the event. Included are two general sessions, "Where Are We Headed In Non-Broadcast TV In The Next Five Years," presented by the International Television Video Assn. (ITVA), and "Delivery On Video's Promise For Training," chaired by Willard Thomas of the American Society of Training & Development (ASTD). More information is available from Video Expo, 2 Corporate Park Dr., White Plains, N.Y. 10604.

Indiana Univ. A-V Center has published a new Video Educational Materials Catalog listing more than 160 programs available on ¾-inch U-Matic, EIAJ ½-inch open reel and ½-inch VHS or Beta videocassette, with an index of 120 subject entries. Free copies are available from the Center in Bloomington, Ind. 47401.

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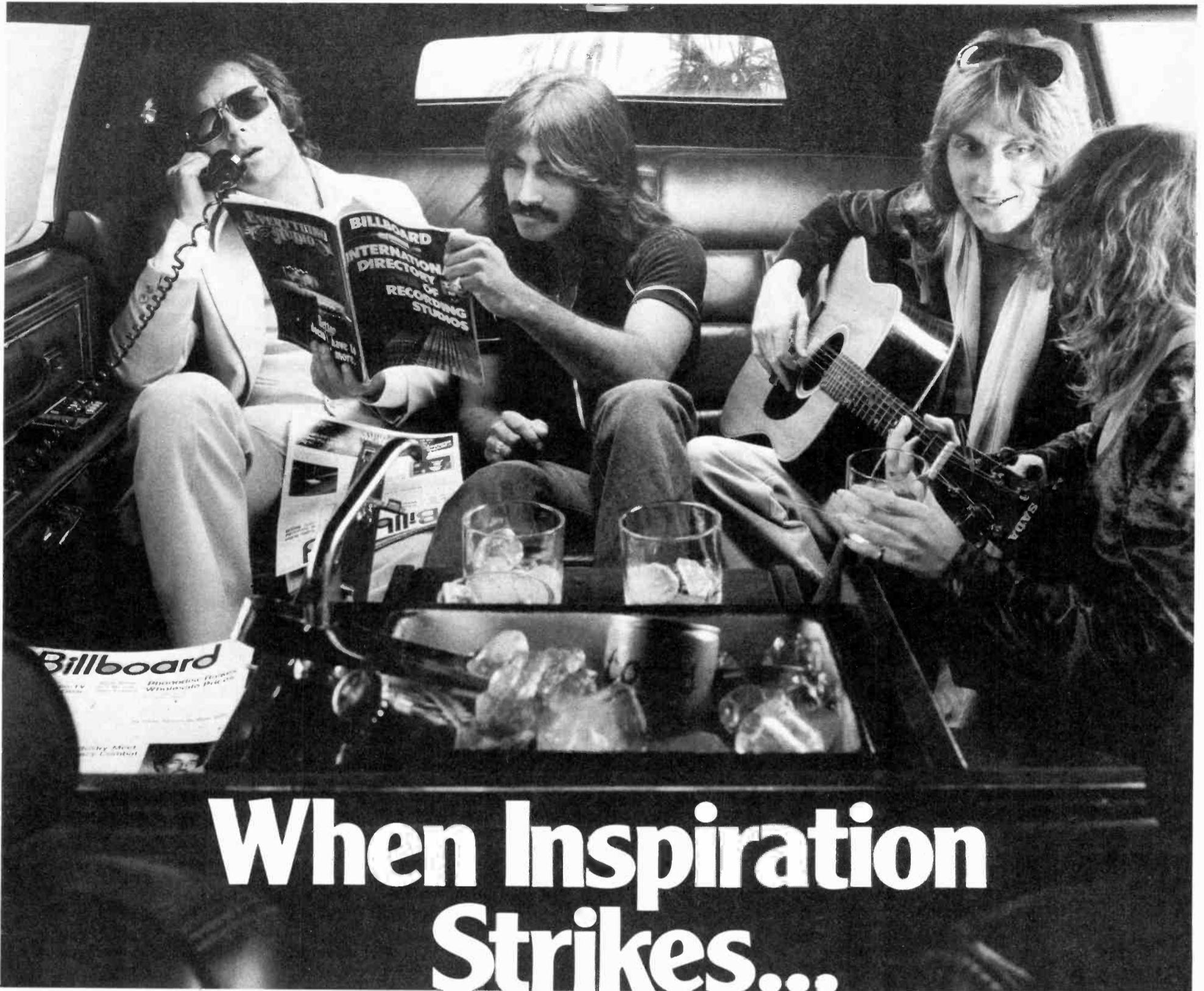


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GETTING DOWN—Toni Tennille fronts a new image as she gets into some hard driving rock'n'roll with the Doobie Brothers backing her. The event took place at the Doobie Brothers Tribute to the late Will Geer at the Catalyst in Santa Cruz, Calif.

Abba U.S. Sales No Fluke; Lots Of Atlantic Expertise in Picture

By ROMAN KOZAK

NEW YORK—Though there was no artist tour and only one television appearance to help it, Atlantic Records used all aspects of its marketing expertise to finally break the Swedish supergroup Abba in America, pushing sales of "Abba: The Album" past the platinum plateau.

David Glew, senior vice president and general manager, Atlantic Records, says the campaign began with the release of the "Name Of The Game" single last November. "The Album" followed two months later, when the single was already a hit.

Six weeks after the release of the LP it went gold, says Glew, and then a new commitment was made to go into an extensive phase two of the marketing campaign, where a new push was mounted to double existing sales.

Working with Scotti Bros. Entertainment, Atlantic kicked off phase two with the release of the "Take A Chance On Me" single in late March.

Glew says a preliminary meeting on this was held at the National Assn. of Recording Merchandisers convention attended by him, the Scottis, Jerry Greenberg, president of Atlantic, and Dick Kline, vice president of promotion for the label.

At the time Abba was scheduled to appear at a heavily promoted ABC-TV special for Olivia Newton-John. High in-store visibility was planned for the group to tie-in with the tv appearance.

Abba's week-long visit to the U.S. to tape the special on May 17 was its only appearance in this country. The band members did some interviews during their stay, but there were no

live shows or personal appearances to promote the LP.

Originally "Abba: The Movie" was supposed to be released in the U.S. at the same time as the LP, and though the film is doing well in Europe, in this country it has still not been seen. Warner Bros. has an option on the film.

Atlantic has put together what Glew describes as "probably the biggest overall marketing campaign in many years."

"We came up with a theme: 'The Largest Selling Group In The History of Recorded Music,'" says Glew, "and at the WEA convention at Palm Springs in April we kicked it off. We had two or three goals we were trying to achieve.

"It is hard to take an album at 600,000 units and double it in a short time, and we knew that. The next bulk of sales had to come with the single, 'Take A Chance On Me.'

"We allocated to the branches additional albums and tapes in quantities. We had prestaged this all and even before we allocated the records we had them pressed and ready.

"Next we offered our customers a 10% deal on the LP, and also on the catalog. That was the incentive for the branches to get out that large allocation. And we ran the program on a continuous basis. The reason for that was Dickie Kline's promotion department was adding stations, so when the airplay rotation became heavy, the branches and the accounts could still buy the records under the deal," continues Glew.

Glew says that on the "Take A Chance On Me" single as well, everything was planned and staged as part of the campaign to break the Swedish group. A certain number of copies were allocated to each branch

and a 10% deal was also offered, something that is rare for singles, Glew claims.

Since the cover of "The Album" does not contain a clear picture of the group, and since the group was not that well known in the U.S., a decision was made to go with a four-color picture sleeve on the single, emphasizing the group's good looks. All the other merchandising aids and posters were used to reinforce the group's visual quality.

At the same time, Atlantic enlisted the help of Leif Garrett, a Scotti Bros. artist, who was on his own mini-tour. In addition to promoting his own product on the trip, he also plugged Abba, Glew says.

Abba is a group that appeals to a broad spectrum, both to older demographics and to the pre-teen crowd. Abba singles have even appeared in new wave and punk charts. Glew says that in seeking radio play Atlantic went after the Top 40 formats primarily, though "The Album" also received AOR play as well.

With the release of the single there were also tip sheet and trade ads placed in various publications, while the publicity department hired an outside p.r. firm, Solters and Roskins.

There were also Top 40 radio time buys for the "Take A Chance" single in 14 markets. The theory behind this, Glew says, was to create so much excitement on the single that it would enable the LP to take off again as if it was brand new. The bulk of these ads were run at the end of last May and the beginning of June.

In May, Atlantic erected a giant billboard in Los Angeles for Abba, (Continued on page 80)

Weekend Bluegrass Bash

HENDERSON, Colo. — More than 39 hours of bluegrass music will fill the air of this suburban Denver city Friday (25) at the fifth annual Adams Country Bluegrass Festival to be held at the county fairgrounds.

The show will start at 10 a.m. daily with continuous performances until about 11 p.m. Acts slated to appear are Lester Flatt & the Nashville Grass, Jimmy Martin, J.D. Crowe & The New South and 15 local bands including Monroe Doctrine, Mid-Missouri Hell Band, Hot Rise, Brubstake and Sunday River.

David Ferretta, who is handling

the festival, expects a crowd of "10,000 to 15,000 over the three days." Admission price is \$6 per day or \$15 for the festival package.

Asked the difference between the Adams County event and the bluegrass festival held earlier this summer in Telluride, Ferretta says, "This is a lot more traditional. There's not the emphasis on modern music." There will be no amplified instruments at this festival, he states.

The festival is being advertised on Denver and Fort Collins radio stations, in two Denver newspapers and a poster campaign.

DICK KELLEHER

500,000 IN ATTENDANCE

ChicagoFest Hailed As a Major Success

By HOWARD MANDEL

CHICAGO—Half a million persons attended ChicagoFest, a 10-day, low cost music festival which ran Aug. 4-13, according to estimates by the City of Chicago and Festivals, Inc. Revenues from the city's first venture into entertainment production are expected to total within \$100,000 of the \$1.8 million expense budget—considered the break-even range.

"We haven't heard any negative reactions to the festival," says Joe Balasa of the Mayor's Office of Special Events, which coordinated the musical expansion of the traditional Lakefront festival, and supervised the Festivals, Inc. team that had previously organized successful Summer festivals in Milwaukee.

"People came, were entertained in a comfortable manner and probably got \$50 worth of entertainment for the \$4 ticket price," Balasa continues. "Any problems were hair-splitters, like food lines being too long."

More than 200 acts performed at a main stage seating 18,000 and at six smaller stages accommodating between 3,000 and 4,000, each.

Attendance reached 70,000 on the final weekend days when Andy Gibb and Helen Reddy headlined at the large outdoor bleacher theatre.

A midweek booking pairing rock bands Derringer and Journey attracted overflow crowds, causing the festival operators to open entrance gates for free and discourage late arrivals from attending the main stage event. The festival's lightest attendance was on Aug. 7 when 25,000

came, and Waylon Jennings was top billed.

Capacity crowds heard Muddy Waters at the Olympia World of Blues stage; Bonnie Koloc and Robert Palmer at the Chicago Tribune's Rock Around the Dock area; Corky Siegel in the variety auditorium; and Asleep At The Wheel at the Schlitz Country stage. A jazz plaza drew large audiences to hear Stanley Turrentine, Woody Herman, Roy Ayers, Sonny Rollins and Herbie Mann on successive evenings.

"Sponsors of the music stages basically gave us cash—we had \$300,000 in contributions from them, and several are already in for next year," claims Joe Pacor, marketing director for Festivals, Inc.

"The biggest surprise was how well ChicagoFest was received," says Tom Drillas, Festivals, Inc. head. "I worked on Milwaukee's Summerfest for nine years, and it took us some time to build up a crowd. But we were accepted here from the first.

"City cooperation was more than we'd hoped for. Without it we couldn't have done this. The city helped with everything. We'd never be able to do this alone—festivals, Inc. works with cities. And if I had to place money on it, I'd bet the city of Chicago will put ChicagoFest on again. If they do, we have right of first refusal to the contract, if it's to be run as it was this year." Festivals, Inc., will return to Milwaukee to organize that city's first Winter Carnival, Drillas says.

Eagles/Ronstadt Score Top Gross In Kansas City

By PAUL HOHL

KANSAS CITY, Mo.—The talents of Dan Fogelberg, Linda Ronstadt and the Eagles combined to draw 53,915 persons to Kansas City's Arrowhead Stadium July 31 for Summer Rock II, making it supposedly the highest grossing concert in the city's history.

Jackson Browne also made a surprise appearance with the Eagles at the show, the final outdoor event scheduled in Kansas City this summer.

Summer Rock II had three promoters, Chris Fritz & Co., Contemporary Productions of St. Louis, and Arrowhead Productions, a special events division of the Kansas City Chiefs football club.

Ticket prices for the five-hour show were \$12 and \$14 reserved, with a top of \$15 the day of the show. The show ran smooth enough in modest 80-degree temperatures with the expected ticket scalpers and counterfeiter, which had plagued the Willie Nelson picnic just a month earlier, providing little if any problems.

A minor disagreement arose earlier when local promoters attributed the higher than normal ticket prices to performance fees charged by the Eagles and others on the bill.

However, Irving Azoff, manager of both the Eagles and Dan Fogelberg, says the prices charged by the Eagles were in line with what was being charged by the group in any other city of comparable size.

Spokesmen for Arrowhead Pro-

ductions argued that Azoff was upset about a billing error which occurred in the advance publicity for the event in which guitarist Joe Walsh was billed separately from the Eagles. Also in dispute was a column which appeared in the Kansas City Star which allegedly misquoted the amount to be paid to the Eagles for the show.

65 ACTS AT PHILLY FEST

PHILADELPHIA—Among the 65 acts set to appear during the three-day weekend at the 17th annual Philadelphia Folk Festival Aug. 25-27 are Pete Seeger, Steve Goodman, Utah Phillips, Tom Paxton, David Amram, Martin, Bogan & Armstrong; John Roberts & Tony Barrand; and Josh White Jr.

The festival will be held at the Old Pool Farm in suburban Upper Salford Township. To keep the area residents friendly, the number of tickets sold is limited to the farm's capacity.

Three major evening concerts highlight the festival. Daytime activities include workshops, Craft exhibitions and special afternoon concerts.

All festival tickets are priced at \$42, \$36 and \$30. Single evening concerts are \$12 and \$10 with an \$8 ticket for the daytime events.

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Jazz Jam At the L.A. Playboy

By JEAN WILLIAMS

LOS ANGELES—The Playboy Club here has come up with after-work, non-professional jazz jam sessions called "Jazz At Five."

The sessions will begin Sept. 12, and will be an ongoing jazz program held 5-7 p.m. the first and third Tuesdays of each month.

The program, created and produced by Steve Goodman, a veteran trumpeter, is patterned after New York's "Jazz At Noon," where some restaurants host jam sessions at lunchtime.

Some instruments will be provided by the Playboy Club and amateur jazz buffs will be admitted with or without a membership key. Without a key, admission is \$1.50. Keyholders will pay \$1.

The program is sponsored by the Century City Chamber of Commerce and Century City Cultural Commission.

Part of the program is funded through seed (money given by the government to start a program which will generate other money from the private sector), says Goodman.

"We will put the groups together four to six persons at a time. The Playboy Club has provided audio equipment and staging along with piano and other instruments."

He points out that the club's Living Room is conducive to this type of function. "There are more than 250 seats and we can grow in the room," he says. The Living Room is transformed into a disco each evening.

Goodman explains that since relocating from New York to L.A., he has planned to start a jazz jam program, "but I never had the format to work on it."

He notes that he was one of the original sponsors of New York's "Jazz At Noon" program 12 years ago. "The program started with people in the advertising business, doctors, attorneys and p.r. people who were all looking to get together with other people who played music. But we didn't have the time or the place to do it."

"In terms of social activity in a big city, the common thing is lunch so we selected a restaurant in Manhattan called Chuck's Composit."

"Lunchtime activity was slow there and we agreed to get together and jam. Within a year, the group had outgrown the restaurant. Lunch activity also picked up tremendously."

"At the same time, we realized we could make money for ourselves which enabled us to purchase instruments and music and to have a professional musician onhand to heighten interest in the program, and for other necessities."

"From there we moved into the Roosevelt Grill at the Roosevelt Hotel and the program has been operating there ever since. Everyone has fun and the hotel has more than doubled its lunch business."

Goodman, a member of the Century City Cultural Commission, is also vice president of Molnar & As-

sociates. The commission is a local non-profit civic group of business people. Its objective is to provide area residents with cultural events.

He notes that he looked at several places and "I came up with the Playboy Club because I like the glamorous setting which I feel will attract a lot of people."

"Like several other places in Century City, the Playboy Club was looking for an after-work activity that would spark attendance."

"There are a lot of visitors coming to L.A. who are part-time musicians, some tending to carry their instruments with them. They look for an opportunity to play when they have time to kill."

Free Philadelphia Concerts Killed

PHILADELPHIA—The city's free rock concerts, part of its summer entertainment program, have been dropped because of "unfortunate incidents" at the concert on Aug. 8, according to David Speedie, director of the city's Cultural Affairs Council.

The free summer shows have been presented under a tent at Penn's Landing, the city's newest tourist site along the riverfront in the midtown sector.

Speedie notes that the two other rock shows on the schedule have been dropped. The shows are for the

Atlantic's Efforts Boost Abba's U.S. Disk Success

• Continued from page 78

and, for in-store display, created large standups of the group, again all featuring visuals of the four members. There were also two-by-twos and mobiles created for the campaign. All were shipped together with the LPs and singles, allowing the stores to put them up immediately.

To make sure the displays had visibility, Atlantic mounted one contest for the branch distributors and another "Abba bucks" contest for store employes. In this contest, WEA branch members and Atlantic staffers gave store employes the "Abba bucks" entry blanks if they saw an Abba display in the store. These

were sent in to Atlantic with the winner of a drawing getting a trip to Sweden.

Atlantic also made up Abba T-shirts to be given away at three levels: for Store Employes, radio giveaways and for members of the press, given away through the publicity department.

All this, too, was timed for May and June, as were stuffer cards Atlantic provided clerks to put in the shopping bags of store customers. To further bolster the group's visual appeal a videotape was made for the various WEA branches and for stores that use video merchandising.

To reinforce its campaign Atlantic put together an Abba sampler LP record for press, in-store and radio promotions. The album was a basic greatest hits package, with the cover emphasizing the group's visuals.

In New York, Atlantic and the Sam Goody Records chain did an iron-on promotion with the New York Sunday News, where a T-shirt iron-on was provided with every copy of the newspaper.

Glew emphasizes that the campaign was the result of teamwork within all the departments of Atlantic, and with WEA, the distributing company. It resulted in sales of about 1.3 million units of "Abba: The Album" as well as giving the group its own definite image within the U.S. One by-product of the campaign was that it brought the Abba catalog back into the charts and also resulted in platinum status for "Abba's Greatest Hits," Glew says.

JACK DOES IT RIGHT!

July Maine Concerts:

Gordon Lightfoot GP \$ 45,700
Scarborough Fair GP \$127,000
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Portland	Leon & Mary Russell
Portland U. of Me.	David Bromberg, Maria Maldaur
Bangor	Waylon Jennings, Jessi Colter
Lewiston	REO Speedwagon, Uriah Heep
Portland	Gordon Lightfoot
Scarborough	BOC, Alvin Lee, Dr. Hook
Portland	Ted Nugent, Journey, Nantucket
Portland	Jackson Browne
Portland	Neil Sedaka, Gene Cotton

In the same week in July this year Jack packed over 22,000 fans into a screaming Scarborough Fair Outdoor Rock Festival featuring Blue Oyster Cult, Alvin Lee, Dr. Hook, and British Lions (without incident) and sold out Ted Nugent (with Journey and Nantucket) to set a new record of 9100 at the largest concert center in the state (without incident), thanks to Doug Thaler and Troy Blakely.

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Signings



DYAN ROCKS—Kim Fowley's newest discovery, 16-year-old Dyan Diamond, premieres her stage act for MCA which will release her debut album in mid-August.

Label, ICM Get Behind Tommy Roe

LOS ANGELES—A joint effort is underway by Warner/Curb Records and ICM to return Tommy Roe to the musical spotlight.

Roe's first single from a forthcoming album was released last week. It is titled "Dreamin' Again," produced by Steve Barri. Roe's long-time producer, Barri helmed Roe's biggest hits.

In the '60s Roe reportedly sold in excess of 20 million records via such hits as "Sheila," "Sweet Pea," "Jam Up And Jelly Tight," "Hooray For Hazel" and others.

As part of the overall Roe marketing plan are various television and film treatments still being developed. Roe says he's studied acting in the past but every time he's made a serious attempt at it, the records took him away.

Commenting on the signing of Roe and his commitment to re-launching Roe, Mike Curb says: "Seeing the success of the 'Grease' album and '50s music coming back, I'm convinced there is enough nostalgia in the sound and writing."

Roe has not performed in the last four years, although he has recorded. He's been primarily involved with Bill Lowery in Atlanta in various producing and publishing posts.

His hookup with Warners came out of a Los Angeles Troubadour appearance last October, when he excited enough Warner executives to sign him.

Roe is prepping his stage act with his backup band Beaverteeth.

Meanwhile, the elusive Curb, who is involved in a hot political campaign for Lt. Governor in California, continues to stress that he's playing an active role in the running of Curb Records, overseeing the operation "on a day to day basis."

With 12 artists on the label, he is eyeing his fifth number one record with Exile, whose "Kiss You All Over," is quickly racing to the top of the Hot 100.

Since 1976, Curb has achieved top status with the Four Seasons' "December 1963 (Oh What A Night)," Bellamy Brothers, "Let Your Love Flow," Shaun Cassidy, "Da Doo Ron Ron," and Debby Boone, "You Light Up My Life."

"As long as we keep the roster small, I can continue to do what I can," says Curb. **ED HARRISON**

Snail to an exclusive personal appearance agreement with Artist's Heller Agency. . . . Vocalist **Phyllis Hyman** to Arista Records, with an LP as yet untitled, expected in September. . . . **Workshop**, an Arista/Bigbore recording group, to Mesa Management Corp. . . . **Eric Carmen** to CAM Productions for independent production.

Traveler, a rock band from Texas, to ABC Records with a single "Lost In The Late, Late Show," from an upcoming LP already released. The group is produced by Traveler & Craig Hillis for No Grease Productions in collaboration with Chalice Productions. . . . **Jim Capaldi** to RSO Records with an LP "Daughter Of The Night" set for release Sept. 11. Capaldi and Peter Sullivan produced the album. . . . **Judy Hinger** to Calello Music with a songwriting agreement. . . . **David Phillips** to an exclusive songwriters agreement with Black Coffee Music. Phillips was a member of the David & David recording group.

Actor **Lee Van Cleef** to Blue Seagull Records with an exclusive recording contract. His initial single "Married To A Bottle," will be produced by **Jerry Cole** and **Barbara Van Cleef**. . . . **Bob Guillaume**, who plays the butler Benson in the comedy series "Soap," to a record production agreement with Thankyouthankyouthankyou Music Corp.

Jorge Santana and band, with **Malo** lead vocalist **Richard Bean**, signed to Tomato Records, with an LP produced by **Tony Bongiovi** and **Lance Quinn**, due out shortly. . . . **B.T. Express** and the **Winners** in a co-management deal with Norby Walters Associates and King Davis. Both acts record for Roadshow Records. . . . **The Russians**, a rock duo from New York via Odessa, U.S.S.R., to Private Stock Records. . . . Vocalist **Fonda Feingold** to Mercury, with an LP produced by **Hank Medress** and **Dave Appell**, due any day. . . . Singer/songwriter **Richard Supa** to Polydor. . . . **Sandra Kaye** to Door Knob Records. Kaye's first release, "This Magic Moment" b/w "Baby Doesn't Live Here Anymore."

KC & the Sunshine Band to Katz/Gallin Enterprises for exclusive personal management in all areas. The firm will provide management counsel to Sunshine Sound, which also includes acts **Jimmy "Bo" Horne** and the group **Fire**. . . . **Jimmy Mack** to a long-term exclusive publishing

agreement with ABC/Dunhill Music. Mack is the former lead singer/guitarist and chief writer in the **Earl Slick Band**. . . . **Steve Nelson**, writer of **Barbra Streisand's** single "Songbird," has resigned an exclusive songwriting agreement with Intersong Music.

Jimmy Witherspoon to Richard Halem of On The Road Talent for concert and nightclub bookings. . . . **Crown Heights Affair** to Richard Flanzer Management for personal management. . . . Harmonica player of War, **Lee Oskar**, to Elektra/Asylum as a solo artist, with an LP "Before The Rain" set for release this month. The LP was produced by **Greg Errico** for Far Out Productions. Also to Elektra/Asylum is a seven-piece jazz/fusion band, **Bermuda**. The group recently completed studio work with its producer **Donald Byrd**.

MH Productions takes on singer **Tuta Van Slyke** for personal management. . . . Vocalists **Vicki Ellis**, **Gail Johnson** and **Carol Burleson** to Dreampower for personal management. . . . **Rainbow Spectrum** to Hawkeye Productions for exclusive management with publishing to Behanessy Music. . . . **Alicia Bridges** to the Paragon Agency for exclusive booking. . . . Country singer **Joey Martin** to Nicholodean label in Miami. Product will be distributed by T.K. . . . **Victor Kastel** to Penumbra Records for long-term publishing and recording pact. . . . Norby Walters joins King Davis in co-management deal for **B.T. Express** and **Winners**. . . . Bearsville recording group, **Liar**, to Chappell Music. . . . **Judy Hinger** to Calello Music.

Saxophonist **Eddie Harris** to RCA Records with an album produced by **Richard Evans** due soon. Harris, an early exponent of electronic jazz, had a million seller for VeeJay Records with his "Exodus," as well as composing several other tunes considered jazz standards. He was formerly on Atlantic. . . . **Steven Forbert** to Nempor Records. The Mississippi singer/songwriter is co-managed by Danny Fields and Linda Stein. . . . 20th Century-Fox recording art **Dan Hill** to the Press Office for publicity.

Jet Records' artist **Alan Price** to FM for publicity. Price was a founder of the **Animals** and is noted for his scoring of the movie, "Oh Lucky Man."

Talent Talk

Olivia Newton-John has contributed \$10,000 to the Univ. of Minnesota Hubert H. Humphrey Institute of Public Affairs. She thus fulfills a commitment she made last December at a Washington dinner for the late senator. Previously **Helen Reddy** and her husband, **Jeff Wald**, and **Lew Wasserman**, chairman of MCA, Inc., made contributions of \$100,000 to the institute.

Little River Band drummer **Derek Pallicci** is on the road to recovery from serious burns he received in a barbeque explosion May 21. Pallicci suffered burns over 20% of his body including his hands, which required two operations. The band is on tour with replacement drummer **Geoff Cox**, but Pallicci expects to recover in time to rejoin his mates for the last leg of the trek.

There has been some confusion over the CBS "Runaways" original cast album. Since the play is not that well known outside New York, many record buyers purchased the album thinking it was by the **Runaways**, the all-girl group. There were a number of complaints and some records had to be returned. The Runaways group, incidentally is still label shopping.

The "Love Theme . . . from 'Eyes Of Laura Mars' (Prisoner)" sung by **Barbra Streisand**, was written by **Karen Lawrence** and **John Desautels**, principals behind 1994, a new band on A&M whose debut LP was produced by **Jack Douglas**.

The Broadway play "Timbuktu" is hosting its share of celebrity theatre parties, with recent visits by **Michael Jackson**, **Earth, Wind & Fire**, the **Spinners**, **Kevin Dobson**, **Kirk Douglas** and others. In addition **Eartha Kitt** and others in the cast sometimes do surprise concerts weekday nights after the shows.

The "Death To Disco" single by **Jimi LaLumia** and the **Psychotic Frogs**, released last winter on Death Records, is now a collectors item, selling for \$20 each.

Paul Anka will star in "Paul Anka in Monte Carlo," a one-hour music special set for Aug. 27 on CBS-TV. Guests to include **Donna Summer** and tv personality **Suzanne Somers**. Somers will also appear in another music special set for the fall on NBC. Called "Dick Clark's Good Ol' Days, Part II," the show will salute the rock stars of 1955-1966 and the city of Philadelphia, home of

many of the stars. Other performers set to appear include **Bobby Vee**, the **Four Tops**, **Brenda Lee**, **Chubby Checker**, **Jerry Lee Lewis**, **Bobby Rydell**, **Paul Revere & the Raiders**, **Teresa Brewer** and **Patti Page**.

UA artist **Kenny Rogers** and Polydor West Coast publicity manager **Len Epan** are co-authors of an upcoming guide to the music business for amateur and professional musicians. The book, entitled "Making It With Music," and published by Harper & Row, is set to appear in October.

Rumors are circulating of a merger between the Paragon booking agency with another major agency that will bring at least three major acts into the Paragon fold. . . . **Meat Loaf** will present veteran New York Yankee announcer **Phil Rizzuto** with a platinum LP before the Yankee game in New York Aug. 28. It is Rizzuto who does the play-by-play on Meat Loaf's new Epic single, "Paradise By The Dashboard Lights," taken from the platinum "Bat Out Of Hell" LP. . . . Received a call from **Tom Petty's** publishing company for a slight correction on a recent review. It was Petty, not the Byrds, who wrote "American Girl," the song popularized by the Byrds about 10 years ago.

The **Pat Boone** family—**Pat**, **Shirley**, **Debby**, **Cherry**, **Lindy** and **Laury**—has entered into an agreement with ABC-TV for two specials that may lead to a regular series for the clan. . . . **Leif Garrett** will have a recurring role this fall on ABC-TV's "Family" series. He will portray **Kristy McNichol's** boyfriend. Garrett was recently mobbed by 6,000 fans when he appeared at a Tokyo department store.

SRS To Bla Bla

LOS ANGELES—Songwriters Resources & Services (SRS) has moved its performers workshops to the Bla Bla Cafe in nearby Studio City. The performances are Tuesday evenings 6-8 p.m. The organization also has new office hours, 10 a.m.-6 p.m.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	ELECTRIC LIGHT ORCHESTRA/HEART/TRICKSTER —Brass Ring Productions, Silverdome, Pontiac, Mich. Aug. 12 & 13 (2)	57,440	\$10-\$12.50	\$689,280
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Arenas (6,000 To 20,000)

1	JACKSON BROWNE —Ron Delsener Nassau Col. Uniondale, N.Y. Aug. 12 (2)	32,400	\$8.50-\$9.50	\$308,000
2	ISLEY BROTHERS/DRAMATICS —Pace Concerts/S & F Productions, Summit, Houston, Tex., Aug. 11	16,141	\$7.50-\$8.50	\$132,351
3	CROSBY, STILLS & NASH —Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Aug. 10	12,653	\$8.50-\$9.50	\$118,299
4	COMMODORES/LTD/A TASTE OF HONEY —Taurus Productions, Legion Field, Birmingham, Ala., Aug. 11	13,500	\$8-\$9	\$117,340*
5	BLUE OYSTER CULT —Avalon Attractions, Forum, L.A., Calif., Aug. 10	13,344	\$7.75-\$8.75	\$109,985
6	TEDDY PENDERGRASS/LINDA CLIFFORD —Electric Factory, Shubert Theat., Phila., Pa., Aug. 8, 9, 10, 11, 12 (5)	7,196	\$6.50-\$10.50	\$102,739*
7	BEACH BOYS/CHARLES LOYD —Don Law/Concerts West, Garden, Boston, Mass., Aug. 7	11,400	\$7.50-\$10	\$99,500
8	COMMODORES/LTD/A TASTE OF HONEY —Taurus Productions, Legion Field, Birmingham, Ala., Aug. 12	10,700	\$8-\$9	\$98,060
9	COMMODORES/LTD/A TASTE OF HONEY —Taurus Productions, Mid-South Col., Memphis, Tenn., Aug. 13	11,573	\$7.50-\$8.50	\$96,821
10	BLUE OYSTER CULT/UFO/BRITISH LIONS —Avalon Attractions/Marc Berman Concerts, State Univ. Amp., San Diego, Calif., Aug. 8	12,740	\$6.75-\$7.75	\$92,984
11	KANSAS/THIN LIZZY —Contemporary Productions/Chris Fritz & Co., Myriad, Oklahoma City, Okla. Aug. 12	11,462	\$6.50-\$7.50	\$85,369
12	LINDA RONSTADT/LIVINGSTON TAYLOR —Ruffino Vaughn, Civic Center, Providence, R.I., Aug. 8	10,132	\$7.50-\$8.50	\$81,827*
13	LINDA RONSTADT/LIVINGSTON TAYLOR —Sunshine Promotions, Market Square Arena, Indianapolis Ind., Aug. 12	9,290	\$7-\$8	\$73,528
14	ANDY GIBB/ALESSI —Feyline Presents Inc., McNichols Arena, Denver, Colo., Aug. 7	8,325	\$6-\$8	\$71,545
15	STYX/STAR CASTLE —Schon Productions, Arena, St. Paul, Minn., Aug. 12	13,000	\$6-\$7	\$71,400*
16	KANSAS/THIN LIZZY —Mid South Concerts, Col. Jackson, Miss., Aug. 8	10,039	\$7-\$7.50	\$70,954*
17	FOREIGNER/WALTER EGAN —Ruffino-Vaughn/North East Concerts, Cumberland Co. Civic Center, Portland, Me., Aug. 11	9,012	\$7-\$50	\$67,590*
18	LINDA RONSTADT/LIVINGSTON TAYLOR —Brass Ring Productions, Univ. of Toledo, Toledo, Ohio, Aug. 11	8,570	\$6.50-\$8.50	\$67,419
19	KANSAS/THIN LIZZY —Mid-South Concerts, Col. Memphis, Tenn., Aug. 10	8,520	\$6.50-\$7.50	\$63,630
20	FOREIGNER/WALTER EGAN —Don Law Co., Cape Cod Col., South Yarmouth, Mass., Aug. 12	7,200	\$8-\$50	\$61,043*
21	JOURNEY/WET WILLIE —Contemporary Productions, Kiel Aud., St. Louis, Mo., Aug. 9	8,050	\$6.50-\$7.50	\$59,607
22	BONNIE RAITT/RANDY NEWMAN —Bill Graham, Greek Theatre, Berkeley, Calif., Aug. 13	6,945	\$8-\$9	\$56,053
23	BLUE OYSTER CULT/UFO/BRITISH LIONS —Avalon Attractions, Swing Aud., San Bernardino, Calif., Aug. 13	7,200	\$7-\$50	\$55,216*
24	BLUE OYSTER CULT/UFO/BRITISH LIONS —Avalon Attractions, Selland Arena, Fresno, Calif., Aug. 9	6,955	\$7-\$50	\$53,220
25	DAVE MASON/MICHAEL MURPHY/JAY BOY ADAMS —Feyline Presents Inc., Red Rocks Amp., Denver, Colo., Aug. 12	6,307	\$7.50-\$8.50	\$53,167
26	TEDDY PENDERGRASS/LINDA CLIFFORD —Ben Segal, Oakdale Musical Theat., Wallingford, Conn., Aug. 13 (2)	6,530	\$8	\$45,205
27	STYX/STAR CASTLE —Star Date Productions, Lakeview Arena, Marquette, Mich., Aug. 9	6,184	\$7-\$8	\$44,220*

Auditoriums (Under 6,000)

1	BRUCE SPRINGSTEEN —Ruffino & Vaughn/North East Concerts, Civic Center, Augusta, Me., Aug. 12	5,892	\$7.50-\$8.50	\$48,780*
2	BRUCE SPRINGSTEEN —Monarch Entertainment, War Mem. Aud., Rochester, N.Y., Aug. 10	5,984	\$5.50-\$7.50	\$42,729
3	JEAN LUC PONTY/JOHN KLEMMER —Avalon Attractions, Starlight Bowl, Burbank, Calif., Aug. 13	5,884	\$6.75-\$7.75	\$42,684
4	PEGGY LEE/MITCH MILLER/SAN FRANCISCO SYMPHONY —Concord Pavilion/San Francisco Symphony, Pavilion, Concord, Calif., Aug. 9	4,192	\$6.50-\$12.50	\$42,125
5	KENNY LOGGINS —Avalon Attractions Co. Bowl, Santa Barbara, Aug. 11	4,387	\$7.50-\$9.50	\$38,321*
6	JEAN LUC PONTY/JOHN KLEMMER —Avalon Attractions/Marc Berman, San Diego Univ., San Diego, Calif., Aug. 12	3,863	\$7.75-\$8.75	\$31,259*
7	LEO SAYER/TOBY BEAU/HOTEL —Ernbergin Productions, Civic Center, Dothan, Ala., Aug. 10	3,980	\$7-\$8	\$28,979
8	JANE OLIVOR —Bill Graham Presents, Masonic Aud., San Francisco, Calif., Aug. 12	3,097	\$7.50-\$10	\$28,794*
9	DICKY BETTS & GREAT SOUTHERN/EDDIE MONEY/GOOD RATS —Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 11	3,039	\$6.50-\$7.50	\$21,799

Olivia!

Olivia Newton-John

the recording star in her American film debut, is simultaneously very funny and utterly charming. She possesses true screen presence as well as a sweet, sure singing voice."

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has style, professionalism, and movie star good looks."

—Joe Baltake, *Philadelphia Daily News*

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already triumphant in that vast new world of rock concerts and records, can tear the house apart with a number like "You're The One That I Want" and still project a youthful innocence and vulnerability totally in keeping with the character she has been asked to portray. I project for her cinematic longevity, if she so chooses."

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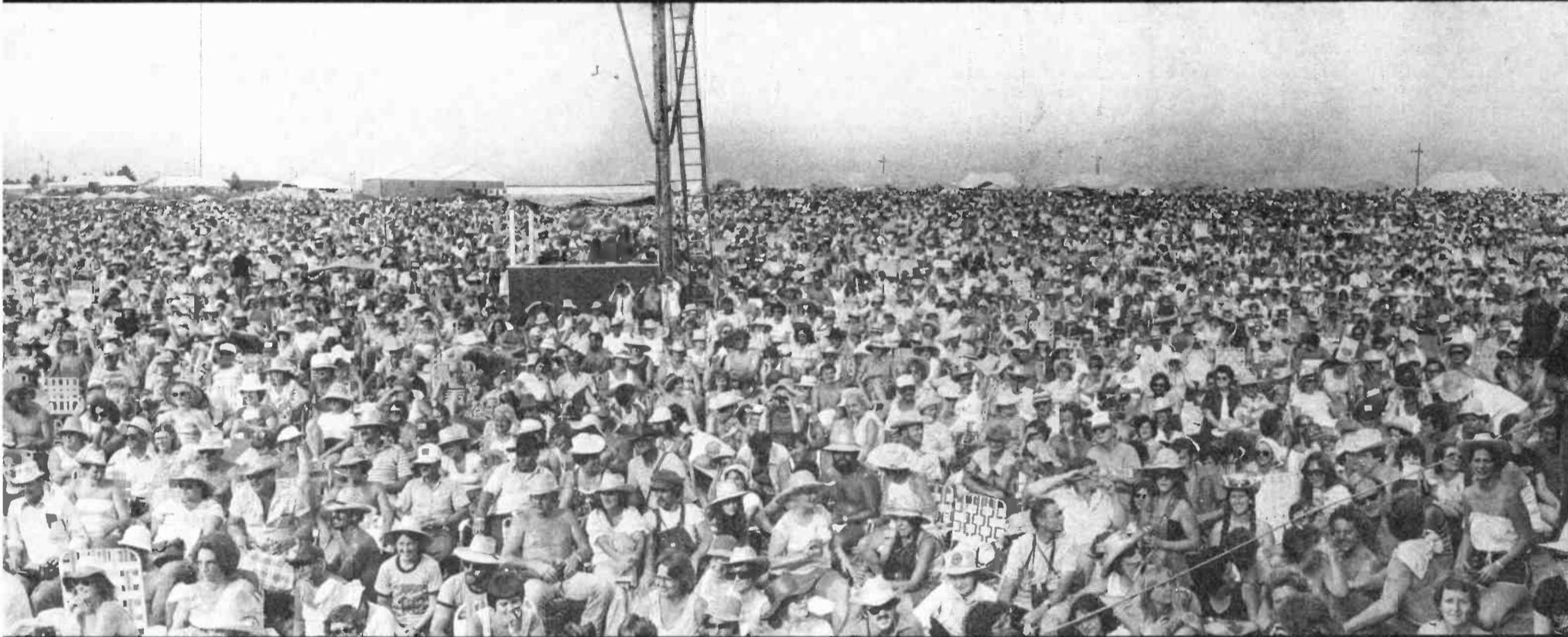
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Talent In Action

LINDA RONSTADT

West Side Tennis Stadium,
Forest Hills, N.Y.

At this unusual location for a concert, Ronstadt gave a 1½ hour performance of solid musicianship Aug. 7 before a soldout house.

Dressed in a white top and tight jeans, Ronstadt captured the crowd's enthusiasm quickly with a well-paced selection of material spanning her albums.

A rendition of "Blue Bayou," offered as her second selection, was slower than on record, but just as pleasing. An added twist which brought cheers from the Queens audience was finishing the last few verses with the Spanish lyrics—certainly not the same as listening to one of her albums.

Ronstadt's five-piece band sounded good considering the outdoor acoustics. Waddy Wachtel played lead guitar, Kenny Edwards was on bass and harmonica, Russ Kunkel on drums and Dan Dugmore on electric and pedal steel guitars.

During the playing of "Desperado," in the latter part of the set, the keyboard playing of Don Grolnick stood out as the best of the quintet.

One of the highlights of her performance, the latter song had Ronstadt singing softly accompanied only by Grolnick's piano.

A Ronstadt concert would be incomplete without certain songs. And the audience was not to be left unsatisfied as well-sung renditions of "When Will I Be Loved," "That'll Be The Day," "It's So Easy," "Love Me Tender" and "Poor, Poor, Pitiful Me," were offered.

A few selections from a forthcoming album were met with moderate interest. "Mohammed's Radio" by Warren Zevon and "Allison," by Elvis Costello, may represent a change in style for Ronstadt.

Recalling a concert of a few weeks ago, Ronstadt declared she had sung a certain number "with some friends in Tucson," her home town. The song, it turned out, was "Tumblin' Dice," and the "friends" the Rolling Stones. And although the Stones were not in Forest Hills this night, the Ronstadt-alone version was more than sufficient.

"You're No Good" brought the crowd to its feet to end the 16-song set. Two encores followed with more material from her new album, although it is definite the crowd would have stayed for more of the same quality music that was presented.

While the sound of planes in the LaGuardia Airport glidepath may not distract from one's appreciation of the talents of Jimmy Connors or Chris Evert, it is the bane of any musical performance.

It is particularly irritating when a slow, soft composition like "Desperado" is interrupted by a sonic assault, courtesy of numerous airlines.

Neither Ronstadt nor her fans ought to have to compete with 727s. **ROBERT ROTH**

NATALIE COLE
PEABO BRYSON

Universal Amphitheatre, Los Angeles

It was Cole's third straight summer appearance here and it was a splendid one. In an impeccably paced 65-minute, 13-tune set Aug. 11, the Capitol songstress sold love as her overall theme to an appreciative near-capacity crowd. In spite of some still-apparent hoarseness which caused her to nix two dates earlier in the month she pleased just about everyone.

Particularly noteworthy of her style as a live performer (as opposed to records) was the humor she spread at tunes' ends, where she milked each wind-down line and threw the audience off with repeated false stops. This was especially effective in her hilarious new version of the Beatles' "Lucy In The Sky With Diamonds," which Capitol is now packaging as her new single.

As a followup to "Lucy," a stool was brought out for the shapely Natalie from which she did a most moving reading of "Mona Lisa"—a tribute to her late father, of course. Interesting to note that the tune has been out of her repertoire in recent years, but now it's back in and has to be counted as the dramatic high point of the show.

Other crowd-pleasers included the title track from her debut 1975 album, "Inseparable," and "This Will Be," also from her bow LP. Latter tune preceded the closer, "Our Love," which she sang while holding her infant son, Albert Adam Yancy.

Peabo Bryson, Capitol's new young r&b belter from Atlanta, held forth (about 40 minutes) for the preintermission portion of the evening and served up about five cuts from his own debut album, "Reaching For The Sky." Most out-

standing of these was a ditty titled "Field Of Fire," his current single.

He and his two male backup singers joined Cole and her two female singers, Anita Anderson and Sissy Peoples, for her encore number, a new self-penned number titled "Let My Light Inside." It drew a long standing farewell ovation.

Lending Cole invaluable assistance were: Linda Williams, pianist-conductor of the 25-piece orchestra; Eric Robinson on organ, Chuck Bynum, lead guitar; Bobby Eaton, bass; Louie Palomo, percussion and Teddy Sparks, drums. Also deserving of mention is Frederick Law, who handled the lighting. **JOE X. PRICE**

ROY CLARK
BARBARA FAIRCHILD

Desert Inn, Las Vegas

Country pop star Clark is about the most entertaining, dependable Jim Halsey act to play the Vegas showroom circuit. Only the second act to play the recently reopened Desert Inn, Clark and Fairchild provided enough country humor and vocals to please any showgoer Aug. 9.

Perky, blonde Fairchild, keyed into a new, smart stage image, smoothly executed her clear-headed, alto-soprano ranged songs, six in all, in her too short (about 30-minute) program.

Three of her efforts were self and co-authored tunes with husband Randy Rhinehart, who also plays steel guitar combinations in her act with the Carlton Hayes orchestra. Those songs included an opening country-pop ballad, "Be A Good Friend Of Mine," easy listening ballad "This Is Me," a selection from her album to-be-released in September and melodic-themed "People Of The World I Love You."

The Eagles' "Peaceful Easy Feelin'," country rocker "Me And Bobby McGee" and gospel-type "I Saw The Light" rounded out her casual, up-front display of singing.

ABC-Dot artist Clark took to the stage like a thirst-starved backwoodsman to water in his personal, hour-long, 13-song set of comedy and music. Basically the same act seen before on Hughes Hotel stages, Clark's proven dialog and unmatched guitarmanhood keeps the end result alive and vibrant.

Standouts in Clark's repertoire include his medley, "The Happy Days" and his 12-string effort on "Tara's Theme." Musical conductor Bill Hartman, banjo-sidekick Buck Trent and 14-year-old Jimmy Henley complete Clark's entourage, which is backed by Paradise, a much improved two-female, two-male vocal support group **HANFORD SEARL**

B.B. KING

Roxy, Los Angeles

King, backed by nine exceptional musicians, brought sheer joy to a packed house on Aug. 8.

B.B. with Lucille (his guitar) dished up some oldies and some new ditties, some down-home funky blues and some contemporary numbers.

His well-rounded, well-paced one hour and 45-minute, 17-song set was highlighted when Gary Davis, ABC Records vice president, marketing, introduced King as a legend who is best at what he does with many attempting to copy him. The crowd broke into thunderous applause.

The band opened with "Way Back Home," offering two sax and guitar solos. "Honky Tonk" featured sax, organ and guitar solos.

B.B. soloed on "Hummingbird," one of the strongest songs of the set, and "You Made Your Move Too Soon," another winner. The crowd went wild when "The Thrill Is Gone" was performed. The latter tune has almost become King's anthem.

The singer belted tune after tune, almost non-stop, which more than delighted the crowd. His patter was timely and delightful. King often laced his blues with gospel and jazz. **JEAN WILLIAMS**

BEN VEREEN
RITA MORENO
MELODY FAIR

N. Tonawanda, N.Y.

This combination was so vibrant in the July 31 opener of a six-night stand that standing ovations followed nearly every other number. The crowd of 2,600 was up-and-down as if electrified, but the real electricity was on stage.

Vereen, lacking the singing ability of Moreno, compensated via dynamics, utilizing a myriad of facial expressions and body moves in smoothly flowing lyrical statements.

Receiving a roaring welcome to begin his 85-minute, 10-song second portion of the program, Vereen responded with a "Superstar"—"Hair" medley, beginning immediately his leaping, into-the-crowd style of song and dance with talk and acrobatics.



RITENOUR ROCKS—Lee Ritenour, an artist in Elektra's jazz/fusion stable, caps his first national tour with a performance at the Roxy in Los Angeles. The guitarist performed songs from his LP "The Captain's Journey."

Before singing an Israeli number, he mentioned an award he received from the government of Israel—an accolade particularly distinctive "because I am a Christian"—and the people were on their feet clapping again. That's the kind of night it was.

The rhythm went on as Vereen backed by an orchestra shuffled along to the infectious "They Can't Take That Away From Me." He performed splits, high kicks, a back flip and even went to the rear of the dome.

Vereen sang while making his rounds and, when pausing briefly to rest, it was no surprise to see him sit next to a customer and say hello. He spoke of love, warmth and caring and left a Billy Joel message: "I'll Love You Just The Way You Are."

Moreno is hardly anyone's standard opening act. The singer-dancer-actress received the standing applause treatment several times as well after opening her eight-song, 50-minute routine frantically with three male dancers she correctly called "hunks."

The opening brace of tunes included "Something's Coming" from her Oscar-winning role in "West Side Story" and was highlighted by a blasting tribute to New York rhythms.

From center stage, she sang "Sunny Side Of The Street" and "It Seems That Happiness Is Just A Thing Called Joe." Rita used an oozing style for "Sunny Side" and avoided the torch song approach on the ballad.

Moreno, claiming to be alone as an Oscar-Grammy-Emmy-Tony winner, is known most for her dancing. But her voice can be many things—soft but confident, raucous and raspy. The dancing sequences can become slick with canned music and voices (the Jack Lis Orchestra idling) but generally there's a nightclub mystique about Rita and a bouncy vitality which gives her an unmistakable star quality.

Rita danced to each of the styles heard—Brubeck's "Take Five," then disco and salsa numbers. She concluded with a dynamic, spiritual rendition of "Before The Parade Passes By," using that number to share a philosophy and explain why she looks so vibrant. **JIM BAKER**

THE DRAMATICS
MAXINE BROWN

Bottom Line, New York

This show in the heart of Gotham's Greenwich Village Aug. 4-5 was a double delight, featuring as it did the oft-praised professionalism of the Dramatics, and the return of another professional, '60s star Maxine Brown.

Latter was simply stunning, her rich and strong vocals sounding as fresh as in her "All In My Mind" and "Oh No Not My Baby" heyday.

Both tunes were included in the 10-song, 40-minute set, and were treated not merely as oldies but as vehicles for Brown's expressive, soulful style that is totally contemporary.

Strong instrumental support came from the seven-piece band, plus harmonious backup from Foxworth, Ford & Glover.

The dynamic, disco-tinged update of Brown's

own latterday hit, "One Step At A Time" (with which she closed the date), sounds ready for a second time around.

The night's headliners put on an exemplary display of their veteran r&b stylizing and sharp choreography in the 13-tune, 65-minute date.

Linchpins of the Dramatics are vocalists Ron Banks and L.J. Reynolds, the former's falsetto frequently soaring to soulful heights, while counterpointed by the latter's tenacious tenor.

This approach, always underpinned by the mellifluous harmonies of the other three group members, works best on ballads like "Do What You Wanna Do, Be What You Are" and "Stop Your Weeping" (both from the combo's current ABC album).

But uptempo outings like "What'cha See Is What'cha Get" and "Hey You! Get Off My Mountain" from their Stax days, and "The Stars In Your Eyes" and "Shake It Well" from more recent times, all snap, crackle and pop to brisk effect.

The quintet's own musicians, the Dramatic Players, performed fine backup functions throughout, and were especially crisp in the keyboard and percussion departments. **ADAM WHITE**

DICTATORS

Starwood, Los Angeles

It was a cleaned up and toned down Dictators who, looking almost jolly, took the stage Aug. 4. But despite the softening of the image, the band still retained its old flash and spark.

The band's one-hour performance, where it performed 12 songs, showed a band in transition, between the punk and street antecedents that formed it, and the demands of the marketplace that still rejects punk's high powered sonic assault.

Hence the new Dictators. No longer is the band dressed in black, as formidable as the front line of the Chicago Bears, holding off the audience with a barrage of power chords. Now there is a little more razzle-dazzle.

The Dictators were always among the most song conscious of all the early new wave bands, and it was obvious from the band's performance at the Starwood, as well as from the band's latest LP, "Bloodbrothers," that here is a combo working to create well crafted tunes that can stand on their own.

The band's performance drew heavily from the new LP, including such songs as "Slow Death," "Faster And Louder" and the band's new anthem, "I Stand Tall."

The presentation was cleaner and not as loud as when last heard at the CBGB Theatre in New York last winter. Handsome Dick Manitoba, the lead singer, was more energetic, bounding up and down the stage. **ROMAN KOZAK**

ISLEY BROTHERS
PEABO BRYSON
TASTE OF HONEY

Madison Square Garden, New York

This was the fourth consecutive year that the Isleys headlined a Garden date and despite two other soul headliners coming to town at the same time (the Ohio Players and the Dramatics), the arena was just a hair's breath away from being full.

The Brothers, who hail from nearby Teaneck, N.J., lack the flash and theatricality of other soul attractions but their material is strong enough to get by on its musical worth alone.

The group's 13-song, 65-minute set was diversified and well paced though it was marred in spots by an annoying tendency to perform numbers at too fast tempos. This was particularly obvious during "Living The Life," the band's best rocker which lost its punch when played at race horse speed.

Younger brother Ernie Isley continues to dominate the show musically with his Hendrix inspired guitar antics. In addition to guitar, Ernie also plays drums on most of the group's records and his tasteful and innovative time keeping is sorely missed in the Isleys live act.

The five brothers, one cousin (keyboard-guitarist Chris Jasper) and three supporting musicians climaxed their well received Aug. 4 set with a strong performance of their most recent hit, "Take It To The Next Phase," which brought calls from the crowd that led to two encores.

For the first 20 minutes of its opening six-song, 35-minute set, A Taste Of Honey could do little to distract the audience from the serious job of finding seats and socializing. But when the two-female, four-male group went into its summer disco anthem, "Boogie Oogie Oogie," the crowd let out with a response that was to be unmatched for the rest of the evening. **ROBERT FORD JR.**

Campus

Heat Affects
Stony Brook
Summer Gigs

By ED HARRISON

LOS ANGELES—While the summer has generally been a quiet period for campus concerts, the State Univ. of New York at Stony Brook (Long Island) has offered its first series of summer shows since 1971 on an experimental basis.

Four shows were offered in July, but according to Tom Neilsen, chairman of Stony Brook Concerts, attendance was disappointing due primarily to increased competition on Long Island.

Appearing on the Stony Brook campus this summer were the Dudek/Finnigan/Krueger Band with special guest Dean Friedman, July 15; Pablo Cruise, July 16; New Riders Of The Purple Sage/Robert Hunter, July 26; and John McLaughlin/Brand X, July 29.

All four concerts were held in the 3,000-seat school gym which was streamlined to 2,700 seats during the summer. Dudek/Finnigan/Krueger which was taped by WLIR-FM and the school's WUSB-FM drew 1,000, New Riders about 2,500, Pablo Cruise a disappointing 780 and McLaughlin attracted 1,000.

The fact that the gym is not air conditioned caused a negative attitude on the part of students, believes Neilsen.

"It's possible that concerts will continue next summer but under different conditions. It's difficult serving our purpose in the gym," says Neilsen.

By next summer, he is optimistic that a new 1,200-seat Fine Arts Auditorium will be able to accommodate summer shows. It's expected to be completed by March or April of 1979.

Another reason for the poor attendance, believes Neilsen, is that the concert committee was late in announcing the shows. "It took more time than anticipated for the initial planning."

While only about 800 students are on campus during the summer, Neilsen had to rely on the Stony Brook community for the sale of tickets which ranged from \$6.50-\$4.50.

In a slight deviation from its normal advertising methods, Neilsen placed spots with every radio station on Long Island, regardless of format, while taking advantage of the print media as well.

"The big response was 'we didn't know it was happening,'" states Neilsen. "We had to make people aware that Stony Brook has summer concerts."

"Since this was the first year, it was on an experimental basis. If we continue doing them, we'll build up a following. Still, there are no other colleges doing summer shows, at least in the Northeast."

Yet, despite the disappointing attendance, Neilsen feels the concerts were beneficial. "It keeps the college active in the summer," he states. "And we'll get a better fall schedule out of it."

No concerts were slated for August to allow the gym floor to be resurfaced.

Neilsen is coordinating his fall bookings and believes Stony Brook is ahead of the other schools in the area in terms of dates.

The only confirmed fall gig so far is B.B. King in early September.

Country

NO MORE 'JUST COUNTRY'

MCA Recording All Types Of Music, Says Maitland

By PAT NELSON

NASHVILLE—Mike Maitland, president of MCA Records, has made his strongest statement yet regarding the label's commitment to all types of music emanating out of Nashville and the company's dedication to increasing the total effectiveness of its Nashville branch.

"There's been a tremendous change in Nashville in terms of all types of music, as well as country," Maitland said on a visit to the local office. "So we don't want to identify ourselves as just country here—we want to overcome those categorizations and just produce quality music that comes out of Nashville. We plan to be equipped here to get involved in things like graphics and all the other technical aspects that are required for making master tapes."

Citing the label's commitment from a financial standpoint as well, Maitland noted that "our budgets will be increased substantially for product coming out of here—some already have been."

"But our emphasis is more in the advance preparation of making an album rather than the money involved," he continued. "However, that kind of detail cost more money but it also makes better albums and that's what we're after. The returns can be fantastic."

Voicing agreement to Jimmy Bowen's (newly named vice president and general manager of Nashville operations) determination to gear the label toward more quality album product (Billboard, Aug. 5,

1978), Maitland said "the difference in our operation now as compared to the way we see it in the future is a great deal of analysis in front of recording—more planning before the album is made."

"We want to be extremely critical of the material we get and see that there's real preparation by the artist and producer to understand the concept of the album. We're actually slowing down the album making process to insure true quality. The artist is much more confident with what he's doing when he's familiar with the material and the people involved in the recording."

Maitland also foresees more coordination between the producer and the label's marketing force.

"Marketing programs require the input of the producer and those directly involved with the artist because other people won't understand the project as well as they do," Maitland explained. "When a producer is involved in that area, it makes him more aware, so that if something doesn't go right, he'll know in the future what can be done to make it better."

Noting the crossover potential of MCA's Nashville artists, Maitland commented: "We feel there are artists already on the label who have the potential, with slight production and marketing movements, to produce a sound that's appealing to other markets. This isn't possible with all artists, but it certainly is with some."

RCA & Col Lauded For Sales Efforts

This is part of a series investigating various record label programs from the point of view of leading retailers, one-stops and distributors.

NASHVILLE—Stan's Record Service in Shreveport, La., cites RCA Records and Columbia Records as the most cooperative labels to work with in backing promotion, advertising and publicity.

"I've always had a tremendous amount of cooperation from RCA and Columbia," notes Marcia Fuller, advertising director for the major record and tape one-stop and rackjobber that services Louisiana, Texas, Arkansas, Oklahoma and Mississippi.

"One fact that has made a difference in our relations with RCA has been Elvis Presley. Through Presley, who started in our area via the "Louisiana Hayride" and visited our regional stores many times for autograph parties, we developed a rapport with RCA and have enjoyed continuing country sales because of that."

With Columbia, Fuller points to the label's willingness in supporting ideas in conjunction with the label's programs.

Columbia seems to have it together as far as helping to promote its product. In each field, whether it's country or whatever, they have their programs together and are always willing to help out with whatever you add to their programs."

For new act support, Fuller notes that WEA was successful this year in breaking Eddie Rabbitt.

"The main factor is communication. You've got to keep that line open. And, from our focal point, we have to keep up with what's going on in country music to be able to keep a credible line open when talking with the various labels."

"If you're informed and willing to work with the various labels, you'll find that they generally will do the same with you."

Are there any programs that Fuller would steer away from? "If it's a new act, I always try to weigh the type of music and what kind of response it may generate in our area," she answers. "Sometimes a record will sell here that won't sell anywhere else. So you have to take these factors into consideration for any type of promotion."

Marketing techniques that work well in the company's region include radio spots, T-shirts and generally any type of give-away promotion, says owner Stanley Lewis.

SALLY HINKLE

Jenny Lynn Offers Jockeys a 'Taste'

NASHVILLE—Newly-signed Colonial recording artist Jenny Lynn is on a promotional trip across the country hand delivering personalized copies of her first release, "Taste Of Love," to some 60 top air personalities.

Flying in her own plane to all parts of the country, Lynn is delivering two special, personalized copies to deejays as well as copies for station airplay.

Accompanying Lynn on her tour are Ron Solomon, Lynn's manager and Jerry Hayes, co-producer and vice president of Superior Record Distributing Corp., parent company of Colonial Records.

COLUMBIA PLEASED



Progress Report: Bill Graham, president of Bill Graham Productions, left, discusses the progress of Bobby Bare's cross country promotional tour with Don Ellis, vice president of a&r for Columbia Records, Bare and Eddie Money.

Pop Promotion Goosing Bare

By SALLY HINKLE

NASHVILLE—A pop promotional approach for a country-based artist has proved "enormously successful," according to CBS Records officials.

Columbia Records and Bill Graham Management recently launched the non-performing artist development promotional tour to reinforce and expand the base of industry receptiveness to one of its newest Nashville-based acts, Bobby Bare.

Initiated by Columbia's artist development divisions in Nashville and New York, and developed further with Bill Graham Management, the tour utilized a pop promotional approach to expose Bare to key industry officials in 10 of the top markets in the U.S., including Houston, Dallas, St. Louis, San Francisco, Los Angeles, Seattle, Denver, Cleveland, Atlanta and Minneapolis.

Receptions, coordinated with branch offices in each market, drew attendances from multi-format radio programmers, including country, AOR, MOR, r&b, Top 40 and college; major accounts, college and local and national press representatives;

local, syndicated and national television personnel; major concert promoters and key club owners.

According to officials at CBS in Nashville, the concept was an "enormously successful one. In every market, Bare tapped potential demographics of airplay that he has never reached before."

"We were acting upon the market, rather than reacting to it," notes Mary Ann McCready, CBS director of contemporary artist development, Nashville, who spearheaded the project along with Arma Andon, vice president, artist development, Columbia, New York.

"It was an exercise for everyone involved, because we had never strategically dealt with creating receptiveness to a Nashville artist who had potential outside of country."

Bare is currently working on his forthcoming LP which is being jointly produced by Kyle Lehning, who has produced England Dan and John Ford Coley, and Steve Gibson, who has produced Michael Johnson and Gene Cotton.

AUGUST 26, 1978, BILLBOARD



VOCAL ACCOMPANIMENT—RCA recording artist Dickey Lee receives a little help from his friends on his recent recording of "My Heart Won't Cry Anymore," produced by Roy Dea. Working on background vocal tracks are, left to right, songwriter Bob McDill, Lee American Song Festival finalist Diane Pfeifer and songwriter Wayland Holyfield. Also lending their voices were Don Williams and Noel Fox.

Weller, Cason Start 'Bar Wars' Campaign

NASHVILLE—Freddy Weller and songwriter Buzz Cason, who penned Weller's current single, "Bar Wars," now 35 on Billboard's Hot Country Singles chart, have invested in their own promotional campaign to beef up the single's action.

Engaging the direction of Celebrity Management's public relations division, a two-phase program was developed entailing four-color flyers and T-shirts bearing a Bar Wars scene designed in the "Star Wars" fashion.

The first phase of the program included mailings of flyers to more than 1,000 radio stations and U.S. rackjobbers and distributors, followed by a second phase T-shirt mailing.

Reaction to the campaign has spawned numerous station additions on the record, and generated a Weller headlining during the KBUK-sponsored outdoor show in Baytown, Tex., July 23.

Gordon Returns

NASHVILLE—Encouraged by talent manager Charlie Lamb, Curtis Gordon, who last recorded for RCA, has returned to the recording studio.

Gordon cut a new song that will be released on his new label Duke Of Country Records. The label will be manufactured and distributed by Scorpion Records.

RECORDS FOR ABC

Jerry Fuller Puts Hat On As Artist

NASHVILLE—With 18 years of writer and producer credits under his belt, Jerry Fuller has decided to go after a career as a recording artist that will get underway with his debut single release for ABC Records, scheduled for approximately mid-September.

Fuller's name has appeared as producer for such artists as Al Wilson, Andy Williams, Union Gap, O.C. Smith, Gene Pitney, John Davidson, Roger Miller, Frankie Avalon, Mark Lindsey, Johnny Mathis and Mac Davis among many others.

His writer credits have included such hits as "Travelin' Man," "Young World" and "It's Up To You," recorded by Rick Nelson; "Lady Willpower," "Over You," and "Young Girl" made hits by the Union Gaps and "Whoever Finds This, I Love You," done by Mac Davis in 1970.

Gary Hart of the Williams/Hart/Cimini management firm which

handles Fuller, estimates that retail sales for songs written and/or produced by Fuller run as high as "78 million."

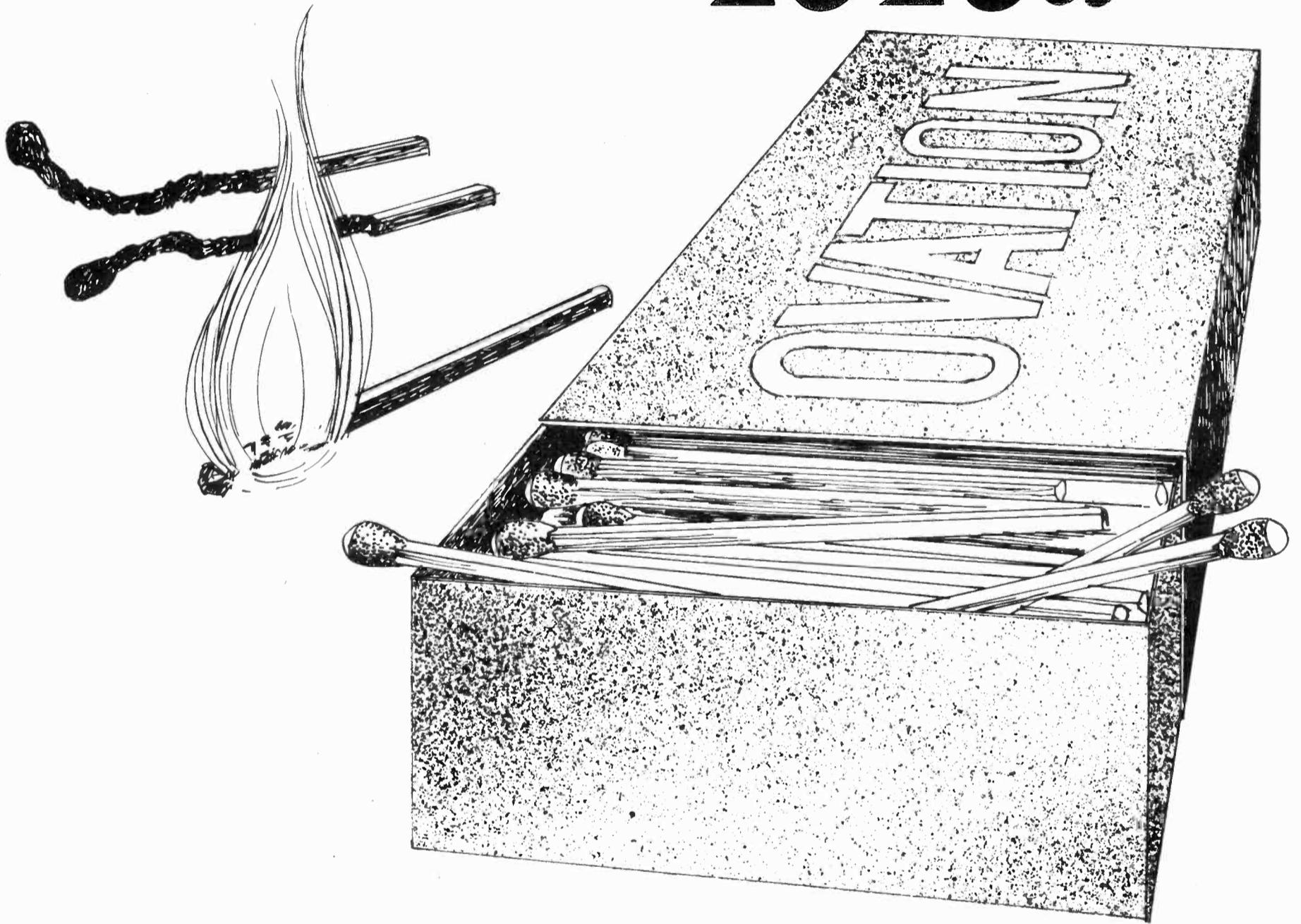
Why does someone with so much success in these fields decide to come to Nashville to make it as a country-oriented artist?

"After writing and producing for so many other artists and sitting back and watching them make it as performers while I sat back and collected my little percentage, I started figuring why not do it for myself," Fuller says.

"Besides, performing is the way I started out in the business in 1960. It's been 12 years since I've been on the stage, so if I'm going to do it, now's the time."

Fuller had a few chart singles back in the '60s when he started, and while working for publishers, plugging his own songs and others, he got involved in the production end of music. (Continued on page 90)

Old Flames Can't Hold A Candle To You



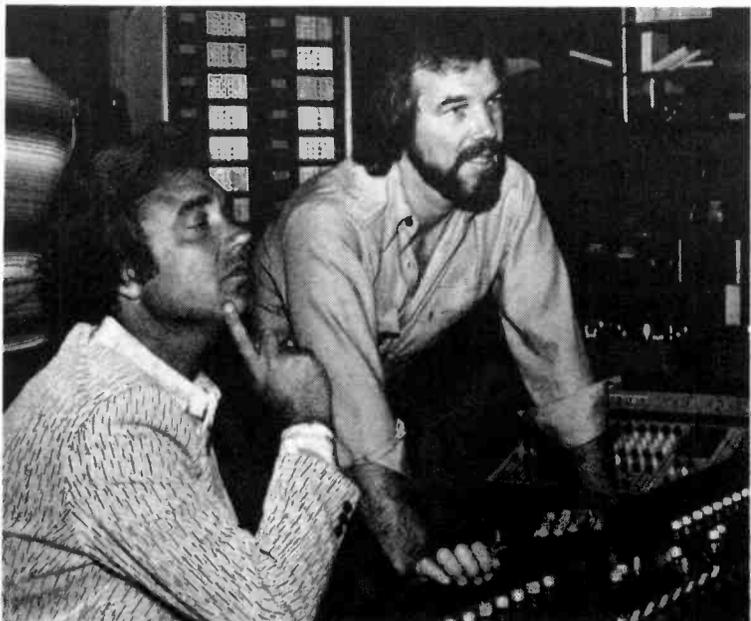
Ovation Strikes Again!

from the forthcoming

JOE SUN LP

"OLD FLAMES"

OV-1734



Different direction: Jerry Fuller, right, now the artist instead of producer, steps behind the board for the playback of his recordings being produced by Ron Chancey, left, for ABC.

Jerry Fuller Wears Hat As An Artist

Continued from page 87

"I just got hung up in it at the time because I enjoyed doing it and enjoyed working with all the people," he recalls. "Of course I'm still writing, but I've dropped all my production deals to put all my energies into being an artist.

"Although I've been in Los Angeles for quite a while, I'm from Texas originally and have come to Nashville a lot on business. I chose to do this here because I identify more personally with this type of music and have built up a good rapport with the people here," Fuller explains.

He's recording all new songs for the sessions being done at Woodland Sound Studios except for a more up-to-date version of "Over You." Even with a stream of production successes, Fuller decided to enlist Ron Chancey of ABC to direct that aspect of his recording.

"I guess some people were shocked by the fact that I got a producer," Fuller says. "If something is not right on the tracks, I can be objective enough to know it. But when it comes down to doing the vocal tracks, I really need the objectivity of someone like Ron Chancey."

Chancey admits he had a few reservations about producing a producer.

"I did have some mixed emotions about it because he's been so successful, but it's worked out fine," Chancey says. "He's worked with so many artists that he knows how to act as one, and he's been a big help from the standpoint of knowing more about it than most artists."

Plans call for an album release about the first of the year and Chancey feels that the label will be able to market Fuller's product "across the board."

After years of involvement with pop music, Fuller has certain ideas about some artists efforts toward creating a "crossover" sound.

"Some country artists try and get too uptown just in the hope of get-

Pride Keynotes At Nashville Seminar

NASHVILLE—Charley Pride will be the keynote speaker for this year's Talent Buyers' Seminar to be held Oct. 13-15 here.

Pride will address seminar registrants at the opening session Oct. 13. Other events scheduled for the three-day meet will include major talent showcases, panel discussions, talks by music industry officials and a dinner and country supershow at the Opryland Hotel.

ting a crossover record and it's not necessary," Fuller says. "It's just necessary to give the record what it needs vocally and instrumentally to tell the story.

"I also feel like country record buyers have been underestimated. They're wide open for an introduction to something new."

Fuller is being booked by Bob Dee & Associates and restarts his performance career with an engagement at the Sahara Hotel in Reno, Nev., beginning Labor Day.

PAT NELSON

SEPT. 25-30

Regina Host To Canadian Country Folk

NASHVILLE—The Academy of Country Music Entertainment, based in Toronto, will staff a membership recruiting booth during Country Music Week in Regina, Sept. 25-30.

Membership kits will be stocked, and memberships in the Canadian organization will be sold at the booth.

Meanwhile, activities for the week are being set. On Sept. 25, a barbeque will be held at Molson's Breweries for all media members of the Academy and special guests. On Sept. 26 and 27, shopping malls will stage country music shows, with a jam session slated for the evening.

Similar shows will be held Sept. 28, with a talent show slated for the Regina Inn, introducing contestants from across Canada. The show will be preceded by cocktails and dinner hosted by the Saskatchewan government.

Among the stations which have entered competitors are CHMM, Winnipeg; CHOW, Welland; CKFH and CFGM, Toronto; CKRM, Regina; CFAC, Calgary; CFCW, Camrose; and CKBY, Ottawa.

First prize will be a recording session to produce a single, plus \$1,000 cash and a color tv set.

On Sept. 29, an all-star jam session is slated, along with an Opry North taping. On Thursday, Friday and Saturday of Country Music Week, Octoberfest activities will be underway in Regina, featuring country performers twice each evening.

Nashville Scene

By PAT NELSON

Eddie Rabbitt will appear on a special rodeo-themed edition of the "Merv Griffin Show" slated to air in early fall. The Elektra artist will perform two songs including his current hit, "You Don't Love Me Anymore," from the "Variations" LP. Also appearing on the show, taped at Caesars Palace in Las Vegas, are Bobby Goldsboro, Wayne Newton and Rex Allen, Jr.

Freddy Fender has been cast for his third film this year. Entitled "Tijuana Donkey," the movie is set for shooting in Texas later this summer with Fender as co-star. . . . Buck Trent, better known for his banjo and comedy talents, just completed some vocal singles for ABC Records. Trent taped "Nashville On The Road," Tuesday (22), for airing this fall.



PRODUCER'S PRIZE—Norro Wilson, director of a&r for Warner Bros. Records and producer of Margo Smith, gives Smith a congratulatory kiss while celebrating her second consecutive No. 1 record. Smith clutches her Billboard Star Award presented during the party held aboard the Captain Ann, cruising on the Cumberland River in Nashville.

Besides his own recording activities for Capricorn Records, Kenny O'Dell has had songs recorded recently by Bill Medley, formerly of the Righteous Brothers, for an upcoming album release, and Dottie West and Susie Allanson who have both recorded "Even If You Were Jesse James," co-written by O'Dell and Larry Henley.

Ronnie Milsap has just finalized an agreement with BMI for his new publishing company, Mad Lad Music. Rob Galbraith is director of publisher administration for the firm. . . . Con Hunley makes his debut appearance in the "Big Apple," Thursday (24), opening a show for Larry Gatlin at the Amphitheatre in Lincoln Center.

Donna Fargo is back at home in Nashville after a month's stay at the Santa Barbara Cottage Hospital where her condition was diagnosed as "transverse myelitis." Fargo hopes to resume her personal appearance schedule in a couple of months. Her current single, "Another Goodbye," was pulled from the "Dark Eyed Lady" LP set for release in September.

Bobby Bare has been working on his second Columbia album at Nashville's Creative Workshop under the direction of Kyle Lehnig, producer for England Dan and John Ford Coley. . . . Janie Fricke joins Charley Pride for dates in Kansas City on Sept. 29 and Shreveport, La. on Oct. 1. Then on Oct. 6-7, she'll be billed with Johnny Duncan at Knott's Berry Farm.

Lynn Anderson is presently touring in support of her newly released Columbia LP, "From The Inside," produced at Creative Workshop by Steve Gibson. In September, Anderson will be taping her own special entitled "Country Christmas" that will be aired over the CBS network. . . . O.B. McClinton's first album for Epic Records, "I'm The Other One," is set for release in September.

Epic's Charly McClain will be joining Olivia Newton-John, the Fifth Dimension, Roy Clark and Jim Nabors, among others, for the "Sunshine Special" syndicated television series being taped in Coco Beach, Fla. The one-hour show will run for eight consecutive weeks. McClain will perform three songs including her latest single, "Let Me Be Your Baby."

Charlie Rich embarks on a 17-city tour that will take him to major cities in both the U.S. and Canada, beginning Thursday (31) in Jackson, Miss. The Canadian dates include appearances in Calgary, Edmonton, Saskatoon, Regina and Winnipeg, Sept. 6-10. . . . Dickey Lee and Barry

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/26/78

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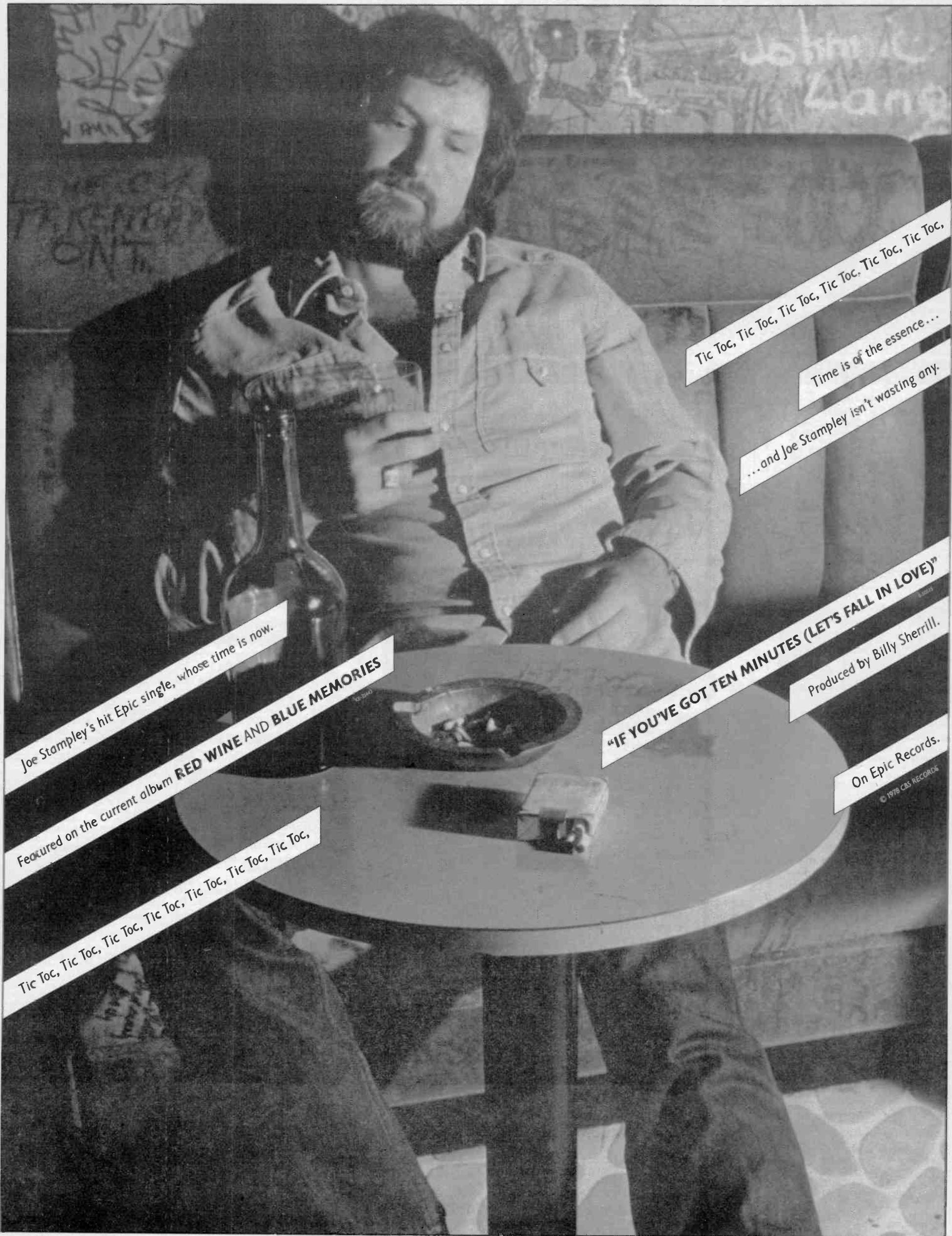
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	5	2	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
★ 3	9	3	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
3	1	16	STARDUST—Willie Nelson, Columbia JC 35305
★ 6	28	6	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★ 13	3	13	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
6	4	11	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2780
7	5	13	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL 12821
8	7	18	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★ 15	3	15	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
★ 14	6	14	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2392
11	11	30	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
12	12	20	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
13	8	11	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
14	10	31	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
15	9	11	OH! BROTHER—Larry Gatlin, Monument MG 7626
16	17	20	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
17	16	32	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
18	20	26	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL 1-2478
19	18	8	I BELIEVE IN YOU—Mel Tillis, MCA 2364
★ 20	27	5	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
★ 21	28	4	WOMANHOOD—Tammy Wynette, Epic NE 35442
22	19	19	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
23	21	13	THE VERY BEST OF CONWAY TWITTY—MCA 3043
24	24	19	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
★ 25	40	30	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
26	26	52	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
27	22	50	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
28	31	6	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM-1-5011
29	32	4	CLASSIC RICH—Charlie Rich, Epic JE 35394
30	34	86	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
31	35	39	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
32	23	44	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★ 33	43	46	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
34	38	4	BARTENDER BLUES—George Jones, Epic KE 35414
35	39	46	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Oat DO2093
36	36	7	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
37	30	58	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★ 38	49	2	WHITE MANSIONS—Various Artists, A&M 6004
39	41	8	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
40	25	46	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
41	29	18	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
42	48	2	THE KILLER KLÉPS ROCKIN'—Jerry Lee Lewis, Mercury SRM-1-5010
43	37	7	LOVE . . . AND OTHER SAD STORIES—Bill Anderson, MCA 2371
44	33	54	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
45	45	51	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
46	46	3	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
47	NEW ENTRY		COLLISION COURSE—Asleep At The Wheel, Capitol SW 11726
48	NEW ENTRY		WE BELONG TOGETHER—Susie Allanson, Warner/Curb BSK 3217
49	50	11	THE BEST OF GENE WATSON, Capitol ST-11782
50	47	2	SWEET LOVE FEELINGS—Jerry Reed, RCA APL1-2764

Mann, the songwriters that brought you "Patches," have collaborated again for Lee's next RCA single, "It's Not Easy," being released Friday (1). The flip side is a Lee and Bill Collins tune, "I've Been Honky Tonkin' Too Long."

The Stamps headline at the Landmark Hotel in Las Vegas, Tuesday (29) Sept. 12, coinciding with the first international Elvis Presley Fan Club Convention being held there.

As part of her summer concert tour, Jeannie C. Riley will be filmed onstage by the Newsweek Broadcasting Service. The footage is being shot in connection with Riley's selection as a celebrity profile on "Today's Woman," a New York-based tv production syndicated nationwide in 55 top markets. The in-concert tapes will be added to footage already shot of Riley and her family at their 200-acre farm in Franklin, Tenn.

J O E S T A M P L E Y



Joe Stampley's hit Epic single, whose time is now.

Featured on the current album **RED WINE AND BLUE MEMORIES**

Tic Toc, Tic Toc, Tic Toc, Tic Toc, Tic Toc, Tic Toc, Tic Toc,

Tic Toc, Tic Toc, Tic Toc, Tic Toc, Tic Toc, Tic Toc,

Time is of the essence...

...and Joe Stampley isn't wasting any.

"IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE)"

Produced by Billy Sherrill.

On Epic Records.

© 1978 CBS RECORDS

J O E S T A M P L E Y

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

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HOME TAPING DATA PRESENTED TO MINISTRY OF JUSTICE

Germany's GVL Pushes For Change In Copyright Law

• Continued from page 1

Over recent years, several hundred million blank cassettes have been sold in the German marketplace to the growing frustration and anger of music-making organizations.

It is accepted that millions of German marks are lost for composers, publishers, record companies and artists because the blank cassette was unknown in 1966 when the copyright laws, still valid today, were last formulated.

The mix of the recorded repertoire proves, it is claimed, that home recording is becoming an intolerable burden for artists and writers.

Approximately 88 million blank cassettes were sold in the Federal Republic in the last 12 months alone. Total number of such cassettes in the country is around 330 million. The figures suggest that each blank cassette is used more than twice.

The GVL figures continue with a breakdown of material recently recorded: international pop, 39%; German pop and folk music, 43%; classical music, just 5.7%. Living composers are hard hit, with the main area of interest centering on popular, big selling music.

The number of home recorded tapes shows a corresponding picture. Of an average of 15.7 home taped cassettes in the possession of each consumer, 9.9 tapes contain music from radio and television and 2.2 tapes are of borrowed soundcarriers.

The GVL study shows that 62% of all households now have cassette players, with 63% having a record player. But there are, in total, more than 1½ times as many cassette players as record players, because many households have more than one cassette player.

Figures also show that 82% of the cassette players are used either daily or several times a week, but not only to play purchased cassettes. Some 90% of all cassette player owners have used their equipment to record their own tapes.

Again, 27% of cassette player owners possess only unrecorded cassettes, while 14% used only prerecorded tapes. Some 60% prefer a mix of both types of cassettes.

Of those questioned, 47% stress the importance of being able to record themselves, with just 20% finding the ability to play cassettes the most vital factor.

It is said that the average recording capacity of a blank cassette is roughly 1½ times that of a prerecorded cassette, so there is an "intensity" of about 3½ times in all. In other words, says the society, each blank cassette in its lifetime records 3½ times as much music as the prerecorded cassette.

But the blank cassette owners pay nothing, with the exception of the so-called tape recorder fee which has been in existence since 1966. This was conceived prior to the production of the blank cassette and brings in only a paltry sum for copyright holders, specially considering the decreasing price of tape recorders and the obvious boom in blank tape.

With each blank cassette used, say, twice, it means that twice as much music without proper payment reached consumers than music over the counter through the sale of official soundcarriers.

That the cassette player is in the lead is shown by the fact that a further 15% of all households in Germany intend buying a cassette recorder in the next two years, while only 9% of all households plan buying a record player.

A GVL spokesman, Dr. G. Thurow, says, "The blank tape threatens the very existence of musicmakers, should the legislators not be able to carry through our demands for some kind of updating of the copyright law soon."

The demand here for a tax or levy on blank tape is supported from all creative areas: GVL for artists and record companies; GEMA for composers, lyricists and publishers; and

collection agency WORT for literary authors.

Says Thurow: "This fee would not only compensate copyright owners for previously free-of-charge performance but also would preserve

the variety of our cultural landscape in the area where soundcarriers are concerned.

"But if compensation is denied, then there can only be a reduction in the variety of music offered."

WATANABE EXITS WARNER-PIONEER

TOKYO—Sin Watanabe, president of Warner-Pioneer Corp., a joint venture between WEA of the U.S., Pioneer Electronic Corp. of Japan and Watanabe Productions, stepped down at an extraordinary stockholders' meeting on Aug. 9 and handed over the reins of leadership to Kichibei Sawa, a managing director of Pioneer.

Since Watanabe is the president of Watanabe Productions, one of Japan's biggest names in the entertainment business, the move means that the company has withdrawn its capital from the venture, and that the two remaining partners will participate on an equal footing.

When queried about the news, Phil Rose, executive vice president of WEA International, explained that the amicable parting was caused by a difference in philosophy between Watanabe and the two other partners.

"Both Pioneer and WEA are publicly held companies with stock on the New York Stock Exchange. Watanabe's company is privately owned, and he's used to working without the restraints inherent in publicly held corporations.

"Watanabe, Pioneer and WEA agreed that we all would be better served if we went separate ways," Rose says.

Yukio Sakamoto and Keith Bruce will be co-managing directors of Warner-Pioneer. Sakamoto rejoins the company after an absence of about four years. He was most recently sales manager of Pioneer and vice president of sales for Warner Pioneer before that.

Since its establishment in November 1970, Warner-Pioneer has expanded at a rapid clip to become the third largest record company in Western music after Toshiba-EMI and CBS/Sony.

Rumor has it that Watanabe Productions will establish a new record company called Watanabe Records.



DJM SIGNING—Les Reed, center, U.K. composer/conductor/arranger, with Ronald Cole, left, director of Dick James Music publishing division, and Dick James, chairman and chief executive, DJM, after signing an exclusive five-year writing deal with DJM. Prior to the signing, Reed had been collaborating with a number of DJM writers.

MAY BE \$2M IN YEAR

Many Counterfeit Tapes Found In Faulty Returns

LONDON—Counterfeit tapes are being found among returns of "defectives" in such big numbers here as to pose serious problems, including matters of policy, for U.K. manufacturers.

Currently the British Phonographic Industry investigators are closely examining product returned from dealers as "faulty." Within the next few weeks, the team is to check each of the four biggest manufacturer/distributor companies for returns on all their own and licensed or distributed labels.

Early evidence on the checks, notably at CBS, is that the number of counterfeits among returns is "disturbingly" high, though it is stressed

it is too early to give actual figures or percentages.

However Tony Hoffman, BPI lawyer, hazards a guess that the level of "fraud" on cassettes could be as high as \$2 million in a year.

The BPI has chosen the less hectic summer period to carry out its investigation but as John Deacon, A&M U.K. executive, says, his label being distributed by CBS and therefore kept informed about the investigation, "The industry will soon have to decide how it can cope with checking on sophisticated counterfeits when returns are at a peak level, such as over the Christmas-New Year period."

In any case it is accepted that forensic experts will have to be involved at company level—these specialists are already helping BPI.

Once the general level of counterfeits in returns is assessed, the industry will have to decide whether it is essential to spend huge amounts to ensure expert checks on returns. Deacon believes that industry policy will almost certainly be to refuse credit on counterfeits.

Arista U.K. In First Label Deal With Zoom Disks

LONDON—Arista Records here has signed a worldwide deal with Zoom, the small Edinburgh-based independent label, covering exclusive manufacture, distribution and marketing.

Zoom, set up in September last year, is the first label deal to be acquired by Arista in the U.K. since the company's formation. The independent emerged from Bruce Findlay retail outlet, Bruce's Record Shop, in Edinburgh.

The first release, "For Adolf's Only," by local band the Valves sold 15,000 and found its way into import shops in Los Angeles, New York and Stockholm. Next came singles from PVC2, a group which turned out to be former teen idols Slik searching for a new identity, and from Zones, now signed direct to Arista.

First launch package under the new deal features singles by Mike Heron, the Questions and Night-shift.

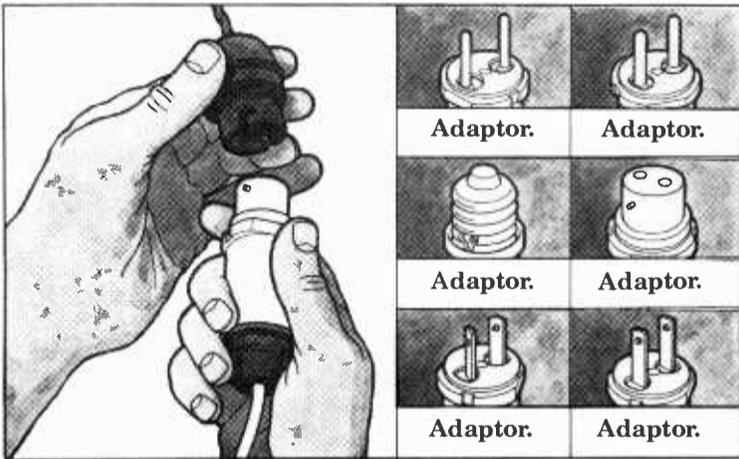
New Record Club For Finland's Teenagers

HELSINKI—A new record club, Listaklubi, has been set up here by Fazerin Musiikkikerho, the biggest Finnish company in the field. The club concentrates entirely on current best-selling albums and offers them to members at 25% below retail price.

Listaklubi, aimed directly at the teenage consumer, sends each member a monthly Top 30 chart from which product can be selected at will. Members buy one album on joining then buy at least one more in the course of the year. There are special offers and competitions.

AUGUST 26, 1978, BILLBOARD

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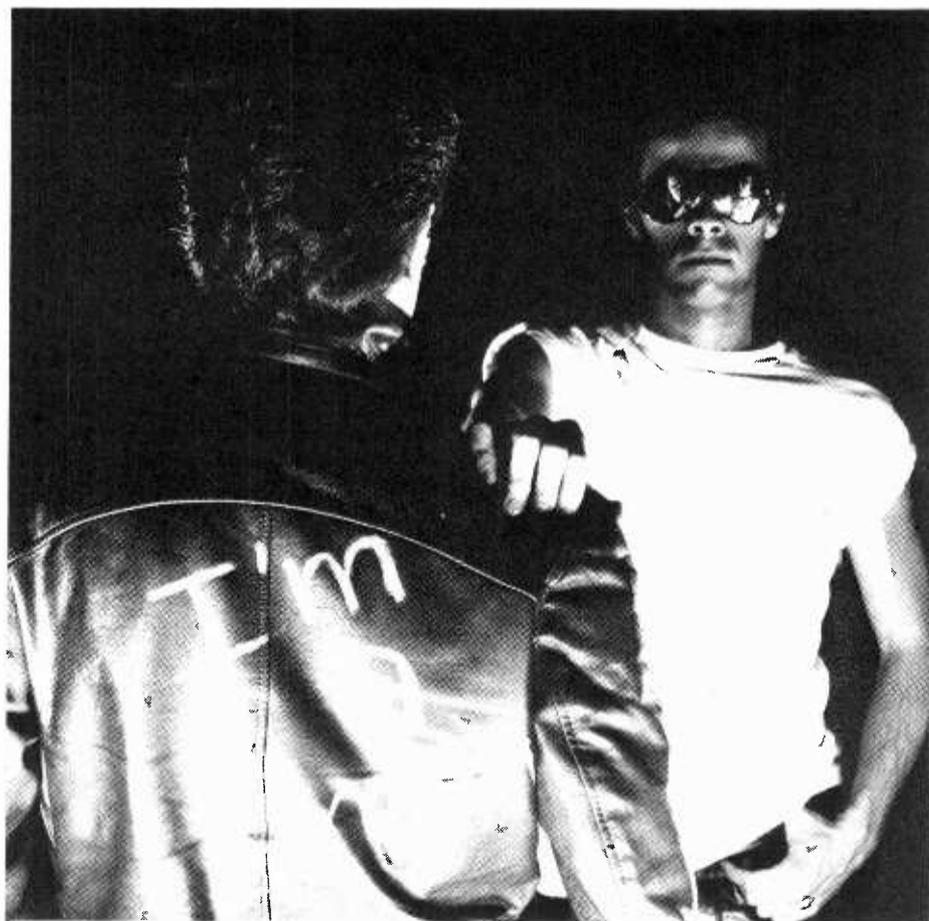
Available right now from Selfridges, Fenwicks, stores in the Debenham Group or other leading London houses. Or direct from the makers by sending a cheque or postal order for £3.95 to Fittall Products Ltd., Coastguard Road, Larne, Co. Antrim, Northern Ireland, telephone Larne 3015/7.

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WIDE-RANGING REPERCUSSIONS SEEN

Singapore, High Court Deals Piracy Fight Mighty Blow

• Continued from page 3

first charge and its verdict on this also affected the convictions on three other charges.

The first charge said Kwah had allegedly pirated copies of certain records and two cassette tapes of EMI recordings for sale in his business premises.

The Chief Justice found that the case against Kwah rested on three out of 16 songs in one of the cassettes and one of them was compared to a song in a copyrighted EMI record.

He said the evidence clearly fell short of proving that the cassette tape was "an exact copy or reproduction of the gramophone record."

He said the definition section of the Copyright Act would not make it an offense to make one single copy of a gramophone record without the copyright owner's consent.

The Act reads: "Every person who makes, reproduces, imports for sale, sells, exposes or offers for sale, or has in his possession for sale any pirated copies of any gramophone record shall be guilty of an offense. . . ."

The manager of a recording company said the ruling did not contain a definition on the number of tracks

a cassette must contain in order to make it an "exact" copy of a record.

The managing director of another record distributing firm said, "I don't think many people are aware of the fact that every single track on an album is copyright controlled."

"The mere reproduction for sale of one track from an album without the copyright owner's consent means that the songwriter will lose out on the royalty for that track," he said.

Another record company official declared the ruling could give certain persons ideas such as reproducing six songs from each of two different albums onto a cassette.

Meanwhile, members of the Singapore Phonogram Assn. are expected to suggest to authorities that the existing Copyright Act be amended to make it illegal not only to reproduce a record as a whole, but also in part.

From The Music Capitals Of The World

LONDON

Robert Palmer, now U.S.-based, makes his first-ever U.K. solo appearances (Sept. 12-13) at the Hammersmith Odeon, his last shows here being early 1970s with the *Vinegar Joe* group. He brings in his U.S. touring band. . . . Paul Rochman appointed financial controller of Ariola-Eurodisc Ltd., reporting to managing director Robin Blanchflower.

Barbara Dickson, who features in the "Sgt. Pepper" movie, now signed to CBS on long-term worldwide recording deal, having previously been with DJM. . . . New press and public relations man for Polydor U.K. is one-time Route Records managing director Roger Easterby. . . . McCormick Richards to handle tv advertising for Phonogram here, with spending annually well over \$700,000.

Hilary Walker, international promotions manager for EMI International here, leaving to be manager of EMI artist Kate Bush. . . . Single from Magnet based on Cornetto ice-cream's tv advertising jingle, produced by Jonathan King and sung by Count Giovanni di Regina. . . . Magenta vinyl pressing for Mink de Ville single "Soul Twist" (Capitol) and a silver pressing for Bob Seger's "Hollywood Nights" (Capitol).

Further industry color added by Stiff, pressing "Whoops A Daisy" by Humphrey Ocean and the Hardy Annuals in green vinyl, and Stiff Devo's "Be Stiff" in clear and yellow vinyl. . . . A&M here following on hit status for Quincy Jones' single "Stuff Like That" with the launch of three 3-track singles, in both 12-inch and 7-inch format, by the Brothers Johnson, L.T.D. and Atlantic Starr, aimed at "market leadership in the sophisticated disco market."

EMI giving the King's Singers, celebrating its 10th anniversary as a group, a special prefix for

a two-record set of a Festival Hall concert, and it will be marketed as by both classical and m-o-r sections. . . . Launch here by Charly of Double-Headed Monsters series with two artists back-to-back on same singles, linking Hank Mizell and Warren Smith; the Shangri-Las and the Ad-Libs; Jerry Lee Lewis and Warren Smith; Curtis Lee and Roy Orbison.

The Who working with Melvyn Bragg on a documentary about the band's 15th anniversary for Thames TV's "South Bank Show." . . . Discovered after a national talent search, Speed Limit's first album "First Offence" out (Sept. 8) via Satril. . . . The Vibrators headed a special Rock Against Racism concert (20) with support including Pitchback, Misty and the Rutts.

September tour here of the Ramones, presented by Barry Dickens, first trek by the band since Tommy Ramone quit and was replaced by Marc Bell. . . . October tour for Warners act Climax Blues Band, mostly university gigs.

WEA prices up here, singles jumping from roughly \$1.52 to \$1.71 and full-price albums from \$7.20 to \$8.39, other lines being similarly raised. . . . Grace Jones in for her first national tv exposure here, BBC-1's "Seaside Special." . . . Randy Newman signed long-term publishing deal with Chrysalis here for his Hightree Music for the U.K. and Eire, including titles from the "Little Criminals" album.

Former production assistant Fiona Keeling now production controller for Island and Stiff Records here. . . . Irish singer Dana, GTO artist, to marry in October. . . . Name at last given to Nick Mobbs' new company, set up with WEA U.K.—it will be the Automatic Record Company Limited. . . . Mike Reynolds, former Record and Radio News staffer, setting up company syndicating radio programs, and is in Los Angeles for talks with stations there.

London-based band Fischer-Z signed worldwide recording deal with United Artists here, and its first album is being produced by Blondie's Richard Gottehrer. . . . Nick van Eede, 19-year-old writer-producer, becomes only the third signing to ex-Animal Chas Chandler for management, the others being Jimi Hendrix and Slade. . . . Coming within the Polydor m-o-r division: "The Bible," a concept album by the Family of Love, including Demis Roussos in the lineup, one side featuring the New Testament and the other side the Old Testament.

Five nights at the Sanyo-sponsored jazz festival in Chichester, Sussex (Oct. 11-15) for the Woody Herman band, which will give retrospective views of the old Herman herds. . . . Another London pub-rock venue, the Rochester Castle, likely to fold unless around \$6,000 can be raised, via a series of fund-raising, to wipe out the debt.

First headline concert tour starts Sept. 23 for Andrew Gold, last here as special guest on Linda Ronstadt performances two years ago. . . . Believed ex-Sex Pistol Johnny Rotten will appear in the Who's movie "Quadrophenia" to be directed by Frank Rhoddam. . . . Coming this fall: two new Beatles' double LP compilations from EMI, one covering "1962-67" and pressed in red vinyl, and the other going on up to 1970, pressed in blue. PETER JONES

BOGOTA

The legal hassles involving Julio Iglesias' contract for Colombia have ended. All new and old (Continued on page 97)



NOLAN BIGGIE—Three of the five Nolan Sisters visit Radio City Liverpool disk jockeys Chris Jones, left, and Mark Joenz. WEA U.K.'s first album from the Nolan Sisters, "20 Giant Hits" on the Target label, is being given a \$400,000 marketing campaign which includes television advertising. The LP, released in early July, has already hit number three spot in the charts, and is now showing clear profit. The group, who never made the charts before, sing established hits by other artists on the album.

Complete Restructuring Of RCA London's Exec Staff

LONDON—Ken Glancy, managing director of RCA U.K. has announced further appointments and realignments of responsibility in the London head office. These complete the major restructuring begun with the departure of marketing manager Julian Moore and promotion manager Ken Bruce at the beginning of August.

Key changes include the appointment of Peter Bailey, previously business affairs manager, to the position of manager, commercial marketing. Heads of the field marketing, national sales, radio/tv promotion, creative services and artist liaison departments will report directly to Bailey.

Among these heads are John Howes, who joins the company from Polydor as national sales manager, and Winston Lee, who joins from Private Stock as promotion manager.

The A&R department is restructured to comprise a domestic and an international section. Independent producer Bill Kimber joins RCA as manager, U.K. A&R, while Shaun Greenfield becomes manager, international A&R. Both will report to

creative development manager Derek Everett.

Both Everett and Bailey will in turn report directly to Glancy, along with other departmental heads, namely personnel manager Stan White, financial controller Charles Brown, factory manager John Rolfe, distribution manager Ian Dineley, press and public affairs manager Jonathan Morrish and new international sales manager Brian Hall.

RCA is currently examining a list of suitable sites in Central London, with a view to bringing the entire U.K. record division, presently located in three different buildings, under one roof. No move is likely before the new year, however.

Voulzy's Hit Here

NEW YORK—Laurent Voulzy's "Rockollection," the single which sold over three million copies to date in Europe, is now being released here by RCA. The collection of American rock hits are sung by Voulzy in English. A story line in French gives the disk a unique Anglo-French stamp.

Durium Reports 35% Increase In 1977 Sales

By DANIELE CAROLI

MILAN—Durium, certainly one of the most successful Italian record companies over the past three years, reports a 35% upturn in 1977 sales of disks and prerecorded tapes, compared with the 1976 figures.

Total sales, revealed at the company's annual conference, were \$6.25 million.

The conference, highlighted by a visit to the Erba pressing plant, now equipped with the most modern machinery, also learned of a new licensing deal with U.S. label Can't Stop, plus new signings to its Italian artist roster.

Krikor Mintangian, president and managing director, welcomed 60 visitors, including salesmen and press, plus artists Wess and Daiano, and the group Opera. The party was taken by bus from Milan to Erba to see the U.S.-manufactured Lened automated record pressing systems, aimed at greatly increasing production, and the refurbished galvanic division, which leads to improved quality control.

At a general meeting, delegates were told that the Can't Stop label, previously handled in Italy by CGD-MM, features Village People and the Richie Family among its artists. Other labels represented by Durium are Casablanca and Oasis (U.S.); Hansa and Jupiter (West Germany); and RKM (Belgium).

The domestic roster is increased by the signing of singer-writer Daiano, established pop band Camaleonti, television personality Gloria and new group Colorado.

In an exclusive interview, Mintangian said, "Our 1978 fiscal year, from July 1, 1977, to June 30, 1978, gave us sales of around \$6.25 million, but the result could be even better as there are some final calculations still to be made. Certainly it is a remarkable increase over the previous year, which was also satisfactory with some \$4.66 million coming in from records and tapes.

"U.S. and German product contributed greatly to our achievements in Italy. The 'Thank God It's Friday' soundtrack album is doing well now,

but we look for even better sales when the film is premiered here in September.

"But our domestic artist roster is strong, including such popular performers as Fausto Papetti, Wess, Dori Ghezzi, Gino Paoli, Roberto Murolo, Nanni Svampa, Nini Rosso, all giving good sales with new releases as well as back catalog."

Durium, which has its own distribution operation, is not worried by growing competition in this area. Mintangian says, "We have enough space to work without difficulty. While no overall expansion for the music industry is registered in Italy, our own market share grew remarkably well, thanks to that long list of hits."

"Though the record business here is suffering from a general economic crisis, I'm sure there will be favorable developments in the near future."

But a much-debated subject throughout the Durium conference was that of promotion. Mintangian says, "This is a real headache for the

entire industry. We plan to improve our action on the existing channels, RAI-TV, the national radio and television network, and the music press, along with the most influential of the local radio and tv outlets. They can all help stimulate consumer reaction.

"However if promotion is a real problem, it has to be admitted that the record companies should be ready to invest more money in it. My view is that its importance has been underrated in the past.

"Our plant improvements give satisfactory results. We seldom pressed for outside customers. On the contrary we were often forced to have our own product pressed by outside plants, sometimes two or three different ones when we had big smash hits.

"Now we should be able to take care directly of all our requirements. My one concern is that our number of new releases increases year by year. That leads us right back to the vexed problem of shortage of good promotional outlets."

COMPANIES INSTITUTE COUNTER MEASURES

Imported Rock Disks Grabbing 30% Share Of the Japanese Market

• Continued from page 3

ports are the answer. They are also much less expensive.

The average price for a domestically-produced LP is about \$11.35. The same imported LP ranges between \$8.20 and \$9.10. If the disks are shipped by sea they are priced even lower. Some are priced as low as \$6.80.

Some manufacturers feel that if imports continue to take 30% of the market for Western music disks, there will no longer be any attraction in licensing contracts. Since these contracts involve high royalties, many manufacturers feel that now that imports are eating away at their market shares it makes their role as licensees economically unfeasible.

The ideal countermeasure to the import problem has been the release of the disks at the same time that they make their U.S. or European debut. Although manufacturers cannot hope to rival imports in price, they are moving up the release dates of their disks, and this has been quite effective.

Nippon Phonogram Co., for instance, released "And Then There Were Three" by Genesis at the same time all over the world, and it reports that initial orders were up 50% compared with normal releases. This may be an extreme example, but the strategy works.

The company plans to consider taking the same measure for 10cc and Graham Parker in the future. Although prices at \$11.35 are more costly than imports, it is adding liner notes to attract buyers.

Warner-Pioneer, a company under the WEA umbrella, also sees simultaneous releases of new records by major artists as the solution to the problem of imports, and it has gained WEA's cooperation. Company officials confide they are no

longer finding imports of new releases such a trying problem.

Toshiba-EMI Ltd. plans to synchronize the announcement of new disks by major artists worldwide. Paul McCartney, the Rolling Stones, the Beatles, Steve Miller and Bob Seger all fall under this category.

However, there are drawbacks to this strategy. In Japan, the normal procedure has been to spend time on promotion before the actual release. Moving up the release date often results in cutting short promotion time.

Another drawback is that the release date is not always definitely known in advance, and so both disk buyers and retailers complain. A third disadvantage is that advance sales efforts are stymied.

Another way manufacturers are dealing with imports is to import directly from licensors themselves. In the case of Warner-Pioneer quantities are low and they are channeled along exclusive sales outlets. In Japan, these disks are designated resale price goods and wholesaling prices are pegged at a constant level. The retail prices are set at the discretion of the retailers. This system is working against newly released imported disks.

However, the prices of disks already in the stores, are being affected by those of the less costly imported disks. Nippon Phonogram is getting round the problem by releasing series of disks at the same price as those of the imports. In some cases, the tag is \$2.25 cheaper than regular products.

However, selling disks at below their standard prices tends to make buyers suspicious and some lose their confidence in the manufacturers because of the price difference. Nippon Phonogram is, therefore, proceeding very carefully.

For the first half year of 1978 2,339,330 LPs, valued at \$9.04 million, were brought into the country, a rise of 12.4% in quantity and 9.6% in value over last year's figures (Billboard, Aug. 5, 1978).

Imports from the U.S. account for 77% of the total with 1,809,644 disks, up 12% on a year-to-year basis. They were worth \$6.6 million, up 10.8%.

After the so-called oil crunch of late 1973, imports started to shoot up and then tailed off. Along with the slumping value of the dollar, they started to pick up again, and now that the dollar is worth only about 190 yen, the effect of imports has become more serious.

The imports reach the market either through importers who are contracted with overseas distributors or through retailers who are tied up directly with overseas distributors.

A rough estimate places the number of importers operating in the country at about 20, while the number of retailers handling imports is growing steadily.

Despite the strength of the yen, prices for imported disks from the U.S. have not fallen drastically.

This is because retail prices in the U.S. for an LP have risen \$1 from \$6.98 to \$7.98. Still, the undeniable fact is that while the dollar was worth about 269 yen on an average last year, its value had declined to 220 yen by this April and to 190 yen by the beginning of this month.

The government is urging enterprises to give back the profits won from exchange gains, and this trend is having an effect on the prices of imports. Another factor is the none-too-bright situation on the domestic market, and with some importers engaged in a price-cutting war, the industry is wondering how the results of this will eventually affect the prices for imports.



GOLDEN KEY—Luisa Fernandez, one of the brightest new recording artists to emerge from West Germany this year, being awarded a special golden key by Siegfried E. Loch, WEA chief, in Hamburg. The award represents German sales of 300,000 units of "Lay Love On You," the 45 now released in more than 20 other territories.

DEALERS & COS. MEET

Verbal Return Deals Cause Much Friction

By PETER JONES

LONDON—Sale-or-return arrangements made with individual retailers by record company representatives on a "nod and wink" basis is a topic which has been causing concern for the Gramophone Record Retailers' Committee here.

It is one subject raised regularly through the GRRC's series of meetings with major companies here. Dealers say the "nod-and-wink" system goes through with nothing in writing and they frequently find the record company concerned will not honor the deal, leaving shops with unsold and over-ordered product.

Harry Tipple, GRRC secretary, says, "Though it is not really a huge problem in itself, it causes friction between dealer and record company and this is obviously a bad thing."

The committee has had meetings with EMI, CBS, WEA, Phonogram, RCA and Polydor and all stressed that any sale-or-return deals should be fully documented. Phonogram's view is that if any of its sales representatives sold albums on a s-o-r promise the deal would be honored. But the representative would be dismissed.

And CBS has said that no rep-

resentative had personal authority to make such deals. Even so, the manufacturers here are presently preparing special s-o-r documentation. This will help the dealer in that representatives can offer selective s-o-r in special circumstances, such as the visit of an artist to the area for a concert, and both sides would have written proof of the deal.

The GRRC has a promise of "careful consideration" by the companies of proposals for extended credit over the build-up this fall to the Christmas peak trade. Tipple says, "I'm sure it is possible to extend that selling time, to spread Christmas out so that it effectively starts at the end of October."

Tipple suggests that, to prevent dealers going overboard and getting too deeply into debt, the amount of credit offered should be calculated on a shop's sales levels over the previous year.

The GRRC is also starting a fight with the radio stations not to play whole albums on the air, encouraging home taping, and in particular not to announce the playing of albums in advance. This is being taken up by the British Phonographic Industry and Phonographic Performance Ltd.

AUGUST 26, 1978, BILLBOARD

From The Music Capitals Of The World

• Continued from page 96

Iglesias to be released under the CBS label, after seven years with Discos Philips. The first CBS release is the single containing "Si Me Dejas No Vale/Cada Dia Mas." ... Mariluz, the Spanish-born, and recently naturalized singer, to represent Colombia in the International Song Fest to be held in Buga, Valle.

Philips' executives claim the best selling pop album of all time is "Saturday Night Fever." Before release of the film, sales achieved an incredible 15,000 copies of the record, while the movie continues to play at two major theatres in Bogota to packed houses.

The WEA group of labels has started distribution through SONOLUX in Colombia as of the first of July after several years with Codiscos. ... Humberto Vesga, after disagreements with CBS, has resigned as head of international a&r. So far no replacement nor news on Vesga's future plans. ... Rumor has it that Demis Roussos will not touch Colombian territory during his upcoming Latin American tour. Information obtained seems to indicate that he fears kidnapping.

Humberto Moreno, after many years with Codiscos where he was Regional Manager for Bogota, and until recently a&r manager in Medellin, resigned. Offer from CBS and Fonogramas FM led to the decision. ... Emilce, one of the best Colombian singers, recently signed to CBS after an eight-year, multiple-LP contract with Discos Orbe. ... Due to no reliable information available on global national sales from independent source, hit parades will reflect airplay of the NUCLEO MUSICAL CARACOL radio stations, divided into rock/pop, and popular latin music.

The soundtrack craze has hit the country with recent releases including "Close Encoun-

ters of the Third Kind" (CBS), "Grease" (Philips), leading in sales. ... All this not considering several cover versions of "Star Wars," "Close Encounters." ... The "Fever" is also hitting Colombia, and CBS, and Philips are off with a bang releasing as much material as possible in the disco field.

Executives of the industry show no interest in raising prices on singles, LPs, and cassettes, after four hikes in the past two years.

"It's a Heartache" by Bonnie Tyler, is rapidly becoming one of the major radio hits throughout the country. ... TV promotion of international acts is finally becoming viable. Several programs are opening doors to films of acts like Santa Esmeralda, Johnny Mathis, Boston, and Boney M. TV programmers are catching on to the favorable audience reaction to these programs, and the record industry is realizing the importance of the promotional value. ... Recent visits of salsa stars Charlie Palmieri, Ismael Quintana and Orquesta Novel were a great success, with thousands filling the bullring for the shows.

MANOLO BELLON

BARCELONA

Big promotional campaign here on behalf of the group Kiss now that Ariola handles distribution for Casablanca in Spain. ... On international repertoire, Ariola also busy on artists like Blondie, Angel, Eddie and the Motors, Bob Marley, the Stranglers, Grace Jones, ELO and Boney M.

Grace Jones performed in the closing show of the Benidorm Song Contest, her single "La Vie En Rose" having sold well in Spain. ... Sheila B. Devotion's "Singin' In The Rain" proved a "sleeper" here, taking many weeks before finally making it in the charts.

After several months in Mexico, Rocio Durcal (Ariola) is back in Spain where her album of songs by Juan Gabriel, featuring mariachi music, has surprised the industry with its huge sales. Now the artist is on a highly-paid three month tour accompanied by Mexican musicians.

Several Catalan artists to work in Cuba soon, including La Trinca (Ariola), Lluís Llach (Ariola), and Maria del mar Bonet, with Andalusian singer Carlos Cano (Movieplay) also invited there for shows. ... New album by Micky (Ariola) includes his single "En El Rollo Esta la Solucion," from the musical comedy "I Love My Wife," performed by Micky in a Madrid theater.

FERNANDO SALAVERRI

OSLO

The Kongsberg Jazz Festival proved an exceptional success this year, opening with the Egil Kapstad Quartet, the girl jazz singer combining her vocal technique with classical guitar, and among others involved were Woody Shaw, Freddie Hubbard, Gil Evans, Ornette Coleman, Dewey Redman, Betty Carter and three amateur big bands.

Dizzy Gillespie and Pat Metheny in for gigs at the Club 7 here. ... Danish group Gasolin selling enormously for CBS, with three records on the company's private top 10. ... CBS to represent GTO Records here, including product from the Movies, Dana, Walker Brothers, the Dooleys, Gary Glitter and Billy Ocean.

Tremendous coverage for Bob Dylan's Swedish concerts in the Norwegian press, with his "Street Legal" album out here. ... Disco here has set new deal with Ariola in Germany including records by Boney M and John Paul Young and in the fall it will also import Ariola classical material.

RANDI HULTIN

EMI Sets New A&R Team To Tackle World Market

LONDON—EMI has put together a new A&R team which it says will spearhead a determined assault on the British and international talent markets.

Led by Brian Shepherd, previously Capitol's European director, the team comprises Chris Briggs, formerly Chrysalis A&R manager; Roger Ames, for three years EMI's international marketing manager; John Bagnall, previously EMI artist development manager; John Darnley, one-time manager of the Kinks' Konk label, who brought the Tom Robinson Band to EMI; Mike Thorne, EMI house producer; and Tom Nolan, who moves from the press office.

Shepherd comments, "We were determined to put together an A&R team that would reflect EMI's posi-

tion as the world's leading record company. We believe we have managed to achieve the right blend of hard-nosed professionalism and unlimited enthusiasm. We all share a total commitment to music and a determination to take EMI even further out in front of the opposition.

"We will never back away from anything new and different. We were first with the New Wave and we intend to be first with anything else that comes along."

EMI Group Repertoire Division managing director Bob Mercer adds, "Our aim is to create and maintain, within the A&R unit, the atmosphere of a small, independent operation which enjoys the luxury of being able to call on the resources of a large company. We are confident we will prove to be the best A&R team in the business."

Billboard Hits Of The World

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BRITAIN
(Courtesy Music Week)
SINGLES

AUGUST 26, 1978, BILLBOARD

This Week	Last Week	Song	Artist
1	5	THREE TIMES A LADY—	Commodores (Motown TMG 1113)
2	1	YOU'RE THE ONE THAT I WANT—	John Travolta/Olivia Newton-John (RSO 006)
3	2	SUBSTITUTE—Clout (Carrere 2788)	
4	18	IT'S RAINING—Darts (Magnet MAG 126)	
5	6	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120)	
6	7	FOREVER AUTUMN—Justin Hayward (CBS 6368)	
7	3	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)	
8	12	5-7-0-6 City Boy (Vertigo 6059207)	
9	9	IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050)	
10	11	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)	
11	23	SUPERNATURE—Cerrone (Atlantic K 11089)	
12	4	SMURF SONG—Father Abraham (Decca F 13579)	
13	21	BABY STOP CRYING—Bob Dylan (CBS 6499)	
14	28	IT'S ONLY MAKE BELIEVE—Child (AGA 522)	
15	19	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BDS 473) *	
16	8	DANCING IN THE CITY—Marshall Hain (Harvest HAR 5157)	
17	20	LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129)	
18	54	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)	
19	10	WILD WEST HERO—Electric Light Orchestra (Jet JET 109)	
20	26	WHO ARE YOU—The Who (Polydor WHO 1)	
21	32	AN THEM—New Seekers (CBS 6413)	
22	13	STAY—Jackson Browne (Asylum K 13128)	
23	16	FROM EAST TO WEST/SCOTS MACHINE—Voyage (GTO GT 224)	
24	24	IDENTITY—X Ray (EMI INT 563)	
25	37	JILTED JOHN—Jilted John (EMI Int. INT 567)	
26	15	LIKE CLOCKWORK—Boombtown Rats (Ensign ENY 14)	
27	36	WALK ON BY—Stranglers (United Artists UP 36429)	
28	14	A LITTLE BIT OF SOAP—Showaddywaddy (Arista 191)	
29	17	RUN FOR HOME—Lindisfarne (Mercury 6007 177)	
30	22	HOW CAN THIS BE LOVE—Andrew Gold (Asylum K 12127)	
31	41	BRITISH HUSTLE—Hi Tension (Island WIP 6446)	
32	47	AN EVERLASTING LOVE—Andy Gibb (RSO 015)	
33	33	NO-ONE IS INNOCENT/MY WAY—Sex Pistols (Virgin VS 22)	
34	64	TOP OF THE POPS—Rezillos (Sire SIR 4001)	
35	25	USE TA BE MY GIRL—O'Jays (Philadelphia PIR 6332)	
36	—	OH WHAT A CIRCUS—David Essex (Mercury 6007 185)	
37	34	STUFF LIKE THAT—Quincy Jones (A&M AMS 7367)	
38	—	YOU MAKE ME FEEL—Sylvester (Fantasy FTC 160)	
39	30	COLD AS ICE—Foreigner (Atlantic K 10986)	
40	72	RAININ' THROUGH MY SUNSHINE—Real Thing (Pye 7N 46113)	
41	48	SIGN OF THE TIMES—Bryan Ferry (Polydor 2001 798)	
42	39	SHA LA LA LA LEE—Plastic Bertrand (Vertigo 6059 209)	
43	42	SOMEWHERE IN THE NIGHT/COPACABANA—Barry Manilow (Arista 196)	
44	29	AIRPORT—Motors (Virgin VS 219)	
45	31	DON'T BE CRUEL—Elvis Presley (RCA PB 9265)	
46	27	IS THIS A LOVE THING—Raydio (Arista 193)	
47	38	COME ON DANCE DANCE—Saturday Night Band (CBS 6367)	
48	—	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)	
49	55	I DON'T NEED TO TELL HER—Lurkers (Beggars Banquet BEG 9)	
50	45	YOU'RE ALL I NEED TO GET BY—Johnny Mathis/Deniece Williams (CBS 6483)	
51	—	GALAXY OF LOVE—Crown Heights Affair (Philips 6168 801)	
52	50	YOU LIGHT MY FIRE—Sheila B. Devotion (EMI 2828)	
53	60	LOVE YOU MORE—Buzcocks (United Artists UP 36433)	
54	—	HOT SHOT—Karen Young (Atlantic K 11180)	
55	58	MAGIC WIND—Earth, Wind & Fire (CBS 6490)	
56	53	ONLY YOU CAN ROCK ME—UFO (Chrysalis CHS 2241)	
57	—	FORGET ABOUT YOU—Motors (Virgin VS 222)	

58	62	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (T.K. TKR 6037)
59	46	MISS YOU/FAR AWAY EYES—Rolling Stones (EMI 2802)
60	44	SHAME—Evelyn "Champagne" King (RCA PC 1122)
61	49	FM (No Static At All)—Steeley Dan (MCA 374)
62	73	SLOW TRAIN TO PARADISE—Tavares (Capitol CL 15996)
63	—	LET THE MUSIC PLAY—Charles Earland (Mercury 6167 703)
64	—	DON'T WANNA SAY GOODNIGHT—Candidate (RAK 280)
65	43	THE RACE IS ON—Suzi Quatro (RAK 278)
66	—	KISS YOU ALL OVER—Exile (RAK 279)
67	59	YOU AND I—Rick James (TMG 1110)
68	40	ANNIE'S SONG—James Galway (Red Seal RB 5085)
69	61	LOVIN' LIVIN' AND GIVIN'—Diana Ross (TMG 112)
70	35	MAN WITH THE CHILD IN HIS EYES—Kate Bush (EMI 2806)
71	51	NIGHT FEVER—Bee Gees (RSO 002)
72	—	PRIVILEGE (Set Me Free)—Patti Smith Group (Arista ARIST 12197)
73	51	DISCO INFERNO—Trammps (Atlantic K 11135)
74	—	DON'T STOP NOW—Gene Farrow/G.F. Band (Magnet MAG 125)
75	56	(DON'T FEAR) THE REAPER—Blue Oyster Cult

LPS

This Week	Last Week	Song	Artist
1	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	
2	4	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic K 50498 (W)	
3	3	20 GIANT HITS—Nolan Sisters (Roger Greenaway) Target TGS 502 (W)	
4	2	20 GOLDEN GREATS—The Hollies, EMI EMTV 11 (E)	
5	8	GREASE—Original Soundtrack, RSO RSD 2001 (F)	
6	5	STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C)	
7	10	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	
8	6	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	
9	7	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)	
10	22	EXPRESSIONS—Don Williams (Don Williams/Caph Fundes) K-Tel NE 1033 (K)	
11	18	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)	
12	11	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETLP 400 (C)	
13	12	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)	
14	New	STAR PARTY—Various, K-Tel NE 1034 (K)	
15	25	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	
16	23	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	
17	16	TONIC FOR THE TROOPS—Boombtown Rats (Robert John Lange) Ensign ENVY 3 (F)	
18	15	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)	
19	13	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)	
20	9	HANDSWORTH REVOLUTION—Steel Pulse (Karl Pitterson/P. King) Island ILPS 9502 (E)	
21	14	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	
22	19	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)	
23	21	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	
24	17	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	
25	26	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	
26	49	B FOR BROTHERHOOD—Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)	
27	24	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongioi) Sire K 56530 (W)	
28	20	SHOOTING STAR—Elkie Brooks (David Kershbaum) A&M AMLH 64695 (C)	
29	44	ROCK RULES—Various, K-Tel RL 001 (K)	
30	27	KAYA—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9517 (E)	

31	46	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52062 (W)
32	43	BACK AND FOURTH—Lindisfarne (Gus Dudgeon) Mercury 9109 609 (F)
33	—	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty) United Artists UAS 30104 (E)
34	34	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)
35	30	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)
36	36	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)
37	47	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)
38	New	SHADOW DANCING—Andy Gibb (Albhy Galuten/Karl Richardson) RSO RSS 0001 (F)
39	54	THE STUD—Various, Ronco RTD 2029 (B)
40	37	OBSESSIONS—UFO (Ron Nevison) Chrysalis CDL 1182 (F)
41	31	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)
42	42	FM—Original Soundtrack, MCA MCSP 284 (E)
43	—	MAGIC FLUTE OF JAMES GALWAY—James Galway (George Korngold) Red Seal LRL 15131 (R)
44	28	YOU LIGHT MY LIFE—Johnny Mathis (Jack Gold) CBS 86055 (C)
45	38	I KNOW COS I WAS THERE—Max Boyce (Bob Barratt) EMI MAX 1001 (E)
46	—	VAN HALEN—Van Halen (Ted Templeman) Warner Bros. K 56470 (W)
47	59	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E)
48	50	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)
49	41	THANK GOD IT'S FRIDAY—Various, Casablanca TGIF 100 (A)
50	—	DIRE STRAITS—Dire Straits (Muff Winwood) Vertigo 9102 021 (F)
51	57	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
52	New	WISH YOU WERE HERE—Pink Floyd (Pink Floyd) Harvest SHVL 814 (E)
53	—	EVITA—Various, MCA MCX 503 (E)
54	—	REAL LIFE—Magazine (John Leckie) Virgin V 2100 (C)
55	New	BLAM—Brothers Johnson (Quincy Jones/Brothers Johnson) A&M AMLH 04714 (C)
56	—	ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)
57	—	A TRICK OF THE TAIL—Genesis (David Hentschel/Genesis) Charisma CDS 4001 (F)
58	—	THE '56 SESSIONS VOL. 1—Elvis Presley, RCA PL 42101 (R)
58	—	HOTEL CALIFORNIA—Eagles (Bill Szymczyk) Asylum K 50051 (W)
60	New	A SONG FOR ALL SEASONS—Renaissance (David Hentschel) Warner Bros. K 56450 (W)

JAPAN
(Courtesy of Music Labo, Inc.)
As Of 8/14/78
*Denotes local origin

This Week	Last Week	Song	Artist
1	MONSTER—*Pink Lady (Victor)—NTVM, T&C Music		
2	THE STRANGER—Billy Joel (CBS/Sony)—April		
3	MR. SUMMERTIME—*Circus (Alfa)—Alfa		
4	NIGHT FEVER—Bee Gees (RSO)—Intersong		
5	MADO-GLASS—*Naoko Ken (Canyon)—Yamaha, Tanabe		
6	TONDE ISTANBUL—*Mayo Shono (BLOW-UP)—Columbia		
7	RINGO-SATSUJUNJIKEN—*Hiromi Go, Kirin Kiki (CBS/Sony)—Nichion, Burning		
8	JOHNNY-NO KOMORIUTA—*Alice (Express/Toshiba-EMI)—JCM		
9	HELLO MR. MONKEY—Arabsque (Victor)—Shinko		
10	CINDERELLA HONEYMOON—*Hiromi Iwasaki (Victor)—NTVM, Geiei		
11	KAMOMEGA TONDA HI—*Machiko Watanabe (CBS/Sony)—PMP		
12	JIKANYO TOMARE—*Eikichi Yazawa (CBS/Sony)—Sunrise McCY		
13	NATSUNO OJUSAN—*Ikue Sakakibara (Columbia)—Top		
14	SAYONARA DAKAWA IWANAIDE—*Mayumi Itsuwa (CBS/Sony)—People Music, PMP		
15	"YAMATO" YORI AIO KOMETE—*Kenji Sawada (Polydor)—Watanabe		
16	STAYIN' ALIVE—Bee Gees (RSO)—Intersong		
17	DARLING—*Kenji Sawada (Polydor)—Watanabe		
18	THOUSAND NIGHTS—*Shinji Harada (For Life)—Burning, PMP		
19	ONNAWA SOREO GAMANDEKINAI—*Ann Lewis (Victor)—Watanabe		
20	MONTE CARLO DE KAMPAI—*Mayo Shono (BLOW-UP)—Columbia		

ITALY
(Courtesy of Germano Ruscitto)
As Of 8/8/78
SINGLES

This Week	Last Week	Song	Artist
1	TU—Umberto Tozzi (CGDMM)		
2	SOTTO IL SEGNO DEI PESCI—Antonello Venditti (Philips/Phonogram)		
3	TI AVRO'—Adriano Celentano (Clan/CGDMM)		
4	WUTHERING HEIGHTS—Kate Bush (EMI)		
5	GENERALE/NATALE—Francesco De Gregori (RCA)		
6	LIU'—Alumni Del Sole (Ricordi)		
7	NIGHT FEVER—Bee Gees (RSO-Phonogram)		
8	CERCAMI—I Pooh (CGDMM)		
9	TARZAN LO FA'—Nino Manfredi (Fonit/Cetra-Cetra)		
10	ONE FOR YOU ONE FOR ME—La Bionda (Baby Records)		
11	FOLLOW ME—Amanda Lear (Polydor/Phonogram)		
12	ANCORA/CITTA' VUOTA—Mina (PDU—EMI)		
13	MORE THAN A WOMAN—Bee Gees (RSO—Phonogram)		
14	RIVERS OF BABYLON—Boney M (Durium)		
15	CANTARE, GRIDARE, SENTIRSI...—Leano Morelli (Philips/Phonogram)		

AUSTRALIA
(Courtesy of 1270 25M)
As Of 8/11/78
LPs & Singles

This Week	Last Week	Song	Artist
1	BAT OUT OF HELL (LP)—Meatloaf (Epic)		
2	GREASE (LP)—Soundtrack (RSO)		
3	CITY TO CITY (LP)—Gerry Rafferty (U/A)		
4	STREET LEGAL (LP)—Bob Dylan (CBS)		
5	SATURDAY NIGHT FEVER (LP)—Soundtrack (RSO)		
6	YOU'RE THE ONE THAT I WANT (Single)—Travolta & Newton-John (RSO)		
7	SOME GIRLS (LP)—Rolling Stones (EMI)		
8	RIVERS OF BABYLON (Single)—Boney M (Atlantic)		
9	WARM RIDE (Single)—Graham Bonnett (Mercury)		
10	MACHO MAN (Single)—Village People (RCA Victor)		
11	BLACK IS BLACK (Single)—La Belle Epoque (Carrere)		
12	PYRAMID (LP)—Alan Parsons Project (Arista)		
13	TOO MUCH TOO LITTLE TOO LATE (Single)—Mathis & Williams (CBS)		
14	WORDS ARE NOT ENOUGH (Single)—Jon English (Polydor)		
15	COLD FACT (LP)—Rodriguez (Blue Goose)		
16	JUST ONE MORE NIGHT (Single)—Yellow Dog (Virgin)		
17	AND THEN THERE WERE THREE (LP)—Genesis (Charisma)		
18	MISS YOU (Single)—Rolling Stones (EMI)		
19	MACHO MAN (LP)—Village People (RCA)		
20	GREASE (Single)—Frankie Valli (RSO)		

HOLLAND
(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Song	Artist
1	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)		
2	WINDSURFIN'—Surfers (CNR)		
3	TOO MUCH TOO LITTLE TOO LATE—Deniece Williams/Johnny Mathis (CBS)		
4	ARABIAN AFFAIR—Abdul Hassan and Orch (Mercury)		
5	YOU'RE THE GREATEST LOVER—Luv (Philips)		
6	LAY LOVE ON YOU—Luisa Fernandez (Warner Bros.)		
7	WET DAY IN SEPTEMBER—Pussycat (EMI)		
8	LET'S ALL CHANT—Michael Zager Band (Private Stock)		
9	OH DARLING—Theo Diepenbrock (CNR)		
10	ONE FOR YOU ONE FOR ME—La Bionda (Fleet)		

LPS

This Week	Last Week	Song	Artist
1	SATURDAY NIGHT FEVER—Bee Gees/Variou Artists (PHON)		
2	BAT OUT OF HELL—Meatloaf (CBS)		
3	GREASE—Various Artists (PHON)		
4	SOME GIRLS—The Rolling Stones (EMI)		
5	F.M.—Various (PHON)		
6	THE SOUND OF BREAD—Bread (WEA)		
7	KAMAHL—Kamahl (PHON)		
8	STREET LEGAL—Bob Dylan (CBS)		
9	PYRAMID—The Alan Parsons Project (EMI)		
10	WONDERLAND OF OPERA—Andre Kostelanetz (CBS)		

5	DIME ABUELITO—Heidi (RCA)
6	NIGHT FEVER—Bee Gees (RSO)
7	GOLONDRINA DE OJOS NEGROS—Rigo Tovar (Melody)
8	IT'S A HEARTACHE—Aria 8 (Polydor)—Juice Newton (Capitol)
9	DANCE DANCER—Pussycat (Capitol)
10	COPACABANA—Barry Manilow (Arista)

SWEDEN
(Courtesy of GLF)
*Denotes local origin
LPs

This Week	Last Week	Song	Artist
1	NIGHTFLIGHT TO VENUS—Boney M (Ariola)		
2	SATURDAY NIGHT FEVER—Soundtrack (RSO)		
3	NATURAL FORCE—Bonnie Tyler (RCA)		
4	STREET LEGAL—Bob Dylan (CBS)		
5	SOME GIRLS—Rolling Stones (EMI-Rolling Stones Recs)		
6	YOU OUGHT TO WRITE...—*Ann-Louise Hanson (GlenDisc)		
7	BARN AV VAR TID—Nationateatern (Nacksving)		
8	THE KICK INSIDE—Kate Bush (EMI)		
9	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)		
10	POWER IN THE DARKNESS—Tom Robinson Band (EMI)		

SWITZERLAND
(Courtesy of Radio-Television Suisse Romande)
As Of 8/5/78
SINGLES

This Week	Last Week	Song	Artist
1	RIVERS OF BABYLON—Boney M (Ariola)		
2	AUTOMATIC LOVER—Dee D. Jackson (Mercury)		
3	LOVE IS IN THE AIR—John Paul Young (Ariola)		
4	SKATEBOARD—*Magnum Bonum (Mercury)		
5	IT'S A HEARTACHE—Bonnie Tyler (RCA)		
6	SINGIN' IN THE RAIN—Sheila B. Devotion (Carrere/EMI)		
7	NIGHT FEVER—Bee Gees (RSO)		
8	YOU'RE THE ONE THAT I WANT—Olivia Newton-John & John Travolta (RSO)		
9	STAYIN' ALIVE—Bee Gees (RSO)		
10	ROCKA & RULLA—Kai P Dal (Sonet)		

NEW ZEALAND
(Courtesy of Record Publications Ltd.)
As Of 8/6/78
SINGLES

This Week	Last Week	Song	Artist
1	RIVERS OF BABYLON—Boney M (WEA)		
2	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (CBS)		
3	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (PHON)		
4	FLASHLIGHT—Parliament (PHON)		
5	SHADOW DANCING—Andy Gibb (FEST)		
6	WARM RIDE—Graham Bonnett (PHON)		
7	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis and Deniece Williams (CBS)		
8	MISS YOU—The Rolling Stones (EMI)		
9	BAKER STREET—Gerry Rafferty (FEST)		
10	GREASE—Frankie Valli (PHON)		

LPS

This Week	Last Week	Song	Artist
1	SATURDAY NIGHT FEVER—Bee Gees/Variou Artists (PHON)		
2	BAT OUT OF HELL—Meatloaf (CBS)		
3	GREASE—Various Artists (PHON)		
4	SOME GIRLS—The Rolling Stones (EMI)		
5	F.M.—Various (PHON)		
6	THE SOUND OF BREAD—Bread (WEA)		
7	KAMAHL—Kamahl (PHON)		
8	STREET LEGAL—Bob Dylan (CBS)		
9	PYRAMID—The Alan Parsons Project (EMI)		
10	WONDERLAND OF OPERA—Andre Kostelanetz (CBS)		

SOUTH AFRICA
(Courtesy of Springbok Radio T)
As Of 7/29/78

This Week	Last Week	Song	Artist
1	RIVERS OF BABYLON—Boney M (Gallo)		
2	SO YOU WIN AGAIN—Copperfield (EMI)		
3	HEIDI—Peter Lotis (GALLO)		
4	FOLLOW ME—Amanda Lear (ARIELA)		
5	LOVE IS IN THE AIR—John Paul Young (EMI)		
6	WUTHERING HEIGHTS—Kate Bush (EMI)		
7	FANTASY—Earth, Wind & Fire (CBS)		
8	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)		
9	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (RAK)		
10	BAKER STREET—Gerry Rafferty (UA)		



CHUM GOLD—Jean-Marie Heimrath, right, Polydor's central regional promotion manager, presents a gold single of the Bee Gees' "How Deep Is Your Love" to CHUM radio in recognition of its support for the disk. CHUM was the first station in Canada to chart the record, and it maintained a top position on their chart for 25 weeks, a record for the station. Receiving the award, from left, are CHUM's J. Robert Wood, program director; John Terminesi; and Roger Ashby, music director.

CONCEPT IS LOSING MEANING

'Limited Edition' A Questionable Handle

By DAVID FARRELL

MONTREAL—London Records of Canada has exercised a rather rare case of honesty to its general public in turning down orders of close to 50,000 units for further pressings of a "limited edition" blue vinyl pressing of the Moody Blues "Octave" album.

The long-awaited studio work by the U.K. band had an initial pressing of 30,000 copies. The LPs were pressed with the "limited edition" exclamation printed onto the album jacket's cover.

According to Ken Verdoni, vice president marketing for London, the label has refused to back down from its promise of a limited edition, and the first run in blue is also the last London will do of the Moody Blues LP. All future pressings are to be in black vinyl, Verdoni says.

The whole issue of "limited edition" slogans has become confusing in Canada recently. Atlantic's blue vinyl pressing of a Genesis EP, "Spot The Pidgeon," also sports a "limited edition" sticker. A WEA spokesman was quoted as saying that the term "limited" can be inter-

preted as meaning as many as the public wants to buy.

The increasing number of records bearing "limited edition" stickers in the past six to seven months has threatened to outnumber the general releases and, according to some retailers, the concept is losing its meaning and impact by sheer number.

Consumer and Corporate Affairs officials in the packaging and labeling division suggest that application of stickers that imply limited edition lots, but are not limited could be in violation of the Consumer Packaging and Labeling Act.

An official at the government agency suggested that discretionary practices in cases such as this are generally controlled by an industry body, in this case the Canadian Recording Industry Assn. A director for the CRIA says that no hard and fast definition has been asked for on "limited edition" advertising, but notes that the general meaning holds that the packaging is the key and that it should be one of a kind. No restrictions on pressing figures have ever been suggested, the spokesman added.

10-Year Old Aquarius Sees Big Future

MONTREAL—Now celebrating its 10th year in business, the Montreal-based Aquarius label has become a major force in this country by working on the theory that most functions of the record business are interdependent.

With that in mind, the company has departmentalized itself in order to encompass the various tasks necessary in developing acts—namely management, publishing and concept bookings.

Terry Flood presides over the label, initially founding it with Bob Lemm, a Montreal graphic designer. A working relationship with promoter Donald Tarlton who headed up Donald K. Donald Productions, evolved and they soon realized that a merger of expertise and money would necessarily have the makings of a very strong company.

Both parties, lacking experience in the record business, led them to brothers Dan and Jack Lazare, both very successful at the time with the French label, Gamma Records.

They, with the addition of Bob "Rags" and Skippy Snair stands as the nucleus of the Aquarius team.

Aquarius' story to the present has run parallel to the growth of rock band April Wine, a unit that has come to enjoy multiple gold and platinum album sales in Canada, a raft of top 30 AM hits and annual tours of the country grossing nine figure ticket sales.

The label has also been responsible for activating careers for a number of Montreal's English stars, including Moonquake and Lewis Furey.

Just recently the label closed its long standing association with London Records, a manufacturing and distribution deal, signing a deal with Capitol Records (Billboard, Aug. 12, 1978). The move included guaranteed release on Teaze and April Wine in the U.S. and guarantees of support for both bands.

The knuckle-dusting rock band Teaze is currently touring Western Canada with April Wine, and is con-

CBS SALES UP 17% FOR 1ST HALF '78

TORONTO—CBS Records of Canada showed record high sales and profit for the first half of 1978, company chairman Arnold Gosewich reported at the annual CBS convention in Los Angeles.

"Consolidated sales increased approximately 27% with all divisions making a solid contribution to this outstanding result," Gosewich said. Continuing, the chairman noted that "a continuing trend of increases was evident in the distribution area. All Records Supply (the distribution arm) was up 20%, A&A Retail Division up 20%, and custom factory sales up 55%."

Gosewich noted that results achieved were done so at a time when the retail market in Canada was less than buoyant. "Hard work and dedication" throughout the operating divisions allowed CBS to go against the tide, and improvements in the company's organizational structure were key points in giving the CBS operation a strong boost in the first six months, he said.

Gosewich also pointed out that the company had achieved 32 CRIA gold and platinum awards in the first half of the year, compared to 19 in all of 1977.

'Prime Cut' To Double Its Run

TORONTO—A quarterly tabloid newspaper, Prime Cut, funded by A&M Canada's national publicity department, is making waves like no other promotion sheet in this country right now.

Conceived and edited four times a year by publicity director James Monaco, the paper is distributed nationally via retail record outlets. With a current press run of 100,000 copies the label plans to more than double the run to make it the largest music paper in the country by fall.

The paper dispenses with the usual glowing hyperbole that record companies tend to splash liberally into in-house copy. It will become an integral part of the 13 week Christmas marketing campaign beginning mid-October, when Prime Cut's Fall issue comes off the press. Some 250,000 copies will be distributed nationally with dealer co-op buys displayed on the back page.

War Of The Labels

TORONTO—The CBS double-album "The War Of the Worlds" has sparked a marketing war between the label and Quality Records, which is marketing the original broadcast recording on the Evolution label.

The conflict first arose when Quality issued an ad release to retailers, asking them to take full advantage of the CBS promotional push on the Jeff Wayne creation, and to stock up on the original "War Of the Worlds."

DISTRIB ACQUIRES STORY TELLER

Weiner Builds An Enviably Kiddie Catalog In a Year

LOS ANGELES—In business for himself less than a year, Jerry Weiner, former Disneyland Records marketing chief, has perhaps the largest 12-inch kidisk catalog available. He is also national distributor for one of the most important moppet tape catalogs.

Following several months' negotiation with Jerry Epstein, Superscope tape marketing manager, IJE Distributing, of which Weiner is president, has become the national distributor for the Story Teller line, a \$2.99 suggested list hardcover book/cassette line of 42 pieces. Superscope previously distributed the line directly through reps.

Kid stuff, parent label for Weiner's own kidisks, will add 40 more 12-inch titles to its \$2.98 suggested list LP line, making a total of 110 albums available by late in September.

Following the initial release of his first contemporary-oriented product including "Grease" and "Saturday

Night Fever." Weiner and his associate, Irv Schwartz, who operates out of Hollywood, Fla., are collating disco, soundtrack and movie themes packages for youngsters.

To fortify their image in the kidisk industry, IJE is readying 12 \$4.98 suggested list "Story Book" albums, which will feature a 12-inch square book with an LP. There again Weiner intends a mix of contemporary titles, such as his first "Introduction To," with the initial release dealing with the Beatles' music. Another release will deal with circus music.

Almost all of Weiner's product is being recorded domestically, with the bulk of it being done under Schwartz's direction in Florida studios.

The youngster-oriented product in content, such as "Grease" and "Saturday Night Fever," is an original approach, with music that is highly danceable and directed at an under-10-year-old audience.

JOHN SIPPEL

Billboard SPECIAL SURVEY For Week Ending 8/26/78			
MIAMI (Pop)		LOS ANGELES (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	DANIEL MAGAL Cara de Gitana, Caytronics 1516	1	CELIA CURZ/W. COLON Only They Could Have Made This Album Vaya 66
2	LISSETTE Sola, Coco 148	2	FANIA ALL STARS Spanish Fever, CA 35336
3	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	3	JOHNNY PACHECO/MELON Llego Melon, Vaya 70
4	NELSON NEO Voz y Corazon, West Side Latino	4	ORCHESTRA HARLOW La Raza Latina, Fania 516
5	ROBERTO CARLOS Amigo, Caytronics 1505	5	HECTOR LAVOE La Comedia, Fania 522
6	JOSE—JOSE Volcan, Pronto 1035	6	W. COLON/R. BLAOS Metiendo Mano, Fania 500
7	ALVAREZ CUEOES Vol 7, Gema 5058	7	ROBERTO ROENA No. 9, International 924
8	LOLITA Mi Carta, Caytronics 1506	8	ORQUESTA BROOWAY Pasaporte, Coco 126
9	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album Vaya 66	9	CHEO FELICIANO Mi Tierra y Yo, Vaya 69
10	LOLITA DE LA COLINA Arcano 3416	10	BOBBY RODRIGUEZ Y LA CIA Latin From Manhattan, Vaya 72
11	SOPHY En Concierto, Velvet	11	SAOCO Macho Mumba, Salsoul 4117
12	BASILIO Demasiado Amor, Zafiro 513	12	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
13	ALVAREZ GUEOES Volume 6, Gema 5055	13	EOOIE PALMIERI The Invigorating E. Palmieri, Tico 1420
14	CHUCHO AVELLANET W.S.L. 4052	14	LA SONORA PONCENA El Gigante del Sur, Inca 1054
15	MARCO ANTONIO MUNIZ Salsa a la Manera de Marco Antonio Muniz, Arcano 3415	15	TIPICA 73 The 2 Sides of Tip ca 73, Inca 1053
16	CAMILO SESTO Entre Amigos, Pronto 1034	16	EL GRAN COMBO Mejor Que Nunca, EGC 013
17	NELSON NEO El Romantico de America, W.S.L. 4114	17	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
18	JULIO IGLESIAS America, Alhambra 27	18	C. CRUZ/J. PACHECO Celia y Johnny, Vaya 31
19	RAY CONNIFF Exitos Latinos, Caytronics 1502	19	LA DIMENSION LATINA Presentando a Andy Montanes, TH 2018
20	ALMA Alma, Alhambra 148	20	OSCAR O'LEON Eloscar de la Salsa, Top Hits 2026
21	ALMA Unlimited, Alhambra 152	21	THE FANIA ALL STARS Greatest Hits, Fania 511
22	JOSE LUIS Tu, Top Hits 2021	22	HECTOR LAVOE De Ti Depende, Fania 492
23	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino	23	JOHNNY PACHECO The Artist, Fania 503
24	OANNY DANIEL Nunca Supe La Verdad, Borinquen 1327	24	ISMAEL RIVERA R. Cortijo—Llaves de Tradicion, Tico 1419
25	NYDIA CARO Alhambra 151	25	J. PACHECO El Maestro, Fania 485

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/26/78

Number of LPs reviewed this week **40** Last week **20**

Spotlight



THE OZARK MOUNTAIN DAREDEVILS—It's Alive, A&M SP6006. Produced by the Ozark Mountain Daredevils. After five studio albums, this eight-man group turns in its first live LP, a two-record set recorded this past April on tour in Missouri and Kansas. The songs range from cool, harmonic pop like the top three hit "Jackie Blue" to chicken scratch rockers ("If You Wanna Get To Heaven") to downhome country material ("Fly Away Home") to songs with '50s arrangements ("Commercial Success"). The songs with the best chance of getting wide singles acceptance may well be the less eclectic, more mainstream numbers like "Followin' The Way That I Feel." The colorful orchestrations feature fiddle, mouthbow, harmonica, banjo and mandolin. Recording quality is excellent throughout.

Best cuts: "Jackie Blue," "You Know Like I Know," "Chicken Train," "If You Wanna Get To Heaven."

Dealers: The Ozarks tour heavily, especially in college locations.

KLAATU—Sir Army Suit, Capitol SW11836. Produced by Klaatu. With last year's "Hope" album, this group took the first step toward overcoming the cynicism aroused by the untrue Beatles reunion rumors which surrounded its first release in early 1977. The Top 40 success of the Carpenters' cover of "Calling Occupants Of Interplanetary Craft" also helped give Klaatu an identity of its own. Its third album deals in a pleasing, glossy pop with shimmering instrumental backdrops. Two of the more remarkable cuts are a "Helter Skelter" type of condemnation of an infamous convict and a bizarre cut recorded and played backwards with the lyrics printed backwards as well.

Best cuts: "Silly Boys," "A Routine Day," "Juicy Luicy," "Older," "Mister Manson."

Dealers: The first two albums both made the top 100.



ASHFORD & SIMPSON—Is It Still Good For Ya, Warner Bros. BSK3219. Produced by Ashford & Simpson. This is possibly the most powerful LP to date from this duo. The self-penned tunes carry excellent lyrics, exceptional music delivered with near perfect execution. The two have balanced this LP with tunes of just about every tempo, as they take on intricate, involved phrasing. Instrumentation is often heavy, usually rhythmic with particularly strong horns. Background singers are impressive, blending perfectly with the couple for a uniform sound.

Best cuts: "Flashback," "It Seems To Hang On," "Ain't It A Shame," "Get Up And Do Something."

Dealers: This duo has developed a strong following.



THE TRAMMPS—The Best Of . . . , Atlantic SD19194. Produced by Ron Kersey, Norman Harris, Ron Baker, Earl Young, T.G. Conway, Bruce Gray. The main selling point here is an 11-minute version of "Disco Inferno," a sizzling cut from the No. 1 "Saturday Night Fever" soundtrack, which recently made number 11 on the pop singles chart. But the group had numerous disco hits before that smash broadened its exposure to a wide pop and soul radio audience. The rest of the cuts here also feature compelling string and horn arrangements and slick, dynamic orchestrations. This album was compiled from three previous Tramps sets on Atlantic: "Where The Happy People Go," "Disco Inferno" and "The Tramps III."

Best cuts: "Disco Inferno," "That's Where The Happy People Go," "Disco Party."

Dealers: The group is a major force in disco.



PLASTIC BERTRAND—Ca Plane Pour Moi, Sire SRK6061. (Warner Bros.). Produced by Lou. The left-field entry of this or any other week is this debut album by the 20-year-old from Belgium who hit the 40s on the Hot 100 in June with the eclectic title track. That good-naturedly bizarre rocker features French lyrics, '50s sax riffs, '60s guitar runs and authentic Beach Boys harmonies. This spirited, exuberant album should appeal to young-thinking record buyers in high school and college locations. It will sell in stores that do well with novelty and comedy material, because while it is not a novelty per se, it is frequently funny and endearing. The basic rock'n'roll instrumentation, spotlighting guitar and sax, keeps the sound primitive and raw.

Best cuts: "Ca Plane Pour Moi," "Naif-Song," "5,4,3,2,1," "Wha! Wha!," "Pognon Pognon."

Dealers: The title translates, "this life's for me." Your customers will want to know this.



BOSTON—Don't Look Back, Epic FE35050 (CBS). Produced by Tom Scholz. For those nearly seven million Boston fans, the wait is finally over. The group that burst onto the scene two years ago to set sales records is back with an equally superior effort that further refines this group's ability to play hard rock underlined by a sweet, melodic base. Eight songs are featured, one an instrumental, and all but two penned by Boston's leading member, guitarist Tom Scholz. Of the other two, one is a collaboration between Scholz and vocalist Brad Delp, while the other is a Delp composition. The searing guitar riffs both stand out and mesh with the remainder of the rhythm section, producing a consistently charged power rock instrumentation. And Delp's gutsy wide ranging vocal dynamics interpret Scholz's material with gusto. Barry Goudreau, lead and slide guitar; Sib Hashian, drums, percussion; and bassist Fran Sheehan round out the Boston unit.

Best cuts: "A Man I'll Never Be," "Don't Look Back," "Feeling Satisfied," "Don't Be Afraid," "Party"

Dealers: You witnessed the sales of the prior LP. Watch this one do the same.



ROSE ROYCE—Strikes Again, Whitfield WHK3227

(Warner Bros.). Produced by Norman Whitfield. The group's third album, following "Car Wash" and "In Full Bloom," is another mix of soft soulful ballads and up tempo funk. Whitfield again wrote, arranged and produced the cuts, though four of the songs are by outside writers. These four cuts are all melodic ballads; Whitfield's contributions, with one exception, are all boldly rocking funk. Lead vocals alternate between Gwen Dickey, the only female in the nine-member group; Kenji Brown, its guitarist, and Kenny Copeland, one of two trumpet players in the lineup. Guitarist Melvin "Wha Wha" Watson also guests on one cut, lending a spacey, synthesized sound. Orchestral direction by Gene Page sparks the five ballads.

Best cuts: "Angel In The Sky," "Help," "Let Me Be The First To Know," "Do It, Do It."

Dealers: The act's first two albums both went platinum.

Billboard's Recommended LPs

pop

CITY BOY—Book Early, Mercury SRM13737. Produced by Robert John Lange. This English sextet demonstrates a penchant for writing witty and sometimes satirical rock songs and has a very sophisticated, stylish sound. Eleven cuts in all presented here—a mixture of uptempo rockers and slower paced material. One cut, "5.7.0.5" is already high on the English charts and showing promise in the U.S. as well. **Best cuts:** "5.7.0.5," "Summer In The Schoolyard," "Goodbye Laurelie," "The World Loves A Dancer," "Moving In Circles."

ALESSI—Driftin', A&M SP4713. Produced by Louie Shelton. The brother duo of Billy and Bobby Alessi, which has been opening shows for teen superstar Andy Gibb this year, returns with another album of airy harmonies on soft, melodic pop songs. Seals & Crofts' long-time producer is enlisted here, as are such top-notch musicians as Seals and Crofts themselves, Richie Havens and Lee Ritenour. Excellent string arrangements on most of the cuts by Gene Page. **Best cuts:** "Driftin'," "Space," "Not Tonight," "Rainbows Go On Forever."

NORTON BUFFALO—Desert Horizon, Capitol SW11847. Produced by Norton Buffalo. Steve Miller's harmonica player and a fine musician in his own right shines here with his second solo LP. There is a blues rock feel throughout with outstanding harmonica work accenting the mix of uptempo and more laidback tunes. Buffalo's vocals are clear and more commanding and he's also joined by excellent studio players who add such instruments as guitars, keyboards, horns, bass and percussion. **Best cuts:** "Desert Horizon," "Age Old Puppet," "Thinkin' About You Babe," "High Tide In Wingo," "Walking Down To Suzy's," "Where She Has Gone."

JAY BOY ADAMS—Fork In The Road, Atlantic SD19195. Produced by Bill Ham. This is mellow country rock with Adams at times coming off like a thinking man's John Denver. Adams sings all the songs in a high clear mountain voice, backing himself on acoustic, electric and slide guitars and on percussion. **Best cuts:** "Saddle Tramp," "I Can Get By," "Superkicker."

LEON REDBONE—Champagne Charlie, Warner Bros. BSK3165. Produced by Joel Dorn. Redbone has an unusually deep and soulful voice and he mixes that with uptempo ragtime tunes and ballads on this pleasing LP. The acoustic guitar stands out and there is infectious use of such instruments as banjos, cellos, violins, tubas, keyboards, ukulele, trumpet and clarinet. **Best cuts:** "Champagne Charlie," "Sweet Sue (Just You)," "Alabama Jubilee," "Big Bad Bill (Is Sweet William Now)," "T.B. Blues."

1994—A&M SP4709. Produced by Jack Douglas. Karen Lawrence, the female member of this guitar/drum quartet, wrote "The Prisoner," the theme song from the film "Eyes Of Laura Mars." Here she sings strong, high pitched lead vocals on nine exciting uptempo rock tracks that each have a distinctive, stylized flavor. Standout is lead guitar work. **Best cuts:** "Once Again," "Shoot To Kill," "Bring It Home," "Radio Zone," "Anastasia."

DIRTY ANGELS—A&M SP4716. Produced by Lew Futterman, Ric Browde, Charlie Karp, David Hull. This is a spirited, energetic blend of power pop highlighted by strong vocals and blazing guitar work. The four man unit of three guitars and drums keeps the pace intense throughout. **Best cuts:** "Call My Name," "Buzz Buzz," "Tell Me," "Lonely Heart," "School Drag," "Honey Honey (Can't You See)."

THE CRYERS, Mercury SRM13734. Produced by Michael Sherman. This five-piece band knows how to play solid mainstream Top 40 pop. Utilizing a standard rhythm section and a little saxophone, a melodic hook-laden batch of songs is served up in a rather catchy form. Vocalist/guitarist Lowry Hammer penned all but one of the 10 cuts and proves he has a solid fix on contemporary pop sounds. The Cryers have a reputation in New York via its CBGB's appearances. Yet the band is not new wave in any shape or form. **Best cuts:** "Shake It Up (Ain't It Time?)," "(It's Gonna Be) A Heartbreaker," "World's On Fire," "I'll Just Steal Away," "Diamond Ladies."

TIM CURRY—Read My Lips, A&M SP4717. Produced by Bob Ezrin. Curry is best known for his starring role in the "Rocky Horror Picture Show" and here he turns in a creditable mixture of rock'n'roll songs paced by his distinctive husky voice. Joining him are such artists as John Tropea, Lee Michaels, and Nils Lofgren adding rhythm guitar, keyboards and accordion, augmenting the guitar/drum base. **Best cuts:** "Birds Of A Feather," "Wake Nicodemus," "I Will," "All I Want," "Sloe Gin."

DONALD FAGEN, WALTER BECKER, DENNY DIAZ—You Gotta Walk It Like You Talk It (Or You'll Lose That Beat), Visa IMP7005 (Jem). Produced by Kenny Vance. Originally recorded almost eight years ago as the soundtrack to a film of

the same name, this LP shows the developing artistry of what later became Steely Dan. The unique phrasing and lyric lines that characterize the later Steely Dan are there already though generally the tunes are a little simpler than what the band is doing currently. But Steely Dan fans will not be disappointed. **Best cuts:** "Dog Eat Dog," "You Gotta Walk It Like You Talk It," "Roll Back The Meaning."

JUICE NEWTON—Well Kept Secret, Capitol SW11811. Produced by Otha Young, Juice Newton, John Palladino. The co-writer of the Carpenters' recent top 10 country hit "Sweet Sweet Smile" is a strong-voiced singer in the country-tinged rock genre. Half of the songs here were written by Otha Young (the other writer of "Sweet, Sweet"), with other songs including a Holland-Dozier-Holland oldie and Bruce Channel's "Hi Baby." String arrangements spark several of the softer cuts but most of the instrumental backgrounds are basic and uncluttered. **Best cuts:** "So Many Ways," "A Love Like Yours," "Close Enough," "Go Easy."

CLEO LAINE—Gonna Get Through, RCA AFL12926. Produced by Ken Gibson. Drab graphics and no liner notes don't prevent Laine from ringing the bell with an outstanding LP. Her 10 songs are contemporary, a change from her usual reliance on standards, and she gets compelling instrumental solos from Paul Hart and Ken Gibson as icing on her cake. Laine's wide range and solid musicianship stand out. **Best cuts:** "When Need You," "One More Night."

PAPA JOHN CREACH—Inphasion, DJM DJM18. Produced by Pardo Jones. Fiddler/singer Creach employs a few guest appearances from the likes of Dr. John, Johnny "Guitar" Watson, David LaFlamme and Darcus to help him on this solo effort. With lots of musicians overall on such instruments as synthesizer, keyboards, bass, guitars, drums, and fiddles, the result is a spirited r&b/disco synthesis. **Best cuts:** "Inphasion," "Night Fire," "To Fill The Need," "All The World Loves A Winner," "Flow With The Feeling."

THE SHIRTS—Capitol SW11791. Produced by Mike Thorn. This six-piece outfit, featuring one female vocalist, demonstrates a flavorful rock'n'roll and power pop sound. The self-contained group uses keyboards, guitars, bass, drums, a percussion and also writes gritty, street-wise lyrics. **Best cut:** "Reduced To Whisper," "Teenage Crutch," "10th Floor Clown," "The Story Goes," "Running Through The Night."

soul

SHIRLEY CAESAR—From The Heart, Roadshow (UA) LA8661. Produced by Michael Stokes. Shirley comes on strong with eight inspirational songs, semi-religious in lyrical content. Backup is contemporary with strings, horns, three percussionists, synthesizer and vocal group. The Caesar sound is highly emotional—and pleasing—and it's evident that Shirley sings as the title indicates, from the heart. **Best cuts:** "React Out And Touch," "He's A Friend."

THE SOFTONES—Brand New Day, H&L HL69029. Produced by Landy McNeal. This workmanlike combo, with Hugo Luigi's label for some years now, delivers a solid set here in the Spinners/Tavares mold. Material runs the range of zipp disco as in "Street Music" and "That's What Love Can Do" via ballads like "Silly Billy" and "I Got Time On My Hands" to best of all midtempo affairs such as "I Played The Fool" and "I Won't Let You Down This Time." Orchestrations are beef and well-executed, while the combo's members swap lead and unite for harmony. **Best cuts:** "I Played The Fool," "That's What Love Can Do," "I Won't Let You Down This Time."

country

RODNEY CROWELL—Ain't Living Long Like This, Warner Bros. BSK3228. Produced by Brian Ahern. Evolving from Emmylou Harris' band, Crowell issues a strong LP showcasing his singing potential and writing abilities. He's supported by such banner talents as Albert Lee, Willie Nelson, Ry Cooder, Ma Rebenack, Byron Berline and Harris. There's a country-rock slant with an emphasis on guitars. **Best cuts:** "Elvira," "Voilà: An American Dream," "I Ain't Living Long Like This," "Son For The Life."

MEL McDANIEL—Mello, Capitol ST11779. Produced by Johnny MacRae. Mellow aptly describes the production of this LP which provides a quality blend of songs with tasteful instrumentation while fiddle, mandolin and French horn are the extras that add interpretive touches to various cuts. The diversity in the LP's subject matter lyrically makes it even more interesting as a total album package. **Best cuts:** "Dir The Lights (And Pour The Wine)," "It's About Time," "Love Is A Miracle," "The Farm," "Bordertown Woman," "Oklahoma Wind."

(Continued on page 10)

Spotlight—The most outstanding new product of the week's release 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. Album receiving a three star rating are not listed. Review editor: Ed Harri son; reviewers: Eliot Tiegler, Gerry Wood, Allen Penschansky, Jez Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Roman Kozal, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

PARLEZ-VOUS SMASH!

**Laurent Voulzy's Debut Single In America
Is Already Over Three Million Units
And Just Shipping!**

France 1,800,000

Italy 250,000

Spain 250,000

Canada 150,000

Belgium 150,000

Germany 200,000

Argentina 120,000

Brazil 100,000



RCA RECORDS INTERNATIONAL

Closeup

BOB DYLAN—Street Legal, Columbia JC35453. Produced by Don DeVito.

In the chronicle of Dylan's recording history, "Street Legal," his current release stands out among his best. The LP incorporates most of the diverse elements the one-time folksinger has introduced to the pop music scene, but it also stands alone as an exemplary piece of work if it had been done by any other artist.

Dylan electrified the folk music scene 15 years ago when he set his impassioned pleas for racial justice, human understanding and brotherly love to the strident beat of rock'n'roll, shocking the acoustic purists of traditional folk music.

His influence, since then, on the creative output of other popular artists has been enormous. No wonder his current efforts are being examined in so harsh a light.

"Street Legal" takes on a greater value, in fact, when one considers that the nine songs contained therein were influenced by pressure churned in the dissolution of a marriage of 10 years.

The album's chief flaw is its most topical attribute. Many of the songs follow the pattern of past success insofar as melody and structure are concerned, yet the manner the songs are crafted makes them stand out from other contemporary releases.

Dylan, far from escaping into the commonplace, has succeeded in introducing distinctive new touches into his own patented sound, much in the same fashion the Rolling Stones have been able to keep up with current tastes.

"Street Legal" begins with the cover art, which shows Dylan in his archtypical guise of street poet, peering out of an anonymous doorway, a symbol of transience. Flipside shows another side of the poet, a black and white portrait that makes him appear a cross between Alice Cooper and Lou Reed, elements of his personality that are seeping out only in the more recent stages of his career.

The music begins with the haunting, perplexing "Changing Of The Guards," a raw rocker that features the urgent background voices of Carolyn Dennis, JoAnn Harris and Helena Springs. Like other classics Dylan tunes, the motif of life and love as a card game dominates the lyric.

Dylan cranks up his penchant for creative allegory and demonstrates his mastery of the traditional blues form with "New Pony," an existential shout that benefits from the

backing vocals of the aforementioned trio. But it is a blazing sax solo by Steve Douglas that makes this tune sizzle and stand out as another example of Dylan's ability to move in new directions.

The next two songs contain fur-



Bob Dylan

ther examples of the stuff that has made Dylan a master songwriter. "No Time To Think" is an 8:19-minute saga that can be listened to repeatedly. It contains a wealth of comment on the comings and goings of a typical contemporary existence. "Baby Stop Crying" is another cowboy-leaves-the-homestead-and-hits-the-road tune, launched with the declaration that "You've been down with a bad man babe, now you're back where you belong" and then, a request to hold the tears forms the chorus.

Side two opens with another tune cut in the classic Dylan mode. "Is Your Love In Vain" is similar to earlier Dylan tunes but it requires several listenings to appreciate its freshness. The next cut "Senor" is a sarcastic account of an allegorical journey, the sort of storyline that makes Dylan a compulsion among those who look to poets for prophetic advice (who is to judge what portion of his audience that includes?) The arrangement, helped again by Douglas' mournful sax, is haunting.

The album rolls on with another bitter love ballad, "True Love Tends To Forget," that is relatively undistinguished, ventures into a pleasant honky tonk country tune, "We Better Talk This Over," and concludes with "Where Are You Tonight?" a rousing complaint about lost love.

"Street Legal" is not as powerful overall as other Dylan albums, such as "Blonde On Blonde" or "Blood On The Tracks," but it has enough well-crafted songs on it to rival most contemporary product.

DICK NUSSER

General News 45 Picture Sleeves

• Continued from page 1

colored vinyl and square pressings.

Picture covers, often with primitive and/or provocative illustrations, have become almost obligatory in the limited-sales, collector-oriented punk market.

But the new momentum is coming from the major labels, which are using the strategem for their mainstream pop and rock acts and selected new artists as well.

The idea is not innovative. RCA, Columbia, Decca and Capitol all utilized photo sleeves back in the 1940s, and when the Beatles scored in 1964 Capitol issued most of the Liverpool group's 45s in slickly-designed, eye-grabbing sleeves designed by Marvin Schwartz.

But never have so many been issued as in 1978.

More than 15 titles on Billboard's Hot 100 this week carry illustrated sleeves, from Elektra/Asylum, A&M, Capitol, Atlantic, United Artists, Warner Bros., RSO, RCA and EMI America.

Labels are prepared to absorb the substantial production costs—running at 5 cents per sleeve more than regular covers, some say, and the figure can go higher—in return for the benefits of extra exposure at retail level, and of cross-merchandising.

Virtually all the present picture sleeved hits boast the act's new or current album, via either a one-line print plug or a scaled-down reproduction of the LP jacket itself.

"It's obviously a good merchandising tool," says Tom Roos, sales manager for the Record Bar chain, "but only as good as the retailer who uses it.

"If the cover's displayed, if it's highlighted in the rack or at the counter, then it'll often help sales.

"But it's barely more useful than a regular release if it's just sitting in the browser with all the others."

Roos agrees that picture sleeves have been making a comeback over the past year or so, and gathering special momentum during the past six months, "particularly from the WEA group."

He holds that the ploy is most effective for acts with strong visual identification and appeal, as with Linda Ronstadt's "Back In The U.S.A."—"that'll help sell the record"—and for those with a teen following, like Shaun Cassidy.

The appeal of portrait covers to younger disk buyers is confirmed by Larry Rueger, national director of merchandising and buying for Lieberman Enterprises.

He observes that some accounts have recently begun to call up and inquire if certain releases carry picture sleeves, reflecting the increased awareness and value.

Rueger, noting that they are most evident and most effective in the mainstream pop market with artists like Rita Coolidge and Jackson Browne, believes that people are starting to keep the covers. "There are more and more collectors out there," he adds.

Like the Lieberman executive, Polygram Distribution's national singles director, Rick Bleiweiss, is taking calls enquiring about picture covers on specific 45s.

"It brings a little extra attention to the record, especially in situations where retailers expose the sleeve at point-of-purchase."

Comments Gregory Jones, singles buyer for Washington D.C.-based distributor, Schwartz Bros.: "Whatever you can do to merchandise a single should be done, provided the cost factor doesn't get out of hand."

Picture sleeves are definitely a plus, he continues, both for estab-

lished names and, occasionally, new acts.

"It's all part of the excitement, the fun, that's happening in the singles market right now," Jones concludes.

The merchandising aspect underpins most labels' philosophy about picture covers, as Mel Posner, vice chairman of Elektra/Asylum, points out.

E/A presently boasts sleeves on hits by Jackson Browne and the Cars, plus the latest Ronstadt—a hint of the cover art coming on her "Living In The U.S.A." album.

It's also successfully employed the strategem for past 45s by Andrew Gold and Carly Simon, among others.

"We only do it when there's a special reason," continues Posner, "when we believe that the record will benefit from the added emphasis, either with a new band like the Cars, or with established names."

The decision comes out of Elektra/Asylum marketing meetings, usually after a recommendation by singles sales manager Lou Maglia and subsequent discussion.

It's rare, observes Posner, that the picture sleeving of a 45 results from pressure by the artist. Other labels concur on this point.

The E/A executive goes on to emphasize the importance of cross-merchandising, specifically plugging the act's album via the 45 sleeve in some way that is representative or indicative of the LP art.

A&M's vice president of creative services, Jeff Ayeroff, explains that the label—which began increasing its use of picture covers around the time of Peter Frampton's sales breakthrough—sees it as a means of promoting catalog as well as an artist's current album release.

The company has three sleeved disks (Pablo Cruise, Rita Coolidge, Quincy Jones) on Billboard's Hot 100, and one imminent on the new Captain & Tennille hit.

The tactic is also useful when part of an "image" campaign, adds Ayeroff, as in the case of Chuck Mangione.

"It calls attention to special records which we know are hits," he says, "in addition to acting as an informational device. We're getting a lot of positive feedback from the field about these covers."

For Atlantic, the picture sleeving of Abba's "Take A Chance On Me" was an important part of the label's plan to establish the act in the U.S.

As the graphics of "Abba: The Album" posed a certain identity problem, according to senior vice president and general manager, Dave Glew, the 45 color portrait was used to stress the group's visual image.

"We used it in conjunction with our display and merchandising efforts," he explains, "and projected a full identity for Abba."

Atlantic also sleeved the Rolling Stones' "Miss You," its first single since the band re-signed with the company for the U.S. The move was made to reflect the continuing superstar status of the Stones, observes Rolling Stones label president Earl McGrath.

The quintet's next 45, "Beast Of Burden," also seems set for a cover portrait.

Other acts visually portrayed on chart records this summer include A Taste Of Honey, Chris Rea, Cheryl Ladd, Gerry Rafferty, Steve Martin, John Travolta & Olivia Newton-John, Michael Johnson, Jefferson Starship and Kristy & Jimmy McNichol.

New sleeved releases feature Shaun Cassidy, Bonnie Tyler, Funkadelic, Paul Anka, the Skyliners and Elvis Presley.

RCA's Profits

• Continued from page 4

sales and marketing," Carter observes.

"I had to put a lot of these people together in my last post at Polygram," he reflects, "acting as liaison with the major distributed labels to assure maximum external follow-through on all product, and the development of new artists.

Carter feels the real success of RCA since Summer took the reins has been in breaking down the former label image of stodginess connected with a large corporation.

"We're really a relatively small close-knit family with an ability to communicate directly with the industry," he maintains.

The new sales/marketing structure reflects this new outlook, with all branch managers incorporated into a feedback program on all new product well in advance of the actual release.

"Based on their indications of merchandising material needs likely tie-ins with tours via media and radio, and in-store display potential with key chains and rackjobbers, we then structure a concentrated plan on every release with the involvement of the sales, distribution, promotion, and publicity departments, and the product managers.

"Nothing is left to chance," he emphasizes. "Rather than just push the stuff out and then try to make it fly all these elements result in a decision on how much product will be manufactured, and what level of support is committed."

While staying with 18 branches including Hawaii, the field organization is being realigned to handle new activity at the local level. Starting with the major New York and Los Angeles outlets, the new branch sales managers posts created for Bob Rifici and Jim Bego respectively will give the branch managers more time for overall planning (Billboard Aug. 12, 1978), Carter notes.

"The recent Salsoul and Rocket deals, and the renewed Pablo and Pablo Live agreements, among others, all increase the need for greater communication with the interested parties to insure that their needs are handled," the field marketing boss notes.

As RCA grows with its own roster, and continues to pick up other distribution and label deals, he sees the field merchandising and branch sales manager arrangements expanding.

Local promotion people are now integrated administratively with sales and merchandising. Each branch also has at least one person to assure adequate inventory at all times, and that the product is as visible as possible in the retail marketplace with as much in-store play as possible.

Carter sees in-store video use as one of the growth areas, noting "we're building video into most of our new artist campaigns, with the creative aid of Steve Kahn and his video department. And we've seen pretty good success."

He acknowledges the video hardware problem at retail is tough, as it's expensive to co-op the record/playback equipment needed. Under review is a plan to get the RCA SelectaVision VTR's used, "and we're looking for a program to integrate product and players for retailers."

Briefs By BMI, ASCAP

• Continued from page 3

as to make virtually any cooperative or joint economic activity with any impact on price illegal per se."

Both the senior society and BMI argue that courts and government agencies in the past have all recognized the appropriateness of the blanket license concept as a realistic solution of the complex problem of music licensing.

ASCAP further charges that the CBS plan for determining a per-use

license would merely substitute one form of price fixing for what is alleged to be another.

In its reply brief, BMI again takes issue with CBS for "lumping it together" with ASCAP as a combination of sellers. "BMI is an independent middleman in which writers and publishers play no management role," the brief declares. "BMI's pricing decisions are BMI's alone; writers and publishers play no part in them."

7-Label Ad Push

• Continued from page 4

ing has been placed are KMJQ, KCOH and KYOK. Country ads are running on KIKK-FM, KILT AM/FM, KRGE, KRLY and KLOL carry pop product ads.

Daily is providing 850 T-shirts to participating stores. Each shirt carries a different artist plug and program designation.

Copyrights Rewarded

LOS ANGELES—Alpheus Music Corp.'s first annual competition for music copyists has been won by Lisa Kellman of North Hollywood, for a \$200 cash prize. Pamela Susan Chun of Los Angeles was runner-up, and wins \$100; Jesse Buck of Venice takes third prize of \$50.

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DOLLY PARTON'S LATEST ALBUM FEATURING SIX NEW PARTON ORIGINALS, AND THE TITLE SINGLE "HEARTBREAKER" (PB-1296)

Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/26/78

Number of singles reviewed

this week **79** Last week **101**

Top Single Picks

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Pop

WINGS—London Town (3:48); producer: Paul McCartney; writers: McCartney, Laine; publishers: MPL Communications/ATV, BMI. Capitol PR08908. This is the third single and title track from the group's platinum LP and it's a melodic, atmosphere ballad about the city of London. As usual Paul McCartney's voice is standout.

STEELY DAN—Josie (4:30); producer: Gary Katz; writers: Walter Becker, Donald Fagen; publishers: ABC/Dunhill, BMI. ABC AB12404. The third single from Steely Dan's smash "Aja" LP is a rhythmic rocker featuring outstanding vocals, a funky, steady beat, and Becker & Fagen's typical wry lyrics.

recommended

JANIS IAN—That Grand Illusion (2:48); producer: Joe Wissert; writer: Janis Ian; publisher: Mine, ASCAP. Columbia 310813.

TOMMY ROE—Dreamin' Again (3:13); producer: Steve Barri, Jay Graydon; writer: T. Roe; publisher: Roebot, BMI. Warner Bros. WBS8660.

STEPHEN STILLS—Can't Get No Booty (3:20); producers: Stephen Stills, Ron Albert, Howard Albert; writers: S. Stills, D. Kortchmar; publishers: Gold Hill/Colgems-EMI/Kortchmar, ASCAP. Columbia 310804.

BLONDIE—I'm Gonna Love You Too (2:05); producer: Mike Chapman; writers: Mauldin, Sullivan, Petty; publisher: MPL. Chrysalis CHS2251.

PAUL ANKA—Brought Up In New York (Brought Down In L.A.) (3:30); producer: David Wolfert; writers: P. Anka, D. McCormick; publishers: Koppelman-Bandier/Paulanne, BMI. RCA JH11351.

CARLENE CARTER—Love Is Gone (2:37); producers: Bob Andrews, Brinsley Schwartz; writer: Alex Call; publisher: Jondora, BMI. Warner Bros. WBS8658.

BELLAMY BROTHERS—Wild Honey (2:44); producer: Michael Lloyd; writer: Howard Bellamy; publisher: Famous, ASCAP. Warner Bros. WBS8627.

DR. HOOK—Sharing The Night Together (2:53); producer: Ron Haffkine; writers: E. Struzick, A. Aldrige; publishers: Music Mill/Alan Cartee ASCAP/BMI. Capitol P4621.

STEVE HARLEY—Roll The Dice (3:12); producer: Michael J. Jackson; writers: S. Harley, J. Partridge; publisher: Sebastian. Capitol P4622.

RICHIE FURAY—Dance A Little Light (2:54); producer: Jim Mason; writers: Richie Furay, David Diggs; publishers: Song Mountain, ASCAP/Instant Joy, BMI. Asylum E45520A.

BILLY FALCON'S BURNING ROSE—Sail Away (2:50); producer: J.L. Tannenbaum, B. Falcon; writer: B. Falcon; publisher: Songs of Manhattan Island, BMI. Manhattan MRX1232Y.



Soul

NATALIE COLE—Lucy In The Sky With Diamonds (3:45); producers: Charles Jackson, Marvin Yancy, Gene Barge; writers: J. Lennon, P. McCartney; publisher: Maclen, BMI. Capitol P4623. This is a fiery and soulful interpretation of the Lennon/McCartney composition taken from Cole's just released double live LP. The song is supported by full orchestra.

THE JACKSONS—Blame It On The Boogie (3:32); producer: The Jacksons; writers: Mick Jackson, Dave Jackson, Elmar Krohn; publishers: Global Musikverlag/Global Musik GmbH, ASCAP. Epic 850595 (CBS). Newest from the consistent Jackson family is a delightful upbeat-tune that is filled with multiple hooks, a light and airy lead-vocal and tight harmonies.

DRAMATICS—Do What You Want To Do (3:56); producer: Ron Banks; writers: Daryl Hall, John Oates; publishers: Unichappell/Hot-Cha, BMI. ABC AB12400. This remake of Hall & Oates' philosophical ballad, a top 30 r&b hit two years ago, has a bluesy vocal riding over a backdrop of slick strings. The tempo is slow, but there is a lot of dramatic tension in the excellent melody.

recommended

HIGH INERGY—Lovin' Fever (3:17); producer: Kent Washburn; writers: P. Sawyer, M. McLeod; publisher: Jobete, ASCAP. Gordy G7161F (Motown).

BEN E. KING—Tippin (3:57); producer: Jim Stewart, Bettye Crutcher; writer: Bettye Crutcher; publisher: Dejuano, BMI. Atlantic 3494.

CREME D'COCOA—Do What You Feel (3:57); producers: Tony Camillo, Cecile Barker; writer: Tiny Barge; publisher: Barcam, BMI. Ventura V102.

LEON HAYWOOD—Party (3:30); producer: Leon Haywood; writers: Leon Haywood, Tony Coleman; publisher: Jim-Edd, BMI. MCA MCA40941.

THELMA HOUSTON—I'm Not Strong Enough To Love You Again (3:21); producers: Terry Woodford, Calyton Ivey; writer: F. Johnson; publisher: Stone Diamond/Song Tailors, BMI. Tamla T5429F (Motown).

CRACKIN'—Double Love (3:06); producer: Michael Omartian; writer: M. Omartian, A. Lucas, B. Bory; publishers: See This House/Crackin'/Big Ears, ASCAP. Warner Bros. WBS8657.

VAN MCCOY—Two Points (3:27); producer: Van McCoy, Charles Kipps; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. MCA MCA40938.

THELMA JONES—I Second That Emotion (3:29); producer: Bert Decoteaux; writers: W. Robinson, A. Cleveland; publisher: Jobete/Stone Agate, BMI. Columbia 310814.

DAVID SIMMONS—Will They Miss Me (3:30); producers: Larry James, Butch Ingram; writers: L. James, D. James, D. Simmons; publisher: WIMOT, BMI. Fantasy/WMOT F833AM.

RUBY WINTERS—Treat Me Right (5:43); producer: Stan Shulman; writers: D. Thompson, M. Thompson, B. Thompson, J. Middleton, S. Shulman; publisher: Joyson, ASCAP. Millennium MN619DJ (Casablanca).



Country

MARGO SMITH—Little Things Mean A Lot (2:52); producer: Norro Wilson; writers: Carl Stutz/Edith Lindeman; publisher: Leo Feist, ASCAP. Warner Bros. WBS8653. A full array of strings strengthened with piano and upfront cymbal effects add an easy listening touch to this latest offering. Smith's vocal clarity and expression blend smoothly with the production as she describes the little things that mean the most.

KENNY ROGERS & DOTTIE WEST—Anyone Who Isn't Me Tonight (2:20); producer: Larry Butler; writers: C. Kelly/J. Didier; publisher: Bobby Goldsboro, ASCAP. United Artists UAX1234Y. Emphatic guitar and piano licks set the introductory tempo for this fast-paced duet by the UA team. Spiced with steel guitar, the energetic melody is better suited for West than Rogers.

recommended

JACK CLEMENT—All I Want To Do In Life (1:48); producers: Jack Clement & Jim Malloy; writers: Allen Reynolds & Sandy Mason Theoret; publishers: Good Music, ASCAP/Aunt Polly's, BMI. Elektra E45518.

BEVERLY HECKEL—Bluer Than Blue (2:50); producer: Roy Dea; writer: Randy Goodrum; publishers: Let There Be/Springcreek, ASCAP. RCA JH11360.

DAVID ROGERS—When A Woman Cries (2:30); producer: Dave Burgess; writers: Betty Duke & Sammy Lyons; publishers: Door Knob, BMI/Kenwall, ASCAP. Republic REP029.

BILLY PARKER—Until The Next Time (2:37); producer: The General; writer: Oskar Solomon; publisher: Paukie, BMI. SCR SCR160.

CARLY SIMON AND JAMES TAYLOR—Devoted To You (2:29); producer: Arif Mardin; writer: Boudleaux Bryant; publisher: House Of Bryant, BMI. Elektra E45506.

GEORGE HAMILTON IV—Take This Heart (3:26); producer: Allen Reynolds; writer: Robin Baateau; publisher: April/Robin Baateau/Applecider/Music Of The Times, ASCAP. ABC AB12376.

AMAZING RHYTHM ACES—Burning The Ballroom Down (3:17); producer: Barry "Byrd" Burton; writers: Russell Smith/James H. Brown, Jr.; publishers: Tintagel/Bad Ju Ju/St. Michael's Alley, ASCAP. ABC AB12359.

BRIAN COLLINS—Moonlight And Magnolia (2:58); producer: Pat Carter; writers: Rory Bourke/Len Chiriacka; publishers: Chappell/Warner Bros., ASCAP. RCA JH11350.

VAN TREVOR—Luziana River (2:39); producers: Jake Payne & John Abbott; writers: V. Trevor/E. Rabbit/D. Heard; publishers: Norma/SPR/Birmingham, BMI. Country International 131.

ROGER BOWLING—A Loser's Just A Learner (3:15); producer: Bob Montgomery; writers: Roger Bowling/Steve Tutis; publishers: ATV, BMI/Welbeck, ASCAP. Louisiana Hayride WIGL784.



Disco

MECO—Themes From The Wizard Of Oz (2:56); producers: Meco Monardo, Tony Bongiovi, Harold Wheeler; writers: Harold Arien, E.Y. Harburg; publisher: Leo Feist, ASCAP. Millennium MN620DJ (Casablanca). Meco follows his disco remakes of "Star Wars" and "Close Encounters" with a medley of "Over The Rainbow" and "We're Off To See The Wizard." A glossy orchestral sound backs the tune, which features sound effects of the Wicked Witch, dog Toto and the Cowardly Lion.

THE SYLVERS—Don't Stop, Get Off (3:08); producer: Leon F. Sylvers III; writers: Leon F., James J., Joseph R., Edmund T., Foster E. Sylvers; publisher: Rosy, ASCAP. Casablanca NB938DJ. The first single by the Sylvers for Casablanca is a funky disco track with a pulsating dance beat. The cut features the Sylvers' harmonies, handclapping and lots of boogie.

recommended

CAROL DOUGLAS—Burnin' (3:29); producer: Ed O'Loughlin, John Davis; writer: M. Barkan; publisher: Diagonal, BMI. Mid-song International MCA40945.

PATRICK JUVET—I Love America (3:53); producer: Jacques Morali; writers: P. Juvet, J. Morali, V. Willis; publisher: Can't Stop, BMI. Casablanca NB924DJ.

PACIFIC BLUE—Argentina Fever (3:37); writers: Michael L. & P. Sebastian; publisher: Boona. Prelude PRL71108.

CHANSON—Don't Hold Back (4:23); producers: David Williams, James Jamerson Jr.; writers: D. Williams, J. Jamerson Jr.; publishers: Kichelle/Jamersonian/Cos-K, ASCAP. Ariola 7717.



Easy Listening

recommended

LARRY APPLEWHITE—In The Middle Of The Night (3:02); producer: Bernie Lawrence; writers: L. Applewhite, E. Adler; publisher: Damila, ASCAP. London 5N269DJ.

CLEO LAINE—The Merchant Song (3:14); producer: Ken Gibson; writer: Dianne Steinberg; publishers: ABC Dunhill/Universal Child, BMI. RCA JH11363.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 100

disco

BONEY M—Nightflight To Venus, Sire SRK6062 (Warner Bros.). Produced by Frank Farian. The reggae "Rivers Of Babylon" hit the number one spot recently in England and the rest of the material on this initial Sire product is a mix of reggae and highly infectious disco and r&b flavored tunes. Lots of active bass and drum interplay on all songs with a variety of vocal effects from the one male and three female group. **Best cuts:** "Rivers Of Babylon," "Rasputin," "Painter Man," "Nightflight To Venus," "Voodooonight."

GREGG DIAMOND'S STARCRUISER, Marlin 2217 (T.K.). Produced by Gregg Diamond, Godfrey Diamond. The man who produced Andrea True's "More, More, More," Gloria Gaynor and other successful disco artists serves up a tasty set of eight disco flavored dance tunes. Paced by keyboardist Diamond along with bassist Jim Gregory and guitarist Steve Love, a full orchestra of horns, strings, percussion, synthesizer and an assortment of vocalists keeps the action hot and sultry. **Best cuts:** "Fancy Dancer," "Starcrusin'," "Holding Back."

AFRO-CUBAN BAND—Rhythm Of Life, Arista AB4188. Produced by Michael Zager. Michael Zager and Jerry Love, who've had disco success on Private Stock with the Michael Zager Band, combine a salsa beat with a pulsating rhythm section that should achieve further disco acceptance. The band is comprised of stellar studio players handling keyboards, drums, bass, synthesizers, percussion, vibes, horns, strings and guitars to support the female vocals. The music

maintains a driving boogie beat. **Best cuts:** "Rhythm Of Life," "Black Widow Woman," "The Moon Is Like The Daughter Of The Devil."

jazz

GIL SCOTT-HERON, BRIAN JACKSON—Secrets, Arista 0798. Produced by Gil Scott-Heron, Brian Jackson, Malcolm Cecil. Message songs are a worrisome thing but Heron knows how to deliver them to where they are relatable to the listener. "Angel Dust" depicts the current troublesome aspects of this dangerous drug while the other messages tend to be less irritating. Jackson's flute and piano are supple fills within the various combinations of small groups, with Leon Williams' tenor sax soaring and floating cogently along with Jackson's electric keyboards. **Best cuts:** "Angel Dust," "Better Days Ahead," "Show Bizness."

JOE FARRELL—Night Dancing, Warner Bros. BSK3225. Produced by Trevor Lawrence. The big tenor pipe of Farrell conquers eight tunes, all but one contemporary, with help from Herbie Hancock and Vic Feldman, keyboards; Lee Ritenour, Paulinho da Costa and other luminaries including a solo vocal by Flora Purim. Farrell offers soprano sax and flute bits, as well. Highly commercial jazz, this, shrewdly designed for chart action. **Best cuts:** "Come Rain Or Come Shine," "Another Star."

VARIOUS ARTISTS—The Jazz Life, Barnaby/Candid BR5021 (Janus). Produced by Nat Hentoff, Linda C. Snider. Here's another tasty re-issue, this from 1960-61, with a number of various combos featured along with a single track by Light-

nin' Hopkins. Participating are men like Dorham, Solal, Mingus, Dolphy, Eldridge, Knepper, Jo Jones and Bailey. These six tracks are probably leftovers from numerous other sessions, but they reflect another period accurately and they are not without occasional highlights. **Best cuts:** "Black Cat," "R&R," "Father And Son."

PEEWEE RUSSELL & COLEMAN HAWKINS—Jazz Reunion, Barnaby/Candid (Janus) BR5018. Produced by Nat Hentoff, Linda C. Snider. A most welcome and delightful re-issue of six tunes taped in 1961 by the maverick clarinetist and the king

of the tenor sax. Assisting are Bob Brookmeyer, Emmett Berry and others, with piano and charts by Nat Pierce. **Best cuts:** "All Too Soon," "If I Could Be With You," "Tin Tin Deo."

VARIOUS ARTISTS—Newport Rebels, Barnaby/Candid (Janus) BR5022. Produced by Nat Hentoff, Linda C. Snider. Taped in 1960, these five tracks offer sterling instrumental efforts by Charles Mingus, Roy Eldridge, Eric Dolphy, Jo Jones, Max Roach, Kenny Dorham and other stalwarts who competed with the Newport Festival 18 years ago. It's a mixed music bag, but eminently pleasing. **Best cuts:** "Wrap Your Troubles In Dreams," "Me And You."

NARAS Offers S. F. Seminars

SAN FRANCISCO—NARAS Music Seminars will be held at the Old Waldorf here Sept. 16-17 and Sept. 23-24.

The music industry lecture/discussion series includes such speakers as David Rubinson on record production. Dee Anthony, management; Bonnie Simmons, Les Garland and John Barbis, radio play and record promotion; and Queenie Taylor, Joy Johnston and Jeff Pol-

lack on concert and club promotion.

Fred Catero, Ginger Mews, Tom Scott and Larry Cox will discuss studio engineering and management, while Jay Cooper and Jeff Graubart are to concentrate on explaining music agreements.

Registration for the seminar—sponsored by NARAS, BAM Magazine and the Old Waldorf—costs \$50 for members, \$65 for registration before Sept. 8 and \$75 after that date.

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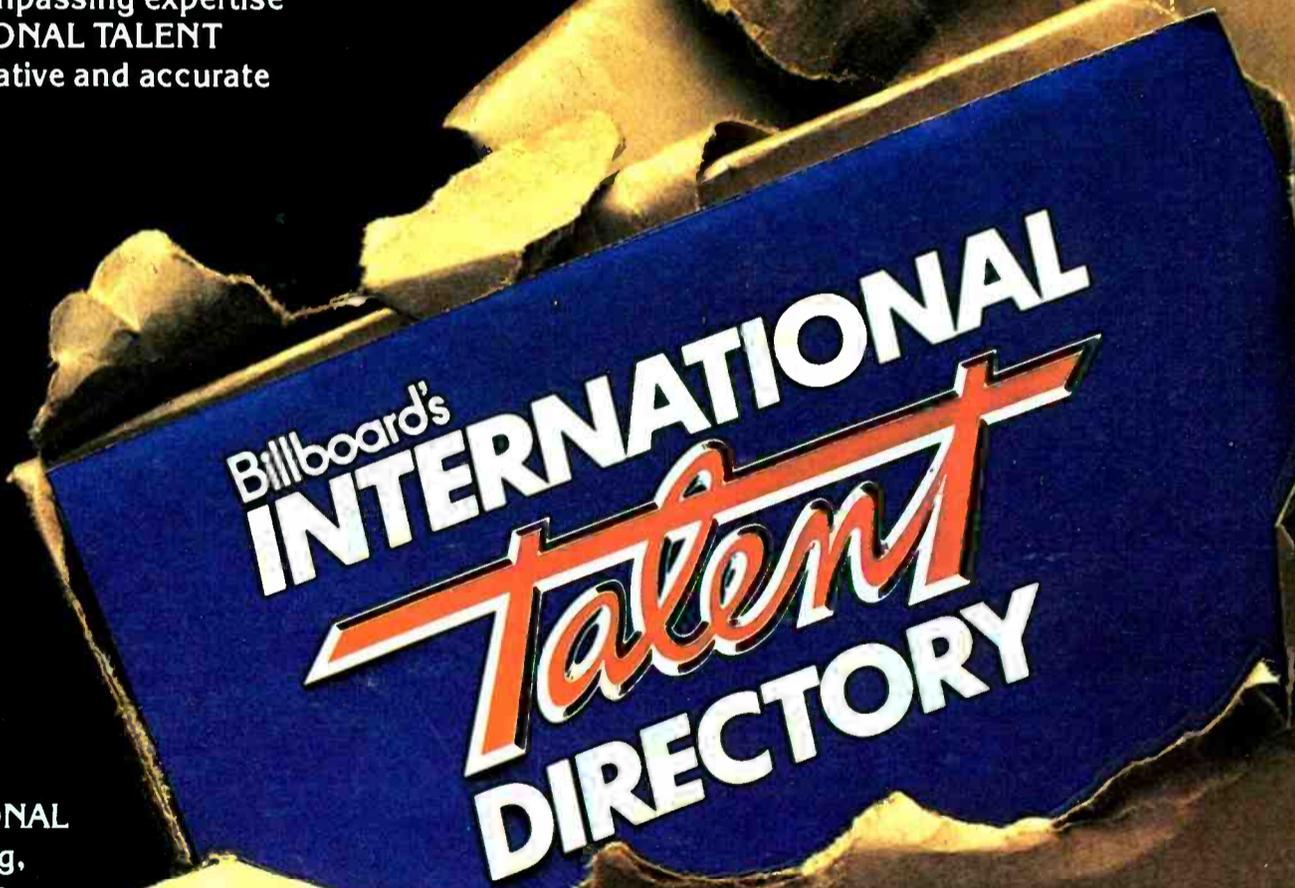
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Lifelines

Births

Son, Matthew Robert, to Mr. and Mrs. Rick Weiser Aug. 9 in Los Angeles. Father is executive vice president of Weiser Music in that city.

★ ★ ★

Son, Andre Munir, to Sandra Trim-DaCosta and Claude DaCosta July 29 in New York. Mother is associate director, press information and artist affairs, black music marketing at CBS Records.

Marriages

Charo, Spanish singer-guitarist on the Salsoul label and former wife of veteran bandleader Xavier Cugat, to Kjell Rasten Aug. 11 at South Lake Tahoe, Calif. He is a Los Angeles television producer.

★ ★ ★

Lu Ann Duffy of 20th Century-Fox to Michael Gardner, personal manager at BNB Associates in Beverly Hills, Calif., Aug. 12.

Deaths

Irene Kral, 46, singer, Aug. 15 of cancer in Encino, Calif. She was the sister of Roy Kral, with whom she worked many years as the team of Jackie and Roy. She also sang with Stan Kenton's orchestra and the Maynard Ferguson band and in recent years worked as a single act. Survived by two daughters, Jodi, 17, and Melissa, 12.

★ ★ ★

Gene Mann, 72, for 50 years a versatile talent buyer and promoter on the West Coast, Aug. 6 in Los Angeles. He managed the Greek Theatre many years and for a time publicized the Dunes Hotel, Las Vegas. He is survived by four sons.

★ ★ ★

Viola Klais, 87, theatre organist and leader of an all-female orchestra, Aug. 5 in West Palm Beach, Fla. She was active most of her life in Philadelphia music circles and is survived by a sister and brother.

★ ★ ★

Victor Sylvester, 78, for 40 years a prominent British bandleader and dance expert whose EMI "strict tempo" records sold in the millions, Aug. 14 on the French Riviera of an apparent heart attack following a swim.

★ ★ ★

Leslie Perrin, 57, British publicist associated with the Rolling Stones, Tom Jones, Frank Sinatra and others, after a long illness Aug. 7 in Surrey, England.

Chain's Moniker Axed By Bromo

LOS ANGELES—Bromo Distributing, Oklahoma City, denies it has given permission to Noel Gimbel to use the name. Sound Warehouse, in the Midwest area where the Sound Unlimited owner is developing franchised retail stores using that name (Billboard, July 22, 1978).

Bromo spokesman emphasizes that it has no connection with the Gimbel franchise concept.

Bromo is the parent company for a rapidly proliferating six-year-old chain of stores in Oklahoma, Texas and Colorado.



Billboard photo by Susan Weinik

FAMILY GESTURE—Carlene Carter, left, adjusts mother June Carter Cash's hairdo backstage at the Bottom Line after the Warner Bros. artist's recent New York performing debut to support her initial LP "Carlene Carter."

Joe Venuti's Final Rites Held In His Beloved Philly

LOS ANGELES—Services for Giuseppe "Joe" Venuti, internationally popular jazz violinist and former bandleader, were held Saturday (19) in Philadelphia, the city in which he was reared and which he fondly regarded as his home.

Venuti died of cancer in a Seattle hospital Aug. 14.

He was the first to popularize the violin in jazz, blazing a trail followed by Eddie South, Stuff Smith, Ray Nance—all now deceased—and the French wizard of the bow, Stephane Grappelli. Fiddlers like Noel Pointer and Jean-Luc Ponty in 1978 also were strongly influenced by Venuti's talents.

Born in Lecco, Italy, Venuti was reared in Philadelphia and it was there that he met Eddie Lang, first of the great jazz guitarists. Together, they formed a small combo which quickly became popular throughout the world on records. The Venuti-Lang duets started a chamber jazz sound which still is heard in 1978.

The violinist performed with Jean Goldkette, Roger Wolfe Kahn and the mighty Paul Whiteman orchestra and in 1934, made his first visit to England.

In the late 1930s, Venuti organized his own dance band. But except for introducing a teen-aged Kay Starr as a singing sensation, the orchestra was minimally successful.

Venuti worked as a single act throughout the last quarter century. Based in Seattle, he won renewed acclaim as a result of appearances at numerous jazz festivals, and for his spectacular, ever-swinging sound on records.

Venuti was famed for his undisciplined humor, and for pranks he devised through the decades. Perhaps his most enduring gag occurred at a

birthday party for his friend, the one-armed trumpet player, Wingy Manone. Venuti gave Manone a single cufflink.

Joe also may be remembered for his "bull fiddle convention" in New York. He called 30 bass violin players, asking each to meet him that evening on New York's Sixth Ave. for a one-night gig in New Jersey. All 30 showed up with their cumbersome instruments. Venuti watched the scene from a publisher's office nearby.

But there was another, more volatile Venuti, too. His light side vanished at times, and he could become belligerent and quick to throw punches. He detested music critics, and several over the years refused to go near him.

Venuti recorded prolifically, particularly in the last decade of his life. Concord Jazz, the California label, has recently issued numerous examples of his musicianship. But Joe refused to sign binders restricting his talents to a single label. He preferred recording when and where it pleased him, and he insisted on choosing his own repertoire for his many albums.

Venuti, whose age was reported "at least 80—maybe older," is survived by a stepson and a sister.

DAVE DEXTER JR.

New Campaign By A/A/Wonderland

NEW YORK—Along with several other record companies specializing in children's product, AA/Wonderland Records is launching a fall marketing campaign.

Its back-to-school prepack consisting of 50 LPs and 144-singles contains 25 new releases.

Seventy-two of the singles are available with books and 72 without books. The LPs will sell for \$2.98; the singles alone for 69 cents; singles with a book for \$1.49. Pre-school curriculum is the basis of the collection.

Free Flow Growing

NEW YORK—Free Flow Productions has launched a new jingle productions division under the helm of producer Paul Christianson.

Free Flow's stable of eight producers will be available to handle assignments under the deal. Christianson's credits include commercials for Schlitz Beer, Safeway stores, the United Fund and Allegheny Airlines.

14 MUSICAL CATEGORIES

Melveen Leed Big Winner Of Hawaiian Hoku Awards

By DON WELLER

HONOLULU—The first annual Na Hoku Hanohano awards presentation, held here Aug. 14, paid tribute to Hawaii's recording stars and technicians. It was in the Hibiscus Ballroom of the Ala Moana Americana Hotel and attended by more than 600 entertainers and media people.

Co-sponsored by the Ala Moana Hotel and all-Hawaiian radio station KCCN-AM, the awards (which mean "the stars of distinction" in Hawaiian) were divided into 14 categories.

Nominees to each category were selected on the basis of record sales and public voting, a process in which the winner of public response to the finalized nominees were determined by the accounting firm of Arthur Young & Co.

Melveen Leed was the big winner of the evening, with four hokus given her for the best single ("I Love You Hawaii" and medley of "The Meaning Of Aloha" and "Aloha 'Oe," Lehua Records), best hapa haole (part caucasian) LP ("Melveen," Lehua Records), best song ("E Ku'u Morning Dew," Lehua) and best female vocalist.

The Cazimero Brothers were also big winners with three hokus: best contemporary Hawaiian album ("The Brothers Cazimero In Concert," Music Of Polynesia Records);

best group (duo or more); and best male vocalist for Robert Cazimero.

Three hokus were taken by the popular Cecilio and Kapono for: best engineered album ("Night Music," Columbia Records, engineered by Bruce Botnick); best composer, Henry Kapono Ka'aihue ("Sailing" from "Night Music," Columbia); and best contemporary album ("Night Music," Columbia).

Palani Vaughan took home two hokus—one for best produced album ("Ia 'Oe E Ka La, III," produced by Palani Vaughan for Nakahili Productions) and best traditional album ("Ia 'Oe E Ka Le, III," Nakahili Productions).

Ohta San won a hoku for best instrumental ("E Ku'u Morning Dew," from "Hawaiian Mood," Poki Records), and the best new artist went to Hokule'a for its LP "Musical Saga Of The Hokule'a," Music Of Polynesia Records.

Two special hokus were awarded posthumously to recording artist Billy Kauai, who died earlier this year from an illness, and to singer George Helm, a Hawaiian reclamations activist who disappeared earlier in the year in the Pacific ocean.

For their special contributions to Hawaiiana, special hokus also went to Mary Kawena Pukui, Alice Namakelua, Alvin Issacs, and Johnny Almeida.



FUNKY GOLD—Peter Brown, center, accepts a gold record award for his 12-inch single, "Do You Wanna Get Funky With Me," from TK Records president Henry Stone during a party in New York recently. Standing at left is TK artist T. Coakley of the group T-Connection.

rock'n romance
Faith Band
coming soon.

Billboard HOT 100

*Chart Bound

LONDON TOWN—Wings
(Capitol 8908)
SEE TOP SINGLE PICKS REVIEWS, page 104

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	2	14	GREASE—Frankie Valli (Barry Gibb, Albhy Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	35	43	6	GET OFF—Foxy (N.L.), C. Driggs, I. Ledisma, Dash 5046 (TK) CPP	69	80	2	YOU—McCrary's (Trevor Lawrence), S. McCrary, L. McCrary, A. McCrary, Portrait 6-70014 (CBS) WBM
2	1	11	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	36	62	2	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 CPP	70	NEW ENTRY	WHO ARE YOU—Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948	
3	4	14	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM	37	41	6	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599 CPP	71	82	2	DEVOTED TO YOU—Carly Simon & James Taylor (Arif Mardin), B. Bryant, Elektra 45506 C.C.
4	6	10	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	38	52	3	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	72	77	10	NEW ORLEANS LADIES—Louisiana's Le Roux (Leon S. Medica), H. Garrick, Limedica, Capitol 4586 CPP
5	5	9	HOT BLOODED—Foreigner (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	39	44	5	LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3	73	87	2	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 CPP
6	7	13	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2048 ALM	40	30	20	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Albhy Galuten), B.R.M.A. Gibb, RSO 893 WBM	74	84	2	BADLANDS—Bruce Springsteen (Jon Landau, Bruce Springsteen), B. Springsteen, Columbia 310801 WBM
7	11	8	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	41	50	4	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	75	85	3	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP
8	9	14	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	42	49	5	STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270 WBM	76	78	3	CALIFORNIA NIGHTS—Sweet (Sweet), Scott, Tucker, Priest, Connolly, Capitol 4610 WBM
9	10	7	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	43	48	5	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	77	NEW ENTRY	JOSIE—Steely Dan (Gary Katz), W. Becker, D. Fagen ABC 12404	
10	3	16	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 926 WBM	44	45	9	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Teri De Sario (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, Casablanca 929 WBM	78	88	2	'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, J.C. McChes, A&M 2057 ALM
11	16	8	KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.) CPP	45	46	8	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	79	89	2	LIGHTS—Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 310800 CPP
12	15	11	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122 WBM	46	54	4	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, BMI WBM	80	90	2	LONG HOT SUMMER NIGHTS—Wendy Waldman (Mike Flicker), W. Waldman, Warner Bros. 8617 ALM
13	19	6	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	47	36	11	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes (Steve Gibson), K. Carnes, Ariola 7704 CHA	81	67	5	ON THE STRIP—Paul Nicholas (Christopher Neil), D. Bugatti, F. Musker, RSO 887 WBM
14	8	12	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Sussman, J. Feldman, Arista 0339 B-3	48	56	5	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (Jack Gold), M. Ashford, V. Simpson, Columbia 310772 CPP	82	NEW ENTRY	HEARTBREAKER—Dolly Parton (Gary Klein), D. Wolffert, C.B. Sager RCA 11296 B-3	
15	18	8	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists) WBM	49	51	5	IF YOU WANNA' DO A DANCE ALL NIGHT—Spinners (Thom Bell), T. Bell, T. Bell, C. James, L. Bell, Atlantic 3493 CPP	83	33	19	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192 CPP
16	21	12	HOT CHILD IN THE CITY—Nick Gilder (Mike Chapman), Gilder/McCollough, Chrysaids 2226 CPP	50	68	3	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic) B-M	84	NEW ENTRY	IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall RCA 11371 WBM	
17	13	13	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	51	14	12	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section (Buddy Buie), Buie-Nix-Daughtry, Polydor 14484 CPP	85	NEW ENTRY	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738 WBM	
18	12	12	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493 WBM	52	63	3	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 WBM	86	86	6	IT'S REALLY YOU—The Tarney Spencer Band (David Kershbaum), A. Tarney, T. Spencer, A&M 2049 WBM
19	24	7	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) B-M	53	64	4	I WILL STILL LOVE YOU—Stonebott (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca) WBM	87	NEW ENTRY	SHAKE AND DANCE WITH ME—Con Funk Shun (Skip Scarborough), M. Cooper Mercury 74008 WBM	
20	22	9	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	54	72	2	BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 WBM	88	42	18	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS) ABP/BP
21	29	4	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	55	61	6	FLYIN'—Prism (Bruce Fairbairn), A. Harlow, Ariola 714 B-3	89	47	16	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581 WBM
22	23	12	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	56	58	6	TIME FOR ME TO FLY—REO Speedwagon (Kevin Cronin), K. Cronin, Epic 50582 WBM	90	53	11	I'VE HAD ENOUGH—Wings (Paul McCartney), P. McCartney, Capitol 4594 WBM
23	28	5	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	57	17	14	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577 WBM	91	91	26	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK) CPP
24	26	10	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765 ALM	58	20	12	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM	92	94	3	BACK IN MY ARMS AGAIN—Genya Ravan (Genya Ravan), Holland, Dozier, Holland, 20th Century 2374 CPP
25	25	9	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	59	65	4	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Colbeck, Eugene Organ), T. Thomas, Janus 276 PSP	93	99	14	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.) ALM
26	27	10	MACHO MAN—Village People (Jacque Morali), J. Morali, V. Willis, P. Whitehead, H. Belolo, Casablanca 922 CPP	60	60	22	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar, RSO 891 WBM	94	NEW ENTRY	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Gil Askey), C. Coleman, D. Fields Curtom 0140 (Warner Bros.) B-3	
27	38	3	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM	61	71	3	5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	95	55	17	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524 ALM
28	35	7	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	62	73	3	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCauley & Fred Mollin), D. Hill, 20th Century 2378 WBM	96	57	14	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA) CPP
29	32	8	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS) WBM	63	74	3	BLAME IT ON THE BOOGIE—Mick Jackson (Sylvester Levay), M. Jackson, D. Jackson, E. Krohn, Atco 7091 (Atlantic) B-3	97	59	10	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85050 (CBS) B-3
30	31	13	RIVERS OF BABYLON—Boney M. (Frank Farian), Farian, Reyam, Oowe, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP	64	66	6	SURRENDER—Cheap Trick (Tom Werman), R. Nielsen, Epic 850570 CPP	98	100	9	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curtom 0138 CPP
31	39	5	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	65	70	4	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGuire, MCA 40924 CPP	99	75	6	HE'S SO FINE—Kristy & Jimmy McNichol (Phil Margo, Mitch Margo), R. Mack, RCA 11271 WBM
32	34	11	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491 WBM	66	76	3	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Lowe, EMI America 8004 B-3	100	98	16	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895 WBM
33	40	3	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM	67	69	4	ARMS OF MARY—Chilliwack (R. Turney, B. Henderson, M. Giluti), I. Sutherland, Mushroom 7033 WBM				
34	37	6	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342 WBM	68	79	3	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12391 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BE = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)		Heartbreaker (Songs Of Manhattan/Unichappel/Begonia Melodies, BMI)		It's A Laugh (Hot-Cha/Six Continents, BMI)		Love Theme From Eyes Of Laura Mars (Just Over The Bridge/Diana, BMI)		Right Down The Line (Hudson Bay, BMI)		Still The Same (Gear, ASCAP)		Whenever I Call You "Friend" (Milk Money, ASCAP/Rumanian Pickleworks, BMI)	
Ain't Nothin' Gonna Keep Me From You (Stigwood, BMI)	44	Can We Still Be Friends (Earmark, BMI)	93	It's Really You (ATV/Braintree, BMI)	82	Mars Just Over The Bridge (Diana, BMI)	39	Rivers Of Babylon (Farmuskuerag GmbH/Blue Mountain, ASCAP)	30	Stuff Like That (Yellow Brick Road/Nick-Oat, ASCAP)	22	Who Are You (Bel Pie/Towser Tunes, BMI)	31
All I See Is Your Face (Weelbeck, ASCAP)	62	Come Together (McElen, BMI)	29	I've Had Enough (MPL/ATV, BMI)	78	Love Will Find A Way (Irving/Pablo Cruise, BMI)	86	Rock & Roll Fantasy (Dauray, BMI)	34	Summer Nights (Edwin H. Morris, ASCAP)	21	Wonderful Tonight (Stigwood, BMI)	100
Almost Like Being In Love (United Artists, ASCAP)	66	Come Together (McElen, BMI)	29	King Tut (Colorado, ASCAP)	57	Macho Man (Can't Stop, BMI)	26	Runaway (Diamondback, BMI)	96	Sweet Life (Web IV, BMI/Tanta/Chappell, ASCAP)	85	You (Beachwood/Snow, BMI)	69
An Everlasting Love (Stigwood/Unichappel, BMI)	14	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	Magnet And Steel (Melody Delux/Swell Sounds/Seldak, ASCAP)	8	Runaway Love (Andrask/Gemgo, BMI)	8	Surrender (Screen Gems/EMI/Adult, BMI)	64	You (Island, BMI)	25
Arms Of Mary (Island, BMI)	67	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	Miss You (Colgems, BMI, ASCAP)	97	Shadow Dancing (Stigwood, Unichappel, BMI)	40	Shake And Dance With Me (Val-Joe, BMI)	43	You And I (Stone Diamond, BMI)	20
Back In My Arms Again (Jobete, ASCAP)	92	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	Mr. Blue Sky (Unart/Jet, BMI)	97	Shame (Dunbar/Mills, BMI)	12	She Loves To Be In Love (Heavy, BMI)	95	You Need Me (Chappell/Ironside, ASCAP)	28
Back In The U.S.A. (A-R, BMI)	54	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	My Angel Baby (Texongs/Bornass, BMI)	11	She Loves To Be In Love (Heavy, BMI)	12	Shame (Dunbar/Mills, BMI)	95	You Never Done It Like That (Neil Sedaka, BMI)	46
Badlands (Bruce Springsteen, ASCAP)	74	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	My Angel Baby (Texongs/Bornass, BMI)	11	Shame (Dunbar/Mills, BMI)	12	Shame (Dunbar/Mills, BMI)	95	You're All I Need To Get By (Jobete, BMI)	48
Baker Street (Hudson Bay, BMI)	83	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	My Angel Baby (Texongs/Bornass, BMI)	11	Shame (Dunbar/Mills, BMI)	12	Shame (Dunbar/Mills, BMI)	95	You're A Part Of Me (Browns Shoes/Chappell, ASCAP)	47
Blame It On The Boogie (Global, ASCAP)	63	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	My Angel Baby (Texongs/Bornass, BMI)	11	Shame (Dunbar/Mills, BMI)	12	Shame (Dunbar/Mills, BMI)	95	You're The One That I Want (Stigwood/Buffalo, Ensign, BMI)	60
Boogie Oogie Oogie (Conductive/On Time, BMI)	63	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	My Angel Baby (Texongs/Bornass, BMI)	11	Shame (Dunbar/Mills, BMI)	12	Shame (Dunbar/Mills, BMI)	95	5,7,0,5, (Zombi's/City Boy/Chappell, ASCAP)	61
California Nights (Sweet/WB, ASCAP)	76	Copacabana (Kamakazi, BMI)	14	King Tut (Colorado, ASCAP)	57	My Angel Baby (Texongs/Bornass, BMI)	11	Shame (Dunbar/Mills, BMI)	12	Shame (Dunbar/Mills, BMI)	95		

COMING BACK...WITH THEIR SECOND ALBUM

MEANWHILE...BACK IN THE STATES

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& The Boom Boom Band

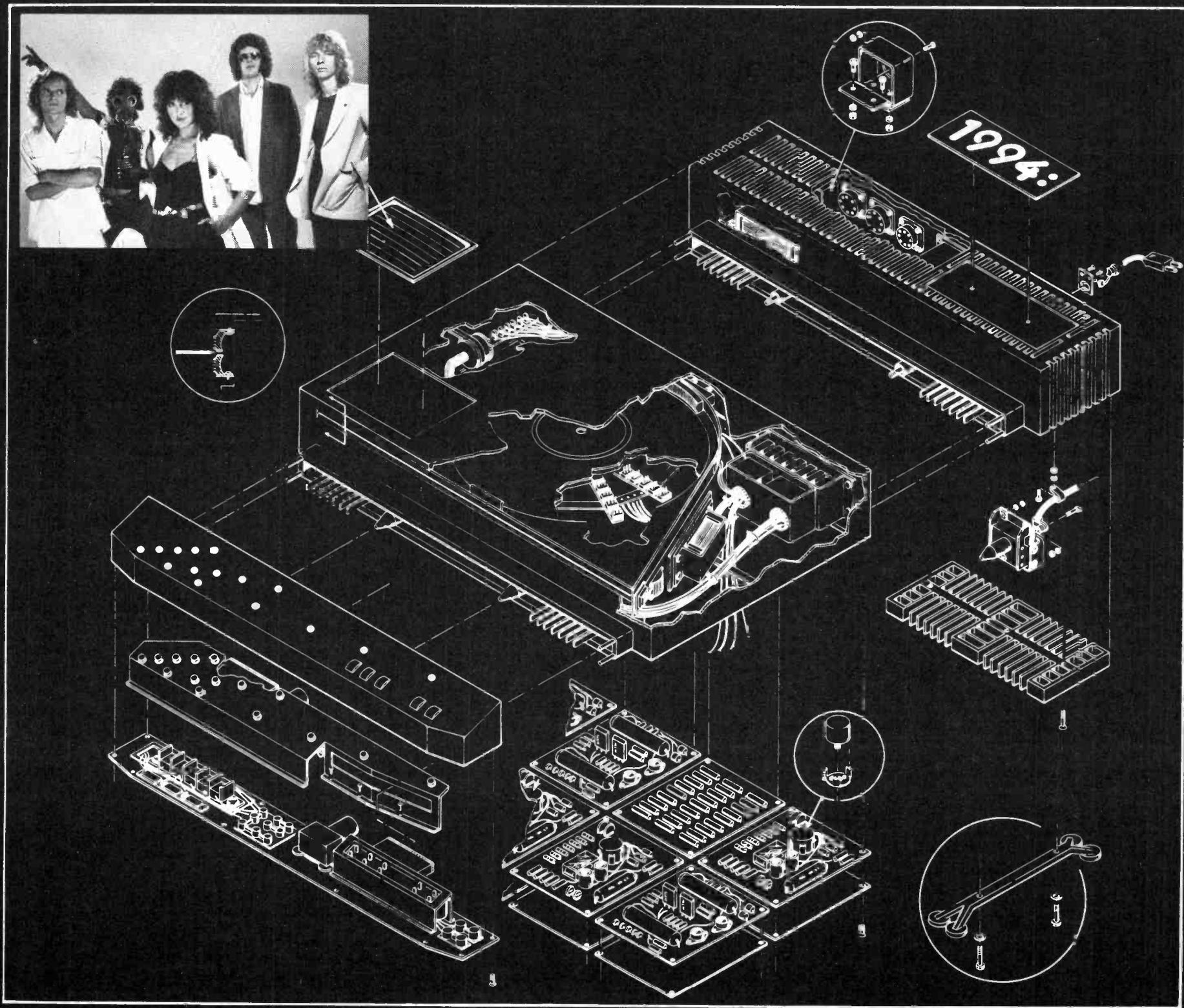


Produced by Craig Leon

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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	Q-8 TAPE	CASSETTE	REEL TO REEL
118	4	4	BUDDY HOLLY Buddy Holly Lives MCA 3040	7.98	7.98	7.98			
107	110	30	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98			
108	108	57	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98			
109	109	10	RONNIE MILSAP Only One Love In My Life RCA AFL1-2780	7.98	7.98	7.98			
120	3	3	FATBACK BAND Fired Up And Kickin' Spring SP1-6718 (Polydor)	7.98	7.98	7.98			
123	4	4	GRACE JONES Fame Island ILPS 9525 (Warner Bros.)	7.98	7.98	7.98			
122	2	2	LEO SAYER Warner Bros. BSK 3200	7.98	7.98	7.98			
113	113	19	HEATWAVE Central Heating Epic JE 35260	7.98	7.98	7.98			
114	116	8	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98	7.98	7.98			
115	117	15	KISS Double Platinum Casablanca NBLP 7100-2	12.98	12.98	12.98			
116	121	2	KRISTY & JIMMY McNICHOL RCA AFL1-2875	7.98	7.98	7.98			
146	5	5	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98	7.98	7.98			
129	3	3	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZRS 2245 (Warner Bros.)	12.98	12.98	12.98			
143	3	3	THE TALKING HEADS More Songs About Buildings And Food Sire SRK 6058 (Warner Bros.)	7.98	7.98	7.98			
130	7	7	VARIOUS ARTISTS Disco Party Merlin 2207/8 (T.K.)	8.98	8.98	8.98			
121	125	65	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	11.98	12.98	2.98			
122	124	9	JIMMY "BO" HORNE Dance Across The Floor Sunshine Sound 7801 (T.K.)	7.98	7.95	7.95			
123	103	22	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	7.98	7.98	7.98			
124	126	17	JAMES BROWN Jam 1980's Polydor PD1-6140	7.98	7.98	7.98			
125	127	9	PATRICK JUVET Got A Feeling Casablanca NBLP 7101	7.98	7.98	7.98			
126	53	13	BONNIE TYLER It's A Heartache RCA AFL1 2821	7.98	7.98	7.98			
127	131	7	SWEET THUNDER Fantasy F 9547	7.98	7.98	7.98			
127	NEW ENTRY		ROBIN TROWER Caravan To Midnight Chrysalis CHR 1189	7.98	7.98	7.98			
140	75	75	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
130	132	10	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98	7.98	7.98			
131	133	6	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98	7.98	7.98			
132	136	19	HEART Magazine Mushroom MRS 5008	7.98	7.98	7.98			
133	57	13	GEORGE DUKE Don't Let Go Epic JE 35356	7.98	7.98	7.98			
134	74	21	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	7.98	7.95	7.95			
147	40	40	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet K22-35467 (CBS)	11.98	11.98	11.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
148	3	3	LEON RUSSELL Americana Paradise PAK 3172 (Warner Bros.)	7.98	7.98	7.98			
137	137	8	SNAIL Cream 1009	7.98	7.98	7.98			
138	88	40	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98	7.98	7.98			
139	97	19	ISLEY BROTHERS Showdown T-Neck JZ 34930 (Epic)	7.98	7.98	7.98			
140	142	6	LARRY GATLIN Oh Brother Monument M6 7626 (Phonogram)	7.98	7.98	7.98			
152	3	3	HAMILTON BOHANNON Summertime Groove Mercury SRM1-3728	7.98	7.98	7.98			
143	98	29	BEATLES Beatles 1962-66 Capitol SKBO 3403	10.98	10.98	10.98			
144	144	7	GEORGE BENSON Weekend In L.A. Warner Bros. ZWB 3139	12.98	12.98	12.98			
144	144	7	TOM ROBINSON BAND Power In The Darkness Harvest STB 11778 (Capitol)	8.98	8.98	8.98			
155	3	3	AMBROSIA Life Beyond L.A. Warner Bros. BSK 3135	7.98	7.98	7.98			
157	28	28	TUXEDO JUNCTION Butterfly FLY 007	7.98	7.98	7.98			
160	4	4	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL1-2901	5.98	6.98	6.98			
148	150	14	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98	7.98	7.98			
149	151	8	JOHN PRINE Bruised Orange Asylum 6E 139	7.98	7.98	7.98			
150	156	3	DEBBY BOONE Midstream Warner/Curb BSK 3130	7.98	7.98	7.98			
163	4	4	ALIVEMUTHER FOR YA Various Artists Columbia JC 35349	7.98	7.98	7.98			
152	154	10	AC/DC Power Age Atlantic SD 19180	7.98	7.98	7.98			
153	153	8	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98	7.98	7.98			
154	NEW ENTRY		ATLANTIC STARR A&M SP 4711	7.98	7.98	7.98			
155	161	66	BARRY MANILOW Live Arista AL 8500	11.98	11.98	11.98			
166	3	3	CHERYL LADD Capitol SW 11808	7.98	7.98	7.98			
157	101	21	PATTI SMITH Easter Arista AS 4171	7.98	7.95	7.95			
158	158	5	PRISM See Forever Eyes Arista SW 50034	7.98	7.98	7.98			
159	172	3	SOUNDTRACK Eyes Of Laura Mars Columbia JS 35487	7.98	7.98	7.98			
160	165	14	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98	7.98	7.98			
161	NEW ENTRY		JESSE WINCHESTER A Touch On The Rainy Side Bearsville BRK 6984 (Warner Bros.)	7.98	7.98	7.98			
162	105	9	GRAHAM CENTRAL STATION My Radio Sure Sounds Good To Me Warner Bros. BSK 3175	7.98	7.98	7.98			
163	NEW ENTRY		JOHNNY WINTER White Hot & Blue Blue Sky JZ 35475 (CBS)	7.98	7.98	7.98			
164	171	2	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	7.98	7.98	7.98			
165	167	3	DAVID GATES Goodbye Girl Elektra 6E-148	7.98	7.98	7.98			
166	168	27	WARREN ZEVON Excitable Boy Asylum 6E-118	7.98	7.98	7.98			
167	169	20	SOUNDTRACK The Rocky Horror Picture Show ODE DSU 21653 (JEM)	8.98	8.98	8.98	NA	8.98	
168	173	19	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tune A Fish Epic JE 35082	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	107	61	ANDY GIBB Flowing Rivers RSO RS 1-3019 (Polydor)	7.98	7.98	7.98			
170	170	44	DOLLY PARTON Here You Come Again RCA APL1-2544	7.98	7.95	7.95			
181	6	6	THIN LIZZY Live And Dangerous Warner Bros. ZBS 3213	9.98	9.98	9.98			
172	111	9	JERRY JEFF WALKER Contrary To Ordinary MCA 3041	7.98	7.98	7.98			
186	18	18	BAND The Last Waltz Warner Bros. 3WS 3146	14.98	14.98	14.98			
174	114	22	ROBERT PALMER Double Fun Island ILPS 9476	7.98	7.98	7.98			
175	175	2	KISS Alive II Casablanca NBLP 7076	11.98	11.98	11.98			
176	182	38	NATALIE COLE Thankful Capitol SW 11708	7.98	7.98	7.98			
177	179	16	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98	7.98	7.98			
178	178	221	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	7.98	7.98	
179	159	46	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98	7.98	7.98			
180	183	14	WHISPERS Headlights RCA BXL1 2774	7.98	7.98	7.98			
181	187	8	JANE OLIVOR Stay The Night Columbia JC 35437	7.98	7.98	7.98			
196	6	6	ROLLING STONES Sticky Fingers Rolling Stones COC 39105 (Atlantic)	7.98	7.98	7.98			
183	184	67	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98	7.98	7.98			
184	164	11	OAK RIDGE BOYS Room Service ABC AY 1065	6.98	7.95	7.95			
185	NEW ENTRY		FRANKIE VALLI Is The Word Warner Bros. BSK 3233	7.98	7.98	7.98			
186	189	88	EAGLES Hotel California Asylum 6E-103	7.98	7.98	7.98			
187	NEW ENTRY		NORMA JEAN Bearsville BRK 6984 (Warner Bros.)	7.98	7.98	7.98			
188	188	25	LITTLE FEAT Waiting For Columbus Warner Bros. ZBS 3140	9.98	9.98	9.98			
189	193	15	UK Polydor PD-1-6146	7.98	7.98	7.98			
190	NEW ENTRY		TROOPER Thick As Thieves MCA 2377	7.98	7.98	7.98			
191	NEW ENTRY		LARRY CARLTON Warner Bros. BSK 3221	7.98	7.98	7.98			
192	162	21	VOYAGE Merlin 2213 (TK)	7.98	7.98	7.98			
193	NEW ENTRY		PAT METHENEY GROUP ECM 1-1114 (Warner Bros.)	7.98	7.98	7.98			
194	119	28	SWEET Level Headed Capitol SKA0 11744	7.98	7.98	7.98			
195	195	9	ABBA Arrival Atlantic SD 19115	7.98	7.98	7.98			
196	134	16	MARSHALL TUCKER BAND Together-Forever Capricorn CPNO205	7.98	7.98	7.98			
197	139	9	EARL KLUGH Magic In Your Eyes United Artists UALA 877	7.98	7.98	7.98			
198	145	15	B.B. KING Midnight Believer ABC AA 1061	7.98	7.98	7.98			
199	141	18	STANLEY CLARKE Modern Man Nemperor JZ 35303	7.98	7.98	7.98			
200	200	20	WINGS Wings Over America Capitol SWCO 11593	14.98	14.98	4.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	34, 195
AC/DC	152
Ambrosia	145
Ashford & Simpson	179
A Taste Of Honey	14
Atlanta Rhythm Section	52
Atlantic Starr	154
Roy Ayers	100
Gato Barbieri	173
Beatles	32, 92, 142
Toby Beau	42
Bee Gees	121
George Benson	143
Hamilton Bohannon	141
Debbi Boone	150
Brothers Johnson	15
James Brown	124
Peter Brown	51
Jackson Browne	72
Peabo Bryson	80
Jimmy Buffett	134
Captain & Tennille	131
Larry Carlton	191
Cars	66
Shaun Cassidy	44, 98, 164
Cheap Trick	71
Chic	82
Eric Clapton	78
Stanley Clarke	199
Linda Clifford	58
Natalie Cole	33, 176
Commodores	3
Con Funk Shun	35
Norman Connors	69
Chick Corea	48
Crusaders	103
George Duke	36
Bob Dylan	133
Millie Jackson	20
Rick James	186
Eagles	75
Earth, Wind & Fire	89
Walter Egan	125
Electric Light Orchestra	135
Emotions	95
Exile	95
Fatback Band	110
Fleetwood Mac	87
Foghat	91
Foreigner	4, 129
Foxy	37
Peter Gabriel	45
David Gates	165
Larry Gatlin	

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CBS And Knight Facing Arista Lawsuit

By DICK NUSSER

NEW YORK—Arista Records has filed suit in state Supreme Court here against CBS Records and Gladys Knight charging that CBS Records conspired to steal Knight from Buddah Records, distributed by Arista. The suit demands \$100 million in compensatory and punitive damages.

According to court papers, Arista claims CBS knew of Knight's contractual commitment to Buddah when it began "courting her talents." The Arista claim is based on a con-

tract Knight had with Perfection In Performance Inc., a holding company for her and the Pips. The singer has since signed with CBS Records.

Buddah has also filed a suit against CBS (Billboard, Aug. 19, 1978) for \$1 million, basically leveling the same charges against CBS as is Arista. Knight, meanwhile, is suing Arista and Buddah for \$30 million and is demanding dissolution of her Buddah contract.

The Arista suit also demands that the court enjoin CBS, Knight and

their agents "from and against entering into or inducing Knight or others to enter into any agreement for the rendition or recording services and from engaging in the recording, production, manufacture or commercial exploitation of phonograph records or tapes embodying the performances of Knight or from performing any other acts, the effect of which would result in an interference with the rights of plaintiff pursuant to the exclusive artists agreement, production agreement, the inducement letter, and the distribution agreement."

Platinum Singles Top '76-'77 Years

• Continued from page 1

creasing acceptance by specialized radio formats of mainstream pop sounds, so that Debby Boone was able to get a top five country single and the Bee Gees achieved a top five r&b hit.

Other reasons include the surge of multi-media cross-plugging (half of the 14 platinum hits are from feature films); the fact that ever-tightening playlists are resulting in a smaller number of monster singles dominating the market; the suggestion that retail accounts are displaying singles more after a price hike allowed them more of a profit margin, and the simple fact that the business generally is booming.

The indication is that singles are up in 1978. This is significant because according to a report issued by the RIAA in July, singles were the only phase of the business to fail to show a sales jump in 1977 over 1976.

Instead, they remained even with 1976 figures at 190 million units and a dollar volume of \$245.1 million. It was the first time the dollar volume generated by singles failed to increase since the RIAA began the breakdown in 1973.

RSO leads all manufacturers with five platinum singles: Rick Dees' "Disco Duck" in 1976 plus four this year—the Bee Gees' "Stayin' Alive" and "Night Fever," John Travolta and Olivia Newton-John's "You're The One That I Want" and Andy Gibb's "Shadow Dancing."

CBS has had four platinum disks: Johnnie Taylor's "Disco Lady" and the Manhattans' "Kiss And Say Goodbye" on Columbia in 1976, Wild Cherry's "Play That Funky Music" on Epic/Sweet City in 1976 and Heatwave's "Boogie Nights" on Epic last year.

WEA has hit platinum twice, with Debby Boone's "You Light Up My Life" on Warner-Curb in 1977 and Queen's "We Are The Champions" earlier this year.

Labels snagging one platinum single since the citation was instituted in 1976 are MCA (Rose Royce's "Car Wash," 1977), Private Stock (Samantha Sang's "Emotion," 1978) and Casablanca's Millennium (Meco's "Star Wars," a 1977 hit which went platinum this past June).

From the record company perspective, the importance of these monster singles is the rub-off effect they have on the albums from which they're taken. The Rick Dees album is the only LP bearing a two-million unit single not to at least have hit the gold standard. The novelty album peaked at number 157 on the Billboard chart.

The LPs by Johnnie Taylor, the Manhattans, Rose Royce and Samantha Sang all went gold. The remainder of the albums containing platinum singles went platinum themselves.

Singles are also becoming important sales items in and of themselves. Rich Fitzgerald, RSO vice president, national promotion, notes: "At one point it seemed like everyone was saying, 'Singles will not be around anymore; they will just be promotional tools and that's it.'"

"And I've got to admit," adds Fitzgerald, "when I first came to RSO we never had single sales like this. In the old days (1976) we would celebrate when 'You Should Be Dancing' or 'Love So Right' went gold. They each did about 1.2 million. Now if we issue a record that does 1.1 or 1.2 million, it's a little low for us."

Fitzgerald says "Stayin' Alive"

sold 2.9 million, while "Night Fever," "You're The One That I Want" and "Shadow Dancing" each did 2.5 million. He predicts RSO will wind up the year with six or seven platinum singles, with Frankie Valli's already gold "Grease," Travolta/Newton-John's "Summer Nights" and a possible Bee Gees cut joining the above four titles.

In terms of exposure in various musical fields, r&b remains the most important for strong singles activity. Of the 14 platinum singles, 10 made the top 15 on the soul chart, while only one (Debby Boone) hit the top 15 on country and just five went top 15 MOR.

Yet significantly the four singles which went platinum without scoring heavily r&b have all come in the past year. The Boone, Queen and Travolta/Newton-John hits missed the soul chart entirely, while Samantha Sang made only number 42 soul.

As Fitzgerald says, "In the first year or two, all records that went platinum were heavy r&b cross-overs. They were the only ones that made it before. But now all of a sudden records which are strictly pop are going platinum."

Still Fitzgerald agrees that r&b play is most important in pushing singles into the platinum category. "You have to attribute a lot of the action on 'Saturday Night Fever' and 'Shadow Dancing' to r&b singles crossover. We've tracked it and we know that a lot of it went r&b and was sold out of our black shops. A lot of the Bee Gees' biggest markets are r&b markets."

Bob Sherwood, Columbia vice president, promotion, notes that one reason many of the platinum singles have done well on the soul charts is that "r&b, black music radio has opened up to a lot of pop records."

Of the importance of r&b play Sherwood says, "It would take an extraordinary single to do two million units with just pop play." By hitting No. 1 pop and r&b, "Disco Lady" sold 2.6 million, he says, while "Kiss And Say Goodbye" did 2.3 million, the Emotions' "Best Of My Love" sold 1.8 million and Johnny Mathis and Deniece Williams' "Too Much, Too Little, Too Late" hit 1.7 million.

By comparison, with only pop play, Chicago's "If You Leave Me Now" and Billy Joel's "Just The Way You Are" sold 1.4 million, while Barbra Streisand's "Evergreen" achieved 1.2 million, Sherwood says.

Noting that single sales are up in two categories—r&b and disco—Jim Jeffries, Epic director, national promotion, says one reason so many of the platinum singles have a strong black base is economic.

"Even though the single is not your biggest bargain anymore," he explains, "if people only have \$1.10 every two weeks to buy a record, that's all they can afford to buy."

"Play That Funky Music" scored 2.5 million, according to Jeffries, while "Boogie Nights" did 2.3 million. Of Heatwave's followup singles, "Always And Forever" sold 1.2 million and "The Groove Line" hit 1.3 million.

Henry Brief, executive director of the RIAA, sums it up by saying, "If a single is hot, more people are buying it than ever before. This is part and parcel with a general increase in the record business. The industry is going through the roof."

Inside Track

Arista flew a trial balloon in New York Wednesday (16) when a Dickie Betts & Great Southern concert in Central Park evolved into an onstage reunion of four of the original Allman Brothers Band—Greg Allman, drummers Jai Johnny Johnson and Butch Trucks, and Betts. The second half of the two-hour show saw the foursome, joined by Betts' second guitarist "Dangerous" Dan Toler and bassist Dave Goldflies, re-create Allman classics note-for-note for an enthusiastic, spellbound crowd of 10,000.

Rumors of an Allman band reunion LP seemed confirmed as Greg uttered words onstage to the effect, "We'll be recording together again soon."

Arista Records' \$100 million lawsuit against CBS and Gladys Knight forced a last minute cancellation of a party Arista had planned for Knight Wednesday (16) at New York's Infinity disco. . . . Kristy and Jimmy McNichol host an ABC-TV special Sept. 1 with Maurice Gibb, Donnie Osmond, Joey Travolta and Donnie Most as guests. . . . Abba has reached an agreement with Warner Bros. Pictures for the release of "Abba: The Movie" sometime before the end of the year.

With her new hair style and publicity photo, Linda Ronstadt looks more like a businesswoman than a rock singer. However, another photo balances the image by showing her with long socks, kneepads, shorts and jacket atop roller skates. . . . Frank Miko, not Miro, is aide de camp to Tom Heiman, as typo'd in a recent Billboard. . . . Interrelationship of motion pictures, tv, radio, night clubs and legitimate theatre due for exploration in an upcoming UCLA extension class, "The Entertainment Industry—Its Structure And Economy." Fee runs \$90 for the classes slated to run on Wednesdays, Sept. 20-Dec. 6.

Memorial service for Project 3's Enoch Light is Thursday (24), 4 p.m., at the New York Univ. Club, 123 W. 43rd St., Manhattan. . . . Charles Koppelman tagged as executive producer and Gary Klein as producer for the new Judy Collins LP on Elektra, her 17th for the label. Recording starts in L.A. in mid-September.

Dance hall operators in Wilmington, Del., fretting over a proposed new city ordinance scheduled to come up for a city council vote Thursday (24). The measure would require special licensing of dance halls, make ballroom operators go through a police "character investigation," ban "improper or immoral conduct" and impose a midnight curfew on dance halls that permit customers under 18. Dance hall permits could be denied or revoked by the city if its officials conclude the establishment is "detrimental to the public peace, health or welfare." Dance hall operators are being rallied to fight against adoption of the measure.

MCA chief Mike Maitland notes his label will release the original motion picture soundtrack of "The Wiz" in mid-September. The LP contains 23 numbers, combining Charlie Small's award-winning score from the original Broadway musical plus new material from Quincy Jones who produced. Jones co-wrote some of the material with Nick Ashford and Valerie Simpson. . . . RCA act Chocolate Milk handed out free samples of guess what? at in-store appearances on the West Coast recently. . . . Ariola's Prism, a Canadian rock quintet, will do a benefit concert for the Philadelphia Zoo Thursday (24) in conjunction with WYSP. The idea is to boost sagging attendance among 15-35-year-olds.

Bob Crosby, a topflight bandleader a generation back, is rounding up some of his sidemen from the 1940s to record a direct-to-disk LP of instrumentals for Gene Norman's GNP-Crescendo label in L.A. . . . Peggy Lee, out of action most of the past two years with injuries suffered—she says—at the New York Waldorf-Astoria when she fell, was set to come back strong with a two-weeker at the new Scandals nightclub in L.A. However, an acute viral infection bedded her down at St. John's Hospital and Health Center in Santa Monica. . . . Major piece on songwriting in new issue of Los Angeles Magazine titled "I Write The Songs, I Cash The Checks," interviews BMI's Thea Zavin and Ron Anton and Songwriters Showcase founders Len Chandler and John Braheny.

Tyler Gustavson of Tower Records' Berkeley outlet

won the grand prize in Atlantic Records Abba Bucks Sweepstakes, a trip to Sweden for two. Gustavson is of Swedish descent and has family there. Ann Lief of Spec's Music in Miami won second prize of \$500. A national display contest involving WEA sales and display staffers comes next, with cash awards of \$4,450 going to the best in-store displays depicting Abba month (August).

In no danger of being typecast, Mick Jagger reportedly signed to portray Antonin Artaud, poet and playwright who founded the so-called Theatre of Cruelty, in a forthcoming movie. . . . Execs from Warner Bros. Records and Island Records skipped cross-country recently to plug the Island catalog at various WEA outposts. Island founder Chris Blackwell and president Charlie Nuccio were accompanied by Warner's Ed Rosenblatt, Dave Berman and Russ Thyret. . . . Broadway's Ritz Theatre slated for remodeling and a new career as a disco soon. Another Ritz, located on Staten Island, has been turned into a roller disco. The old vaudeville house had also been used by the Ungano Bros. as a rock venue. It's a better solution than tearing them down for parking lots.

El-Roy Distributors, which operate the thriving Record World/TSS retail chain on Long Island, presented singer Harry Chapin with a \$1,000 check for the World Hunger Organization. . . . Music biz vet Kal Mann on the comeback trail, helping Pennsylvania's Westchester State College to produce his rock musical "Let's Dance Again" which features, among other things, disco versions of classic rockers such as "Mashed Potatoes," "Wah Watusi" and "South Street," all of which were penned by Mann. . . . New vice president, artist development, for Epic, Portrait, Associated Labels, New York is Al DeMarino, not DeMartino as previously reported in Executive Turntable.

Bette Midler's decision to take payment for an upcoming European tour in gold Krugerrands instead of dollars is paying off. When she signed the contract, gold was listed on the world market at \$170 an ounce. It has since jumped to \$203 an ounce. She expects the final payment at the end of the tour. Hopefully, the market will remain bullish. . . . The 19th annual Music Industry Golf/Tennis Tournament is scheduled for Oct. 27-29 at the Canyon Hotel in Palm Springs, Calif. Committee includes Dave Pell (golf), Morris Diamond (tennis), Bob McCluskey, Rick Weiser and Sidney Goldstein. . . . Turning 90, Berry Gordy Sr. was honored by an avalanche of gifts, including a special birthday present from Jobete writers Pam Sawyer and Marilyn McLeod. It was a song, penned for Gordy, titled "Pops, We Love You."

President Jimmy Carter, acknowledging Muddy Waters' contribution to American music following Waters' appearance at the White House staff picnic Aug. 9, noted that the blues singer "comes from a good part of the country." Long associated with Chicago blues, Muddy was born in Mississippi.

Snuff Garrett set to debut as a motion picture music supervisor on the new Clint Eastwood film "Every Which Way But Loose." Garrett has lined up Mel Tillis and Charlie Rich to appear and perform in the movie, with Eddie Rabbitt singing the title track. Joe Smith and Steve Wax have snagged soundtrack rights for Elektra/Asylum.

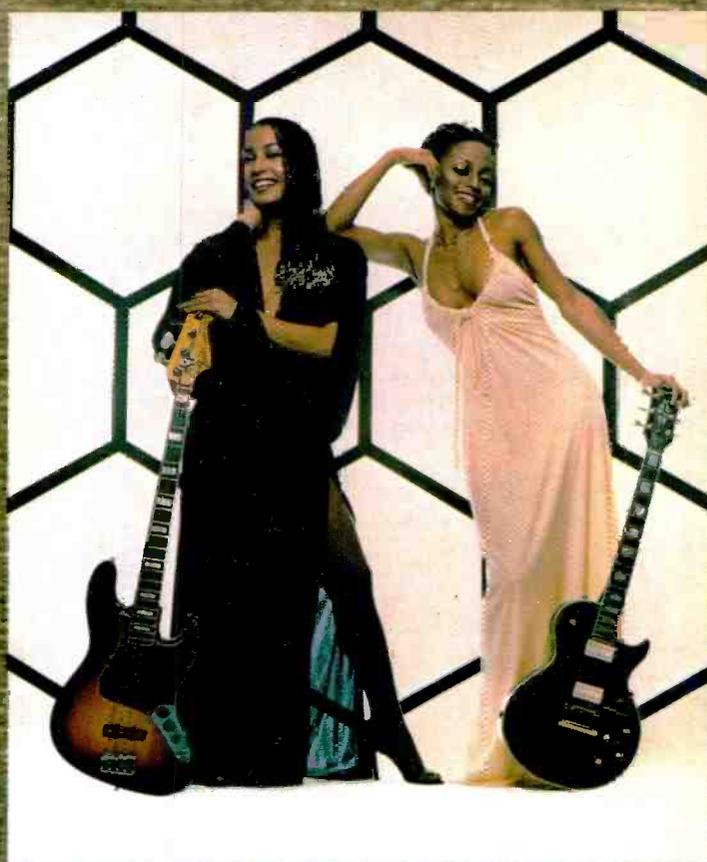
Jimmy Buffett, sailing seas of platinum with his ABC LP "Son Of A Son Of A Sailor," follows his nautical instinct this month by traveling to Europe via the high seas. Also aboard the Queen Elizabeth II, churning from New York to England and France, will be Dan Fogelberg and Norbert Putnam. The latter serves as producer of the two hot singer-writers. While in London, the affable Buffett plans to "give away" his ex-wife Margie who's tying the knot with EMI executive Bob Mercer. Meanwhile, is Buffett's Coral Reefer Music office in Nashville headed for Davy Jones' locker? Yes. His publishing operations will soon be concentrated in L.A.

Nashville's new baseball club, the Nashville Sounds, leads the nation in minor league attendance, passing the 300,000 mark. It's owned by such music figures as Conway Twitty and Jerry Reed and has utilized several country music promotion nights thus far this season.

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